

family friendliness

**audit of recent research and
recommendations for the development
of family audiences in the arts**

Commissioned by the **Arts Council of England**
Project Consultant **Pamela Pfrommer**
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“All theatres should make work for children, young people and the family a vital and regular part of their programming....family friendly should be a fact of theatre life, it should be automatic, core, fundamental.”

David Wood
TMA/SOLT/ITC 2001 Future Directions Conference

“I told my mum and dad we had to come (back)”

Attender at Eureka!

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Executive summary

1. Background

In December 2001, the Arts Council of England, created a brief to conduct an audit of 'family friendly' work across the arts and cultural sector. The principal contact within the Arts Council of England was Elizabeth Adlington, Director of Touring. Phil Cave and Gill Johnson in the Audience Development department, who hold responsibility for support in this sector, originated the brief.

1.2 Aims of the audit

The audit was to involve the bringing together of key information in relation to families and 'family friendliness' work, examining models of good practice. In particular to:

- conduct a literature review in the area of family friendliness across the arts and cultural sector
- to identify gaps in knowledge, understanding and practice and to provide a focus for phase two of the initiative.

1.3 Objectives of the audit

The objectives of the audit were to produce a document identifying and summarising key pieces of literature in this area. Particular references would be made to:

- benchmarking and best practice
- kite marking
- cultural diversity.

Drawing on the findings of the audit, to provide suggestions to move the sector towards developing more inclusive and accessible practice in relation to developing family audiences.

2. Context

This section of the audit highlights recent research and organisations' initiatives and perspectives on family friendly activity in the arts. Audience development and marketing agencies, funding bodies, local authorities and a sample of recommended arts organisations and venues were all consulted about what they perceived some of the key barriers and issues surrounding the development of family audiences were.

Massive economic changes of the 20th century account for the family diversity we see today. Older family forms persist, while new forms have risen alongside them. It

appears as if we are seeing the disappearance of traditional roles, and this may account for more and more marketing strategies prioritising individuals over families.

Some culturally diverse communities are at the forefront of change, while others are still experiencing more traditional family structures. Developing the diversity of audiences nationally is a priority for many arts organisations, local authorities and funding and development agencies consulted as part of this audit. However, the information they have on culturally diverse family leisure choices, behaviour patterns and decision - making processes to develop strategies is limited.

Part of the New Audiences Programme is currently supporting specific initiatives which can encourage organisations to better focus on the current and predicted needs of four key audience groups: families; young people; elders and time poor.

Children and families should be able to experience the arts in a creative, accessible and welcoming environment. Being child and family friendly also makes good financial sense for arts organisations. One of the aims under gateway four of the current New Audience Programme is to support projects nationally that improve understanding of the needs of families and develops provision for this sector. This fund is currently investing in initiatives with organisations that genuinely want to become Family Friendly and have a demonstrable commitment to this area.

2.1 Key Issues

The following section illustrates some of the gaps in the sector's knowledge, understanding and practice of developing family friendly arts and cultural activities.

▪ **Understanding the needs of family audiences**

Lack of information and knowledge of family needs and wants is reflected in both the strategic policies, and tactical approaches undertaken by arts organisations and local authorities targeting and developing family audiences.

▪ **The family as a source of income generation**

Being family friendly makes good financial sense, in that families are large potential income generators. Research would indicate that there are organisations in the wider cultural and leisure sector that support the development of family audiences from a market perspective, and have undertaken imaginative ways of attracting families to their product proposition that could act as models of good practice nationally.

▪ **Sustainability of good practice**

Projects on the whole, appear to be short term when linked to project funding and not part of the ethos of the organisation. This relates specifically to programming and practice. For example, lack of acceptance of family work as a viable and legitimate part of an organisation's product proposition and lack of integration of successful audience development activities into organisations' core strategies and policies.

▪ **Resources**

It was found that problems and restrictions are placed on projects due to lack of funding, time and skilled staff and workers.

- **Product**

Consultation and research indicated that paucity of product is a key issue, perceived or real. In particular, work that engages the whole family.

- **Marketing**

There was a notable lack of research available from venues, organisations and local authorities evidencing marketing strategies for targeting families. Marketing activities centred principally on traditional techniques of posters and fliers and use of local media, predominately due to restrictions in resources and time and knowledge and awareness of other options.

- **Holistic approaches**

There was little evidence of education, marketing and programming departments within organisations working holistically to achieve wider audience development objectives, or the development of wider rationales for seeking to work with and attract family audiences.

- **Facilities and access**

Many of the problems encountered by organisations consulted were in relation to the lack of appropriate facilities, (venues) and families accessing work, (timings, cost, transport, publicity etc).

- **Perceptions of the arts**

Families' perceptions of the arts and venues as elitist and exclusive was highlighted by some organisations consulted. Some local authorities in particular found it easier to engage families in sport, leisure and family learning activities than arts events which required families to overcome intellectual barriers to access.

- **Access to information/partnerships**

In order to be able to devise and develop successful initiatives, organisations wanted information on who it may be useful to work with/fund activities, and to collaborate with wider sectoral bodies, agencies and other appropriate organisations.

- **Evaluation**

There is little evidence that organisations have accurate baseline data in relation to family audiences. Very little recording of the social composition of attenders/participants appears to take place consistently and therefore information on benchmarks is scarce.

3. Conclusions

The Arts Council of England commissioned this audit with the intention of developing a set of recommendations for a more strategic approach to developing and supporting family audiences for the arts and cultural activity.

3.1 Research and marketing

An awareness of the types of families being targeted will play an important factor in determining the most appropriate marketing methods. Organisations need to have a sense of what has worked elsewhere and access to a range of best practice models to inform the development of their own strategies.

3.2 Organisational commitment

Organisations need to be clear about what they are offering families and why. Committed organisations need encouragement to integrate work into core priorities and potentially additional resources to plan, build upon and deliver successful initiatives.

3.3 Funding and information

One of the key issues highlighted has been the lack of long term funding to develop this audience group and the unsatisfactory nature of one off initiatives.

3.4 Partnerships and evaluation

Clearly there are areas of open competition for family audiences in the arts, leisure and tourism sectors. In order to develop appropriate and sustainable partnerships both within the sector and with non-arts agencies, evidence is needed to make the business case and the social case for the long-term development of family audiences.

3.5 Cultural diversity

Cursory examination of research has revealed little in the way of concrete examples of good practice in targeting and engaging culturally diverse family groups in the arts.

1. Introduction

1.1 Background to the audit

In December 2001, the Audience Development department of the Arts Council of England created a brief to conduct an audit of 'family friendly' work across the arts and cultural sector. This was undertaken within the context of Gateway four of the current New Audiences Programme.

The New Audiences Programme aims to:

- support action research which can support the development of good practice in relation to families
- develop practice in order to meet the needs of cross generational audiences
- test initiatives which respond to the changing 'marketplace' and which recognise the competing demands on time and help us to understand better how we can promote the arts as a leisure choice
- document case studies and disseminate general guidance on good practice.

This audit would then inform Phase Two - a further programme of research and development funded through the New Audiences Programme. Based on the audit's findings and recommendations, new approaches to developing this market will be tested in order to improve understanding of key barriers and provision for this important audience sector.

1.2 Aims of the audit

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- conduct a literature review in the area of family friendliness across the arts and cultural sector
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1.3 Objectives of the audit

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- kite marking
- cultural diversity.

Drawing on the findings of the audit, to provide suggestions to move the sector towards developing more inclusive and accessible practice in relation to developing family audiences.

1.4 Methodology

It was essential that all appropriate stakeholders engaged in family friendly work were given an opportunity to contribute to this process. This was undertaken through the following mechanisms:

- email discussion guide, telephone interviews and face to face visits with marketing and audience development agencies
- self-completion questionnaires mailed to 300 local authority arts development officers (the questionnaire was also posted on the nalgao website for members to complete)
- consultation with Regional Arts Board officers responsible for Audience Development (see appendix for list of contacts)
- consultation with Arts Council of England, Wales and Scotland personnel (see appendix for list of contacts)
- consultation with sectoral bodies and agencies in the arts, leisure and tourism sectors (see appendix for list of contacts)
- pro formas for recommended arts organisations and venues highlighted as models of good practice (see appendix for responses)
- desk and internet research (see Literature Review section for existing research, publications and websites).

The principal contact within the Arts Council of England was Elizabeth Adlington, Director of Touring. Phil Cave and Gill Johnson in the Audience Development department, who hold responsibility for support in this sector, originated the brief.

1.5 Definitions

The audit was originally devised to concentrate upon 'family friendly' initiatives. The full range of activities undertaken throughout the United Kingdom covered by this term is potentially very wide ranging. For the purposes of this audit the parameters for activities researched were as follows:

- activities that involved family audiences as the whole or a major part of the organisation's target audience/market
- organisations who saw themselves, or were seen by others as fitting the terms 'family friendly'.

In this context, arts organisations, venues, touring companies, festivals, amateur, voluntary groups and local authorities work are all equally valid.

The word 'family' has been used throughout this report to mean any adult attending or participating in a cultural event with a child under the age of 16.

2. The Report

This part of the audit highlights recent research, organisations' initiatives and perspectives on some of the key barriers and issues surrounding the development of family audiences.

2.1 The Context

Meeting the needs of current and future audiences

The Arts Council of England recently commissioned the Henley Centre for Forecasting to produce a report, which outlined a number of key changes affecting the way people now live their lives.

Towards 2010, new times, new challenges for the arts deals with trends and perceptions that will affect all those involved in the arts, whether they are established venues developing audiences, community artists working with local groups or medium scale touring companies doing both. The report examines demographic and other data to paint a picture of what Britain will be like in 2010. The report outlines these findings and what they will mean for the arts.

To summarise some of the key trends in relation to this audit:

- the shape of our everyday lives is shifting dramatically (although people have more leisure time than ever before it is fragmented and constrained)
- by 2010 there will be nearly 3 million more 45 – 64 year olds and 2 million fewer 25 – 34 year olds
- the typical household of married couple with kids is on the decline – many couples are choosing not to have children and there is a rapid growth of single person households
- however, the traditional family set-up is still the most aspirational and reflected and reinforced by the media
- the typical working day of 9 – 5 is also changing, forecasting a growth in part time, flexible and contract working.¹

Massive economic changes of the 20th century account for the family diversity we see today. Older family forms persist, while new forms have risen alongside them. It appears as if we are seeing the disappearance of traditional roles, and this may account for more and more marketing strategies targeting individuals and forgetting families.

¹ Henley Report -Towards 2010, ACE Summary 1999

Although variations in the family structure are changing, Ceridwen Roberts, Director of the Family Policy Studies Centre reflects that the relations between the generations are set to get increasingly interesting over the next few decades.

“Far more of us now than ever before have both living grandparents and living children. Intergenerational relationships are literally all in the family... [Looking ahead] it is vital that inter-generation solidarity is maintained and fostered. One way to do that is to break down stereotypical views of both youth and age, so all can contribute to the full. Healthy inter-generational relationships are created by the natural interaction of old and young. They develop organically in families. At a societal level, they may need fostering. In making policy in areas such as housing, planning, education and employment, we must ensure that the worlds of young and old can interact in positive, life enhancing ways”.²

How can the arts play a part in this interaction process? The objectives for Museums and Galleries Month are to stimulate interest and increasing visits for its museums and galleries with specific focus on a number of areas. One of the areas of focus this year is targeting the mature audience as part of celebrating the ages. MGM2002 is asking arts organisations to consider their existing profile. Are older visitors well represented? Could the arts do more to make this growing section of the population more welcome? What possibilities are there in linking children and grandparents?

2.2 Cultural Diversity

Some culturally diverse communities are at the forefront of change, while others are still experiencing more traditional family structures.

From information in the 1991 Census just over 3 million - 5.5% of Great Britain, were members of an ethnic minority group. At 45%, the largest proportion of one-parent families is found among Caribbeans, compared with 21% among whites and 8% among South Asians. 13% of white people in their '60s and '70s share a household with a son or daughter compared with 31% of Caribbean, 72% of Chinese and 70% of African Asian elderly people.³ Over 50% of ethnic minority households have young families.⁴

Developing the diversity of audiences nationally is a priority for arts organisations, local authorities and funding and development agencies consulted as part of this audit. However, the information they have on culturally diverse family leisure choices, behaviour patterns and decision-making processes to develop strategies is limited. Research undertaken by Arts About Manchester's Arts Ambassadors Unit, an A4E funded initiative to increase the representation of Greater Manchester's sizeable Black communities in the overall cultural scene, discovered the following:

- African and Caribbean communities are not as focused around the arts as a “family activity” as with Asian and Chinese audiences and therefore much contact with the arts takes place outside of the family group.

² Family Policy, Across the generations, Winter 1999

³ Ethnic Minorities in Britain, Commission for Racial Equality, 1999

⁴ 1991 Census, National Office of Statistics

- With more one-parent families (particularly in the Caribbean community) childcare (cost, logistics) can be an issue for adult attenders, and with higher unemployment than other cultural groups, ticket price remains an issue.
- The Asian community is a very family based community – looking for activities to do which are suitable for the whole family at a cost that isn't too high for a large group (discounts and incentives are well received). When arranging a family visit to an arts event, an Asian family will be more likely than other cultural groups to specifically identify an Asian event for the group to enjoy.
- Second and third generation Asian people are interested in a wider variety of events than their parents, but younger family members may still require or desire parental approval to attend.
- Middle class Asian families have high aspirations for their children and see the arts as part of a wider educative framework.
- Asian social/family networks are very strong over many towns. These make excellent sources of information and word spreads really quickly through these networks.
- The Chinese community is a very traditional, family-orientated community attracted to product which reflects this.
- The nature of the product content is an important issue with older generations who may be quite conservative.
- The arts are not usually seen as a priority when it comes to a social night out. When Chinese people are interested in the arts they are mostly interested in activities by members of their own community.⁵

The publication *Arts – What's in a Word?* was commissioned by the Arts Council of England to explore ethnic minorities perceptions of the arts, experience of attending arts events and factors limiting arts attendance discovered that:

“Black, Asian and Chinese arts in its various forms provided a sense of cultural continuity, a link with “home”, history and the past. Within the context of a larger social event, the arts served to bring the community together across generations. Many older respondents expressed a deep commitment to passing on their cultural heritage to their children and involvement in the arts was a way of doing this”.⁶

The research suggested that venues and arts organisations must consider their own personal circumstances and consult with local communities before developing a course of action. The report made a series of recommendations, one of which highlighted how barriers to attendance might be removed:

“Creative Programming and ticketing arrangements: Asian communities, for example, tended to go out in larger family groups and therefore family discounts might be attractive, while some Pakistani women said that women only performances might relieve some of their community's concerns about going to arts events”.⁷

⁵ Arts Ambassadors Unit Final Report, Arts About Manchester, Spring 2001

^{6 7} Arts – What's in a Word? P. Desai and R. Howarth, ACE 1999

The influence of families on young people's attendance at cultural venues is an area explored in Harland and Kinder's study *Crossing the Line*. Relevant studies undertaken by The Harris Research Centre quoted in the publication include the following:

"[noticing] the effect of mothers, finding that 'Asian females were usually the dominant factor in the decision-making process' and also observing that the Asian respondents tended to do things as a family, rather than with a partner. While this restricted arts attendance to a certain extent, because of greater cost, it also meant that Asian women were supportive of initiatives that increased their children's cultural opportunities".⁸

The audience development agency, Audiences Yorkshire has recently undertaken qualitative focus group research with a small number of families in Bradford. This will feed into the creation of specific print to market arts events to South Asian communities. A strong potential market for a generic brochure of this kind are South Asian families who go out as a family during leisure time, but who are not currently choosing an arts event for such an outing. The research concluded that:

"Leisure activities among most of the respondents were orientated around their extended family. For some, children and childcare presented a barrier to the variety of leisure activities they would like to enjoy. There were perceptions of barriers to attending mainstream arts venues and although general interest in attending arts events among South Asian families was expressed, there was a lack, perceived or real, of suitable events available".⁹

2.3 Research into international family arts consumption

The Arts Marketing Center Report: *Barriers and Motivations to Increased Arts Usage among Medium and Light Users*¹⁰ highlights some interesting research into attendance patterns of Chicago arts attenders and families. The report offers extended psychographic descriptions of medium and light users of the arts. Coupled with the demographic information already known, it addresses how to target new audience members who have a favourable attitude towards increasing their arts participation.

This qualitative study found that medium users have distinctly different attitudes towards the arts than light users. A medium user is classified as someone who, "especially likes to participate in casual, self guided activities like art fairs, art galleries and history museums, but reports a lower level of attendance at scheduled events like theatre, music or dance performances. The research revealed that the lower attendance at performing arts events is less a reflection of the value placed on them, and more a reflection of the life realities, or barriers, medium users face (e.g. young children at home, lower disposable income, etc)". People who qualify as medium users of the arts participate in most other leisure activities at an average rate, but patronise libraries and

⁸ Crossing the Line, Extending Young People's Access to Cultural Venues, J. Harland and K. Kinder, Calouste Gulbenkian, 1999

⁹ Marketing the Arts to South Asian Families Consultation Report, Audiences Yorkshire 2002

¹⁰ Barriers and Motivations to Increased Arts Usage Among Medium and Light Users. Arts Marketing Center of the Arts and Business Council of Chicago, 1999

bookstores at a higher than average rate. “Light users are casual arts consumers most likely to visit art fairs and history museums; occasionally art museums. Arts participation represents only 5% of their overall leisure activity, and this additional research indicates that they are unlikely to increase their overall arts participation. Light users have a preference for leisure time activities that offer the opportunity for relaxed social interaction. In general they are seeking easy, fun entertainment from their leisure time activities. [In contrast] the arts are seen as a time intensive activity both in planning and execution”.¹¹

Research conducted on the Chicago population shows that when targeting families, one area of common ground for both medium and light users is the importance placed upon the arts with regard to children. “Both groups believe strongly in the benefits of exposing their children to a range of arts experiences... The big difference between light and medium users on this point is that light users clearly believe the benefit is solely for their children...Medium users see the benefits for both [themselves] and their children, however, are more strongly motivated by the benefit for their children”.¹² “This sentiment was especially strong among the Latino and African American participants in the study when the arts experience was culturally specific. In this situation, the parents not only feel that they are improving the lives of their individual children, but are in some way advancing their race beyond cultural stereotypes”.¹³

Research commissioned by the Australia Council, the Federal Government’s arts funding and advisory body in spring 2000 resulted in a research report *Selling the Performing Arts*. The Council commissioned a nationwide telephone survey of 1,000 people and 64 in-depth interviews, and was undertaken in response to an audit of the needs of subsidised companies in the performing arts sector.

The main reasons for non-attendance were identified as:

- Costs involved – of tickets and extraneous costs such as transport and babysitting
- Perceived hassle of planning, travelling and booking ahead compared, for example, to the spontaneity of attending the cinema
- Desire of those with children to attend family friendly entertainment
- Lack of real visibility of performances which have to be sought and don’t stand out¹⁴

The report identifies a number of specific potential strategies to attract greater family audiences. This includes events appealing to family-orientated people, removing the barriers of costs and distance through suburban venues, family discounts, encouraging initial acceptance through approachable performances involving families and promotion of child friendly performances with kids’ kits to educate audiences.

¹¹ Barriers and Motivations to Increased Arts Usage Among Medium and Light Users, Arts Marketing Center of the Arts and Business Council of Chicago, 1999 Barriers and Motivations 10

¹² Barriers and Motivations 12 – 13

¹³ Barriers and Motivations 12

¹⁴ Selling the Performing Arts, Australia Council, 2000

2.4 Funding and Development Agency Priorities

Part of the New Audiences Programme is currently supporting specific initiatives which can encourage organisations to better focus on the current and predicted needs of four key audience groups: families; young people; elders and time poor.

Children and families should be able to experience the arts in a creative, accessible and welcoming environment. Being child and family friendly also makes good financial sense for arts organisations. One of the aims under Gateway four of the current New Audience Programme is to support projects nationally that improve our understanding of the needs of families and develops provision for this sector. This fund is currently investing in initiatives with organisations that genuinely want to become Family Friendly and have a demonstrable commitment to this area.

East England Arts

- **Priorities** – Establish family friendly criteria for venues as part of the EEA funding agreements and encourage development of family friendly venues in the Eastern region by supporting improvements to facilities and artistic development.
- **Gateway 4 projects:** Creating a Splash – targeting families who use other local authority leisure facilities but do not make use of arts resources in their local areas of Cambridge and Bedford. Eastern Orchestral Board Family Friendly Concerts in Southend and Harlow, Essex.
- **Timescale** – project completion: Creating a Splash July 2002 and Eastern Orchestral Board Family Friendly Concerts April 2002

East Midlands Arts

- **Priorities** – No specific family priorities identified.
- **Gateway 4 project:** Musical Chairs – experimental marketing approaches focusing on testing market strategies to attract families with children to a range of music events in Lincolnshire.
- **Timescale** – project completion November 2002

London Arts

- **Priorities** – Development of key pilot initiatives targeting families to provide a strategic focus along the lines of the work already undertaken with socially excluded communities. Programme of free training incorporating family friendly issues also planned.
- **Gateway 4 project:** Developing family audiences – working collaboratively with a consortia of arts organisations, creating a family friendly forum to explore new ways to reach family audiences through investigation of programming, branding, promotion and collaborative partnerships.
- **Timescale** – project completion December 2002

Northern Arts

- **Priorities** – No specific family priorities identified. Older people, youth and disabled groups have been the focus of previous and current audience development initiatives.
- **Gateway 4 project:** No specific family orientated projects being undertaken.

North West Arts

- **Priorities** – In the process of defining long term audience development objectives, however would wish to sustain existing successful models of work with family audiences in the region and expand geographic areas for such activities.
- **Gateway 4 project:** Family Friendly – collaborative project led by Arts About Manchester, arts organisations and the tourism agency in East Lancashire to develop family audiences through a programme of research, marketing and training activities.
- **Timescale** – project completion October 2002

Southern Arts

- **Priorities** – Development of families are a priority audience group and written into Southern Arts' audience development strategy.
- **Gateway 4 project:** Family Friendly Arts in Oxford – collaborative project with a consortium of Oxford arts organisations. The consortia will work to develop family friendly policies; joint promotional campaigns targeted at children under 12 and their families with opportunities to participate through expanding education programmes and the creation and enhancement of work specifically for this audience group.
- **Timescale** – project completion December 2002

South East Arts

- **Priorities** – To build upon research and pilot initiatives to develop expertise and capacity of venues to extend the family friendly network in the region and mentor others.
- **Gateway 4 project:** Family audience development in seven venues – collaborative project with seven performing arts organisations working to establish a family friendly venues and promoter's network. Activities include audits of facilities and services, web site development, regional marketing and press campaigns and a programme of training with partner venues.
- **Timescale** - project completion June 2003

South West Arts

- **Priorities** – Family learning initiatives, positioning the arts within this context through partnerships with adult and community education agencies and services.
- **Gateway 4 project:** Developing and Piloting a Family Learning Programme – an action research project to pilot a family learning course at pre-school and primary level to raise awareness to parents of the value of engaging in arts and creative activities with their child. The project will enable artists to work with parents as well as children through residencies in schools and early years centres.
- **Timescale** – project completion September 2002

West Midlands Arts

- **Priorities** – No specific priorities, but currently concentrating on developing socially excluded families through partnership initiatives, e.g. Sure Start, Tourism, Libraries and Adult Education providers.
- **Gateway 4 project:** Sure Start and Oakengates Theatre - creation of a family friendly policy for Oakengates Theatre in partnership with Sure Start, targeting families with children under 5 from a socially deprived ward in the Telford district.

- **Timescale** – project completion December 2002

Yorkshire Arts

- **Priorities** - Development of families are a priority audience group and written into Yorkshire Arts' audience development strategy.
- **Gateway 4 project:** ECCA - project focused on family friendly training and development for a consortium of East Coast contemporary art galleries and museums. Museums and Galleries Month 2002 provides the impetus for a programme of participatory activities to test the responses to families offered a multi-visit experience.
- **Timescale** – project completion September 2002

Scottish Arts Council

Priorities: SAC have plans to work with venues and Black and South Asian providers to develop expertise and test out new markets. This is a new area for them and will be aligned with other objectives around social inclusion. Funding is predominately through the National Lottery Programme for Audience and Sales Development. Set up in 1999, this is an annual fund of £500,000 to help arts organisations increase attendances and encourage sales in the creative industries.

Arts Council of Wales

Priorities: Young people (up to the age of 25) are the focus of the audience development activities within the Arts Council's three-year action plan, which also ties into the Welsh Assembly's priorities for young people. Partnerships with the wider tourism and leisure agencies are also future priorities.

2.5 Audience Development/Marketing Agency Initiatives

The role of the audience development and marketing agencies in the UK is the delivery of strategic audience development and marketing advice and on the ground tactical support and services to arts organisations primarily in the region in which they are based. The changing funding climate and arts environment has seen a broadening of the role of many agencies' remits and some have taken advantage of these changes to develop sophisticated consultancy services.

Agency priorities are rich and varied depending on how they operate, e.g. as a consortium or membership agency which primarily serves the needs of their members, as a consultancy operation, or a combination of both. Of the eighteen agencies questioned, (see appendix for list of contacts) nine had prioritised, or were planning to concentrate on the development of family audiences as a key programme initiative.

Arts About Manchester (AAM)

This agency has been at the forefront of initiatives, which have sought to develop family audiences in Greater Manchester since 1994, and as such are a model of good practice nationally. Early projects have been built upon over the last three years through an Arts For Everyone (A4E) award, which enabled the agency to undertake a three collaboration with venues, organisations, agencies and artists in the region to better meet the needs of the family market. The achievements of the scheme are significant, and are fully

documented in a report (Family Friendly Final Report – summer 2001) which highlights key outcomes.

The agency is developing their work with families further by co-ordinating a New Audiences project on behalf of North West Arts. This action research programme is being delivered in the Lancashire Hill area of East Lancashire and involves a steering group of key partners including arts centres, museums and festivals and the Lancashire Hills County tourism agency.

Audiences Yorkshire (previously West Yorkshire Arts Marketing)

Since the organisation's family friendly research report and subsequent conference in 1997, the agency has continued to be proactive in developing campaigns targeting families. In 1999 they ran a visual arts collaborative audience development project with funding from Yorkshire Arts for Museums and Galleries Week. The 'Art Games' initiative worked with 18 galleries in Yorkshire to target the family market.

The agency's audience development co-ordinator for the East Ridings and Humber region is currently managing a New Audiences project on behalf of Yorkshire Arts. The project involves a steering group of East Coast contemporary arts organisations and is providing a programme of staff training and development for partner galleries and museums engaged in developing family audiences.

Family friendly issues will also be the focus of the agency's next regional members networking event in July 2002.

Eastern Touring Agency (ETA)

The agency is managing an action research project for East England Arts during 2001/02 entitled 'Family Friendly'. A steering group of six performing and visual arts venues are partners in this initiative. The project has been broken down into phases: Phase 1: desk research into extant information on family needs and current good models of practice

Phase 2: practitioner research involving steering group members

Phase 3: specific regional research involving a quantitative audit of current practice and provision for families

Phase 4: qualitative research with family audiences in partnership with steering group venues

The outcomes of this research will lead to the production of guidelines for family friendliness and a dissemination event in the region in the form of a conference to present the outcomes of the project.

ETA are also managing a New Audiences funded project on behalf of East England Arts in partnership with Bedford and Cambridge city council leisure arts and sports divisions. Entitled 'Creating A Splash'; the project will use swimming pools in Bedford and Cambridge as a focus for a family arts project working with a composer and video artist. Work will be performed at each of the two pools and a joint video of the workshop's artistic outcomes will be shown at Cambridge Children's Festival and the Philharmonia Family Music Day in June and the Bedford River Festival in July 2002.

Arts Marketing Hampshire (AMH)

AMH are considering the family audience in relation to implications for the wider tourism sector, in line with Hampshire County Council's priorities. The current year has been the starting point for development of work with family groups and achievements to date include the creation of a family friendly website, which utilises the branding of the successful Arts About Manchester model and provides a useful link to their site. Future activities planned include: research into family needs, development of partnerships with Southern Tourist Board, collaborative partnerships with venues/organisations to improve the quality of a visit and marketing campaigns to promote the arts to families who may be unfamiliar with family friendly programmes.

Marketing the Arts in Oxfordshire (MAX)

Although the agency has focused on developing young people (16 –24) over the last three years, MAX are co-ordinating a New Audiences funded project on behalf of Southern Arts. The focus will be on the partner venues developing family friendly policies and measures. A consortium of arts organisations, which have already been involved in the young people's collaborative project will lead this initiative, which will also aim to forge partnerships with organisations already delivering arts provision for children in Oxford.

Sussex Arts Marketing (SAM)

The agency has previously delivered two training seminars for arts organisations in the region on meeting family needs and are working collaboratively with freelance project co-ordinator Cathy Westbrook on a New Audiences family friendly programme funded through South East Arts. In consultation with the partner venues, SAM has undertaken a questionnaire, responses from which will act as venues' baseline data. SAM will analyse the responses and repeat the exercise at the end of the project to see if there were any qualitative changes in the family audience experiences.

TEAM

Based in Liverpool and covering Merseyside and areas of the North West up to the boundaries of Greater Manchester, TEAM are planning to emulate the model carried out so successfully by Arts About Manchester. The agency have created a four year plan and are in the early stages of project development - consulting with potential partners and the five Merseyside local authorities to secure funding, which if successful, would result in the initiative starting from April 2003.

The Audience Business (TAB)

The agency runs a number of campaigns to develop audiences for arts events in Edinburgh, but by far the most successful of these to date has been their 'wiZ kidZ' campaign. The objective is to encourage children with their families to attend and participate in the arts. Consultation and research was undertaken with family groups, the city council and venues prior to the development of the campaign. Campaign activities include the creation of a Parents database; the production of a quarterly newsletter, branding of wiZ kidZ; intermediary special offers and e-mailings; a partnership with the Herald and Post newspaper and customer care training for front of house venue staff. Outcomes of campaign activities are available as a report with information on the quarterly wiZ kidZ magazine on the organisation's website www.tab.org.uk

2.6 Local Authority Perspectives

Questionnaires were sent to 300 Local Authority Arts Development Officers. There was a disappointing response by local authorities with only 58 completed questionnaires returned by the deadline, representing a response rate of 19.3%. The majority of local authorities who responded offer small grants, or subsidise events and activities, although in some authorities the funding for family focused activities may come from a range of different departments, e.g. education, leisure, tourism, regeneration, social services and libraries.

Of the responses received, four local authorities stated that they did not support work directly for family audiences, although one of these did contribute to Rural Arts East, which programmes touring arts events for family audiences. Of the other responses one local authority was in the process of revising its arts strategy and indicated that specific initiatives for family audiences may well play a part in the revised strategy, although it was not perceived as a major priority. Another authority was limited by its very small budget which thus far had not specifically supported events or activities aimed at family groups and one authority indicated that this was an audience they will be targeting through village ventures in the coming twelve months.

The nature of work supported by local authorities varied enormously and includes:

- partnership funding towards subsidising productions, education and outreach activities within small, middle and large scale venues
- community arts/celebrations
- street arts festivals
- small scale local touring
- rural touring schemes/agencies
- parks and countryside events for families
- family workshops at local adult education centres
- artist in residence activities
- performances in community village halls and Parish Councils
- puppet festivals
- children in care arts residencies
- outdoor theatre and music performances
- music and movement classes
- parent and toddler workshops/playschemes
- after school parent and pupil art classes
- weekend family workshops
- family literacy schemes
- family theatre shows
- family fun day music concerts
- storytellers Café sessions
- pantomime
- clown/mime shows
- family reading groups
- carnival arts events.

Within the questionnaire, two specific questions were asked in order to elicit responses to barriers around developing family audiences.

Local authorities believed the main barriers in developing family audiences were:

- funding - meeting other funding body priorities in order to get money for projects
- little research to indicate what marketing strategies are best at attracting families
- timing of events
- price – affordability
- suitable quality product
- appropriate use of marketing/communication tools to reach family audiences
- consideration of health and safety and access issues for families
- partnerships
- transport infrastructure
- activities and events to engage the whole family - how to appeal to all ages and levels of interest
- touring co-operation
- lack of projects for early years
- families who do not view the arts as an option
- defining what is meant by a family audience
- accessible promoters/venues
- competing activities/leisure interests for family's free time
- lack of childcare for very young children
- lack of artists/arts workers able to work across a wide age range effectively.

Local authorities felt the main issues facing them in trying to support activities for family groups were:

- lack of expertise in this area to develop projects of value
- resources – time, money and staff
- evaluation and monitoring of activities – collecting performance indicators for attendance at events, or relying on organisations/venues to provide evidence
- establishing what family audiences want
- trying to involve families from diverse cultural backgrounds in arts activities
- having to promote family activities with an education focus rather than an arts focus for events, due to misunderstanding and misapprehension that audiences have for the arts
- encouraging parents to engage with children in arts activities
- consistent revenue budgets to enable sustainable activities
- quality of provision
- meeting the needs of families with older children as those with younger children are more easily catered for and easier to attract to events
- local priorities – set targets may not include activities for families specifically
- persuading organisations to value the contribution that the arts can make
- managing demand and expectations
- supporting long term initiatives
- health and safety issues
- lack of appropriate venues
- lack of support from councillors
- lack of networking

- lack of knowledge about what is available, market research and good practice
- generating income from events
- the right marketing to attract a family audience
- appropriate ticket pricing policies
- training for local partners
- sustaining development work beyond an individual event
- experienced development workers
- lack of partnership/cross departmental working.

There were a number of local authorities that supported local rural touring schemes and rural promoters and agencies as the mechanism for meeting family needs. The role that such schemes and agencies played was perceived as a crucial one in developing and delivering cultural activities for families within a community setting. However, the continuation and growth of these rural touring schemes, (particularly in deprived areas) was dependent on the local authority's ability to sustain funding levels.

Some local authorities referred to the development of their cultural strategy plans. Implicit within these were priorities around access, inclusion and regeneration which involved a number of priority audience groups including families. One authority concluded that research it had undertaken indicated that cultural identity is influenced by the family and experiences of cultural activities are mainly through the family. Strategies therefore in the process of being developed included, how young people could be introduced to cultural activities through family orientated events and family learning initiatives. The need to develop family friendly services in all of its cultural venues was also highlighted as an issue.

A strong emphasis on family learning initiatives was echoed by a number of local authorities, with work delivered through Lifelong Learning or Education departments within the authority. Collaborations and partnerships with agencies such as Barnardos and government initiatives such as Sure Start and Home Start were seen to help deliver additional funding for family learning arts focused projects.

2.7 Key Issues

The following section considers some of the broader concerns, and identifies some of the issues gleaned from consultation and research collated on family friendly arts and cultural activities. Identified gaps in knowledge and understanding within the sector encompass developmental lack of understanding, development of strategic policies and inspirational approaches in addressing families' engagement with the arts.

▪ **Understanding the needs of family audiences**

Lack of information and knowledge of family needs and wants is reflected in both the strategic policies and tactical approaches undertaken by arts organisations and local authorities targeting and developing family audiences. When families are consulted they are clear about their needs and wants, however there is only sporadic evidence that organisations are fully taking these issues on board. There is a growing awareness that developing family audiences is of value and importance, but activity is rarely strategically focused. It appears in some instances that it is the family's position in society rather

than what constitutes a family grouping, or a consideration of their needs, that dictates their importance in terms of a priority market, i.e. meeting social inclusion targets.

▪ **The family as a source of income generation**

Being family friendly makes good financial sense in that families are large potential income generators: “*A family with just one child is going to spend around 13 years in this life stage, and consequently has the potential to be constant and loyal, with a high propensity towards repeat visiting*”.¹⁵ Arts organisations are competing with the wider leisure market, but without the same levels of expenditure. The arts however cannot afford to lose this potential revenue. Research would indicate that there are organisations in the wider cultural and leisure sector that support the development of family audiences from a market perspective, and have undertaken imaginative ways of attracting families to their product proposition that could act as models of good practice nationally. The macRobert in Stirling found that 50% of recent attenders and 34% of lapsed attenders would attend more frequently if a crèche were provided. This issue is now being addressed through their current lottery refurbishment programme. Organisations however, need to be clear about what they want to do and who to collaborate with in order to realise their ambitions.

▪ **Sustainability of good practice**

Projects on the whole, appear to be short term when linked to project funding and not part of the ethos of the organisation. For example, one audience development agency that has co-ordinated a very successful family friendly initiative is considering the future viability of the scheme since the project funding has come to an end. Partner venues are not able, or willing, to internally fund continuing collaborative activities from within their own resources. The issue here is not just one to do with ongoing funding to sustain good practice, but the need to address the organisation’s internal culture. This covers both programming and practice – requiring an acceptance of family work as a viable and legitimate part of a venue’s product proposition as well as integrating successful audience development activities into core strategies and policies.

▪ **Resources**

Problems and restrictions placed on projects due to lack of funding, time and skilled staff and workers have been highlighted by all consulted. The capacity to target, develop and sustain family audiences, which is an extremely large and diverse sector, without creating unrealistic expectations is problematic. Local authorities and arts organisations surveyed are varied in their responses and commitment to developing this audience group unless they are relevant to core objectives or a stated priority, e.g. social inclusion.

▪ **Product**

Consultation and research indicated that paucity of product is a key issue, perceived or real, *in particular, work that engages the whole family*. There is a wide perception by venues and local authorities that there is not enough appropriate or suitable product that is accessible to adults, children and young people in one family grouping. Some respondents had difficulty in separating out genuinely family friendly work from children’s activities where parents may just be passive viewers. Programmes of activity that are designed and/or adapted for family learning seem to be more prevalent in the visual arts

¹⁵ Arts About Manchester, Family Friendly Final Report Summer 2001

and museums sector. Programmes of activity in the performing arts tend to fall into three categories: traditional shows and activities for broad family audiences (e.g. pantomime), children's theatre and specially commissioned work. However, examples of the commissioning of new work is rare, but potentially a key issue to address if a variety of family needs are to be met collectively.

▪ **Marketing**

There was a notable lack of research available from venues, organisations and local authorities evidencing marketing strategies for targeting families. Many respondents tended to make assumptions about their audiences based on anecdotal evidence. It appears for instance, that many local authorities engaged directly in promoting events are unused to identifying what specific strategies might attract different audience segments and are unaware of the possibilities. Marketing activities centred principally on traditional techniques of posters and fliers and use of local media, predominately due to restrictions in resources and time and knowledge and awareness of other options. Problems with these traditional methods were particularly evident when attempting to engage socially excluded family audiences as they proved irrelevant and inappropriate for their needs.

▪ **Holistic approaches**

Research indicated that participation and interaction in the creative process was one of the key priorities for programmes developed for family audiences. The responsibility for this work in a lot of instances seemed to be held and driven by education departments of venues and organisations. There was little evidence of education, marketing and programming departments working holistically to achieve wider audience development objectives, or the development of wider rationales for seeking to work with family audiences. This was particularly prevalent where family activities are not designed or marketed as part of the organisation's core offering.

▪ **Facilities and access**

Many of the problems encountered by organisations consulted were in relation to the lack of appropriate facilities (venues) and families accessing work (timings, cost, transport, publicity etc). Some respondents expressed difficulty with the phrase 'family friendly', in identifying how 'friendliness' is demonstrated. Organisations were unsure how to assess and support themselves in the areas of programming, facilities, customer care and staff development. In one research document, 88% of respondents of the Federation of Scottish Theatre said they would be interested in having guidelines giving them information on how to make their venues more family friendly.¹⁶

▪ **Perceptions of the arts**

Families' perceptions of the arts and venues as elitist and exclusive were highlighted by some organisations consulted. Some local authorities in particular found it easier to engage families in sport, leisure and family learning activities than arts events which required families to overcome intellectual barriers to access.

¹⁶ Research Study into a Network of Centres for Arts for Children and Young People in Scotland, Sarah Argent, The Task Force, July 2000

- **Access to information/partnerships**

In order to be able to devise and develop successful initiatives, organisations wanted information on who it may be useful to work with/fund activities, and to collaborate with wider sectoral bodies, agencies and other appropriate organisations.

- **Evaluation**

There was little evidence that organisations have accurate baseline data in relation to family audiences. Very little recording of the social composition of attenders/participants appears to take place and therefore information on benchmarks is scarce. Where evaluation has been undertaken, the most successful methods have been qualitative and involved the whole family, with information gleaned about barriers to inform future activities, (e.g. the production of targeted marketing and promotional material and more effective use of existing communication tools and channels).

3. Conclusions

The Arts Council of England commissioned this audit with the intention of developing a set of recommendations for a more strategic approach to developing and supporting family audiences for the arts and cultural activity.

The development of family audiences raises many complex issues for the arts. Families need consulting, nurturing, developing and sustaining at various levels, the variety and level of their needs are great, while at the same time demand and expectations need to be managed within an under-funded and overstretched sector.

3.1 Research and Marketing

In marketing programmes to children and parents – families can make decisions as a group, not just as individuals, therefore consideration of each of the influencers in the decision making process needs to be determined. In family marketing there can be more than one decision maker, more than one consumer and they can be different people potentially wanting different things out of the experience, e.g. parents looking for innovative ways to spend more time with their children, children wanting something fun and entertaining to do. Knowledge and understanding of family decision making processes and behaviour is therefore vital to this process. An awareness of the types of families being targeted will also play an important factor in determining the most appropriate marketing methods. Organisations need to have a sense of what has worked elsewhere and access to a range of best practice models to inform the development of their own strategies.

3.2 Organisational Commitment

The inability to strategically address the development of family friendly programmes is not just linked to a fundamental lack of understanding of the needs of family audiences. Organisations need to be clear about what they are offering families and why. Venues seriously committed to becoming family friendly need to develop a strategic policy with all members of staff, not just the Education department. Committed organisations need encouragement to integrate work into core activity and potentially additional resources to plan, build upon and deliver successful activities.

3.3 Funding and Information

One of the key issues highlighted has been the lack of long term funding to develop this audience group and the unsatisfactory nature of one off initiatives. Local authorities need to be clear to organisations that if their priorities for engaging family audiences are not located within their developing cultural strategies where the potential for this may lie within other authority departments. Organisations want clear and accessible advice and information on how to access funding and partnerships. National open application schemes such as RALP provide one route to delivering funds for further development of this audience.

3.4 Partnerships

Clearly there are areas of open competition for family audiences in the leisure and tourism sector. In order to develop appropriate and sustainable partnerships, both within the sector and with non-arts agencies, evidence is needed to make the business and social case for the long-term development of family audiences. The need to strategically address family access to events is particularly relevant in rural areas where there is a lack of venue infrastructure and developing audiences in local communities is made more difficult without an effective partnership approach. Arts organisations in particular are unaware of, or do not know where to get information on the types of agencies with whom they could formulate partnerships with to develop audiences.

3.5 Cultural diversity

There are a number of recent events that have profiled the work and collaborative initiatives of culturally diverse arts organisations and venues. Black, Asian and Chinese arts organisations were given a significant boost of £29 million through the latest round of Arts Council of England's Arts Capital programme. The Arts Council of England's Black Regional Theatre Initiative is supporting a number of regional partnerships focusing on programming and audience development and 2002 – 2003 is designated the Year of Diversity. cursory examination of research however, has revealed very little in the way of concrete examples of good practice in targeting and engaging culturally diverse family groups in the arts.

4. Literature Review

This audit highlights recent research undertaken across the cultural sector, drawing on conceptual as well as practical research and documentation of activities that engage children and young families. This is by no means a comprehensive list and full evaluation reports of family friendly projects highlighted as case studies are held by the individual organisations. Some local authorities consulted also hold project evaluation reports of their funded activity. The Arts Council of England will publish its Family Friendly projects, funded through the New Audiences programme, on its new website from summer 2002.

Title	Organisation	Author/date	Availability	Content
Family Friendly – Final Report and accompanying CD Rom	Arts About Manchester	AAM Summer 2001 26 pages	Arts About Manchester T: 0161 238 4500 Price £15.00	Assessment of the impact of AAM's three year A4E funded collaboration with venues, marketers, curators and artists in Greater Manchester. Accompanying CD Rom with additional Family Friendly publications, background information and case studies: <ul style="list-style-type: none"> - <i>Family Friendly 1994 and 1995 Report</i> - <i>Guiding Principles</i> - <i>Keep it in the Family Seminar Report</i> - <i>Family Friendly Tourism Campaign</i> - <i>Marketing Manchester Cultural Short Breaks Campaign Research</i> - <i>Family Friendly Resources and Case Study evaluations</i>
Building the Future: How do we do it? 1998 Arts Marketing Association Conference Report	Arts Marketing Association	Conference report edited by Heather Maitland 95 pages	Arts Marketing Association T: 01223 578078	Contains audience development case study by Jillian Barker, Barbican Centre, London entitled Shaping the Future: A Model for Developing Family Audiences
Barriers and Motivations to Increased Arts Usage	Arts Marketing Center, Arts & Business Council of Chicago	Arts Marketing Center Research Report 1999	Order online www.ArtsMarketing.org \$30 + \$5 shipping	Incorporates information on targeting families as potential customers, with special emphasis on psychographic descriptions of users of the arts. The report includes specific marketing strategies and tactics for different art forms

Stop Re-inventing the Wheel A guide to what we already know about developing audiences for classical music	Association of British Orchestras (ABO)	Tim Baker August 2000 116 pages	Contact ABO T: 020 7333 0371 Price £20.00	An audience development guide presenting research and analysis of audiences for classical and contemporary music including case study on BBC National Orchestra of Wales' Family Ticket Scheme
Friend or Foe? A Look at Family Friendliness in Theatre	Birmingham Repertory Theatre	Trina Jones 2001 Running time 15 minutes	Contact: ACE Touring Department on T: 020 7333 0100 and the TMA T: 020 7557 6700	A video presentation highlighting a number of arts organisations across the UK who are undertaking family friendly work or have a family friendly ethos
Family Audiences Summary of Findings and Conclusions	Barbican Centre	McCann, Matthews Millman Oct 2000	Contact Jillian Barker, Barbican Centre T: 020 7638 4141	Summary report of qualitative research findings with adults and children to evaluate the effectiveness of the Centre's family programming and communication methods. Research report is one aspect of a larger audience development family focused Barbican Centre initiative
Centres for Curiosity and Imagination – When is a museum not a museum?	Calouste Gulbenkian Foundation	John Pearce 1998	Available from Calouste Gulbenkian T: 020 7636 5313	Report looking at US and mainland European development of children's museums which engage children and adults together in interactive exhibitions
Crossing the Line Extending Young People's Access to Cultural Venues	Calouste Gulbenkian Foundation	Edited by John Harland and Kay Kinder 1999 112 pages	Available from Arts Council of England T: 020 7333 0100 Price £5.99	An investigation and qualitative summary of young people's attendance at cultural venues. Reviews evidence, recent research and initiatives and identifies the key influences (including the family) on young people's attendance patterns and perceptions

Evaluation of Rosehill Theatre's Family Friendly initiative	Developing Audiences in the North	Stephen Cashman 2002 Unpublished	Contact Stephen Cashman T: 0191 420 2624	Evaluation report on the impact and benefits the provision of a crèche facility had on Rosehill Theatre, Whitehaven in Cumbria
Family Friendly Research Digest	Eastern Touring Agency (ETA) for East England Arts	Catherine Rose Autumn 2000 23 pages Unpublished	Contact ETA T: 01223 500202	A digest of research, information and analysis on existing good practice models engaging children and families in the arts
Family Friendly Venues Initiative Action Research Report	ETA for East England Arts	Sibyl Burgess 18 pages Unpublished	Contact ETA T: 01223 500202	Quantitative audit of practice amongst East England Arts' regularly funded organisations
Family Friendly Venues Initiative	ETA for East England Arts	Cultural Intelligence January 2002 32 pages Unpublished	Contact ETA T: 01223 500202	Qualitative research into the needs of family audiences with six pilot venues in the East England region who are part of the Family Friendly Venues Initiative
Firstsite Family Friendly Research Report	Firstsite, The Minorities Art Gallery	Sarah Lockwood Spring 2001 7 pages Unpublished	Contact firstsite T: 01206 577067	An evaluation report on research visits conducted throughout Britain to visual arts venues exhibiting good practice in development of education programmes for children and families
The Article 31 Children's Consultancy Scheme	macRobert	Play.Train April 1999 21 pages	Contact Liz Moran macRobert T: 01786 467155	A report into the development of a children's consultancy scheme for the macRobert – the first Article 31 Children's Consultancy project in Scotland

Wow Research Survey Findings	macRobert	Bonner Keenlyside May 2001 16 pages	Contact Liz Moran macRobert T: 01786 467155	Research findings from a survey to investigate the attitudes of young people and parents to macRobert's Wow magazine and website
Article 31, Children and the Arts – creative action for the next millennium The Article 31 Action pack: Children's Rights and Children's Play	Play-Train	Play-Train	Publications available from Play-Train T: 0121 766 8446	Children and the Arts includes case studies and practical guidelines for enabling and supporting children's rights to participate The Article 31 Action Pack is a resource of information and case studies of work around Article 31
Older Younger Seminar Report	Theatre Generation Company	Report prepared by Kallaway Ltd March 1999 66 pages	Available from Theatre Generation Co. T: 020 7221 7883 £16.50 inc p&p	The Older Younger seminar held on 18 March 1999 was convened to explore issues surrounding theatre for young people aged 10 – 14 and their families. The survey led to a research project funded by Sainsbury's and the Arts Council of England's New Audiences Programme. The report contains a summary of results of the project and research findings with discussions and speakers' responses.
Research Study into a Network of Centres for Arts for Children and Young People in Scotland	Commissioned by The Task Force	Sarah Argent July 2000 55 pages	Available from Imagineate T: 0131 225 8050	Research/feasibility study and action plan for the creation of a network of centres throughout Scotland. Report includes analysis of children's and young people's experiences of the arts outside formal education looking at venues, product, staffing, resources and infrastructure

A Shared Experience A qualitative evaluation of family activities at three Tate sites	Tate	Researched & compiled: Alison Cox, Susan Lamb, Catherine Orbach, Gillian Wilson 2000 59 pages	Contact Alison Cox at Tate Modern T: 020 7887 8000	This Summary Report describes the evaluation of resources for family learning at three Tate sites: Millbank in London, Liverpool and St Ives. The project was conducted between November 1997 and March 2000 and comprised a systematic programme of qualitative research and analysis based on the provision of family resources and activities at each site. The full report has an Appendices section comprising case studies of each gallery and qualitative research samples and detailed baseline interview findings.
Theatre 2001 Future Directions Conference Report	TMA/SOLT/ ITC	Edited by Rosy Runciman 2001 204 pages	Available from TMA T: 020 7557 6700	Report contains a summary of the Family Friendly issues presentation and debate with discussions and speakers' responses
Family Friendly Project Report	Warwick Arts Centre	Lisa Baxter December 1999	Contact Rob MacPherson Warwick Arts Centre T: 0247 652 4452	Outcomes of family friendly development project in mixed arts centre containing audit information and family friendly guidelines
Report on Interactive Art Spaces in the United States of America	Walsall Museum and Art Gallery	Jo Digger and Nicky Boden 1998 49 pages	Available from Audiences Yorkshire T: 0870 160 4400	A description of visits to thirteen US institutions including Children's Museum of Chicago, Indianapolis and Brooklyn
Family and Arts Marketing Conference Report	West Yorkshire Arts Marketing (WYAM)	WYAM January 1997	Available from Audiences Yorkshire T: 0870 160 4400	An overview of family demographics, product, marketing and regional case studies in the form of a regional conference report

Family Friendly Research Project	WYAM	Bonner & Hindley March 1998	Available from Audiences Yorkshire T: 0870 160 4400	Attendance, decision making and marketing research findings. Report contains establishment of criteria for what constitutes a family friendly venue
On the Buses – Introducing New Families to Art Galleries	WYAM	Kate Wafer and Carly Butler August 1999 20 pages	Available from Audiences Yorkshire T: 0870 160 4400	An evaluation of a project with five art galleries in West Yorkshire who used school visits as a way of targeting parents and families
The Mercer Gallery – Family Research	Mercer Art Gallery Harrogate	WYAM January 2001 23 pages Unpublished	Available from Audiences Yorkshire T: 0870 160 4400	Qualitative research to assess The Mercer’s programme of events, current audience perceptions and areas for future development
Family Research with Non-users	Victoria Theatre, Halifax	WYAM March 2001 19 pages Unpublished	Available from Audiences Yorkshire T: 0870 160 4400	Qualitative research to feed into a strategy aimed at developing family audiences
Marketing the Arts to South Asian Families	WYAM	Jenny Wilson January 2002 11 pages Unpublished	Available from Audiences Yorkshire T: 0870 160 4400	Qualitative research with South Asian families in Bradford on the use and access to promotional material on arts events

Evaluation of the Local Authority Art Gallery Development Scheme	Yorkshire Arts	Daniel Hadley, December 2001 86 pages	Contact Yorkshire Arts Visual Arts & Media Dept. T:01924 455555	A report based on the analysis of evaluation reports produced by galleries in receipt of Yorkshire Arts Local Authority Arts Gallery Development funding. Report contains case studies of family friendly initiatives including best practice case study on Scarborough Art Gallery and Museum's Family Friendly projects
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Journal Articles

International Journal of Museum Management and Curatorship

Social Interaction and Learning among family groups visiting a museum 9: 43 –51 L.M. Blud, (1990)

Sons and Daughters: Observation on the way families interact during a museum visit 9: 257 – 264 L.M. Blud, (1990)

Perceptual deterrents to visiting museums and other heritage attractions 13: 264 – 279 R. Prentice, (1994)

Museums Journal, April 2001

If they build it they will come – Kate Farmery, Head of Marketing, Manchester City Arts Galleries explains what children and families needs are in visiting gallery spaces and how this has impacted on their design and plans for the City Art Gallery's new children's gallery space.

MAiLOUT spring 2001 Pages 8 -9

Natural Curiosity – Alison Walton of Headway Theatre discusses the Centre for Curiosity and Imagination in Blyth, Northumberland and its partnership with Sure Start.

Useful Websites

Arts About Manchester

www.familyfriendly.org.uk

Family friendly arts activities in Greater Manchester and East Lancashire

Arts Marketing Hampshire

www.familywhatson.com

Family friendly arts and leisure activities in Hampshire with links to countryside and sporting activities. Link to Arts About Manchester's family friendly website.

Australia Arts Council

www.ozco.gov.au

Arts Council of England

www.artscouncil.org.uk

Arts Council of Wales

www.ccc-acw.org.uk

Arts Council of Northern Ireland

www.artscouncil-ni.org

British Tourist Authority

www.uktheguide.com

www.visitbritain.com

Campaign for Museums

www.campaignformuseums.org.uk

Advocates the virtues and value of museums and galleries throughout the UK. Organisers of Museums and Galleries Month www.may2002.org.uk

Centres for Curiosity and Imagination

www.centresforcuriosity.org.uk

A project to help people to develop community based discovery centres, drawing museums, galleries into partnerships with local groups and other agencies through provision of information, training, advice and networking opportunities.

Connex

www.connex.co.uk

Rail Operators for Southern England who offer a number of combined rail travel and leisure attraction offers to families

Edinburgh Arts and Entertainment

www.eae.co.uk

Site containing information on events happening in Edinburgh and beyond. Has a category listing for kids, containing arts and leisure options

Engage

www.engage.org

The national association for gallery education

Family Policy Studies Centre

www.fpssc.org.uk

The Family Policy Studies Centre, the UK's leading independent centre for research, policy analysis and information on families, closed in April 2001, but the website still profiles extracts and back copies of Family Policy, a quarterly bulletin plus a number of publications and articles on family structure and policy developments

www.hi-arts.org.uk

Organisation promoting and developing the arts in the Highlands and Islands of Scotland. Lists cultural and leisure activities for families

Independent Theatre Council

www.itc-arts.org

Information on training courses, management, employment, financial and legal advice for small and middle scale performing arts companies and venues

macRobert WOW project

www.macrobert.stir.ac.uk/wow/

Website linked to macRobert WOW magazine. Offers similar information and enables greater participation by children by being interactive. Features include children's art gallery, information on participatory arts activities and opportunities to express opinions on macRobert

National Trust

www.nationaltrust.org.uk

Contains information on all of its National Trust properties for family groups, including membership, ticket discounts and family activities during school holidays

Network

www.audiencedevelopment.org

Network is the website for the national audience development and marketing agencies in England and Wales.

Norfolk Arts Marketing

www.norfolkartsevents.co.uk

Family friendly information on arts and entertainment in Norfolk with links to tourism and regional what's on sites

Office for National Statistics

www.statistics.gov.uk

Includes government statistics, demographics and publications on family structures

Play.Train

www.playtrn.demon.co.uk

Play.Train is the UK's leading specialist playwork training agency. It provides training and consultancy for organisations working with children and carries out research and development projects. Also holds information on Article 31 Network activity

Regional Arts Boards

www.arts.org.uk

Scottish Arts Council

www.sac.org.uk

Society of London Theatre

www.OfficialLondonTheatre.co.uk

South East Arts Family Friendly Initiative

www.theatreforfamilies.net

Website providing information about facilities at venues and suitable theatre events in the South East of England

Sure Start

www.surestart.gov.uk

Government initiative of local neighbourhood programmes to improve services for families with children under four years of age.

Theatrical Management Association

www.tmauk.org

Representative body for the Theatrical Management Association and the Society for London Theatres. Information and research reports on theatre attendance available.

5. CASE STUDIES

The following case studies are considered exemplars in the field of work for family audiences and cover a variety of performing and visual arts activities. These case studies are further evidence that where there is commitment to the development of family audiences through a strategic and consistent approach, progress is being made.

Organisation: Bury Art Gallery and Museum

Type: Visual Arts

Why families are an important audience/market: Activities developed for children are often relevant and interesting to adults especially the vast majority of parents who see themselves as non-experts.

Family focused activity: *Wriggly Stories* was originally developed as an MGM2000 project with two strands: a hands-on exhibition and a series of three workshops with six different groups. Both focused on the Gallery's Wrigley Collection of Victorian paintings, and in particular eight selected pictures. The exhibition provided hands-on activities on carpets in front of each painting – dressing-up clothes, story books, puppets, a boat to climb in, wave drums, jigsaws, stepping stones, and so on – chosen to highlight the stories and images in the pictures. All the pictures were hung as low as possible and three were displayed at near ground level in perspex-fronted travelling cases. Each picture had two simple labels 'What's the Story?' and 'Things to see and do'. The workshops involved artists in animating and interpreting the pictures for the children with their carers – parents, grandparents, nursery nurses and childminders.

In 2001 the exhibition was repeated with some developments – some information translated into Urdu; a bilingual introductory sheet handed to families on arrival; two Picture Bags – a kind of Wriggly Story in a bag – for use in the Gallery or as a follow-up. The key elements to the exhibition that made it both feasible and quite unusual were that all the activities were in the Wrigley Gallery – not a separate family-friendly area. It encouraged the families to interact with each other, the pictures and the activities without the input of a designated facilitator. This project had the following outcomes:

- increased visits by families with young children, including 70% who were visiting for the first time with children
- ongoing links with pre-school/early years/Sure Start/Family Learning projects
- Picture Bags – two more Greater Manchester museums/galleries are apparently developing the ideas for their own use
- development of the staff team in finding ways of balancing collection security with welcoming a new audience
- storyteller Shonaleigh, who first performed in Bury for the Wriggly Stories project, has just led a workshop as part of the Libraries' Everybody's Reading project, introducing storytelling and reading in the context of the Gallery
- Wriggly Stories won an MGM2000 Access Award.

The *Wriggly Stories* exhibition will be repeated with two new pictures and associated activities from May – July 2002. The gallery is looking at further translations into Urdu and links to Asian families. They are also currently leading a North West Arts New Audiences Action research

project, part-funded by Sure Start Redvales to test the theory that adults can be encouraged to participate in the arts through their children.

Contact details: Sue Latimer, Bury Art Gallery and Museum, Moss Street, Bury BL9 0DR
Tel: 0161 253 5882 Email: s.latimer@bury.gov.uk

Organisation: Creation Theatre Company

Type: Performing Arts

Why families are an important audience/market: Families are an important market for both Creation and their venue – BMW Group Plant Oxford. Attendances at the *Hamlet* project from among the workforce and their families were a key objective for Creation as it represented a new audience for its work. It was important for the plant as one of their objectives in staging the project was to communicate the new culture of the plant. Including the families of the staff, aimed to minimise the risk of attendance and the plant would, as a result, communicate an ethos of inclusivity and a concern for the wider community beyond the plant.

Family focused activity: Creation Theatre Company staged *Hamlet* at the BMW Group Plant Oxford for 5 ½ weeks during Feb/Mar 2001. A special ticket discount package was offered for staff and their families to attend across the course of the 5 ½ week run which was staged in the panel store of the plant. Half-term workshops were offered, including dedicated workshops on the plant for children of the workforce. Free tickets via lucky draws in each department were used to encourage local word of mouth on the plant. A total of 6,246 people saw *Hamlet*. 1008 attended through the auspices of BMW – 564 of these were discounted sales to the workforce and their families. Of 110 participants, 17 were children of the workforce.

“A family of six aged 12 - 47 were all completely gripped for the entire performance. Wonderful!”
(The Simmons Family)

“My wife and her family attended... none of them had any knowledge of any Shakespeare; it was something they considered outside their realm of entertainment. They all thoroughly enjoyed the play. Our teenage niece who attended is now keen to read Shakespeare” (John Last)

“We saw the show last night and took with us our 16 year old grandson and his friend. They, like us, thought it was brilliant and can't wait to see another production...” (Mr & Mrs Allsworth)

“A brilliant introduction to Shakespeare for my 10 year old son who had a fantastic day at the Learn Stage Combat workshop.....We'll all look forward to your next production.” (Mrs Risius)

The company is now producing *Macbeth* for BMW Plant Group throughout February until 23 March 2002 with ticket sales to date doing incredibly well. Although the company have continued all of the *Hamlet* initiatives with families and developed some additional participatory elements, without the additional funding of RALP, which they had for *Hamlet*, they have not been able to develop the programme as much as they would otherwise have done.

Contact details: Debbie Richards, Creation Theatre Company, Unit 9, Standingford House, Cave Street, Oxford OX4 1BA Tel: 01865 250636
Email: debbierichards@creationtheatre.co.uk

Organisation: Eureka!

Type: Museum/ Visitor attraction

Why families are an important audience/market: Eureka! exists to serve two main markets – schools and families. Within the education market, Eureka! is a major resource for extending classroom learning in a fun and informal environment and its education programme links directly to the requirements of the National Curriculum. Within the family market, Eureka! is positioned as a leading visitor attraction specifically designed for families with young children aged between 3 and 12 years, with the primary market being ages 4-10. Approximately 2/3 of visitors to Eureka! are families. It is designed to engage families in an interactive, fun environment, whilst contributing to their learning and social development. Competition is fierce within this market, not only in terms of visitor attractions and museums, but also in terms of the increasing choice of family-based activities and leisure in general. The appearance of other new interactive attractions such as Magna is also a key consideration for the organisation. However, Eureka! remains unique in its product offering, and continues to capitalise on this fact.

Eureka!'s core product consists of approximately 400 interactive exhibits covering 4 themed gallery areas. This is a static product and therefore in order to achieve repeat visits (currently standing at approximately 45%) Eureka! programmes a regular and varied series of events and additional activities. The philosophy of the museum is that a stimulating multi-sensory environment where children's imaginations, creativity and curiosity lead the way rapidly develops their social, physical and intellectual skills. The aim is to strengthen the overall offering of arts-based events and enhance the experience for families, giving them more reasons to visit the museum. There is a strong tradition of these events having been created in-house by a dedicated team of educational and arts officers. In order to gain an even greater competitive edge, Eureka! is increasing the outside services of performers and artists to link with specific themes which will change each quarter. 'Spirit of Friendship' is the theme for April – June 2002 to link with the Commonwealth Games, performers and artists have been scheduled to produce family workshops based around this theme e.g. Indian dance and a Nigerian-based event. These will be scheduled each Saturday (as far as possible) which also provides families with a regular slot to look out for something different happening at Eureka!

Family focused activity: 2002 is a key year in assessing the success of the change in approach to Eureka!'s programming. Summer 2002 will see the opening of the first brand new gallery in the complex for ten years, based on the environment. A key priority for the organisation is to implement an audience development strategy aimed at local Asian families which are currently underrepresented among Eureka!'s family visitors profile, but make up a sizeable proportion of the regional demographic. A scheme funded by Calderdale Council during the latter half of 2001 enabled 300 visitors as part of family groups to visit Eureka! free of charge. The aim of the scheme was to introduce families for the first time, address barriers of price and try to establish an on-going relationship with this section of the community. Further audience development activities aimed at these family groups are planned but subject to available funding.

Contact details: Kathryn Mawer, Eureka! The Museum for Children, Discovery Road, Halifax HX1 2NE Tel: 01422 330 069 Email: kathryn.mawer@eureka.org.uk

Organisation: firstsite

Type: Visual Arts

Why families are an important audience/market: firstsite are developing their provision of family activities in line with demographic studies of Colchester indicating large areas of young families - families are a main constituent of their audience. The importance of communication and enjoyment within a family unit can greatly improve quality of life, provide confidence and empowerment, firstsite aims to support and encourage this benefit.

Family focused activity: Family Days

firstsite has been running Family Days since 1996. Each exhibition has a family day, around 6 per year. Three to four artists run creative practical activities related to the exhibitions in the gallery spaces. The activities are designed for all the family to join in and the artists act as facilitators. The day is always on a Saturday, 11am – 4pm and costs £4 per family, usual attendance is around 25/30 families.

Family Friendly New Initiatives for firstsite:

firstsite are part of the current East England Arts Steering Group to research and test family friendly provision in the region. There were several areas of practice firstsite selected for development as part of the East England Arts family friendly steering group initiatives. Overall, firstsite aimed to improve the visitor experience and provide a supportive informal learning experience for family groups.

Family Focus Group

A group of users and non attenders were invited to attend a focus group to review current provision for families. This was the first stage in the programme for firstsite and the following initiatives were informed by these sessions:

Temporary Exhibition: Interpretation for Families

firstsite devised several activities to experiment with interpretation of a temporary exhibition.

James Dodds Exhibition: Shipshape November 2001 – January 2002

The aim was to create fun and informative interpretation activities specifically designed for family learning in a temporary contemporary visual arts exhibition. The activities were:

- family activity packs 'tools of the trade' tool boxes including materials for drawing and printing in response to the exhibition
- lifejackets, compasses, knots, torches - an introduction and questions asked by the artist James Dodds through a sound device in the lifejacket collar
- family art trail around the exhibition which led the family to create their own exhibition guide.

James Dodds: Shipshape is a firstsite initiative which is touring to at least two other UK venues. The mobile interpretative tools for families were designed so they could also be offered as part of the touring package. The family day held for this exhibition at firstsite attracted 600 people in family groups (usual attendance 250 visitors).

Permanent Provision for Families

Following the outcome of the research for the East England Arts family friendly steering group the 'Front Room' in the Minorities art gallery became a dedicated space for young families - 'Creative Play Studio'. This space will now provide a research area for firstsite to test out

activities that could be provided for families in the new gallery. firstsite aim to develop a programme of autonomous activities commissioned and designed by artists for family learning in the 'Creative Play Studio'. The first new commission due to open in March 2002 is by Richard Layzell, four artists working in different mediums have been invented and their studio spaces created, offering a new form of introduction to contemporary art. Activities introduce families to the way each artist thinks and works as they enter the working environment of the artist.

Enhancing the Visitor Experience for Families

For example:

- installation of a pushchair park / low level coat hooks / storage areas
- signage designed specifically for families to lead them around the gallery space, warn of any dangers such as exits onto busy roads. Provide a family pin board / membership board, events, updates, exhibitions in Colchester and nationally
- a training day is currently in development for artists to work with family groups
- working with the cafe franchise to ensure children are catered for.

As a result of these initiatives, the gallery has greater visibility in catering for the family group. The high profile pushchair park and new signage creates a supportive environment in which young families feel welcome. The success of the interactives for the James Dodds exhibition was very popular and families made return visits to use these. There has also been an increase in family attendance on days when no specific family events have been planned. firstsite undertake a continuous programme of research in the key developments of provision for permanent children and family areas. These findings will play a crucial role in informing the development of firstsite's new gallery which will have families and young people at its core.

Contact details: Sarah Lockwood, firstsite, the minorities arts gallery, 74 High Street, Colchester, Essex CO1 1UE Tel: 01206 577067 Email: sarah@1stsite.co.uk

Organisation: mac (Midlands Arts Centre)

Type: Multi-purpose Arts Centre

Why families are an important audience/market: mac was created in the 1960s as an arts centre exclusively for children and young people. Family participants and audiences are one of the centre's key targets and almost 50% of their work, both participatory and presenting is targeted at this market. 65% of attenders are under 35 years of age. A large proportion of mac's programme is family focused – workshops, courses, cinema, performances and exhibition. Family friendly is fundamental to the centre's ethos and the organisation's policy and programmes engage large number of young users and participants often with their parents and grandparents.

Contact details: Dorothy Wilson, mac, Cannon Hill Park, Birmingham B12 9QH
Tel: 0121 440 4221 Email: Dorothy.Wilson@mac-birmingham.org.uk

Organisation: macRobert

Type: Multi-purpose Arts Centre

Why families are an important audience/market: the macRobert considers that families and in particular children and young people have been under served in terms of choice, quality of work and appropriate environments and facilities. They view children as an audience of now, not only of the future and consider that just as the needs of people with disabilities are a priority in terms of access, so should be the needs of children and parents.

Family focused activity: The macRobert has a particular commitment to developing high quality work with and for young people to share with adults. They have a Children's Charter and Promise to Children, which declares this commitment. In addition to programming work they create work such as the production of *The Happy Prince* which is supported with family workshops and parents' packs. To inform current policy and ensure that the macRobert activities are meeting the needs of young people, they undertook qualitative research with Article 31 Children's Consultancy Scheme into current and future macRobert provision. This resulted in a Children's Consultant's Report and the formation of the macRobert Young Consultancy Scheme. There are currently 30 young consultants whom meet each month to advise the macRobert on their work. They have also been working with the architect on their Lottery funded building redevelopment programme to design facilities that are child friendly. They comprise the editorial team for WOW, the macRobert magazine and website for children. In addition there is a parent's group that the venue meets with regularly who are working on the menu for the new café bar and the operation of the crèche. The WOW project has resulted in an increase of 25% in family audiences. Relationships were also established with the sponsor company, Scottish Amicable's employee families and the company strengthened its links with the local community.

The macRobert is committed to the safety and security of all the young people it works for and with. All staff are SCRO checked and fully aware of the relevant legislation relating to working with children, including the Children (Scotland) Act 1995. They receive ongoing training on working with children and particularly children with special needs.

The new building, which will open autumn 2002, will offer children and families the following:

- state of the art cinema - capacity 140
- café/bar with video projection and performance space for comedy and live music
- refurbished middle scale theatre – capacity 450
- children's art gallery with video projection
- children's theatre
- purpose built crèche
- baby care centre
- children's room
- workshop and rehearsal space.

Contact details: Liz Moran, macRobert, University of Stirling, Scotland FK9 4LA
Tel: 01786 467155 Email: e.a.moran@stir.ac.uk

Organisation: The Mousetrap Foundation

Type: Performing Arts

Why families are an important audience/market: Most of our theatre programmes are school-based and while we value the opportunity to reach out to young people through teachers and schools, we know that for many adult theatregoers, their most memorable and lasting theatre experiences were shared with family members. For many families, a family theatre outing is beyond their means. We felt that if we could find a way to bring families into London to enjoy a West End musical as a family outing – enabling grandparents to bring grandchildren, aunts and uncles to bring their nieces and nephews and parents and godparents to bring their children and godchildren - we would be encouraging families to enjoy a special theatre experience which they may decide to repeat in the future. If we don't help families to attend theatres, they will choose other ways to spend their increasingly limited leisure time.

Family focused activity: Over the past three years during the summer holidays, The Mousetrap Foundation has run *Family First Nights*, a programme which brings families with limited resources to a West End musical. The offer comprises a selection of top musicals with best available seats priced at £5.00 a ticket over a five-week period. Families can include parents, grandparents, aunts, uncles, etc., but must include young people between the ages of 6 –16. The programme relies on identifying those families who wouldn't otherwise have the opportunity, resources or support to attend West End theatre. The Foundation launched *Family First Nights* in 1999 in collaboration with Peabody Trust, targeting families in five West London Peabody Estates. Based on the success of the pilot programme, in 2000 they doubled the number of Peabody Estates participating to ten and contacted more than 25 social service agencies, hospitals and charities asking them to identify families that would benefit from this programme. In its third year, *Family First Nights* expanded significantly. Residents in all 72 Peabody Trust Estates were given an opportunity to participate and the outreach efforts were extended by contacting more than 200 social service agencies, charities, housing organisations and regeneration trusts.

The logistics of the programme involve The Mousetrap Foundation negotiating with producers to secure tickets for West End musicals and ultimately subsidising the cost of these tickets so that families pay only £5.00 per ticket. The Sam Spiegel Foundation is the major funder of *Family First Nights*. The Mousetrap Foundation received funding from the Arts Council of England's New Audiences Programme for the pilot in 1999 and has received additional funding from The Mackintosh Foundation and Peabody Trust.

At the conclusion of the 2001 *Family First Nights* programme, more than 750 families that participated were sent a letter which provided suggestions on how they could continue their theatregoing through local theatres, special initiatives and other family theatre programmes. It has been a very successful programme. In 2001 more than 750 families, representing over 3,100 individuals participated and more than 25% of these families returned their evaluation forms. The Foundation are planning to increase the number of families participating this summer by 25% (from more than 750 families to more than 1,000 families) and would like to explore the funding options for offering *Family First Nights* at other holiday periods.

"I was very grateful for the opportunity to take my three children to see this show. I have wanted to for a long time, but being on income support, could never afford it....There are many families who cannot afford to go to the theatre as ticket prices are far over their budget. It's a shame that

many of these educational plays and shows are missed by many. Please keep up your good work". Family First attender

"I think this is a brilliant opportunity for families to be able to go to the theatre. It is affordable, excellent seating, educational for children, promotes family activity and time together, doesn't limit theatre-going to those who can afford it only. Thank You." Family First attender

Contact details: Susan Whiddington, The Mousetrap Foundation, 15 New Row, London WC2N 4LD Tel: 020 7836 4388 Email: susan@mousetrap.org.uk

Organisation: Philharmonia Orchestra

Type: Performing Arts

Why families are an important audience/market: As part of the Arts Council of England's Stabilisation Programme, the Philharmonia Orchestra has identified a number of key areas of its Community and Education activity as strategic priorities, containing both existing and new areas of work. The Orchestra's Family Music Days (aimed at 5 – 11 year olds and their families) are an integral part of this plan.

Family focused activity: As part of its Community and Education programme, over the last four years the Philharmonia has developed an effective approach to introducing orchestral music to children and their families in a relaxed and fun environment through its residencies in London, Bedford and Leicester. The Family Music Day format focuses on a specially devised matinee concert, enhanced by a range of other activities including informal performances by the musicians; workshops, (e.g. instrument making, percussion), mask-making, face painting and opportunities to meet the conductor and musicians.

The format for Family Music Days comprises:

- workshops and activities in spaces within the venue, free of charge
- provision of a free concert programme/activity 'fun book', which as well as being enjoyable, has educational value to enhance and sustain the impact of the Family Music Day. The programme contains information on how to keep in touch with the orchestra and includes an evaluation form
- hour long matinee concert presented by a well-known personality, including short excerpts centred on a specific theme. Previous themes have included 'Adventures on Land', 'Adventures at Sea' and 'Adventures in Space' The presenter, artists and musicians taking part also dress to reflect the theme of the performance.

More recently in Leicester, the format has been extended to include audience development activity prior to the Family Music Day. This involved the provision of workshops for children and their families in a Leicester Education Action Zone. Although a modest charge is made for attendance to the concert, all other Family Music Day participatory activities are free on the basis that those attending them will be encouraged to attend the concert. After the event, participants are kept informed about other appropriate Philharmonia events.

The Family Music Day format has proved very successful in all three residencies in attracting an increasing number of family groups, many of whom are entirely new to orchestral music. In Leicester, the audience has grown from 400 for the first Family Music Day in 1997 to 1300 for

the event held in December 1999. The addition of the preliminary audience development workshops was instrumental in increasing the audience attendance for the December event, which resulted in over 200 new attendances. In May 2001, the event at the Queen Elizabeth Hall was sold out three weeks in advance. In Bedford from 2002 onwards, two performances will be held to expand the available audience capacity. The Philharmonia is currently planning a series of Sunday matinee concerts for family audiences starting Autumn 2002 at the Royal Festival Hall, London. As part of its Community and Education programme it is also exploring the development of family activities for under 5s.

Contact details: Beverley Fell, Philharmonia Orchestra, 1st floor, 125 High Holborn, London WC1V 6QA Tel: 020 7242 5001 Email: beverley@philharmonia.co.uk

Organisation: Royal Lyceum Theatre Company

Type: Performing Arts

Why families are an important audience/market: Parents can act as mentors for their children, giving them confidence to visit the theatre, the whole family can be entertained together – an aspect of quality time.

Family focused activity: Since Autumn 2000 the Royal Lyceum Theatre company have been running a project (pilot sponsored by Barclays Stage Partners) to introduce the idea of Sunday performances to Edinburgh audiences. The pilot was a success with 108 paying customers and 22 in the free crèche, representing 16% of the theatre's audience capacity. This led to a lottery application, which has enabled the introduction of a Sunday matinee for every show in the theatre's subscription scheme with a free crèche (six shows per year). The shows are specifically targeted at families with young children, the intention being to build a new audience who perceive theatre going as too expensive in terms of ticket prices, paying a babysitter etc. or feel time pressured with regard to when performances usually take place. Eighteen months since the pilot and the crèche is full for each performance and performances in general are only 20% below average for the whole show. The lottery funding which has helped to pay overtime costs and offer the crèche for free will come to an end in May 2003, by which time the theatre hopes to be able to continue and support the activity themselves.

Contact details: Clare Simpson, Royal Lyceum Theatre Company, 30b Grindlay Street, Edinburgh EH3 9AX Tel: 0131 248 4820 Email: csimpson@lyceum.org.uk

Organisation: Tate Gallery, Liverpool

Type: Visual Arts

Why families are an important audience/market: Families are seen as a key element within the gallery's wider strategy for audience development. There are three identified strands:

- teaching and learning in galleries
- social inclusion
- cross generational projects

They are committed to the idea of family learning through both formal and informal learning experiences and are also keen to develop projects with family networks such as Sure Start and Family Literacy programmes.

Family focused activity: Family Programme

Objectives:

- to provide family visitors with an introductory experience of Modern British Art through educational games and activities
- to provide a variety of gallery experiences that facilitates and supports the visitors' enjoyment and understanding of Modern British Art.

Values and principles:

- to welcome and validate the visitors response to Modern British Art
- to provide visitors with a non-threatening experience of the gallery
- to encourage visitors who may have previously felt excluded
- to demonstrate and support the variety of readings possible through an engagement with Modern British Art.

The family programme is made up of two main strands, *The Great Art Adventure* and *ArtQuest*. These two elements are intended to provide family visitors with an experience of the gallery that is challenging but not intimidating, educational but fun. The family is a term of reference for combinations of a responsible adult/s and younger visitors aged 5 to 12. The family programme seeks to inform and enhance participant's interaction with the collection. It is important to the gallery that adults and children work together and regard the activities as a shared experience. A key element is the encounter with the work and the ideas and readings generated from this, activities therefore are not simply something to do but are the start of an ongoing act of interpretation by the visitor supported by Education.

ArtQuest is a set of activities that are designed to be picked up from the studio and used to explore the Modern British Art display. This event is held every Sunday apart from the last Sunday of the month. The *ArtQuest* games serve as an introduction to the gallery with an emphasis on a family/group experience with adults and children discovering together the key concepts and vocabulary of modern art. New games have been developed for this display:

ABOUT MAKING - Materials, tools and processes.

ABOUT DRAWING - Approaches to drawing and mark making.

ABOUT TIME - Historical and wider contexts for Modern British Art.

ABOUT WORDS - Word games and literacy based activity.

The Great Art Adventure happens on the last Sunday of each month. This element of the programme is intended to provide a longer-term relationship with the gallery. The emphasis is on a group or communal activity. *Great Art Adventure* can tackle specific issues, exhibitions and displays in some depth. The studio is the focus for a practical element following on from the gallery activity. It is envisaged that visitors will become regular participants of the *Great Art Adventure*.

Both strands are "drop in" and are hosted in the Family Studio between 1.30 and 4.30pm. (Evaluation documentation available – see Literature Review)

Family Programme 2002

Within the general aims of the education department, the Family Programme aims to do the following:

- continue rolling programme for family visitors - *Great Art Adventure* and *ArtQuest*
- develop relationships further with family based organisations, in particular literacy schemes and Education Action Zones
- publicise programme through family learning events
- develop further and establish early years activities
- work across team to establish holiday activities for families
- work with sponsors to develop greater staff and family involvement.

The project is continuing with extended activities for holiday periods. Development of relationships with family organisations has resulted in a number of Family INSETT days to develop further activities with input from family groups. A joint strategy with Visitor Services is creating events that are gallery wide to include other staff other than Education. The gallery is looking to improve and extend its family provision for 2003 in response to a major new display – International Modern Art.

Contact details: Vincent Lavell, Tate Gallery Liverpool, Albert Dock, Liverpool L3 4BB
Tel: 0151 733 1905 Email: vincent.lavell@tate.org.uk

6. Appendices

Acknowledgements

There are a number of individuals and groups to thank that responded to requests, meetings and information for this audit:

Local authority arts development officer responses from:

Alison Foote, Vicki Campbell – Amber Valley Borough Council
Nick Denham – Three Rivers District Council
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Roisin Dunlop – North Herts District Council
Susie Mercer – Tewkesbury Borough Council
Michelle Cope – South Bucks District Council
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Heidi Bennett – Rugby Borough Council
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Duncan Hanner – Uttlesford District Council
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Ruth Regnell – Bassetlaw District Council
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Ann Crabtree – Ellesmere Port and Neston Borough Council
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Bolton Metropolitan Council

Audience Development/Arts Marketing Agency responses from:

Alex Saint – Arts About Manchester
David Newland – Valley Arts Marketing
Joanna Sargeant – Cardiff Arts Marketing
Tina Dixon – Marketing the Arts in Oxfordshire
Stephen Cashman – Developing Audiences in the North
Bernard Martin - TEAM
Jo Gillibrand – SMART
Adrienne Pye – Arts Marketing Hampshire
Shirley Kirk – South West Arts Marketing
Catherine Rose – Eastern Touring Agency
Pam Jarvis – Sussex Arts Marketing
Paul Kaynes – Birmingham Arts Marketing
Anita MacGregor – The Audience Business
Richard Hadley – Marketing:Arts
Kate Wafer – Audiences Yorkshire
Tina Neil – Arts Marketing East
Samantha Hyde – Norfolk Arts Marketing

Arts Council and Regional Arts Board responses from:

Elizabeth Adlington – Arts Council England
Phil Cave – Arts Council England
Gill Johnson – Arts Council England
Sue Timothy – Arts Council England
Ros Lamont – Scottish Arts Council
Ann Kellaway – Arts Council Wales
Mark Robinson – Northern Arts
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Liz Wilson – East England Arts

Jo Day – Southern Arts
Rob Marshall – South East Arts
Sally Giddings – South West Arts
Valerie Synmoie – London Arts
Pam Pfrommer – Yorkshire Arts

Agency/individual responses from:

David Emerson – Theatrical Management Association
Sharon Bleasdale – British Tourist Authority
Catherine Harris, Tourism Wales
Judy Murphy - Kalloways
Ceridwen Roberts – Family Policy Studies Centre
Cathy Westbrook – Freelance Project Co-ordinator
Julie Franz Peeler – Arts Marketing Center, Arts and Business, Chicago
Sarah Bedell – Audience Development and Arts Marketing
Richard Whitehouse – Freelance Marketing Consultant

Organisations/Venues contacted - Responses marked*

Heidi Purnell – Techniquist *
Vicky Ireland - Polka Theatre
Niladri – Tutti Frutti *
Elly Chrichton Stuart - Unicorn Theatre*
Trina Jones – Birmingham Rep *
Christine Galey – Scottish Museums
Lisa Kapur – National Galleries of Scotland
Susan Whiddington – Mousetrap Foundation*
Abigail Carney – Imagine
Helen Dunnett – Royal Liverpool Philharmonic
Debbie Richards – Creation Theatre *
Alison Hems – English Heritage*
Caroline Lang – Resource (Council for Museums, Libraries, Archives)
Dorothy Wilson – mac *
Joanna Sigsworth – BBC National Orchestra of Wales
Jo Bray – St David's Hall, Cardiff
Kerry Davis – Sherman Theatre,
Clare Simpson – Royal Lyceum Theatre *
Liz Moran – macRobert *
Richard Hogger – Creucymru *
Vincent Lavell – Tate Liverpool *
Libby Macnamara – Association of British Orchestras
Alison Cox, Tate Modern *
Jackie Alexander - Komedia
Kathryn Mawer – Eureka! *
Nicky Preston – Walsall Art Gallery
Rob MacPherson – Warwick Arts Centre
Sarah Lockwood – firstsite *
Sue Latimer – Bury Art Gallery and Museum *
Lindsay Brooks – The Lowry*
Beverley Fell - Philharmonia Orchestra *
Nancy Mules – Belgrade Theatre, Coventry

Nick Dodd/Helen Large – Wolverhampton Art Gallery
Jillian Barker – Barbican Centre *
Jenny Vobe – MASC
Christopher Naylor – Engage
Sharon Goddard – Heritage Lottery Fund
Campaign for Museums*