



Collaborative Audience Development Plan for the North West

Commissioned by Derry City and Strabane District Council and Donegal County Council

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Introduction

The Cultural departments of Derry City & Strabane District Council (DCSDC) and Donegal County Council (DCC) came together to commission an audience development baseline survey and programme across the North West to understand and increase the engagement of citizens in the area in arts, culture and heritage.

The need for a strategic audience development project had been articulated in both the Strategic Investment Plan and the Arts & Culture Strategy from DCSDC as well as in the Donegal County Council Creative Ireland *Culture & Creativity Strategy*. The north west of Ireland shares a rich cultural heritage of archaeology, museum and archival collections, architecture, language and literature, with a vibrant contemporary culture of visual arts, film, performing arts and festivals, traditional and contemporary music.

The research delivered allowed for better understanding of how citizens engage with that offer, which would then allow informed decision making about where effort should be directed to increase engagement.

A plan, co designed with the sector would address the target audiences identified, with consistent monitoring and reporting to assess the impact of any actions.

The opportunity to deliver this ambitious and strategic audience development work was tendered, with thrive securing the contract in early 2019 with work beginning immediately.

Who we are

Established in 2004 as Audiences NI and known as thrive since 2016, we support arts, culture, and heritage organisations to understand, grow and diversify their audiences.

Our focus is always the audience, and we bring this expertise to the various stages of the audience development process; defining your purpose, analysing your data, creating audience targets, developing programmes and products, and creating an evidence framework that tells you if you are on track.

We're a small team, based in Northern Ireland, with a wide range of skills, local knowledge, and years of experience. We quickly tailor our approach to help get the best results and react to new developments.

We've been working in audience development across Ireland since 2004. This gives us unrivalled insight into the current practices of the cultural sector and the particular challenges faced here.

What is audience development?

Definitions of audience development can be lengthy and theoretical. And because of that when **we** talk about audience development, we talk about **building relationships**. Whether your target is existing audiences or those who have never before engaged, they are simply at a different point in their relationship with you. Relationships are not static – at no point is the work complete. Your audience development plan must be fluid and cyclical.

Audience development therefore has to be a long term and strategic process. Decisions and discussions should start with people, rather than product, first.

And to develop those lasting relationships, you need to understand the person. Not only their age and location, but their attitudes, behaviours and motivations. And only then can you respond better to their needs and wants.



Little John Nee performs to a socially-distanced audience in the grounds of Rathmullan House, Co Donegal, during [Earagail Arts Festival](#) 2020. Photo: Declan Devin Photography.

Our Methodology

There were 2 distinct parts to this project: gathering and analysing the data and research and then the co design of the audience development programme to address the engagement gaps.

Data and Research

An analysis of multiple data sources was required to give us a fuller understanding of who current audiences are and why others are not engaging.¹ These included:

1. Face to face survey of residents

A face-to-face survey of 2400 residents across DCSDC and DCC was carried out in 2019. The survey, created in partnership with both councils, looked at the following:

- Who is and is not attending or participating in culture, arts and heritage activities, what type of activity is most popular and barriers to future involvement?
- Where your current core markets live, which areas require investment in audience development and the importance of cross-border attendance.
- Attitudes to the importance of arts and culture in their locality and reliance on formal arts provision to attend or participate.

2. Mosaic Profiling

This segmentation programme, created by Experian, allows an analysis of the types of people living in the North West area.

3. Analysis of existing data on audience behaviours

The data that many arts organisations already hold can help us expand on what the baseline tells us and inform further discussions around data collection moving forward.

Co Design of Audience Development Programme

32 organisations from across the North West signed up to act as cultural partners for the audience development work (A full appendix of those involved is included as Appendix 1).

¹ Note about how a separate Research Report is being prepared with fuller breakdown of all research and insight

Their role was to shape and guide the discussions so that any resulting initiatives or programmes would be achievable and realistic. They provided invaluable insight into work already happening across the North West, identifying potential partners and competitors.

9 sessions were held over the duration of the project and were a mix of knowledge sharing and discussion. Before looking at the primary research, workshops were delivered covering the principles of audience development theory and evaluation. Cultural partners benefitted from a deep dive into the results of the research and helped to identify and decide on the targets for the following plan. These sessions not only gave them information to take back to their own organisations but to also create networks as a group.

What you will read

It is good to be clear at the outset as to the sort of information you will find in the pages of this report. The detailed findings of the research phase of the project have been compiled in a separate document and so, here we will concentrate on our identified audience targets, and what the research told us about them.

You **will** find:

- An analysis of the agreed audience targets
- What we know about their lives and their current levels and types of cultural engagement
- Proposals that will work to increase engagement.
- Clear recommendations of actions which will address the challenges faced in achieving the shared purpose.
- The measurement and reporting that will indicate progress on the impact of the audience development actions.

You will not find detailed action plan, budgets or KPI's. These can, and must, be produced, but should be completed by those who will be responsible for delivering the programmes. Because they have to be workable and realistic, they must fit with internal priorities, deadlines and budgets.

This report marks the end of one piece of work and the starting point for continued focus of the needs and wants of citizens across the North West, and how their relationship with arts, cultural and heritage can be strengthened.

Section 1: Research Summary



The findings of the baseline survey provide insight into who and how the residents of the North West engage with arts, culture and heritage.

Fuller discussion of the findings can be found in the **North West Audience Development Project Research Report**, but you will find a summary of the main points below.



- **Engagement levels are extremely high.** The percentage of NW residents who had attended and/or participated in arts, culture and heritage activity within the past 12 months was 98%. There were some geographical variations, but in no area did engagement levels fall below 94%.

- Different cultural forms have different levels of engagement. While **80% of residents engaged with music** that number drops to 56% for theatre. 71% of residents had engaged with outdoor events and 69% with heritage.



- Attendance levels are slightly higher than participation, at 94% and 92% respectively.
- Most NW residents engage less than once a month.
- Considerable levels of engagement take place outside dedicated arts, culture and heritage spaces. **37% of residents** had engaged in these places compared to **60%** who had engaged in an entertainment venue.



- **26% of residents crossed the border** to attend or participate in culture in the last year.

- The majority of engagement has a social element, with only 17% in DCSDC and 25% in DCC engaging on their own.

Age

- Age has a significant impact on cultural engagement. Younger age groups were more likely to attend, participate, and engage in culture. The percent of people engaging in cultural activities starts to decrease from the age of 45-54. Older age groups were more likely to hardly engage, did fewer activities and engaged less often.

Social Grade

- Social grade impacts on cultural engagement, but not as much as is commonly believed. The higher the social grade, the higher the prevalence of engagement although even for the lowest social grade, overall engagement sits at 95%.

The impact can be better seen when looking at frequency and types of engagement. Higher classes (A, B) participated in **more than twice as many types of activities and visited over twice as many types of places** compared to the lowest class (E).

ABC1's also engaged in culture more often (either once/twice a month, or once every two to three months) than C2DEs.

Gender



- The level of cultural engagement (98%) and attendance (94%) was the same for both men and women, but women were more likely to attend and participate in a wider variety of activities than men.
- Gender had very little impact on how frequently they engage in culture but did have an impact on who they engaged with. Men were more likely to engage in culture on their own. Women, with other family members or with children under 16.

Disability

- **Disability does have an impact on engagement**, although overall levels remain high at 85%. However, there was a **9% gap in attendance** compared to the general population. Disabled people do not engage as often and were more likely to engage less than twice in the past year, or never in the past year.



Compared to the total average, disabled people in the North West were:

- **Five times** as likely to say their health issues posed a barrier.
- Nearly **four times** as likely to say they had concerns about access needs.
- Nearly **four times** as likely to say they require additional support from a companion to attend.

Section 2: Our Audience Targets



The research phase of the project was not only to provide baseline information on cultural engagement across the North West, but to identify specific audience targets. Any successful audience development plan must be clear in the groups of people that it seeks to impact.

To identify those targets, the baseline survey was not the only piece of research used. A Mosaic profile was also completed of both council areas. ² **Mosaic** is a consumer segmentation model designed by Experian. The system uses a range of data source to segment the population into 15 groups and 66 types that helps to understand an individual's likely behaviour.

Although there are different segmentation categories for the UK and Ireland, there is sufficient similarity in the broad groups to allow for comparison of the populations of DCSDC and DCC.

The baseline survey gives our audience target based on **demand**- that is the group with the lowest levels of existing cultural engagement.

And the Mosaic profile gives us a target based on **supply** – those segments of the population that are found in high levels in the NW.



Older People – the demand target

Why is this group a target?

Age has the biggest impact in determining levels of cultural engagement. Engagement for older audiences is lower across the board, with impact clearly seen from age 55+. The overall goal for this audience development plan is to increase engagement levels across the NW, and with overall levels already high, it makes sense to target the group with most scope for improvement.

We live in an aging population. Numbers of older people will continue to increase in coming years, and by addressing this audience target now, we will take practical steps to erode the decline.

Many of the barriers to engagement by older people focus on accessibility needs. By working to improve access, we will not only address engagement by the older demographic but anyone with a disability or access needs.

² <https://www.experian.co.uk/business/marketing/segmentation-targeting/mosaic/>

- Certain areas within the NW have more older people living there, and there is crossover here with lower engagement (although this research does not investigate a causal link).

Research findings

The lowest levels of engagement were found amongst the over 65's, and the 55-64 age range was also underrepresented in several categories.

Compared to the average, those aged 65+ in the North West:

- Attended **fewer** types of events (6.3 event types vs. 8.8 among the total)
- Participated in **fewer** types of activities (3 activity types vs. 4.1 among the total)
- Are **more** likely to participate in textile crafts
- Are **more** likely to attend country music concerts, classical music concert
- Are **less** likely to watch mainstream or cultural cinema
- Are **least likely** to have engaged in something cultural in the past 12 months (30% haven't do so in the past 12 months compared to 19% among the total)
- Are **more** likely to participate in culture at a museum/heritage centre/historic house
- Are **more** likely to attend with older children (age 16+), with other family members, or with a group
- Feel that culture **isn't a big priority** – they are more likely to say “I hardly ever do cultural activities as I prefer to spend my time in other ways” (44% say that compared to 32% of the total population)
- Are **more** likely to spend their free time at home and/or watching TV a lot
- Have the **most barriers** to engaging with culture:
 - They are **3x more likely** to have health issues (29% vs. 10% of the total)
 - They have a hard time getting transport to an activity
 - They have no one to go with
 - They don't like crowds
 - They have concerns about access needs
 - They aren't as comfortable visiting places for cultural activities
 - They require additional support from a companion to attend

Compared to the average, those aged 55-64 in the North West:

- Attended **fewer** types of events (7.6 event types vs. 8.8 among the total)
- Participated in **fewer** types of activities (3.6 activity types vs. 4.1 among the total)
- Are more likely to participate in textile crafts, a history/genealogy project or group, or a book club/group

- Are **more likely** to attend country music concerts, classical music concerts, or literary events
- Are **less likely** to watch mainstream cinema
- Are **less likely** to have engaged in something cultural in the past 12 months (26% haven't do so in the past 12 months compared to 19% among the total)
- Are **more likely** to participate in culture at a heritage site
- Are **more likely** to attend a museum/heritage centre/historic house
- Are **more likely** to attend with older children (age 16+) or with a spouse/partner
- They didn't have as many barriers as 65+'s, but are slightly more likely to have health issues compared to the total (12% vs. 10% of the total)

What else do we know about this audience target?

We spent some time collating other research on older audiences, both specifically in the North West area, and more general information on their lifestyles and challenges.

Overall Population Trends

Derry and Strabane District Council

- DCSDC has a current estimated population of around 150,000. The region has a younger profile than Northern Ireland as a whole. **14.6%** of the population is aged 65+, compared to NI rate of **16.2%**.
- However, projections follow the worldwide trend of an ageing population. By 2041, 65+ will make up almost 25% of the population (24.1%).

Donegal County Council

- 16% of Donegal's population is aged 65+, compared to 13% for Ireland as a whole.

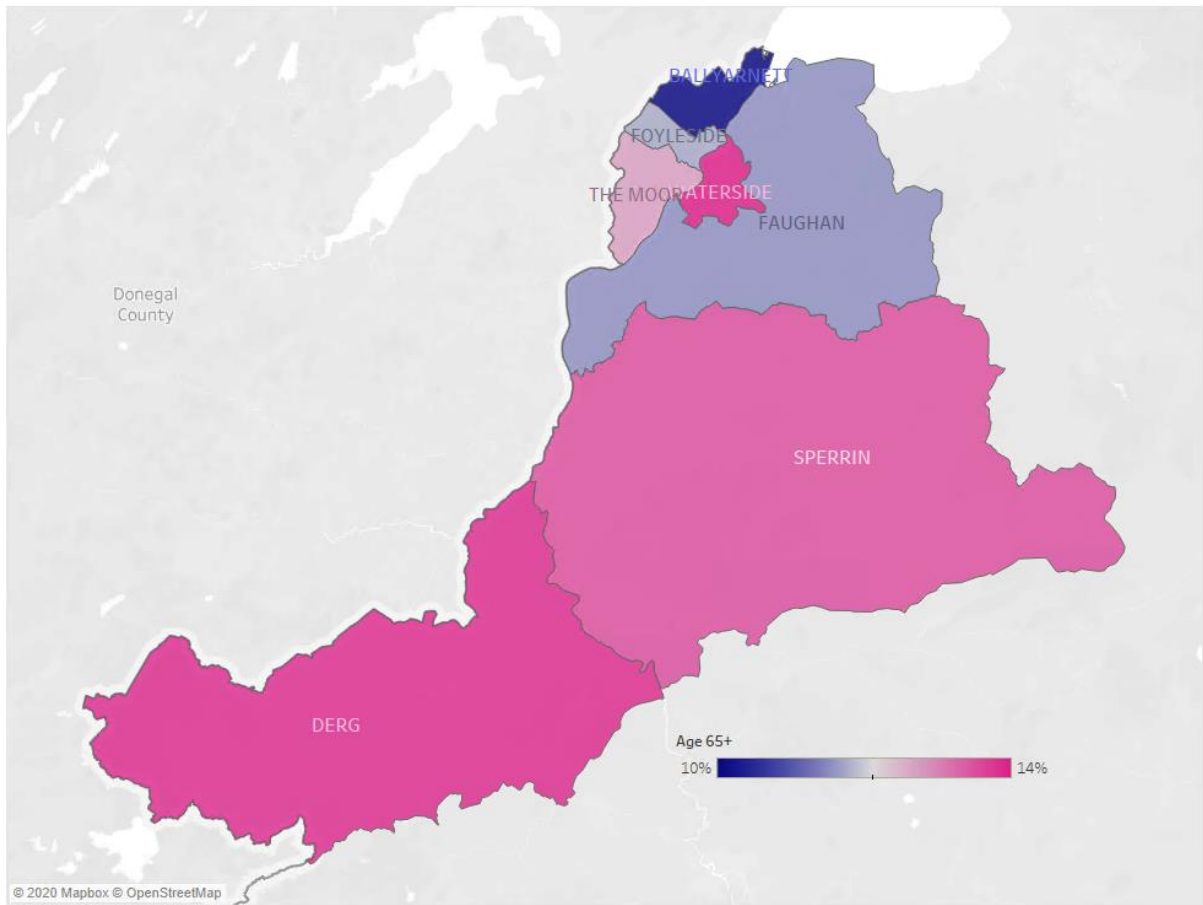
Like DCSDC, in coming years, this percentage will increase dramatically. Research carried out by AIROvii indicates that in 2031, 21.5% of the population will be over 65 years of age.

Geographic Differences

Certain areas with each Council areas have higher numbers of older citizens living there.

For DCSDC, Derg and Waterside have the highest density of 65+ citizens. This also aligns with engagement patterns. Derg, which has highest numbers of 65+ residents, is also the lowest in attendance, participation and overall engagement.

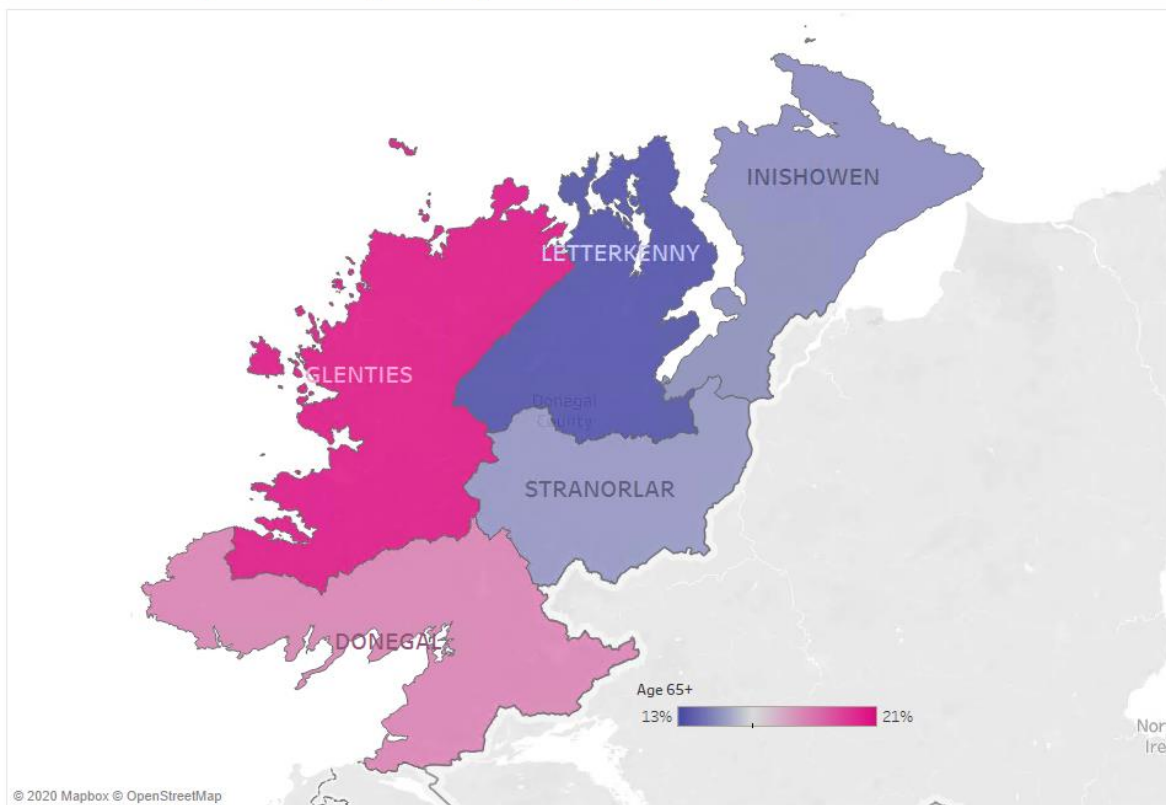
Percent of Derry and Strabane residents aged 65+ by District Electoral Area



A similar trend is seen in Donegal. Glenties, which has high levels of older people (21%) also has the lowest levels of attendance, participation and engagement.

While age may not be the only causal link, it is certainly a factor which is seen repeatedly in cultural engagement research across the world.

Percent of Donegal residents aged 65+ by Municipal District



Contextual research

Audience development however is about more than knowing demographic details. It is about understanding people's needs and wants; the challenges they face and how they live their lives.

The following helps us to understand the important context about our targets, with data being drawn from both UK and Irish sources, where available.

- Older people have more leisure time.
- The amount of leisure time increases with age, but other factors have an impact.

- For 65+, the average is 7hrs 10 minutes per day of leisure time, with men having more than women.
- The 55-64 age group have 6.0 hours of leisure time each day.
- Those from lower socio-economic groups have less leisure time at weekends.
- Men spend more time on hobbies and women spend more time socialising.

Health

UK Sources

- The likelihood of being disabled and / or experiencing multiple chronic and complex health conditions increases with age (ONS, 2018k).
- Females live on average 3.6 years longer than men (The Kings Fund, 2018b).
- Women only have an additional 0.6 years of good health compared to men, therefore women live a smaller proportion of their lives in “good health” (The Kings Fund, 2018b).
- Women increasingly outnumber men at older ages; among those aged over 65, 55% are women (ONS, 2018e).
- Dementia is a key cause of disability in later life; a more common cause than cancer, cardiovascular disease and stroke (Alzheimer’s Society, 2019b).
- 49% of older people (equivalent to over 5 million individuals) say the television or pets are their main form of company (Age UK, 2015).
- 9% of older people report that they feel cut off from society (The Campaign to End Loneliness, 2013).
- Three out of four GPs across the UK say they see between 1 and 5 people a day who have come in mainly because they are lonely (The Campaign to End Loneliness, 2013).

Irish Sources

- Up to one in ten persons below 45 years of age had a disability, rising to 20 per cent by age 60. Rates increase sharply above age 70, with 27.7 per cent of females aged 70-74 having a disability and 73.3 per cent of females over age 84 having a disability.
- The actual number of people with a disability over 65 years has increased by 20,319 over the five years from 204,069 in 2011 to 224,388 in 2016 (Central Statistics Office).

- In Donegal, 14.4% of the population are people with a disability (Central Statistics Office).
- Health declines as people age. 31.3% of 65-69 age group state that their health is good or very good, compared with 58.6% of 40-44 years old. In the 85+ age bracket, only 9.6% perceived their health as very good (Central Statistics Office).
- Females live an average of 4.4 years longer than males (Central Statistics Office).
- 55,000 people in Ireland are living with dementia³ and half a million of us have had a family member with dementia. Each year over 4,000 people develop dementia.
- The number of people with dementia in Ireland is expected to more than double over the next 20 years, from 55,000 today to 113,000 in 2036.
- Two thirds of people living with dementia in Ireland are women.
- Almost one third of adults aged 50+ in Ireland experienced emotional loneliness at least some of the time and 7.0% often felt lonely (TILDA 2019).
- The effect of living alone on loneliness was stronger among men than women. 56% percent of men who lived alone were in the loneliest group compared to 45.3% of women.

Lifestyle

UK Sources

- In 2017, 5.5% of people aged 65+ were single (never married or civil partnered), 60.0% were married or in a civil partnership, 10.5% were divorced and 24.1% were widowed (ONS, 2018m).
- With increasing age, higher proportions of people are widowed; among those aged 60-64 **3.9% of men and 7.9% of women** are widowed whereas among those aged 85+ **35.9% of men and 76.5% of women** are widowed (ONS, 2018m).
- Older women are more likely than older men to live alone (ONS, 2018i).
- Informal childcare that grandparents provide to their grandchildren is worth around £7.7 billion (Iparraguirre, 2017).
- 16.4% of older adults volunteer at least once a week. Those aged 65-69 are the most likely to volunteer (Age UK, 2019a).

³ <https://www.understandtogether.ie/about-dementia/>

- Employment as a proportion of the working-age population falls from around 80% for men and 75% for women in the mid-50s age groups, to around 35% for men and 25% for women in their mid-60s (DWP, 2017).

Irish Sources

- Overall, 18% of older adults in Ireland volunteer weekly while 56% have volunteered at some time over the previous two years. A similar percentage of men and women volunteer with rates of volunteering highest among the 65- to 74-year-old age group.
- Almost three quarters of older adults participate in active and social leisure activities each week, while 52% participate in organised groups such as sports groups, book clubs, or charitable organisations.
- In Ireland, one third of older people over 65 live alone and 60% of people aged over 80 live alone (ALONE).
- There were more elderly women living alone than men, with women accounting for 62.3 per cent of all elderly people living alone. Among the older age group - aged 85 and over – women accounted for almost three in every four of those living alone (Census 2016).
- The Irish Times/Ipsos MRBI Family Values poll shows that grandparents – grandfathers as well as grandmothers – are now the most popular (42 per cent) source of childcare for working parents.

Summary

- Engagement for older audiences is lower across the board, with attendance lower than participation.
- We know that engagement levels are also negatively impacted by both social class and disability, and that as we age, the likelihood of living with a life limiting condition also increases.
- Barriers to engagement for this audience target require long term interventions, rather than quick fixes. The potential for improvements to quality of live through cultural engagement for this target is significant.



Families – our supply target

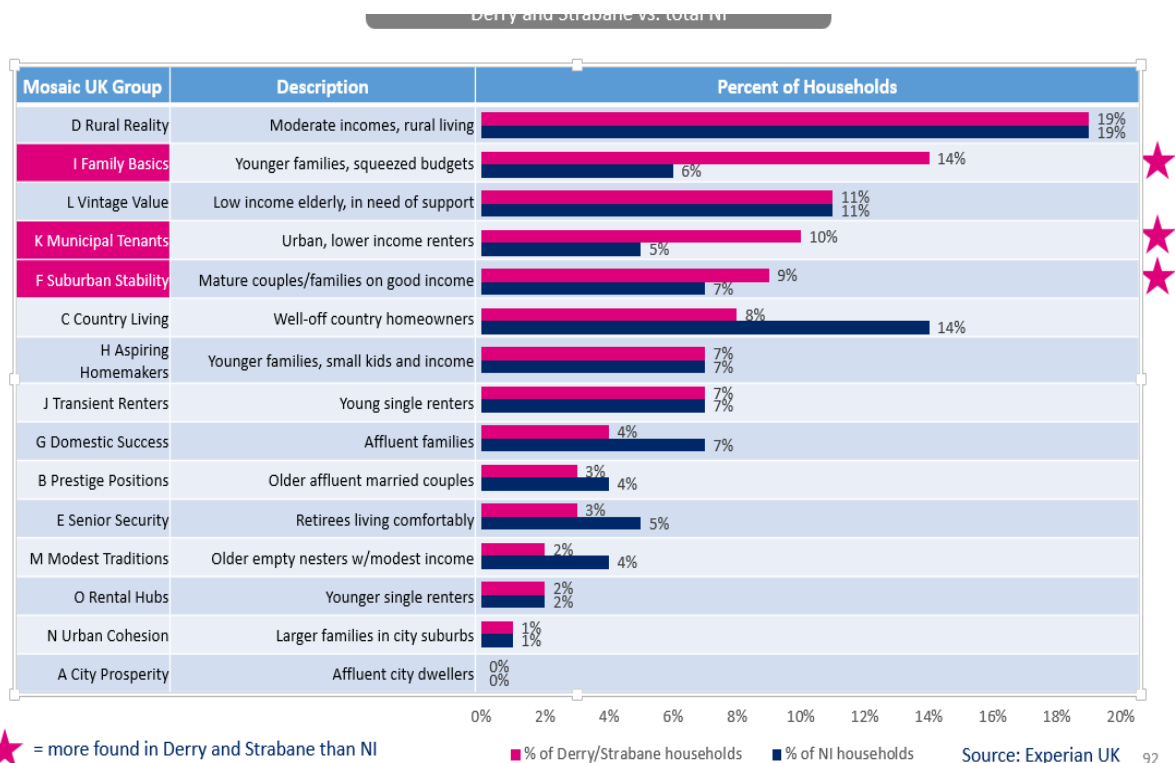
What the Research tells us?

The family target was identified when we examined the types of people that are overrepresented in both geographic areas – that is, those segments of the population that are more likely to be found in Donegal and Derry and surrounding districts than in the rest of the island.

This target is based on opportunity. Research shows that around 80% of audiences or visitors will be found within a 30-minute radius of venue or activity. Local audiences matter, so it makes sense when looking to increase cultural engagement to focus on the people who live locally.

Mosaic Profile

Mosaic UK consumer classification provides an accurate understanding of the demographics, lifestyles and behaviour of all individuals and households in the UK. It is built using a detailed



analysis of the latest societal trends in the UK along with data sources required to classify consumers accurately.

Derry City and Strabane District Council

When we look closer at the 3 segments that are overrepresented in the DCSDC area we can learn more about their lives.

2 of the 3 segments prevalent in the area are families, with a mixture of both younger and older children.

Family Basics

(I) Family Basics

- 14% of households in Derry and Strabane
- 6% of households in Northern Ireland

Who are they? Family Basics are families with children who have limited budgets and can struggle to make ends meet. Their homes are low cost and are often found in areas with fewer employment options.



Key Features

- Families with children
- Aged 25 to 40
- Limited resources
- Some own low cost homes
- Some rent from social landlords
- Squeezed budgets

Digging Deeper

- 88% have children in the household
- More likely to have children under 11 years
- 65% earn less than £30k per year
- Majority find it difficult/very difficult to live off their income

(F) Suburban Stability

- 9% of households in Derry and Strabane
- 7% of households in Northern Ireland

Who are they? Suburban Stability are typically mature couples or families, some enjoying recent empty-nest status and others with older children still at home. They live in mid-range family homes in traditional suburbs where they have been settled for many years.



Key Features

- Older families
- Some adult children at home
- Suburban mid-range homes
- 3 bedrooms
- Have lived at same address some years
- Research on Internet

Digging Deeper

- 66% are between the ages of 46-65
- 51% earn between £30-49k per year and are comfortable on their household income
- 42% are older families with no children <18
- 20% are older families with children <18

(K) Municipal Tenants

- 10% of households in Derry and Strabane
- 5% of households in Northern Ireland

Who are they? Municipal Tenants are long-term social renters living in low-value multi-storey flats in urban locations, or small terraces on outlying estates. These are challenged neighbourhoods with limited employment options and correspondingly low household incomes.



Key Features

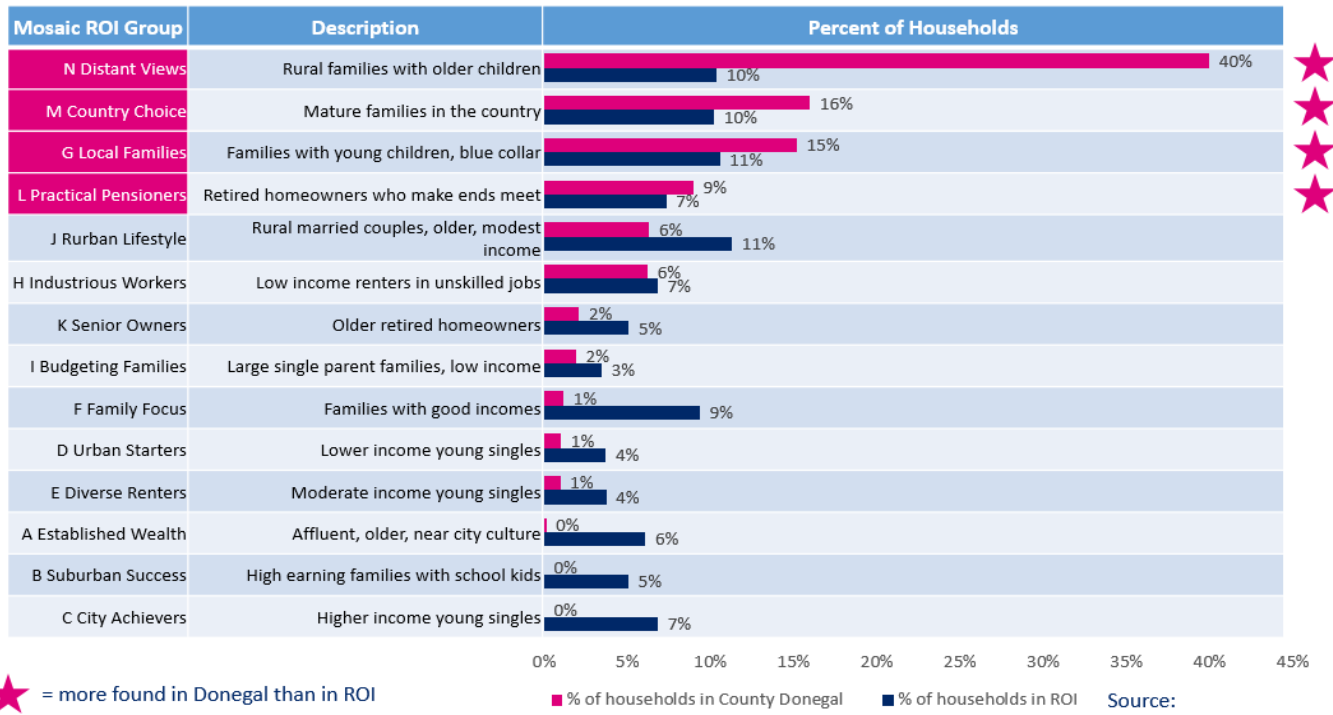
- Social renters
- Low cost housing
- Challenged neighbourhoods
- Few employment options
- Low income
- Mobile phones

Digging Deeper

- Over half (57%) earn less than £20k per year
- 47% find it difficult/very difficult to live off their income
- More likely to be aged 46-65
- 82% live in council or HA housing

Donegal County Council

The profile of Donegal looks different, with a significant over representation of 1 segment.



Distant Views

This segment represents 40% of the households in Donegal, compared to 10% of households across the Republic of Ireland.



Although not as dominant as the Distant View segment, there are 3 other segments that are more prevalent in Donegal than elsewhere in the Republic of Ireland.

Local Families

G

Local Families

Families bringing up children in provincial locations where housing is modern and affordable

Key Features

- Blue collar families
- Provincial towns
- Semi-detached homes
- Young children
- Apprenticeships and technical qualification
- Cars are important

Who We Are ?

Age		Household Income (€)	
35-39 years		25K-34K	
10.5%	128	20.5%	118
Household composition		Number of children in family	
Married couple with children		2 children	
32.7%	105	28.9%	118
Home ownership		Type of property	
Owned with mortgage		Semi-detached	
37.8%	117	44.7%	181

Country Choice

M

Country Choice

Mature families enjoying large, detached homes in undisturbed green and pleasant locations

Key Features

- Large families
- Bungalows and detached properties
- Skilled trade and agricultural jobs
- Traditional
- Holiday homes
- Pet horses

Who We Are ?

Age		Household Income (€)	
45-49 years		25K-34K	
7.6%	112	21.8%	126
Household composition		Number of children in family	
Married couple with children		3 children	
38.0%	122	14.4%	121
Home ownership		Type of property	
Owned outright		Detached	
52.1%	141	69.2%	198



Why is this group a target?

- Families make up a considerable percentage of households in both Derry City and Strabane and Donegal and are an obvious target for any audience development work.
- We also know that children who are exposed to arts, culture and heritage at a young age are more likely to continue to be involved throughout their lives. By focusing on a family audience, we are building the audiences of the future.
- The high levels of engagement by this group is positive and an opportunity. We know that the more people are engaged, the more they will engage. This builds patterns and habits and cements cultural and heritage activity at the heart of people’s everyday lives.
- Families are a “hungry” market, who actively seek out opportunities and activities that allow them to spend time together. They are an open, and persuasive audience target.
- The definition of a family can cover a wide range of demographics and life stages. The notion that a family is 2 adults and 2 children is now obsolete. Families include

grandparents who are the main childcare providers, as well as lone parents and blended groups meaning that a range of people will be involved in arts, culture and heritage activity.

What the Baseline Data tells us

- Those with children in the home were more likely to participate, attend, and engage with culture compared to those without children.
- North West residents with children were also more likely to attend and participate in a broader range of activities. On average, people with children participated in 4 types of cultural activities and attended 10 types of cultural events.
- Presence of children also had an impact on the type of activities they participated in and events they attended. Parents were more likely to read out loud, create visual art and crafts, and volunteer within the sector, among other activities shown below. Parents were also more likely to attend large outdoor events, rock or pop concerts, comedy, pantomime, talks, circus, and ballet.

Contextual Information

In addition to the baseline and mosaic data we also looked at available research on families. While this was limited, the research which does exist looks at the behaviours of families and how they live their lives and communicate with the world. This understanding is an essential part of audience development.

The Ikea Play report from 2015 consisted of **16,174** internet-based interviews with parents of 0-16 year olds; 6,235 interviews with children aged 7-12 and 6,790 interviews with young people aged 13-18. The countries taking part in the research were: UK, France, Germany, Italy, Netherlands, Russia, Spain, Sweden, USA, India, China and South Korea.

What it found

- Parents want to spend time with their children but the reality is that many do not have the **time** to do so.
- Many parents are admitting to feeling '**too stressed** to enjoy playing with my children'.
- Over a quarter of the children interviewed feel that their parents organise **too many things** for them to do outside school.

- The number of children saying they would like their parents to spend more time playing with them has increased from 38% in 2009 to 47% in 2014.
- 73% of parents and 49% of young people would like to have more time to ‘chill out’ with each other.
- Watching TV is the most common family activity, with eight out of ten parents saying they do this, and nearly all families, nine out of ten, say they use media devices together as a family.
- Young people aged 13-18 are most likely to want to do other activities as a family, with nearly four in ten say they would like to eat together, talk face to face and watch TV.
- Seven out of ten would prefer to play with their parents than use the internet (30%).
- Nearly two-thirds (63%) of young people aged 13-18 rate their family as being more important to them than their friends, challenging the myth that teens reject their families in favour of their peer group.

Future of Families 2019

The Family Panel is a UK wide panel made up of 40,000+ panels. After interviewing a wide selection of families, they produced this research, which looks at family wants and concerns, both now and in the future.

They pulled out 4 themes:

Separate Togetherness

Busy lives, lots of activities and separate tech means that 40% of parents feel that they don’t spend enough time together as a family. However, almost 62% of grandparents regularly spend time with their grandchildren.

Major Minors

Children are influencing their parents at levels previously unseen, there is greater fluidity between roles and responsibilities in families.

Nextivity

The appetite for the new and trying new things – though not necessarily about spending money. Many of these activities are free or low cost.

Re-usability

The questioning of our throwaway society for environmental and monetary reasons.

Summary

- Families are the connecting factor of the different types of people who live across DCSDC and DCC.
- Cultural engagement breeds more cultural engagement. Households with children are already highly engaged across the North West, and this should be developed into lifelong patterns.
- The definition of “family” has to cut across generations and should not be read as 2 parents, and 2 young children. The families living across the North West are of different ages, and life stages.
- Families are however actively looking for things that they can do together, and not only for those with younger children. They are a “hungry” market who pro-actively seek out information.

Section 3: Our Initiatives



The Collaborative Audience Development Plan

The Context and Challenges

It was important to all stakeholders involved in this project, that the resulting audience development action plan would be practical and deliver real impact, and importantly, evidence of success. To do that, we have to be mindful of the challenges and opportunities that currently exists for cultural organisations in the North West, and adapt the plan accordingly.

From our discussions with the cultural partners and subsequent desk research, we have found that:

- There is already a great deal of cultural activity currently taking place, especially for families. Both geographic areas have a number of festivals, or nationwide events, which focus activities for the family market.
- There is less provision for older audiences, although some venues in Donegal have strong relationships with groups who meet in the venue. However, there was a strong belief that there were other providers who were working with older people in a community setting, and that it would be unwise to programme work to compete or rival this.
- Capacity is a huge issue for cultural organisations, with time being the biggest resource issue. Costs were mentioned, but the biggest barrier would be the capacity to run new programmes, or take on additional initiatives.
- Competition- the proposed plan cannot and should not compete with programmes or activities already offered by cultural organisations that contribute to their bottom line. If a new family initiative was to be run free of charge, this could have a negative impact on paid programming, especially at peak times like Christmas.
- Participation is a bigger problem than attendance i.e. the overall engagement figures were lower across the board for people participating in cultural activity. This was especially true of the older age groups.
- Although the overall plan seeks to increase engagement levels overall, there is a need to drive attendance to publically funded and/ or Council resources to ensure sustainability.

In addition to all of the above, the plan must respond to the new challenges brought by Covid 19, the specific needs of rural audience and accessibility. The project began in 2019 in a world before a global pandemic changed the playing field. Cultural organisations already faced numerous challenges in connecting and developing relationships with audiences. But those

are even starker now. With venues having been closed for months, rebuilding those audience relationships will be crucial in the coming weeks and months.

The Action Plan

Although different in some of the detail, there are 3 pillars underpinning the suggested action plans:

- More effective and efficient promotion of the existing cultural activity
- Increasing accessibility
- Better understanding of audiences and the impact of culture on their lives through collection of consistent data

Older People

The programme for older people is more challenging. While family audiences have many shared needs and focus irrespective of lifestyle or background, the same is not true of older people. There will be differing needs based on individual circumstances and how lifestyles are impacted by health concerns, access to transport and support.

The programme required to make significant impact on the engagement levels for older audiences would need substantial resource, in terms of both money and staff time. It would also require development of strategic partnerships with other statutory and voluntary organisations already working with this target audience.

The proposed actions therefore are about taking the initial steps towards working in this way, as well as directly targeting some of the barriers to engagement faced by older audiences. The initiatives suggested will allow any programmes to be better co-ordinated and have the audience at the heart of their development. Success comes through working with our target, rather than creating work for them.

Initiative 1

Creation of a cultural specific Older People Panel.



Advisory groups are already in existence, but none that work specifically for cultural events and venues. These groups are not to direct or dictate programming, but to provide insight into the barriers and challenges faced by older people, and learn more about their interests.

The panel would help with the long term development of Age Friendly standards, similar to those for the family audience.

Considerations

- The panel should be comprised of people from a range of circumstances and ages, as well as mix of existing engagement and cultural heritage.
- It is important that the panel see their input into decision making, so it will be important to build connections between the panel and cultural organisations.

Initiative 2

Accessibility audits



Access to arts, culture and heritage was a significant barrier for those in the older age groups. Concerns about access needs not being met, and poor health were significant barriers for the 65+ group in particular.

These audits would consider both the online and offline accessibility for venues, and would be delivered in partnership with the Older People's Panel. As with the initiative for family audiences, training would be given to staff in how to address older people's needs.

Considerations

- Significant work has already been carried out around physical accessibility for venues. Consideration should be given to getting this message out to residents.
- More work is being provided for online audiences, and research shows that this provides those who would not traditionally engage with more options. However, digital provision cannot be the panacea to increasing access, as digital poverty is a significant issue, especially in rural areas.

Initiative 3

Working with the Age Friendly Officers



Both Councils already have Age Friendly Officers who work on a number of programmes and initiatives for older audiences. Instead of creating new projects, it is proposed that culture and heritage activities could be incorporated into existing plans.

This alignment across department within Council, working within existing networks, will have significantly more impact than creating new programmes or initiatives.

Considerations

- How can cultural organisations input into the work of the Age Friendly Officers, and how much existing plans be adapted to include cultural and heritage elements and activities?

Initiative 4

Extension of the Bealtaine Festival



The Bealtaine Festival is Ireland’s national festival which uniquely celebrates the arts and creativity as people age. Running since 1995, it is held every year in May. The proposal is to extend this successful event across the whole of the North West area.

Considerations

- The Festival is run by Age and Opportunity so this action would need to be co-ordinated with them, with agreement over what support they would need to broaden the reach of the Festival.

Initiative 5

Artist in Residence for care homes



This action is listed in the DCSDC Arts and Culture Strategy and aligns with the focus of this audience development work.

Much research has been carried out around the impact of culture on care home residents, with particular success using music for those living with dementia.

The artist in residence could be from any cultural form, and would work across the NW area to create a programme for delivery.

Considerations

- Arrangements for working in care homes may differ across the 2 council areas.
- This programme may be severely impacted by restrictions due to Covid 19.

Initiative 6

Cultural Companions

Cultural Companions is another initiative run by Age and Opportunity. It aims to provide increased opportunities for older people wishing to engage with Ireland’s vibrant arts and culture scene, but who have no one to go with. The scheme creates local and voluntary networks of older people interested in the arts and culture in order that they may accompany each other to arts events.

Considerations

The Cultural Companions scheme operates in a number of different areas in Ireland. Its inclusion and costing for the first year of the audience development plan is to allow for further investigation – to understand the size and scale of the initiative, learn from those who have already joined and examine the impact of its success.

Initiative 1

Creation of new platform to promote all cultural activity in the NW for families



The inspiration for this comes from a successful project run in the North East of England called Family Explorers. You can read more about the project here⁴, but in summary, Family Explorers is a project that helps families in North East England enjoy a wider range of cultural experiences by:

- Recommending where to go in a twice-monthly e-newsletter⁵ and Facebook group⁶ so it's easier to make choices.
- Making it simpler to plan days out by providing all the practical information in one place.
- Encouraging Family Explorers to share reviews of their visits so participants can see honest unbiased recommendations from families like them so feel more confident about trying somewhere new.

The Facebook page has over 10,000 followers, and there is regular engagement from families on a variety of issues, and a real sense of community. It is regularly used and valued by people in the area.

Importantly, this is not another listings site or website. It is not another example of “push marketing” - that is advertising products or services that you want people to take up. This is a dialogue with your audience targets, and more than that, it is about establishing a sense of community and trust. Many people post information on the Family Explores site, asking other followers questions or for recommendations. It is a trusted source of information, which is particularly important for this target who rely on social proof and recommendations. It also shows respect, by not dictating the conversation and the content which audiences “should” value.

Considerations

- Building not only the followers but also the buy in from people will take time, and consistent, regular content.
- Content will have to be of value to family audiences – not simply another site to dilute attention from those that already exist. It has to be about their needs, not our products

⁴ <http://familyexplorers.co.uk/about-us/>

⁵ <https://bit.ly/FamExplorersNE>

⁶ <https://bit.ly/FENE-FB>

- There has to be a consistent tone and curated content.

Initiative 2



Family Programme over summer months

Summer months tend to be the time of year when least cultural programming happens, for a variety of reasons. Yet this is the time that families actively look out for things to entertain and divert the children. The summer project should not be about a week of activities or programmed events, as this does not allow sufficient flexibility for venues or for families. Instead, it is about pulling together opportunities across the 2-month period, allowing families to engage with culture or heritage at a time works with their other commitments.

We would recommend a creation of some new resources for families that are not event reliant. The new resource should be something that is available in spaces at any time. Donegal Museum already have the Heritage Backpack, which is a great example of the sort of thing that would work. Families then know that there will always be suitable activity for them in each space that they can enjoy together at a time that suits them. It also allows organisations to work with their existing offer or learn more about the work that they do.

Considerations

- Activities and resources must be suitable for a range of families – those with younger and older children and those who include different generations and ages.
- Although there would be an initial resource to create new resources, these would not only be available during summer months, but instead provide an opportunity to engage families all year round.

Initiative 3



Accreditation scheme

This would be a quality mark that would show audiences a commitment to families. The standards would focus on all areas of the audience experience including pricing, marketing, programming etc. and would work alongside existing accessibility audits such as Every Customer Counts.

Another option which might be considered would be to sign up to the existing Family Arts Campaign. This is a successful initiative rolled out across the UK, which would have the added benefit of linking into an existing network and profile.

To sign up to the standards, venues and organisations would receive training on what it means in reality to be family friendly along with an assessment of their current family practices.

Initiative 4



Playful venues

This initiative builds on an existing programme that was rolled out by Northern Ireland Museum Council across some local museums in Northern Ireland, with great success.

Venues would be encouraged to set up a dedicated family area, and given a small amount of money to purchase materials and equipment (e.g. books, dress up clothes, colouring/art supplies/bean bags etc.). An alternative would be to commission an artist to design materials that could then be distributed across the North West.

Again, this helps families to feel welcome in cultural and heritage venues. Rather than limiting their visits to attending events or activities, families are encouraged to feel a sense of belonging or ownership – that their use of venues should not be limited to a transactional one, but instead be seen as a space where the local community are welcome at any time.

Considerations

- Although the area does not need to be staffed, there will be an element of upkeep and maintenance.
- Health and safety issues related to Covid 19 will be an issue in the short term.
- There would need to be a budget line for repair and replacement on an annual basis.

Initiative 5



Family Panel

Creation of a panel made up of a number of families from across the NW who could advise on various aspects of the cultural experience. In addition to providing guidance, this would offer organisations an insight into the daily lives of families in the NW on a regular basis. The panel could be recruited from, and sit within, the Family Explorers platform.

Hearing directly from the target audience is invaluable, and shows a respect for the opinions of families, whether they are regular attenders or not.

Considerations

- The panel should not only be made up of regular attenders.
- There should be a mix of different families – ages, lifestyles etc.
- Consultations should be people focused, rather than product level. The panel should help organisations to understand the needs and wants that could be address through engagement, rather than to provide feedback on quality or experience.

Section 3: Our Impact



Measurement and evaluation

Evaluation is often only thought about at the end of a programme to see what has been achieved and what worked or could have gone better. While there is nothing wrong with that, evaluation that can really make a difference begins much earlier in the process. In fact, to get the most of the evaluation process it should be thought about at the very start while you are planning and developing your programme. It should be an ongoing process throughout the programme and seen not as a report card, but as a tool for learning.

True evaluation is about:

- Getting agreement and clarity at the start of a project on what the outcomes will be,
- Adjusting the project as you go along if that's required, to deal with unexpected changes,
- Stretching everyone involved to make a difference and to underpin learning that will make the next programme even better and
- Giving cause to celebrate what has been achieved.

It is essential then to think about evaluation early, clarify what you want to evaluate and consider how you will collect data to evidence change in a sensible, meaningful and proportionate way.

Many of the important outcomes we anticipate from this audience development plan are intangible (e.g. improved relationships, changed perspectives, sense of belonging and connection) and the evidence of success is often highly contextual and subjective. Data needs to be collected at the point of the engagement, as well as afterwards to achieve meaningful assessment of what changes in these intangible outcomes occurred.

The evaluation process also gives an opportunity to collect other data that will be useful to organisations and stakeholders alike. The collection of consistent data, across the North West area will provide a robust and timely picture of the ongoing engagement of citizens that can be used to plan future activity, advocate for investment and generate a positive narrative about the benefits of arts, culture and heritage across the region.

Robust and ongoing evaluation will shift reporting requirements, from being something that is *required* of cultural and heritage organisations, to being something that *benefits* them and their understanding of audiences.

The audience development plan spans a 5-year period and thrive will provide regular reports on the data collected to allow the proposed delivery to flex to meet set targets and to monitor samples and completion rates

Data Collection Methodology

The audience development framework needs to measure the impact of the audience development plan in increasing engagement across the identified target audiences.

At the most basic level, the data will need to show:

- What % of the population have had the chance to engage?
- What % of the population have engaged?
- What effect has it had upon them?

The proposed measures are therefore divided into:

Quantitative Measures: such as the levels of engagement or activity across the North West.

Qualitative Measures: such as people's perceptions of the events they have attended.

An illustration of what data could be collected, why and how the collection could look is given below.

1. Audience Survey

The Audience Survey will be effective in creating not only a baseline understanding of the impact of arts and heritage engagement, but by collecting data each year, will be able to provide regular insights into audience behaviours and attitudes.

We would recommend collection of 1800 responses each year in each Council area. Organisations will be given individual targets within that overall figure of 1800, making the reporting quotas realistic and achievable.

Different numbers of responses will be required by cultural form. These should be based, if possible, on information about current levels of engagement. For the purposes of demonstration, samples have been suggested based on the assumptions that theatre and heritage would normally have higher attendance/participation levels than visual arts.

Sample sizes for participatory activity are lower, as in general, group sizes for these activities are smaller than performance-based work.

Suggested samples

Museum and heritage attenders	300 responses
Gallery attenders	200 responses
Theatre attenders	400 responses
Music attenders	300 responses
Participatory events (where activity takes place in venue – participant come to you)	200 responses
Outdoor events	200 responses

Outreach activities (where activity happens where the participant is e.g. schools, community groups, care homes, youth groups)	200 responses
Total respondents	1,800 responses

NB. Both the participatory and outreach categories are not focused on cultural form, but instead by the activity. That is, if a visual arts space or gallery is running a participatory workshop, this response would count in the participatory quota, not the visual art quota.

Steps to Success

1. Work out the number of eligible organisations for each quota e.g. the number of cultural organisations who would have theatre attenders or music attenders etc.
2. Each organisation should be allocated an individual quota. This number should be proportional i.e. those venues that have greater numbers of attenders should have a higher percentage of required responses.
3. Each individual quota is for a 12-month period. We advise that responses are collected on a regular basis, preferably monthly. Not only does this help with balancing the workload, but it means that responses are collected at different times or the year and following different types of events or performances. This means we get a better spread of audiences and responses.
4. Each organisation will be given links to their individual SurveyMonkey survey. Responses can be collected on iPad directly, or on paper. If collected on paper, the results will need to be inputted manually onto SurveyMonkey for analysis. This will be the responsibility of the individual organisations.
5. Thrive will hold the central pot of data and provide quarterly monitoring reports on progress.

Survey Questions

Below, we look at what questions will be contained in the survey and the rationale for inclusion.

Which of the following best describes your age range?

One of our audience targets is older people (specifically 55-64 and 65+) so we need to know how many of these people we are engaging to be able to track any changes in engagement levels.

Do you identify as a D/deaf or disabled person, or have a long-term health condition?

Although not a specific audience target identified in the plan, we know from the baseline research that disabled people are underrepresented in arts and heritage engagement. Also both programmes of activity look at improving access, so it will be beneficial to know how many audiences identify as disabled.

This terminology is the recommended language surrounding disability in the UK. Ireland utilises UNCRPD, United Nations Convention on the rights of persons with Disabilities, preferring the use of “person with a disability”. The correct language will be used in each area.

Do you have any children living in your household? What ages are the children?

One of our target audiences is families. But we also know that there are many different types of families living across the North West. We do not want to limit our understanding of these audiences to families with younger children. We need to create programmes that work for a wide range of people, so this will help to show us any gaps in engagement with the family market.

Where do you live? (your postcode or eircode would be great, but if you don't know it or don't want to give it, tell us your closest town.)

There are a couple of reasons for asking this.

Firstly, postcodes will allow us to look at the Mosaic profiles of those who engage. Mosaic profiling is a consumer classification which provides an accurate understanding of the demographics, lifestyles and behaviour of households. By using this segmentation, we can analyse audiences within having to specifically ask about their socioeconomic background.

Secondly, we can track cross border engagement, which was another priority for the audience development work.

How would you rate your overall experience today? Would you recommend (event/organisation) to family or friends?

Audience experience is a crucial part of relationship development, so asking audiences how they found their engagement is vital.

This will also provide data that can be used to reinforce the quality of cultural and heritage provision.

Social proof, which is the psychological phenomenon where people assume the actions of others is correct, is particularly important for the family target. Knowing that events and activities have been recommended by others like them, will be an effective and persuasive marketing tool.

Who did you attend/visit with today?

Again, this question will help us to track family engagement, and works with the previous question about the makeup of households.

It will also help to understand the behaviours of all audiences and increases insights available from ticketing data. With box office systems, we can only track the actual booker. This helps us to understand more about the groups engaging, and not only the person booking tickets.

To what extent do you agree with each of the following statements?

- The venue / event made me feel welcome
- The venue / event made me feel like I belong here
- I feel better for coming/joining in
- I felt connected to other people
- The venue/event was accessible and inclusive
- It is important that this happens in Derry and Strabane council area/Donegal council area

Why are we asking?

This section is where we measure the outcomes of the engagement. We know that arts and heritage have many impacts – educational, social and health and wellbeing. We have concentrated here on the priorities for both areas after consultation with the cultural partners.

In addition to the audience survey, it is important that we continue to report on other metrics, specifically the number of engagements and the number of opportunities to engage.

Not only does this help to provide important context, but it will also help to advocate for the sector.

2. Opportunities to Engage

What we are measuring here is the supply side of the equation – the **estimated amount of Arts, Culture and Heritage ‘activity’** happening in the area.

This looks at activity rather than engagement and should include the following:

Activity	Total	Free	Aimed at family target	Aimed at older people target	Accessible
Number of performances (of any art form)					
Number of exhibition days (in galleries and museums)					
Number of exhibitions					
Number of workshops or participatory activity (in your venue or space)					
Number of workshops or participatory activity (that you programmed outside your venue/space eg schools/care homes)					
Number of tours					
Number of talks					
Number of outdoor events					
Number of volunteer opportunities					
Other events					

Reporting could be done on a quarterly, bi – annual or annual basis, determined by the preferences of both the Councils and organisations.

3. Engagement Levels

Here we are counting the estimated number of Arts, Culture and Heritage ‘engagements’.

This would allow us to create a simple figure that is memorable by all to demonstrate how Arts, Culture and Heritage is woven into the everyday lives of its citizens. *Eg. "On average every household in the DCSDC/Donegal area engages with one of our Arts, Culture and Heritage activities 5 times per year"*

This will require a new and consistent methodology for collecting and recording 'engagements', but most organisations will be used to providing details on these metrics already.

These may include:

Total engagements	Definition	Method of collection
Footfall to all cultural facilities and venues	Anyone entering a cultural venue	Door counter at main entrance
Total attenders at outdoor and other events	Total attenders at each event	Current estimation methods
Total participations in-venue (workshops) and non-venue based activities (e.g. zoom meetings, community engagement work)	Total number of 'participations' i.e. People x number of workshops	Current collection methods
Sub-level measures		
Gallery attenders at cultural facilities	Anyone attending a gallery	Door counter at gallery door
Theatre attenders at cultural facilities	Total tickets issued	Box office system
Music attenders at cultural facilities	Total tickets issued	Box office system
Participants at cultural facilities	Total tickets issued	Box office system

This evaluation framework does not displace the need or desire to have more detailed evaluation of the specific initiatives contained with the plan, or the feedback required by cultural organisations themselves. Instead, this methodology will allow both Councils to assess the ongoing levels of engagement and progress towards our goal, as well as invaluable evidence of the impact of arts, culture and heritage.

Section 4: The Costs



The following provides indicative budgets for the first year of the proposed plan.

Target	Initiative	Actions	Costs	
Older People	Older Peoples Panel	Recruitment		
		Focus groups		
		Management	£2000	
		Accessibility Audits	Completion of audits	
			Training	
			Small fund for making upgrades/improvements	10,000
		Collaboration with Age Friendly Officer	Programme Costs	10,000
		Extension of Bealtaine Festival	Programming and Marketing Costs	5,000
		Artist in Residence		15,000
	Cultural Companions		2,000	
	Sub total		54,000	
Families	New platform	Branding		
		Marketing campaign		
		Content creation and management	35,000	
		Summer Programme	Programming Costs	20,000
			Branding	5,000
		Accreditation scheme	Training	
			Audits	5,000
		Playful Venue	Materials and equipment	10,000
		Family Panel	Recruitment	1,000
			Focus Groups	
		Management		
	Sub total		76,000	
Evaluation		Footfall counters	20,000	
		Survey software		
	Total Costs		150,000	

Appendix 1

North West Audience Development Project Cultural Partners

Bloody Sunday Trust
Abbey Arts Centre
Playhouse
The Guildhall
Millennium Forum
In Your Space Circus
An Grianán Theatre
Údarás na Gaeltachta,
Fort Dunree Military Museum
Central Library
Edel MacBride & Knitfield
City of Derry International Choir Festival
Bluebell arts project
Spraoi agus Spórt Family Centre Limited
Waterside Theatre
The Alley Theatre
Halloween festival
Regional Cultural centre
Donegal County Museum
Monreagh Heritage Centre
North West Cultural Partnership
Oideas Gael
Glencolmcille Folk Village
Amharclann Ghaoth Dobhair
Donegal Railway Heritage Centre
Archives Service, Donegal County Council,
O-Bon Japanese Festival
Studio 2
Donegal Historical Society
Tower Museum
Central Library
Earagail Arts Festival
Community Foundation NI
Void Gallery
Glenveagh National Park
Peninsula Pottery
North West Carnival

Appendix 2

The North West Audience Development Project - Personas

Family in rural area with older children

Martin (57) and Michelle (56)

Finances:

They go on holiday once a year.

Michelle has health problems and has been diagnosed with MS. Michelle's health is a concern, and they are also on a tight budget with one son at university.

Other facts about Martin and Michelle:

They don't like rudeness or time wasting.

They are concerned about the opportunities for the children – one already has to travel to Cavan for work, and one wants to immigrate to Australia because there is nothing for him in the area.

Jobs:

Martin and Michelle both work full-time – Martin works in Health and Safety Management and Michelle is a childminder. Martin works long hours, and Michelle is often at home a lot on her own.



Family:

Martin and Michelle have 3 children: Liam, currently at university, Rory, who works in engineering and Connor who is a mental health nurse. They both have older parents.

Interests:

They go to concerts quite a lot, but never stay overnight. They always prefer to come back home, even if it means being out late. They don't do much other than this – they don't really go out much during the week or at weekends and generally like to be at home.

They are big GAA fans. One son plays rugby and hockey so they would go and watch matches when they can.

Martin is a keen cyclist and is part of a cycling group. When Michelle gets the chance, she likes to meet up with friends for coffee.

They wouldn't see themselves as particularly cultural – they do go to a lot of stuff, but all community events or organised by GAA.

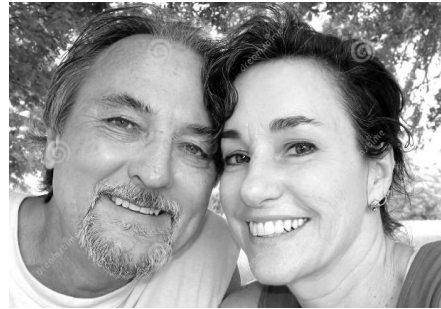
Paul and Briege (both mid 50s)

Family:

Paul and Briege have 3 children – Shannon, 18, who is a student; Michael, 24, who is a nurse, and Jack, 30, who is an engineer.

Finances:

Their health isn't the best. Finances are a little bit more comfortable. They are thinking about retirement.



Jobs:

Paul is a building contractor. Briege works most evenings and weekends.

Interests:

Paul likes GAA and is a big fan of football. Briege has no real interests other than work.

They don't have much spare time but if they go out, it is to local events. Family and community is important to them and if events are about the local community, they will go.

Blue collar family in a provincial town

The O'Doherty Family

Family:

They have 3 children – 14, 8 and 5 years old.

Jobs:

Husband works at Seagate Engineering and wife works in HSE.

Interests:

When they go out as a family, it would be bowling or to sports events. They also like outdoor festivals and events.

The children have a lot of extracurricular activities.



Sinead (35) and Brian (37)

Family:

They have 4 children under the age of 10 – Brian Jnr (9), Siobhan (7) and then the twins, Callum and Coleen who are 2.

Jobs:

Brian is a plumber and works for a small, local firm. Sinead is a secretary at the local primary school.

Interests:

They see themselves as unpaid taxi drivers, taking the children from activity to activity. When not out driving, they are stuck in the house with the younger children.

Socialising is based around family events – baptisms, birthdays, etc.

Family is priority. Culture – they will do that later in life when they have more time.



Finances:

Money is tight, and they have very little time.

Older People living in suburbs

Philomena and George

Family:

They have grown up children. Their daughter lives 2 streets away.

Interests:

They like having fun. They don't like to be defined as old.

They are family-oriented and don't see themselves as having a lot of free time.

They're focused on their community and are very active here.



Sean O'Doherty (75)

Family:

Sean is not married. The love of his life moved away years ago and there has never been anyone else.

Job:

He is a sheep farmer, and lives with his dog, Shep who is his constant companion.

Social life:

He goes to the local pub – not every day but he's definitely a regular. He goes to Mass every Sunday and all the important holidays. He often meet old friends at funerals.

He has heard of Men's Shed, but he wouldn't feel confident enough to join. He has low self-esteem, and probably suffers from depression. He would be nervous about being around groups of younger people.



Interests:

He loves the land and his dog. He likes traditional music. He loves music but culture is not for him.

Marketing channels:

Sean is not online, even though he knows he is probably missing out.

He relies on the radio to keep him in touch and for company.

Finances:

All of his money is tied up in subsidies.

In conjunction with and supported by The Executive Office and The Irish Government

thrive



**Comhairle Contae
Dhún na nGall**
Donegal County Council



Derry City & Strabane
District Council
Comhairle
Chathair Dhoire &
Cheantar an tSratha Báin
Derry Cittyie & Strábane
Destrict Council

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