

# Appetite

Evaluation of Year 4  
2016 – 2017

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# Executive Summary

## *Introduction*

The aim of this report is to provide evidence of the impact of the Appetite artistic programme during the period April 2016 to March 2017. The report also provides key learning and recommendations for the Appetite programme to improve and develop its artistic programme, marketing strategy and evaluation framework.

## *The research*

A number of surveys, case studies and creative evaluation tools were conducted across the programme during this period. The report is underpinned by Arts Council England's three evaluation questions that 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?

## *The findings*

Overall the survey results indicate that Appetite is achieving its objectives set within its Business Plan where more people are experiencing and being inspired by the arts with 23,822 audience members attending Appetite events and activities with a survey sample rate of 7.6%.

## *Understanding Appetite audiences*

The report highlights Appetite's approaches to engaging communities and the correlation between various demographic factors such as ethnicity, in relation to motivations for attending and how people find out about Appetite events. The report provides useful insight and understanding to helping Appetite understand how it can attract target groups in the future such as BAME and disabled audiences. Other interesting results indicate that those with a disability were more likely to find out about Appetite through word of mouth or the Sentinel newspaper; that Appetite audiences are most likely to be in the age group 35-44 or 25-34; that 47% of the Appetite audience

sample were non-regular arts attenders in 2016-17, compared to 68% in 2013-16 (attended less than three arts events or activities in the last 12 months).

With regards to developing the marketing strategy, the findings point towards the best approaches for reaching target audiences and useful information to help Appetite steer its marketing strategy for 2017-18.

Overall audiences find out about Appetite largely through social media channels especially Facebook, word of mouth and the Appetite website or e-newsletter. This correlates to Appetite's marketing strategy where investment into print marketing has reduced and more effort has gone into promoting events on Facebook and via Appetite's database using the e-newsletter.

A key learning indicator into understanding regular attendance in the arts has been through audience surveys asking the likelihood of them attending future events based on their experience. The results show that Appetite events had a very positive effect on people's likelihood of attending either similar events (94%) or other arts or heritage events (82%) in Stoke-on-Trent. Follow up surveys were undertaken as part of the research to cross-check whether audiences did visit other cultural activities following the event. Respondents were asked how many arts events they had attended after The Enchanted Chandelier and Big Feast 2016. Results show that there is a definite trend for members of the new Appetite attendees group to increase their arts attendance.

The report then goes on to show how the Appetite brand is well recognized and established within Stoke-on-Trent with evidence of people traveling from outside of the city to see performances such as The Big Feast and The Enchanted Chandelier.

## *Appetite's impact*

A key focus of the report was to look at the impact the events had on audiences and the city. Results show that 96% of research participants who gave online feedback for The Big Feast and The Enchanted Chandelier felt these events had a positive impact on themselves and 98% stated that Appetite events had a positive impact on the city. The case studies focused on impact in a number of identified areas including: Impact of Appetite on Audiences (pg. 31); Impact of Appetite on local artists (pg. 36); Economic Impact of Appetite on Stoke-on-Trent (pg. 38) and Economic Impact of Appetite on the City of Stoke-on-Trent (pg. 45)

The case studies highlight how City Centre partners and businesses are positive about the overall impact of the Appetite programme and how it has helped to change and challenge perceptions of Stoke-on-Trent; increase the number of visitors to the City Centre; provide confidence and enthusiasm that this partnership will lead to other developments across the city.

## *Report recommendations*

The main recommendations from the report state that Appetite should continue to hold regular meetings that focus on evaluation and reflection. This will help Appetite apply the learning from the report relating to target audience demographics and their motivations for attending and finding out about Appetite events. This will then support Appetite to attract and develop better approaches for engaging target groups which include; people with disabilities (who may be more likely to respond to more traditional forms of advertising such as word of mouth or local media channels); BAME individuals and families (who may need a greater face-to-face approach to ensure communities feel that Appetite events are relevant and that BAME groups are represented).

The last section of the report highlights how reviewing the focus of the evaluation in years 2017 – 2019 can refine data collection and provide more in-depth analysis to the best approaches to engagement, inspiration and excellence. The key recommendations within the report also point out to the development of audience surveys in the future and how they need to be more streamlined and consistent across all the events so it is easier to compare and contrast data. Another key recommendation is that the evaluation and analysis focuses more heavily on impact and social value in years 5 and 6, focusing less on the areas of inquiry evidenced in previous years. This will support Appetite's sustainability plans through the provision of more robust evidence that allow the programme to identify new funding and partnership opportunities and how Appetite can contribute to wider local and regional agendas.

# Introduction

This Appetite evaluation report covers the period of April 2016 and March 2017.

Appetite is a Creative People and Place programme funded by National Lottery through Arts Council England, aiming 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
- Creative Communities Unit at 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

## The scope of this evaluation

This report focuses on the evaluation of Appetite's programme of arts activity between 2016 and 2017, specifically on:

- **The Enchanted Chandelier, 13-14 Aug 2016** - an outdoor spectacle at Central Forest Park in Stoke-on-Trent by French company, Transe Express, where musicians and acrobats were suspended from a 50m in the sky performing enchanting music for the audience below.

- **Big Feast Taster Tour, 30<sup>th</sup> July – 24<sup>th</sup> August 2016** - the Taster Tour takes a little taste of the Big Feast Festival to neighborhoods and communities across Stoke-on-Trent to promote the festival and encourage more people to take part.
- **Big Feast 2016, 26-28 August 2016** – an annual outdoor arts festival in Stoke-on-Trent developed by Appetite in 2014. The event brings an assortment of world-class art to the streets for everyone to enjoy.
- **Roundabout by Paines Plough, 20-23 October 2016** – Roundabout is the world's first pop-up, plug and play theatre, presenting outstanding plays by some of the nation's finest writers, along with fantastic guest companies and one-off performances and events from the local area.
- **The Dream Machine by Emergency Exit Arts, (Christmas event) 17 November 2016** – a partnership project with Stoke-on-Trent City Council, Stoke-on-Trent City Centre Partnership and Realis Estates. This outdoor show was part of the Christmas lights switch-on in Stoke-on-Trent City Centre.

Outlines and evaluation reports for each of these events can be found in Appendices 4 - 6)

### National Creative People and Places Evaluation

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:

4. Are more people from Stoke-on-Trent experiencing and inspired by the arts?
5. To what extent has Appetite's aspiration for excellence of art and excellence of engaging communities been successful?
6. Which approaches to engagement, inspiration and excellence have been successful?

The evaluation of Appetite in phase one was structured around these three questions. In addition to continuing to gather feedback on the audience and participant experience of Appetite, in 2016 – 2017 specific areas of interest helped to focus the evaluation activity. Therefore, detailed analysis was carried out in relation to:

- Segmentation of audiences, their experiences and how Appetite can respond to specific groups' needs.
- The general impact of Appetite on individuals and on the City.
- The impact of Appetite in Stoke-on-Trent.

## Our methodology

The methodology for this evaluation is underpinned by Appetite's evaluation framework (please see Appendix 1) which provides guidance on sample sizes and methodologies for collection of qualitative and quantitative data for evaluation and monitoring of



Appetite activity. In 2016- 2017 our evaluation has incorporated the following evaluation methods:

- Post-event online surveys for The Enchanted Chandelier, The Big Feast 2016, Roundabout by Paines Plough and The Christmas Dream Machine.
- The use of a creative evaluation tool developed with artists Winstanley & Nadin at the Big Feast 2016
- Follow up online survey to assess audiences' art activity post Appetite events
- Four case studies focusing specifically on the impact of Appetite in Stoke-on-Trent, including economic impact

The evaluation data is enriched by monitoring and evaluation data collected by:

- Earthen Lamp at the Big Feast 2017
- Monitoring data requests via email in the ticket booking process for The Enchanted Chandelier and the Big Feast Cabaret Shows (3 shows)
- The Appetite team through Big Feast Bingo at the Big Feast 2016
- The Audience Agency Audience Spectrum Profile of the Big Feast 2016
- The Audience Agency Audience spectrum for Roundabout

## About Appetite audiences

An estimated 23,822 people attended the selected Appetite events in 2016-2017. Demographic data was collected for 1,818 people (7.6% of the total audience). As shown in figure 1, the sample sizes are variable by event. The influencing factors in relation to this include whether the events were ticketed, in which case every person booking tickets supplied a contact email address and enabled an accurate figure for the size of the audiences. Generally, the resources required to gather large sample sizes at large events, such as The Big Feast, are great, making it more difficult to achieve the target sample of 5% with larger scale audiences.

Figure 1. Audience and sample sizes by event

Event	Total audience numbers	Sample size	% Sample size	Margin of error	Confidence level
Total events	23822	1818	7.6%	2.91	99%
Big Feast and Taster Tour	11866	414	3.49%	4.73	95%
Enchanted Chandelier	2836	334	11.8%	5.04	95%
Roundabout	1120	226	20.2%	5.83	95%
Christmas	8000	335	4.2%	5.25	95%

For the overall sample, the margin of error is 2.91, with a 99% confidence level. This means we can be 99% certain that, had we have asked the entire audience, the outcome would be within 2.91 percent of the finding. For example, from the sample group we engaged, factoring in a margin of error of 2.91, we are 99% certain that, in a larger audience, between 62.09 and 67.91% would be female. The margin of error increases slightly for the samples from the individual events as the sample sizes were smaller. The confidence levels and margins of error for each event can be seen in figure 1.

## Appetite audiences by event

Appetite aims to ensure its programme is responsive and reflective of the rich diverse cultures that make up Stoke-on-Trent. In this way they reflect Arts Council England's statement that,

*"Culture can only be excellent when it is relevant. Nothing can be excellent without reflecting the society which produces and experiences it."* Arts Council England (2017)

Appetite's Equality and Diversity Plan (2016-2019) recognizes the need for action to ensure representation from:

- People from low socio economic backgrounds
- Black and Minority Ethnic (BAME) groups
- People with disabilities
- People over the age of 55.

Understanding more about Appetite audiences is essential for Appetite to monitor groups and to understand how best to meet the needs of a broad range of audiences, as well as to support Art Council England's Creative Case for Diversity. We have therefore focused on analysis of the overall audiences of Appetite events as well as more detailed segmentation of specific groups.

Figure 1. Complete demographic data by event.

Event	Ethnicity		Gender		Age							Disability		Arts (less than 3 times per yr.)	Sample of audience
	White British	BME	Male	Female	U16	16- 24	25- 34	35- 44	45- 54	55-64	65+	Y	N	Non-art attenders	
Big Feast and Taster Tour	83%	17%	36%	64%	8%	8%	23%	21%	15%	11%	13%	10%	90%	50%	722

Enchanted Chandelier	91%	9%	29%	71%	1%	6%	17%	33%	20%	12%	10%	12%	88%	49%	428
Roundabout	88%	12%	41%	59%	5%	24%	19%	9%	19%	13%	11%	11%	89%	32%	173
Christmas	94%	6%	34%	66%	4%	26%	28%	17%	14%	6%	5%	23%	77%	59%	334
Total for 2016	89%	11%	35%	65%	4%	16%	24%	20%	17%	10%	10%	14%	86%	47%	1818

Overall, Appetite's events generally attract higher numbers of White British people than the population of Stoke-on-Trent with 11% of Appetite audiences being from Black and Minority Ethnic (BAME) backgrounds, compared to BAME making up 13.6% of the population in Stoke-on-Trent. The Enchanted Chandelier attracted fewer BAME audience members (9% of the audience) than the Big Feast (17% of the total audience). As we will see later in this report, our initial analysis indicates that BME audiences are more likely to find out about an Appetite event by stumbling across it than through social media, which may be one reason for this difference.

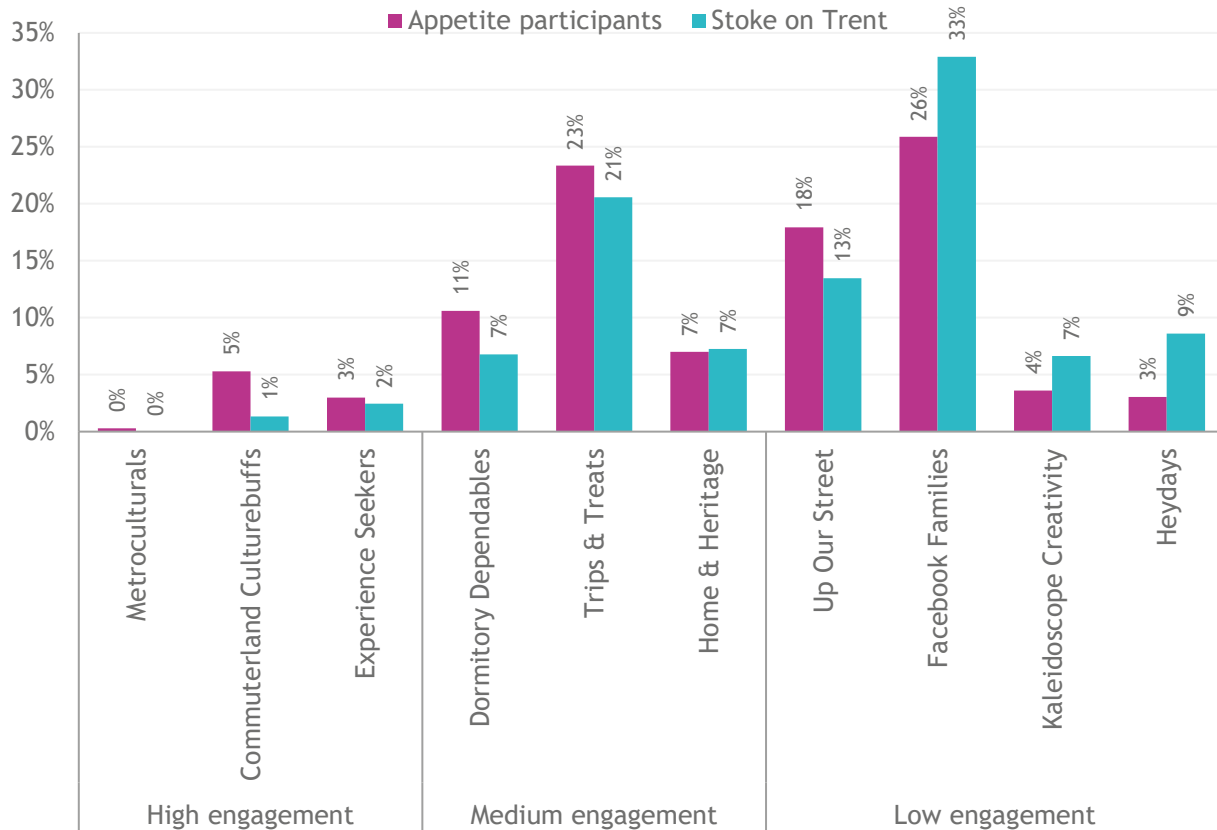
However, both men and people with disabilities are under-represented in the sample. The percentage of men attending the Enchanted Chandelier was 29%. This may however be a reflection of the increased likelihood of women responding to the request to complete the post event survey.

62% of audiences from were between the ages of 24 and 54. The low numbers of young people under the age of 16 (and potentially for those between 16 and 24) may have been as a result of questionnaires and post event surveys being completed by the older members of the group on their behalf. Further analysis of how audiences found about the events, and how Appetite's marketing activity relates to this is outline in the section below.

## Arts engagement

The Audience agency carried out an audience spectrum profile for Appetite audiences. Appetite is engaging mostly medium or low arts engagers, in particular those audiences who fall into the categories of Facebook Families, Trips & Treats and Up our Street (please see Appendix 2 for definitions). Of the overall audience for Appetite, 54% came from Stoke-on-Trent, and 43% can from outside of the city.

Figure 2. Audience Agency segmentation



Appetite's marketing strategy has responded to the target audiences of Facebook Families and Trips and Treats through the development of a strong social media presence (please see Appendix 3 for full details of Appetite's marketing strategy for 2016-2017). This included paid social media posts, online videos of events, and online content developed by cultural reporters. As detailed later in this report (please see figure 7) Facebook was one of the main ways in which audiences found out about Appetite which reflects the social media marketing approaches.

In addition, we asked audiences how many arts events they had attended in the last 12 months. 47% of the Appetite audience sample were non regular arts attenders in 2016-17, compared to 68% in 2013-16 (attended less than three arts events or activities in the last 12 months). We can see from Figure 1 that The Christmas Dream Machine attracted most non-arts attenders and Roundabout was most likely to attract an audience already engaged in the arts.

## Audience members who told us they had a disability

62% of audiences who identified as having a disability that affected their lives either a little or a lot were women, and 38% were men, which is reflective of the overall Appetite audience.

The findings indicate there are some differences in how people with disabilities found out about Appetite compared those who told us they did not have a disability. Please see Figure 3. While Facebook was ranked as the most frequent way the overall audience, and those without a disability, found out about Appetite, people who said they had a disability were more likely to find out about Appetite through word of mouth or the Sentinel newspaper. This would therefore suggest that more traditional approaches to marketing events, such as through local media or maximizing face to face contact to attract audiences could support people with disabilities to find out about Appetite events.

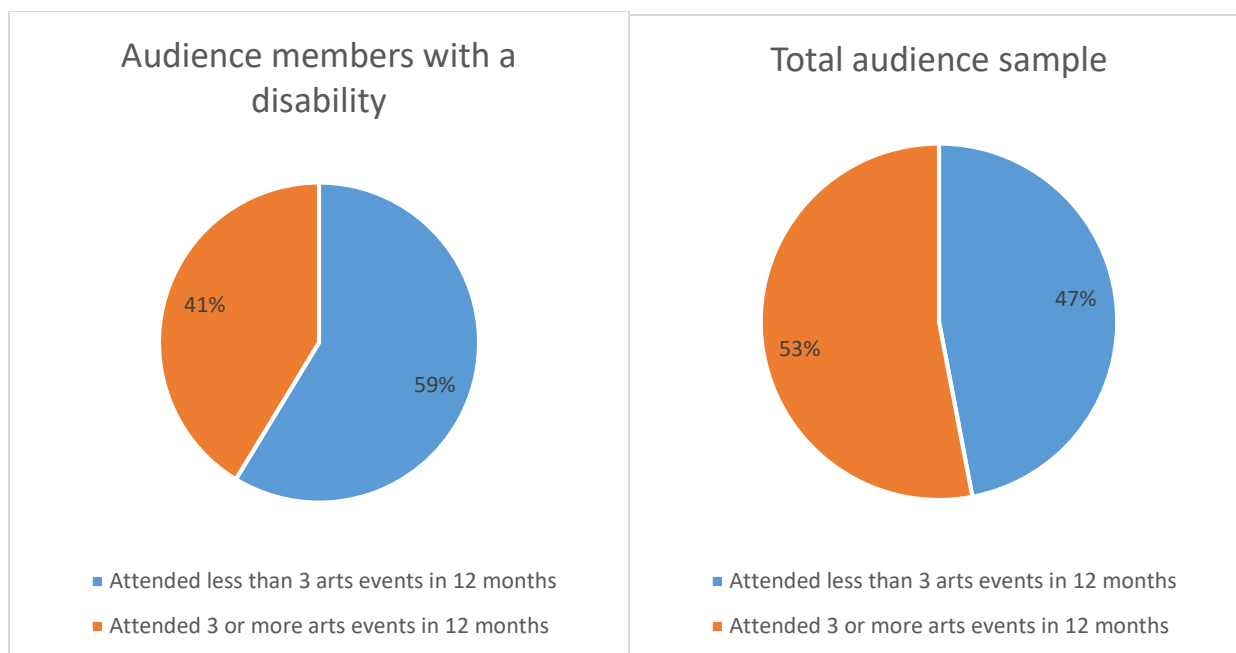
Figure 3. Finding out about Appetite and disability.

Rank order	Limited a lot	Limited a little	No limitation	All respondents
1	Word of mouth	Word of mouth	Facebook	Facebook
2	Sentinel newspaper	Facebook	Word of mouth	Word of mouth
3	= Website & Facebook	Website	Appetite e-news	Appetite e-news
4		Appetite e-news	Passing by	Website

## *Disability and arts attendance*

53% of the Appetite audience sample were regular arts attenders in 2016-17, compared to 32% in 2013-16 (attended more than three arts events or activities in the last 12 months). We can see that whether a person classifies themselves as having a disability has some impact on whether they are a regular arts attender. There is a slightly higher percentage of people with disabilities who were non-arts attenders (less than three events a year) (59%) than the total audience sample. Please see figure 4.

Figure 4. Audiences' art attendance and disability.



## Age of Appetite audiences

Appetite audiences are most likely to be in the age group 35-44 (24%), or 25 to 34. People over 55 are less likely to be Appetite audience members. Please see figure 5. Under 16s are underrepresented in the sample although we know, anecdotally that under 16 form a large proportion of the audience at many Appetite events. This underrepresentation may be indicative of how the samples are collected, with parents or carers of children and young people being most likely to complete the monitoring questionnaires on behalf of the family.

## *Age and arts attendance*

The group least likely to be regular arts attenders are 16 to 24, with 55 to 64 year olds most likely to be regular attenders (please see figure 4). Further investigation on the reasons for this is needed, although it may, in part, be due to how these groups respond to marketing activity (see figures 8 and 9 below). These findings may have some implications for how Appetite advertise their events to target the younger and older age groups. Details of the strategy adopted by Appetite to market events is found in Appendix 3. Appetite's marketing strategy in year 2016 – 2017 has included a range of activity including banners, print media, social media and radio. However, further targeting of specific groups may help to attract more non-arts attenders to events. For example, Appetite may attract more over 55s through further developing partnership approaches to accessing audiences of other cultural organisations in Stoke-on-Trent.

However, younger audience members, who are less likely to be reached through cultural organisations may be accessed through less traditional means such as workplaces, community or voluntary groups, children's centres or schools.

Figure 5. Age of Appetite audiences

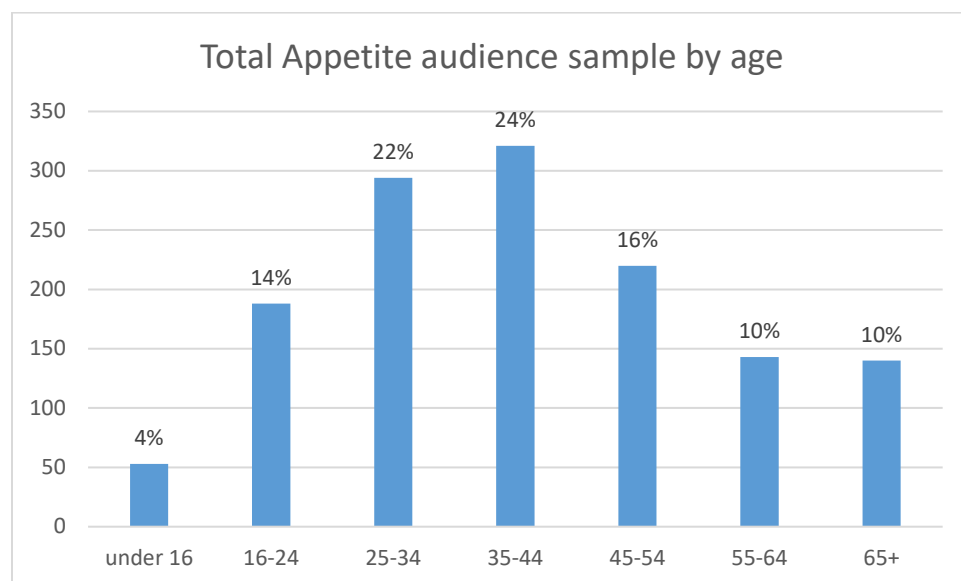
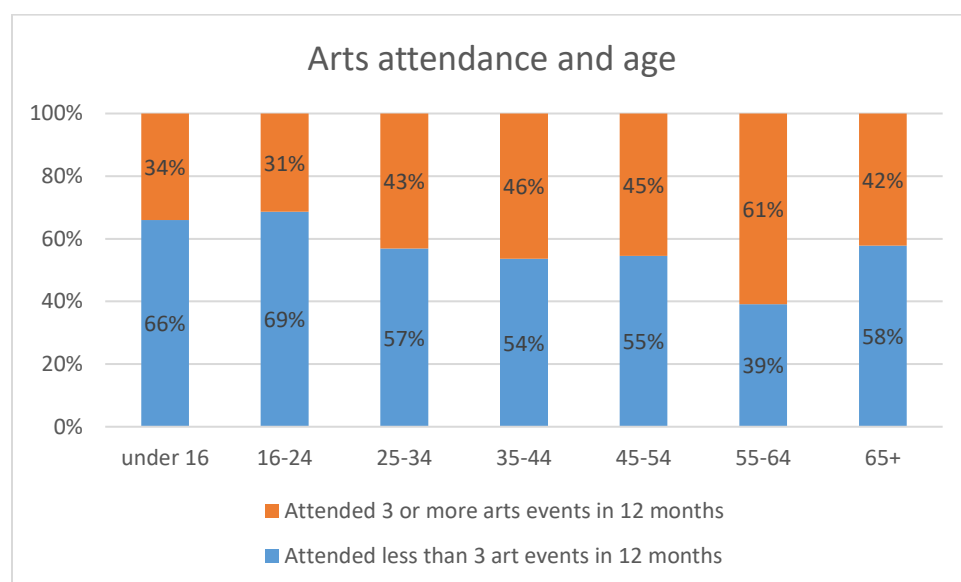


Figure 6. Age and arts attendance



The percentage of people who had not attended any art events in the last 12 months was relatively consistent across all age groups, ranging from 19% for the 55-64 and 35-44 age groups to 28% for the 16-24 age group. Under 16s were most likely to fall into this category with 40% of under 16 year olds attending no art events or activities in the last 12 months.

## *How people find out about Appetite by age group*

Audiences were asked about how they had found out about the Appetite event they had attended. 835 people provided data for this question. They were able to choose more than one option and provided 1043 responses in total. Overall audiences find out about Appetite largely through Facebook, word of mouth and the Appetite website or e-newsletter (please see figure 7). However, this overview of audiences does not take into consideration the differences between age groups.

For example, audiences over 65 are less likely to find out about an Appetite event through Facebook than younger audiences (7% compared to 20% overall). Audiences over the age of 65 are more likely to find out about Appetite through the Appetite e-newsletter, the Sentinel newspaper, local radio and word of mouth than the total audience sample. Please see figure 8.

Figure 7. How overall audiences found out about Appetite

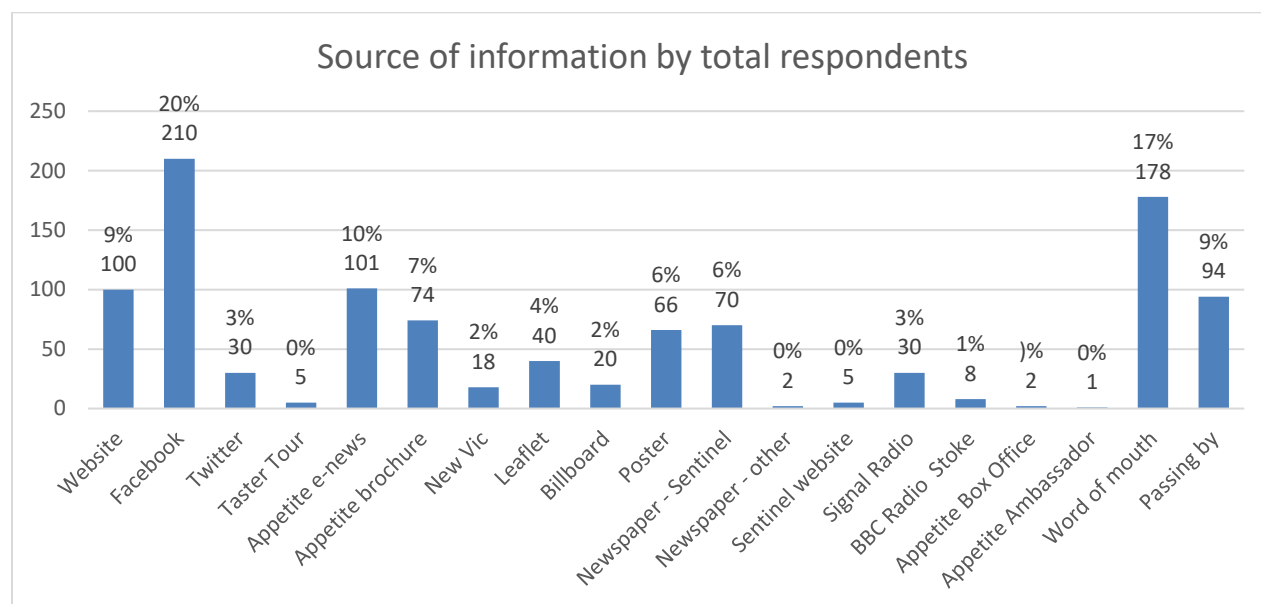
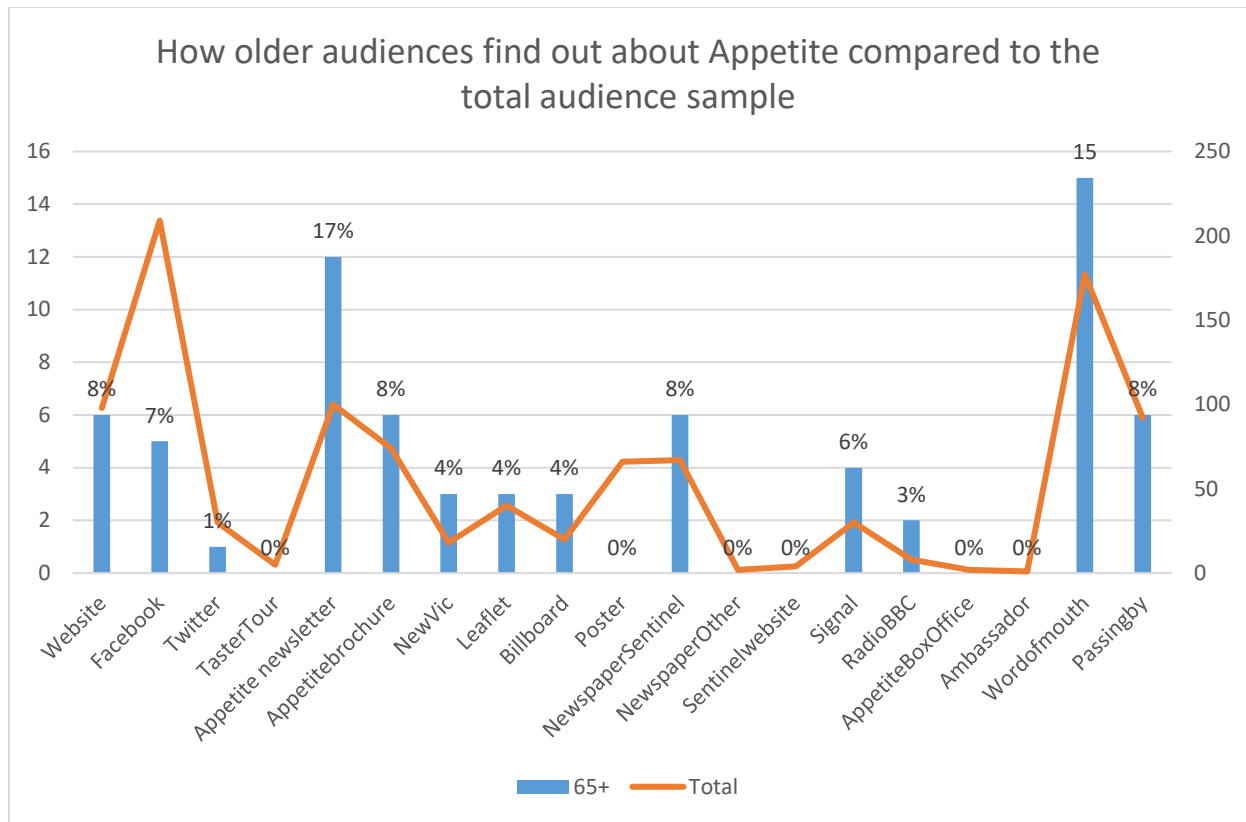


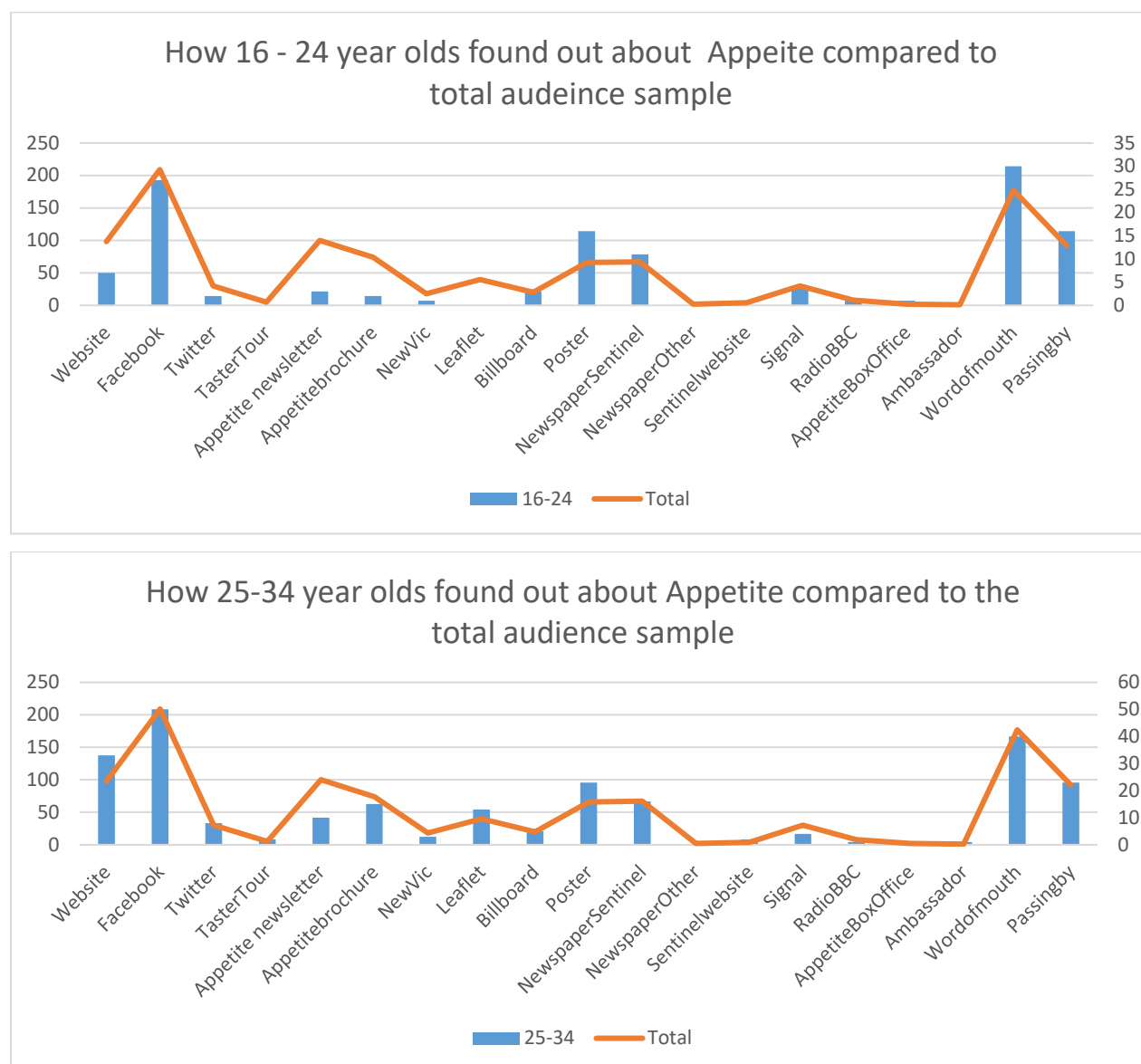
Figure 8. Difference between how older audiences find out compared to the total audience sample.





Conversely, figure 9 illustrates how young audiences are more likely to find out Appetite through a poster but less likely to rely on the e-newsletter, or a brochure.

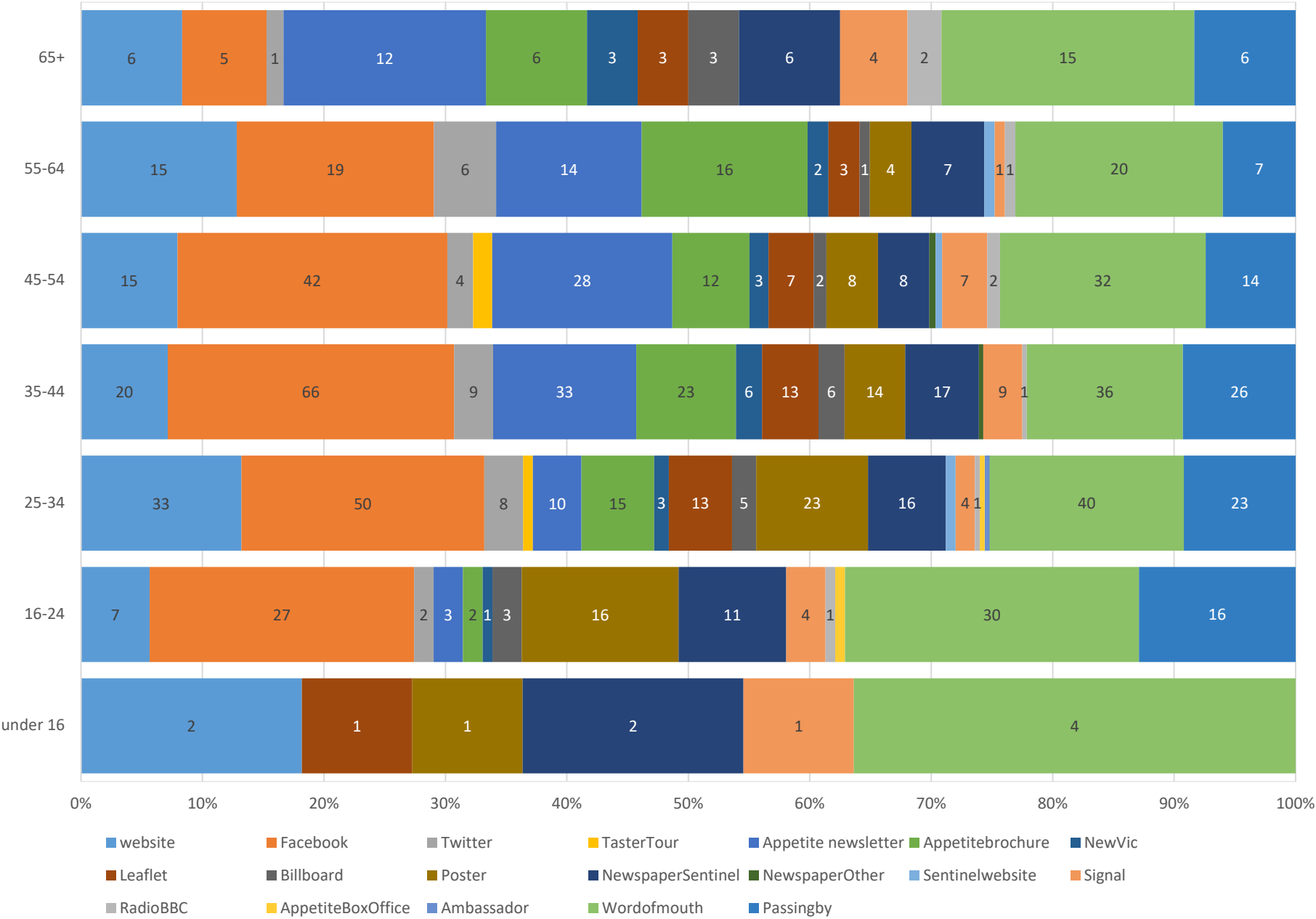
Figure 9 How 16 to 34 year olds find out about Appetite compared to the overall audience sample.



Due to the small sample size for under 16s and the challenges of gathering data from this age group, further research on this age group is recommended before conclusions can be drawn about the most effective way of attracting and involving children and young people in the Appetite programme.

The full data set for how each age group, with actual numbers of responses, is outlined in Figure 10 below.

Figure 10. How audiences found out by age group



## Ethnicity

With a sample of 1,496 people, 1,326 are White British or not specified. The sample of people from Black and Minority Ethnic backgrounds was 170, equating to 11% of the sample.

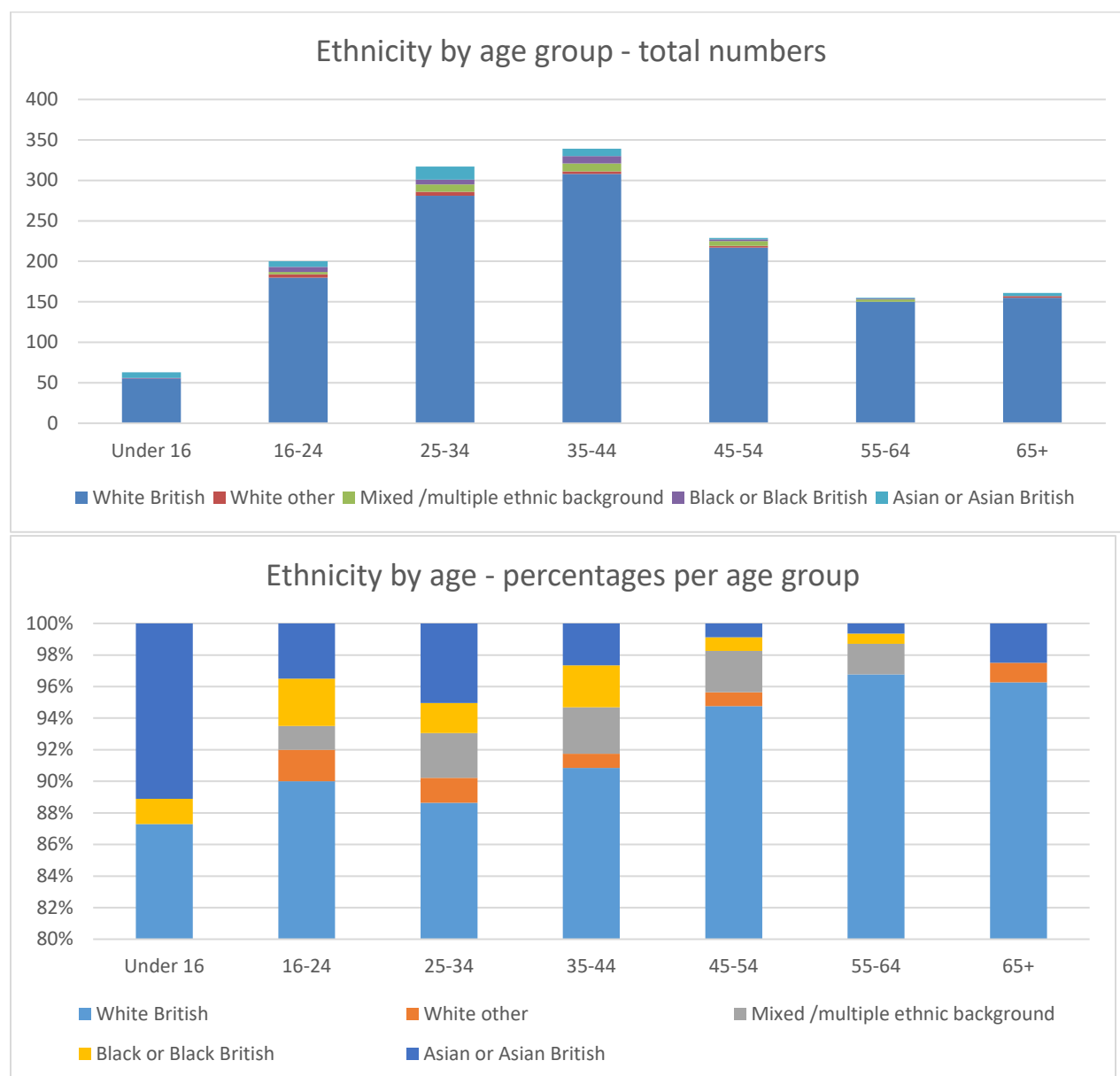
### *Ethnicity and disability*

Of the 170 people from a Black or Minority Ethnic background, only 19 (1%) identified as having a disability, making analysis of the data difficult. However, of this small group, 11 were men (65%) and 6 were female (35%) which is counter to the overall sample which comprises of 65% female and 35% male. While the sample is small, further analysis of how people who fall into more than one 'minority' group may provide further insight into how Appetite can support audiences from minority ethnic groups and those with disabilities.

### *Ethnicity and age*

The majority of visitors who identified as non-White British are in the 25-44 age range with the highest percentage of people from BAME groups represented in the 25-34 age group. However, amongst people over 45, only 4% of the sample identified as BAME, with this reducing to 3.5% for over 55s. Therefore, while Appetite tends to attract younger audiences, their older audiences are less ethnically diverse than those under the age of 44. However, while there is little data for the 44 – 64 age groups, the smaller percentage of age BAME audience members over the age of 65 is reflective of the reduced levels of ethnic diversity in the over 65 age group in Stoke-on-Trent. Please see figure 11.

Figure 11. Ethnicity and age by total numbers and percentage of age group with in the sample.

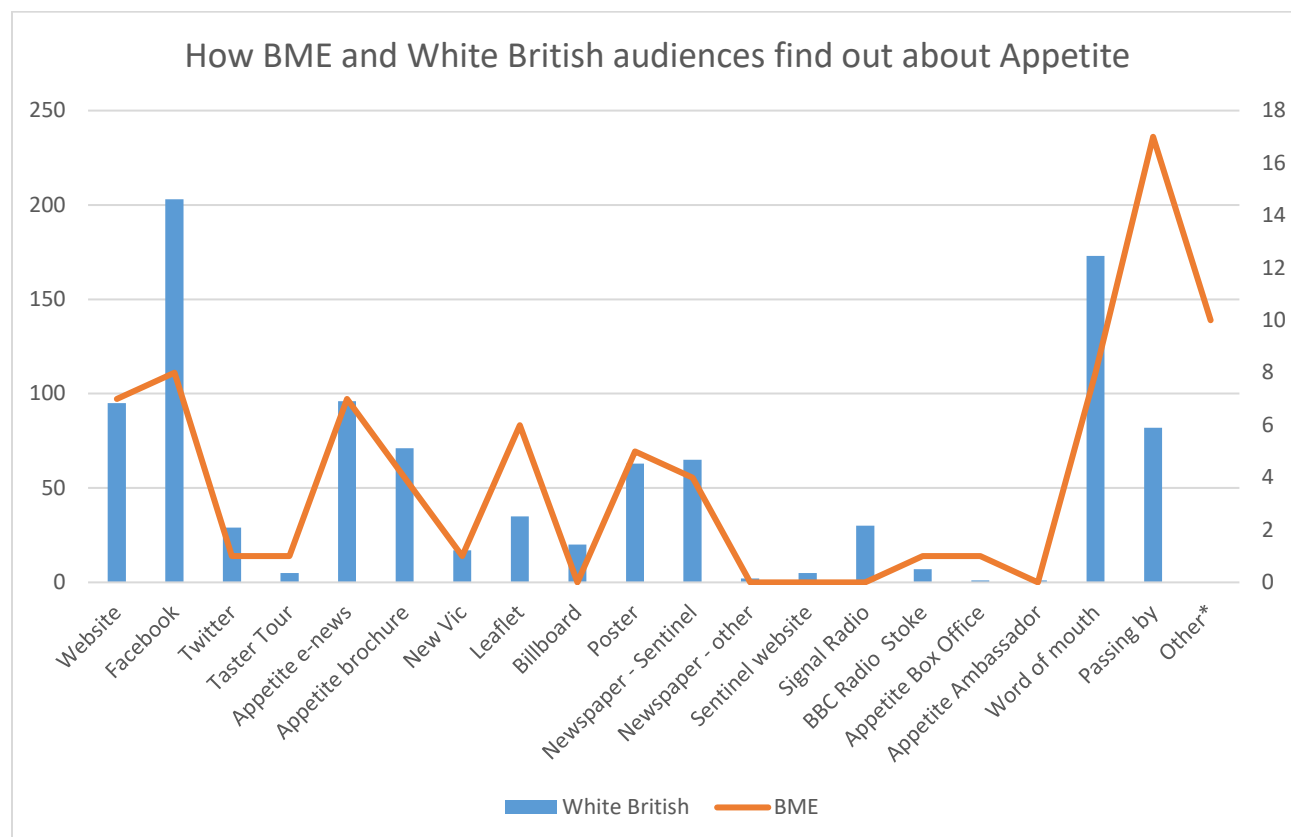


## *Ethnicity and finding out about Appetite*

Although BME numbers are small, the highest ranked reason for attending an Appetite event for both Black or Black British visitors and Asian or Asian British visitors was that they were simply passing by (see figure 12.). The two respondents who said 'other' stated that they had found out from the Appetite team. Again, although this is a small sample the findings suggest that social media advertising and that word of mouth

promotion is not reaching BAME communities in the same way as White British audiences. Having 'stumble upon' art events goes some way to addressing this gap, however, further work needs to be done to attract more BAME audiences through promotional activity targeted for this specific group. Our findings suggest that face to contact prior to events may help in ensuring a relationship with a range of BAME communities can help to attract more BAME audiences to the general events.

Figure 12. Finding out about Appetite



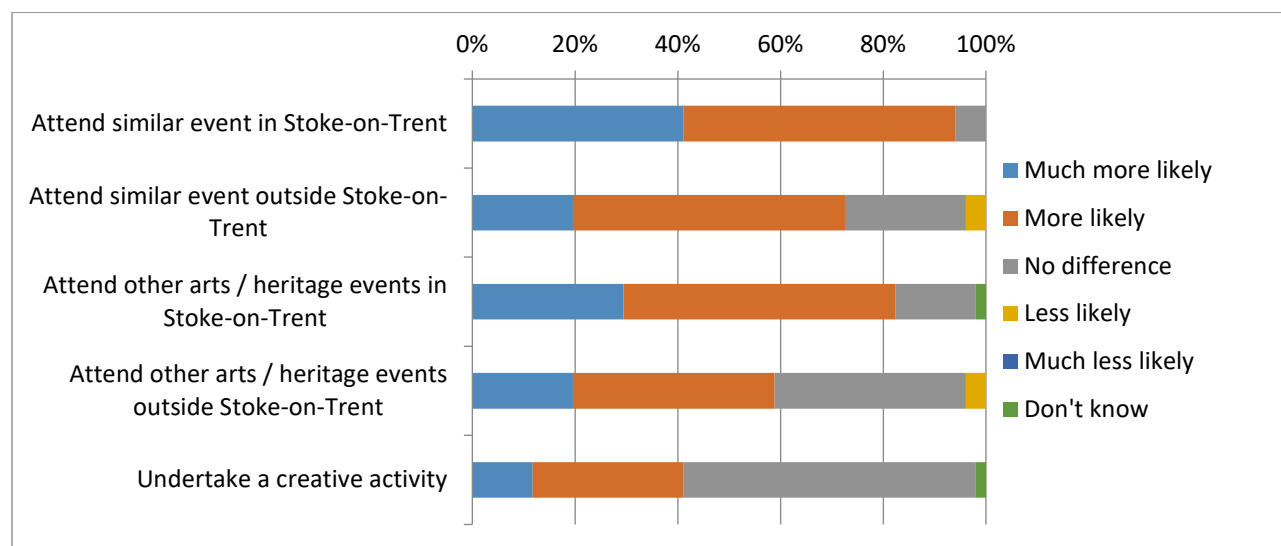
# Inspiration and future arts engagement

We sent a follow up survey to participants who had indicated they were happy to provide additional information for the evaluation to assess whether visitors to The Enchanted Chandelier and The Big Feast 2016 had been inspired to subsequently attend other Appetite events or other arts / heritage events, thereby identifying their journeys and engagement with arts events.

The survey also asked respondents to specify the creative activities they themselves had undertaken in order to see the kinds of activities of interest to visitors to Appetite events. 47 people who had attended The Enchanted Chandelier and 5 people who had attended the Big Feast 2016 responded to this follow up survey. This relatively low response rate was likely to be as a result of the time between the event and the second phase questionnaire. However, the evaluation team were keen to ensure that enough time had passed to be able to demonstrate the medium term impact of attending an Appetite event.

We were interested in whether attending The Enchanted Chandelier or The Big Feast 2016 affected people's likelihood of attending future Appetite or other cultural events. Figure 13 presents this data for both events.

Figure 13. Likelihood of attending other events after an Appetite event.



The figures and bar chart show that these two Appetite events had a very positive effect on people's likelihood of attending either similar events (94%) or other arts or heritage events (82%) in Stoke-on-Trent. There was less influence but still a positive effect on the likelihood of attending similar or other arts / heritage events outside Stoke-on-Trent

(72% and 59% respectively). Interestingly two people said they would be less likely to attend events outside of Stoke-on-Trent which may indicate they have less need to access cultural activity outside of the city as there is quality art available in the City.

***I had never visited Hanley until The Big Feast 15 and have since been back shopping as I was impressed with the town centre. Some of the party members I brought this year had not previously been to Hanley and are now tempted to visit again.***

Initial survey feedback Big Feast 2016 audience member.

Despite the high proportion who said they were more likely to attend similar events in Stoke-on-Trent, only 17 (36%) of The Enchanted Chandelier respondents had attended other Appetite events, with 12 of these visiting The Big Feast 2016 and 3 visiting the Spode Big Feast Taster Tour and Paines Plough's Roundabout respectively and 1 to the Taster Tour in Hanley. Two of the Big Feast follow on survey respondents had been to see Roundabout.

The Big Feast shows and activities most attended by Enchanted Chandelier audiences were Bees! – The Colony and The Tea Dance.

The numbers for Paines Plough's Roundabout are small but the most popular act was Love, Lies and Taxidermy.

41% said it had made them more likely to undertake a creative activity themselves.

## Number of arts events attended after The Enchanted Chandelier and Big Feast 2016.

Respondents were asked how many arts events they had attended after The Enchanted Chandelier and Big Feast 2016. By comparing this to previous data (please see figure 14.) collected from the respondents we are able to compare arts attendance before and after the Appetite event.



Figure 14. Pre and post Appetite arts attendance for new and previous Appetite audience members

New Appetite attendees n = 15	Arts events attended in the 8 months since TEC or Big Feast				
Arts events attended in the 12 months prior to TEC or Big Feast*	0	1	2	3-5	More than 5
0	2		1		
1				1	1
2				1	2
3 or more				3	4

Previous Appetite attendees n = 34	Arts events attended in the 8 months since TEC or Big Feast				
Arts events attended in the 12 months prior to TEC or Big Feast*	0	1	2	3-5	More than 5
0			1		
1		1			
2				1	1
3 or more	2		3	11	12

\*Where data was available for both events the earlier event was used.

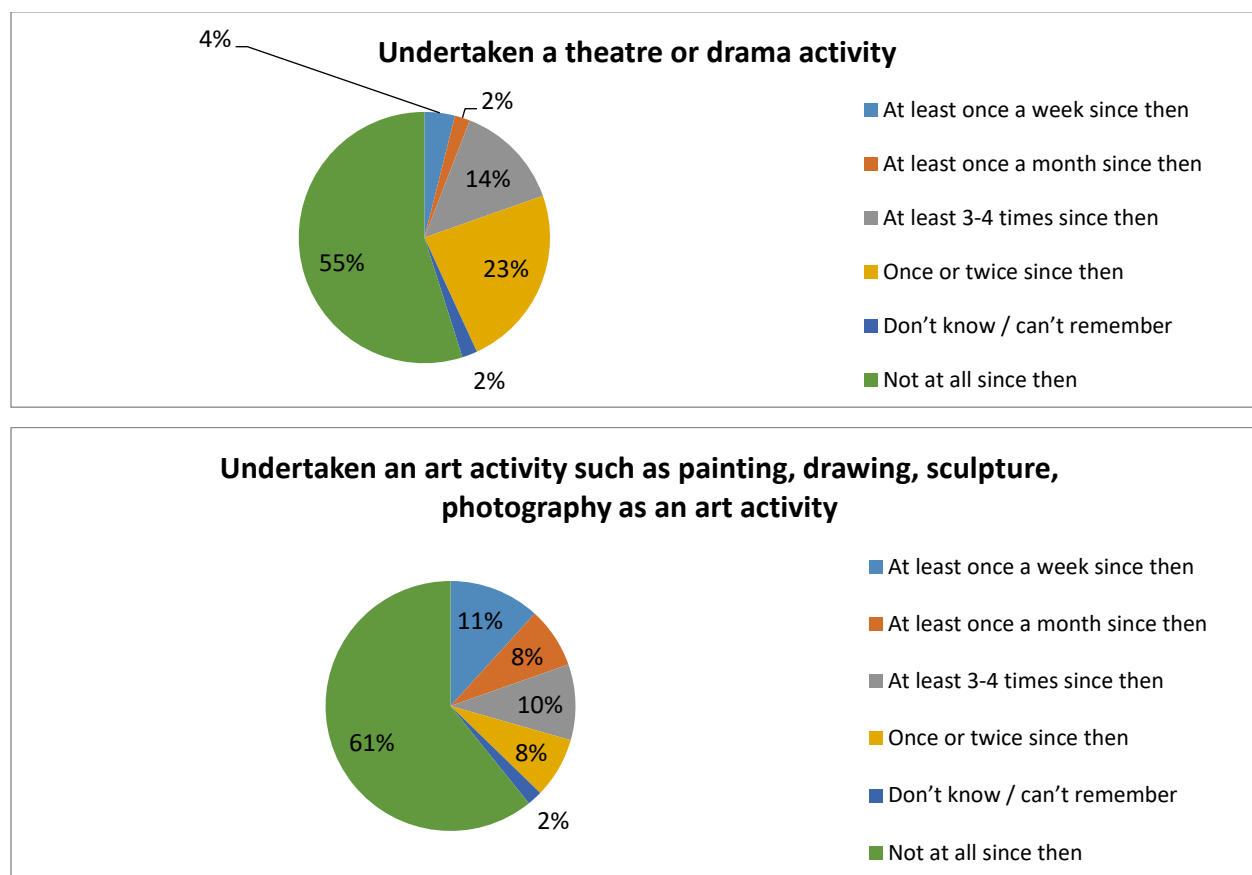
In figure 14, green cells suggest an increase in attendance, orange a decrease. The white cells are where arts attendance has stayed the same before and after attending an Appetite event. Although numbers are small there is a definite trend for members of the new Appetite attendees group to increase their arts attendance after attending The Enchanted Chandelier and/or The Big Feast 2016. Of people who said they were new to Appetite, six people attended more art events or activities after attending The Big Feast or Enchanted Chandelier and nine said their attendance remained the same in the eight months since the event. For people who had attended an Appetite event before, the data is less although many of these respondents (71%) were regular arts attenders prior to The Enchanted Chandelier or The Big Feast 2016 and remained regular attenders following these events

Given the small sample size for this question, further research would benefit our understanding of whether Appetite inspired people to increase their engagement of art.

# Inspired to take part in other art forms

Respondents were asked whether they had undertaken any creative activities themselves since attending either The Big Feast or The Enchanted Chandelier. Whereas attending Appetite events appears to have produced an increase in either attendance or intended attendance at other cultural events, the results show that most undertook creative activities either infrequently or not at all (please see figure 15 of types of activity in rank order). Participants were most likely to undertake a theatre or drama activity and least likely to have undertaken a creative writing activity.

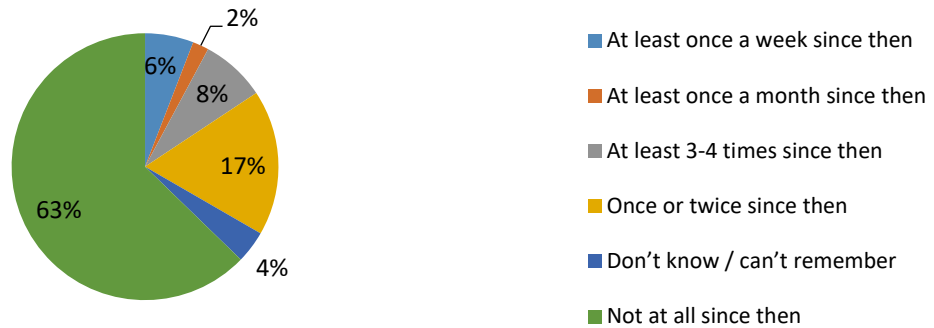
Figure 15. Likelihood of people undertaking creative activity after an Appetite event



**Undertaken a computer-based activity such as creating a website, game or animation, writing a blog**



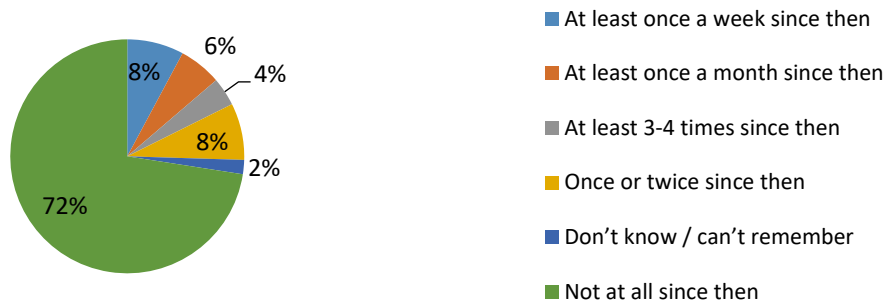
**Undertaken a dance activity**



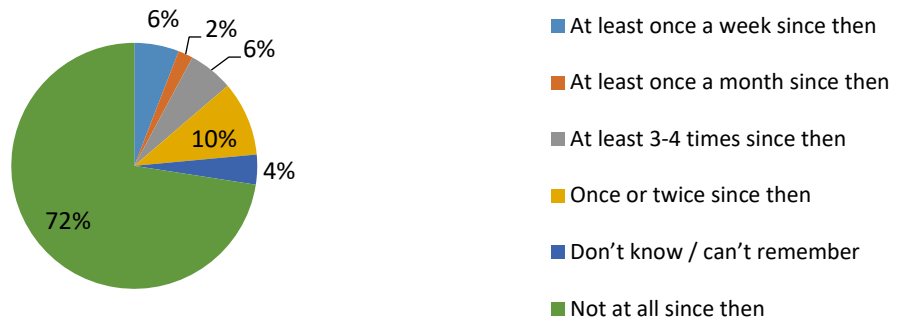
**Undertaken a music activity such as singing, playing a musical instrument, writing a piece of music**



**Undertaken a craft activity such as pottery, woodwork, jewellery-making, dressmaking**



**Undertaken a creative writing activity such as writing a story, play or poetry**



# Qualitative findings from events

The overall response to Appetite was, as in previous years, overwhelmingly positive. Through our creative evaluation team, we found that the brand of Appetite is becoming well established within Stoke-on-Trent and there is evidence of people traveling from outside of the city to see performances such as The Big Feast and The Enchanted Chandelier. Of the overall audience for Appetite, 54% came from Stoke-on-Trent, and 43% came from outside of the city. In Appetite's multifaceted approach to marketing that relies not only on local promotion of activity through billboards, buses and local media stations but also on social media is reaching beyond the boundaries of the city.

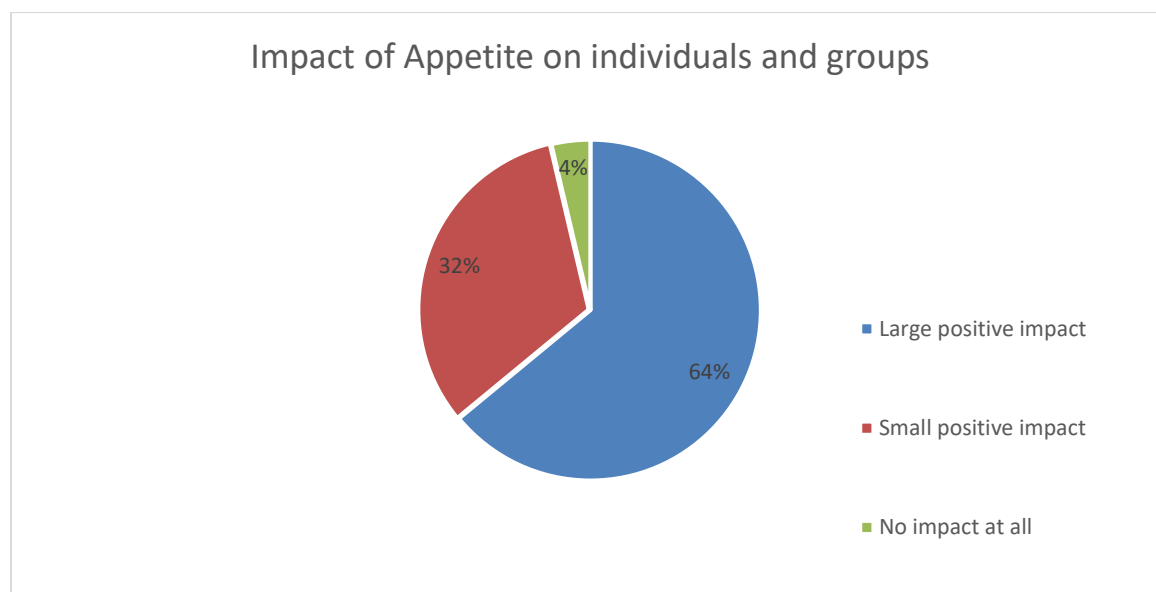
In phase one, the Get Talking approach evaluated Appetite by focusing on primarily on audience experience, inspiration and aspirations for art. This provided valuable learning for the development of the programme. While the impact on the city and individuals has been part of this learning, as Appetite moves into phase two, measuring the impact of Appetite in the context of its future sustainability is increasingly important. Therefore, following conversations with the Project Team and Critical Friend and with reference to the evaluation framework in Appendix 1, analysis of data in 2016-17 focused on the impact Appetite has on audience members and the city as whole. At events and in the post-event surveys we asked research participants to identify whether and how Appetite impacts on them or their family and the city.

Case studies also had a specific focus on impact. The learning from this analysis in 2016-2017 has informed the recommendations to focus the evaluation activity for 2017 – 2019 on the impact of the programme on local, regional and national stakeholders.

## Impact on individuals and groups

96% of research participants who gave online feedback for The Big Feast and The Enchanted Chandelier felt these events had a positive impact on themselves (please see figure 16.) Approximately two-thirds said this was a large positive impact. A small percentage felt that Appetite had no impact but no one stated that they felt Appetite had a negative impact.

Figure 16. Impact of Appetite on individuals and groups



The impacts of The Big Feast 2016 on individuals were identified as:

1. Bringing artistic enjoyment that is uplifting and energising. The event had a positive impact on the audiences' emotions and energy, which as potential implications for individuals' health and wellbeing.

***I have an unusual feeling. I feel energetic and young.***

*Big Feast 2016 audience member*

***It boosts my confidence and motivates me to get out.***

*Big Feast 2016 audience member*

2. Encouraging social interaction, instilling confidence and nurturing feelings of acceptance. Families welcomed spending time together at The Big Feast and gave people an opportunity to escape everyday life.

***It makes us (Refugees) feel good and being accepted within the community.***

*Big Feast 2016 audience member*

***Think it's really inspiring and has made a big impact on my girls' (x3) confidence. 11-year-old wants to be an actor based on what she has seen. Youngest got up on stage too and danced yesterday at Topiary Trauma.***

*Big Feast 2016 audience member*

3. Improving accessibility (disability and cost) to the arts. The free or low cost of the event attracted people who otherwise would not be able to access arts in the area.

***For us it's a full sensory experience. My daughter wears a hearing aid so music is very important for her.***

*Big Feast 2016 audience member*

***It encourages people and families to go out and enjoy the weekend at free or affordable cost. It also gives a chance for those who cannot travel to enjoy this locally.***

*Big Feast 2016 audience member*

4. Develops people's loyalty to Appetite, evidenced by return visits. Many people identified that they had planned this year's activity into their diaries. An additional 10 people said they always recommend Appetite to other people.

***We came by chance to the Big Feast last year and this year we came (me, my son and granddaughter) to see it from the start.***

*Big Feast 2016 audience member*

***Been to Big Feast for 3 years. Got hooked by 'The Bell' and went to all the ticketed night time events last year. I never knew what to expect with each new event but I really enjoy each new experience.***

*Big Feast 2016 audience member*

These impacts were reinforced by the impacts reported from The Enchanted Chandelier. Respondents from this event stated the impacts on themselves and their families were the following:

1. It supports wellbeing through giving people a 'buzz' or an enjoyable experience.

***The event was quite magical. I was proud that such an event came to Stoke-on-Trent as I felt it was on Par with much more expensive events put on in larger cities [such as] Cirque du Soleil.***

*The Enchanted Chandelier audience member*

***I love the fact that Appetite are bringing events that are different from the norm. It kills the depression I suffer from while I'm there.***

*The Enchanted Chandelier audience member*

2. It has inspired people to attend other events or try new cultural experiences, reflecting our findings from our follow up survey (please see figure 14).

***Motivated to try new art forms as a spectator and a participant.***

*The Enchanted Chandelier audience member*

***[I feel] less timid to be involved.***

*The Enchanted Chandelier audience member*

3. It offers the opportunity for a social experience with people enjoying spending time with friends or family and feeling part of a community, which has potential implications for community cohesion in the city.

***So inspiring. I feel closer to my community now.***

*The Enchanted Chandelier audience member*

***Very uplifting, enjoyable experience. Lovely to share with others who enjoy similar entertainment and feel similarly uplifted.***

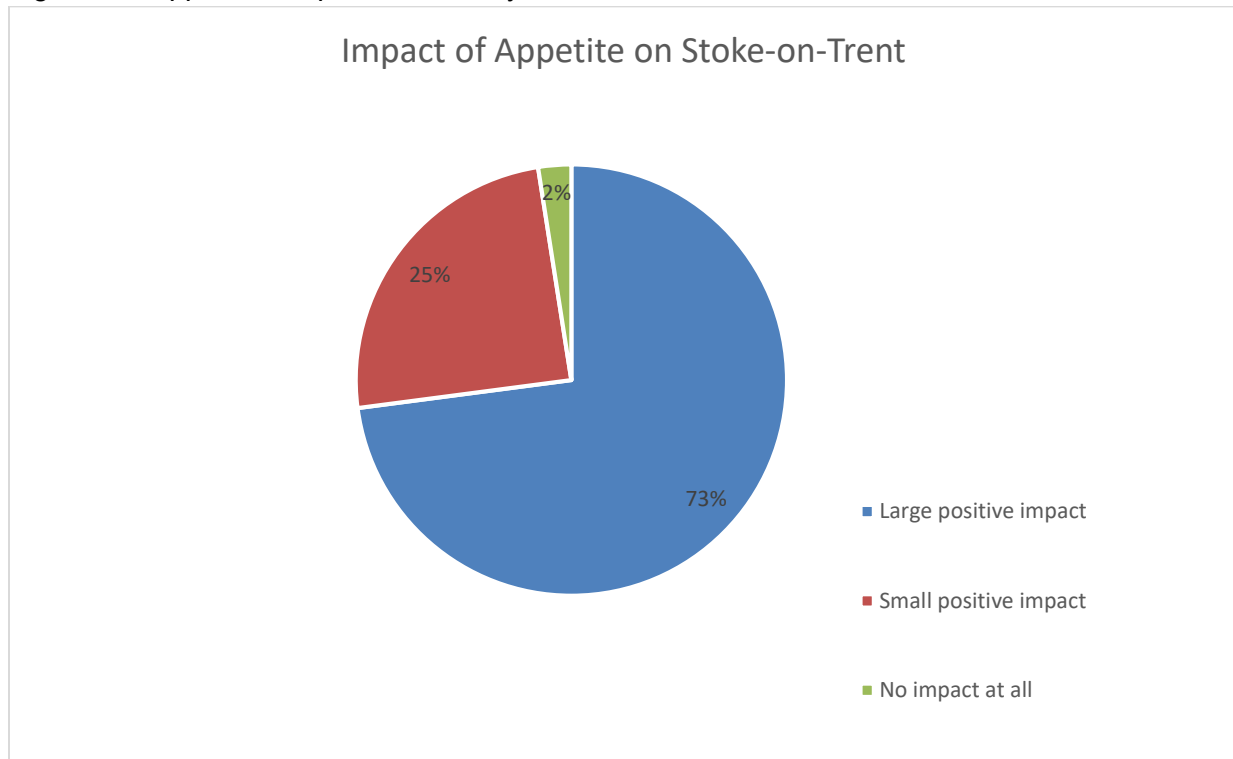
*The Enchanted Chandelier audience member*



# Impact on the City

In total 98% of visitors who were questioned said Appetite events had a positive impact on the city (please see figure 17.) The pattern of feedback from three Appetite events – Christmas Dream Machine, The Big Feast and The Enchanted Chandelier - was very similar. Approximately three-quarters of visitors felt that the event had a large positive impact and the remaining quarter felt it had a small positive impact.

Figure 17. Appetite's impact on the City.



Equally, at the Christmas event, the audience were asked whether events such as the Dream machine were important for the city. 98% of people felt that they were. Impact case study 1 which focused on the impact of Appetite on five audience members also shows that, on a small scale, audiences spent longer in the City Centre and spent more money than they would have done otherwise, having a positive impact on the city.

# Impact Case Study 1. Impact of Appetite on audiences

## The Big Feast and Christmas Lights Switch On 2016

### Introduction

Appetite's The Big Feast takes place over August Bank Holiday weekend each year with a wide variety of performances in various locations across Stoke-on-Trent city centre. The Christmas Lights Switch On is another annual event held in the city centre and in 2016 was delivered by Stoke-on-Trent City Council and The City Centre Partnership in partnership with Appetite and Realis Estates, and saw a performance from Emergency Exit Arts called the Dream Machine.

### Audience experiences

We spoke to five Appetite audience members: two who had attended The Big Feast in August 2016, and three who attended the Christmas Lights Switch On in November 2016, both of which took place in Stoke-on-Trent City Centre. The audience members all live and / or work in Stoke-on-Trent and represent different demographic backgrounds.

Four out of the five went into the city centre specifically for the Appetite events, resulting in them spending more time in the city centre. Three spent money while in Hanley which they wouldn't have done if they weren't there for the Appetite event, spending a total of £82.50 on things such as coffees and meals out. Appetite's impact on the changing perceptions of the city centre was explored in a separate case study with Rachel from Stoke-on-Trent City Council's Culture Team. Rachel noticed how audiences and businesses alike saw how Appetite events made the city centre a nicer place to be. This was echoed in the feedback from The Big Feast and Christmas Lights audience members. A Big Feast attendee commented that "it makes us think that somebody out there thinks we're worth spending some money on," which she says helps positively change the way she feels about Stoke. Another Big Feast attendee said it changed his perceptions of Stoke as "the city offering something different to what it normally offers made me think Stoke is actually going up on the world. It was nice."

A Christmas Lights audience member said it made him feel more positively as there was a nice atmosphere in the centre during the event.

Audience members commented that the Appetite event they attended had a positive impact as it drew more people to the city centre. One said that: "People taking photos of

the events and sharing these on social media advertises more people to come to the city centre and Stoke as a whole,” helping improve the perception of the area, including to those outside the city.

Appetite events have helped audience members think differently about art and culture. A Big Feast attendee said: “In my previous perception, art was just a painting on the wall but, actually, going to the Appetite events I found art and culture can be numerous different things which was brilliant, it opened my eyes completely. It definitely had an impact on my daughter. She loved it. She had a lot of fun and it opened her eyes. It made her day.” Another Big Feast audience member said it made her think differently about art and culture because “seeing some of the things Appetite puts on, it’s not conventional – it’s very very different to anything I’ve seen before.”

One attendee said that the Christmas Lights Switch On didn’t change the way she feels about art and it didn’t have an impact on her, though other Appetite events have impacted her in the past. “They have opened my eyes up to new experiences, some thought provoking, some plain entertaining. The Lights Switch On, unfortunately, was one of the very few Appetite events I wasn’t keen on. I’m sure it was perfect for children and families but it just wasn’t to my taste for that reason.” However, this may have been as a result of Appetite having limited artist input into this event which was led by Stoke-on-Trent City Council, highlighting how the artistic brand of Appetite is becoming recognised and valued by audiences.

Asked to rate Stoke-on-Trent as a place for art on a scale of one to ten before Appetite came along, participants gave an average score of 5.8. Asked to rate it as a place for art now, the score rose to 8.4, showing the impact that Appetite has had on changing people’s perceptions of the city.

Overall, Appetite has had improved people’s perceptions of the city centre and Stoke-on-Trent and had a positive economic impact on the area.

### **What themes would you use to categorise this case study?**

Audience engagement; economic impact; perceptions of art

### **Photo credits:**

Andrew Billington Photography.

Audiences identified slightly different impacts for different events as illustrated by feedback from The Big Feast and The Enchanted Chandelier, with audiences noting an economic impact from increased visitor numbers for The Big Feast and a positive impact on community cohesion at The Enchanted Chandelier.

At the Big Feast 2016, the impact on the City was identified as:

1. Stoke on Trent and art is seen in a new light. This was evident from both forms of evaluation. Participants saw The Big Feast as bringing the city alive and bring culture to a city that sometimes lacks quality art experiences.

***Lifts up the area, it's free, brings people into the town and it shows what can be done.***

*Big feast 2016 audience member*

***I think that open/accessible art can only be a positive thing for Stoke-on-Trent in terms of opening people's eyes to art and widening people's experiences.***

*Big feast 2016 audience member*

2. Boost to tourism and provide growth in the local economy. The Big Feast has the potential to bring visitors into the city and encourage people to stay in Stoke-on-Trent and visit the city centre. The potential to encourage investors to the city was also noted.

***It makes Stoke-on-Trent compete in getting more people, more attention, and more jobs.***

*Big Feast 2016 audience member*

***It brings more people into Stoke on Trent for tourism.***

*Big Feast 2016 audience member*

3. Brings people out and encourages them to mix with other Stoke-on-Trent residents. The Big Feast was seen as an event that encourages people to take part in an activity and encourage people to spend time together.

***It brings people together in a safe space to share with strangers.***

*Big Feast 2016 audience member*

***It gets everyone together – generates a community spirit. It's also good for the children.***

*Big Feast 2016 audience member*

Equally, at Enchanted Chandelier the impact on the city was identified as:

1. Community Cohesion – bringing communities together for a meaningful, shared experience

***Brings communities together.***

*The Enchanted Chandelier audience member*

***The community as a whole becomes a little more friendly.***

*The Enchanted Chandelier audience member*

2. Increasing access to culture for people in Stoke-on-Trent, in particular people who do not think culture is something for them.

***Stoke-on-Trent is always considered a deprived area in the media. It is nice to show that we have another side, with good and positive things going on.***

*The Enchanted Chandelier audience member*

***It is something nice for people in Stoke-on-Trent to attend in their local area, rather than having to travel to a large city.***

*The Enchanted Chandelier audience member*

3. Increases visitor numbers in Stoke-on-Trent and improves the reputation of Stoke-on-Trent both with residents and people who live outside of the city.

***We travelled almost an hour to get here... I never had much reason to visit before we saw The Bell.***

*The Enchanted Chandelier audience member*

***Brings in more people to local areas***

*The Enchanted Chandelier audience member*

Through impact case study 2 we have also started to identify the impact of Appetite on artists in the city. While the economic impact of Appetite for artists as a result of Appetite's programme is negligible, the impact on practice has been noted as being significant.

# Impact Case Study 2. Impact of Appetite on local artists

Nic Winstanley

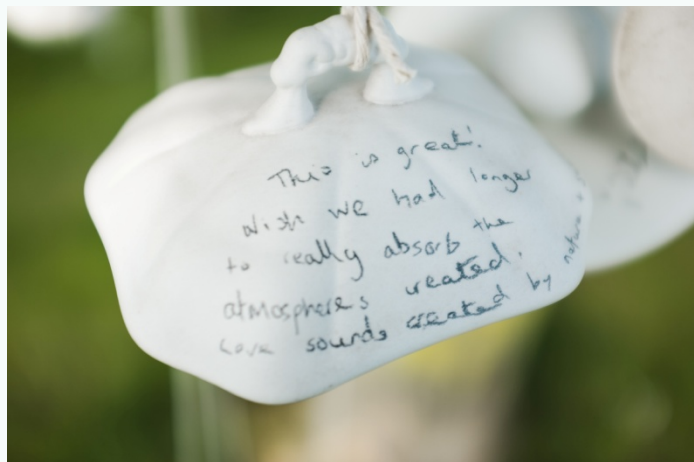
## Introduction

Nic Winstanley is an artist who has worked with Appetite on a number of projects, developing and using creative evaluation tools at several Appetite events. This has positively impacted on her development as an artist, shifting her focus to socially engaged art and an interest in working in academia.

While it is challenging to make a living as an artist, Nic hopes that this development in her practice will open up further opportunities, having a positive economic impact on her. She views Stoke-on-Trent as a good place for artists to work and has seen the impact of Appetite and others on enhancing the local art scene.

## Project information

The Big Feast takes place each August bank holiday, and Winterfest and the Christmas Lights Switch On were held in November 2015 and 2016 respectively. Creative evaluation techniques developed by Nic were used to gather feedback from audience members about their experiences of the events as part of the evaluation of Appetite.



## Nic's story

Nic Winstanley is an artist based in Stoke-on-Trent who works alongside fellow artist Sarah Nadin. Together they developed and used creative consultation tools such as ribbons to evaluate Appetite's The Big Feast in 2015 and 2016, Winterfest 2015 and the Christmas Lights Switch On 2016, all of which took place in Stoke-on-Trent city centre.

Nic and Sarah have been involved in a number of art projects in the local area. They are behind the Unearthed Lidice sculpture outside Hanley bus station, and more recently

they have been collaborating with other artists to create Looky Bag, “a seasonal Bag-zine for Stoke-on-Trent that aims to promote and celebrate the creative people in the city.”



Working with Appetite has strongly impacted on Nic’s work. She now incorporates more consultation into her practice, and has shifted her focus from “public art” to “socially engaged art”. She has gained the confidence to talk to people on the street about their experiences of art events.

“My practice has changed entirely,” says Nic, “which is opening more opportunities to work with other artists in

the city and in a more academic sphere, which is where I would like to take my practice eventually.”

Has working with Appetite had an economic impact on Nic? “No, I’m still a poor artist at present! Though if I can progress my work into more of an academic sphere that might be better paid.”

Appetite could consider how it can support artists further, for example in helping artists find sustainable funding. Past case studies with playwrights Sarah and Kat have highlighted how Appetite’s The Kitchen artist development fund helped artists develop their practice further and acted as a valuable stepping stone towards successfully applying for further funding, such as through Grants for the Arts, having a positive economic impact on the artists involved.

Nic is positive about Stoke as a place to be based. “I think it is the most exciting place for artists to work and develop. It’s cheap to live and work and there are so many opportunities around. This is helped by the general goodwill towards artists by the local authority.” To make Stoke an even more attractive place for artists, Nic would like to see more live/work units, artist owned land, building and housing, continued support from the local authority, continued commission opportunities, and permission to use disused buildings (day to day rather than on a project by project basis).

Rating Stoke on a scale of one to ten as a place for artists before Appetite, Nic gave the city a seven, saying her experience was good. She rates Stoke now as 8.5. “I think Appetite has been a big influencer on the local authority, who have softened to everyone working on the arts locally. The trickledown effect has worked well and local artists have more influence now. It is wrong to say Appetite is solely responsible for this, as there are many local artists striving independently to make this happen.”

**Photo credits:** Winstanley Nadin



# Economic Impact of Appetite on Stoke-on-Trent

Though our case studies in 2016-17 we have started to identify the economic impact of Appetite for Stoke on Trent. The following case studies illustrate the economic impact of Appetite with specific emphasis on:

- Small businesses
- Stoke-on-Trent City Council

Overall findings from these case studies include that the ongoing economic regeneration of Stoke-on-Trent is a complex issue but one that has definitely been influenced by the involvement of the Appetite programme in terms of attracting greater number of visitors to the City, as evidenced by the footfall figures, and offering wider and high quality artistic and cultural experiences to local people which is supported by the evaluation data following specific events like The Big Feast and The Enchanted Chandelier. There is some evidence of an increased economic impact on the City resulting from this in general and elements of economic impact on the four groups in particular. This has resulted in helping to change people's perceptions of Stoke-on-Trent.

The Appetite programme has developed a distinctive brand that is recognised and valued by participants from all of the above four sectors. Audience members (as evidenced in case study 1 above) felt that the Appetite events had a positive economic impact as a result of increased spending at events as well as encouraging more participation in art and culture within the City. Similarly, we have seen how a local artist feels that it has opened up further opportunities including help with funding and a more academic and socially engaging approach. In the following case studies focusing specially on economic impact, local businesses also describe economic benefits of drawing people to the area and report that Appetite has contributed to their plan for the development and promotion of the City Centre. Finally, representatives from the City Council feel that people's perceptions of the City are changing due to the ongoing development of cultural tourism within Stoke-on-Trent and that Appetite has been influential in changing mind-sets and expectations.

# Economic Impact of Appetite on City Centre small businesses

## *Introduction*

During April and early May 2017 seven members of the local business community in Stoke-on-Trent City Centre were interviewed in person or by phone or contacted by email to give them the opportunity to reflect and comment on the economic impact of the Appetite programme on Stoke-on-Trent over the last four years when the programme had been running. Five people responded to the invitation and their views and comments on the economic impact of the Appetite programme are presented here. Data and comments have also been included from the evaluation surveys which followed The Big Feast and The Enchanted Chandelier events during year four of the programme covering the period 2016-17.

## *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 which means that the programme will continue to at least 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. The performances included picnics, Pavement Cafes and large scale outdoor theatrical shows. In addition to the range of smaller community based events throughout the Stoke-on-Trent area, a series of larger events take place within the City Centre each year including The Big Feast over the August bank holiday weekend and the Christmas Lights Switch On.

## *Local business experiences*

We spoke to a total of five local business representatives including: Jonathan Bellamy, Chair of the City Centre Partnership (CCP); Lyn Rowe, Head of Marketing and Communications for the City Centre Partnership and Director of Marketing and Sales at Strategi Solutions; and small independent business owners who operate within the city centre (Hanley). They all conduct business within the city centre or local area.

## *Familiarity with the Appetite programme*

The business representatives who responded were all familiar with the work of Appetite and some were able to give clear illustrations of how Appetite have built relationships and worked with local businesses since the start of the programme. For example, one business leader said,

“... we’ve been engaged with the Appetite programme since the beginning. We’ve attended some of the early Supper Clubs and all the event that have taken place in the City Centre we would have been aware of or engaged with. Appetite have come along to our business partnership and events”.

All of the businesses contacted were not only familiar with the Appetite brand but were also aware of events within the Appetite programme and were able to talk about specific events like the large scale events that take place within the City Centre and the impact of them. One business owner explained that they had attended a number of events which were very good and commented “whatever they have done is seen to be effective and is making a difference to the culture and added attractions which is a good thing”. Many of the business owners were also active within the City Centre Partnership and as a result were able to give a more strategic, as well as personal, view of the impact of the Appetite programme on the City.

## *Economic impact of the Appetite programme on the City*

The City Centre Partnership has been active in the City for some years and has a plan for the development and promotion of the City Centre and the Appetite programme was able to contribute to and complement this plan as their Chair explained,

“... we don’t have huge resource as the partnership to be able to just employ people or put events on from a budget point of view, so for us the whole aspect of how to get more events on in the city centre was probably the biggest challenge of that and Appetite came along at just the perfect time and they have engaged with us in some of our ideas”.

Local businesses recognise that one of the key elements of improving the local economy is concerned with attracting people into the City Centre. They acknowledge that this can be difficult due to competition from on-line shops and out of town retail outlets as well as other competing experiences. This is one of the areas that the CCP planned to address and the Appetite programme has assisted this ambition as described by their Chair,

“For a city centre to thrive and be a place that people are willing to come to it has to offer more than that and I think animation and arts and culture and events is vital for that so Appetite have really raised the bar in the thinking for us in the city centre, they’ve set a standard and I think connected to that is they’ve raised that awareness significantly with the council, the council has seen it and I think as we’re going for the City of Culture I would say that Appetite have been the primary champions for arts and culture in recent years in terms of the level of contribution”.

Businesses recognise the importance of events supported by the Appetite programme in increasing the number of visitors to the City and this is borne out by the evaluation data collected following some of the larger scale events.

## *Feedback from Evaluation of Events in year four, 2016-17*

The year four evaluation shows that of the 85 respondents to the Big Feast survey, 92% stated that they had attended the event with other people. There were 357 other people giving a total of 442 attendees in the groups that were involved in completing the survey. In addition, 31% reported that they were more likely and 54% that they were much more likely to attend similar events in the future. The view that people tend to attend events like these with other people is supported by the respondents to the Enchanted Chandelier survey. 95% of the 269 respondents reported that they had attended the event with other people giving a total of 1,501. The percentages for the likelihood of return visits to other events was also similar with 29% of attendees stating that they were more likely and 56% much more likely to attend in future.

Following events attendees were asked to complete an on-line questionnaire which included the following question:

Do you think that events such as this have an impact on the city?

There were 87 respondents to the survey after the Big Feast.

85 of these felt that the events did have an impact, 22 thought that the events had a small impact and 61 that they had a large impact.

There were 269 respondents to the survey after the Enchanted Chandelier.

264 of these felt that the events did have an impact, 187 thought that the events had a small impact and 77 that they had a large impact.

## *Economic impact of the Appetite programme on local businesses*

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 includes having photography on the walls, holding different events and having a jazz pianist that demonstrate a shift,

"we're in the process of transitioning through to a new place. It's not that we have achieved that ... Appetite have broken the mould and they've opened up our eyes to see the potential of what could be done ... there's a gradual process of businesses beginning to see how that affects them and what they can do."

It was identified that certain businesses would benefit more than others and cafes, for example, were highlighted as businesses that had probably seen the most economic impact. Similarly, it was felt that certain areas of the City Centre, like the Cultural Quarter had benefitted more than others. The owners of one small business felt that Appetite had not had any noticeable positive impact on their business "as the events were mostly held elsewhere in Hanley, namely, bus station, town hall, Albion Square etc. We have tried to get them to do more on Piccadilly ... The shows put on in the park, seem to be good, but again drawing people away from the area". Although this suggests some tension around the siting of events and the potential impact on the most local businesses it also demonstrates that businesses value the role and impact of the Appetite events in drawing people to the local area and the associated economic impact of that.

Several respondents also mentioned Stoke-on-Trent's bid for the UK City of Culture which may have been due to the timing of the research, coinciding with the weekend of the launch, but also demonstrates the wider picture of longer term developments and changes within the City. One interviewee felt that the work completed with Appetite "would help enormously to be able to pull that bid together".

## *People visiting or spending longer in the City Centre as a result of the Appetite events*

We asked if people stayed longer in the City Centre around the time of Appetite events and the answer was "yes" as illustrated by one comment "I would certainly say that people, when there is an event on, that people are more engaged with what's happening in the city centre and consequently spend more time within the city centre". There is also evidence that people spent more as a result of the Appetite events (see

case study for audience members). This view is supported by the increased footfall counts from when the events take place, particularly The Big Feast and the Christmas Lights Switch-on, and by comments such as:

“There’s a definite increase of footfall ... when they are putting an event on they certainly seem more engaged with people arriving into the city centre.”

“We certainly see more people spending money within the city centre.”

Businesses recognise this influence on increasing the footfall, which is also discussed in the City Council Case Study, and identify the challenge of exploiting the longer term benefits of this approach,

“... and that’s where Appetite can deliver that for us in some marriage of what the Council delivers, and how businesses engage with it, so that we see more ongoing activity and Stoke-on-Trent City Centre becomes a destination of choice for people who come in”.

## *Changing people’s perceptions of the City*

As part of assessing the ongoing impact we asked if the Appetite programme is helping to change people’s perceptions of the city. The response was very positive and includes the comments below:

“So numerous people will comment how they’ve never seen anything like that in Stoke-on-Trent before or in the city centre. They’ve been coming in for years and it’s the first time that they’ve seen something like that so it’s about changing mind-sets and expectations and I think the more that this is continued whether it’s the events in Central Forest Park, the huge annual events whether it’s The Big Feast all of these things are contributing to changing the mind-sets of people. The short answer is yes.”

Another contributor described the positive response to the Christmas Lights switch-on and how the resulting comments on social media help to improve perceptions of the City. This was echoed by respondents to the evaluation survey after The Big Feast as comments included:

“Love the tour so much I travelled from Birmingham.”

“Our city is lucky to have it.”

“It has been the highlight of my year as far as arts events are concerned”.

Similarly, comments following The Enchanted Chandelier event included:

“Awesome experience and new activities add on getting to Stoke-on-Trent City. Well done Appetite.”

“I will definitely be looking out for the other events taking place in and around the area.”

## *The economic impact of the Appetite programme on the City On a scale of 1-10*

When asked to rate the economic impact of the Appetite programme on a scale of one to ten. There was a range of responses and included the following comments:

“Probably short term maybe 3 but what it’s contributing to long term 7 or 8. It depends which lens you use.”

“I suppose if we get the culture bid we’d rank it right up there as ten ... [but for now] I’m probably going to say a seven. And the reason it’s not a ten is because I don’t think there’s enough engagement with the general public.”

This demonstrates that local business representatives see the influence of the Appetite programme in a positive light as a result of the higher rankings and that they understand there has been some development of the impact over a number of years with some work still to do.

## *Conclusion*

Overall local businesses are positive about the economic impact of the Appetite programme and its role in helping to change perceptions of Stoke-on Trent. There is evidence that Appetite events have helped to increase the number of visitors to the City Centre and have an impact in terms of how long they stay and how much they spend as a result. This has affected some businesses, particularly cafes and restaurants in certain areas of the City, more than others. There is also a renewed sense of confidence and enthusiasm that this partnership working will continue and lead to other developments such as additional funding opportunities and has helped to set the scene for the City of Culture bid.

# Economic Impact of Appetite on the City of Stoke-on-Trent

## *Introduction*

During April 2017 four representatives from the City Council were contacted and invited to participate in this case study. Three agreed and were interviewed in person or by phone at the beginning of May to give them the opportunity to reflect and comment on the economic impact of the Appetite programme on Stoke-on-Trent during the last couple of years.

## *City Council experiences*

We spoke to a total of three representatives of the City Council including Paul Williams who is currently seconded from Staffordshire University to support the City of Culture bid, Janet Jones, a City Centre Co-ordinator and Paul Bailey, a Culture and Events Manager, who both work in Leisure, Culture and Museums, Public Health and Adult Social Care services. They are based in the Civic Centre in Stoke and the City Centre in Hanley.

## *Familiarity with the Appetite programme*

Representatives of the City Council, who were interviewed and gave their views, are familiar with the Appetite programme as explained by the Co-ordinator “the City Centre and the Culture team have been working with the Appetite programme for the last 5 years”. They also describe the partnership approach which has developed as their team also supports the programme in a variety of ways including “financially upwards of £50,000 per year and with ‘in kind’ help. In kind support is in the form of culture team time, other council support and hire land.” Similarly, another respondent reported that their knowledge of the Appetite programmes was “very familiar ... in terms of writing about cultural led regeneration and engagement and participation in arts and culture”.

An Appetite brand has developed within Stoke-on-Trent which is described by an interviewee,

“Across the city, Appetite’s engaging programmes have brought communities together in a spirit of celebration, creativity and cohesion by collaborating and crafting unforgettable cultural activities and opportunities.”



## *Economic impact of the Appetite programme on the City*

Stoke-on Trent has undergone widespread regeneration over the last few years and there are a range of contributory factors to the economic impact on the City. There is certainly evidence that Appetite has contributed to this and the Appetite programme has built on and worked alongside other initiatives like the Cultural Quarter and City Centre Partnership (see separate Business Case Study). A recent government report describes the development of Stoke-on-Trent “as a retail, cultural and commercial destination for the wider sub-region” adding that “Stoke-on-Trent’s economic growth rates per capita have outpaced national growth rates for the last 6 years, and the city is undergoing a significant transformation. This includes significant regeneration over the last few years driven by local government investment in infrastructure.” The development of Stoke-on-Trent as a cultural destination can be illustrated with the footfall figures from the City Centre during the period when their events are taking place. For example, at the Christmas lights switch on in 2016 a footfall figure of 8000 was recorded. This is also demonstrated by the footfall figures from the Big Feast which takes place over the August Bank Holiday weekend:

Big Feast Footfall Figures		
Day/year	2015	2016
Friday	53920	39760
Saturday	49018	40231

Although it can be difficult to single out Appetite’s impact on economic changes in the City, they are definitely one of the contributory factors as all contributors acknowledged that Appetite events had resulted in increased number of visitors to the City. This brings about a corresponding increase in economic activity including buying tickets for the events as well as supplementary spending for refreshments etc. on the day. Additionally, it was felt that the Appetite programme had an economic impact on the City because “it’s raised the profile of the City and in that respect, potentially over the longer term it could have more economic impact” and that “there’s evidence to suggest that Appetite is up there certainly in the top three in terms of the impact that its delivered and of course that’s recognised nationally”. Although it was recognised that attempting to quantify any economic impact was difficult “because then you need to look at whether that’s direct or indirect economic impact or whether in fact there’s any induced impact that happens as a result”. However, the economic impact is evidenced through the “significant number of visitors in to some of their high profile events” and by “bringing new people into the city” in this way Appetite “have clearly had a positive impact on the

visitor economy and that in itself will produce a level of economic impact” and “they have engaged more people in participating in art and culture”. Similar comments from participants include:

“The events that have been put on have attracted people into the areas where events are being staged but they’ve also attracted visitors from outside the region and that will have a positive economic impact.”

“Sometimes that’s a direct economic impact in terms of that people are spending money on tickets themselves, they’re paying money to see some of these things and another economic impact is that while they’re there they’ve got some ancillary spends, some of the spending in the cafes and the bars and the restaurants.”

“Particularly when the Big Feast is on for instance in the city centre so from an increased footfall perspective there’s an economic impact. So there’s evidence that they are generating that.”

This is summed up nicely by one of the contributors who explains,

“Appetite’s Big Feast Street Arts Festival has gone a long way to support the regeneration of the city centre by programming exciting, distinctive events that attract residents and visitors in large numbers.”

## *Economic impact of the Appetite programme on the City Council*

The economic impact of the Appetite programme on the City Council is demonstrated in a variety of ways ranging from the benefit of additional money for cultural activities, developing funding bids, improved partnership working and an increase in cultural activity and aspiration as demonstrated by the views of City Council representatives highlighted below:

“Well again what we’ve been able to do is support other initiatives so you know the fact that we’ve been able to start to develop other funding bids and that’s led to increased cultural activity, increased consortium working, the fact we’ve been able to develop a City of Culture bid. All of that, which the council are heavily involved in is very much in my opinion is something we’ve been able to do because of the success of Appetite.”

“the Creative People and Places programme has brought an additional £4m which has been spent on arts and cultural activity in the City”

Linked to this increase in cultural activity and aspiration there is evidence of continuing development of cultural activity as a means to increase cultural tourism and associated economic impact on the area. A news article published by the City Council highlights the importance of developing cultural tourism within Stoke-on-Trent and explains how additional investment has been secured which will give “arts and cultural organisations the resources they need to increase their reach and impact by working with the tourism sector”. This investment “will support local arts and cultural organisations to team up with partners including Visit Stoke and The Potteries Museum and Art Gallery to attract visitors to the city”.

The background to this development is described by Councillor Terry Follows, who is the cabinet member for Greener City, Development and Leisure, who acknowledges the impact and influence of the Appetite programme explaining,

“This funding is a wonderful opportunity to develop cultural tourism in Stoke-on-Trent. Arts Council England is already providing funding to the city through the Creative People and Places programme. The scheme, delivered by Appetite, is having a huge impact on encouraging people to take part in arts activities and has already helped thousands of people experience and be inspired by art”.

Building on this, the funding will support a number of initiatives including the “mapping out of a new year-round cultural programme for the city with seasonal highlights aimed at attracting visitors”. So it looks like the Appetite programme has helped to put Stoke-on-Trent on the cultural map.

## *People visiting or spending longer in the City Centre as a result of the Appetite events*

The variety of events staged by the Appetite programme has brought an increasing number of visitors, including cultural tourists into the City Centre. This I described by one of the interviews,

“The footfall in the city centre increases when we have events taking place. It has been varied some increase and some decreased. This is shown by the footfall cameras that are placed across the city. For example, in August 2014 the Big Feast event took place in Albion Square Footfall on that weekend increase by 2000 on the Friday and over 4000 on the Saturday.”

This is backed up by the actual footfall figures for the Big Feast in 2015 and 2016 which are reproduced earlier in this case study. Another contributor, when asked if Appetite had increased visitors to the City Centre, replied,

“The simple answer is yes. Whenever I’ve attended those events that have taken place in the city centre, The Big Feast being the obvious one, The Enchanted Chandelier, I know it was in Hanley Forest Park but obviously the city centre in many respects. I’ve seen a significant number of people spending long periods of time in and around the city centre and inevitably when they’re there then they are spending money in some of the restaurants, bars, cafes and indeed the shops themselves so I think there’s no doubt that a positive impact on the city centre both in terms of footfall and spend.”

Which collaborates with the views of local businesses, as outlined in the Business Case Study, that there is an economic impact of Appetite events on the City as a result of additional spending by an increased number of visitors to these events who are then choosing to spend more time in the City Centre.

## *Changing people’s perceptions of the City*

The fact that more people are choosing to spend more time in the City Centre also illustrates how the Appetite programme is helping to change people’s perceptions of the City. Comments from City Council representatives about the changing perceptions include,

“When the city centre is animated it’s a more vibrant atmosphere”

“Undoubtedly people’s perceptions of the city have changed.”

“So for all those reasons I think that people’s perceptions are changing.”

“I would suggest that people are now looking at the city through a different lens or a different cultural lens.”

The last comment which describes the idea of using a cultural lens to view the city is also mentioned by one of the contributors to the Business Case Study.

One contributor described the experience of having external visitors, including Darren Henley, the Chief Executive of the Arts Council and Andrew Stokes, the Chief Executive of Visit England, visit within the last couple of years and report “that there was a ‘cultural buzz’ in the city” and was pleased that visitors from Government Departments were “able to objectively report that there has been a renewed sense of ambition, belief and confidence in the city”.

While there is evidence of Appetite helping to change the perception of the City Centre, people also felt that this was a work in progress and that there was more work to do,

“However, we have further work to do so we need to use Appetite as a platform to kick off from here and continue to work at changing people’s perceptions.”

Again this is something that needs to be addressed by a range of partners and contributors but the success and contribution of the Appetite programme has been acknowledged,

“Appetite has helped to reposition the perception of Stoke-on-Trent, platforming the city as forward looking, contemporary and distinctive. A great place to grow a business and make a home.”

## *The economic impact of the Appetite programme on the City On a scale of 1-10*

This question was only answered by one respondent who stated,

“Well without the quantifiable data to absolutely confirm then it’s difficult to give it an outline ten but I would say it’s somewhere at the moment in the region of 7 or 8.”

Which shows that significant impact, although often difficult to measure, has been achieved.

## *Conclusion*

The City Council has developed closer working relations with Appetite and other partners over a number of years and this has had a positive economic impact on the area by increasing the number of visitors to the area. The Appetite programme working in the City has also resulted in changing perceptions of Stoke-on Trent through the development of culture and the arts.

# Conclusions and Recommendations for 2017-2019

Appetite has demonstrated an impact on both individuals and the city. Through segmentation of the audiences, we are able to understand how Appetite can further expand its reach to older people, BAME people and people with disabilities. Throughout 2016-2017 we have continued to review and reflect upon the evaluation of the programme and here we identify some recommendations for enhancement of the evaluation programme in years 2017-2019.

## Operational recommendations

The evaluation in 2016-2017 has had to respond to the reduced budget of phase two, resulting in increased use of surveys and reduced capacity to deliver face-to-face semi structured interviews at events. This shift in focus has resulted in a more quantitative analysis of audience data, which is useful learning for the Project Team. Throughout this report we have identified learning from the evaluation of Appetite during 2016-17. Out of this there are two key recommendations for year 5.

1. It is recommended that Appetite build on its marketing to attract and support specific groups.
  - a. People with disabilities may be more likely to respond to more traditional forms of advertising such as word of mouth or local media channels.
  - b. BAME individuals and families may need a greater face-to-face approach to ensure communities feel that Appetite events are relevant and that BAME groups are represented.
  - c. Appetite could consider how it supports BAME individuals with disabilities to access Appetite events.
2. For years 5 and 6, the team, with the evaluators could use the Theory of Change to plan for impact, identifying the actions to be taken to maximize specific areas of impact in relation to the local economy, health and wellbeing or community cohesion, and identify the success measures at the beginning of the year.

## Evaluation recommendations

The focus of the evaluation changed little between phase one and the first year of phase two. While repeated questions are useful to assess attitudinal change, in year four it has been apparent, through both surveys and semi structured interviews through our creative evaluation activity, there is little new learning being generated from the

data. Therefore, it is suggested that for years 2017 – 2019, once the activity outlined in point 2 above has been completed, that the number of questions asked during the evaluation is reviewed, which will focus the evaluation and provide more depth of analysis for the key points. Therefore, it is recommended that:

1. The surveys become shorter to focus on priority areas of learning. Questions need to be priorities to enable capacity for point 3. below.
2. The surveys are consistent for each event therefore reducing the amount of time it takes to clean up the data.
3. The evaluation focuses more on impact and social value for years 5 and 6, helping the Project Team to demonstrate how they contribute to wider local and regional agendas and to plan for sustainability for 2019.
4. The evaluation and Project Team should meet regularly to embed learning and integrate approaches to collecting audience data with the Appetite programme.

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# Appendices

Appendix 1 - Appetite Evaluation Framework

Appendix 2 – Audience Agency Spectrum definitions

Appendix 3 – Appetite's Marketing Strategy

Appendix 4 – Enchanted Chandelier report

Appendix 5 - Big Feast 2016 report

Appendix 6 – Roundabout report



# Appendix 1 – Appetite Evaluation Framework

**DRAFT: October 2017**

## **Appetite Monitoring and Evaluation Methodology 2016/17**

### **Methodology – Why do we need this?**

The methodology for Appetite provides a clearer way to better understand the steps needed to undertake quality monitoring and evaluation of Appetite.

#### **1. Statement of Approach**

##### **Formative Monitoring and Evaluation will:**

- Clarify the Appetite approach to audience development (theory of change)  
What are our Appetites Principles and values of work i.e. learning, to identify success, to support sustainability, to increase Appetite's profile, to gain further funding etc.?
- Understand the demographic makeup of the Appetite audience
- Identify successful approaches to achieving high quality art and excellent engagement
- Identify gaps to assess how far Appetite has achieved its vision, whether there were any unintended consequences and key learning.

##### **Data (Qualitative and Quantifiable) gathered will be used by the Project Team to:**

- Ensure the programme is being delivered efficiently and effectively
- Improve the programme's development and design as it is rolled out
- Reflect on the contribution Appetite makes to the CPP national research questions.

##### **Reports created by the CCU Evaluation Team will be used to:**

- Advocate for the Appetite approach to engaging new audiences and enabling more people to shape arts activity.

#### **2. Ethics**

All monitoring and evaluation work will be undertaken in a transparent way ensuring audience members involved in monitoring and evaluation can:

- Give their Informed consent
- Opt out at any time
- Provide information anonymously

- Have access to findings

### 3. **Methods** (For full details please see Appetite Evaluation Methods CCU July 2016)

A mixed method approach to be taken to gather monitoring and evaluation data methods to include:

Surveys - physical and online

Structured Interviews – F2F and telephone

Simple tools to gather monitoring data e.g. Big Feast Bingo /postcards

Simple tools to engage audiences in conversations about their reactions to arts events

Case Studies – written and video

Audience focus groups

### 4. **Monitoring data to be collected as part of evaluation**

The following monitoring information will be collected from people participating in the evaluation:

Postcode

**Arts Attendance:** Number of Arts events people have experienced in the last 12 months

Gender

Age

Ethnic background

Do people consider they have a disability or life - limiting illness

### 5. **Monitoring and Evaluation Priorities 2016/17**

A team approach to monitoring and evaluation data collection ensuring work is rigorous and ethical and undertaken in a coordinated way.

To achieve this CCU Evaluation Team will:

Devise a set of questions for online and f2f surveys (See Appetite Evaluation Methods CCU July 2016)

Devise a Semi Structured Interview checklist for Cultural Reporters / film makers /creative consultation artists

And

Work with the Project Team to develop a monitoring and evaluation implementation plan outlining team roles and responsibilities for the summer/autumn programme. **(Please see Appendix One)**

## **6. Dissemination of information**

### **CCU Evaluation Team Outputs will be:**

To work with the Project Team to collate and collect qualitative evaluation data from a 2% sample of the total annual audience figures, with a minimum of 400 in 2016/17 with an anticipated 5% increase year after year. Target annual audience figures are (16/17- 20,000; 17/18 – 18/19 - 25,000)

A set of questions based on the CPP research questions and ensure the research aligns with the National CPP Evaluation Framework

Collect evaluation data from a minimum of 350 people at The Big Feast Festival each year

Reports will be created from the monitoring and research data every three months to tie in the reporting schedule with Arts Council England and the Appetite consortium and sub-group/

Compile **4** case studies that can be used as part of the evaluation and reporting document for Appetite

Contribution to national evaluation

Annual summary report (tbc)

Please see sub-grant agreement with Staffs University for more detail.

## **Appendix One**

### **Monitoring and Evaluation Implementation Process**

<b>Task</b>	<b>Notes</b>	<b>Lead</b>
Arts Programme commissioned	Learning from previous monitoring and evaluation informs the arts programme	Appetite Project Team
Data Collection methods to be agreed	Monitoring data to be collected as part of evaluation See methods section	CCU with Appetite Project Team

Monitoring and Evaluation questions to be agreed	Questions link to ACE research questions See Appetite Evaluation Methods CCU July 2016	CCU with Appetite Project Team
Monitoring and Evaluation resources to be created	All materials linked to Appetite brand	CCU
Monitoring and Evaluation Team to be recruited	Preferred list suppliers of market researchers to be agreed Group of volunteers to be identified as part of Appetite Volunteer programme CCU team when appropriate (see evaluation outputs)	Appetite Project Team
Monitoring and Evaluation Team to be briefed	Volunteer Team members to be trained and supported in interviewing techniques Audience sample to be agreed ( <i>sub-grant agreement milestones</i> ) Quotes to be set ensuring number of interviews achieved in certain categories e.g. age/ gender/families	CCU
<b>Event /Activity</b>		
Collection of Data	All data to be shared with full team	CCU coordinate sharing of data
Analysis	Appetite Project Team to feedback to CCU highlighting the areas they would like CCU to analyse in more detail this could include: <ul style="list-style-type: none"> <li>Identifying key trends</li> <li>Gaps in data</li> <li>Links to the ACE Research questions.</li> </ul>	CCU
Team Learning	Data to inform future team learning	Appetite Project Team with CCU

Reporting	Event Monitoring and Evaluation Data to be included in:  ACE Monitoring Returns Consortium and sub-group reports Team learning ACE Narrative Final Analysis ACE Programme Report	<b>Deadline</b>	<b>Quarter Report</b>
		ACE and consortium reporting schedule	
		25 July 2016 (ACE deadline – 11 Aug; consortium 8 Aug)	Quarter 1 (April - June 2016)
		31 Oct 2016 (ACE deadline 11 Nov; consortium 7 Nov)	Quarter 2 (July- Oct 2016)
		27 January 2017 (ACE deadline 10 Feb 2017; consortium, 27 Feb)	Quarter 3 (Nov- Dec 2016)
		28 April 2017 (ACE deadline 12 May 2017; consortium 15 May)	Quarter 4 (Jan - March 2017)
		25 May 2017	Final Year 4 report
Infographics	tbc	CCU	
Case Studies	tbc	CCU	

## Monitoring and Evaluation Implementation Plan

### Example Plan Christmas 2016

Task	Notes	Lead
Data Collection methods agreed	<p>Key Learning from 2015</p> <ul style="list-style-type: none"> <li>Large crowds, people leave very quickly after the lights have been switched on</li> </ul> <p><b>Task to collect information about the audience</b></p> <ul style="list-style-type: none"> <li>Random sample of audience</li> <li>Post Cards to be created</li> </ul> <p>Incentive to be used to encourage people to complete postcard - shopping vouchers</p> <ul style="list-style-type: none"> <li>Pens /Pencils available so people can complete postcode</li> <li>Posting boxes created and available</li> </ul>	<p>CCU to create: Postcards Posting box</p> <p>Appetite Project Team to identify and brief volunteers</p>
Monitoring questions agreed	<p>Monitoring questions:</p> <p>Postcode</p> <p>Number of Arts events people have experienced in the last 12 months</p> <p>Gender</p> <p>Age</p> <p>Ethnic background</p> <p>Do people consider they have a disability or life - limiting illness</p> <p>Email - Audience to have an opportunity to include email and receive a post event survey</p>	CCU
Monitoring and Evaluation resources to be created	<p>Postcards created</p> <p>Pens/pencils available</p> <p>Writing post event survey</p>	CCU
Monitoring and Evaluation Team to be recruited	<p>Team of Volunteers to be identified</p> <p>No addition training needed</p>	Appetite Project Team
Monitoring and Evaluation Team to be briefed	<p>No addition training needed</p> <p>Team to be briefed</p>	Appetite Project Team
Event /Activity		
Collection of Data	Data to be available and circulated with Data from Roundabout	CCU

	January 2017	
Analysis	Team meeting to review raw data and inform full analysis Feb 2017	CCU with Appetite Project Team
Team Learning	Draft report to inform team learning and ACE return March 2017	CCU
Reporting	Reporting to include data from Roundabout April 2017	Appetite Project Team with CCU

## Appendix 2 – Audience Agency Spectrum definitions

Full details of these profiles can be found at:

<https://www.theaudienceagency.org/audience-spectrum/profiles>

### **Metroculturals**

Prosperous, liberal, urbanites interested in a very wide cultural spectrum

- Prosperous, liberal urbanite group
- Often choose a city lifestyle for the broad cultural opportunity it affords
- Interested in a very wide spectrum of activity, but many tend towards their own preferred art form or style
- Apt to be active museum attenders, but tend to be more engaged with the arts and many on a weekly basis. Represent good prospects for new, innovative work.
- Likely to be working in demanding but rewarding professions, including arts professionals, they are highly educated and have a wide variety of other interests

### **Commuterland Culturebuffs**

Affluent and professional consumers of culture

- Affluent and settled group with many working in higher managerial and professional occupations
- Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings
- Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort
- A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting
- Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- Tend to be frequent attenders and potential donors

### **Experience Seekers**

Highly active, diverse, social and ambitious, engaging with arts on a regular basis

- Make up an important and significant part of urban arts audiences



- This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis
- Often students, recent graduates and in the early to mid-stages of their careers
- Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage
- Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives
- They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants
- Typically, digitally savvy, they will share experiences through social media on their smartphones

### **Dormitory Dependables**

Suburban and small towns interest in heritage activities and mainstream arts

- A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group
- Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- Many are thriving, well off mature couples or busy older families
- Lifestyles coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle

### **Trips and Treats**

Mainstream arts and popular culture influenced by children, family and friends

- While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests
- Tend to be comfortably off and living in the heart of suburbia
- Children range in ages, and include young people still living at home
- With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites
- This group are led by their children's interests and strongly influenced by friends and family

### **Home and Heritage**

Rural areas and small town, day-time activities and historical events

- A more mature group that is generally conservative in their tastes
- Large proportion are National Trust members
- Classical music and amateur dramatics are comparatively popular
- While this is not a highly engaged group – partly because they are largely to be found in rural areas and small towns – they do engage with local cultural activity
- Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events

### **Up Our Street**

Modest in habits and means, popular arts, entertainment and museums

- Often living reasonably comfortable and stable lives
- A group that engage with popular arts and entertainment and museums, and are also visitors of heritage sites
- Many are older and have some health issues
- Living on average or below average household incomes, so access in all its forms can be an issue
- Characterised as modest in their habits and in their means, value for money and low-risk can be important factors in leisure decision making

### **Facebook Families**

Younger suburban and semi-urban, live music, eating out and pantomime

- A younger, cash-strapped group living in suburban and semi-urban areas of high unemployment
- Least likely to think themselves as arty, arts and culture generally play a very small role in the lives
- Less than a third believe that the arts is important
- Often go out as a family: cinema, live music, eating out and pantomime being most popular

### **Kaleidoscope Creativity**

Mixed age, low level engagement, free local events, outdoor arts and festivals

- A group characterised by low levels of cultural engagement
- Often living in and around city areas where plenty of opportunities are within easy reach

- Mix of ages, living circumstances, resources and cultural backgrounds
- For many low incomes and unemployment can present barriers to accessing some cultural provision
- Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream
- Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events

## **Heydays**

Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library

- Group least likely to attend arts or cultural events
- Tend to believe that the arts are no longer as important or relevant to them as perhaps they once were
- Many live in sheltered or specially adapted accommodation for older people
- Often excluded from many activities due to a raft of health, access and resource barriers
- If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library

# Appendix 3 – Appetite’s Marketing Strategy

**A key strategy for marketing activity for our events in 2016/17 involved:**

## **Enchanted Chandelier**

Here is the key marketing activity for The Enchanted Chandelier:

- Pull-up banners x 10 in key target areas including New Vic Theatre, Stoke-on-Trent Train Station, City Central Library, Hanley Bus Station, Potteries Museum and Art Gallery & Hanley Town Hall.
- Printed adverts in: Staffordshire Living; Primary Times; Community Voice; Leek & Cheadle Times; Staffordshire What’s On & Uttoxeter Voice.
- Heras Banners x 10 located at various sites
- Paid Social media – an online 30 second video posted on social media reached over 51, 000 views. This was a key component of reaching new audiences and selling tickets. The investment was £400
- Bus advertising – 30 adverts on First Potteries’ bus sides with a variety of routes in and around Stoke-on-Trent
- Signal Radio campaign featuring: 25 x 30 second Spotlight Ads - Studio Time and Space - Audio production and Recording - Script Assistance
- 15,000 brochures distributed across the city including: Children’s Centres, Libraries, local shops and tourist destinations.
- Appetite e-newsletter distributed bi-weekly to 6,500 people
- 200 x A3 posters in various locations
- City Centre 6 sheets s, use 50 x 6 sheet billboards.

## **Big Feast Festival**

- Pull-up banners x 10 in key target areas including New Vic Theatre, Stoke-on-Trent Train Station, City Central Library, Hanley Bus Station, Potteries Museum and Art Gallery & Hanley Town Hall.
- Printed adverts in: Staffordshire Living.
- Heras Banners x 10 located at various sites
- Billboards – 12 x 6 sheet billboards - Clear Channel - Advertising space via ADSHEL/ Exterior Media - Advertising 11-7-16 to 7-8-16
- Site dressing workshops with young people and BME groups (ATN activity)
- Cultural Reporting with Carl Wilson – 3 promo vids interviewing artists at The Big Feast
- ATN activity at Big Dance Festival, Hanley
- Signal Radio campaign featuring: 22 x 20 second Promotional Trails - Ad Hoc Live Reads - 3 x Live Links to presenter on 30<sup>th</sup> July Tour Date – Dedicated landing page on Signal website - Ad Hoc Social Posts
- Bollard Covers – 30 bollard covers dotted around city centre locations
  -
- 3 Taster Tours to target audiences. The Tours included:
  - Portland Street, Cobridge

- Spode Works
- Newcastle-under-Lyme Town Centre

The objectives of the Taster Tour model are to:

- Engage target key audiences who are underrepresented from previous Big Feast events
- Provide a taster arts activity in areas who may not ordinarily experience it
- Encourage new audiences to The Big Feast

# Appendix 4 - Enchanted Chandelier by Transe Express

**13-14 Aug 2016**

**Central Forest Park**



## Methodology

The data from this event was collected via a post event survey using Survey Monkey, which received 269 responses.

## Audience

**Audience total** – 2,836 (Please note: all data is based on a sample relating to survey respondents only and may not fully reflect the demographics and views of all the audience)

**BME audience: 9% BME**

**Age: 70%** of audience aged 25-54 (**28%** of New Vic Ticket sales were for children Under 16 – this includes the family ticket offers); **6%** of audience was aged 16-24; 10% of audience age 65+

**Gender: 29% Male / 71% female**

**Arts Attenders: 49%** non-regular arts attenders (**20%** of which had been to zero art events in the past 12 months). **55.8%** of The Enchanted Chandelier audience had been to Appetite event before.

**Disability: 12%** considered themselves to have a disability or life-limiting illness

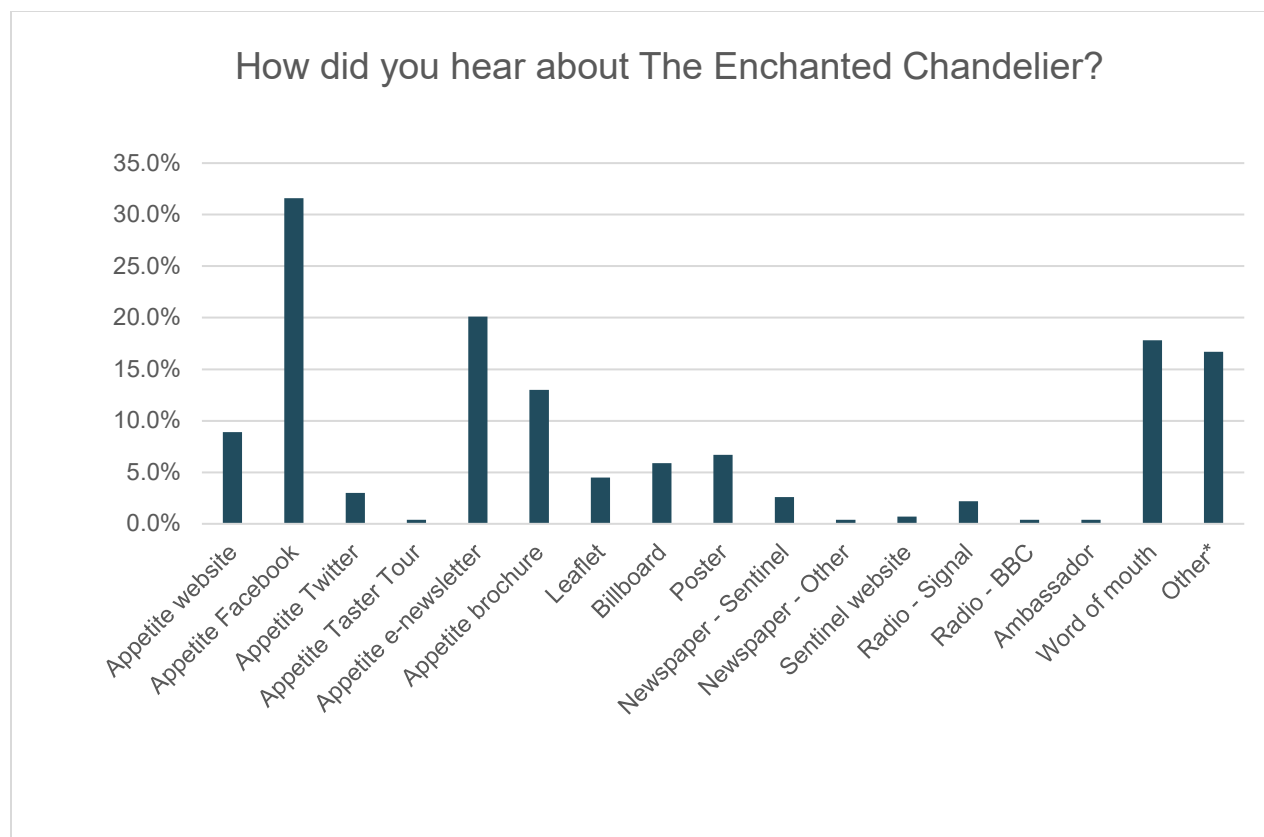
## Ticket Sales

**Total tickets sold 2,836**

- **21% (595)** of tickets we sold via box office (New Vic and mobile box office)
- **66.1% (1875)** of tickets were sold online
- **11.5% (326)** of tickets were comps that went to community groups and the Supper Club.
- **1.4% (40)** tickets sold on Groupon

## How did the audience find out about Enchanted Chandelier?

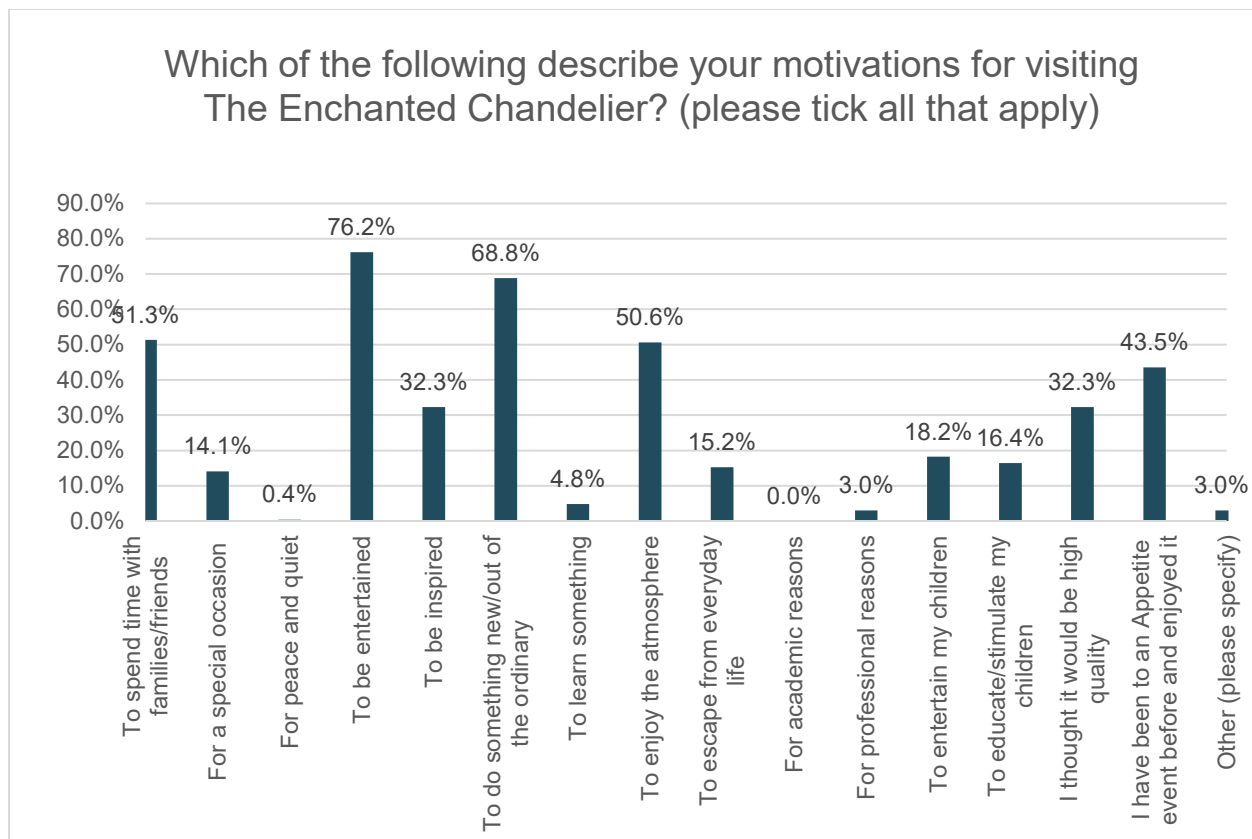
31% of people attending Enchanted Chandelier found out about the event through the Appetite Facebook page with a further 20% finding out through the Appetite e-newsletter. 17% of people found out about Enchanted Chandelier through word of mouth. Of the 16% of people who said other, most of these said they found out through an organisation connected to Appetite in some way, such as through the New Vic, Brighter Future, 6 Towns Radio or through the Appetite team themselves, indicating that word of mouth an important strategy for the marketing of Enchanted Chandelier.



## Motivations for attending

The most popular response was to be entertained (76%) followed by to do something out of the ordinary (68%). To spend time with family (51%) and to enjoy the atmosphere were also popular motivations to attend.





## What would you change?

Start times and pre show entertainment – people wanted more of this. People also wanted information about being able to take chairs as some felt the wait before the show was too long to sit on the ground.

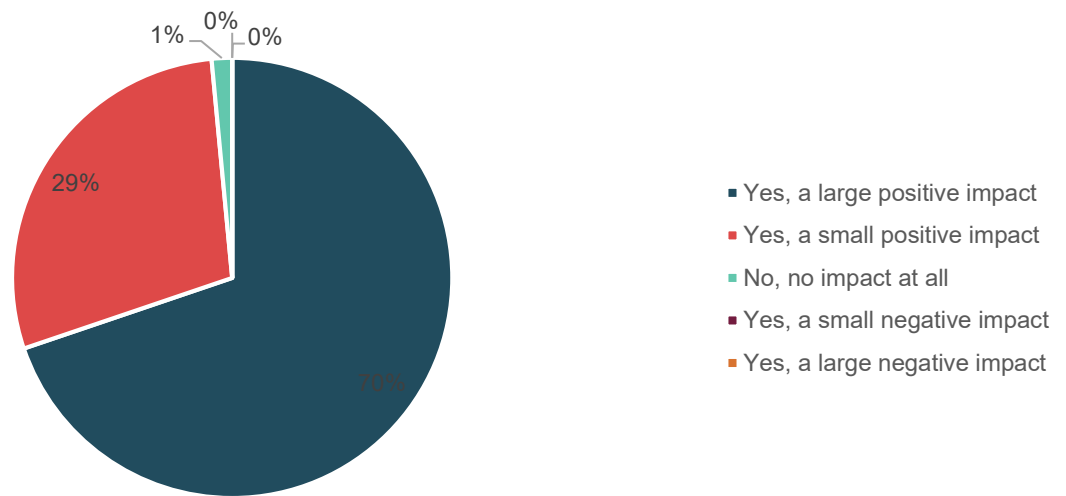
Food and drink stalls – people were disappointed with the choice and the long queues to wait for refreshments.

## Impact on the City

69.8% of the audience felt that the event had a large impact on the city and a further 28.7% felt it had a small positive impact. Impact was seen to be in relation to:

- Bringing communities together
- Cost makes it accessible to lots of people in Stoke-on-Trent

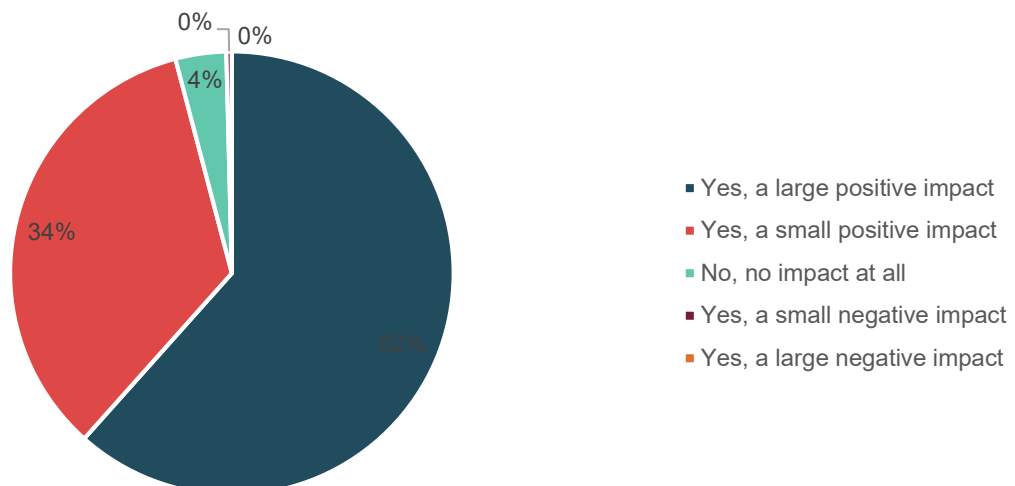
Do you think that events such as this have an impact on the City?



## Impact on individuals and families

61.6% of people felt that the Enchanted Chandelier had a large positive impact on them or their families with as further 34.3% of people saying it had a small positive impact. One person thought it had a small negative impact.

Do you think events like this have an impact on you?







# Appendix 5 - Big Feast 2016 and Taster Tour 2016

## Creative Evaluation team

The creative evaluation team comprised of two artists who designed and creative the creative evaluation tool and two additional community researchers. One was a member of the support club and one was an associate of Staffordshire University. Data was also collected via questionnaires, Big Feast Bingo, and a post event survey.

## Methodology

Data for this report was collected from:

- Creative Evaluation at the event
- Post event survey



## Audience

**Audience total – 11,685** (includes 550 for Cabaret Shows) - (Please note: all data is based on a sample relating to survey respondents only and may not fully reflect the demographics and views of all the audience)

**BME audience: 17% BME**

**Age: 60%** of audience aged 25-54; 8% of audience aged 16-24; The survey shows that 91.8% of people visited with other people. 42% of those brought a person under 16 with them.

**Gender: 36% Male / 64% female**

**Arts Attenders: 50%** non-regular arts attenders (**18%** of which had been to zero art events in the past 12 months)

**Disability: 10%** considered themselves to have a disability or life-limiting illness

## Taster Tour

- **BME audience: 18% BME**
- **Gender: 38% male / 62% female**
- **Arts Attenders: 60%** non-regular arts attenders (18% of been to no art events in the past 12months)
- **Disability: 10%** considered themselves to have a disability or life limiting illness

## How did people find out?

- **38.5%** Appetite Facebook
- **29.4%** Appetite website
- **27.1%** Appetite e-newsletter
- **22.4%** Appetite brochure
- **20%** Word of mouth

## Motivations for attending

- **76.2%** To be entertained
- **68.8%** To do something different/ out of the ordinary
- **58.8%** Been to an Appetite event before and enjoyed it
- **50.6%** To Enjoy the atmosphere
- **32.3%** Thought it would be high quality

## Quality of the performance

- **69%** of people thought it was very good
- **26.2%** thought it was good

### Likelihood to attend other Appetite events in the future

- **81.2%** were much more likely/more likely to attend Appetite events in the future
- **81.2%** were more likely to visit other culture venues and event in the next 12 months

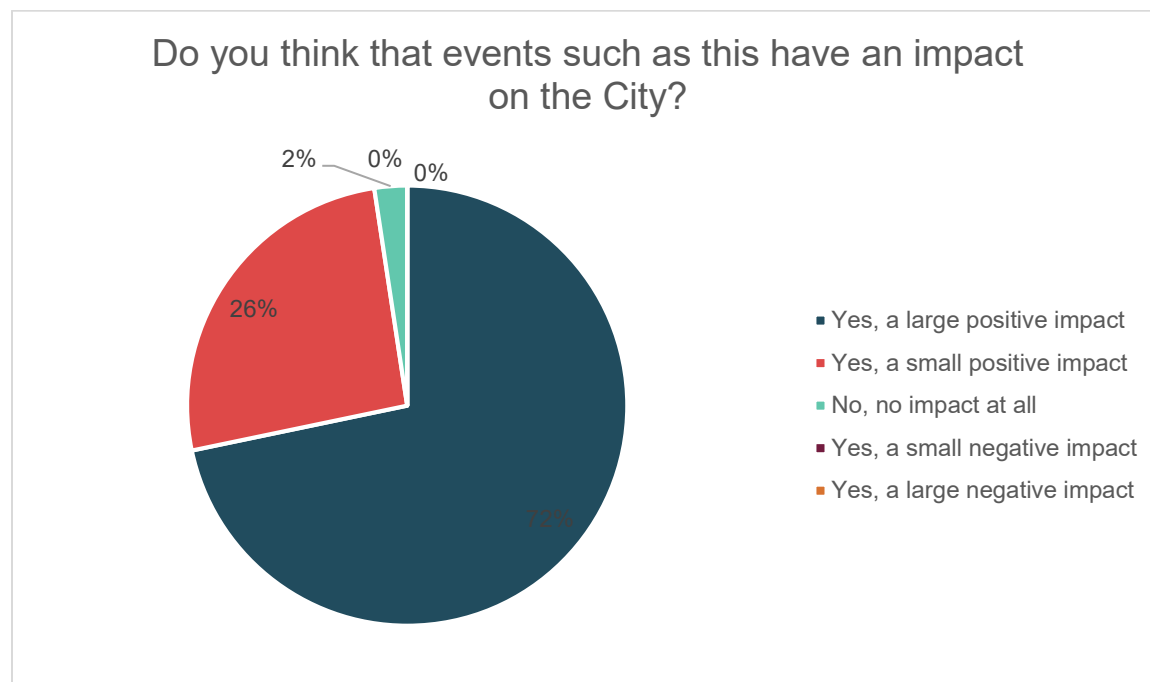
### Appetite audience

- **69.4%** of The Big Feast audience had been to Appetite event before.
- **97.7%** of the audience stated they felt it had a positive impact on the city.

Oulala (Pay What You Decide scheme) - £1,054 income with 106 payments. Average ticket price paid was £9.94 across 106 payments. Average ticket price was £5.27 (200 people)

### Do events like this Impact on the City?

In the survey, 71.8% of people felt that events such as the Big Feast have a large positive impact on the City and further 25.9% said that it had a small positive impact. 2.4% of people felt that it did not have an impact at all.



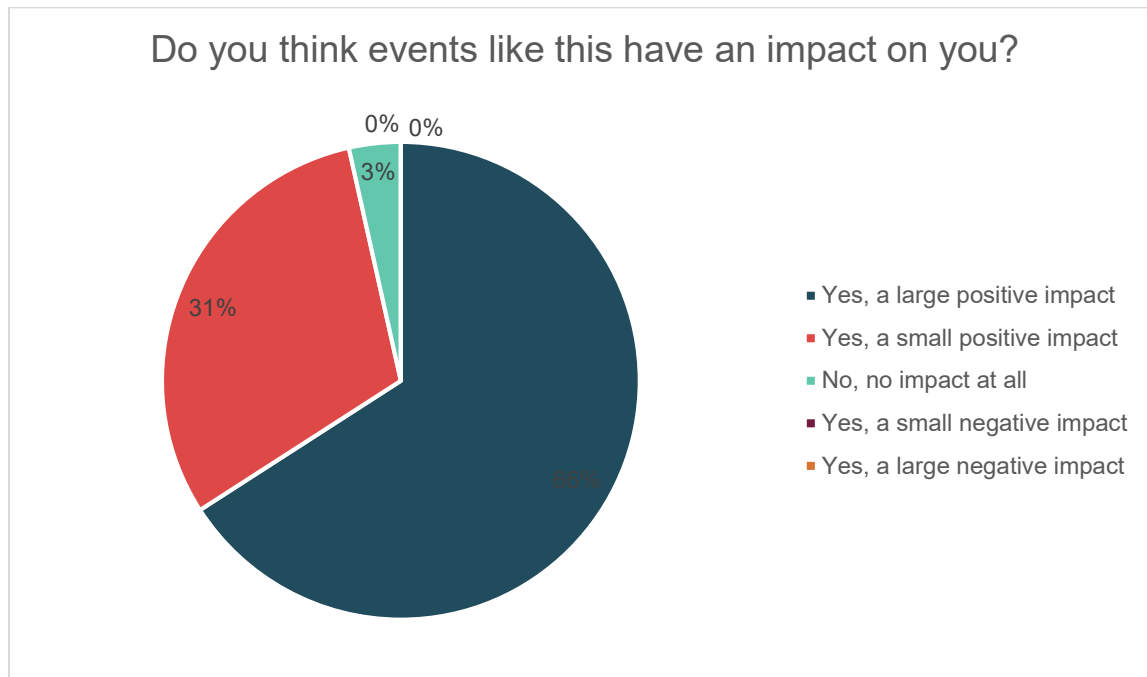
Four themes emerged over the two forms of evaluation.

4. Stoke on Trent and art is seen in a new light – this was evident from both forms of evaluation. Participants saw the Big Feast as bringing the city alive and bring culture to a city that sometimes lacks quality art experiences.
5. Boost the tourism and provide growth in the local economy – the Big Feast has the potential to bring visitors into the city and encourage people to stay in Stoke-on-Trent and visit the city centre. The potential to encourage investors to the city was also noted.
6. Brings people out and encourage them to mix with other Stoke-on-Trent residents – the Big Feast was seen as an event that encourages people to take part in an activity and encourage people to spend time together.
7. People who responded to the survey also noted that the Big Feast provided an educational experience for those who attended and helped to broaden people's mind-sets.

*"I did not know [Hanley] and was very impressed with it forward looking approach to the arts.... I would come again from Cheshire to another events but also to shop and have a day out."*

## What is the impact of events such as the Big Feast on you or your family?

In the survey 65.9% of people felt that events such as the Big Feast have a large positive impact on them as individuals or as families, and a further 30.6% felt that it had a small positive impact.



Four main themes emerged from the findings.

5. Brings artistic enjoyment that is uplifting and energising – The event had a positive impact on the audiences' emotions and energy.
6. Encourages social interaction, instils confidence and nurtures feelings of acceptance – families welcomed spending time together at the Big Feast and gave people an opportunity to escape everyday life.
7. Improves accessibility (disability and cost) to the arts – The low cost of the event attracted people who otherwise would not be able to access arts in the area.
8. Developed people's loyalty to Appetite, evidenced by return visits – many people identified that they had planned this year's activity into their diaries. An additional 10 people said they always recommend Appetite to other people.

*"I have an unusual feeling. I feel energetic and young."*

*"These vents will live with me and continue to give me pleasure for a long time to come, they add a sparkle to my life."*

## Would you pay to see something like this?

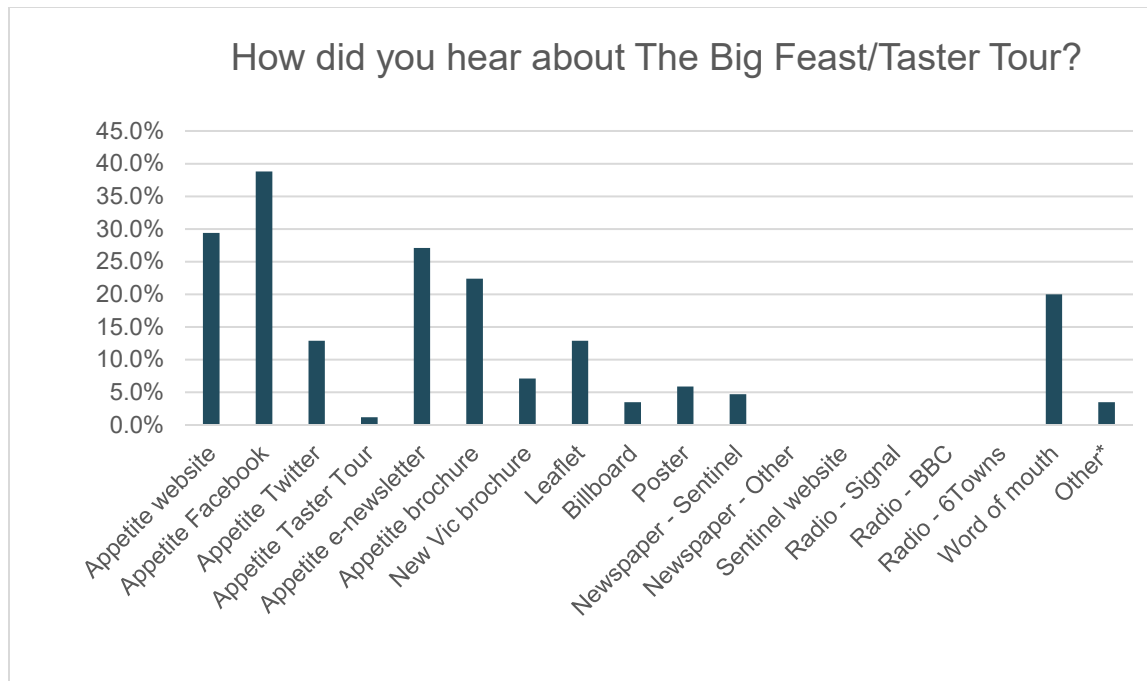
27 out of 38 people said they would pay to see an event such as the Big Feast. The average suggested payment was £4.37 (taking the lower payment where people provided a range).

8 people suggested that they would prefer to have a system of donation where audiences could make a voluntary donation.

## How did you find out about the Big Feast?

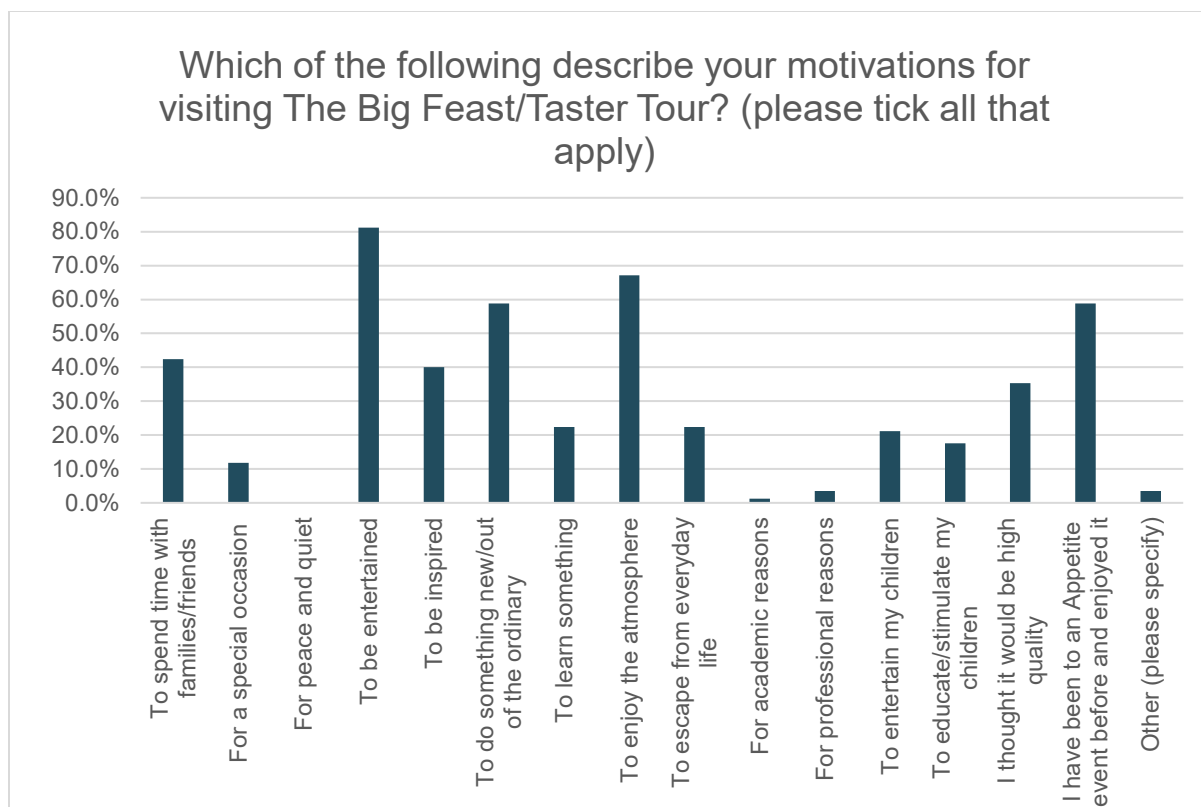
Appetite Facebook (38%) and Appetite's website (29%) were the most common ways that people found about the Big Feast. The Appetite e-newsletter (27%) and word of mouth were also common ways of finding out about the event. Finding out about the event remained a concern for some people. 8 people (6.7%) rated finding out about the Big Feast as poor or very poor.





What were your motivations for attending the Big Feast? (people could make more than one response).

People attended the Big Feast to be entertained (82%) and to enjoy the atmosphere (67%). 58% people said that they had been to an Appetite event before and had enjoyed it.



### ***Other areas of note***

- The overall experience of people attending the Big Feast was excellent.
- There were a small number of comments made about being unable to see all of the performance at Oulala with recommendations being made that the performers use the stage.
- There are still a minority of people who say that they did not know about the Big Feast. However, this is being increasingly challenged by the growing number of people who do recognise the brand, look for it and recommend it to others.
- Only 4.7% of people had not been to an art event in the last 12 months. 69% of the audience had attended more than three arts events in the last 12 months and 69% also said that they have been to an Appetite event before. This was reflected in the creative consultation finding that people are developing a loyalty to Appetite.
- The researchers commented that there was some disruptive behaviour from members of the public this year. Although this was still present in previous years the amount of people in town diluted their presence.

# Appendix 6 - Roundabout

## Methodology

Audience members were asked to complete a post event survey.

## Audience

**Audience total – 1,120**

**Paines Plough shows – 665 (8 shows) / Average PP audience - 83 (49.5% capacity)**

*Note: Debrief meeting on 14 December with Paines Plough*

**Audience data** (*online Survey Monkey data only – awaiting full review of all data*)

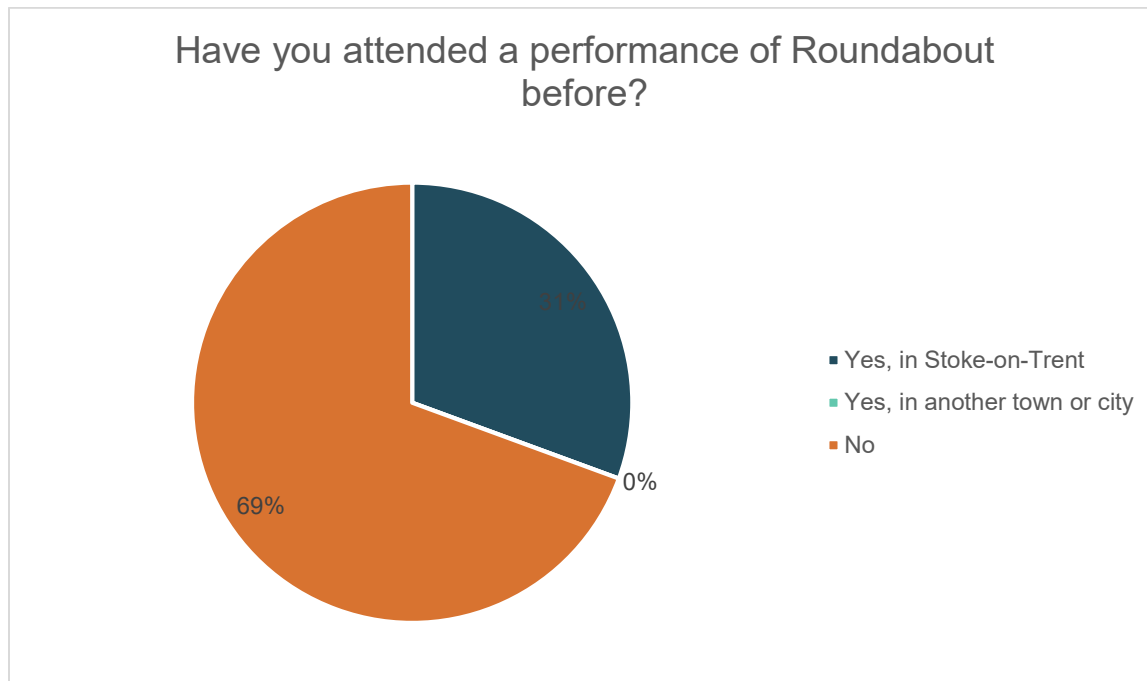
- **32.4%** non-regular arts attenders



## Regular attenders

Audiences were asked if they had been to Roundabout before.

Of the 36 people who responded to the question, almost 70% had not been to Roundabout before whereas the other 30% had been to previous Appetite hosted Roundabout events in Stoke-on-Trent. 90% had attended the 2015-2016 event. This indicates the importance of building up a local audience for arts in areas of low arts engagement.



*This is the 2nd year we have come to see Roundabout productions and I am now an enthusiastic ambassador for the events. Last year I brought 5 people along having and this year 5 more, and my daughter brought her whole drama class!*

#### Arts attendance

Audiences for Roundabout were more likely to be regular arts attenders than other events, with 67% of respondents saying they had attended more than 3 events in the last 12 months.

How many arts events have you been to in the last 12 months?

