

Appetite

Evaluation of Year
2017 – 2018

Staffordshire University

Nic Gratton
Adam Boughey
Claire Capewell
Ros Beddows



Contents

Executive Summary	Error! Bookmark not defined.
1. Introduction	4
2. About Appetite’s audiences	11
2.1. Our research sample	11
2.2. Appetite audiences by event	12
2.3. Appetite audiences’ arts engagement	15
2.4. Audience members who told us they had a disability	18
2.5. Age of Appetite audiences	27
2.6. Ethnicity	35
3. Appetite’s impact on attitudes and behavior towards arts - Mini Cross-sectional study.....	50
4. How Appetite supports the national cultural policy agenda.....	61
4.1. How Appetite helps everyone to enjoy the opportunities culture offers, no matter where they start in life	62
Case study 1. How Appetite inspires others - A Poet’s Story.....	69
Case study 2. How Appetite supports people to develop skills and confidence	78
4.2. How Appetite benefits communities across Stoke-on-Trent and the region	82
Case study 3. How Appetite supports communities - Young People’s story	84
Case study 4. How Appetite supports placemaking - Local business stories.....	91
5. Key learning for 2017-2018.....	95
Operational recommendations	97
Evaluation recommendations	98
7. References.....	100

“I am frequently surprised at which events turn out to be the most enjoyable. Favourites this year: Playground Victories and H.O.H (and I didn't fancy either of those) and the obligatory Poetry Takeaway. Roll on Big Feast 2018.”

Big Feast audience member

1. Introduction

This Appetite evaluation report covers the period of April 2017 and March 2018. Appetite is a Creative People and Place programme funded by National Lottery through Arts Council England, which aims to get more people in Stoke-on-Trent experiencing and inspired by the arts. Appetite is delivered by a consortium of organisations comprising of:

- New Vic Theatre (lead organisation).
- Partners in Creative Learning (PICL).
- 6Towns Radio.
- Staffordshire University.

Currently in its second phase, Appetite was initiated in 2013 after Arts Council England identified Stoke-on-Trent as an area of low arts engagement. Following a successful first phase, attracting more than 366,920 audience members and 45,050 participants, Appetite was awarded further Creative People and Places funding to deliver phase two over a further three years. Appetite's business plan for 2016-2019 outlines the aims of the programme as:

- Supporting the development of a city in which ordinary people engage with the arts on a regular basis.
- Building a model of how to reach under-engaged communities with the arts.
- Raising expectations of the quality of art taking place in Stoke-on-Trent.
- Sustaining a belief that arts activity will be sustained.
- Creating sustainable projects, networks and organisations developing arts audiences.
- Supporting the city to become established as a key region to host international art events, residencies and seminars about art.
- Helping more local people taking the lead in programming and shaping art activity.

Appetite is one of 21 Creative People and Places programmes funded by Arts Council England.

1.1. The national and local context

Appetite activity in 2017-2018 has sat within a national and local context which have both seen significant developments in recent years.

In 2016, the Department for Culture, Media and Sport (DCMS) published a White Paper for Culture which outlines ambitions to make culture accessible and increasing participation for people who traditionally do not engage with arts and culture, and the need to culture to benefit communities from across the UK. The paper also highlights the importance of the role culture plays in place-making, building strong and healthier communities and supporting economic growth. In addition, Arts Council England have recently published a ten year strategy which outlines its commitment to its five goals of: Excellence thriving and celebrated in the arts, museums and libraries; Everyone has the opportunity to experience and be inspired by the arts, museums and libraries; The arts, museums and libraries are resilient and environmentally sustainable; The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled; Every child and young person has the opportunity to experience the arts, museums and libraries. Appetite contributes to both the DCMS White Paper for Culture and the Arts Council's ten year vision through widening access and participation in the arts, developing effective support strategies for volunteers in the cultural and arts sector and ensuring excellence of arts throughout its programming.

More locally, in 2015, Stoke-on-Trent City Council indicated their intention to support a bid for Stoke-on-Trent to be City of Culture in 2021 in partnership with other organisations across the city and region. Appetite was a significant partner in the bid, contributing to the proposed programme and infrastructure and demonstrating the impact and appetite for the arts in Stoke-on-Trent. Although Stoke-on-Trent did not go on to win the title of City of Culture 2021, the activity with the cultural sector in and beyond Stoke-on-Trent, businesses and communities led to more partnerships and confidence in the role of art and culture in city-wide regeneration. In Stoke-on-Trent 2017, the Cultural Forum was strengthened, a Cultural Observatory was launched in partnership between Keele and Staffordshire Universities and the SoTogether Community Advisory Network was galvanized, all of which continue to support the legacy of the bid, the cultural infrastructure and new cultural strategy for Stoke-on-Trent due to be published in the Spring of 2018.

Building on these developments in 2017, Stoke-on-Trent was awarded £300,000 of Arts Council England Cultural Destinations funding. The funding will be used to develop partnerships between the cultural sectors and tourism sector in the city with the aim to change perceptions of Stoke-on-Trent as a cultural and tourist destination. Appetite is a key member of the Cultural Destinations steering group, building on the audience learning and knowledge gained on the programme since 2013.

The momentum gained in relation to these developments and aspirations for the arts have been reflected in an increase in successful Grants for the Arts applications across north Staffordshire and Stoke-on-Trent. Although the total income from Grants for the Arts into the area has been variable between 2010/2011 and 2016/2017, there has been a steady increase in the number of successful applications, implying an increased distribution of funding to local artists. Please see Figure 1.

Figure 1a. Successful Grants for the Arts Awards

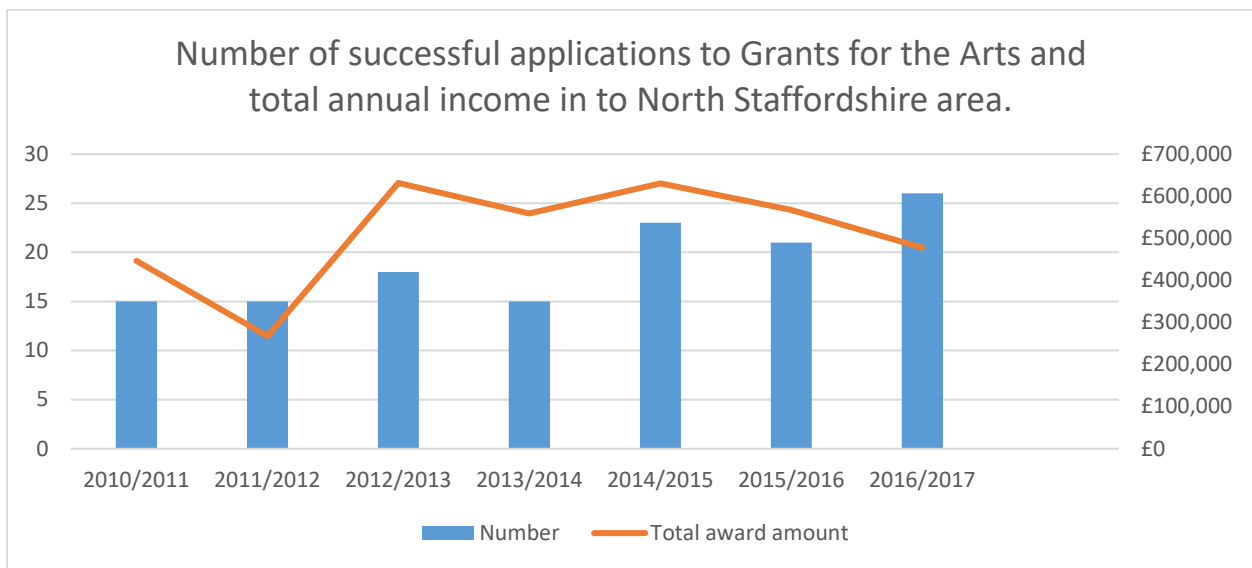


Figure 2b. Success Grants for the Arts Awards

Year	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17
Number	15	15	18	15	23	21	26
Total Award	£446,205	£267,532	£631,452	£558,879	£630,278	£567,129	£477,347

In 2017, Sport England in partnership with the Arts Council, Public Health England and Department for Transport published the findings from their Active Lives Survey. This is an equivalent survey to Active People in 2009/2010, on which the original Creative People and Places funding identified cities and regions eligible for the funds. In comparison to 2009/2010, there has been a slight increase in arts activity between 2009/2010 and 2017 of 1.43% from 34.2% to 35.63% (assume attendance at museums or libraries were included in the previous data)

1.2. The scope of this evaluation

This report focuses on the evaluation of Appetite's programme of arts activity and community engagement between 2017 and 2018. The evaluation uses data collected at four Appetite events during the year:

Homecoming 2017

Saturday 24th June 2017, Newcastle-under-Lyme, in partnership with Newcastle BID.
This was an outdoor event celebrating circus including 8 Songs by Gandini Juggling, person Birds by Mason Foo and Van Buren's Theatre of Magic.

Water Fools by ilotopie

Friday 28th July and Saturday 29th July 2017

An outdoor show performed entirely on the lake at Central Forest Park which included performers walking on water, floating cars, bikes, and beds, astonishing original music and fireworks all combining to create a dreamlike performance which transformed a lake into a stage.

Big Feast 2017

Friday 25th August and Saturday 26th August 2017

An annual outdoor arts festival in the city centre during August Bank Holiday weekend. Acts included Royal Opera House, You and I Know by Candoco Dance Company, the Campervan of Love by New Art Club and Salaam by Sonia Sabri Company.

Roundabout by Paines Plough

Thursday 19th October 2017 – Sunday 22nd October 2017

The world's first pop-up, plug-and-play theatre came to Stoke-on-Trent for its third year. Performances included Black Mountain by Brad Bird, Alternative, Fact by Hardeep Singh Kohli and Stoke Slam! An Evening of Poetry and Performance.

In addition to direct feedback from events, this evaluation also makes use of data collected from previous years' audience members and other stakeholders, including volunteers, community members, partners and local businesses.

The evaluation fits within the context of the national evaluation for all 21 Creative People and Places programmes. Arts Council England evaluate the national Creative People and Places programme which is underpinned by three research questions. In the context of Appetite these are:

1. Are more people from Stoke-on-Trent experiencing and inspired by the arts?
2. To what extent has Appetite's aspiration for excellence of art and excellence of engaging communities been successful?

3. Which approaches to engagement, inspiration and excellence have been successful?

These three questions structured the evaluation activity for Appetite each year since 2013. In 2016-17 (year 4), a specific analysis of the demographic data and the impact of Appetite on individuals and the city of Stoke-on-Trent provided useful learning for the Appetite team. In addition, the demographic analysis in year 4 indicated that some groups were underrepresented in Appetite audiences. Therefore, this year's evaluation report builds on the report of 2016-17 and provides detailed analysis in relation to:

- The demographic profiles of audiences.
- A study of audiences' relationship with Appetite over the last five years.
- A study of groups identified in the evaluation report in 2016-2017 to be underrepresented in Appetite's audiences, namely, people with disabilities, older people and Black, Asian and Minority Ethnic (BAME) groups.
- The impact of Appetite on individuals and Stoke-on-Trent.

“Enjoyable, entertaining, fun, interesting and unusual.”

Homecoming audience member

1.3. Our methodology

This evaluation is underpinned by Appetite's evaluation framework, which can be found in Appendix 1. The evaluation used a mixed method approach which comprised of:

Post-event surveys

Post-event surveys were disseminated by email immediately after events to those who had either booked tickets or provided an email address at the event itself. The events where post-event surveys were disseminated were:

- Homecoming 2017.
- Water Fools.
- Big Feast Festival.
- Roundabout.

Post event survey data was collected from a total of 533 people.

In-event questionnaires and structured interviews

Audiences at some of Appetite's events were asked to provide basic demographic and evaluation data through a questionnaire disseminated at the event itself. A total of 597 people provided data through in-event questionnaires. Homecoming and the Big Feast disseminated surveys through Earthen Lamp (474 responses). In addition, at the Big Feast, Big Feast Bingo cards and a tear our page in the brochure were also used to gather demographic data from audiences (45 responses). Following Roundabout, audiences were also asked to complete a post event card (78 responses).

Longitudinal survey

An online survey was disseminated to audience members from all events over the past 5 years, to assess the longer-term impact of Appetite on audiences. 80 people responded to this survey.

Focus groups

3 focus groups were held with a total of 29 people. These included focus groups with the Supper Club and audiences of the Appetite programme. The focus groups gathered data specifically on the impact of Appetite and the audience's journey with Appetite. In addition to these audience focus groups, the evaluators met with the Appetite team to reflect on the learning from the programme for 2017-2018.

Interviews

25 interviews were completed in total to support this research. Telephone and face-to-face interviews were conducted with three individuals to gather data on the needs of specific groups of people who are currently unrepresented in Appetite audiences. Twelve interviews were conducted to develop the case studies and a further five were

used to compliment the survey of audiences' longer relationships with Appetite. Five interviews were held to understand the needs of groups currently underrepresented in Appetite audiences.

Case studies

Four case studies were developed from the research and are used throughout this report to illustrate the impact of Appetite on individuals, communities and businesses. The case studies are:

- Volunteers' experiences of working with Appetite.
- Young people's experience of Appetite.
- A case study of City Centre businesses and their relationship with Appetite.
- An artist's longer-term relationship with Appetite.



2. About Appetite's audiences

2.1. Our research sample

An estimated 23,762 people attended the selected Appetite events in 2017-2018 (Homecoming, Water Fools, Big Feast and Roundabout). Demographic data was collected for 1,247 people. This sample constitutes 5.25% of the total audience and complies with The Audience Agency (2018) good practice for sampling; specifically, that if there are 20,000 or more visitors per year/event, the sample required for a 5% margin of error should be at least $n = 377$.

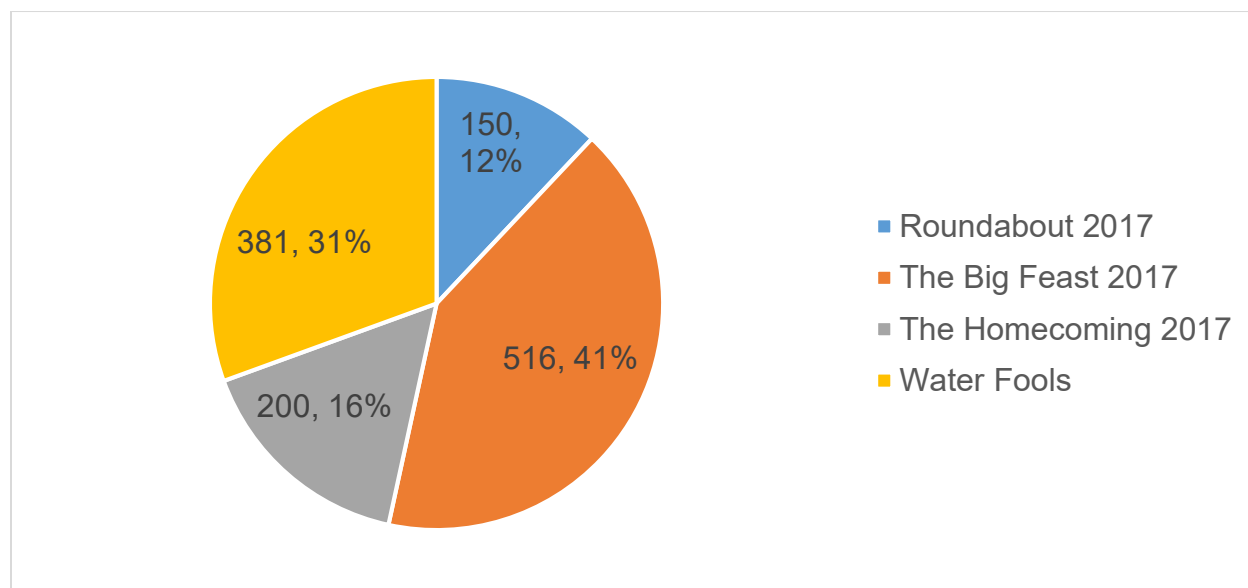
As shown in Figures 3 and 4, the sample sizes were variable by event. As with previous years, the influencing factors in relation to this included whether the events were ticketed, in which case every person booking tickets supplied a contact email address and this enabled an accurate figure for the size of the audiences. Similar to figures from 2016-2017, attendance to events such as The Big Feast were considerable, and in 2017-2018 accounted for 70% of the overall audience. There was an overall reduction in sample size compared to last year (5.25% compared to 7.6%), which might be attributed to the increased focus on qualitative data collection and social impact analysis in this year's evaluation methodology.

Figure 3. Audience and sample sizes by event (*in alphabetical order of event*)

Event	Total audience numbers	Sample size	Sample size (%)	Margin of error (%)	Confidence level
Roundabout	946	150	15.69%	7.3%	95%
The Big Feast	16,538	516	3.12%	4.2%	95%
The Homecoming	3370	200	5.93%	6.7%	95%
Water Fools	2908	381	13.10%	4.7%	95%
Total events	23,762	1,247	5.25%	2.7%	95%

For the overall sample, the margin of error is 2.7%, with a 95% confidence level. This means we can be 95% certain that, had we have asked the entire audience, the outcome would be within 2.7% of the finding. For example, from the sample group we engaged, factoring in a margin of error of 2.7%, we are 95% certain that in the total audience members, between 55.3% to 60.7% audience would be female respondents.

Figure 4. Audience and sample sizes by event (% proportion of overall sample)



2.2. Appetite audiences by event

We have focused analysis on the overall audiences of Appetite events as well as more detailed segmentation of specific groups. A summary of this information can be found in Figure 4. As with figures from 2016/17, Appetite's events attracted a significantly higher percentage of people from white British, Irish and other white backgrounds; on average 87% compared with people from black, Asian, and minority ethnic groups (BAME) averaging 5%. This is broadly in-line with the ethnicity profile of Stoke-on-Trent, where statistics from the last census (2011) indicated the population of the city was 88.6% white (including white British, white Irish and any other white background). In contrast, 11.4% of the city's population in 2011 comprised BAME groups (including Asian/Asian British, black/African/Caribbean/black British, mixed/multiple ethnic groups and other ethnic groups).

Similar to 2016/17, *The Big Feast* attracted the most attendance from BAME respondents (7%, $n = 37$ of respondents attending the event). More attendees to Appetite events were female (58%) compared with male (22%). A further 0.40% of the sample preferred not to state their gender and data was missing for gender in 20% of the sample. Because a fifth of the sample had missing data for gender, one might assume that there *may* have been a higher proportion of male attendees than the 22% response implies.

In 2016/17, the highest proportion of respondents (24%) were aged between 25-34. For 2017/18, the highest proportion of respondents (25%) were aged between 35-44. Respondents aged 25-34 accounted for nearly 20% of responses, followed by those aged between 45-54 (18%) and those aged between 55-64 (15%). As with 2016/17, those aged 65+ accounted for 10% of responses, and the numbers of younger people

(16-24) dropped from 16% in 2016/17 to 5% for 2017/18. A significant reduction was also evident in young people under 16, where in 2016/17 they accounted for 4% of responses, compared with 2017/18 where they accounted for less than 1%. However, there is also evidence that under 16s attended with other members of their families and therefore are not accurately identified through the survey data.

A total of 11% of respondents stated they had a disability, compared with 14% reported in 2016/17. During 2016/17, 86% of respondents stated they did not have a disability, compared with 69% for this year. However, there was also missing data for nearly 20% of respondents, and nearly 1% of respondents preferred not to disclose whether they had a disability.

Although respondents' attendance to arts events less than three times per year was highest for those attending *The Big Feast* (18%), a further 20% of respondents attending this event attended arts events more than three times per year. This was followed by respondents attending *Water Fools*, where 14% attended more (and 14% attended less) than 3 art events per year.

A summary of respondents' demographic data for 2017/18 is presented in Figure 5.

Figure 5. Summary of demographic data by event (*in alphabetical order of event*)

Event	Ethnicity ⁽¹⁾⁽²⁾		Gender ⁽⁴⁾⁽⁵⁾		Age Groups ⁽⁶⁾⁽⁷⁾							Disability ⁽⁸⁾⁽⁹⁾		Arts < 3 times per year ⁽¹⁰⁾
	White (British, Irish, other)	BAME ⁽³⁾	F	M	<16	16-24	25-34	35-44	45-54	55-64	65+	Y	N	
Roundabout	90%	5%	8%	3%		1%	3%	2%	2%	2%	1%	1%	10%	3%
The Big Feast	85%	7%	27%	11%	<1%	2%	8%	10%	6%	6%	6%	7%	31%	18%
The Homecoming	86%	6%	2%	1%		1%	3%	6%	3%	2%	1%	<1%	3%	2%
Water Fools	88%	3%	21%	7%	<1%	1%	5%	7%	7%	5%	2%	3%	25%	14%
Totals	87%	5%	58%	22%	<1%	5%	19%	25%	18%	15%	10%	11%	69%	37%

(1) Prefer not to say = 1.04%; (2) Missing data = 7.14%; (3) BAME (Black, Asian and Minority Ethnic) groups; (4) Prefer not to say = 0.40%; (5) Missing data = 20%; (6) Prefer not to say = 0.40%; (7) Missing data = 7.06%; (8) Prefer not to say = 0.88%; (9) Missing data = 19.49%; (10) Missing data = 18.93%.

2.3. Appetite audiences' arts engagement

The audience agency has completed an audience spectrum profile for audiences at the Big Feast in 2017. The profile (Figure 7) indicates that Appetite continues to attract lower and medium engaged audiences, in particular those audiences that fall into the categories of Facebook Families, Up Our Street (lower arts engagement) and Trips and Treats (medium arts engagement). Please see Appendix 2 for definitions. There has been a slight increase in the numbers of Facebook families, and slight decrease in Up My Street. There has also been a slight increase in Home and Heritage (medium arts engagement) and Heydays (lower arts engagement) in comparison to last year's profile. Both of these groups tend to be more mature groups which demonstrates in part that Appetite have had a small impact in attracting older people to their events this year, one of the recommendations set out in the 2016-2017 evaluation report.

In addition, we can see from Figure 6 that 56% of the total audience in 2017-2018 were regular arts attenders, meaning that 44% of audiences had been to fewer than three arts events in the last 12 months. Compared to previous years there is a trend in Appetite audiences being more likely to be classed as regular arts attenders (3 or more arts events in the previous 12 months) than in 2016-2017 (when the figure stood at 53%) and between 2013-2016 (when regular arts attenders made up 32% of respondents).

Figure 6. Number of arts events attended by audiences in the last 12 months (excluding missing data)

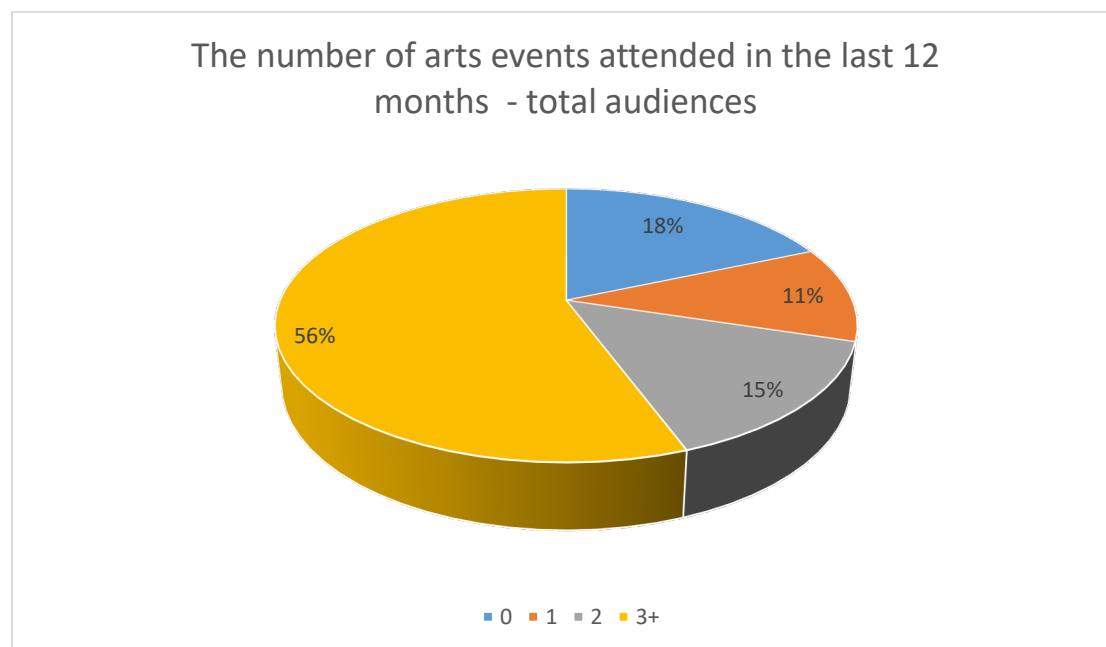
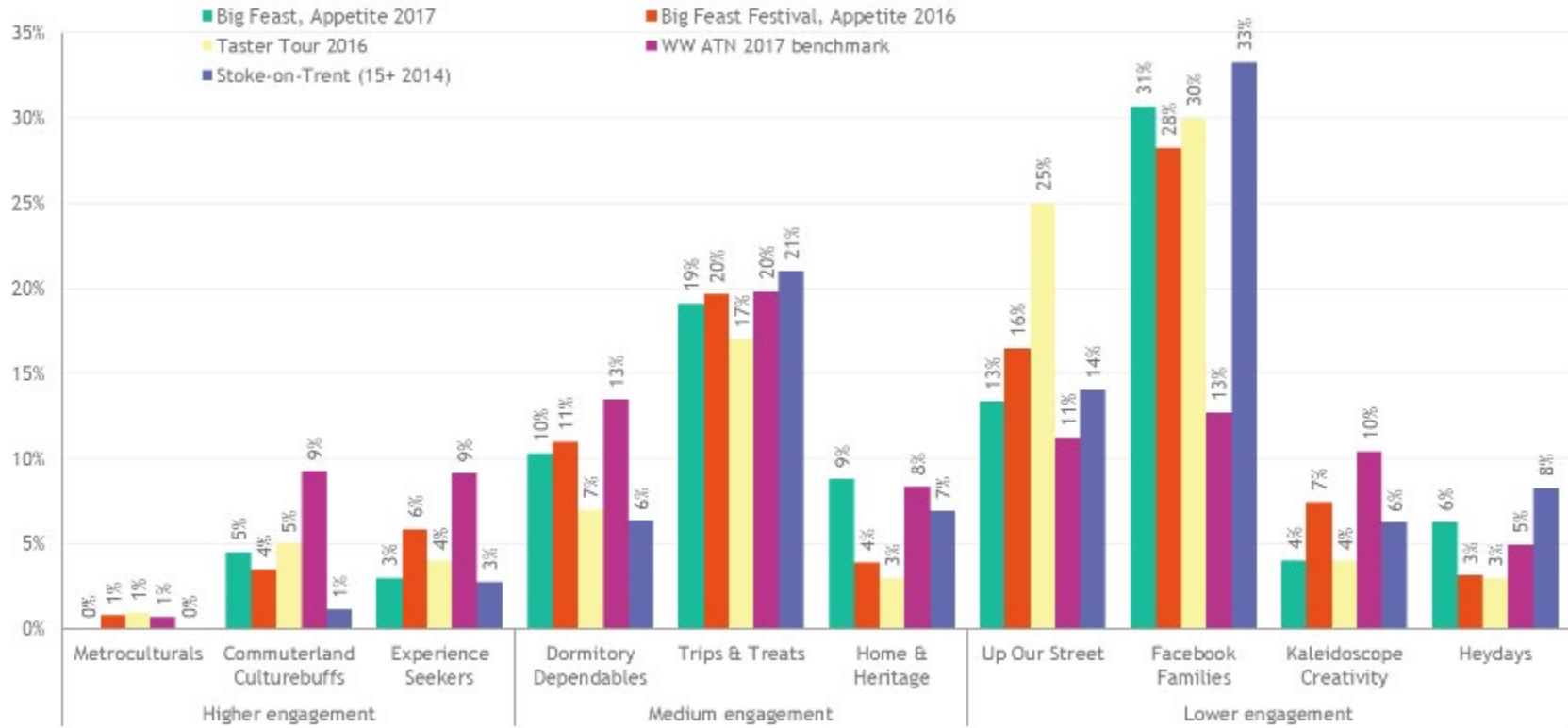


Figure 7a Audience Agency Profile spectrum for the Big Feast 2017.

Audience Spectrum profiling

Segment		WW ATN 2017 benchmark	Big Feast, Appetite 2017	Big Feast Festival, Appetite 2016	Taster Tour 2016	Stoke-on- Trent (15+ 2014)
Higher engagement	Metroculturals	1%	0%	1%	1%	0%
	Commuterland Culturebuffs	9%	5%	4%	5%	1%
	Experience Seekers	9%	3%	6%	4%	3%
Medium engagement	Dormitory Dependables	13%	10%	11%	7%	6%
	Trips & Treats	20%	19%	20%	17%	21%
	Home & Heritage	8%	9%	4%	3%	7%
Lower engagement	Up Our Street	11%	13%	16%	25%	14%
	Facebook Families	13%	31%	28%	30%	33%
	Kaleidoscope Creativity	10%	4%	7%	4%	6%
	Heydays	5%	6%	3%	3%	8%
Base		2,264	398	255	138	205,918

Figure 7b. Audience Agency Profile spectrum for the Big Feast 2017.



2.4. Audience members who told us they had a disability

A total of 133 (10.67%) of the sample reported that they had a disability. Of these respondents, 94 (70.68%) stated that their disability limited them ‘a little’, and 39 (29.32%) stated that their disability limited them ‘a lot’. Figure 8 details these statistics per Appetite event.

Figure 8. Disability statistics per event (% proportion per event)

Event	No	Yes		PNS	Missing	Totals
		Yes, limited a little	Yes, limited a lot			
Roundabout (%)	131 (87.33%)	10 (6.67%)	1 (0.67%)	1 (0.67%)	7 (4.67%)	150 (12.03%)
The Big Feast (%)	383 (74.22%)	60 (11.63%)	26 (5.04%)	5 (0.97%)	42 (8.14%)	516 (41.38%)
The Homecoming (%)	33 (16.50%)	2 (1.00%)	1 (0.50%)		164 (82.00%)	200 (16.04%)
Water Fools (%)	313 (82.15%)	22 (5.77%)	11 (2.89%)	5 (1.31%)	30 (7.87%)	381 (30.55%)
Totals (%)	860 (68.97%)	94 (70.68%)	39 (29.32%)	11 (< 1%)	243 (19.49%)	1,247 (100%)
		133 (10.67%)				

Note: PNS (prefer not to say).

The majority of respondents (68.97%, $n = 860$,) reported they did *not* have a disability that limited their daily activities (Figure 9). A further 11 (< 1%) respondents preferred not to state whether they had a disability, and information of whether respondents had a disability or not was missing in 19.49% ($n = 243$) of the sample (Figure 9).

Figure 9. Proportion of respondents' and their disability status

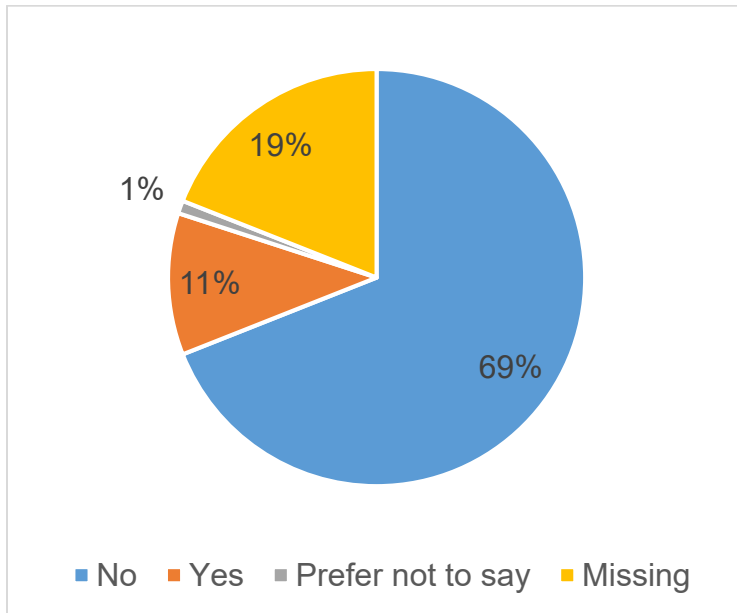
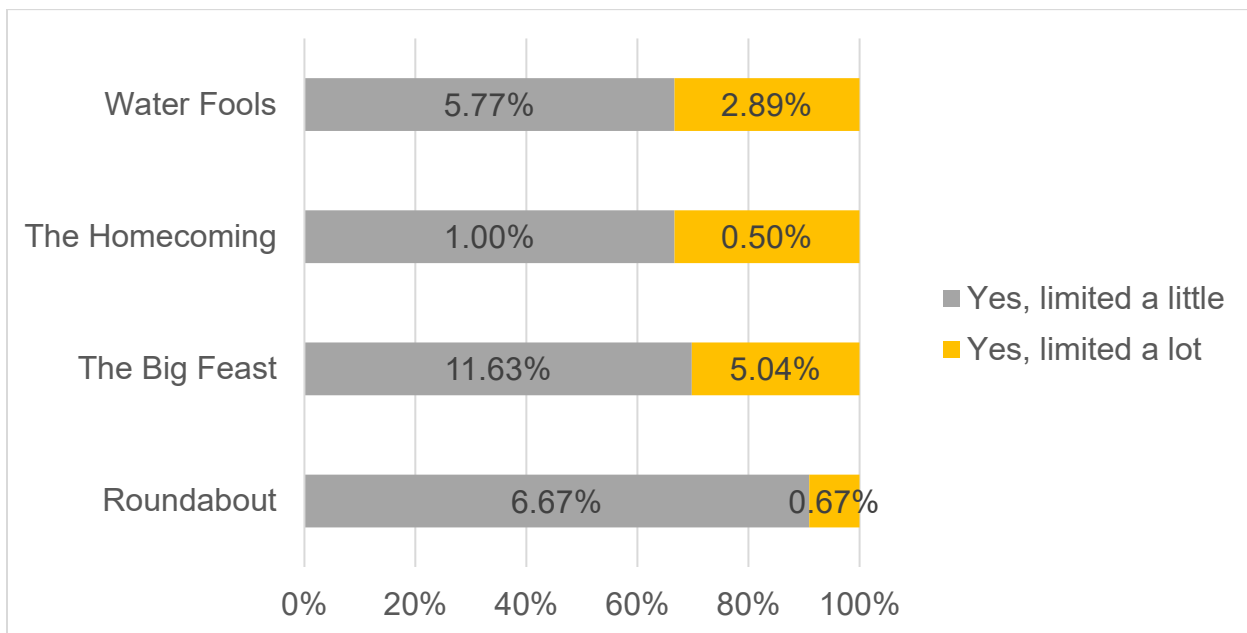


Figure 10. Proportion of respondents per event reporting a disability and its severity (% proportion of respondents, per event, who reported having a disability)



33% of respondents reporting a disability limiting their daily activities 'a lot' were still able to attend *The Homecoming* and *Water Fools*. Similarly, 30% of respondents reporting a significant disability were able to attend *The Big Feast*. A caveat to these statistics, however, concerns the amount of missing data (19% for the overall sample).

In the case of *The Homecoming*, data on the 200 respondents' disability status was only available for approximately 18% of respondents, with 82% missing data ($n = 164$). In the case of this event, the amount of missing data regarding respondents' disability status, was due to the data collection process and the field research team asking fewer questions to promote greater completion of the event survey. As in the case of the other events, all of which had at least 5% missing data in terms of disability status, considerations need to be paid as to whether efforts to capture the views of those with a disability are robust enough, and whether those with a disability have sufficient access to these events.

2.3.1. Disability and gender

Descriptive statistics for respondents' gender and their disability status are summarised in full in Figure 11.

Figure 11. Summary of descriptive statistics of respondents' gender and disability status

Gender	No	Yes		PNS	Missing	Totals
		Yes, limited a little	Yes, limited a lot			
Female (%)	617 (85.58%)	69 (9.57%)	25 (3.47%)	8 (1.11%)	2 (0.28%)	721 (57.82%)
Male (%)	239 (85.97%)	25 (8.99%)	12 (4.32%)	2 (0.72%)		278 (22.29%)
PNS (%)	3 (60.00%)		1 (20.00%)	1 (20.00%)		5 (< 1%)
Missing (%)	1 (0.41%)		1 (0.41%)		241 (99.18%)	243 (19.49%)
Totals (%)	860 (68.97%)	94 (70.68%)	39 (29.32%)	11 (< 1%)	243 (19.49%)	1,247 (100%)
		133 (10.67%)				

Note: PNS (prefer not to say).

Of 721 female respondents, 617 (85.58%) reported no disability, with 94 (13.04%) reporting a disability, of which the disability limited them 'a little' ($n = 69$, 73%) and 'a lot' ($n = 25$, 27%). A further 8 (1.11%) of female respondents preferred not to state whether they had a disability, and 2 female respondents (< 1%) had missing data regarding disability status.

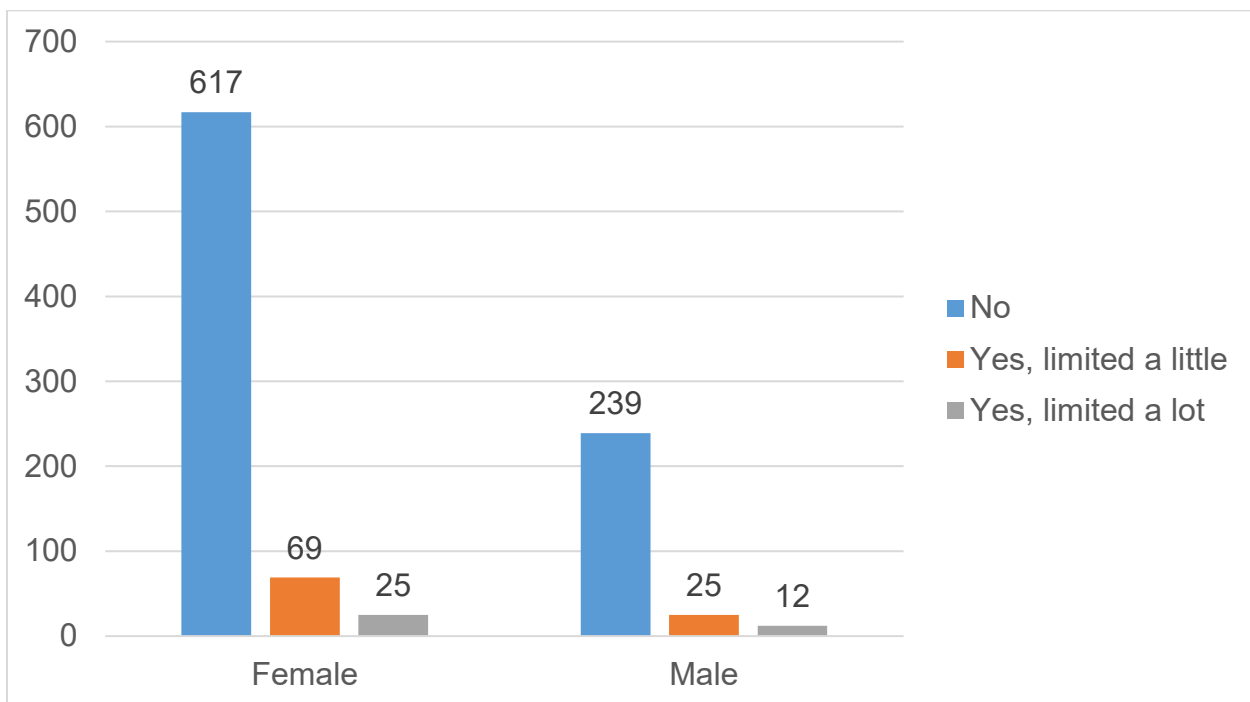
Of 278 male respondents, 239 (85.97%) reported no disability, with 37 (13.31%) reporting a disability, of which the disability limited them 'a little' ($n = 25$, 67.57%) and 'a

lot' ($n = 12$, 32.43%). A further 2 ($< 1\%$) of male respondents preferred not to state whether they had a disability.

Of 5 respondents who preferred not to state their gender, 3 (60%) reported no disability with 1 (20%) reporting a disability that limited them 'a lot', and 1 respondent (20%) who preferred not to state whether they had a disability. Data was missing regarding gender and disability status in 19% ($n = 241$) of the sample.

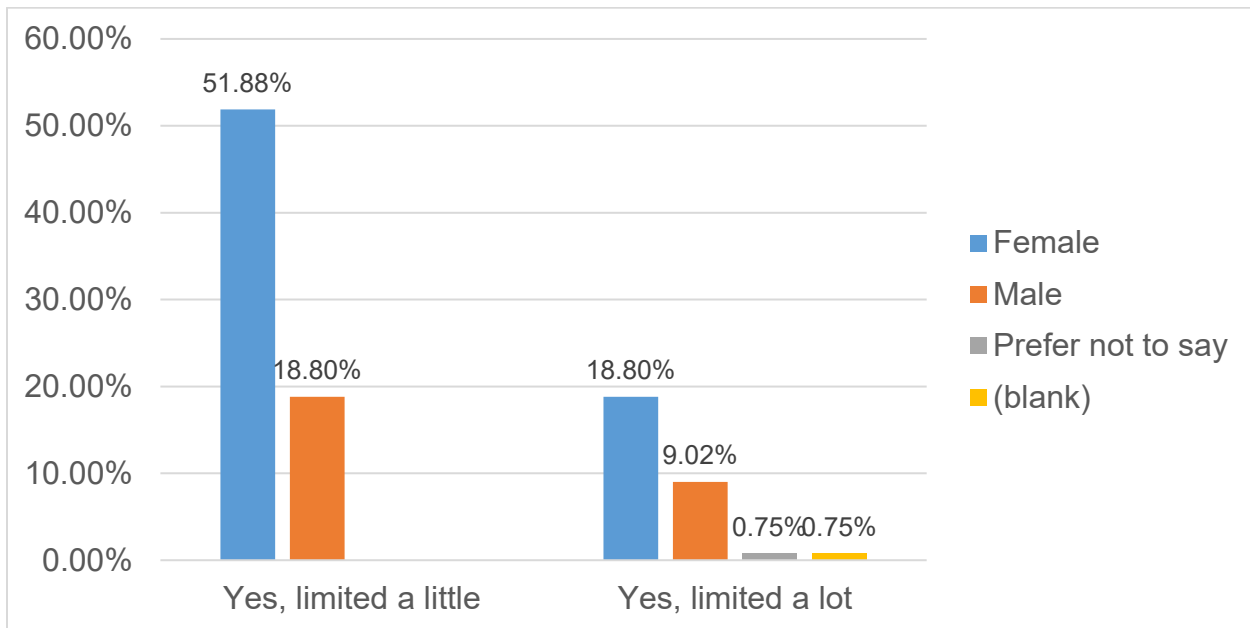
Differences between female and male respondents in whether they reported a disability are illustrated in Figure 12.

Figure 12. Respondents gender and disability status



Of the 10.67% ($n = 133$) respondents reporting a disability, 70.68% ($n = 94$) were female and 27.82% ($n = 37$) were male. Two other respondents reporting a disability that limited their daily activities 'a lot' either preferred not to state their gender or left this information blank. This is illustrated in Figure 13.

Figure 13. Gender comparison of those reporting a disability (*missing data excluded*)



2.4.2. Disability and arts attendance

Descriptive statistics for respondents' disability and their arts attendance are summarized in full in Figure 14.

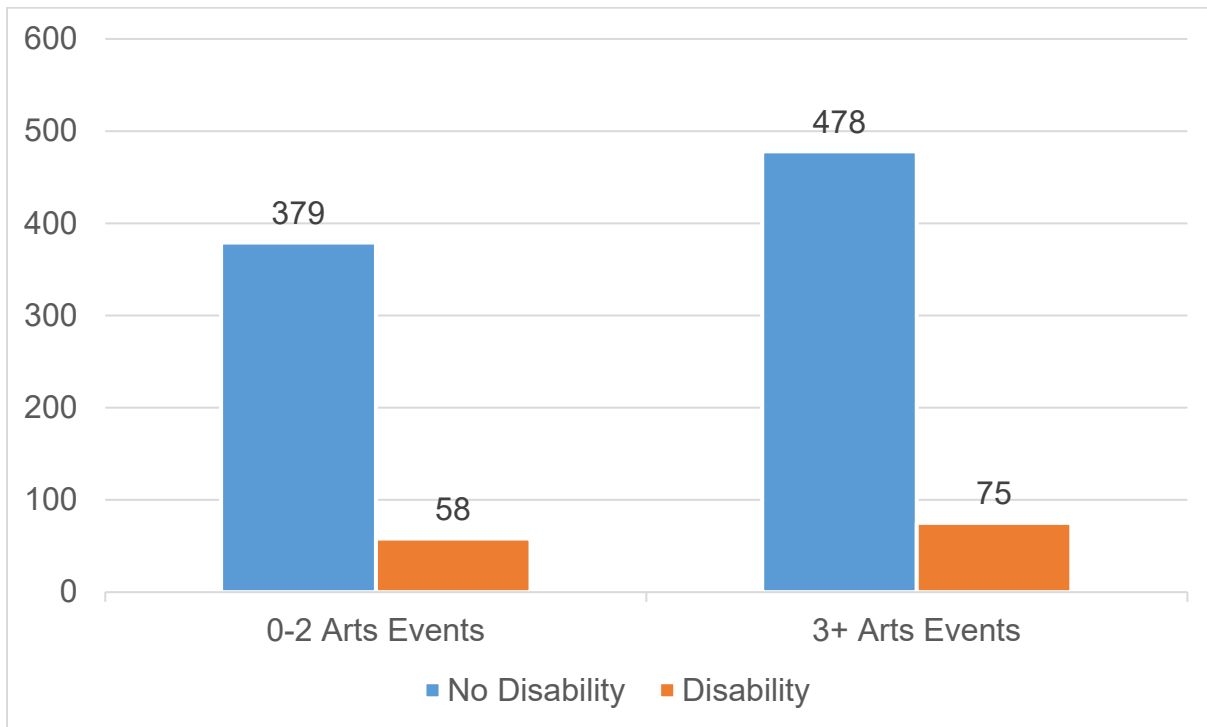
Proportionately, there were no percentage differences in respondents' attendance to 3 or more arts events over the previous 12 months regardless of whether they had a disability or not. Of the 860 respondents reporting no disability, 44.07% ($n = 379$) reported 0-2 attendances at arts events, compared with 55.93% ($n = 478$) who reported 3 or more attendances. Similarly, of the 133 respondents reporting a disability, 43.61% ($n = 58$) reported 0-2 attendances at arts events, compared with 56.39% ($n = 75$) who reported 3 or more attendances.

Figure 14. Summary of descriptive statistics of respondents' disability and arts attendance

Arts attendance over last 12 months	Health Problem/Disability Limiting Daily Activities			PNS	Missing	Totals
	No	Yes				
		Yes, limited a little	Yes, limited a lot			
0 (%)	163 (87.17%)	12 (6.42%)	10 (5.35%)		2 (1.06%)	187 (15.00%)
1 (%)	89 (78.07%)	12 (10.53%)	10 (8.77%)	2 (1.75%)	1 (0.88%)	114 (9.14%)
2 (%)	127 (86.39%)	10 (6.80%)	4 (2.72%)	4 (2.72%)	2 (1.36%)	147 (11.79%)
3+ (%)	478 (84.90%)	60 (10.66%)	15 (2.66%)	5 (0.89%)	5 (0.89%)	563 (45.15%)
Missing (%)	3 (1.27%)				233 (98.73%)	233 (18.93%)
Totals (%)	860 (68.97%)	94 (70.68%)	39 (29.32%)	11 (< 1%)	243 (19.49%)	1,247 (100%)
		133 (10.67%)				

Note: PNS (prefer not to say).

Figure 15. Disability and arts attendance.



Despite there being no proportionate differences in arts attendance regardless of whether or not respondents reported a disability, there were differences in arts attendance depending on the severity of respondents' disability. It is perhaps not surprising that more respondents reporting a disability, that they felt *'limited [them] a lot'*, attended less than 3 arts events over the year ($n = 24$, 61.54%) compared with 3 or more arts events over the year ($n = 15$, 38.46%). In contrast, 60 (63.83%) respondents who reported a disability that they felt *'limited [them] a little'* were able to attend 3 or more arts events over the year, compared with the remaining 34 (36.17%) respondents who attended less than 3 arts events over the year. Figures 15, 16 and 17 illustrates these differences.

Figure 16. Number of respondents with a disability and their arts attendance

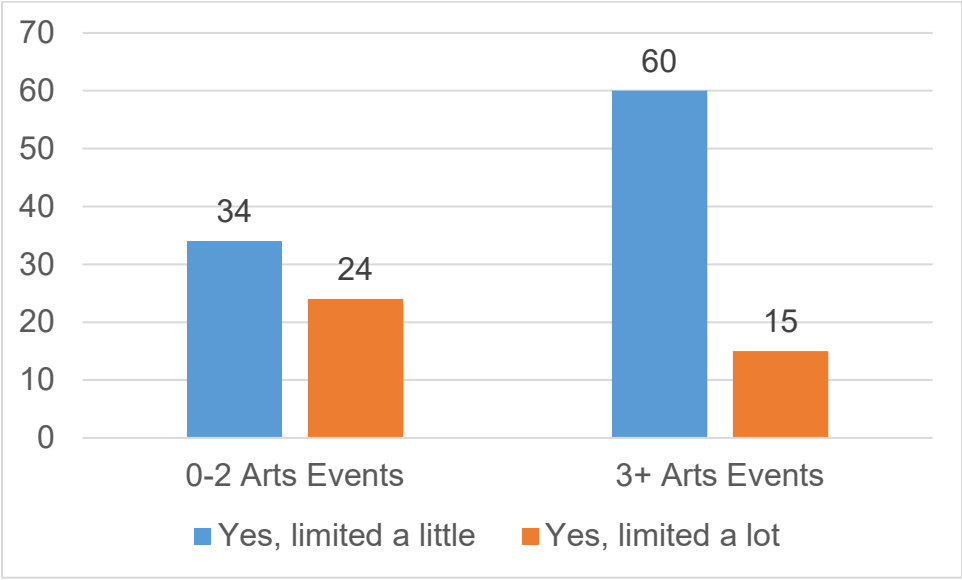
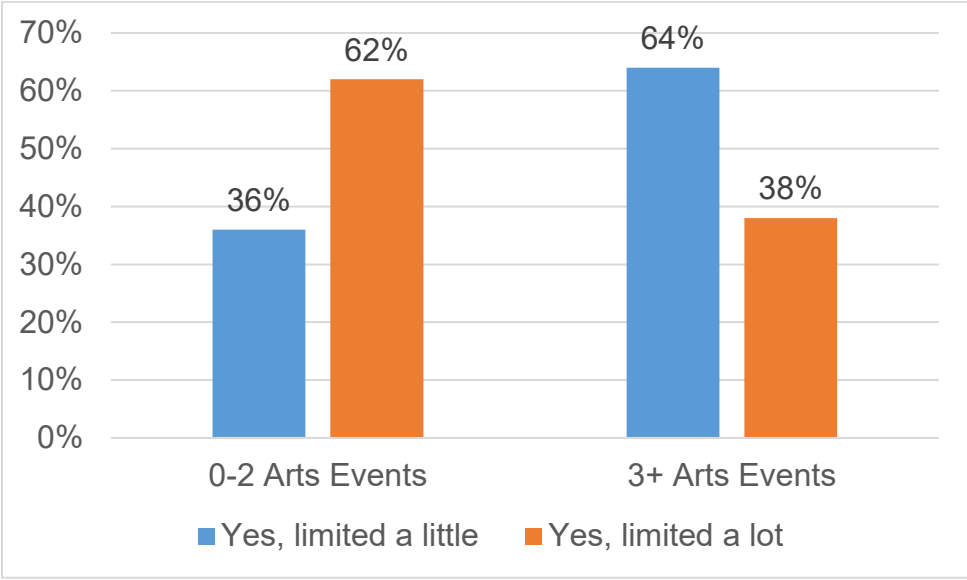


Figure 17. Percentage of respondents with a disability and their arts attendance



2.4.2. How people with disabilities find out about Appetite events

People who did not have a disability consisted of 86.60% of the audience. Audience members who did report having a health problem or a disability made up 13.40% of the audience. Within the group of people who stated that they had a disability it can be seen that 70.7% of these were female and 29.30% were male. These results are consistent with the previous reports and are representative of the typical Appetite audience.

Previous reports have identified that people with a disability respond to more traditional methods of advertising. The current data suggests that Appetite Facebook and Newcastle Bid Facebook are presently the most common way in which people with a disability found out about events (Figure 18). This indicates that people with a disability are finding out about Appetite events through modern methods of advertisement. However, people whose disability limited them ‘a lot’ indicated that word of mouth was the second most common way of finding out about Appetite events. Furthermore, people who identified as limited a little identified word of mouth as one of the fourth most common methods of advertising used. This data suggests that although the people identify as having a disability have responded to more modern types of advertising such as Facebook, traditional methods such as word of mouth are still significant when advertising Appetite events.

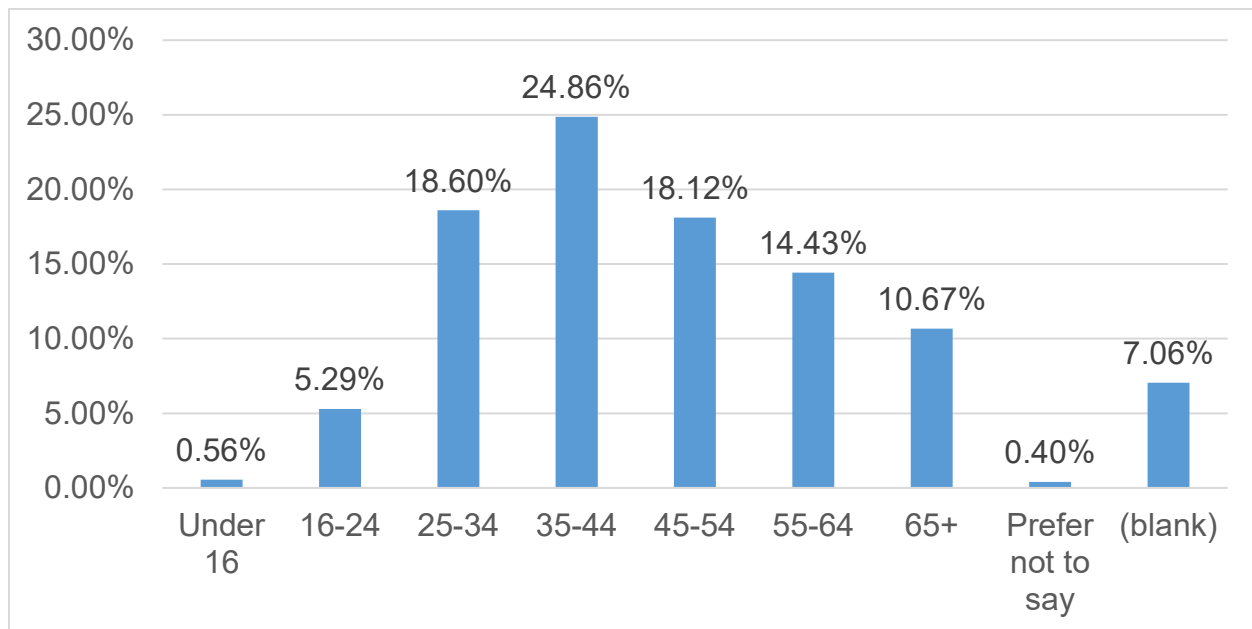
Figure 18. Finding out about Appetite and disability status.

Rank	Disability		
	No	Yes, limited a little	Yes, limited a lot
1	Appetite Facebook	Newcastle BID Facebook	Appetite Facebook
2	Word of mouth	Appetite Facebook	Word of mouth
3	Appetite e-news letter	Appetite Website	Appetite Website
4	Appetite Website	Word of mouth	Appetite e-news letter

2.5. Age of Appetite audiences

As with findings from 2016/17, approximately 62% of Appetite audiences are most likely to be aged between 25-54 (Figure 19). People aged over 55, and especially those aged 65+, are less likely to be Appetite audience members.

Figure 19. Age groups of Appetite audiences across all events 2017/18



Whilst it is evident that those aged under 16 comprise 0.56% of the sample for 2017/18, data of respondents attending Appetite events with other people suggests that 22.96% of fellow attendees are under 16 years (Figure 21). As detailed in Figure 19 information on whether respondents attended Appetite events with other people was present in 49.32% of the sample (50.68% of the sample had missing data regarding this). Specifically, 4.41% ($n = 55$) respondents stated that they did not attend Appetite events with other people. Conversely, 44.91% ($n = 560$) respondents stated they attended with others. A caveat with this, however, refers to the way respondents were asked to state the age of those attending with them. For example, only *The Homecoming* had separate age categories, compared with the other events which had more general age categories (16+, 16-54, 55+). Clearly, there is overlap between these categories, making accurate interpretation of the age of attendees to events challenging.

Despite this limitation, it is possible to determine from Figure 21 (*second table with details*) that the most people attending with the sample respondents attended *Water Fools* ($n = 1,168$, 62.23%). Considering this, one should also be mindful that compared with *Water Fools* which had 14.43% missing data, both *The Big Feast* and *The Homecoming* had 77.13% and 81.00% missing data respectively on the number of attendees visiting these events. This accounts for the statistics which indicate that

respondents' attendees were only reported in 19.50% ($n = 366$) and 3.46% ($n = 65$) cases (Figure 21).

Therefore in summary, the total number of under 16s attending Appetite events *with* sample respondents totals 22.96% ($n = 431$), compared with the 1,446 (77.04%) of attendees over the age of 16 (Figure 20).

Figure 20. Proportion of respondents' attendees' age groups to Appetite events

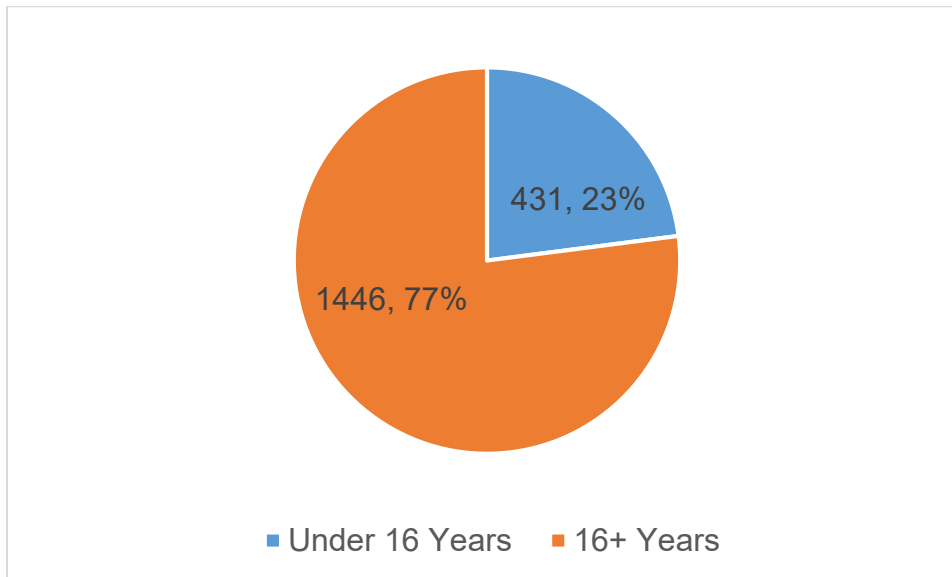


Figure 21. Respondents' attending Appetite events with other people

Event	Attended Event with Other People			Totals
	No	Yes	Missing	
Roundabout (%)	19 (12.67%)	114 (76.00%)(1)	17 (11.33%)	150 (12.03%)
The Big Feast (%)	19 (3.68%)	99 (19.18%)	398 (77.13%)	516 (41.38%)
The Homecoming (%)	6 (3.00%)	32 (16.00%)	162 (81.00%)	200 (16.04%)
Water Fools (%)	11 (2.89%)	315 (82.68%)	55 (14.43%)	381 (30.55%)
Totals (%)	55 (4.41%)	560 (44.91%)	632 (50.68%)	1,247 (100%)

(1) n = 8 no data of attendees provided

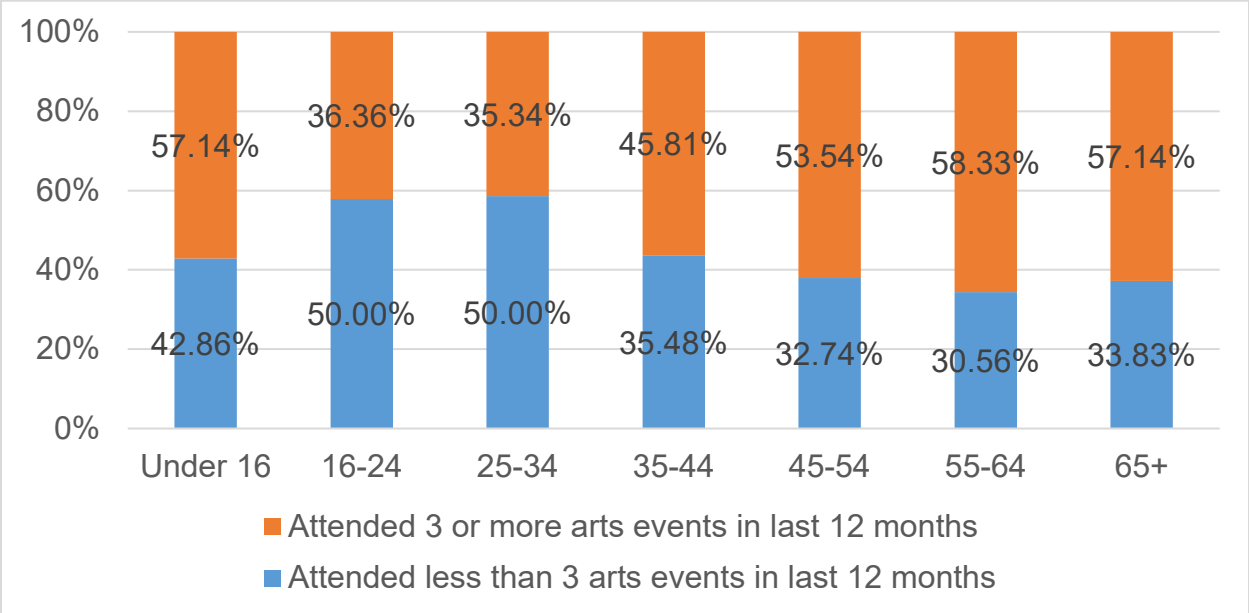
Figure 22. Respondents' attending Appetite events with other people

Age Groups of Respondents' Attendees	Appetite Events				Totals
	Roundabout	The Big Feast	The Homecoming	Water Fools	
Under 16 (%)	39 (9.05%)	116 (26.91%)	35 (8.12%)	241 (55.92%)	431 (22.96%)
16+ (%)	239 (100%)				239 (12.73%)
16-54 (%)		119 (19.67%)		605 (83.56%)	724 (38.57%)
55+ (%)		131 (28.92%)		322 (71.08%)	453 (24.13%)
16-24 (%)			1 (100%)		1 (< 1%)
25-34 (%)			5 (100%)		5 (< 1%)
35-44 (%)			8 (100%)		8 (< 1%)
45-54 (%)			2 (100%)		2 (< 1%)
55-64 (%)			6 (100%)		6 (< 1%)
65+ (%)			8 (100%)		8 (< 1%)
Totals (%)	278 (14.81%)	366 (19.50%)	65 (3.46%)	1,168 (62.23%)	1,877 (100%)

2.5.1. Age and arts attendance

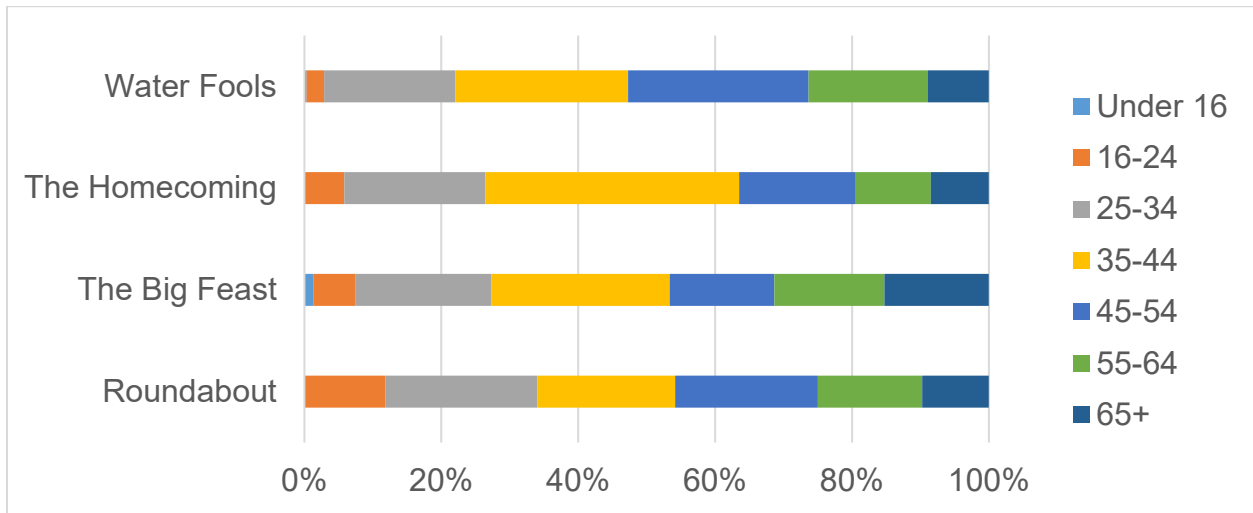
Across all age groups, on average 39.35% of respondents attended less than 3 arts events over the previous 12 months. In contrast, on average 49.10% of respondents attended at least 3 or more arts events over the same period. Respondents under 16 and between the ages of 55-64 and 65+ attended 3 or more arts events over the previous 12 months, followed by respondents aged 35-44, 16-24, and 25-34. These statistics need to be treated with caution, however, due to the fact under 16s only represented 0.56% ($n = 7$) of the sample for 2017/18, compared with the number of respondents under 16 during 2016/17, which accounted for 4% ($n = 53$) of the sample. As such, the low numbers of respondents limits the ability to generalize these findings to other audience members under 16.

Figure 23. Age groups of Appetite audiences by arts attendance



2.5.2. Age and attendance at Appetite events

Figure 24. Age group by event (% by age group)



This chart above displays the proportion of each Appetite event by age groups. As reported already, respondents aged 35-44 accounted for 24.86% of the overall sample. In two events (*The Big Feast* and *The Homecoming*), these respondents also accounted for the largest proportion of the audiences ($n = 123$, 23.84% and $n = 70$, 35% respectively). Only in the *Roundabout* and *Water Fools* events were 35-44s outnumbered by respondents aged 45-54 ($n = 30$, 20% and $n = 92$, 24.15% respectively). Further details for each age group are reported in Figure 25 below.

Figure 25. Age group by event (% age group as a proportion of the overall sample)

Event	Appetite Event				Totals
	Roundabout	The Big Feast	The Homecoming	Water Fools	
< 16 (%)		6 (85.71%)		1 (14.29%)	7 (0.56%)
16-24 (%)	17 (25.76%)	29 (43.94%)	11 (16.67%)	9 (13.64%)	66 (5.29%)
25-34 (%)	32 (13.79%)	94 (40.52%)	39 (16.81%)	67 (28.88%)	232 (18.60%)
35-44 (%)	29 (9.35%)	123 (39.68%)	70 (22.58%)	88 (28.39%)	310 (24.86%)
45-54 (%)	30 (13.27%)	72 (31.86%)	32 (14.16%)	92 (40.71%)	226 (18.12%)
55-64 (%)	22 (12.22%)	76 (42.22%)	21 (11.67%)	61 (33.89%)	180 (14.43%)
65+ (%)	14 (10.53%)	72 (54.14%)	16 (12.03%)	31 (23.31%)	133 (10.67%)
PNS (%)		3 (60.00%)		2 (40.00%)	5 (0.40%)
Missing (%)	6 (6.82%)	41 (46.59%)	11 (12.50%)	30 (34.09%)	88 (7.06%)
Totals (%)	150 (12.03%)	516 (41.38%)	200 (16.04%)	381 (30.55%)	1247 (100%)

Note: PNS (prefer not to say)

2.5.3. How different age groups find out about Appetite events

Audience members provided data in the post-event surveys that specified how they found out about Appetite events. It can be seen from the total respondents that audience members generally find out about events through *Appetite Facebook*, *word of mouth* and the *Appetite e-newsletter* (Figure 26). This mirrors the results from the previous year's report in which the same three areas are stated as being the most common way for audience members to find out about Appetite events. Although this gives us a general picture of how the audience found out, it does not take into consideration how the individual age groups become aware of events and the difference between how these groups find out.

As respondents under the age of 16 comprises 0.56% of the sample ($n = 7$ of 1,247) the sample is so small it is unrepresentative and therefore will not be referred to within this section of the report.

The most common answer amongst all age groups was '*other*'. The comments left by participants in order to confirm what they meant by this choice have allowed an insight into the other ways that people find out about Appetite events. The most common reason that people gave when choosing this option was '*just passing by*'. In addition to this, '*word of mouth*' was amongst the top 2 reasons that the total audience found out about Appetite. This suggests that when looking at the audience as a whole the most effective advertising methods were the ones that were less formal and had a personal approach.

Over 65s continue to be less likely to find out about events through Facebook than any other age group, other than the under 16s. Only 8.60% of people over 65 stated that Facebook was the way in which they found out about events. This is in comparison to 23.30% of respondents aged 35-44 years who found out through Facebook. This indicates that using modern advertising methods such as Facebook is more likely to reach people under the age of 65 than those over the age of 65.

Figure 26. Source of information by sample respondents

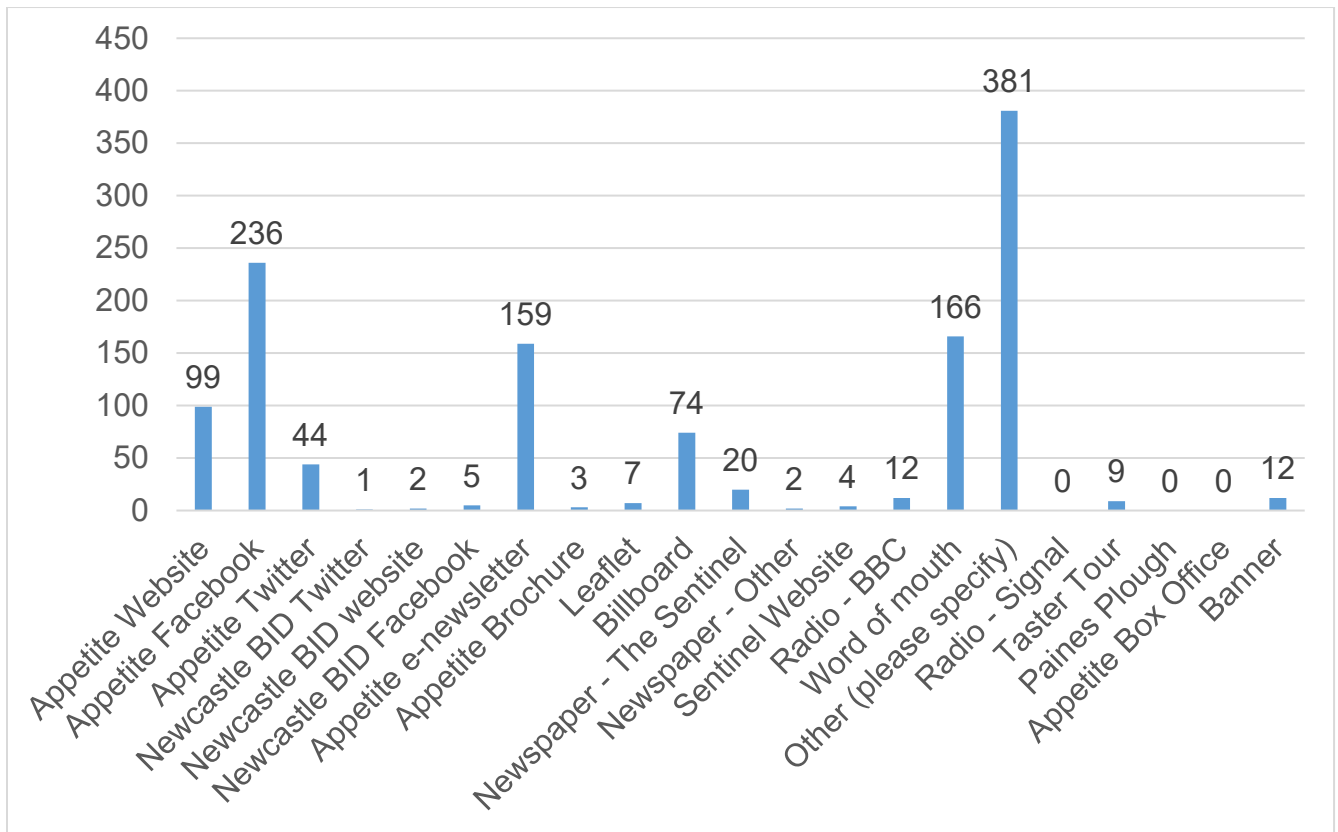


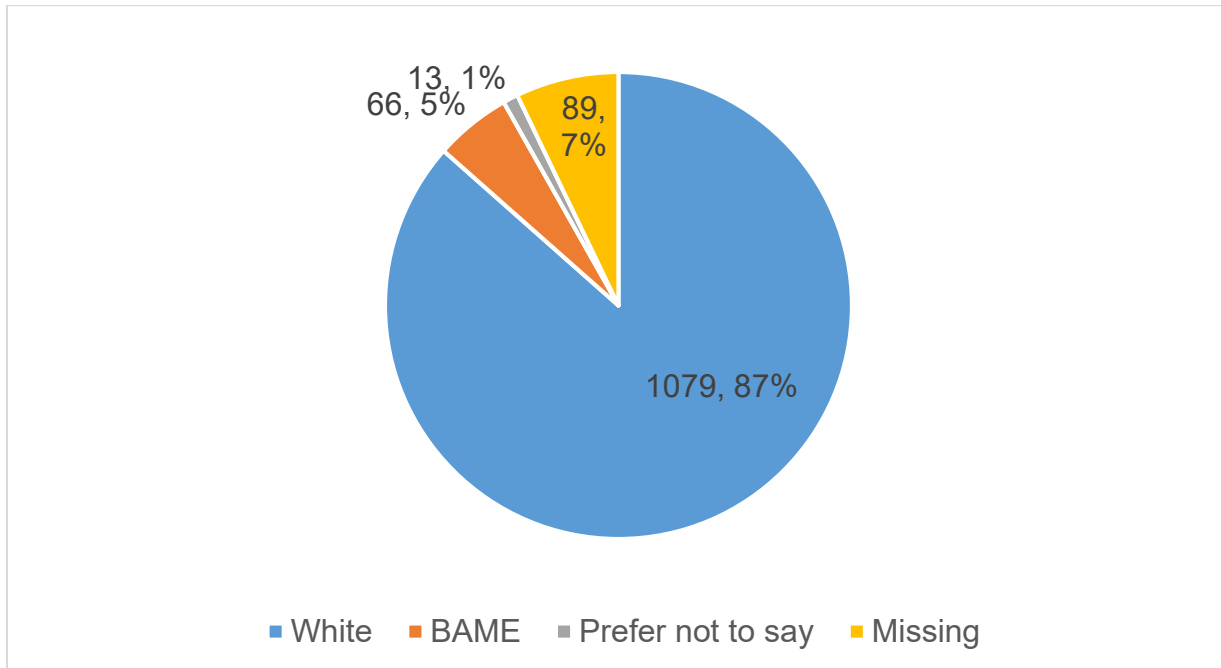
Figure 27. Finding out about Appetite and age.

Rank	16-24	25-34	35-44	45-54	55-64	65+
1	Word of mouth	Appetite Facebook	Appetite Facebook	Appetite Facebook	Word of mouth	Appetite e-newsletter
2	Appetite Facebook	Word of mouth	Word of mouth	Appetite e-news letter	Appetite e-news letter	Word of mouth
3	Billboard	Billboard	Appetite e-newsletter	Appetite website	Appetite Facebook	Leaflet
4		Appetite website	Billboard	Word of mouth	Appetite website	Appetite website and Facebook

2.6. Ethnicity

As evidenced in previous years, Appetite’s events generally attracted higher numbers of people from white British, white Irish and other white backgrounds. Respondents from white backgrounds comprised 86.53% ($n = 1,079$) of the sample, compared with respondents from BAME backgrounds (5.29%, $n = 66$). Furthermore, 1.04% ($n = 13$) of respondents preferred not to state their ethnicity, and there was missing ethnicity data for 7.14% ($n = 89$) of respondents. This is summarized in Figure 28.

Figure 28. Respondents’ ethnicity



As outlined in Figure 29, Appetite events were attended by respondents from white backgrounds in at least 85% of cases. The majority (93.61%) of respondents from white backgrounds identified as white British, followed by respondents identifying as white Irish (< 1%) and respondents from any other white background (5.47%).

Figure 29. Sample size of white background by event

Event	White British (%)	White Irish (%)	White: AOWB (%)	Totals (%)
Roundabout	126 (12.48%)	1 (10.00%)	8 (13.56%)	135 (12.52%)
The Big Feast	411 (40.69%)	4 (40.00%)	23 (38.99%)	438 (40.59%)
The Homecoming	158 (15.64%)	1 (10.00%)	13 (22.03%)	172 (15.94%)
Water Fools	315 (31.19%)	4 (40.00%)	15 (25.42%)	334 (30.95%)
Totals (%)	1,010 (93.61%)	10 (< 1%)	59 (5.47%)	1,079 (100%)

Note: AOWB (any other white background)

Respondents reported a plethora of (any) other white backgrounds (AOWB), which are detailed in Figure 30. 11.75% of respondents from AOWB identified as 'European'. However, because there were 15 other European¹ ethnicities listed accounting for 49.09% of the sample of AOWB, the total number of 'European' respondents (not including white British or white Irish) is actually 60.84%. These respondents accounted for at least 50% attendance at Appetite events: *Roundabout* (4 of 8; 50%); *The Big Feast* (12 of 23; 52%); *The Homecoming* (10 of 13; 77%) and *Water Fools* (9 or 15; 60%). There did not appear to be any particular trends to indicate which respondents from specific AOWBs attended Appetite events, aside from the fact that *The Big Feast* was most popular, accounting for 39% of responses from the 59 respondents from AOWB. The remaining AOWB respondents (including 'other' and 'prefer not to say') accounted for 15.22% of the sample of AOWB, in addition to the missing data (23.73%) for AOWB respondents not stating a description of their ethnicity.

¹ Bosnian-Herzegovinian (1.69%); Bulgarian (1.69%); Czech (1.69%); Dutch (1.69%); Estonian (1.69%); French (5.08%); French/British (3.39%); Greek (1.69%); Hungarian (5.08%); Italian (1.69%); Latvian (5.08%); Polish (8.47%); Portuguese (1.69%); Romanian (3.39%); Spanish (5.08%)

Figure 30. Respondents' description of AOWB (any other white background, *European respondents highlighted*)

AOWB	Event				Totals
	Roundabout	The Big Feast	The Homecoming	Water Fools	
American (Italian des., born USA) (%)				1 (100%)	1 (1.69%)
American (UK resident) (%)				1 (100%)	1 (1.69%)
Bosnian-Herzegovinian		1 (100%)			1 (1.69%)
Bulgarian (%)	1 (100%)				1 (1.69%)
Canadian (British heritage) (%)		1 (100%)			1 (1.69%)
Czech (%)		1 (100%)			1 (1.69%)
Dutch (%)				1 (100%)	1 (1.69%)
Estonian (%)			1 (100%)		1 (1.69%)
European (%)	2 (28.57%)	1 (14.29%)	1 (14.29%)	3 (42.85%)	7 (11.75%)
French (%)		1 (33.33%)	2 (66.67%)		3 (5.08%)
French/British (%)				2 (100%)	2 (3.39%)
Greek (%)			1 (100%)		1 (1.69%)
Hungarian (%)		1 (33.33%)	1 (33.33%)	1 (33.33%)	3 (5.08%)
Italian (%)	1 (100%)				1 (1.69%)
Latvian (%)		1 (33.33%)	1 (33.33%)	1 (33.33%)	3 (5.08%)
Mexican (%)		1 (100%)			1 (1.69%)
Other (%)		1 (100%)			1 (1.69%)
Polish (%)		4 (80.00%)		1 (20.00%)	5 (8.47%)
Portuguese (%)			1 (100%)		1 (1.69%)
Prefer not to say (%)		2 (100%)			2 (3.39%)
Romanian (%)		1 (50.00%)	1 (50.00%)		2 (3.39%)
Russian (%)		1 (4.35%)			1 (1.69%)
South America (%)			1 (100%)		1 (1.69%)
Spanish (%)		1 (33.33%)	2 (66.67%)		3 (5.08%)
Missing (%)	4 (28.57%)	5 (35.72%)	1 (7.14%)	4 (28.57%)	14 (23.73%)
Totals (%)	8 (13.56%)	23 (38.98%)	13 (22.03%)	15 (25.43%)	59 (100%)

As outlined in Figure 31, 40.91% ($n = 27$) of respondents from BAME groups identified as Asian / Asian British, followed by respondents identifying as Black or Black British ($n = 18$; 27.27%), and respondents identifying from Mixed / Multiple Ethnic Groups ($n = 8$, 12.12%). Respondents stated a variety of ethnic backgrounds, which as part of the data analysis were categorised into the ethnic groups according to the Office for National Statistics (ONS, 2018) ethnicity categories. Original descriptions as reported by respondents have been maintained and stated alongside the ethnic category for reference.

Figure 31. Sample size of BAME groups by event

BAME Groups	Roundabout	The Big Feast	The Homecoming	Water Fools	Totals
Asian / Asian British (%)	3 (11.11%)	16 (59.26%)	6 (22.22%)	2 (7.41%)	27 (40.91%)
Asian / Asian British: AOAB (%) ⁽¹⁾			1 (100%)		1 (1.52%)
Asian / Asian British: Chinese (%)				1 (100%)	1 (1.52%)
Black / African / Caribbean / Black British (%) ⁽²⁾		3 (100%)			3 (4.55%)
Black or Black British (%)	4 (22.00%)	10 (56.00%)	1 (5.00%)	3 (17.00%)	18 (27.27%)
Mixed / Multiple Ethnic Groups (%)	1 (12.50%)	1 (12.50%)	2 (25.00%)	4 (50.00%)	8 (12.12%)
Mixed / Multiple Ethnic Groups: White and Black African (%) ⁽³⁾			1 (50.00%)	1 (50.00%)	2 (3.03%)
Other Ethnic Group: AOEG (%) ⁽⁴⁾		3 (60.00%)	1 (20.00%)	1 (20.00%)	5 (7.58%)
Other Ethnic Group: Arab (%) ⁽⁵⁾		1 (100%)			1 (1.52%)
Totals (%)	8 (12.12%)	34 (51.52%)	12 (18.18%)	12 (18.18%)	66 (100%)

Note: AOAB (any other Asian background); AOEG (any other ethnic group)
 (1) Philippines; (2) Black African, Black Caribbean, Moroccan; (3) South African, Zimbabwean; (4) Brazilian, Iraq [Iraqi], Kurdish, Persian [Iranian], Post Ethnic; (5) Syrian.

2.6.1. Ethnicity and disability

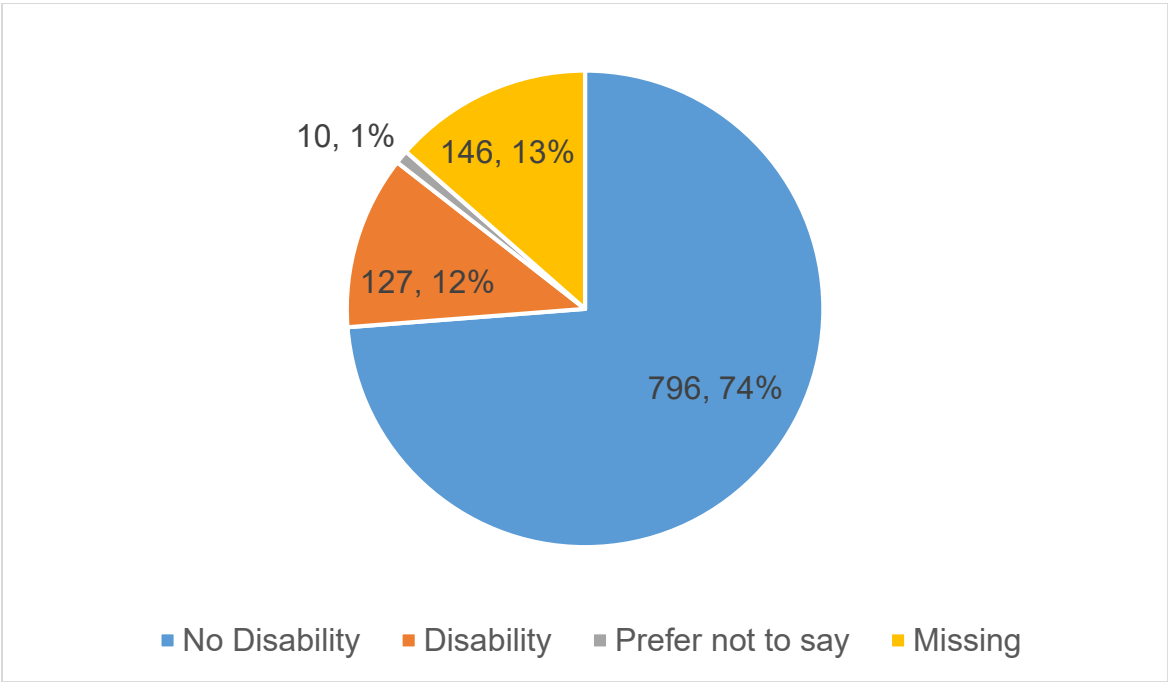
As respondents from white backgrounds (white British, white Irish, any other white background) comprised 87% of the sample, compared with 5% of respondents from BAME groups, it is not surprising that the majority of respondents reporting a disability were from white backgrounds. Although 73.77% ($n = 796$) of respondents from white backgrounds reported no disability, 11.77% did report a disability (7.86%, $n = 90$, limiting them 'a little' and 3.23%, $n = 37$, limiting them 'a lot'). Details in Figures 32 and 33.

Figure 32. Respondents of white ethnicity and disability.

Ethnicity	Health Problem/Disability Limiting Daily Activities			PNS	Missing	Totals
	No	Yes				
		Limited a little	Limited a lot			
British (%)	747 (73.93%)	85 (8.42%)	37 (3.66%)	8 (< 1%)	133 (13.17%)	1,010 (93.61%)
Irish (%)	5 (50.00%)	4 (40.00%)			1 (10.00%)	10 (< 1%)
AOWB (%)	44 (74.58%)	1 (1.69%)		2 (3.39%)	12 (20.34%)	59 (5.47%)
Totals (%)	796 (73.77%)	90 (8.34%)	37 (3.43%)	10 (< 1%)	146 (13.53%)	1,079 (100%)

Note: PNS (prefer not to say); AOWB (any other white background).

Figure 33. Respondents of white ethnicity and proportion of disability status.



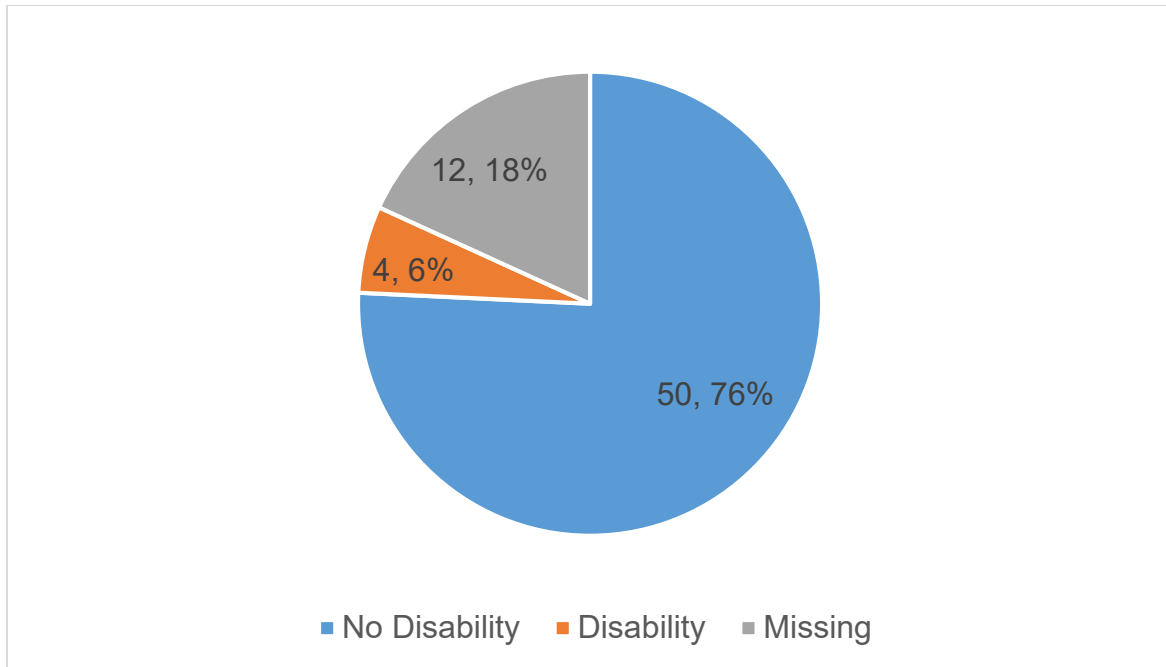
Compared with respondents of white ethnicity, respondents from BAME groups reported half the amount of disability (6%, $n = 4$), that limited them 'a little' (50%, $n = 2$) or 'a lot' (50%, $n = 2$). Comparatively, as with respondents of white ethnicity, most respondents from BAME groups reported no disability (75.76%, $n = 50$). However, proportionately for respondents from BAME groups, there was 5% more missing data compared with respondents of white ethnicity regarding their disability status. Therefore, the 6% reported disabilities might actually be rather conservative, and the number of respondents from BAME groups with a disability might be higher. Details in Figures 34 and 35.

Figure 34. Respondents of BAME groups ethnicity and disability.

BAME Ethnic Groups	Health Problem/Disability Limiting Daily Activities			PNS	Missing	Totals
	No	Yes				
		Limited a little	Limited a lot			
Asian / Asian British (%)	18 (66.67%)	1 (3.70%)	1 (3.70%)		7 (25.93%)	27 (40.90%)
Asian / Asian British: AOAB (%) ⁽¹⁾					1 (100%)	1 (1.52%)
Asian / Asian British: Chinese (%)	1 (100%)					1 (1.52%)
Black / African / Caribbean / Black British (%) ⁽²⁾	2 (50.00%)	1 (25.00%)			1 (25.00%)	4 (6.06%)
Black or Black British (%)	16 (94.12%)		1 (5.88%)			17 (25.75%)
Mixed / Multiple Ethnic Groups (%)	6 (75.00%)				2 (25.00%)	8 (12.12%)
Mixed / Multiple Ethnic Groups: White and Black African (%) ⁽³⁾	2 (100%)					2 (3.03%)
Other Ethnic Group: AOEG (%) ⁽⁴⁾	4 (80.00%)				1 (20.00%)	5 (7.58%)
Other Ethnic Group: Arab (%) ⁽⁵⁾	1 (100%)					1 (1.52%)
Totals (%)	50 (75.76%)	2 (3.03%)	2 (3.03%)		12 (18.18%)	66 (100%)

Note: PNS (prefer not to say); AOAB (any other Asian background); AOEG (any other ethnic group)

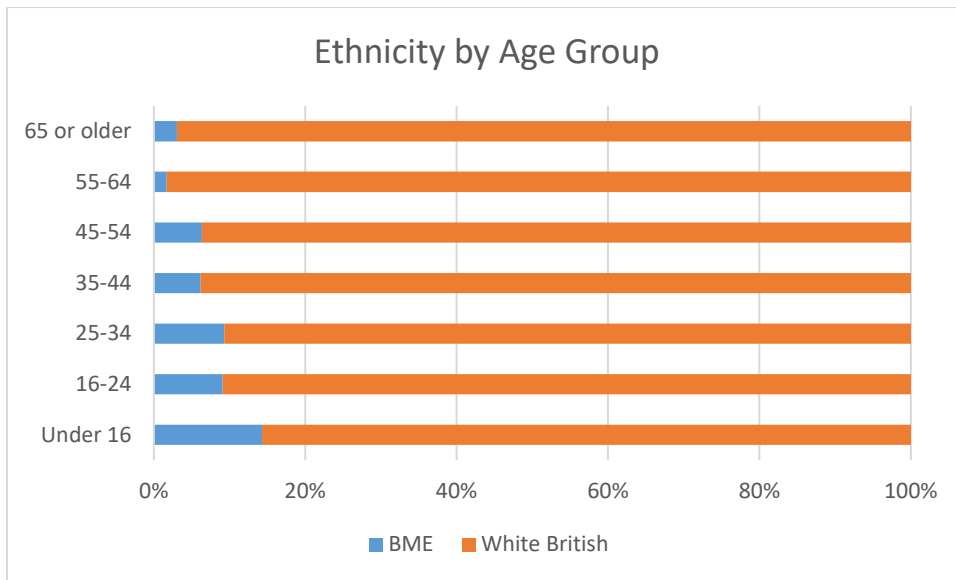
Figure 35. Respondents of BAME groups ethnicity and proportion of disability status.



2.6.2. *Ethnicity and age*

The main age range of audience members who identified as BAME was recognised as being aged 25-34 years old (30%) in contrast to audience members who were from a white background whose most common age group was the 35-44 year olds. Younger audiences are more ethnically diverse however, ethical constraints affected the collection of data amongst the under 16s audience members therefore the sample size is extremely low in comparison to other age groups. There are reduced levels of ethnic diversity with audience members aged 55 and over.

Figure 36. Ethnicity and age



2.6.3. Ethnicity and arts engagement

A total of 986 respondents (79.07%) of the overall sample ($n = 1,247$) provided information regarding *both* their ethnicity and their arts engagement². Of these respondents, the majority reported higher arts attendance (3+ events over the previous 12 months): specifically, 48.56% ($n = 524$) white ethnicity respondents; and 39.39% ($n = 26$) of respondents from BAME groups. Proportionately, respondents from BAME groups reported double the attendance to 2 arts events compared with respondents of white ethnicity. There were minimal proportionate differences between white ethnicity and BAME groups respondents regarding the '0' and '1' arts events categories.

Details for respondents of white ethnicity are provided in Figures 37a and b.

Details for respondents from BAME groups are provided in Figures 38a and b.

² Ethnicity PNS $n = 13$; ethnicity missing data $n = 89$.
Arts attendance missing data $n = 159$.

Figure 37a. Ethnicity and arts engagement (white ethnicity)

Ethnicity	Arts attendance over previous 12 months					Totals
	0	1	2	3+	Missing	
British (%)	164 (16.24%)	106 (10.50%)	120 (11.88%)	486 (48.12%)	134 (13.27%)	1010 (93.61%)
Irish (%)				9	1	10 (0.93%)
AOWB (%)	8 (13.56%)	2 (3.39%)	7 (11.86%)	29 (49.15%)	13 (22.03%)	59 (5.47%)
Totals (%)	172 (15.94%)	108 (10.01%)	127 (11.77%)	524 (48.56%)	148 (13.72%)	1079 (100%)

Figure 37b. Ethnicity and arts engagement (white ethnicity)

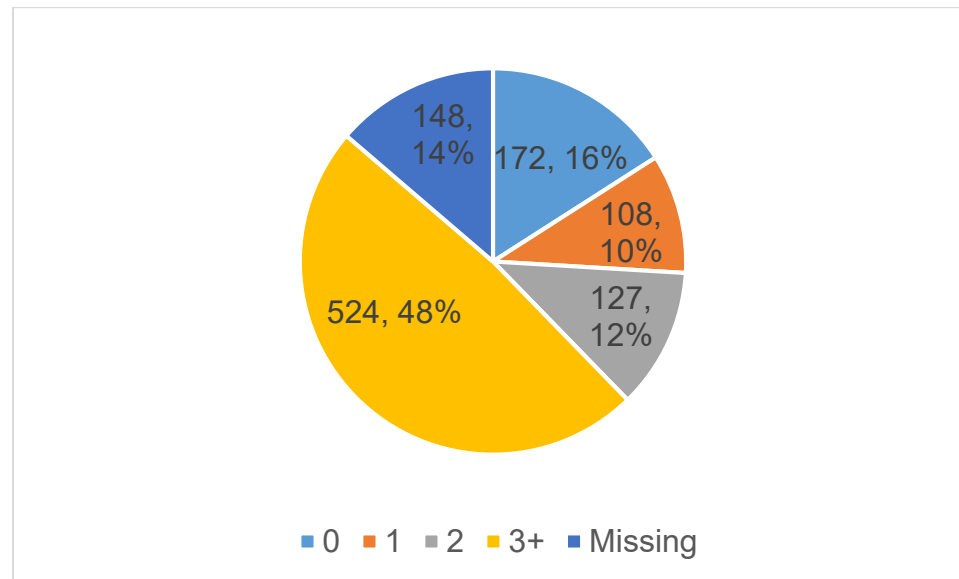
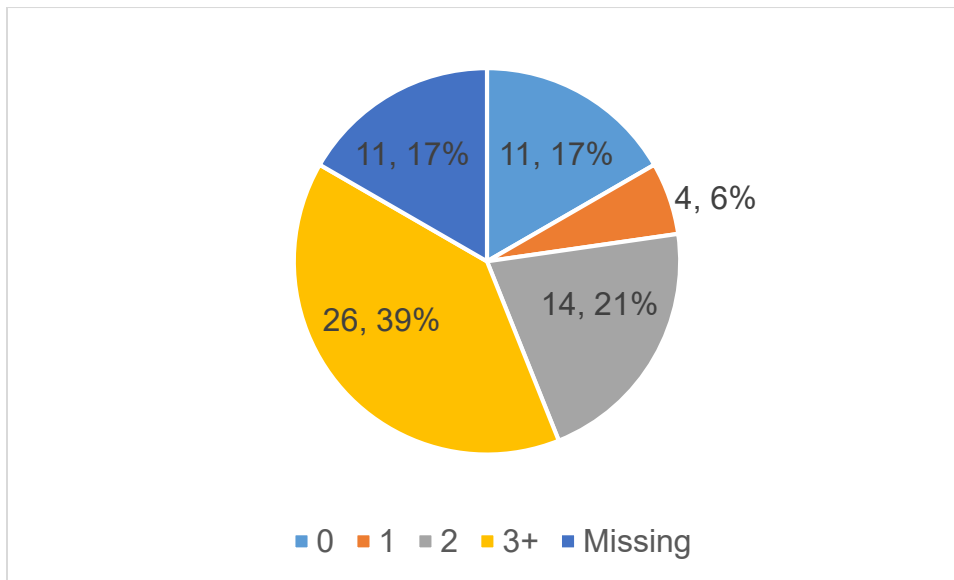


Figure 38a. Ethnicity and arts engagement (BAME groups ethnicity)

Ethnicity	Arts attendance over previous 12 months					Totals
	0	1	2	3+	Missing	
Asian / Asian British (%)	3 (11.11%)	3 (11.11%)	4 (14.81%)	11 (40.74%)	6 (22.22%)	27 (40.91%)
Asian / Asian British: AOAB (%)					1 (100%)	1 (1.52%)
Asian / Asian British: Chinese (%)				1 (100%)		1 (1.52%)
Black / African / Caribbean / Black British (%)	1 (33.33%)	1 (33.33%)		1 (33.33%)		3 (4.55%)
Black or Black British (%)	6 (33.33%)		4 (22.22%)	7 (38.89%)	1 (5.56%)	18 (27.27%)
Mixed / Multiple Ethnic Groups (%)			2 (25.00%)	4 (50.00%)	2 (25.00%)	8 (12.12%)
Mixed / Multiple Ethnic Groups: White and Black African (%)			1 (50.00%)	1 (50.00%)		2 (3.03%)
Other Ethnic Group: AOEG (%)			3 (60.00%)	1 (20.00%)	1 (20.00%)	5 (7.58%)
Other Ethnic Group: Arab (%)	1 (100%)					1 (1.52%)
Totals (%)	11 (16.67%)	4 (6.06%)	14 (21.21%)	26 (39.39%)	11 (16.67%)	66 (100%)

Figure 38b. Ethnicity and arts engagement (BAME groups ethnicity)



Arts attendance over the previous 12 months for respondents who preferred not to report their ethnicity (or had missing data on this), was similar to respondents who reported their ethnicity. Most of these respondents (48.56%, $n = 13$) attended 3+ arts events, compared with 11.77%, 10.01%, and 15.94% who attended 2, 1, and zero arts events respectively over the previous 12 months. Data was missing regarding respondents ethnicity and their arts attendance for 72 respondents (5.77% of the overall sample [$n = 1,247$]).

Figure 39. Ethnicity and arts engagement (PNS and missing data on ethnicity)

Ethnicity	Arts attendance over previous 12 months					Totals
	0	1	2	3+	Missing	
PNS (%)	1 (7.69%)		1 (7.69%)	6 (46.15%)	5 (38.46%)	13 (12.75%)
Missing (%)	3 (3.37%)	2 (2.25%)	5 (5.62%)	7 (7.87%)	72 (80.90%)	89 (87.25%)
Totals (%)	4 (15.94%)	2 (10.01%)	6 (11.77%)	13 (48.56%)	77 (13.72%)	102 (100%)

Note: PNS (prefer not to say).

2.6.4. Ethnicity and finding out about Appetite

Audience members who identify as BAME remain an underrepresented group for Appetite.

For BAME audiences, Word of Mouth played a crucial role in hearing about the events. 41.3% of this group found out about Appetite events through Word of Mouth. Other respondents to the post-event surveys stated that they found about Appetite through 'other' means such as 'passing by'.

This reinforces the ideas in last year's report which state that face-to-face contact prior to an event is useful in building relationships with this target group. This reinforces our research into the needs of underrepresented groups. More personal methods of advertising would provide a platform on which to build relationships in order to engage this group.

Figure 40. Finding out about Appetite and ethnicity

Rank order	White	BAME
1	Appetite Facebook	Word of Mouth
2	Appetite e-news letter	Appetite Facebook
3	Word of mouth	Leaflet
4	Billboard	Appetite Twitter

Figure 41a. Ethnicity and how audiences find out about Appetite.

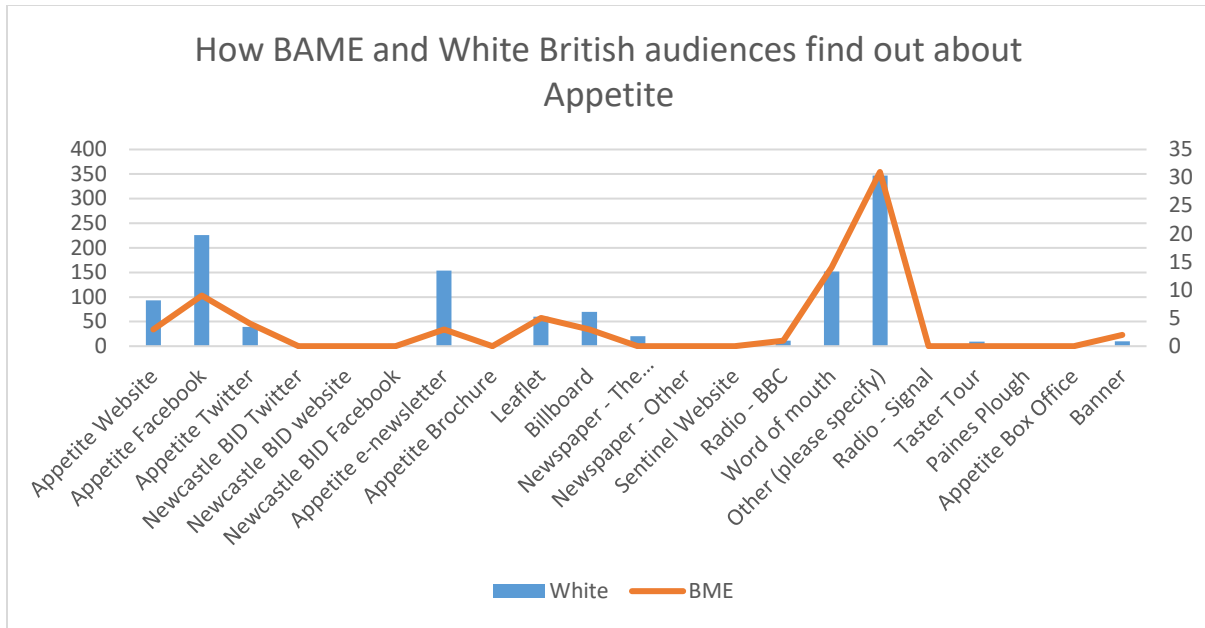
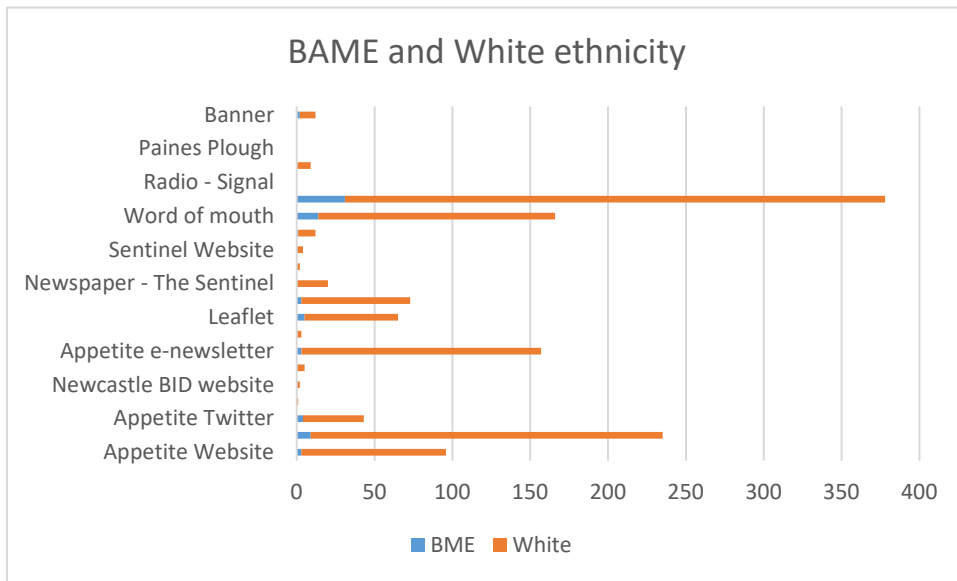


Figure 41b. Ethnicity and how audiences find out about Appetite.



3. Appetite's impact on attitudes and behavior towards arts - Cross-sectional audience study

We created a 12-item survey with the aim of determining respondents' opinions having attended Appetite's various arts events in Stoke-on-Trent. These 12 items (questions) are summarized below.

1. Email address shared with Appetite.
2. Full name (if not stated email address).
3. Name of first Appetite attended.
4. Year attended first Appetite event.
5. Arts events attended in the last 12 months.
6. Arts attendance increased since attending Appetite event(s).
7. Likelihood of attending other Appetite events based on experience of Appetite event(s).
8. Reasons for Q7.
9. Extent of agreement or disagreement with Appetite event(s):
 - a. Promoting access to the arts.
 - b. Inspiring interest in the arts.
 - c. Educating about the arts.
 - d. Becoming more open-minded towards the arts.
 - e. Boosting interest in Stoke-on-Trent.
 - f. Offer variety of arts events in Stoke-on-Trent.
 - g. Enhance Stoke-on-Trent as a city of arts and culture.
 - h. Attract visitors to Stoke-on-Trent.
 - i. Bring people together.
 - j. Increase health and well-being.
10. Change of perceptions of the arts since attending Appetite event(s).
11. Recommendation of Appetite events to others.
12. Appetite helping the following underrepresented experience the arts:
 - a. Children (up to 16 years).
 - b. People over 65 years.
 - c. People from BAME groups.
 - d. People living with a disability.
 - e. People whose first language is not English.
 - f. People on a very low income.

3.1. Cross sectional audience survey findings

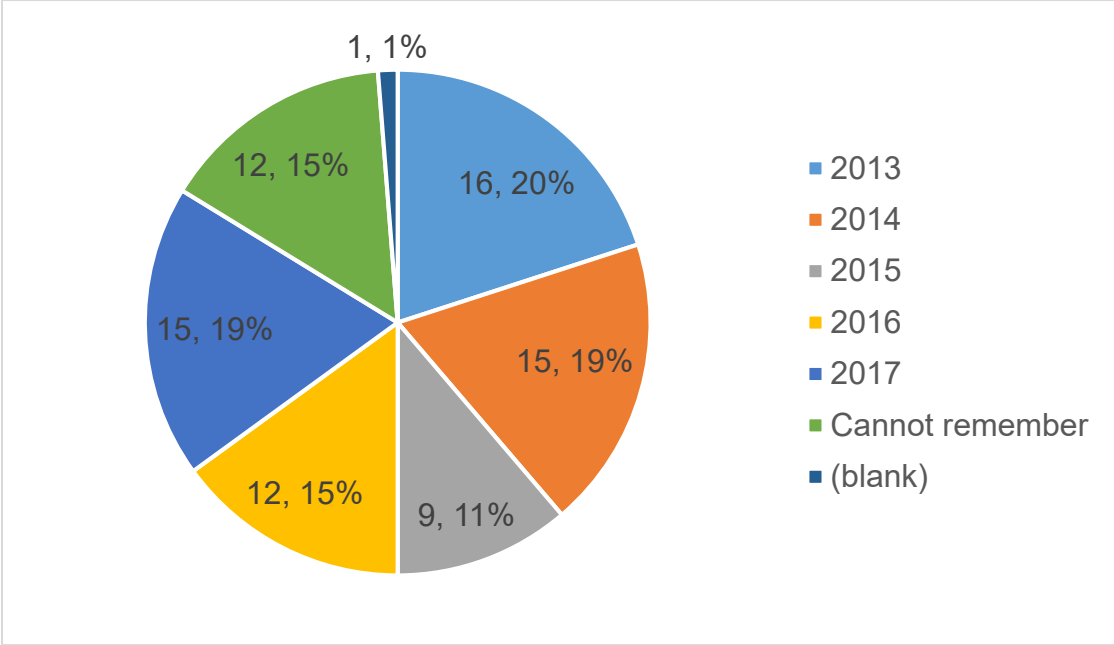
A total of 80 responses were received, with 14 different Appetite events being attended between 2013-2017 (Figure 42). Although there was missing data for only 1 respondent regarding the event they attended, 20 respondents (25%) of the survey sample could not remember the Appetite event they attended, although went on to answer the remaining questions. The Big Feast was the most attended event for this sample (17.50%) followed by Enchanted Chandelier (11.25%) and As The World Tipped, No Fit State Circus, The Bell and Water Fools (7.50% respectively).

Figure 42. Appetite events attended by number of respondents (*in alphabetical order of event*)

Event	Respondents Attending (% of Survey Sample)
Appetite Bites 2014	1 (1.25%)
As The World Tipped	6 (7.50%)
Bianco	2 (2.50%)
Big Bite	1 (1.25%)
Big Feast	1 (1.25%)
Big Feast 2013	1 (1.25%)
Big Feast 2014	4 (5.00%)
Big Feast 2015	2 (2.50%)
Big Feast 2017	6 (7.50%)
Enchanted Chandelier	9 (11.25%)
Fire Garden	2 (2.50%)
Fire Garden 2014	1 (1.25%)
No Fit State Circus	6 (7.50%)
Ou La La Cabaret	1 (1.25%)
Play me, I'm yours	1 (1.25%)
Roundabout – Black Mountain	1 (1.25%)
The Bell	6 (7.50%)
Water Fools	6 (7.50%)
Winter Fest	1 (1.25%)
Winter Fest 2014	1 (1.25%)
Cannot remember	20 (25.00%)
Missing	1 (1.25%)
Total events	80 (100%)

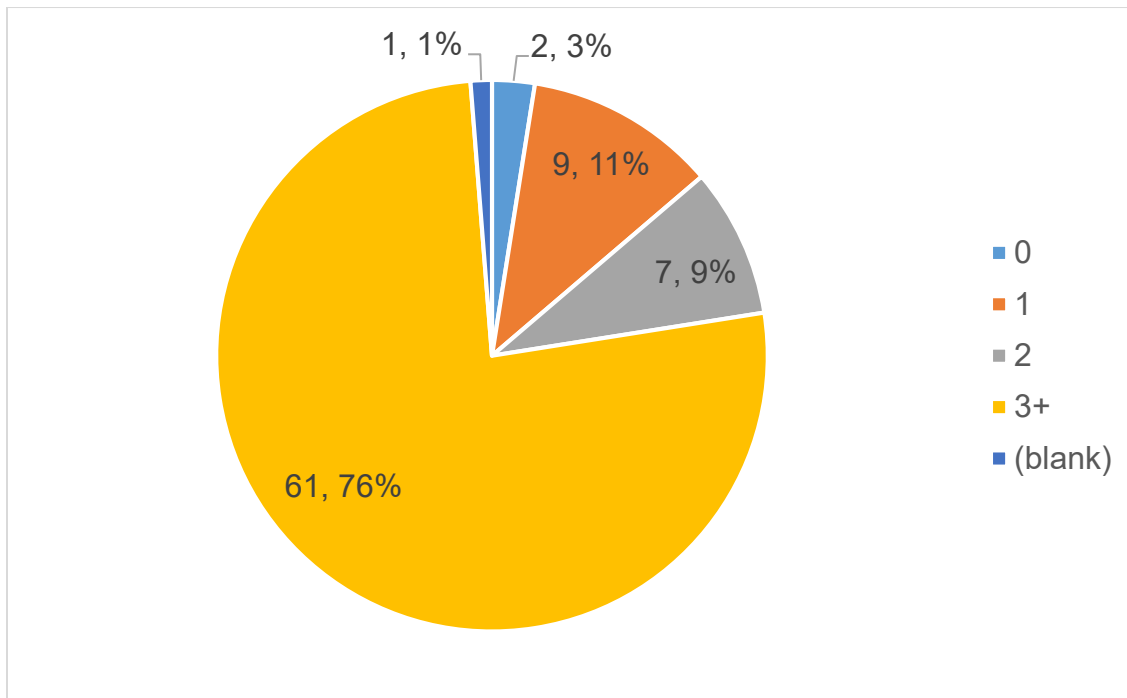
The survey sample was fairly evenly balanced regarding the first year of attending an Appetite event, ensuring that responses on subsequent survey questions were not biased according to the first year they attended an Appetite event.

Figure 43. Year of first attendance at an Appetite event



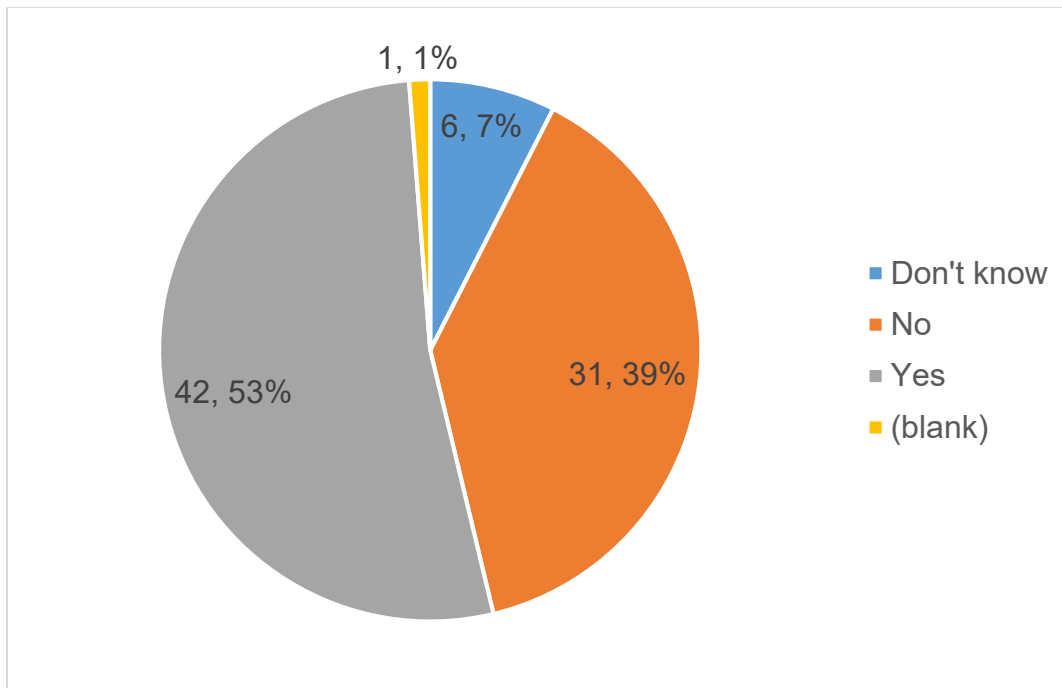
76% ($n = 61$) respondents of the survey reported that they had attended 3 or more arts events over the previous 12 months. This finding is similar to the respondents of the combined survey, where the majority (45%, $n = 563$) indicated they also attended at least 3 or more arts events over the previous 12 months.

Figure 44. Arts attendance over the previous 12 months.



Overall, it was found that the majority of respondents (53%, $n = 42$) from the survey felt that their arts attendance (not necessarily Appetite events) *had* increased since attending an Appetite event (Figure 45).

Figure 45. Increase in arts attendance over the previous 12 months.

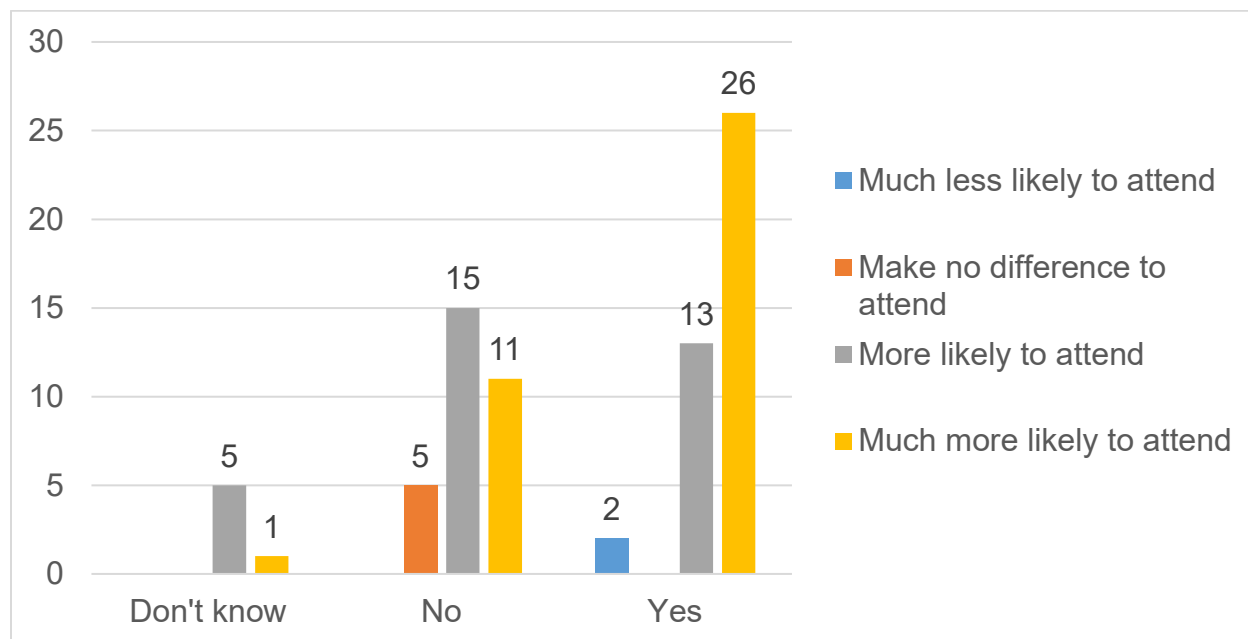


Comparisons were made between whether respondents' attendance at arts events (since experiencing an Appetite event) had increased or decreased and the extent to which (based on Appetite events attended) respondents' were more or less likely to attend other Appetite events (Figure 46). It was found that of those respondents who reported their arts attendance having increased, they were also '*more likely*' ($n = 13$, 16.6%) and '*much more likely*' ($n = 26$, 33.3%) to attend other Appetite events³.

Even for respondents who reported that their arts attendance had *not* increased since experiencing an Appetite event, 33.3% ($n = 26$) reported that they were *still* likely to attend other Appetite events, based on their previous experiences. This indicates that the general feel towards Appetite events, based on the respondents of the survey, was essentially positive.

³ Two respondents (2.6%) reported that despite their arts attendance having increased, they were '*much less likely to attend*' Appetite events. On further analysis, it is believed that these responses might be errors, as both respondents gave positive feedback on what Appetite has done well to make it more likely for them to attend events and both respondents provided a 100% recommendation of Appetite to others. This highlights the challenges of data analysis when respondents might have misread questions or when response bias is present due to respondents having a lack of time to answer questions or might be distracted.

Figure 46. Arts attendance increase by opinion of attending other Appetite events (*no data recorded for 'less likely to attend'*)



Respondents' attitudes towards events was further explored through analysis of 10 positive statements (question 9). As shown in Figures 47 and 48, respondents predominately stated that they *'agreed'* with all statements, indicating that Appetite had a favourable impact on their access to, and perception of the arts in Stoke-on-Trent.

For respondents who *strongly agreed* with statements, Appetite appeared to perform particularly well when it came to *enhancing Stoke-on-Trent as a city of arts and culture* (57.50%) and *offer [respondents] a wide variety of arts events in Stoke-on-Trent* (44.30%).

Respondents reported some ambiguity (*'neither agree nor disagree'*) on all statements, but particularly regarding whether Appetite:

- Educated [them] about the arts (28.75%, $n = 23$).
- Helped [them] become more open-minded towards the arts (23.8%, $n = 19$).
- Increased [their] health and well-being (23.8%, $n = 19$).

This could be due in part to the open interpretation of these statements. For example, respondents might have different ideas about what it takes to be *educated* about the arts and whether experiencing an event differs from that of being educated about a particular type of art. Similarly, whilst 43.75% ($n = 35$) respondents felt that they *agreed* Appetite events increased their health and well-being, 23.75% of respondents were *'undecided'*. This brings into question how respondents understood the notion of health and well-being in relation to the activity.

Figure 47. Attitude response rates per item

Item	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Totals
<hr/>						
Appetite events...						
Help me to access the arts (%)		2 (2.5%)	11 (13.75%)	39 (48.75%)	28 (35%)	80 (10.03%)
Inspire my interest in the arts (%)		1 (1.25%)	11 (13.75%)	43 (53.75%)	25 (31.25%)	80 (10.03%)
Educate me about the arts (%)		3 (3.75%)	23 (28.75%)	34 (42.50%)	20 (25%)	80 (10.03%)
Help me become more open-minded towards the arts (%)	1 (1.25%)	4 (5%)	19 (23.75%)	31 (38.75%)	25 (31.25%)	80 (10.03%)
Boosts my interest in SOT (%)		3 (3.75%)	9 (11.25%)	41 (51.25%)	27 (33.75%)	80 (10.03%)
Offer me a wide variety of art events in SOT (%)	1 (1.27%)	1 (1.27%)	2 (2.53%)	40 (50.63%)	35 (44.30%)	79 (9.90%)
Enhance SOT as a city of arts and culture (%)			2 (2.50%)	32 (40%)	46 (57.50%)	80 (10.03%)
Attract visitors to SOT (%)			15 (18.75%)	39 (48.75%)	26 (32.50%)	80 (10.03%)
Bring people together (%)			1 (1.27%)	44 (55.70%)	34 (43.03%)	79 (9.90%)
Increase my health and well-being (%)	1 (1.25%)	3 (3.75%)	19 (23.75%)	35 (43.75%)	22 (27.50%)	80 (10.03%)
Totals (responses per item)	3 (< 1%)	17 (2.13%)	112 (14.04%)	378 (47.37%)	288 (36.09%)	798 (100%)

Figure 48. Attitudes towards Appetite events

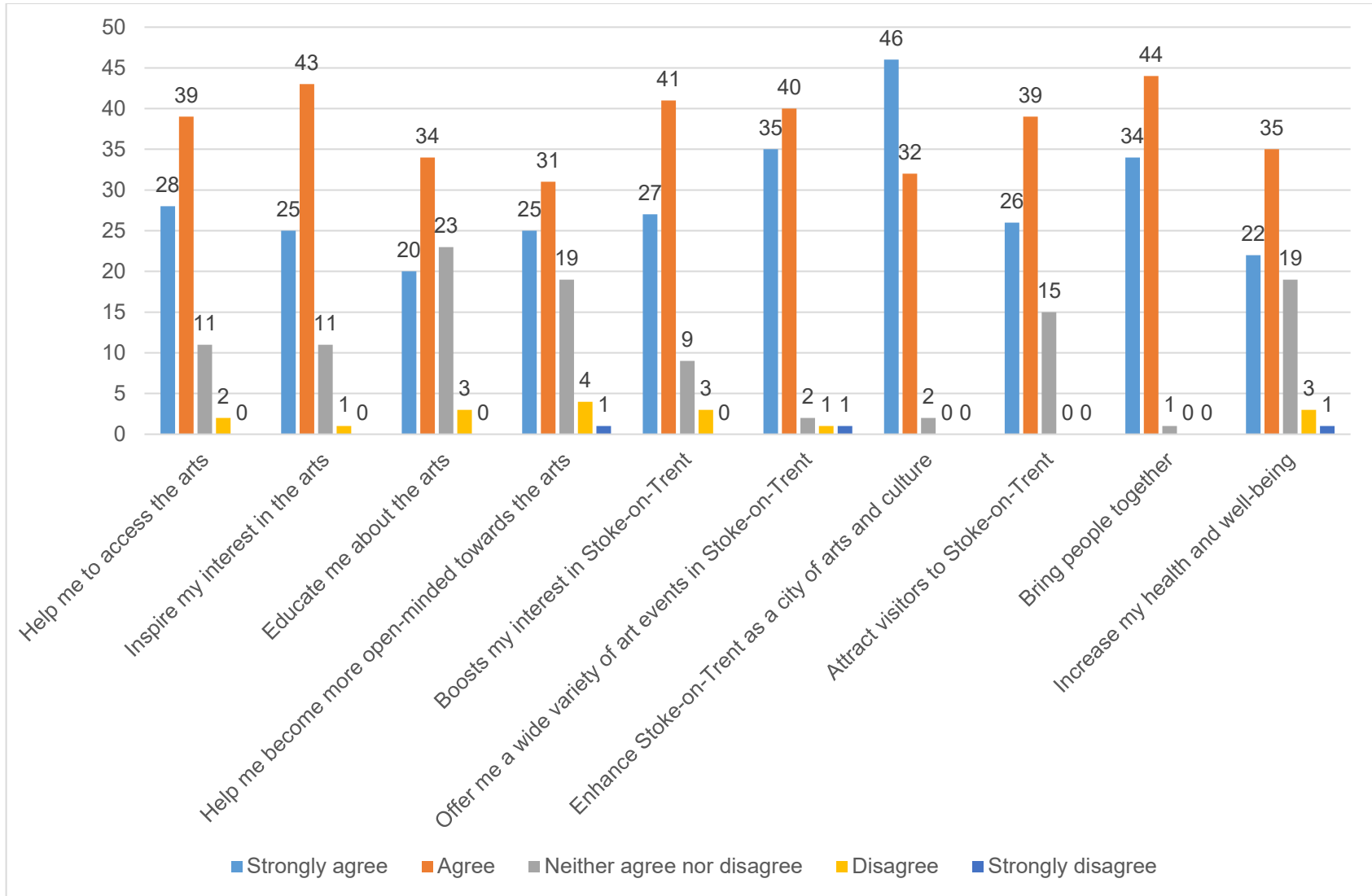
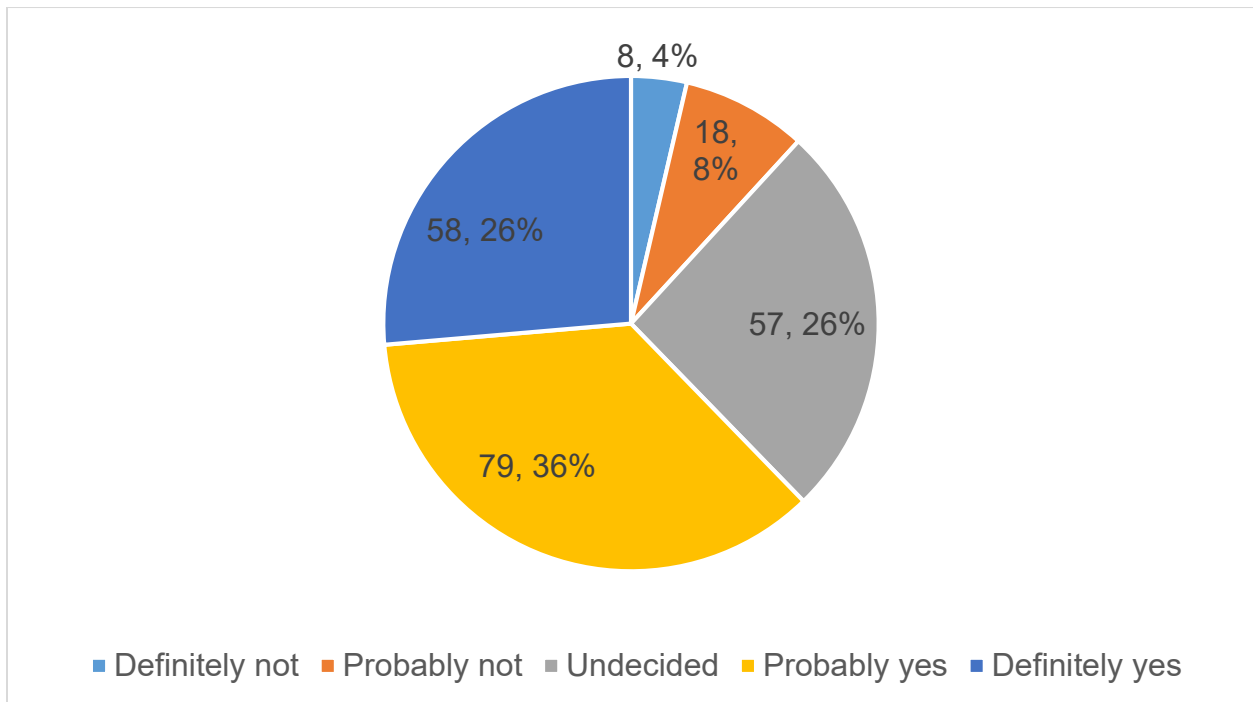


Figure 49. Attitude response rates per item

Item	Definitely not	Probably not	Undecided	Probably yes	Definitely yes	Totals⁽¹⁾
Appetite events in SOT help the following groups experience the arts...						
Children (up to 16 years old) (%)			4 (10.00%)	12 (30.00%)	24 (60.00%)	40 (18.18%)
People over 65 years old (%)		2 (7.69%)	9 (34.62%)	12 (46.15%)	3 (11.54%)	26 (11.82%)
People from Black, Asian and minority ethnic groups (%)	1 (4.17%)	2 (8.33%)	12 (50.00%)	5 (20.83%)	4 (16.67%)	24 (10.91%)
People living with a disability (physical or psychological that limits their daily activities) (%)		5 (18.52%)	6 (22.22%)	12 (44.44%)	4 (14.82%)	27 (12.27%)
People whose first language is not English (%)	3 (7.31%)	4 (9.76%)	18 (43.90%)	14 (34.15%)	2 (4.88%)	41 (18.64%)
People on a very low income (%)	4 (6.45%)	5 (8.06%)	8 (12.90%)	24 (38.71%)	21 (33.88%)	62 (28.18%)
Totals (responses per item)⁽²⁾	8 (3.64%)	18 (8.18%)	57 (25.91%)	79 (35.91%)	58 (26.36%)	220 (100%)

(1) Possible totals per item = 80; (2) Possible totals per respondent opinion: 5 (opinions) x 6 (items) x 80 (respondents) = 480 [220 responses received / 480 possible responses = 45.83% completed responses for respondents 1-68].

Figure 50. Proportion of attitude responses for all of question 12 items



3.2 Interview findings

6 follow-up interviews were also conducted after the initial survey to assess the impact of Appetite on audiences' long-term engagement with Appetite and its impact on their perceptions and behavior towards the arts. Of the six people interviewed, two had previously volunteered for Appetite as well as being audience members, one had gone on to become a performer/poet, and three were audience members.

The findings from the interviews supported those of the survey. All indicated that Appetite had had a positive impact on their perceptions of art, and many stated how it had made them look at art in a different way and made art accessible by giving audiences tasters of what is available. Audiences also felt that Appetite help people to access art in Stoke-on-Trent instead of having to travel outside the area. The people interviewed all stated that Appetite had had an impact on the city of Stoke-on-Trent as well as encouraging individuals and their families to try out new art.

4. How Appetite supports the National cultural policy agenda

In 2016, the Department for Culture, Media and Sport (DCMS) published a [White Paper for Culture](#) which outlines a series of priorities to ensure that culture “play[s] an active role in building a fairer and more prosperous society” (DCMS, pg. 13). Throughout this evaluation we have gathered data and evidence of Appetite’s impact on two of the DCMS ambitions, specifically that:

- **Everyone should enjoy the opportunities culture offers, no matter where they start in life** – The Government have committed to ensuring that arts and culture are accessible to everyone, the people have more opportunities to develop skills to work in the cultural sector and the cultural activity reflects the diversity of communities.
- **The riches of our culture should benefit communities across the country** – the Government are committed to ensuring that culture is embedded into communities, reflects local need and diversity and contribute to building stronger and healthier communities and boost economic growth. It recognizes the value culture plays in place-making.

This report will analyse Appetite’s contributions and impact for each of these ambitions and will therefore include the following sections:

Section heading	Subsection
How Appetite helps everyone to enjoy the opportunities culture offers, no matter where they start in life	<ol style="list-style-type: none"> 1. How Appetite make arts and culture attractive to audiences 2. How Appetite increases participation in art and culture to a diverse range of people in Stoke-on-Trent 3. How Appetite can attract more people who are currently underrepresented in audiences 4. How Appetite supports people to volunteer in the cultural sector
How Appetite benefits communities across Stoke-on-Trent and the region	<ol style="list-style-type: none"> 1. How Appetite supports stronger communities 2. How Appetite supports community and individual wellbeing 3. How Appetite supports place-making in Stoke-on-Trent

4.1. How Appetite helps everyone to enjoy the opportunities culture offers, no matter where they start in life

4.1.1. How Appetite make arts and culture attractive to audiences

Appetite have exceeded their audience targets of 25,000 for 2017-2018, attracting 27,022 audience members and an additional 193 participants to the programme in the last 12 months. As in previous years, in 2017-2018 Appetite audience members were largely positive in their responses. Of the people who completed the post-event survey for our four events 44% said they felt the event they had attended was excellent with a further 22% people saying it was very good (Figures 51 and 52). When asked to verbally describe Homecoming and Roundabout, the most common words used from the post-event surveys were, “entertaining” and “fun”, supporting the idea that Appetite audiences appreciate the events and get pleasure from attending them.

Figure 51. Audience experiences for all events.

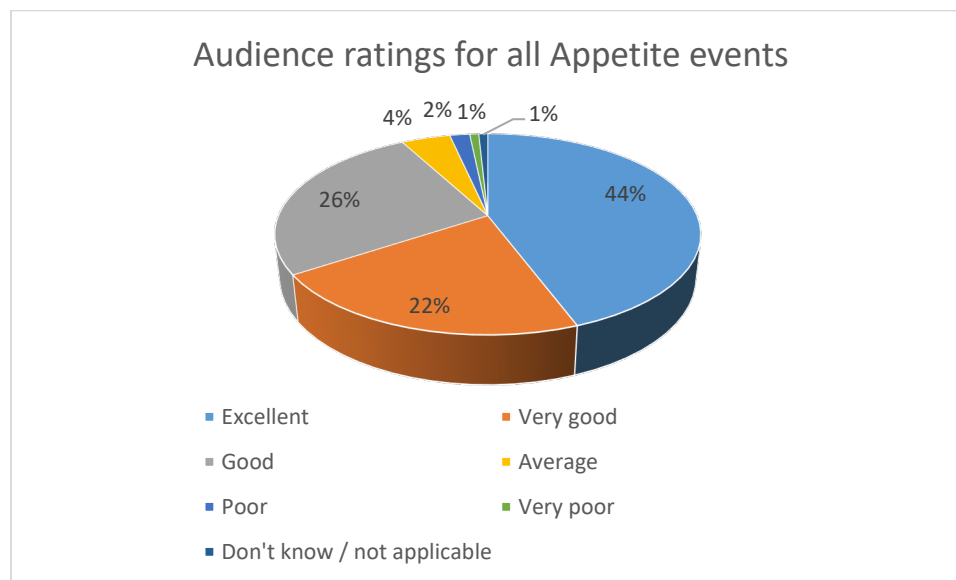
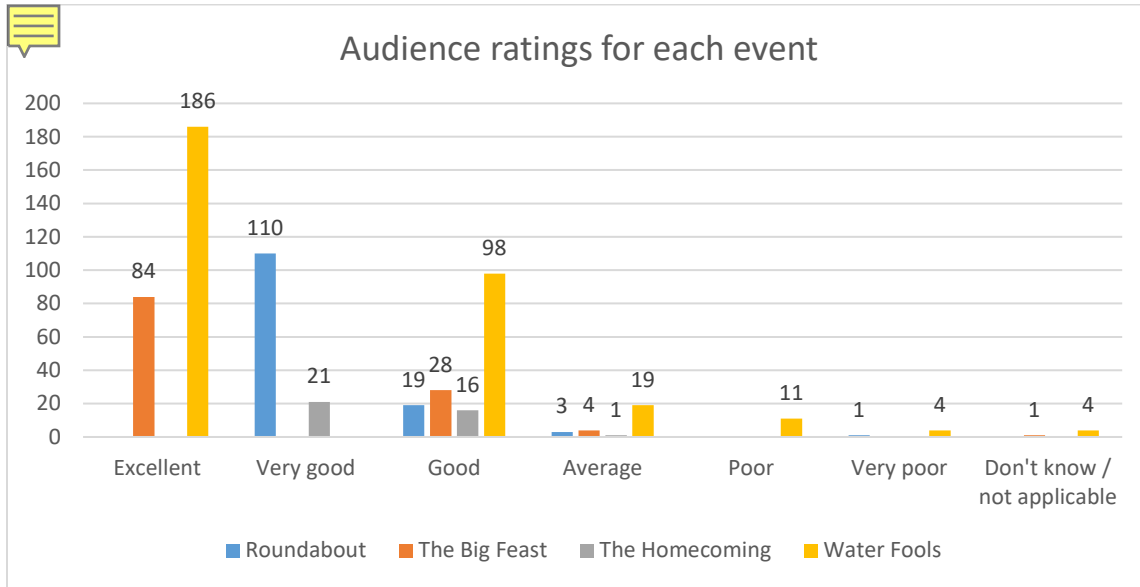


Figure 52. Audience ratings per each event



“Absolutely fantastic, amazing, brilliant, enjoyable, excellent, fantastic, great, inspiring, magical, loved it, surreal and wonderful. Dreamlike & Spectacular”.

Water Fools audience member

Figure 53. Wordcloud of the words audiences used to describe Appetite events (Homecoming and Roundabout)



Post-event surveys issued after each event highlighted motivations for attendance, description of events and the impact of Appetite events upon both individuals and the city of Stoke-on-Trent. It can be seen from data collected from post-event surveys that the main motivations for attending Appetite events are to be entertained, to enjoy the atmosphere and to do something new or out of the ordinary. Between 64.11% and 83.93% of audience members at each event illustrated that their motivations for

attending the Appetite events were fundamentally to have fun and to be entertained. In addition to this people also indicated that they attended the event to 'enjoy the atmosphere' with between 35.89%-62.71% of audience members at each event selecting this option in the survey. Furthermore, it was shown by 62.50% -64.11% of attendees at Appetite events that a further motivation for attending was to do something new and out of the ordinary. This data indicates that a large number of people are motivated to be part of the Appetite experience as it allows them to try new things which enhances people's engagement with art and culture, in line with the one of the core aims of Appetite, to 'support the development of a city in which ordinary people engage with the arts on a regular basis'.

Focus groups and interviews provided further qualitative data supporting that, for the majority, Appetite is perceived as an organisation that brings quality arts to Stoke-on-Trent and the surrounding area. For example, the Supper Club focus group highlighted how Appetite provided opportunities to experience high quality and had helped to promote a sense of inclusion in which "everyone can take part" (Appendix 4).

“Appetite has given me a greater involvement and understanding of culture”

Supper Club member

Findings from the cross-sectional survey, which gathered data from audiences whose first experiences of art were distributed across the five years of Appetite, support the findings that audiences are largely positive about their experiences of Appetite with the majority of respondents saying that they would recommend Appetite to others, with the average percentage recommendation of 94.26% (standard deviation: 10.08%; range = 60-100%).

4.1.2. How Appetite increases participation in art and culture to a diverse range of people in Stoke-on-Trent

One of the aims of the Creative People and Places programme is to increase the numbers of people who are able to experience and be inspired by art in Stoke-on-Trent and Appetite's Business Plan outlines its aim to support the development of a city in which ordinary people engage with the arts on a regular basis. Through the cross-

sectional audience survey, we were able to assess the impact of Appetite on audiences' attitudes and behaviours towards the arts and culture.

Data from the survey suggests that people are more likely to attend cultural or artistic events due to Appetite (Figure 46). It was found that 53% of respondents felt that their arts attendance had increased since attending an Appetite event. Of those whose attendance had increased, 16.6% felt they were more likely, and 33.3% much more likely to attend an Appetite event again in the future. Even for people who felt their attendance at art events had not increased since their Appetite experience, 33.3% stated that they were likely to attend future Appetite events.

The participants in the follow up interviews to the cross-sectional survey indicated that this, in part, was due to Appetite changing people's perceptions of art through changing perceptions of what is available locally and making it more accessible to local people.

“Art seemed distant and Appetite have made me look at it differently. I wouldn't have previously engaged with events like these”.

The case studies also demonstrate examples of how people's experiences of Appetite have led to increased engagement with the arts. One participant who contributed to the Volunteering Case Study suggested that since they had become involved with Appetite that they had **“started going to more theatre and art events now so it's given me more of an interest in culture particularly local art and performance” (Appetite volunteer)**. Reinforcing this is another statement from an Appetite volunteer maintaining that Appetite has helped them by **“Giving me a greater involvement and understanding of culture”**, further suggesting that the reason that they are able to go to the theatre more is because **“Appetite made it more accessible and affordable.” (Supper Club focus group)**.

Respondents to the cross-sectional survey also indicate that audiences feel positive about how Appetite helps to increase access to and participation in the arts for people in Stoke-on-Trent. As outlined in Figure 54, 83.75% of respondents agreed or strongly agreed that Appetite had helped to increase their access to the arts, and 85% agreed or strongly agreed it had inspired their interest in the arts.

Figure 54. Cross-sectional survey data indicating how Appetite helps to increase access to a participation in the arts in Stoke-on-Trent.

Item	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Appetite events...					
Help me to access the arts (%)		2 (2.5%)	11 (13.75%)	39 (48.75%)	28 (35%)
Inspire my interest in the arts (%)		1 (1.25%)	11 (13.75%)	43 (53.75%)	25 (31.25%)
Educate me about the arts (%)		3 (3.75%)	23 (28.75%)	34 (42.50%)	20 (25%)
Help me become more open-minded towards the arts (%)	1 (1.25%)	4 (5%)	19 (23.75%)	31 (38.75%)	25 (31.25%)
Offer me a wide variety of art events in SOT (%)	1 (1.27%)	1 (1.27%)	2 (2.53%)	40 (50.63%)	35 (44.30%)

In addition, respondents also felt that Appetite helped to educate them about the arts, (with 67.5% of respondents agreeing or strongly agreeing), and 70% agreed or strongly agreed that Appetite had helped them be more open minded about the arts. 94.93% of respondents agreed or strongly agreed that Appetite offered audiences a wide variety of art in the local area.

“I used to think it was snobbish and pretentious. I’ve realised it’s not, it’s a lot more human”

Interviewee for cross-sectional study

Findings from the focus groups, post-event surveys and cases studies also provide supporting evidence that Appetite has an impact on increasing access and participation in arts and culture. Participants were largely impressed by the cultural experiences that were available at Appetite events, many comments suggested that Appetite brought much needed art and culture into the city of Stoke-on-Trent.

“[Appetite] showcase[s] the city’s desire to demonstrate there is a cultural underbelly waiting to burst out.”

Water Fools audience member

Focus group members highlighted the specific role Appetite had played in increasing access to the arts people from a range of backgrounds who are often traditionally excluded from arts and cultural activities.

“[Appetite] make art and different culture more accessible...[and] broadens our cultural experiences, which can be very limited around here.”

Water Fools audience member

Appetite’s Supper Club is a key group through which Appetite engage and involve members of the communities from a broad range of backgrounds. A focus group was conducted with 15 members of the Supper club (please see appendix 4). From the data collected from the 15 representatives we can see that the group is diverse in terms of ethnicity, age and whether they have a disability.

The Supper Club identified that Appetite had increased the opportunities for them to access the arts in Stoke-on-Trent and further afield through the Takeaways (learning experiences to other arts activity across the UK). They also identified how Appetite has introduced shows by people from a range of cultures which has “boosted a sense of being represented”.

“I love culture and the new vibe Appetite has created”

Supper Club member

How Appetite inspires others

A Poet's Story

Introduction

Jason is a poet who has attended various Appetite events since 2015 and has been positively influenced by this, which in turn has led to him not only being an audience member but also performing at Appetite events and showcasing his own poetry. Continuing to interact with other poets and artists has allowed for improvement and growth when showcasing his work. Jason has now travelled to many events around the country to perform.

Background Information

Jason attended his first Appetite event in 2015 and was inspired enough to go on to perform himself in The Great Poetry Slam. Since then he has attended additional events such as The Big Feast, Roundabout and Water Fools. From these events he revealed that he enjoyed The Big Feast as he appreciated the poetry segment. A semi structured interview was conducted with Jason to tell his story and evaluate the impact that Appetite has had on him and his artform.

Jason's story

Jason describes seeing other artists and poets at his first Appetite event in 2015 and how this had a positive impact upon him. He believes that this made a big difference to him, stating that "actually seeing the performances helped me because I watched the performers and I learnt from them." This then led to him performing at more and more events.

Jason has attended more art events since first becoming involved with Appetite and maintains that the reason for this is due to "identifying with performers" as he believes that this gave him "the self-belief that I could do it myself."

Jason believes that Appetite has had a positive impact on him as an individual as it has helped him with networking and meeting new people who are involved in the arts. He believes that the people he has met have "helped to contribute [to] my growth as an artist" and he now performs at events all over the country. The Appetite events have provided a platform for him to interact with artistic performers especially those who share the same artistic passions as him. "There is constant learning and involvement." In addition to this he has also used his own experiences to encourage and assist emerging performers. He said, "It was good to encourage first time poets who were lacking in confidence. It was good to be able to support them. A friend of mine performed in it for the first time and actually seeing him was a great thing."

Jason commented that art was needed in the city of Stoke-on-Trent and believes that now there are a lot more events in the area. He believes that "Appetite have helped to make that happen." He stated for example, that the Poetry Slam in which he took part "would have never have happened if not for Appetite." He believed that "the fact that they made it happen was a great thing."

Jason recalls there being a tangible difference in the area when an Appetite event is on. Stating that "that there are crowds of people and a great atmosphere". He believes Appetite has had a "great impact" upon the area and furthers this by stating "I wish there were more. More, more, more!"

He described Appetite as making a "big difference" in regards to him wanting to or being able to attend more events. Furthermore he also believed that Appetite had allowed for more "diverse art forms" and have provided "more events and different types of events." He went on to say that "I met some great poets and learned a lot more."

Jason has stated that due to Appetite he attends more events and relays that this is because of the professionalism of Appetite stating that "they take it seriously, they're professional in delivery and I like that people strive to be competent if not excellent." He expressed that his perceptions of art and culture changed since he first attended an Appetite event and stated "I've learned different ways of performing. I now have a wider perspective of performance and expression. Also the Supper Club research different types of art forms and are scouting for different performances. Its great mixed entertainment".

In conclusion it can be seen that Jason believes Appetite has had a positive impact upon both him as an individual performer and the city of Stoke-on-Trent. This has allowed him to broaden his artistic knowledge through networking opportunities, meeting new people and developing the confidence needed to perform at art events.



4.1.3. *How Appetite can attract more people who are currently underrepresented in audiences*

The Appetite evaluation report for 2017 – 2018 indicated that people who have a disability, those over the age of 65 or people who identify as BAME are underrepresented within Appetite audiences. To gain further insight into how people from groups currently underrepresented in Appetite audiences can become more engaged with Appetite, semi-structured interviews with representatives of each group were conducted. These groups include older people and people with visual impairments, people with disabilities, active members of Sikh community groups and one older Appetite audience member. The interviews were based on arts access generally, with some specific questions about Appetite. In addition to the interviews, 11 case study surveys were conducted with audience members from the underrepresented groups. Post-event survey data was also used to verify the findings.

It is clear from our research that none of the groups involved in this part of the study are an homogenous group, and therefore generalisations are difficult, especially in relation to artist preferences and tastes.

"Rob likes all-nighters, I like traditional Irish music and Motown"

Representative for people with disabilities

Both the representatives for people with disabilities and for older people and the older audience members recognized that Appetite's eclectic range of artistic performances lends itself to this as it provides a wide range of events to suit different tastes.

A semi-structured interview conducted with a participant over the age of 65 who had previously attended Appetite events and had suggested that they enjoyed the variety of performances and this had encouraged them to "*do more quirky things*". When asked what they liked about Appetite they stated "*it's a very diverse programme.....it widened our scope... It's just brilliant*". This further indicates that the variety of events provided by Appetite appeal to people with a disability and older audiences.

However representatives for the ethnic minorities suggested that although they "*love the arts, music and dance.*" they felt that Appetite did not have events that appealed to their own culture suggesting "*we tend to get bypassed*". Although a number of people from this group had attended an Appetite event "*The shows are not what they're used to..... they couldn't understand it.*" This is not dissimilar to some of the general feedback from previous years where audiences have told us that not understanding the performance or story has impinged on their enjoyment. However, there is a concern

that there is a cultural misalignment between some elements of the Appetite programme and the needs of BAME (in particular Asian) groups. Interviewees we talked to about this suggested that *“If you had one act like Indian classical dance you would fill the theatre, here is a big community”* and that events that *“have an Asian element or part of the event”* or *“cultural events involving families”* would attract greater BAME audiences.

Appetite have programmed work from BAME and disabled artists to tackle this issue over recent years. For example, at The Big Feast in 2018, Appetite programmed Salaam, a piece of South Asian dance and also provided BSL interpreters for a number of shows to ensure programming appealed to a wider audience. Appetite also targeted South Asian and Deaf communities in the build up to The Big Feast through marketing materials. However, it is recognised that building trust and long-term relationships with these communities is key to building these audiences.

Appetite has a successful marketing strategy (Appendix 3) which makes use of a wide range of marketing activity. Facebook and Appetite e-newsletters have proven to be especially successful in recent years. We have seen that Appetite audiences over the age of 65 are less likely than people under the age of 65 to find out about Appetite events through Facebook, although the Appetite e-newsletters are effective means of reaching this group. However, given that over 65s are less likely to go to an Appetite event we were keen to find out what types of marketing would be needed to reach a broader sample of this group.

The older people and visual impairment representative suggested that both groups are traditionally hard to reach and believed that within this group modern advertising methods are not always suitable as a large number of older people are not connected to the internet. *“They don’t use those platforms that the younger ones use such as Facebook.... They (older people) prefer adverts in the Sentinel and community radio stations.* However, it was felt that an effective method of advertising would be through support groups for older people or retirement villages, making better use of word of mouth and partnership approaches.

Working in partnership with support or community groups to advertise Appetite was also suggested as a means of attracting more people with disabilities and more from BAME backgrounds. It was suggested by the group representative that people with a disability would respond to Social Media in addition to the more traditional methods such as the radio. This is supported within the data collected from post-event surveys.

A BAME group representative relayed that his community were aware of Appetite events and the most effective methods of advertising were more modern techniques such as Facebook, leaflets and banners. However, it was suggested that traditional methods were also used as it was stated that *“People are more likely to attend due to word of mouth. If I go then they follow”*, suggesting again that working in partnership with group or organisational leads may be an effective method of attracting people who currently do not access Appetite events.

Representatives and members of the three groups included in this study shared similar barriers to accessing art and culture.

Transport is seen as one of the greatest barriers facing older people and people with a disability. Many people within these groups have a limited income and *“using a taxi to transport them both to and from an event could work out too expensive for those with financial struggles.”* (representative for people with disabilities). The representatives of each of these groups verified that most of them rely on buses or taxis if they want to go somewhere. However, this can be problematic due to infrequent services, particularly in the evenings, therefore making it difficult when traveling home. The fear of crime and concerns over safety were an added barrier which often prevents older people from travelling in the evening.

“We’d love to go to the theatre but buses don’t run after the event is finished.”

Representative for older people

In addition to availability of public transport, the cost of specialist transport or taxis can prove expensive. Therefore, the expense associated with attending a cultural event can be magnified for some people who are currently underrepresented in Appetite audiences, and is not limited to ticket prices alone. One interviewee suggested that Appetite could attract more older people to their events by providing easily accessible transport which is more of a barrier for them than paying for a ticket.

“[It would] encourage more people to go to events as they would not have to worry about getting home.”

Representative for older people

The current welfare changes in relation to PIP (Personal Independence Payments) have resulted in financial challenges for more people with disabilities. The cost of attending an event *“could be a problem for a limited number.....there are financial implications, for some people it would only be a once a year that they could attend an event”*.

Transport and cost are less of a barrier to access for BAME groups. A representative for the ethnic minority group stated that *“the community are interested in arts, theatre and music but there is nothing in this area really for them. They tend to travel to Birmingham, Wolverhampton or cities that have a larger Asian community because there’s more events on for them.”* The barriers for access for this group are more likely to be artistic offer than the physical access to the venues.

Identifying the need of the three groups can help to improve access to arts and cultural events. For BAME groups, in particular people from the Sikh community, there is a need to feel that the artistic offer is relevant and meaningful to their own culture. For older people and people with disabilities, physical access needs should be addressed including ensuring adequate, and inclusive, seating is available in areas that do not feel outside of the main event, and easy access to toilets that are wheelchair accessible.

Conclusion

In conclusion it can be seen that people who are older or who have a disability are largely happy with the range of different events provided by Appetite and this did not seem to be a factor that prevented them from attending events. However, people from BAME backgrounds indicated that performances and acts at Appetite events discouraged them from attending and it was suggested that performances that their community could relate to were needed. Although Appetite does programme work that is aimed to meet the needs and interests of these communities, more can be done to build relationships with new audiences in these communities through marketing and communications.

It can be seen that older people respond to more traditional types of advertising, people with a disability respond to a variety of methods and ethnic minorities largely respond to modern types of advertisement.

Transport and cost are not seen to be something of an issue to people with an ethnic minority background however these factors can be a barrier for people with a disability or people who are elderly.

Although this is a small study, and further research is needed to fully understand the needs of the three underrepresented groups outline here, the findings can help Appetite to start a dialogue with the groups to help to address any access issues and ensure that an even more diverse range of audiences are able to enjoy Appetite’s programme.

4.1.4. How Appetite supports people to develop skills and confidence to work in the cultural sector

Appetite works with volunteers across their programme, in areas including marketing, front of house and in planning and commissioning artists. In 2017 – 2018 Appetite provided 120 volunteer participation opportunities.

The Supper Club focus groups and interviews used to develop the Volunteers' case study provided a detailed insight into people's experiences regarding the impact of Appetite and how people have been supported to develop their skills in relation to working or volunteering in the Cultural sector and more widely.

During interviews, some people outlined how volunteering for Appetite has supported them to develop a range of skills and in some cases gain employment. One participant described volunteering for Appetite as a **"life changing experience" (Appetite volunteer)**. Many of the participants believed that volunteering had helped their motivation including one who stated, **"it's helped me in so many different ways, it's expanded my social life, it's made me far more proactive."** (Appetite volunteer)

Volunteering for Appetite has also allowed many of the participants to move on to other cultural activities that they would be less likely to do if they weren't a volunteer.

"It has made a great difference...because it's got me far more involved in the community, because I volunteered for Appetite then I've started... stewarding for other events. I do the Lymelight Festival in Newcastle and help B Arts with their lantern parades."

Appetite volunteer

One volunteer also outlined how her own volunteering had encouraged other members of her family to do the same. Many participants mentioned that volunteering for Appetite had led them to become volunteers elsewhere and some participants even introduced their family to Appetite which has led to them also volunteering.

Volunteering is a life changing experience ... my children have loved it and they now volunteer as well.

Appetite Volunteer

Appetite has led many of the volunteers to participate in further activities that has improved their employability and participants described how Appetite had provided “**wider opportunities for volunteers from all walks of life**” (Supper Club member). Participants have highlighted a number of employability benefits of being involved with Appetite as a volunteer, including gaining confidence, enhancing CVs, attending workshops, gaining references, developing skills and teamwork.

“[It is] Easier to get volunteering, jobs [and] training through Appetite. I was lucky to enjoy more than 15 training workshops...Appetite has added much to my CV & employability.

Supper Club member

Other identified how working with Appetite has helped them to build networks and improving social skills “**Networking opportunities, more connections and opens doors.**” (Supper Club focus group).

It introduced me to the people that I am going to be working with or people that I want to work with

Interviewee for cross-sectional study

Becoming a volunteer with Appetite enabled some people to grow in confidence and move on to do something more within the community. One participant affirmed that becoming a volunteer for Appetite had led them to “**Now volunteer for other local organisations as well.**” (Supper Club focus group) another stated that Appetite had a positive influence on them as they were now “**considering a career in the arts or**

incorporating the arts in future employment” (Supper Club member). A third participant began attending a community group which led to attending the Supper Club then to volunteering. This has finally led to ***“getting involved in production and getting a grant for producing a new show I helped create.” (Supper Club member)***

In addition to this, participants mentioned that Appetite had provided opportunities for networking and allowed ***“more opportunity for younger and older people to meet and share skills.” (Water Fools’ focus group).*** Participants commented that the impact of networking and volunteering for Appetite leads to a further ***“rise in volunteering opportunities.” (Audience focus group).***

These views were further reinforced by the audience member’s focus group who suggested that being a part of the Appetite experience has empowered them as they have ***“gained qualifications”*** which ***“leads to greater opportunities” (Audience focus group).***

How Appetite supports people to develop skills and confidence

Introduction

Appetite created 120 volunteer opportunities during 2017-2018. Six Appetite volunteers were interviewed in February 2018. They were asked a series of questions designed to give them an opportunity to reflect and comment on the impact, both personally and on their local communities, of their involvement with the Appetite programme in Stoke-on-Trent over the last couple of years.

Background information

The volunteers come from a range of backgrounds and different experiences. Some were local community champions and got involved as a result of their work to develop local communities. Others were inspired by attending Appetite events and wanted to get involved and give their time and skills in response to this. Most of the volunteers had been involved with Appetite for a number of years and others had got involved more recently. The volunteer roles are many and varied including behind the scenes, planning, marketing, stewarding and Front of House.

Volunteer experiences

The volunteers who were interviewed all reported positive experiences of being involved with the Appetite programme, showing a willingness to continue and encourage others to get involved and were proud of their association with Appetite. They explained that everyone, including staff as well as other volunteers, was friendly and helpful and that their volunteering had enabled them to meet different people and experience different cultures and events. All the volunteers were very familiar with the work of Appetite both through their volunteering experiences and from attending events. One of the volunteers was from a community hub in Phase 1 and had also been involved in helping to plan events for their local community with Appetite.

Impact of the Appetite programme – personal

Each of the volunteers reported personal improvements as a result of their involvement with Appetite and interviewees 1, 2, 3 and 6 specifically stated that their confidence had grown during their volunteering experiences. Volunteers felt they were more sociable, having the opportunity and increased skills to help them socialise and meet new people. Interviewees 1, 3 and 6 all felt that they had learned how to interact with people more effectively and interviewee 6 went on to explain that his volunteering experiences and improved skills had helped him to get a job.

Several other volunteers also mentioned work and applying for jobs. In addition to increased confidence, volunteers felt that by taking part in various activities and talking to people on the street they had learned how to present themselves more effectively and this had helped them when applying for jobs or to attend college. They stated that their work ethic had improved and that they were able to add a range of skills to their CV. The new or improved skills that they had developed included teambuilding and interviewee 1 explained that “it’s made me better at working in a team”. The importance of teambuilding and how this had improved amongst volunteers was also discussed by interviewees 4 and 5.

The improved confidence mentioned by most of the volunteers was discussed in more detail by interviewee 4 who explained that she was suffering from long term depression and found that volunteering for Appetite had helped to improve her health. She talked about how her Appetite volunteering gave her a reason to get out of the house stating,

“Volunteering definitely is a life changing experience ... my family’s involved, it’s helped me in so many different ways it’s expanded my social life, it’s made me far more proactive and things and my children have loved it and they now volunteer as well”.

Other volunteers also felt that being involved with Appetite encouraged them and gave them a reason to get out of the house and get involved with their communities. In addition to improving confidence and social skills, volunteers discussed how they had attended more arts events, for example interviewee 1 explained “I’ve started going to more theatre and art events now so it’s given me more of an interest in culture particularly local art and performance”.

Several of the volunteers reported that they felt proud of their involvement with Appetite, interviewees 2, 4 and 5, and this sense of pride was also reflected in their views on the impact that Appetite programme had on their local communities and the city as a whole.

Impact of the Appetite programme - on local community

Interviewee 6 talked about how their involvement and the work of Appetite had impacted on their local community. This was because the events that were put on helped people to get to know each other and encouraged people to talk to each other from different parts of the estate where they lived. This was a view shared by interviewee 4 who explained, “you feel that you are involved, you’re part of the community. You’re not just watching it you are actually there helping things to be put on and for other people to see”.

People’s involvement as volunteers with Appetite often leads to them getting involved with other projects and volunteering for different organisations. They talked about becoming independent, carrying out different roles and joining other groups. Interviewee 4 described how this happened, “because it’s got me far more involved in the community because I volunteered for Appetite. Because people see me volunteering for that so I’ve then started stewarding for other events”. This increased involvement in volunteering experiences was shared by interviewee 5 has also become more involved with other groups and now also volunteers at a food bank in the city.

One volunteer explained how they felt that volunteering with Appetite was making a difference to the city, “I don’t think we could have realistically even bid and been considered for the City of Culture without Appetite putting on the events that they’ve put on over the last few years”.

This view was echoed by interviewee 6 who explained, “Because if we can go forward by having more volunteers we could have won the city of culture” which demonstrates that volunteers are making the link

between their involvement and work as volunteers, making a positive difference, and improving their local community and city.

4.1.5 Our learning about how Appetite helps everyone to enjoy the opportunities culture offers, no matter where they start in life

Appetite supports the DCMS aspiration to help everyone enjoy the opportunities culture offers, no matter where they start in life through widening access to arts and culture through programming and providing opportunities to participate through volunteering and involvement in decision making. The balance between bringing excellent art to the city, ensuring local relevance and engagement at a local level has increased people's attendance and appreciation of art. Appetite's work with the Supper Club also ensures that Appetite's programme is developed in collaboration with local communities and therefore relevant to the local area.

Appetite has had a positive impact upon participants' skills and confidence to work and volunteer in the cultural sector through offering a broad range of volunteering opportunities. Volunteers have stated that they feel more confident and have developed new skills that they feel will assist them when gaining employment or accessing further volunteering opportunities. Appetite has helped people socially and also facilitated them with gaining further training, qualifications and employment skills.

Although Appetite has been successful in attracting a broader range of audiences, there is recognition that some groups of people remain under represented. Through this study we have been able to identify older people and people with disabilities feel that transport is a barrier to access as are, for some, evening performances. The need for accessible venues was also raised. People who identified as BAME feel that Appetite performances could be more relevant to their cultures and therefore programming in partnership with BAME groups could be a way of addressing this.

4.2. How Appetite benefits communities across Stoke-on-Trent and the region

4.2.1. How Appetite supports stronger communities

In the mini-cross-sectional survey, 55% respondents agree, and a further 43% of respondents strongly agree that Appetite helps to “bring people together” (See figure 47).

Appetite audience members suggested that the art offered by Appetite brought people together allowing them to engage socially within their community. One participant commented that **“events like Water Fools bring people from all ages and walks of life together to appreciate extraordinary artistic performances. They are uplifting and aid social cohesion.”** (Water Fools audience member). Further comments from audience members suggested attending events by Appetite are beneficial as **“it brings the community together, community art which brings people together is ESSENTIAL.”** (Water Fools audience member) and it also **“makes the community spirit of Stoke shine.”** (Big Feast audience member).

The post-event surveys and interviews indicate that the events provided by Appetite are inclusive and attract a broad range of people from a range of backgrounds.

“Something for everyone from my 13 year old daughter to the 85 year old mum of my Spanish visitor.”

Water Fools audience member

Although the demographic data suggests that BAME groups are underrepresented in Appetite audiences the qualitative findings indicate that Appetite events attracts people from different cultures as supported by a volunteer who stated that **“you’re meeting different cultures and that’s what it’s all about”** (Appetite volunteer). Appetite events are contributing to **“building strength within the community through the arts and bringing people of all ages, abilities, religions etc.”** (Supper Club focus group). Some events, such as the Big Feast attracted a higher percentage of audiences from BAME backgrounds and audiences with a disability, which was reflected in some of the feedback to the post-event surveys.

“[The Big Feast was an] exciting, innovative, and an inclusive event.....different sectors of society were included and their immense talent showcased...something for everyone regardless of age, gender, race or ability...just joyous”

Big Feast audience member

The diversity of the Supper Club has been highlighted as benefiting both the individuals involved, the wider community and Appetite’s programming. The participants involved in the Supper Club focus group indicated that the diversity within the Supper Club membership was developing as ***“more people and youth are getting involved”***. Participants stated that this then led to ***“more community interest [in Appetite]”***, allowing a broader range of attendees to ***“develop skills”*** and has also led to ***“tolerance for more diverse communities”***. A further outcome was that ***“People feel more involved and engaged with a sense of community.”***

An Appetite volunteer who is part of the Supper Club commented, “I feel that personally by being part of the Supper Club I’ve become more part of the community at a young age.” They then went on to say that this had ***“given me many new opportunities which will benefit me in my coming life”*** and has also ***“helped me to understand people with different views. (Supper Club focus group).***

How Appetite supports communities

Young People's story

Introduction

At the Supper Club Focus Group in February 2018, a family of three siblings shared their experiences of Appetite and the Supper Club. Additional interviews were arranged in order to learn more about the impact of their involvement with Appetite and these were used as a basis for a case study. The interviews were carried out during March 2018. The family consists of three young people: Sania aged 18, Sahar aged 17 and Haseeb who is aged 16. The family moved from Pakistan in 2011 and have lived in the Stoke-on-Trent area for about seven years. Sania, the eldest sibling, first got involved in Appetite in 2013 and has therefore spent her teenage years being involved with the programme.

The young people were asked a series of questions designed to give them an opportunity to reflect and comment on the personal impact of their experiences with the Appetite programme in Stoke-on-Trent over the last few years.

Project information

Appetite was launched in the city of Stoke-on-Trent in Summer 2013 with initial funding for three years and this was extended for an additional three years up to March 2019. The Appetite programme consists of a range of performances from small taster activities to larger full-scale events which take place in a variety of venues across Stoke-on-Trent including the City centre and involve working in partnership with the City Council, local businesses and other stakeholders as well as being supported by volunteers. The performances include a range of art and cultural events and experiences. Various events take place within the city centre each year culminating in The Big Feast during the August bank holiday weekend.

The young people in this family got involved with Appetite through their local community project, a project that supports people seeking asylum and refugees. They were inspired by attending Appetite events and volunteered their time and skills to help at different events and became members of the Supper Club.

Experiences with Appetite

The siblings attended the Big Feast and then became involved with other events activities like the BCB at Spode and with Wavemaker. Their experiences include attending events, hands on activities like clay making and designing plates as well as a variety of more traditional volunteering roles, helping people to find the events in various locations and making practical suggestions to improve signage and keeping people informed.

Personal impact of the Appetite programme

Sania felt that her experiences with Appetite have changed her attitude and behaviour towards arts and culture a lot stating that,

“Previously I thought that arts and culture were for adults and not for someone like me”.

She felt that because Appetite appealed to a younger audience then there was an opportunity for teenagers like herself to get involved with more arts and culture. As a result, it has encouraged her to get more involved and she has taken part in other events that she would not have attended normally like Water Fools and the Enchanted Chandelier.

The impact of these new opportunities and involvement has been a boost to her confidence and she explains that,

“...I can now speak and communicate with other people at events and the Supper Club and when I meet new people I am able to answer their questions and tell them what is going on in the community and in the city.”

She explains that she is now able to talk to strangers more easily and has learned to listen to other people’s opinions more effectively. This is particularly important for her as English is not her first language. Sania learned to speak English a few years ago and initially was nervous to ask for help. She now feels better about herself because of her interactions with other people and her experiences through attending and helping at Appetite events. This has changed her opinions about arts and culture which she has found to be beneficial and thinks that this applies to people of all ages.

This boost in confidence is shared with her siblings, Sahar and Haseeb, who attend college and school respectively, and they agree that their involvement with Appetite “improves communication skills and improves creativity”. These are skills which help them “to become more organised and will be very beneficial for future life”. They appreciate that there are always events to get involved with and they feel “more active and engaged” as a result.

Impact of the Appetite programme on the local community

Sania’s involvement with Appetite has helped her to get out of the house more and have a better understanding of her local community as well as meeting people from a variety of backgrounds and ages. This has increased her knowledge of issues like culture and religion and she now understands more about how people celebrate “like Eid and Christmas” in different ways and she is able to get involved as she considers “it’s a great way to bring people together and involved and get to know people”.

Similarly, Sahar and Haseeb now feel “more part of the community” as a result of their volunteering and helping out at Appetite events.

4.2.2. *How Appetite inspires community cohesion and individual wellbeing*

In the cross-sectional survey, 71.25% of respondents either agreed (43.75%) or strongly agreed (27.5%) that Appetite had positively impacted on their health and wellbeing (please see figure 47).

The immediate positive emotional impact of Appetite on some audience members at Appetite events and performances was highlighted through the post event surveys.

“It was amazing - I felt overwhelmed and captivated, very emotional, which I wasn't really expecting!”

Water Fools audience member

Audience members suggested that the show made them feel good and inspired them. Comments from post event surveys suggest that it was a ***“very unique experience, mind pleasing”*** (Water Fools audience member) and ***“it made me and my friends very happy”*** (Water Fools audience member). One participant suggested that Appetite events increase the general mood and added that they ***“had pure unadulterated fun, adults and children alike laughed and smiled until their faces hurt!”*** (Big Feast audience member). In addition to this Appetite also has the capability to ***inspire, motivate and ultimately improve the life chances of people of all ages, but especially the young.*** (Water Fools audience member).

Wellbeing can be defined as a “dynamic state, in which the individual is able to develop their potential, work productively and creatively, build strong and positive relationships with others, and contribute to their community.” (Foresight Mental Capital and Wellbeing Project, 2008, cited in All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017, pg.10). Beyond the immediate emotional impact of Appetite on audiences, the evaluation data also highlights a positive impact of Appetite on individuals such as improvements in confidence and making positive contributions to communities, in particular for volunteers but also for some audience members who were inspired by Appetite to go on and develop their own creative talents or businesses. Jason, whose story is outlined in the case study on pages 69 and 70 was inspired by Appetite to test his own skills as a poet in the public arena after attending Appetite performances. In addition, an interviewee for the mini cross-sectional study told us how Appetite have been a factor in her being inspired to start her own creative social

enterprise based in the local community. Appetite enabled her to volunteer and to network with likeminded people which helped to develop her ideas.

Interviews with Appetite volunteers also demonstrate the impact of Appetite in relation to developing people's confidence. Volunteers believed that they had become more assertive due to the social skills they had acquired through the Appetite team. One volunteer remarked ***"I was quite shy beforehand so it's made me a bit more confident around new people and speaking to the general public."*** (Appetite volunteer). This was further reinforced by another volunteer who revealed that without Appetite ***"I wouldn't have had the confidence to talk to people like I've got now or in front of a camera."*** (Appetite volunteer).

In addition to this, volunteers have told us that becoming a volunteer gave them the motivation to "get out and be a part of something". One participant commented, ***"[I] now [have] a sense of purpose and value as a member of society again despite health issues and previous isolation."*** (Appetite volunteer). One volunteer stated that their involvement in Appetite had a positive impact on her mental health. She stated that ***"it's helped me socially because I've met other people and then I've joined groups as well, but also it stops me just sitting in the house which makes the depression worse."*** (Appetite Volunteer). In addition to this, participants also mentioned a more general impact of that Appetite had had upon them was a feeling of **"less stress"** which has a positive influence on their health and wellbeing.

Appetite events also have created awareness and improved perceptions of the issues relating to wellbeing. This can be seen in the following statements regarding children experiencing social isolation due to being a carer and another comment stating that creativeness and art have helped to explain their medical condition.

"The performance was fantastic, a great way to support children to understand the challenges other children may face... I think young carers in particular could resonate with this and it may help them to feel less isolated".

Homecoming audience member

4.2.3. *How Appetite impacts on the city and supports place-making in Stoke-on-Trent*

The cross-sectional survey indicates that audiences feel positive about the impact that Appetite has on Stoke-on-Trent. 85% of respondents felt that Appetite had boosted their own personal interest in Stoke-on-Trent (51.25% agreed and 33.75% strongly agreed with the statement ‘Appetite events boost my interest in the city), and 95.5% felt that Appetite events enhance Stoke-on-Trent as a city for arts and culture (40% agreed and 57.5% strongly agreed). In addition, 81.25% felt that Appetite attracted visitors to the city (48.75% agreed and 32.5% strongly agreed with the statement ‘Appetite events attract visitors to Stoke-on-Trent’). Please see figure 55.

Figure 55. Mini cross-sectional survey responses for the impact of Appetite on the city.

Item	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Appetite events...					
Boosts my interest in SOT (%)		3 (3.75%)	9 (11.25%)	41 (51.25%)	27 (33.75%)
Enhance SOT as a city of arts and culture (%)			2 (2.50%)	32 (40%)	46 (57.50%)
Attract visitors to SOT (%)			15 (18.75%)	39 (48.75%)	26 (32.50%)

In addition to these positive perceptions of the impact of Appetite on the city, our findings also indicate that Appetite is having an impact on how audiences attend and respond to events. The cross-sectional survey findings show that 94.26% of respondents would recommend Appetite to others. Data also identifies that many of the audience members who attend an event and enjoy it are likely to attend future events. Respondents in the cross-sectional survey indicated that they were more likely to return to Appetite once they had experienced an event. This was especially relevant for people whose art attendance had increased since their first Appetite experience.

This positive impact on arts attendance and perceptions of Stoke-on-Trent as a city for arts and culture is supported by footfall figures for the City Centre over the Big Feast

weekend in August 2017. Compared to the previous two weeks, the Big Feast weekend saw a 19.4% increase in footfall in the City Centre, comparable to the increases seen in 2016-2017 and 2015-2016. 76% of audiences visited the city centre specifically for the Big Feast in 2017. Appetite therefore play a significant role in attracting people to the city centre to see their event, which can bring in money to the local economy.

“Gives us a reason to go into the city – we then brought from the local market and spend money in a restaurant in town. It is a great atmosphere to savour”.

Qualitative data from the post-event surveys and interviews reinforce this notion that Appetite has a positive impact on how Stoke-on-Trent is perceived by local residents and people from outside the area.

“I had absolutely no reservations about bringing a visitor from a much more cosmopolitan area to the city centre knowing that they would see it in its best light. Would not have taken them there if it was not for Big Feast!”

This was reinforced by comments left by audience members of the Water Fools event who also revealed that a considerable difference has been made regarding people’s perceptions of Stoke-on-Trent (please see appendix 6). Many of the participants suggested that not only does it benefit the communities within Stoke-on-Trent, it also attracts visitors to the area benefiting the economic situation in the city.

“Bringing culture and artistic events to the city is marvelous, improving the quality of life for residents and helping dispel the idea that Stoke on Trent is a creative void, and a decaying city. They make a big difference in hope, colour and commerce.”

Water Fools audience member

Audience members told us their views of the city are changing, leading to a more positive outlook on the city as a whole.

"It really puts Stoke on Trent on the cultural map. Knowing and feeling the level of quality of the event makes a significant difference to people's perception of their surroundings. We had friends from Glasgow to visit this show especially, and it was the first time they've been to Stoke. They enjoyed it and said that they'll come back if there's another event like this on."

Water Fools audience member

Feedback from The Supper Club and audience focus groups supported the findings from post-event surveys. The improved reputation is believed to attract more visitors to the area which enhances the economic impact upon Stoke-on-Trent.

"[Appetite is] improving the reputation of the city...[It has] brought money into the city to promote art and culture."

Audience focus group

It is clear that audiences and participants are able to identify the positive impact Appetite has on Stoke-on-Trent, in terms of its reputation as a city for arts and culture and its ability to attract visitors from both inside Stoke-on-Trent and other areas. In addition to this, in recent years, local businesses have also demonstrated their appreciation of the role arts and culture can play in place-making and in the regeneration of a city. This is especially relevant to the city centre where several independent businesses have recently been established and where Appetite have been offered the use of an empty shop for its Big Feast activity. Appetite is a member of the City Centre Partnership so it is essential the programme is able to demonstrate its impact on the City Centre relating to the place-making agenda.

How Appetite supports place-making

Local business stories

Introduction

During February and March 2018 we interviewed two business representatives from Stoke-on-Trent's City Centre. The questions were designed to give them the opportunity to reflect and comment on how the work of arts and culture, with particular reference to the Appetite programme, could help to regenerate the City Centre and collect their views on what they would like to see in the future.

Local business experiences

We spoke to two local business representatives: Josef Bailey from The Quarter who owns and runs a café/restaurant/bar in the Cultural Quarter which is also used as a live music and artistic venue and Duncan Mathieson, the Managing Director of Realis Estates with responsibility for the development of the East West area in the city centre.

Familiarity with the Appetite programme

Both business representatives who responded were familiar with the work of Appetite and were able to give clear examples of the work and impact of Appetite over the last 12 months. They were also able to talk about specific events like the large-scale events that take place within the City Centre and the impact of them on businesses and regeneration in the local area. Last year's evaluation report included a case study on local business where a member of the City Centre Partnership discussed how the economic impact is partly demonstrated by the range and quality of "... new bistros and brasseries and cafes coming in. They are of a high standard in terms of what they're looking to do but they're also beginning to engage more artistically and culturally". This year we have interviewed the owner of one of those businesses and a Managing Director of a regionally based company specialising in retail and leisure development with estate in the city centre. Duncan explained how his company supported Appetite with the free use of premises in the building adjacent to the old disused bus station as well as providing sponsorship and support for events.

The impact of the Appetite programme on the regeneration of the City Centre

In order to assess the impact of the Appetite programme interviewees were asked "How do you think the arts and cultural activity can help to regenerate a city centre?" Both interviewees felt that arts and cultural activity, like the events organised by Appetite, were important, but they were only part of the picture.

The Quarter opened in 2017 and Josef was clear how important the location of his new business venture was. It is based in an area of the City Centre, Piccadilly, which is a good location in terms of passing footfall from the town centre as well as more recent developments and office space at the lower end of the area. He stated that it, "seemed to fit quite nicely alongside other independent bars, restaurants, businesses along Piccadilly as well". He described how arts and cultural activity could help to regenerate a city centre through, "tapping into the needs of the surrounding public, so is it bringing brand new fresh

creative artists, ideas and facilitators etc. into the city centre as well as established ones". He also emphasised the importance of funding which, "will be used not just only to create the art itself but to everything that goes alongside it. Like what you're doing now, the review process, the briefing, the engagement of the community and I think once that cycle starts and it continues to grow and it's an upward spiral".

Josef also explained the importance of balancing familiarity with introducing new experiences which applies to business as well as an arts programme like Appetite and he describes "how any business or any kind of creative arts should create its foundation and then it has to continue to be new and fresh and reinvigorate itself in order to keep people interested in what you're doing". He goes on to describe the importance of fusing together the diverse skills of "the business head and the creative slant, if they work together they're going to support each other so that the people who are skilled in one area can utilise the skills of those commercially" and this will build on a strong foundation and make "best use of opportunities to build something sustainable for the city". He recognises the importance of "Appetite, the brand, the logo" as well as "an understanding and a relationship with the city centre about what that will bring and I think that each time it grows and each time it takes place, that catchment and that brand is getting wider and wider and wider to people". So, regeneration results from an increasing involvement from audiences which helps to deliver growth for local businesses. This is based on the reputation of Appetite as a programme that "will bring the good quality and diversity of the creative arts" to the city centre.

Duncan also felt that there was more than one aspect to regeneration and explained how arts and cultural activity cannot regenerate a city centre by themselves but are an important part of the process "for example with the Big Feast which brought people from Stoke-on-Trent into the city centre. People were smiling and they don't see many arts day to day or week to week. There was a good vibe". The resulting interest in arts and cultural events helps to improve attendance at those events and bring more people into the city centre as a result. This approach "needs to be encouraged" and best use made of any funding to help achieve benefits for the City. Duncan described how other events like those in the park, Water Fools for example, were well attended despite poor weather stating "The arts in general attracted huge crowds in dreadful weather. It's important to continue to support the arts and help the city to develop. The city centre is currently poor and tired and needs regeneration". In addition, he recognised the importance of the ongoing relationship between the city and Appetite and involvement of local people as "The bid for City of Culture progressed as a result of this".

The impact of the Appetite programme on local businesses

Josef felt that the impact of the Appetite programme was two-fold as he had been involved as a supplier, providing food and a venue for artists, volunteers and facilitators as well as a more personal relationship with Appetite as he has attended events with his family and children over a number of years so sees a different angle to the relationship. He describes the business side as being "a hugely positive experience" that bring in customers from a wider area which was financially rewarding and "there was a direct correlation between the festival taking place and the positive impact it had on my business".

Future developments

Josef felt that future developments “from a creative and artistic point of view, because again its bringing a continuation of diversity and art but also tapping into maybe some of the more deeper understanding of what the city is all about and how art relates to the children and youth and through the education system” should focus on working with local children and expanding their experiences of and opportunities to get involved with the arts. He added, “we do have Appetite as a recognised art brand in our city maybe there is another branch of that can utilise the grassroots of it all and the youngsters to really bring another channel of Appetite, like a junior Appetite kind of thing. That could be something ... that could be very much geared, capturing the minds and imaginations of youngsters”.

Duncan stated that “Realis will continue to support them through providing free premises where possible which was a great benefit to them for the Big Feast...They show determination, drive and ability which is wonderful to see. We will continue to support them in Stoke and other groups”. He concluded by adding that “Appetite do a great job. They deserve all the support they can. We need them working in a city like Stoke-on-Trent to bring in visitors and other externals and help engage people with all aspects of regeneration”.

4.2.5. Our learning about how Appetite benefits communities across Stoke-on-Trent and the region

Appetite support the DCMS aspiration of the riches of our culture benefiting communities across the country by developing a series of programmes and initiatives that strengthen communities, improve individual and community wellbeing and impact on the city and support place-making in Stoke-on-Trent.

Audiences from the five years of Appetite to date indicated that Appetite helps to 'bring people together' and helps to improve their health and wellbeing through providing opportunities to engage in the arts, improving self-confidence and providing volunteering opportunities through which people feel they are able to contribute to society (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017). The Supper Club is an important strategic group that not only ensures that local people have a decision-making role to play in Appetite programming but also ensures that art is embedded at a community level. The increasing diversity of the Supper Club membership will continue to ensure Appetite is relevant at a local level.

There is also a growing interest in the arts as a means of regenerating city centres and Appetite's role in place-making has been highlighted through audience feedback and case studies. Stoke-on-Trent's bid to be City of Culture in 2021 helped to build an interest in the arts across the city, engaging local people and businesses in the process. Appetite played an important role in this, contributing to programming, communications and community engagement. The changing perceptions of Stoke-on-Trent as a city for arts and culture is felt not only by audiences but also by local businesses who have located local businesses in the city centre to capitalise from this growing momentum. Appetite is seen to be a key organisation through which the city can attract visitors from outside the area, increasing city centre footfall and increasing the spend in local businesses.

Appetite's role in strategic place-making and visitor economy agendas is an approach that has worked well for the programme.

5. Key learning for 2017-18

This year's evaluation has highlighted several important areas of learning, through demographic analysis, a cross sectional study, an analysis of the needs of underrepresented groups and a review of the social impact of Appetite against some of the key priorities of the DCMS White Paper for Culture. The key learning is identified throughout the report. In relation to the three questions posed by Creative People and Places, Appetite is able to contribute to the overall understanding of what work in relation to widening the reach of arts and culture through their programme.

Are more people from Stoke-on-Trent experiencing and inspired by the arts?

Appetite has exceeded its overall target audience for 2017-2018, and analysis of the data available indicates that Appetite still attracts a proportion of people who are non-regular arts attenders, that is, they attend fewer than three arts events a year. The Audience Agency profile findings reinforce this trend showing that Appetite continues to attract lower to medium engaged audiences. The Big Feast, was more likely to attract audiences from BAME backgrounds, older people or people with disabilities.

Some audience groups have been less well represented Appetite audiences and therefore a study was conducted into the needs of people from these groups that do not currently engage with Appetite. This study highlights that although cost is sometimes a barrier for specific groups, the ticket price is not always the concern. Providing safe and accessible transport could be a way of attracting more older people and people with disabilities to Appetite events. Working in partnerships with BAME communities or organisations to deliver programmes could attract more members for BAME communities as audience members.

To what extent has Appetite's aspiration for excellence of art and excellence of engaging communities been successful?

Appetite's work with the Supper Club is successful in ensuring excellent art is programmed at a local, community level. The focus group with the Supper Club (Appendix 4) highlights the value that Supper Club members place on having their

aspirations and expectations of quality art raised through their engagement with Appetite. Their work with volunteers has also had a significant impact on the lives of local people and ensured that community engagement enhances programme delivery.

Appetite is keen to learn how to reach a wider audience base, in particular older people, BAME communities and people with disabilities. This evaluation has included a small study on this that can be used as a means of starting a conversation with members of these communities and develop means of working in partnership to increase audiences.

The data collected through surveys feeds into the evaluation framework. This enables the Project Team to listen and learn from audiences to improve the artistic programme and ensure the quality of experience is maintained at a high standard.

The work continues to inspire existing and new audiences. The 2017/18 programme reached a large audience and the quality of the art continues to be one of the main factors that drives audiences to the events.

Which approaches to engagement, inspiration and excellence have been successful?

Appetite have reflected on areas of programming that were less popular than previous years, such as Roundabout. The theatre was moved in 2017-2018 to outside the Council Offices at the Smithfield development from its former venue in the City Centre in the hope that it would attract more workers from the City Council Offices and passing road traffic. On reflection the move resulted in the pop-up theatre being less visible to passersby and therefore a reduction in ticket sales from previous years. The take up of tickets to workers in the Council was also not as expected, potentially due to the timing of performances falling too far outside working hours.

Working in partnership with communities, volunteers, artists and businesses has been beneficial to all parties involved. Through the focus groups and case studies we have learnt how audiences and participants have been inspired by the Appetite programme and audiences have demonstrated that they are likely to return to Appetite after their first experience and that their experience of Appetite has changed their perceptions of the arts. Audiences feel that Appetite has made art more accessible to them by providing them with a range of art events to experience in familiar places. Appetite have partnered with the City Centre Partnership, Realis, the City Council and the Canal and River Trust. These partnerships have maximized the resources available to Appetite, such as empty shop spaces, and enabled their programme to be located in accessible and open spaces. Further partnership working with support and community

organisations is recommended to increase the attendance of older people, BAME communities and people with disabilities.

Monitoring and evaluation

The increased focus on social impact, longitudinal and cross-sectional studies and increasing access of people who do not access Appetite has been successful in helping us to have a more in depth understanding of the impact Appetite has on people, businesses and the city beyond the immediate aims of the programme. This increased focus on impact and access has required a more qualitative approach to last year, having an impact on our ability to gather feedback from large numbers of people through the survey. The survey sample however is in line with the recommendations set out by the Audience Agency.

There is recognition that a relatively small sample of people were interviewed for the study into how Appetite can increase access for people who are currently under represented in Appetite audiences. However, these findings and recommendations also draw on the survey data and correspond with findings from research conducted by the team at Staffordshire University for Stoke-on-Trent's City of Culture bid. The findings from this evaluation are designed as a means of engaging with groups in question and identifying with them strategies for improved access.

The approach adopted this year for the 2017-2018 evaluation has been productive in helping us to develop a deeper understanding of Appetite's role supporting local, regional and national priorities and impact it has on people and places.

6. Conclusions and Recommendations for 2018-2019

Operational recommendations

Following on from the findings of this report it is recommended that Appetite:

- Continue to reflect regularly on practice and further develop the collective approach to feedback, understanding and action.

- Share learning with stakeholders, including the cultural sector in the city, artists, communities, Supper Club and volunteers.
- Approach key communities, groups and organisations that work with or support people with disabilities, older people and BAME communities to further develop their understanding of to increase attendance of the groups at their events.
- Build marketing initiatives with young people that attract families to events. For example, building relationships with schools to encourage young people to ROUNDAABOUT
- Partnership working and building long-term relationships such as City Centre Partnership and working with cultural organisations such as Cultural Destinations.
- Assess how Appetite contributes to the development of the cultural infrastructure in the region.
- Appetite Project Team to continue to explore and develop an understanding motivations and behaviors to inform future marketing strategy

Evaluation recommendations

In 2018-2019 the evaluation should:

- Design and coordinate surveys early in 2018 to ensure the data collected is useful to the understanding of demographics and long-term engagement and impact of Appetite.
- To include longitudinal engagement questions in post-event surveys for 2018
- Use a mixed methods approach to gather qualitative data to further our understanding of the impact of Appetite.
- Review the impact of changes implemented from this year's evaluation, including how BAME communities, people with disabilities and older people are accessing Appetite.
- To focus the evaluation activity in year 6 in addressing ACE question 3: Which approaches to engagement, inspiration and excellence have been successful?
- To use learning from 2016-2019 to develop a model of how Appetite uses a builds audiences through coproduction, inspiration and the development of their identity.

7. References

All-Party Parliamentary Group on Arts, Health and Wellbeing (2017) Creative Health: The Arts of health and Wellbeing. Retrieved from

[http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative Health Inquiry Report 2017 - Second Edition.pdf](http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative%20Health%20Inquiry%20Report%202017%20-%20Second%20Edition.pdf)

Arts Council England (2017) Cultural Destinations. Retrieved from

<http://www.artscouncil.org.uk/cultural-destinations>

Stoke-on-Trent City Council (2017) £300,000 to boost Stoke-on-Trent's tourist economy. Retrieved from

[https://www.stoke.gov.uk/news/article/25/300000 to boost stoke-on-trent s tourist economy](https://www.stoke.gov.uk/news/article/25/300000%20to%20boost%20stoke-on-trent%20s%20tourist%20economy)

Department for Culture, Media and Sport (DCMS). (2016). *The culture white paper*. Crown Copyright: London.

The Audience Agency (2018). *Guide: Good practice for sampling*. Retrieved from

<https://www.theaudienceagency.org/insight/good-practice-guide-to-sampling>

Stoke-on-Trent City Council (2011). *Ethnicity report 2011 census data – Stoke-on-Trent*. Retrieved from

<http://webapps.stoke.gov.uk/JSNA/Download.aspx?DocumentID=87>

Office for National Statistics (ONS). (2018). *Ethnic group, national identity and religion. Measuring equality: A guide for the collection and classification of ethnic group, national identity and religion data in the UK*. Retrieved from

<https://www.ons.gov.uk/methodology/classificationsandstandards/measuringequality/ethnicgroupnationalidentityandreligion#ethnic-group>