



Clara Lou Photography

Appetite

End of Year 6 report 2018 – 2019



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March 2019

“

Appetite have injected so much life and colour into my wonderfully welcoming and generous city. I wish more people could see how creative and exciting this city is and could be . . . we are a vibrant, friendly bunch and creativity runs through our Stokie blood. Appetite highlights this and brings other creatives into the city to share their expertise with us. Proud to be a Stokie and glad to have Appetite along for the ride.

”

Appetite audience member



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Executive summary

Appetite is one of twenty-one current Arts Council England Creative People and Places programmes. This report focuses on the evaluation of Appetite's programme of arts events and activity which took place between April 2018 and March 2019, marking the end of the second phase of the programme.

Qualitative and quantitative findings from the past year are combined with previous learnings in order to assess how far Appetite has gone in answering the Creative People and Places evaluation questions. Furthermore, Appetite's activities are evaluated in relation to the consortium's Phase Two business place objectives.

Central to this report are three core areas of focus: inspiration, placemaking and co-production. These core areas have provided a useful structure for qualitative data-gathering, informing interviews and focus groups, and providing the evaluation team with an understanding of how each stakeholder engages with Appetite.

Inspiration has been a central part of Appetite's identity from the beginning of the programme. This report shows that audience members go to Appetite events to be inspired and that this inspiration takes many forms. As a result of their inspiration, audience members are attracted to attend more arts events. However, audiences' first encounter with Appetite is not necessarily based on being inspired by the arts, so other motivating factors need to be taken into account when attracting new audience members. Appetite's audience have a lot of good will towards the programme and are willing to support it going forward, particularly in recommending events to others, meaning audience members are a valuable resource for spreading inspiration to engage with that arts, particularly if they do so in person, face-to-face.

Placemaking has grown to become an important part of Appetite's current identity, with the effects on Stoke-on-Trent of co-producing inspirational arts events now clearly visible. This report shows that Appetite has changed perceptions of Stoke-on-Trent, with Appetite given most of the credit for this change. Furthermore, Stoke-on-Trent is coming to be identified as a centre for arts and culture and people are attracted to visit the town centres. Visitors from outside the area also make up a significant proportion of the audience. Moving forward, demand exists for Appetite to make greater use of Stoke-on-Trent's unique heritage to strengthen placemaking in the future. It was apparent that heritage may be an important avenue to explore as Appetite continues to shape and influence the city in the future.

Co-production has been key to inspire and engage communities with arts and culture since the beginning of the programme. During Phase Two, co-production has evolved and now involves many more stakeholders from the local community. This is mainly as a result of the relationships Appetite have developed over time who are engaged to continue collaborating and supporting Appetite to deliver great quality art events. For Appetite to be sustainable, they recognise themselves that they not only need to continue to nurture their existing partners, which will grow the sense of trust within those partnerships but, grow new partners who they can collaborate with to co-produce great quality art. Moving forward, Appetite should utilise the skills and networking connections from existing and new partners they collaborate with to help reduce risks in a challenging funding climate to co-produce projects in partnership.

The report concludes that Appetite has been successful in answering the Creative People and Places evaluation questions, as well as living up to its Phase Two objectives. A summary of recommendations is provided of how the programme can improve even further in its third phase, in terms of both general activities and evaluation.

Introduction

Appetite was initiated in 2013 as one of seven Creative People and Places (CPP) programmes after Arts Council England (ACE) identified Stoke-on-Trent as an area of low arts engagement. Following a successful first phase, Appetite was awarded further funding to deliver Phase Two over a further three years. This report marks the end of Appetite's second phase, with Phase Three due to commence in April 2019.

Appetite is an action learning programme that aims to increase the numbers of people in Stoke-on-Trent experiencing and inspired by the arts. It is led by a consortium of local organisations, including:

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

In Phase Two, the programme focused on the further development of large scale strategic programme events, such as the Big Feast, and strengthening partnerships in order to deliver a sustainable programme of high-quality arts in the Stoke-on-Trent. The programme built on Phase One successes in relation to the artistic programme as well as their continuous support of the Supper Club, Appetite's community advisory group who help to inform the programme and their work with volunteers. The consortium's business plan for 2016-19 highlights the following aims:

- 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.

As a CPP programme, Appetite has a place-based evaluation which feeds into a national CCP programme evaluation. All CCP programme evaluations therefore aim to address three core questions which, in the context of Appetite, are:

1. Are more people from places of least engagement inspired by the arts, as a result of Appetite?
2. To what extent has Appetite's aspiration for excellence of art and excellence of the process of engaging communities been achieved?
3. What approaches to engagement, inspiration and excellence have been successful?

These three research questions underpin the findings of this report.

Scope of this report

This report focuses on the evaluation of Appetite's programme of arts events and activity which took place between April 2018 and March 2019, including:

- **Voalá Station** – an outdoor show at Central Forest Park, featuring Voalá, an Argentinian company, with mesmerising outdoor arts and aerial performances. 27th and 28th July 2018.
- **Museum of the Moon** – a lunar lit installation with detailed NASA imagery on its surface and surround sound in August at the King's Hall and a feeder event for The Big Feast. Held between 21st and 29th August 2018.
- **The Big Feast** – Appetite's flagship event, including a range of outdoor arts events. This took place during the August bank holiday weekend 2018 in Hanley city centre and incorporated a wide variety of arts activities.
- **Roundabout** – the world's first pop-up, plug-and-play theatre with cutting edge sound and lighting technology, presented this year at Queen's Park, Longton during the weekend of 11th to 14th October 2018.

This report draws together qualitative and quantitative findings from the past year with previous learnings from the Appetite programme, providing a clear understanding of Appetite's approach to success in answering the three CPP questions as well as addressing the Phase Two business plan objectives.

Central to this report are three core areas of focus: inspiration, placemaking and co-production. Detailed analyses are presented and discussed in relation to each of these three key areas.

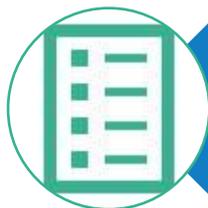
Methodology

Appetite has an established evaluation framework which supports the planning and delivery of the evaluation, in addition to regular and ongoing monitoring and collection of data. During year 6 (2018-2019), the following evaluation techniques were employed:

- Surveys (demographic summaries by survey shown in [Appendix I](#)):
 - In-event surveys at The Big Feast, Museum of the Moon and Roundabout
 - Post-event surveys for Roundabout, Voalá Station, Museum of the Moon and The Big Feast
 - All audience end of year survey 2019
- Qualitative approaches (participant summaries shown in [Appendix II](#))
 - Focus groups – covering different groups of interest.
 - Semi-structured interviews – conducted with a wide range of stakeholder groups
- Four case studies - developed from the research and used throughout this report to concisely illustrate the impact of Appetite on individuals, communities and businesses.

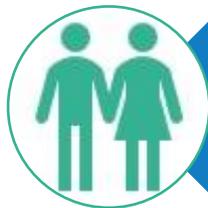
Who were Appetite's audience in 2018-2019?

Who completed this year's surveys?



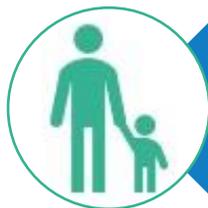
1,421 total survey responses

868 in-event 401 post-event
152 in the all audience survey 2019



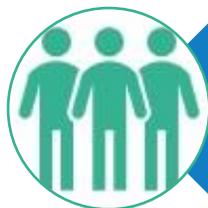
63% female **26%** male

11% preferred not to say or did not finish the survey



5% 16-24 **17%** 25-34 **23%** 35-44
18% 45-54 **16%** 55-64 **7%** 65+

14% preferred not to say or did not finish the survey



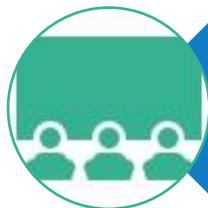
93% White (British, other)
3% Black, Asian and minority ethnic

4% preferred not to say or did not finish survey



17% were limited in their day-to-day activities due to their health or a disability

80% were not 3% preferred not to say or did not finish the survey



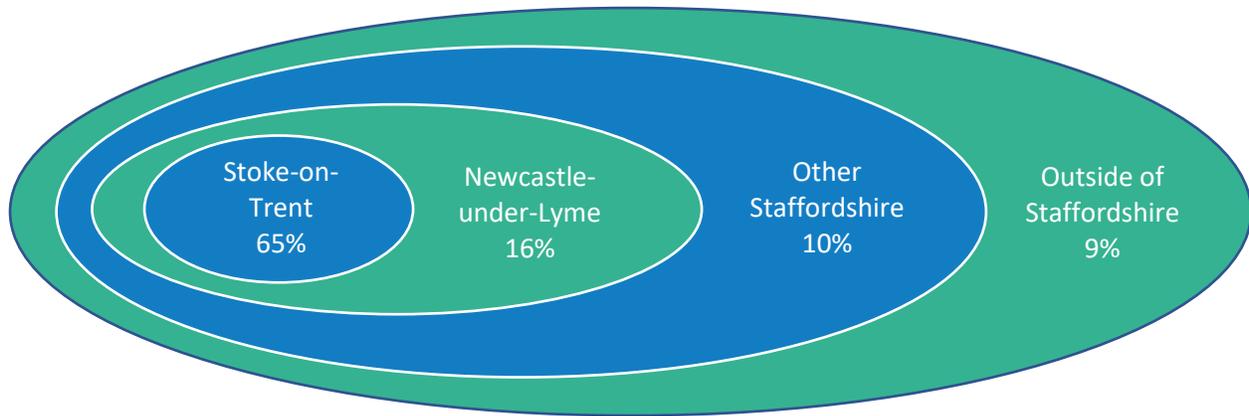
35% attended fewer than 3 arts events in the last 12 months

See [Appendix I](#) for individual survey breakdowns. Demographic distributions were very similar to those of Year 5:

- Females outnumbered males significantly, but this probably does not reflect actual Appetite audiences and, instead, is indicative of those most likely to complete surveys.
- Responses were fairly evenly split between the four decade groups from ages 25 to 64. The youngest and oldest age groups were under-represented in the survey data.
- Black, Asian and minority ethnic groups were under-represented (3%) when compared to the city's 2011 census (11%)
- The number of those reporting limitations due to a health problem or disability (17%) has remained fairly consistent over this phase of Appetite (14% in 2016-17, 11% 2017-18)
- This year's events reached a large number of people who have attended fewer than three arts events in the last year (35%). When looking at the data by event ([Appendix I](#)), The Big Feast seems to have been the major exception (18%), showing that the audience for this event in particular is actively engaged with the arts. This contrasts with the lower arts engaged audiences that large outdoor events such as the Big Feast are designed to attract, indicating that the Big Feast is becoming increasingly attractive to people who have a higher interest and engagement with high quality arts. Also, the majority of the all audience survey 2019 respondents (86%) attended three or more arts events in the last year, showing that those giving their time to complete a feedback survey for Appetite were more engaged with the arts than the general audience.

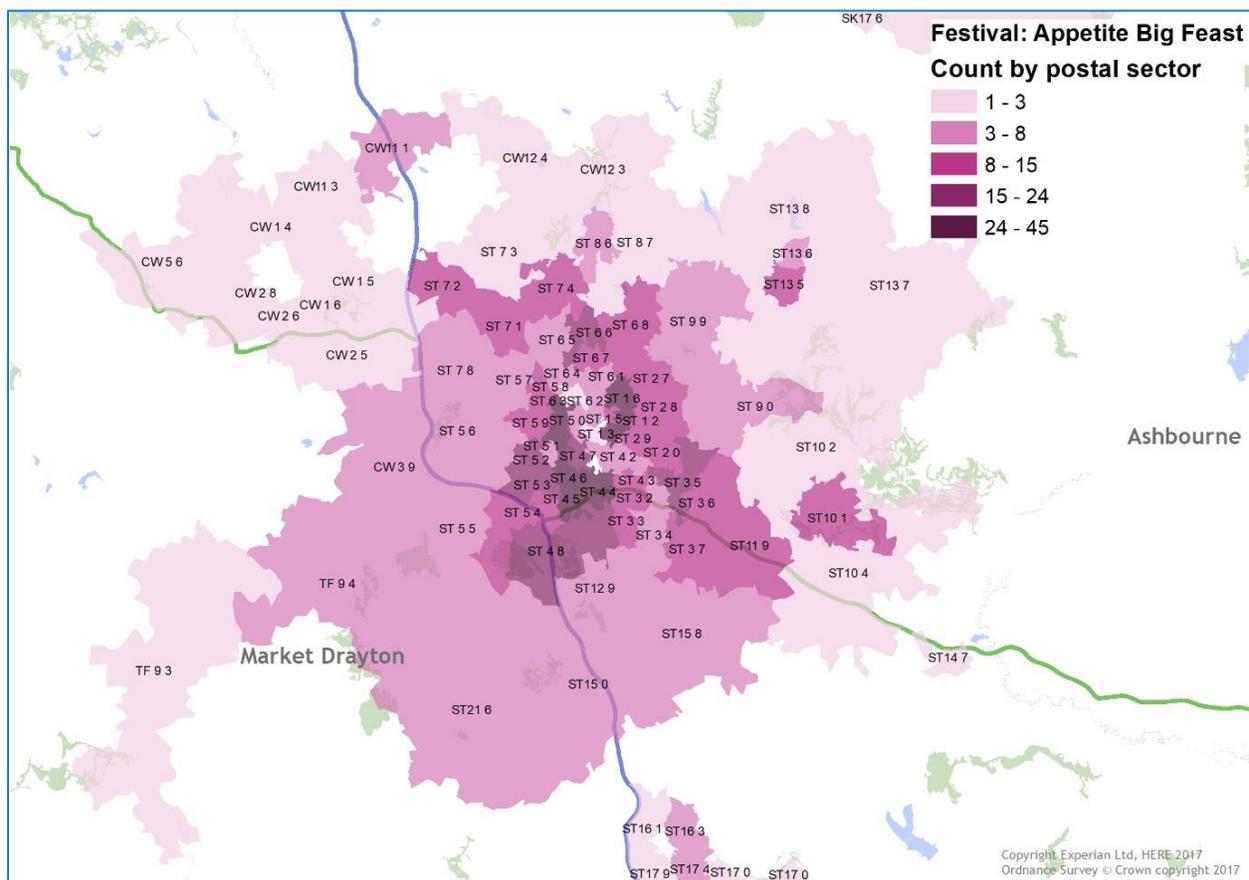
See [Appendix III](#) for the Audience Agency breakdown of groups attending events by year for Phase Two.

Where did this year's Appetite audience live?



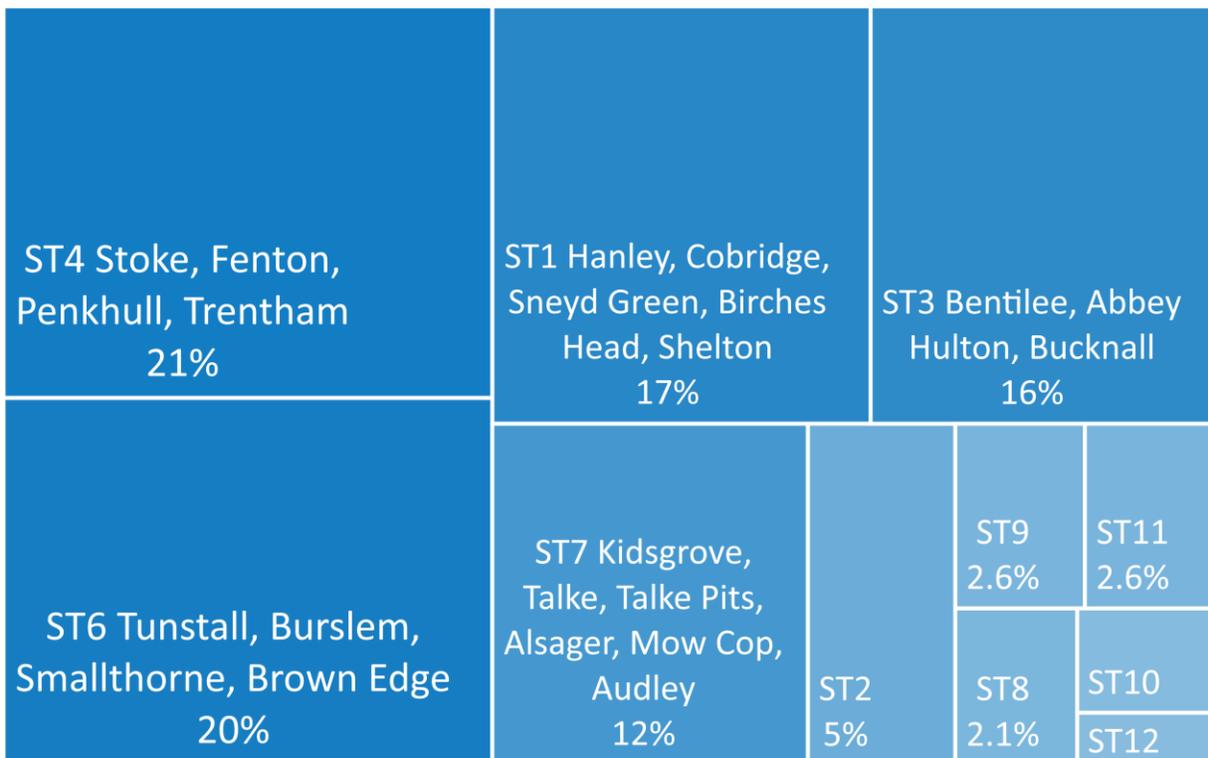
Source: Museum of the Moon (n=90), Voalá Station (n=427), and Roundabout (n=73).

Appetite events predominantly attracted those in the Stoke-on-Trent and Newcastle-under-Lyme areas, although almost 1 in 5 were from outside the area. A similar pattern was shown for Audience Agency Big Feast data:



Source: Audience Agency Big Feast Overview 2016/2017/2018 report.

The local Stoke-on-Trent audience was clustered around the areas where events were taking place (see [Appendix IV](#) for distribution by event):



Source: Ticket bookers for Museum of the Moon (n=62), Voalá Station (n=265), and Roundabout (n=57).

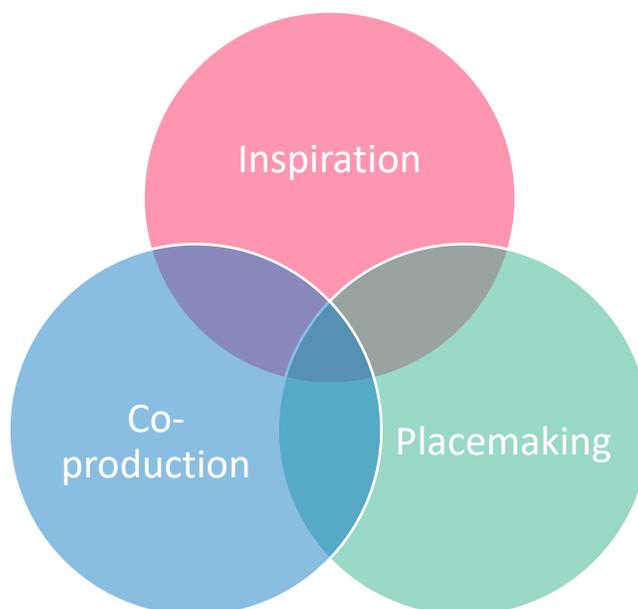
The Big Feast (Hanley) and Voalá Station (Central Forest Park) both took place in the ST1 area, with those in the ST6 area also in easy reach of these events. Roundabout was set in Queen’s Park, Longton (ST3), whilst Museum of the Moon was held at the King’s Hall in Stoke (ST4).

More can be done to reach all areas Stoke-on-Trent. Most effective appears to be simply holding an event in an area. Aside from that, more marketing and advertising activity should be directed at the so far least engaged geographical areas.

The Appetite areas of focus

Introduction

As a CPP programme, Appetite is an action learning project. Since its inception in 2013, Appetite has tested and evaluated a number of approaches to audience development, excellence of art and community engagement. By reflecting on six years of activity, the evaluation team, in discussion with the Appetite team and the critical friend for the programme, identified three evolving areas of focus for the programme in 2019.



Appetite's emphasis on each of the three areas has evolved over time, and the priorities differ for different stakeholder groups. Nevertheless, the areas of inspiration, placemaking and co-production have remained consistent ways in which Appetite has continued to attract a broad range of audiences to their events.

For the 2018-2019 evaluation, utilising the three areas of inspiration, placemaking and co-production have provided a useful structure for qualitative data-gathering. They have informed both interviews and focus groups, providing the evaluation team with an understanding of how each stakeholder engages with Appetite and the emphasis needed as Appetite progresses into Phase Three.

Areas of overlap exist between inspiration, placemaking and co-production, and by focusing on one area, Appetite will inevitably impact on another. As one partner stakeholder stated:



If you're collaborating & co-producing in a really relevant way, you're impacting on placemaking by producing great art works and a by-product is inspiring people.

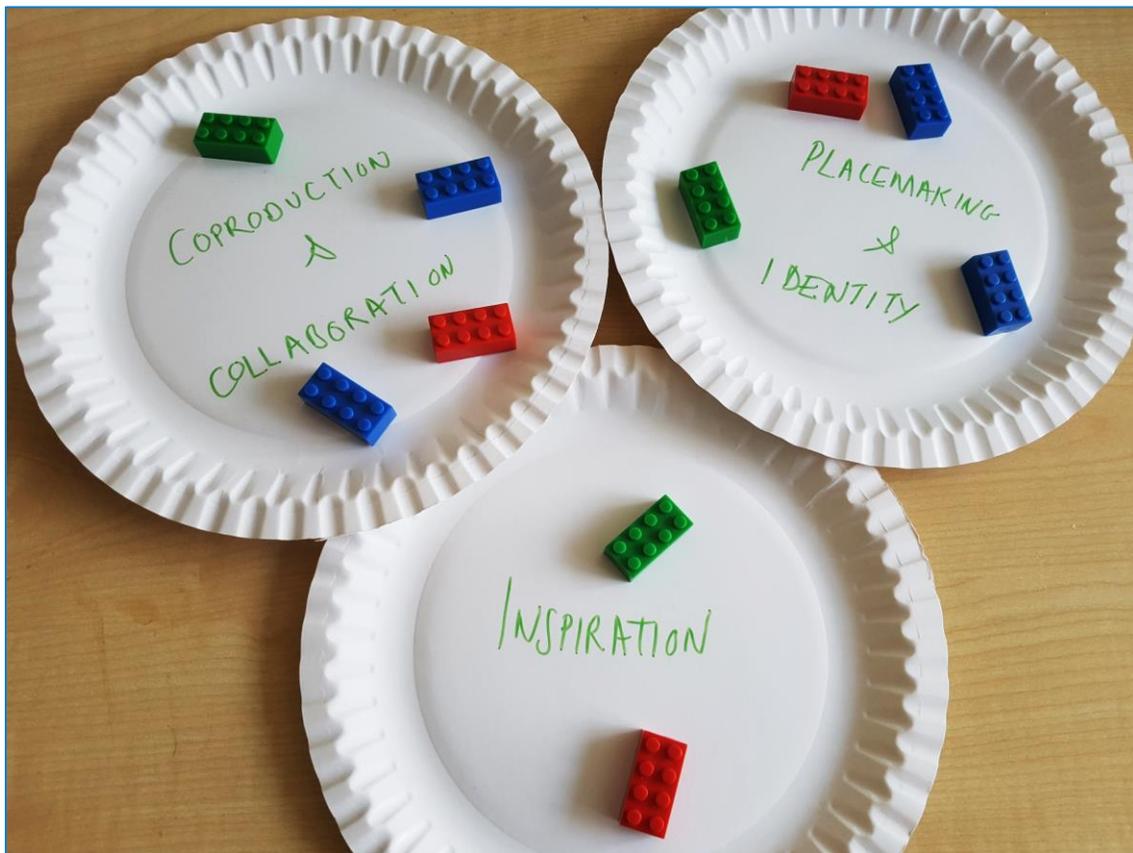
Stoke-on-Trent City Council representative



Inevitably, Appetite's focus on these three areas have evolved over time. During a focus group, the consortium took part in an activity where they were given an allocation of children's building blocks each, and were asked to distribute them to the three areas of focus for three different points in time:

Change in the consortium's priority areas over time

Inspiration was the main priority at the start of Appetite, with the contribution of Co-production also important. Now, the priority is fairly evenly weighted, although there was recognition that Co-production with partners needs to play a larger role in the future.



A photograph from the Appetite consortium building blocks activity

Inspiration



Appetite events like this have helped open my eyes to what Stoke-on-Trent has to offer and I now regularly attend various cultural events across the city. I believe I am a happier and more rounded person because of it.



Voalá Station audience member

Introduction to Inspiration

From the beginning of the programme, inspiration has been a priority for Appetite. Indeed, CPP's evaluation questions specifically ask if more people in Stoke-on-Trent are experiencing and being inspired by the arts, how successful Appetite's aspiration for excellence of art has been, and which approaches to engagement, inspiration and excellence have been successful. Further to this, the Phase Two business plan stated the objective to raise expectations of the quality of art taking place in Stoke-on-Trent.

In 2013, inspiration was central to Appetite's strategy for increasing the number of non-regular arts attenders (fewer than three arts events attended in the last 12 months) at their events. Through a Taster Menu of high quality, interactive and spectacular arts events, audiences were able to see first-hand the potential for great art in Stoke-on-Trent. In Year 1, audiences reflected on how they had never experienced such art in Stoke-on-Trent before.

“[I have] never seen anything like it. Powerful, emotional, unreal, beyond my world (which I thought was big!)
Bianco by No Fit State audience member, 2013

As a result, attracting people to events in year 1 was at times a challenge, therefore, Appetite Builders spent a significant amount of time building relationships with community groups, organisations and audience members to encourage them along to events to enable them to be inspired through experiencing the art first hand.

In Phase Two, Taster Tours, smaller scale arts events in local places, have been used to inspire audiences from across the city, enough to attract them to other larger scale events such as the Big feast. This year, Museum of the Moon acted as the Taster Event, an inspirational art work through which people would be inspired to visit the Big Feast.

This section presents a picture of what inspiration looks like for Appetite at the end of its sixth year and how it still has an important role to play in engaging communities to experience excellent art. Case studies about specific aspects of inspiration have also been presented in this section. Specifically, we explored how quality art is defined by Appetite stakeholders in 2019, the difference Museum of the Moon made as an inspirational feeder event to The Big Feast and how the Royal Opera House Takeaway was a great example of Appetite's ability to inspire.

Does Appetite inspire?

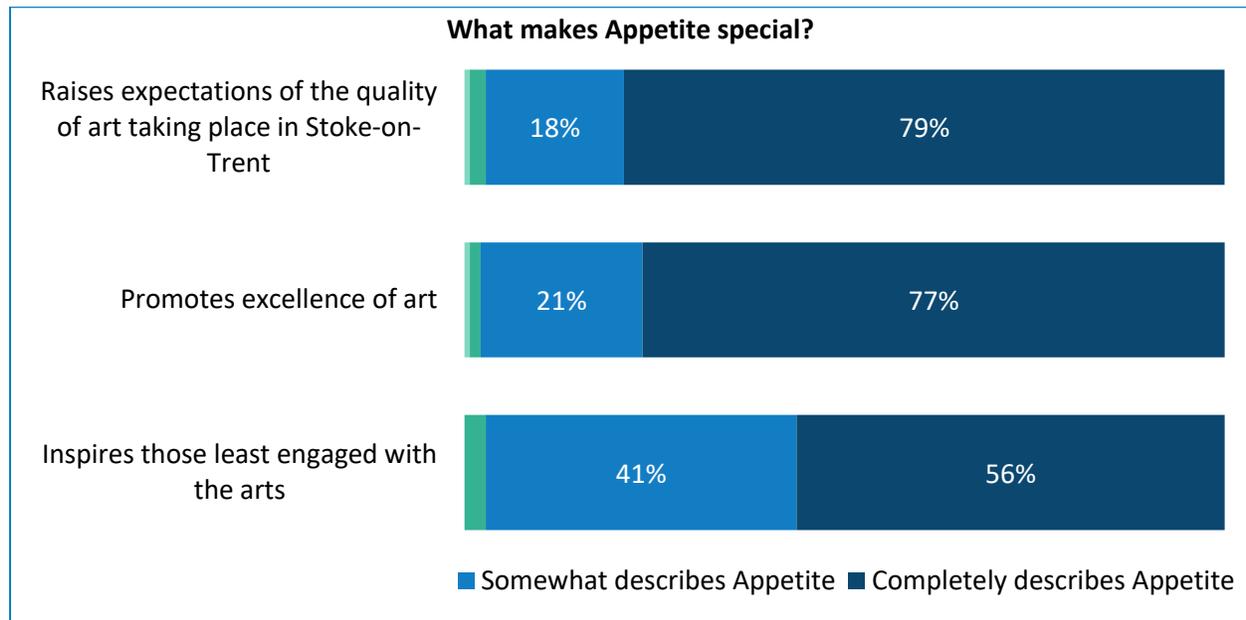


What Appetite set out to do is enable more people to access great art and by doing that, they're automatically inspiring people.

Stoke-on-Trent City Council representative



Audience members clearly identify that inspiration is part of what makes Appetite special:



Source: Audience members who completed the all audience survey 2019 (n=144).

This is also recognised by stakeholders, for example:

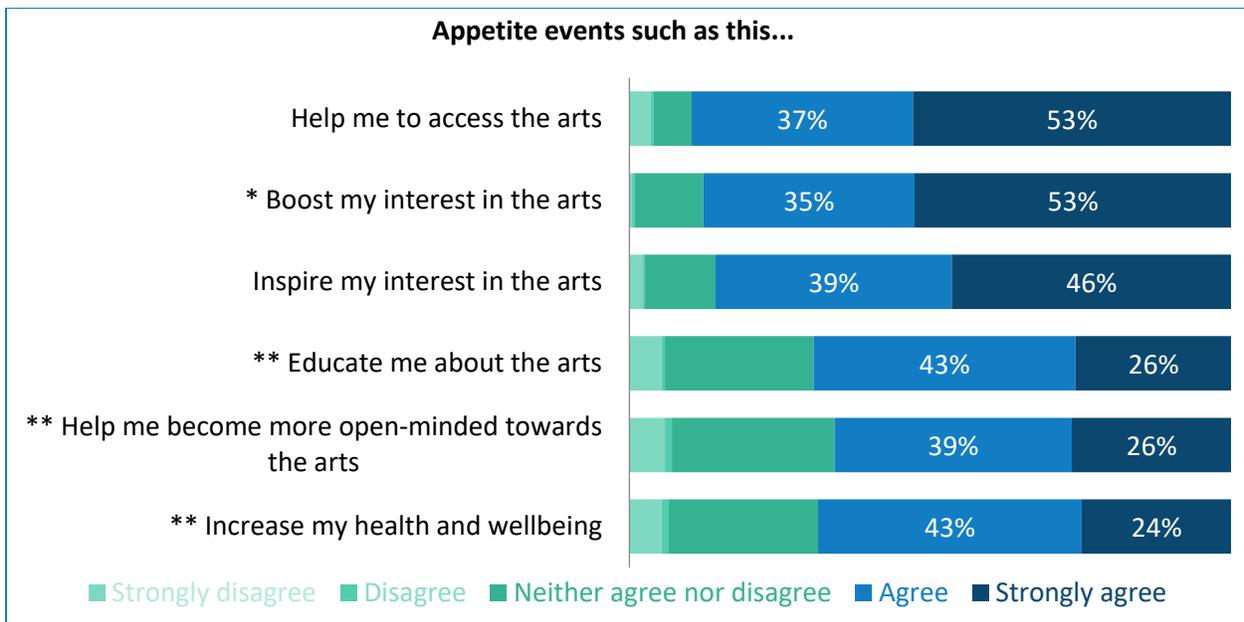


Appetite are inspiring, innovative, interesting and professional.

Newcastle BID representative



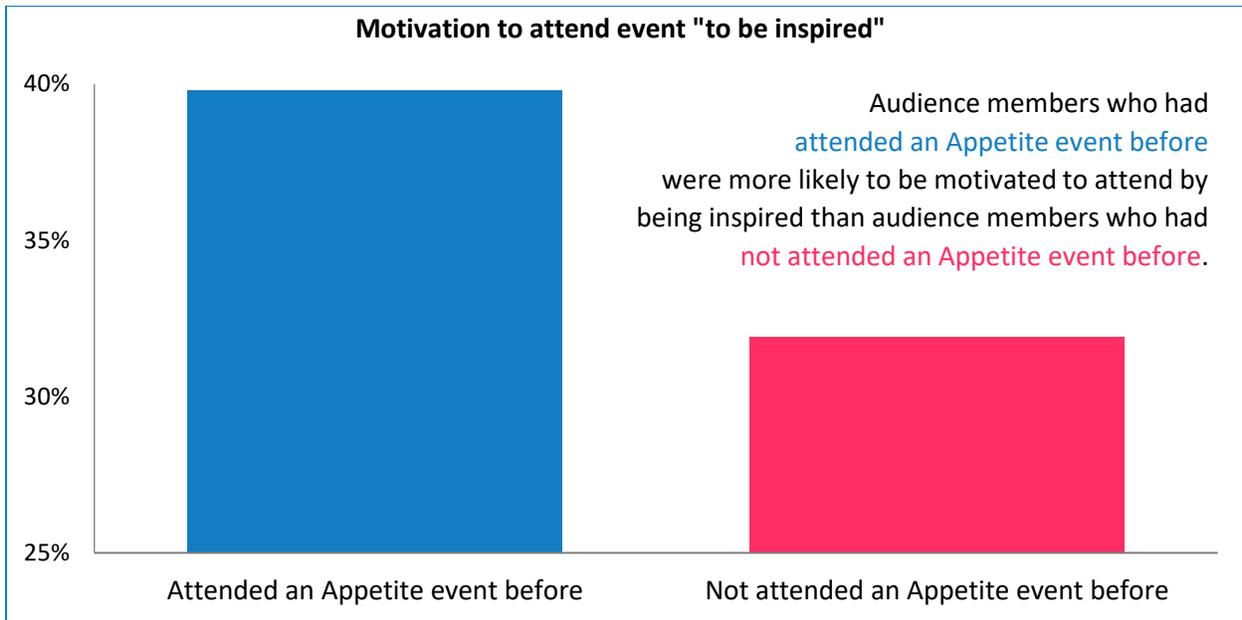
The nature of this inspiration ranged from helping improve access to arts, to opening audiences' minds to the arts, with benefits for health and wellbeing consequently being reported:



*Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155) or The Big Feast (n=73), or Roundabout (n=94), except: * only audience members who attended either Museum of the Moon or The Big Feast and ** only audience members who attended either Voalá Station or Roundabout.*

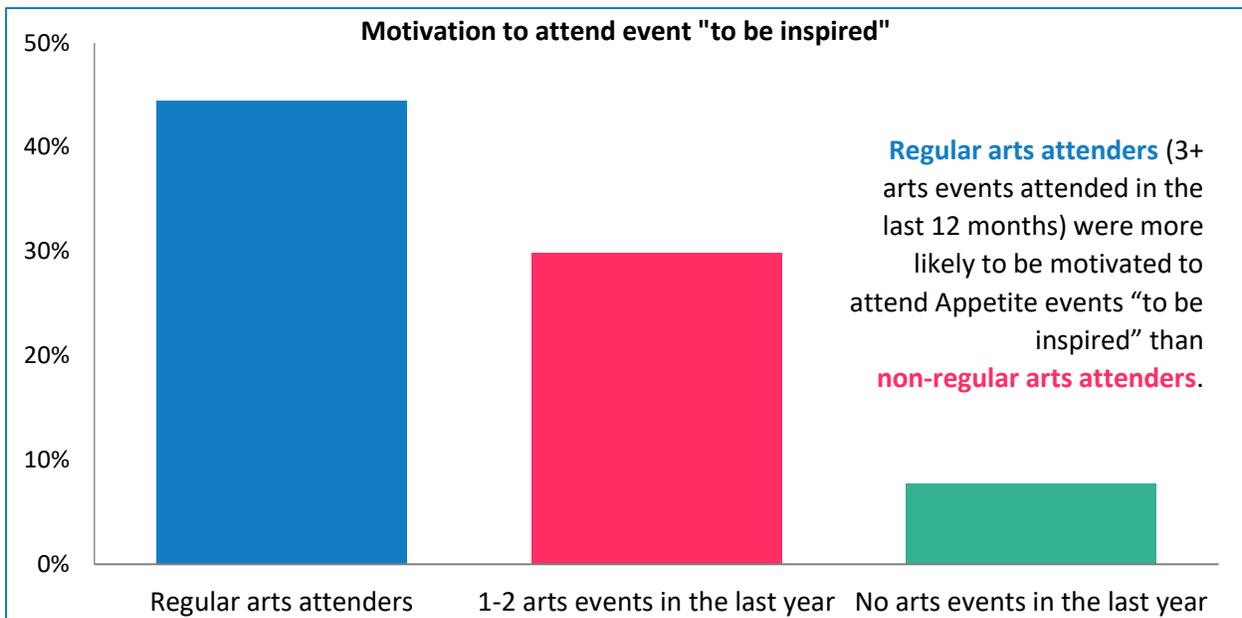
However, before attending Appetite events, audiences were not necessarily motivated by a desire to be inspired. Regular arts attenders reported different motivations for first attending an Appetite. For example, one person had seen a piece of the artist's work elsewhere and was curious about the event. Another knew that the event was touring nationwide and wanted to see something of that high calibre in Stoke-on-Trent. One family went to Museum of the Moon to support their 4-year-old son's interest in space so attended together as a family.

After attending at least one Appetite event, audience members' motivation to attend events was more likely to be driven by a desire to be inspired by the art on offer:



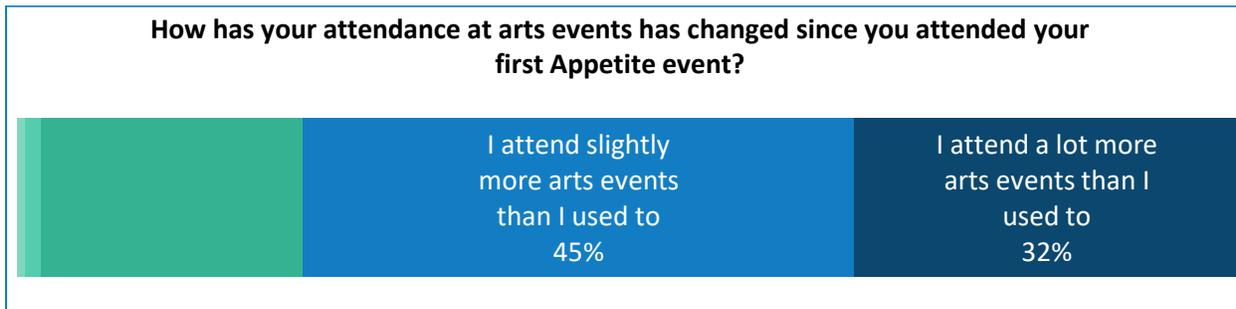
Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), The Big Feast (n=73), or Roundabout (n=94).

This suggests that Appetite events have the ability to encourage audiences to seek out inspiring art. This cannot be underestimated as it has been shown the regular arts attenders are motivated by inspiration:



Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), The Big Feast (n=73), or Roundabout (n=94).

By providing opportunities to experience inspirational art, Appetite has a role to play in increasing motivation to attend arts events. Reported actual attendance at arts events has increased in most of the surveyed Appetite audience:

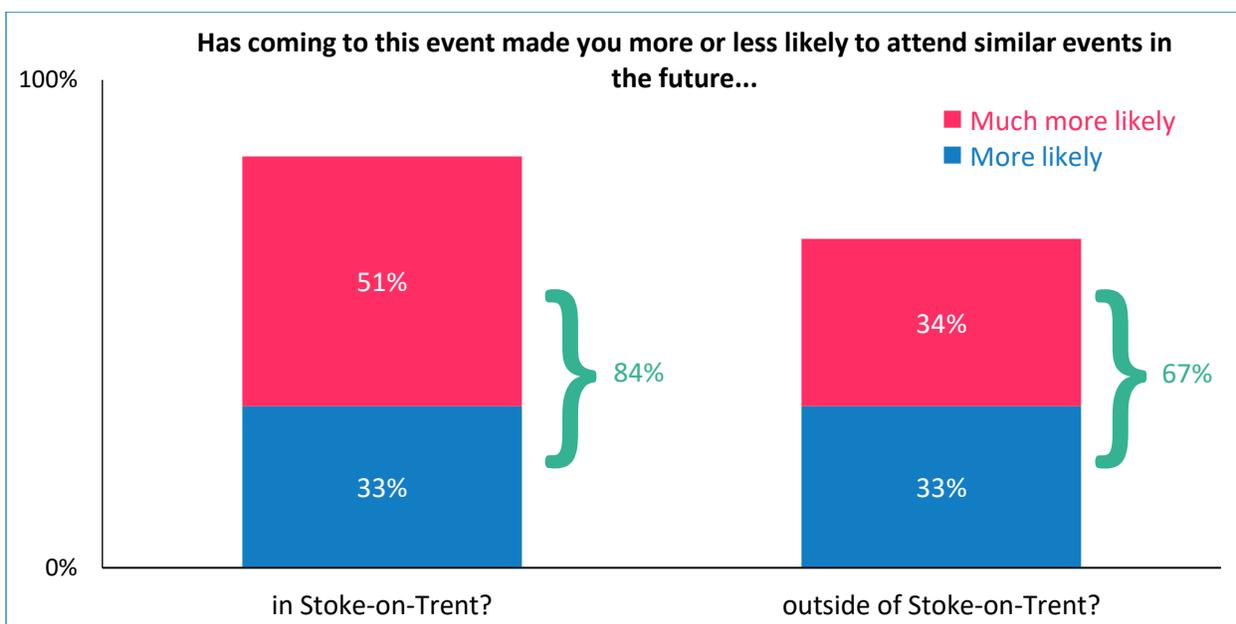


Source: Audience members who completed the all audience 2019 survey (n=152).

“ In previous years, if you go to the theatre regularly you tend to bump into the same people – what I’ve seen change is that shed loads of new faces, people I can tell wouldn’t normally go to cultural events are now going and enjoying those events, that’s the great change I’ve seen. ”

Stoke-on-Trent City Council representative

Intention to attend events, even outside of the city, was reported to be more likely because of Appetite:



Source: Audience members who completed a survey after attending Voalá Station (n=78) or Roundabout (n=94).

This shows that the impact of Appetite goes beyond making engagement with the arts convenient by presenting the arts in an accessible way and genuinely inspires people to regularly seek out these experiences themselves.

Viewpoint

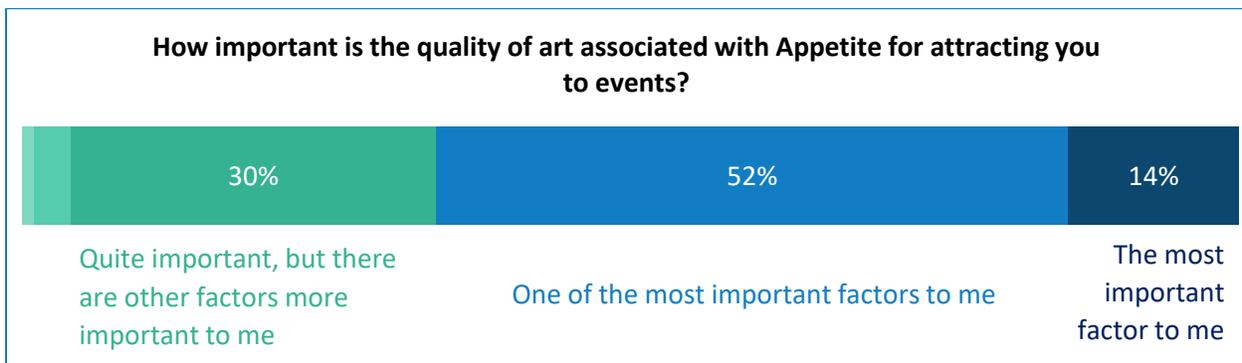
The Appetite consortium's views on the link between inspiration and action

In a focus group, the Appetite consortium reflected upon what they have learned about what people think and do as a result of being inspired by Appetite. They recognised that when Appetite inspires audience members in the arts once, they come again. They therefore experience more art taking place in Stoke-on-Trent and tell others. The consortium also acknowledged that audiences are more open-minded to the arts, meaning they go to other events which are not Appetite.

Case Study 1: Appetite's contribution to changing definitions of quality art

The theme of inspiration is central to the success of the Appetite programme as it underpins the CPP evaluation questions and the aims of the programme outlined in the business plan. The least engaged, or potential new audience members, are inspired to attend and this is often through experiencing quality art both at the beginning and throughout their engagement with Appetite. Appetite have used several different approaches to engage local people and communities and provide opportunities to experience quality art in Stoke-on-Trent in order to inspire engage audiences. This includes planning and delivering quality art with the Supper Club, working in communities and volunteering and identifying and developing relationships with people attending Appetite so they continue to engage with the programme in the future.

Quality art is important for the Appetite audiences in attracting them to events:



Audience members who completed the 2019 all audience survey (n=139).

Early in the programme, it was identified that the provision of quality art was key to the process of inspiring and engaging audience members. Feedback has been sought from audience members on an annual basis to identify what quality art looks and feels like in the city. People found this difficult at first and, whilst they were happy to say that they had experienced quality art, they could not always define what it was.

Initially, new audience members were inspired by the quality art on offer which they described as:

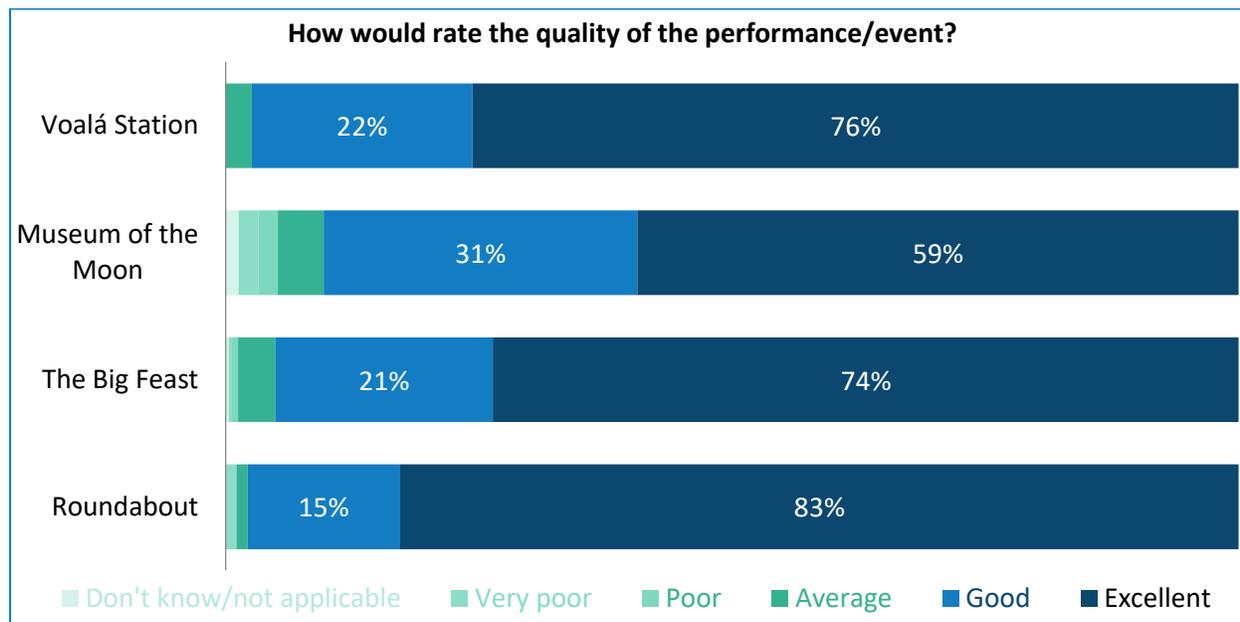
“ . . . inspirational, the unexpected and surprising.
Appetite audience member ”

Audiences felt that Appetite had changed perceptions of art in Stoke-on-Trent by improving the quality and range of what was on offer and, as a result, they had succeeded in changing “people’s appetite for art” in the city.

“ Whatever the event, I know it’ll be great quality.
Appetite audience member ”

Since its inception, audiences have recognised the art on offer through the Appetite programme as high quality. When asked to rate the quality of art for each event, audience members agreed that they were all of high quality, with an average of 88% across all events saying the event was good or excellent quality.

Equally, Appetite’s events throughout 2018 were perceived to be excellent quality by most audience members:



Source: Audience members who completed a survey during The Big Feast (n=253) or after attending Voalá Station (n=78), Museum of the Moon (n=155), The Big Feast (n=73), or Roundabout (n=93).

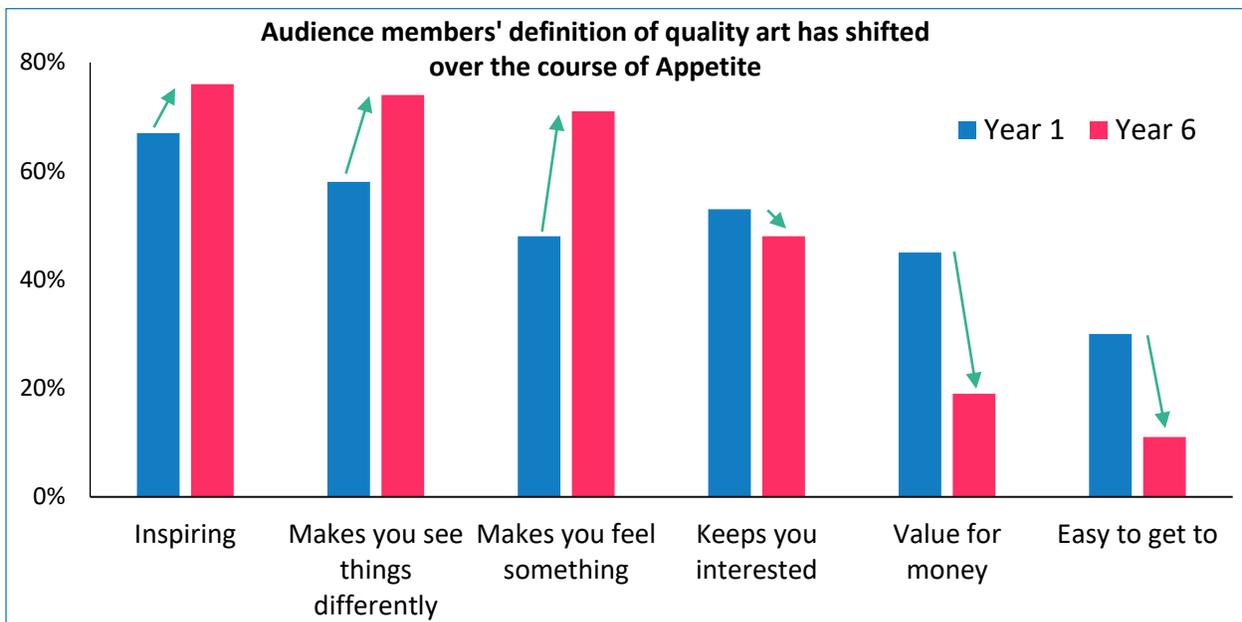
Some people were able to develop a sense of ownership of the Appetite programme, and the arts events that they delivered, because of the way that they were included in the planning and delivery, particularly through Supper Club and other volunteering opportunities. This ownership, and opportunities for continued involvement and attendance at Appetite events, has proven inspiring, enabling local people to contribute to quality art in the city. The programme is managing to reach potential audiences who would normally feel that “arts are not for them” and it provides opportunities to experience art that is different from what is already available in the area.

Regular arts attenders and Supper Club members have been involved with Appetite for a number of years and stated that they feel inspired as a result. They talk about the success of Appetite broadening experiences with taster menus, introducing the programme to new audiences, and then to step back and have conversations with Appetite staff, volunteers and other audience members. They recognised the importance of allowing people to have a say and that inspiration is provided over a period of a developing relationship between audience members and the ongoing Appetite programme. They acknowledge that a range of high-quality art and a variety of events and experiences that draw people in are required to attract people to engage in the first instance. However, their inspiration comes as a result of a continuing involvement and relationship with Appetite.

This developing relationship, with exposure to quality art, has changed how audience members define quality art, for example:

“ Has definition [of quality art] changed? – possibly, I’ve experienced things I probably would never have through Appetite. ”
 Appetite audience member

Quality art therefore inspires people to get involved in the first instance and continues to be important and this has led to a change in the definition of quality art by audience members. This change in definition is illustrated by the responses to the question “What does quality art mean to you?” in the graph below, comparing year one to year six. In 2013, the evaluation team conducted a creative consultation with the aim of producing a local definition of quality art. Audience members were encouraged to vote using teapots and sugar cubes to vote for their preferred definition of quality art which were arrived at from an open consultation question at Appetite’s Launch celebration. While ‘inspiring’ and ‘makes you see things differently’ were important aspects of quality art for audiences 2013, other definitions less associated with high quality and excellent art, such as ‘keeping you interested’, ‘value for money’ and ‘easy to get to’ also scored quite highly. In the end of year six survey, the evaluation team asked participants the same question with the same quality art definition options. Although we received a smaller number of responses in 2019, the findings indicate a shift in how Appetite audiences define high quality art compared to the first year of Appetite’s programme:



Source: Year 1 – Audience members who took part in a ‘teapot survey’ at Bianco by No Fit State Circus, As the World Tipped by Wired Aerial Theatre, or two picnic events (n=429). Year 6 – Audience members who completed the 2019 all audience survey (n=139).

Audience members are now much less likely to define quality art by value for money and how easy it is to get to and, instead, clearly define quality art as being inspiring, making you see things differently and feel something.

They also felt that the work of Appetite had “changed the definition of quality art” as well as improving the reputation of the city:

“ It’s about that legacy and inspiring the future of artists and saying, look, it can be done, you can do it. Because we’ve shown, it can be done in Stoke-on-Trent, and it’s like, for me, I am a Stokie and very proud of them, but for me - and I don’t want to put words in your mouth - but we should be expected to produce great art rather than it’s a surprise. ”

Appetite audience member

Conclusion

Appetite have consistently provided quality art in the city. People are inspired to continue their involvement with Appetite and engagement with the arts, when high-quality art is on offer. Quality art as inspiration is important at the first event that people choose to attend and continues to be a theme throughout their involvement with Appetite. Audience members' involvement with Appetite has, over the period of the programme, resulted in helping to change their definition of quality art.

Building on this success, Appetite needs to continue to do more of what it is good at and utilise it's inspired followers to increase capacity and engage with new audiences and groups of people. At the same time, Appetite needs to continue to provide examples of quality art in Stoke-on-Trent to ensure that existing regular attenders maintain and develop their engagement with the programme.

By continuing to support opportunities for quality art throughout the programme, Appetite has managed to engage audience members as regular arts attenders and has helped to change and refine their definition and understanding of what quality art is.

Case Study 2: The Royal Opera House Takeaway Trip – an example of Appetite’s ability to inspire

In May 2018, The Royal Opera House Takeaway offered discounted tickets and travel for 212 audience members to see a performance of Swan Lake.

When those who had never been to a performance at the Royal Opera House were asked why...

68% said the Royal Opera House was **too expensive**

36% said the Royal Opera House was **too far away**



By removing the barriers of expense and distance, Appetite was able to engage people with world-class quality art who would otherwise have not.

“ *Made a London show financially accessible.* ”
Royal Opera House Takeaway audience member

“ *So pleased I had the opportunity to go. If Appetite Stoke had not organised this, myself and two children would never have gone to the Royal Opera to watch a ballet.* ”
Royal Opera House Takeaway audience member

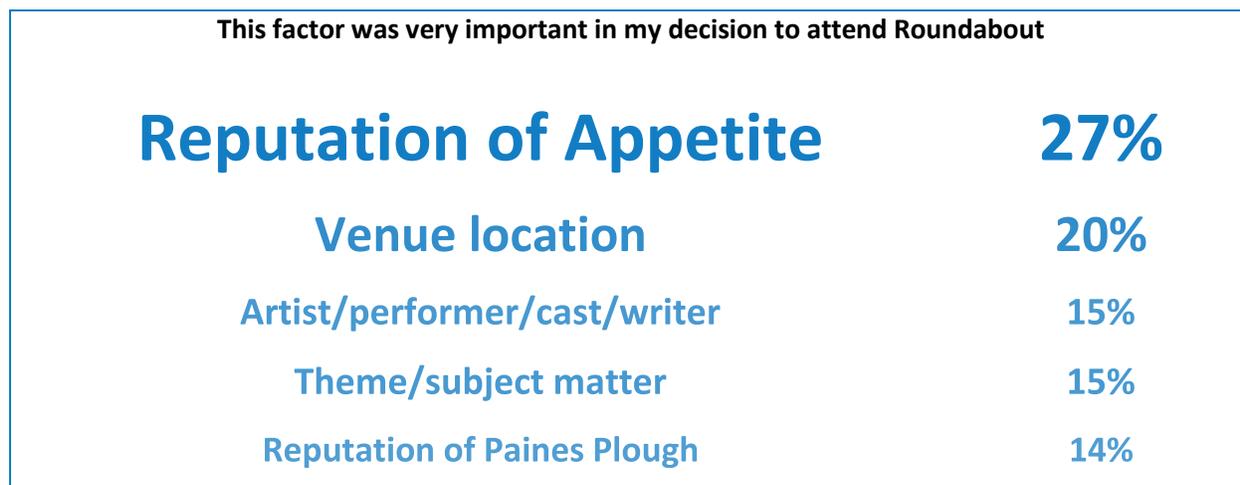
This inspiration had an important impact because:

68% said they would **arrange another visit to the Royal Opera House**

Source: Audience members who completed a survey after attending the Royal Opera House Takeaway (n=38).

How Appetite can continue to inspire

Appetite's reputation as a means to inspire even more people



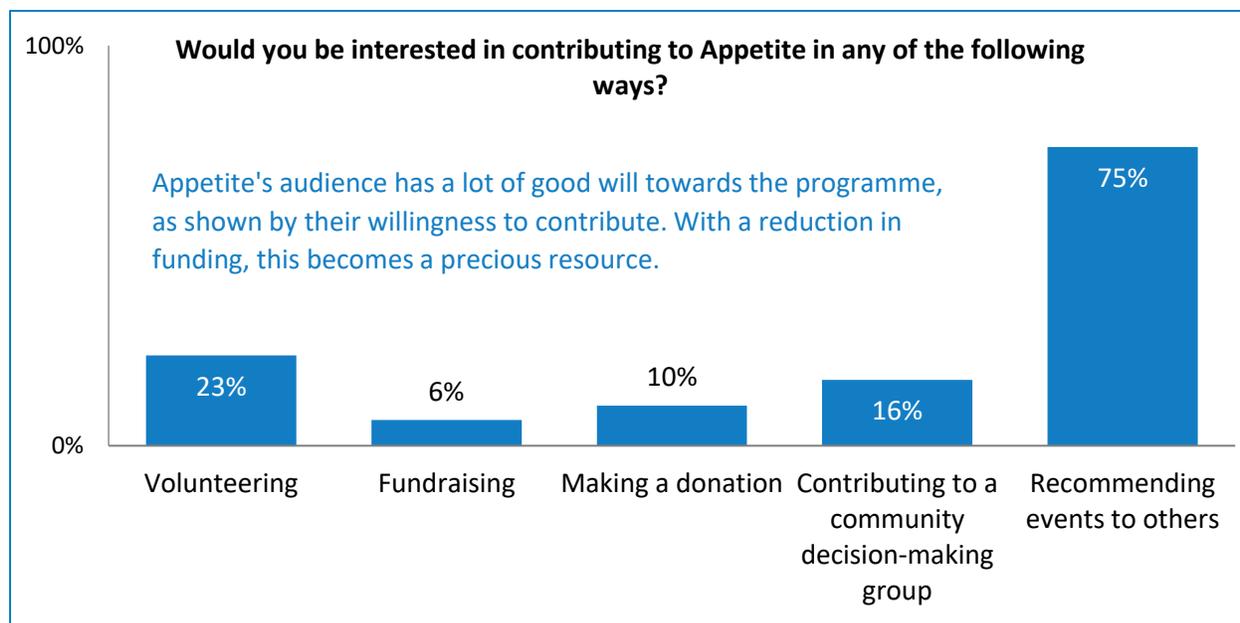
Source: Audience members who completed a survey after attending Roundabout (n=93).

Appetite's reputation is important in drawing people to events, even beyond the performers or subject matter. In the case of Roundabout, Appetite's reputation was more important to the local audience than Paines Plough's, a theatre company with forty years' standing.

Appetite's reputation was an important or very important factor in deciding to attend a performance at Roundabout for 68%, compared to 43% saying the same about Paines Plough's reputation

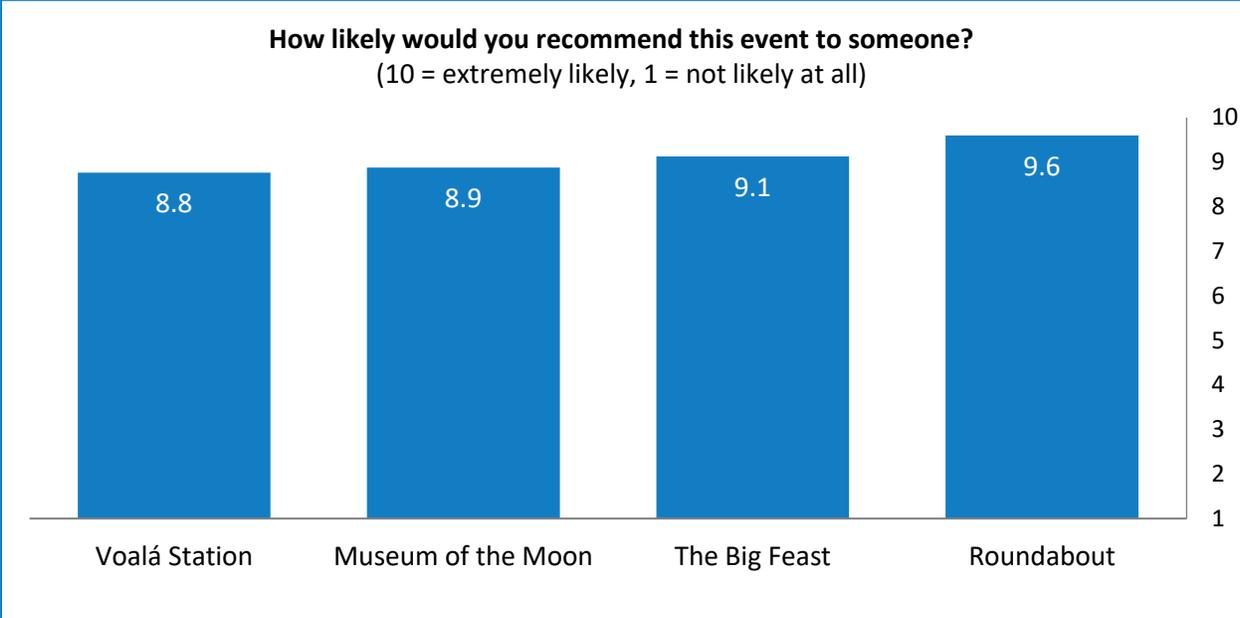
Source: Audience members who completed a survey after attending Roundabout (n=93).

This reputation - built over six years - has translated to a great deal of good will from the audience:



Source: Audience members who completed the all audience 2019 survey (n=142).

There is a clear desire from the audience to contribute to Appetite, particularly in recommending events to others. Across events, audiences report being very likely to recommend them to other people.



Source: Audience members who completed a survey during The Big Feast (n=259) or after attending Voalá Station (n=75), Museum of the Moon (n=147), The Big Feast (n=67), or Roundabout (n=90).

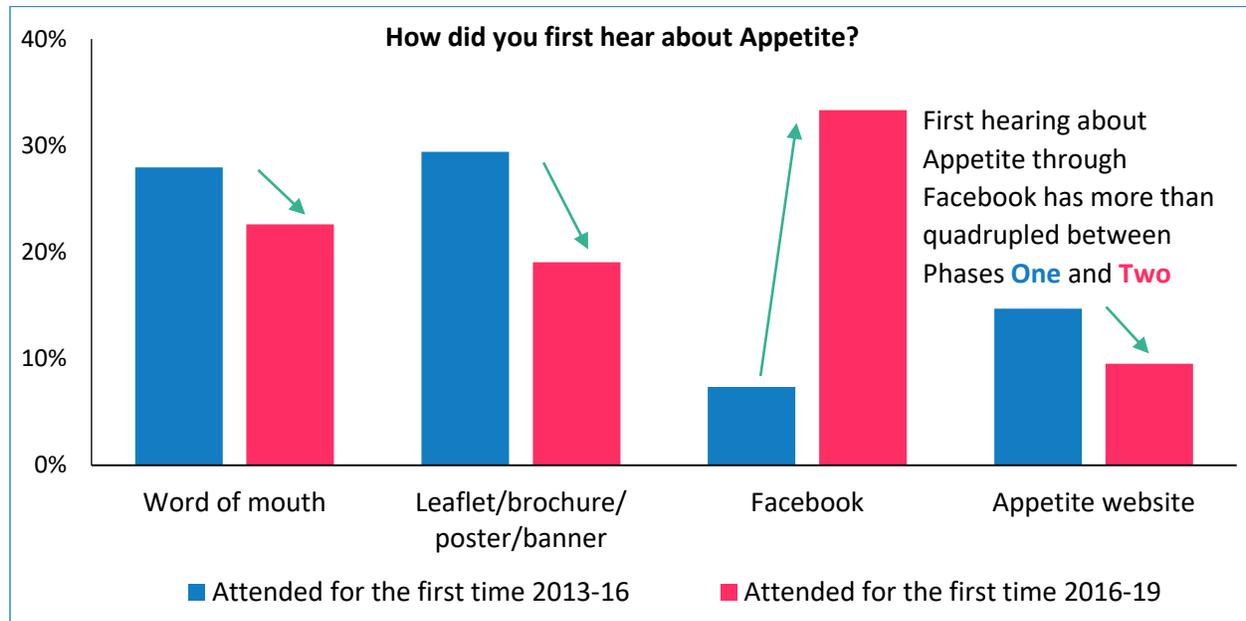
96% of surveyed audience members said that they had recommended Appetite to somebody

Source: Audience members who completed the all audience survey 2019 (n=152).

“ Really enjoyed the events I have seen and wish to promote art events in the area. ”
Appetite audience member

“ [Appetite]'s a great idea and needs local support to make it even better. ”
Appetite audience member

Consideration should be given to how the audience should be utilised to most effectively promote Appetite. First of all, how audience members first heard about Appetite is considered (detailed analysis of how different audience demographic groups heard about Appetite events are shown in [Appendix V](#)).



Source: Audience members who completed the all audience survey 2019 (n=152).

Those that first attended an Appetite event in Phase Two (2016-2019) were far more likely than those that first heard in Phase One (2013-2016) to have heard through Facebook. A number of those we spoke to in interviews saw event photos on Facebook and thought that they were attractive and engaging. This has been accompanied by a slight reduction in hearing through other means, although they still clearly have an important role to play.

It was hypothesised that perhaps the modest reduction in hearing through ‘word of mouth’ perhaps did not tell the full story and that modern word of mouth, in fact, involved social media. This theory was proven to be incorrect:

When asked how they had first heard by word of mouth, 81% of audience members said in person, face-to-face.

This is compared to the second most frequent answer, ‘**somebody posting on Facebook**’, which was the response of **just 14%** of audience members who had heard by word of mouth.

Source: Audience members who completed the all audience survey 2019 (n=37).

99% of those that had recommended Appetite to somebody said they had done so in **person, face-to-face.**

Only 48% had recommended Appetite through **Facebook.**

Source: Audience members who completed the all audience survey 2019 (n=144).

This shows that, even in this digital age, having in person interactions are important to inspire people to attend Appetite events. In Phase One, Appetite Builders took on this role, while in phases two and three Appetite need to identify how this role can be fulfilled by other means. Future Appetite advocates should, therefore, not be purely focused on creating a social media presence, but instead on having face-to-face interactions. The importance of this has been recognised by a number of stakeholders:

“ I do not believe that Appetite targets underprivileged and disadvantaged people very well at all. For example, I work for Addiction in Stoke-on-Trent, and we were not targeted to encourage our service users to access these events directly, which is rather sad as they certainly are marginalised and as drug and alcohol users need inspiration like this to enhance and encourage their own creativity. ”
Voalá Station audience member

Both volunteers and Supper Club members recognised the role they can play in helping to promote Appetite as advocates:

“ [Supper Club needs to] get into . . . community groups and talk to them to encourage more people to be involved. ”
Supper Club participant

“ [My main contribution to Appetite is to] encourage more people to attend Appetite events by spreading the word to as many people as I can. ”
Appetite volunteer

How can Appetite continue to inspire?

During interviews and the focus group with regular arts attenders, people were asked “were we to set up a brand-new arts event, venue or activity in Stoke-on-Trent, what would it need to look like to get you to attend?”

Most people said that a variety of different styles of events should continue which will attract a broad range of people. Having a geographical spread across various towns in the city was also important, attracting new audiences to experience great art near to or in their local town. Some people suggested that unused buildings should be utilised to either hold events or be used as a backdrop, helping to celebrate the heritage of Stoke-on-Trent (see [How can Appetite continue to be a successful placemaker?](#))

Others were keen to see more relevant supporting activities and information at events, encouraging people to stay longer. Twenty percent of respondents in the all audience survey 2019 (n=143) thought that more supporting and complimentary activities at events would be an improvement for Appetite.

“ This work would have benefited from a talk or facts about the moon. Maybe some large stands where people could read info. ”
Museum of the Moon audience member

Having a variety of dates to attend these types of event was also important so that people had the flexibility to attend when it was convenient for them.

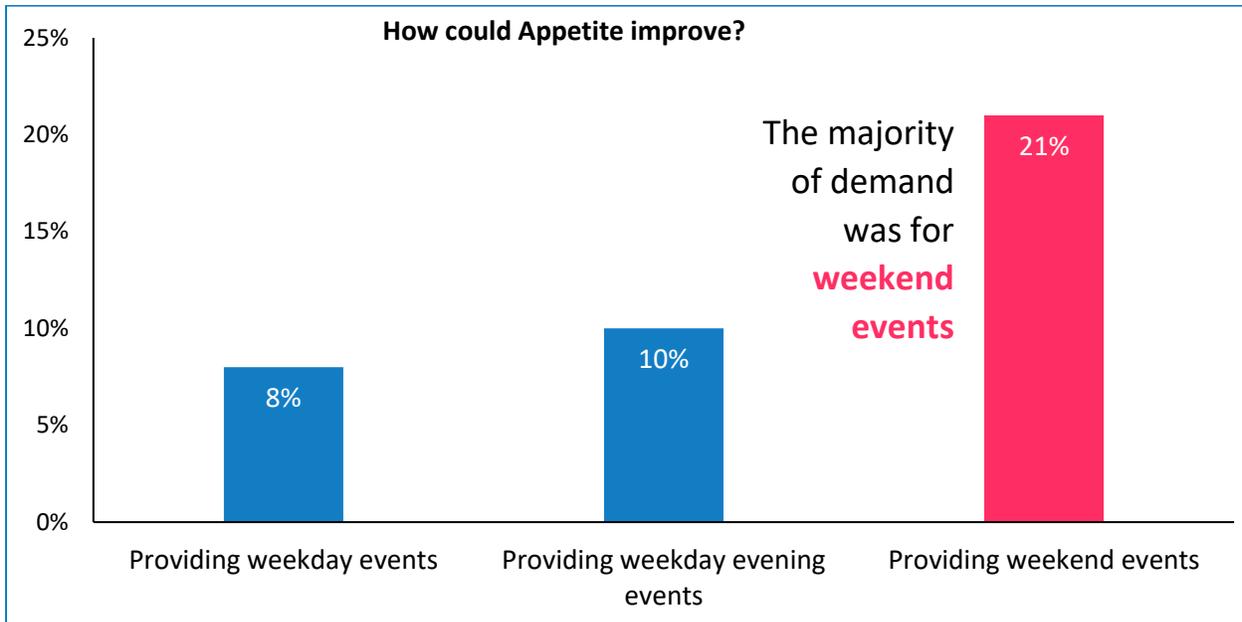


I've missed a few events because they were only on for one or two days and my shift pattern didn't allow. More choice of nights would be good.



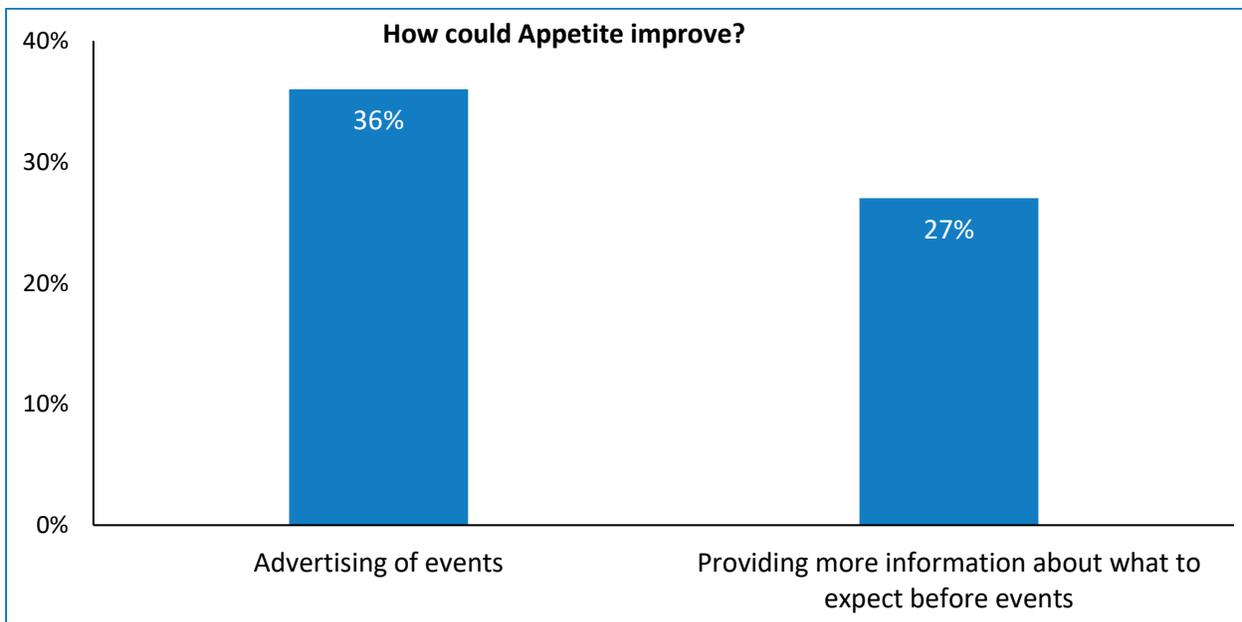
Appetite audience member

When asked how Appetite could improve, the demand was predominantly for weekend events, in line with the majority of Appetite's offerings over the last year:



Source: Audience members who completed the all audience survey 2019 (n=143).

Information before events was also a key consideration for the Appetite audience:



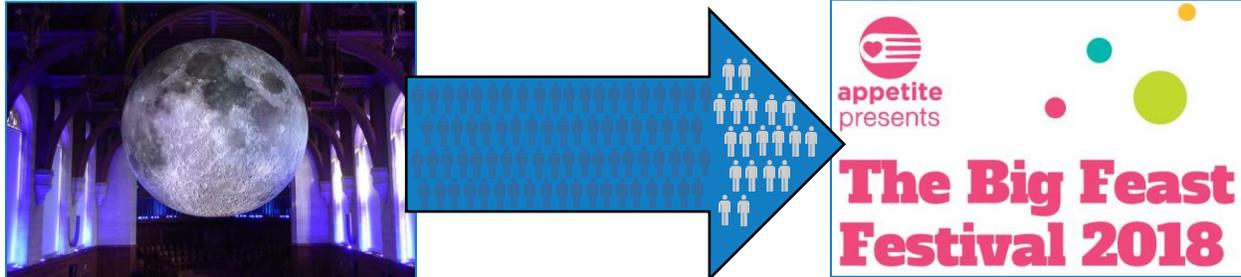
Source: Audience members who completed the all audience survey 2019 (n=143).

“ . . . not always clear [where] events would be until they started, would benefit from signage next year. ”
Appetite audience member

These suggestions inform the practical considerations which must be made for audiences to have good all-round experiences at arts events, providing the right setting to be inspired by the arts.

Case Study 3: What difference did Museum of the Moon make as an inspirational feeder event?

In previous years, Taster Tours have been run as feeder events for Appetite's flagship The Big Feast Festival. In 2018, Appetite tried a new approach with the aim of inspiring a different type of audience to attend The Big Feast. The result of this was the Museum of the Moon, held at the King's Hall, Stoke in parallel to The Big Feast.



22% of those who came to Stoke specifically for Museum of the Moon then went to the city centre for The Big Feast

Source: Audience members who completed a survey after attending Museum of the Moon (n=126).

5% of The Big Feast audience members surveyed found out about the festival by attending Museum of the Moon

Source: Audience members who completed a survey during or after attending The Big Feast (n=332).

This is compared to 2016, when 17% of The Big Feast audience members had first attended a Taster Tour

Source: Audience members who completed a survey after attending The Big Feast 2016 (n=81).

Although the Museum of the Moon was effective at directing more than a fifth of those who solely came for that event to The Big Feast, the event was not as effective as Taster Tours at inspiring people to attend The Big Feast.



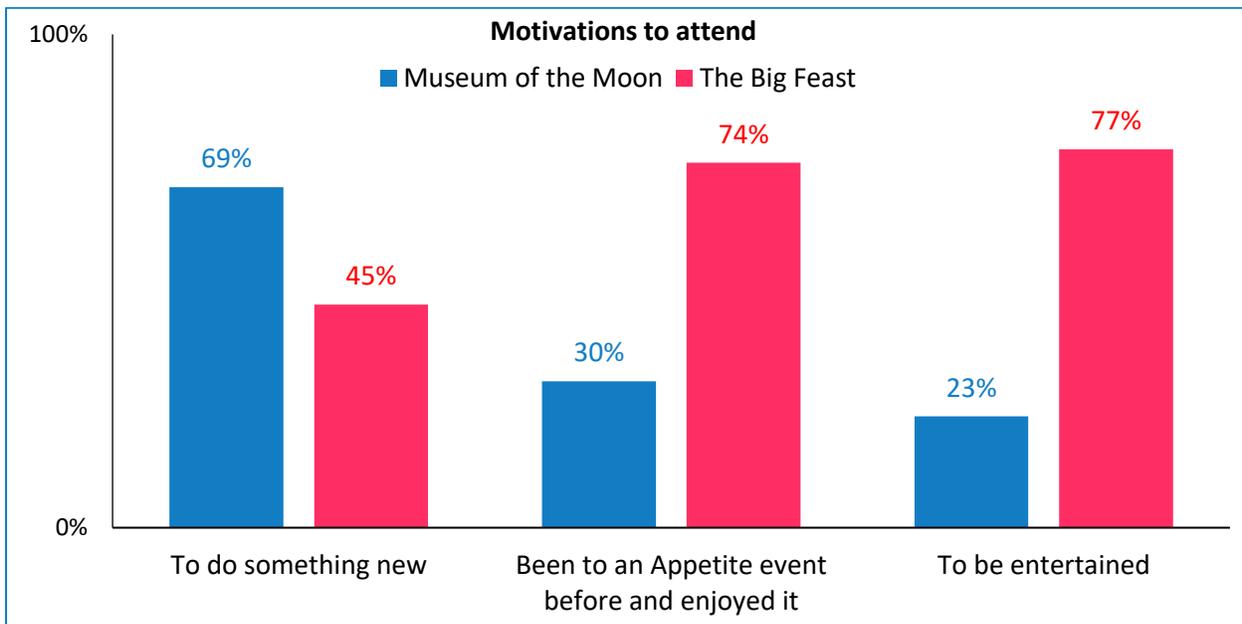
... didn't go to The Big Feast – just timing. Did see the leaflet and was aware of it.

Museum of the Moon audience member



However, the Museum of the Moon was successful in attracting a different type of audience. Demographically, there were no differences in survey respondents between the Museum of the Moon and The Big Feast (see [Appendix I](#); also see [Appendix III](#) for Audience Agency data which shows that Museum of the Moon appears to have attracted medium arts engagers as opposed to low arts engagers).

However, there were large differences in the motivations to attend between these two audience groups:



Source: Audience members who completed a survey after attending Museum of the Moon (n=155) or The Big Feast (n=73).

“ It looked liked something different . . . it looked unusual.
Museum of the Moon audience member ”

Furthermore, the Museum of the Moon was a well-received event in its own right, inspiring interest in arts events:

“ Continued my interest in arts events which are different.
Helped reinforce my commitment to arts activity.
Museum of the Moon audience member ”

The Museum of the Moon was also effective in inspiring people beyond The Big Feast and arts attendance:

Viewpoint
Museum of the Moon audience members' views on
how the event inspired them beyond the arts

“We went to Jodrell Bank following a conversation with a visitor at Museum of the Moon who recommended it to us.”

“It’s made a positive difference, it’s engaged my son more wanting to be an astronaut - he had a telescope for Christmas.”

“We still talk about it – especially when it’s on the news about an eclipse or we’re out generally and see the moon in the night sky.”

In conclusion, if Appetite wishes to attract an audience with generally different motivations to those of The Big Feast audience and wants to inspire beyond the arts, then the Museum of the Moon offers a good model for this. If Appetite wants to use the feeder events to hook those with motivations more aligned with The Big Feast, then the previously held Taster Tours may be more appropriate.

Inspiration summary and conclusions

Inspiration has been a central part of Appetite's identity from the beginning of the programme. Inspiring Stoke-on-Trent communities through the arts was essential to engaging them with Appetite's activities. This section has shown that this is still true at the end of the sixth year.

It has been seen that audience members go to Appetite events to be inspired and that this inspiration takes many forms. As a result of their inspiration, audience members are attracted to attend more arts events. However, audiences' first encounter with Appetite is not necessarily based on being inspired by the arts, so other motivating factors need to be taken into account when attracting new audience members.

Appetite's audience have a lot of good will towards the programme and are willing to support it going forward, particularly in recommending events to others, meaning audience members are a valuable resource for spreading inspiration to engage with the arts. It was seen that Facebook has become an increasingly important means through which people first hear about Appetite, but that in person, face-to-face interactions are still crucial. Working with volunteers and Supper Club participants could be a fruitful way of achieving this (this is expanded upon in the Co-production section).

The audience have also made recommendations this year of how Appetite could improve further, allowing the local population to be inspired by the arts. Spreading events across the towns, making use of heritage, having complimentary activities at events, and providing better information ahead of events were all considerations.

Placemaking



[Events like this show that Stoke-on-Trent] is now a forward-thinking city, willing to do new things and get rid of its old 'dull dirty industrial city' image.

Voalá Station audience member



Introduction to Placemaking

Placemaking means engaging communities with the local area, strengthening the connections between people and place. With inspiration being Appetite's initial priority, and co-production important in the delivery of events, Placemaking was recognised as a positive, natural effect of Appetite's investment in the city, but the scale of this was not necessarily fully appreciated when the programme was launched in 2013. In the consortium focus group, it was remarked that the potential impact on Placemaking was not considered at the beginning.

There have been wider changes in Stoke-on-Trent, which have also contributed to the Placemaking agenda for the city. For example, Stoke-on-Trent bid for UK City of Culture 2021 helped to inspire local people's interest in the arts, engaging local people, artists and businesses in the process. Appetite played an important role in this, contributing to the bid's programming, communications and community engagement. Appetite's experience and knowledge of producing large scale, high profile, spectacular and high quality art events in unusual venues gave the City of Culture team the confidence that Stoke-on-Trent was able to host a title with the profile and expectations of City Culture 2021.



Appetite made the city brave enough to bid for City of Culture and get shortlisted.

Appetite consortium member



The City Council have also adopted a cultural strategy, with a cultural development team in place to grow the cultural capacity and identity of Stoke-on-Trent. Appetite feature in this strategy as a partner for the continued cultural regeneration of the city.

The belief in the arts as a means of regenerating city centres is growing. Appetite's success in delivering a programme of great quality art, as evidenced by audience feedback, interviews and case studies, has identified a strong role for them in Placemaking as they have contributed to the changing perceptions of Stoke-on-Trent. The city is now widely viewed as a city for arts and culture not only by audiences but also by the business sector who have located their businesses in the city centre to capitalise from this growing momentum. Appetite has demonstrated that they are a key organisation through which the city can attract visitors from outside the area, increase city centre footfall and create a destination where people can live, work and enjoy their leisure time.

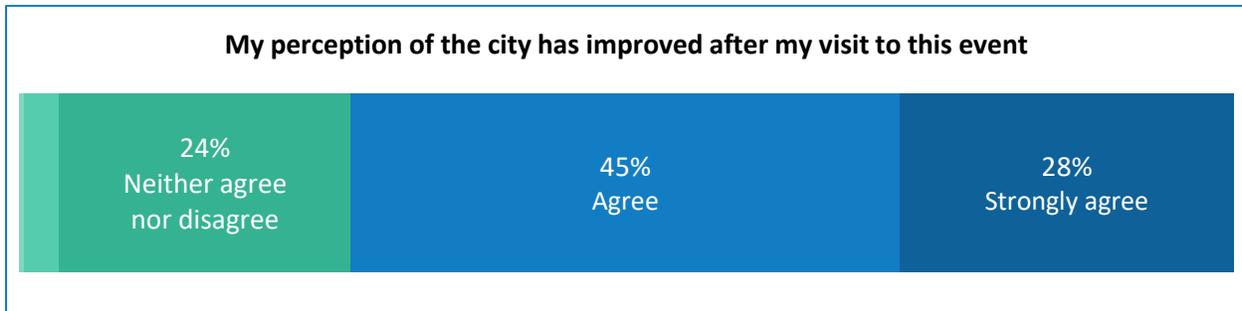
In 2019, Placemaking has developed into one of the three main areas of focus for Appetite. This importance is fed into by the CPP evaluation questions, with the engagement of the Stoke-on-Trent community fundamental to all three.

In what way does Appetite make a difference to Stoke-on-Trent?

Improving perceptions of the city

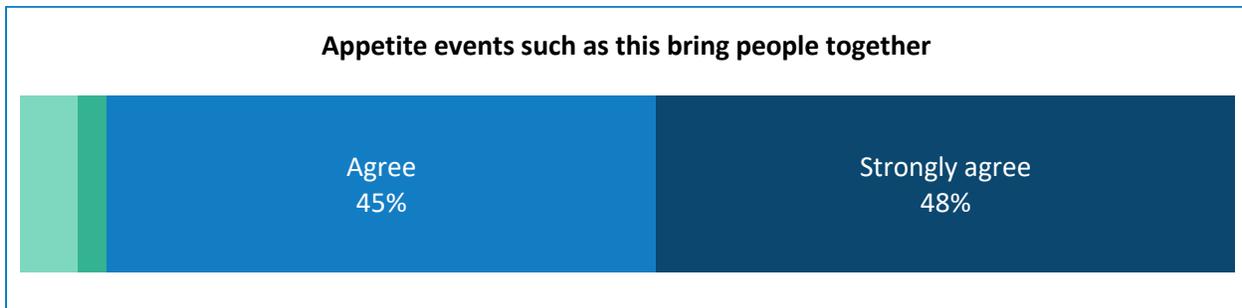
“ Events like this are important in boosting Stoke-on-Trent’s image. ”
Voalá Station audience member

Visiting Appetite events improves people’s perception of Stoke-on-Trent.



Source: Audience members who completed a survey during The Big Feast (n=259) or after attending Museum of the Moon (n=155) or The Big Feast (n=73).

This improved perception could be linked to Appetite audience members overwhelmingly saying that events bring people together.



Source: Audience members who completed a survey after attending Museum of the Moon (n=155) or The Big Feast (n=73).

“ Culture is wonderful and brings communities together – you learn such a lot from each other! Brings communities together and gets people involved! ”
Supper Club participant

“ Brought people together – talk to people never seen before at events and sharing the same experience. ”
Stoke-on-Trent BID representative

“ It’s a great city and events like this bring the people of Stoke together. ”
Museum of the Moon audience member

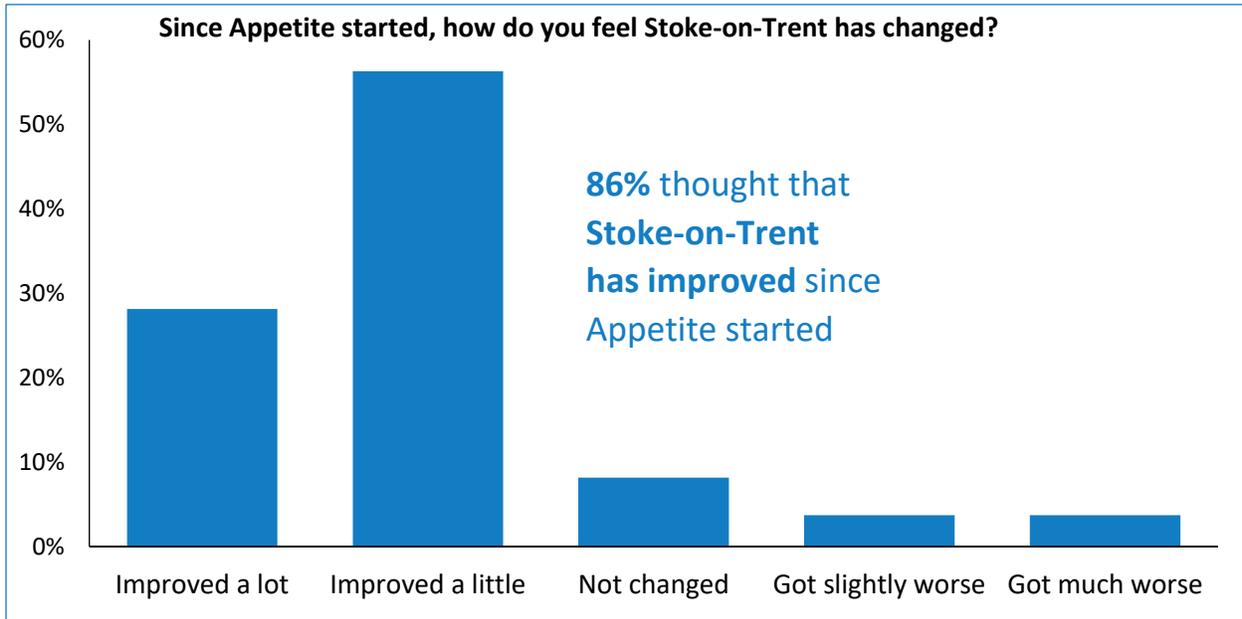


Have been to many Appetite events – they have added tremendously to the cultural offer in Stoke-on-Trent, bringing people together to share fantastic art.



Stoke-on-Trent City Council representative

This has fed into a perception that, since Appetite started in 2013, Stoke-on-Trent has improved as a city.



Source: Audience members who completed the all audience 2019 survey (n=137).



Appetite has helped me to appreciate Stoke-on-Trent more – the city has a lot going for it!



Appetite audience member

A significant amount of this change was attributed to Appetite:

Audience members estimated that **71% of the improvement was because of Appetite**

Source: Audience members who completed the all audience 2019 survey and thought Stoke-on-Trent had improved since the start of Appetite (n=118).



[Appetite] has [b]een great for the city . . . especially for the change in perception.



Voalá Station audience member



[Appetite have] played a major part in helping to influence the engagement with arts and culture within Stoke-On-Trent.



Stoke-on-Trent BID representative

Viewpoint

A Stoke-on-Trent MP's view on Appetite's role in improving perceptions of the city

"Appetite play a really important part to ensure there's a vibrancy about the city that people can get attracted to".

"Appetite gives voice and substance to all the things that we know are good about Stoke-on-Trent. [It] provides for the positive story that people can engage with. It shows that Stoke-on-Trent is and always has been an exceptionally challenging, complex place but in a way that demonstrates that those challenges and complexities are a strength rather than a weakness".

Establishing the city as a hub for arts and culture

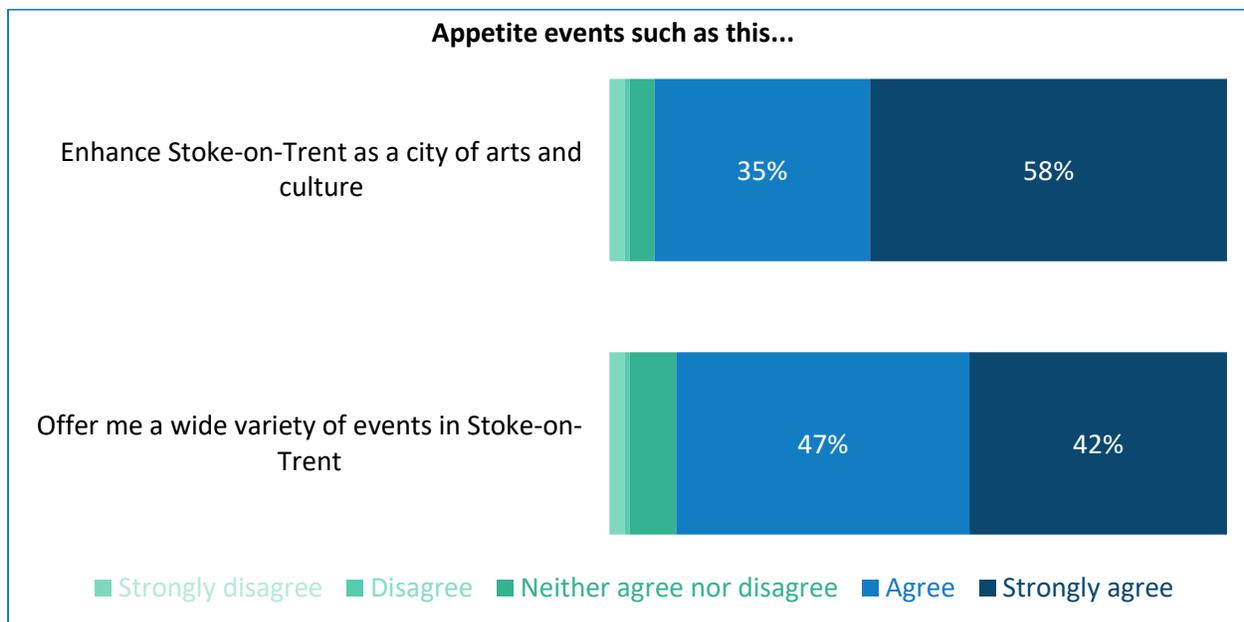


Appetite have helped massively to raise the profile of Stoke-on-Trent as being a cultural hub . . . it helps to shape the perception of a place as being where you can get great value, cultural events and projects.



Newcastle BID representative

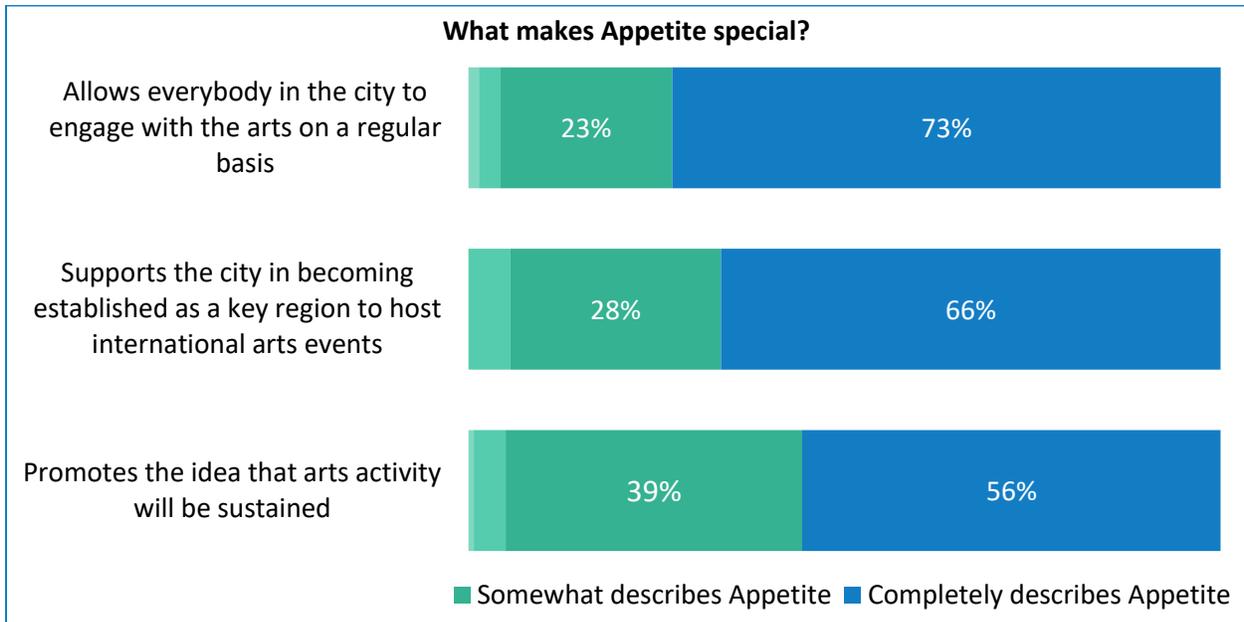
Appetite events are valued by the majority of audience members for offering a wide variety of events in the city and enhancing Stoke-on-Trent as a city of arts.



Source: Audience members who completed a survey after attending Voalá Station (n=76), Museum of the Moon (n=155) or The Big Feast (n=73), or Roundabout (n=94).

The inherent placemaking of Appetite events means that it is appreciated that Appetite is special because it allows people in the city to engage with arts on a regular basis, supporting Stoke-on-Trent in becoming a hub for arts and culture.

“ *What we’ve got is brilliant and in some cases better than places like Manchester. We don’t have to compete.* ”
Stoke-on-Trent MP



Source: Audience members who completed the all audience survey 2019 (n=144).

“ *To see these artists that come from all over the world, visit Stoke-on-Trent as they're travelling around, speak to local people and see that local people have taken a pride in their city as a result - it's really special!* ”
New Vic Theatre representative

Viewpoint

A City Council representative's views on how Appetite has helped to establish Stoke-on-Trent as a hub for arts

"Stoke is now seen as a place where great art and cultural activities can be accessed and enjoyed, particularly by people who might not normally "go to see" or "take part" in the arts"

". . . it's recognised that [Appetite are] responsible for bringing in artists who wouldn't normally come to the city . . . they made a lot of arts organisations realise that you can make a difference to people's lives and the cultural offer for the city".

"Perceptions and aspirations are changing. We're getting more art and brilliant art in the city. Artists from a global stage are bringing unique art works to the city which people would normally need to access away from the city. The cultural landscape of the city is changing for the better".

"I also believe the activity and outputs of Appetite has given Arts Council England both the confidence and impetus to invest more financially in Stoke-on-Trent".

"[T]he outputs and success of the Appetite programme contributed massively to the cultural ecology of the city and inspired partners and stakeholders to confidently bid for the coveted title of UK City of Culture 2021 . . . Appetite have been the forerunners of the cultural change – they made a lot of arts organisations realise that you can make a difference to people's lives and the cultural offer for the city".

Perhaps most significant of all is the fact that 95% of those surveyed thought that Appetite promotes the idea that arts activity will be sustained in the city, one of Appetite's core objectives for Phase Two.

 *[Appetite] kickstarted something, they've raised arts and culture to the next level in Stoke-on-Trent, they've increased aspirations for arts and culture in Stoke-on-Trent, they've raised the game.* 

Stoke-on-Trent City BID representative

 *People are taking Stoke-on-Trent more seriously. We now have a lasting engagement with Channel 4 following the bid. By shifting the narrative of Stoke-on-Trent, that enabled us to have a conversation with Channel 4 and get through the front door. With this and the City of Culture work, we're starting to be taken seriously as a potential place to do good stuff.* 

Stoke-on-Trent MP

Viewpoint

A New Vic Theatre representative's view on how Appetite promotes the idea that quality art will be sustained in the city

“When we started working on this programme, we felt that Stoke-on-Trent didn't have a high expectation of what it deserved in terms of great art or that any art that it had could be sustained. In a city of low self-esteem which felt that national money doesn't come to it, it's most exciting that this money has come to the city, offered by the entire country. I've now seen that more and more people in Stoke-on-Trent have grown in that sense of entitlement (not in a negative way), we deserve a bit of entitlement - we deserve it and it's about time! People have a sense that they are entitled to great art that comes from all over the world, that it will be sustained, they deserve it and that's what I'm most proud of”.

“It feels like an awful lot of artists are emerging and choosing to work and/or relocate here. This week I've spoken to two London-based artists who are actively exploring to move here, looking for somewhere to live - it's brilliant that it's seen as a city of opportunity to artists”.

Attracting visitors to the town centres

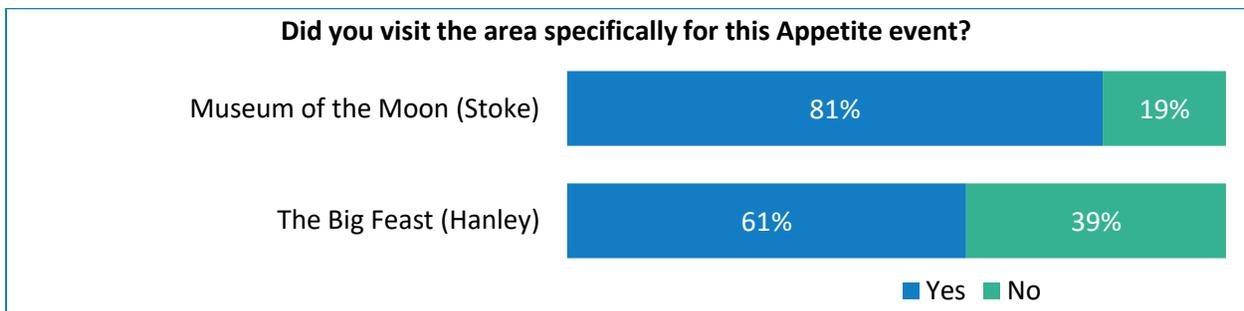


[Appetite] [o]ffer arts and entertainment not seen anywhere else in the West Midlands and UK. [There is] potential to bring people to the city from outside the area.

Voalá Station audience member



Appetite events were able to attract people to the locations where they are taking place.



Source: Audience members who completed a survey during The Big Feast (n=259), or after attending Museum of the Moon (n=155) or The Big Feast (n=73).



The city centre becomes the destination for things to take place . . . it keeps the city centre renewed and it's another way to use the city centre.

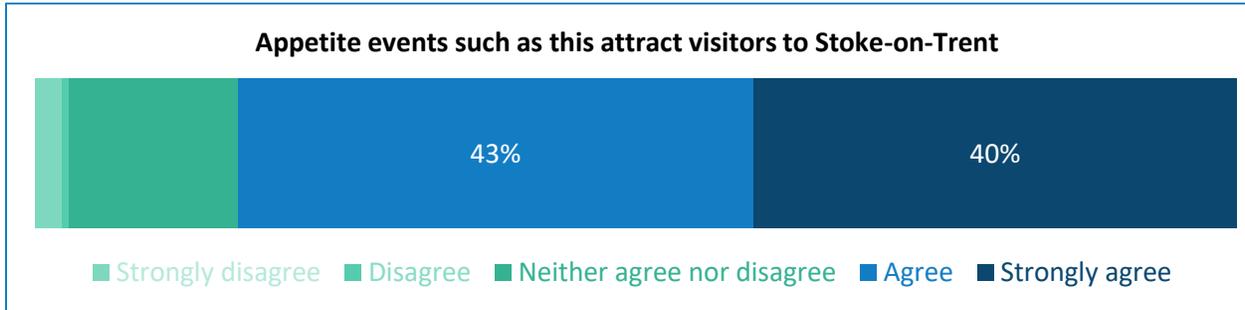
Stoke-on-Trent BID representative



This increased number of visitors to an area as a result of an Appetite event taking place has had a positive impact on some businesses. A local Stoke-on-Trent restaurant stated that, as a result of an Appetite event being held nearby, they had received more bookings as well as seeing an increase in traffic to their

Facebook site. A representative from the Newcastle-under-Lyme BID said that measured footfall increases around events they do with Appetite, fulfilling the BID’s aim “to drive footfall”.

This increased footfall is not just made up of people from within Stoke-on-Trent. There is a perception that Appetite events attract visitors from outside the area and therefore contribute to the visitor economy of the city:

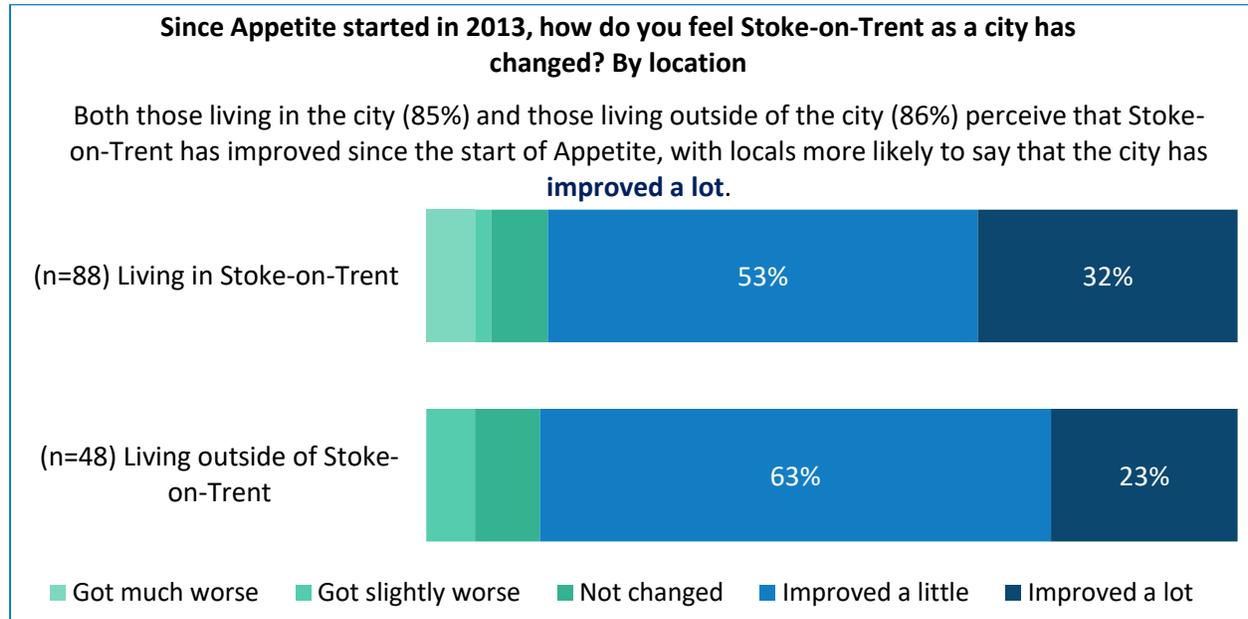


Source: Audience members who completed a survey after attending Voalá Station (n=76), Museum of the Moon (n=155) or The Big Feast (n=73), or Roundabout (n=94).

“ Visitors from outside the city are visiting to access Appetite events. ”
Stoke-on-Trent City Council representative

Regular arts attenders at a focus group recognised that people from other areas outside of the city would want to travel to Stoke-on-Trent for the art and events. Indeed, [postcode data](#) showed that 34% of ticket bookers were from outside the Stoke-on-Trent area.

Unsurprisingly, perceptions of Stoke-on-Trent have improved according to visitors from outside of the city. Although more people who live in Stoke-on-Trent thought that the city had improved a lot, very similar proportions from outside the city thought the Stoke-on-Trent had improved at least a little.



Source: Audience members who completed the all audience 2019 survey (n=136).

“ Raised profile of Stoke-on-Trent to external visitors who haven’t visited but base their opinions on hearsay and assumptions. Friends from outside the city are amazed at what’s on offer, encourages others to visit to increase footfall, encouraged people to talk about what’s on offer to raise profile and change perception. ”

Appetite audience member

How can Appetite continue to be a successful placemaker?



The focus should be to carry on collaborating and producing great art works – the outcome from that and doing it really well is changing that perception of place, creating a perception of a city where people want to work, buy a house and enjoy themselves.

Stoke-on-Trent city council representative



As we have seen, Appetite have helped to change perceptions of Stoke-on-Trent through embedding high-quality art into the fabric of the city. They have raised the profile of the city which is now viewed by some as a hub for arts and culture offering a wide variety of arts. The top result from the audience survey, which asked what makes Appetite special, was that they allow people to engage with the arts on a regular basis and this has contributed to placemaking by giving the city a clearer identity. A representative from Newcastle BID felt that Appetite should give placemaking greater emphasis in their future activity by:



... making somewhere a destination to go to. [We] want to hear people say 'we'll go to Newcastle-under-Lyme as there's always something to do and it's a nice place to go'.

Newcastle BID representative



In addition, placemaking opportunities are enhanced by becoming a cultural destination and the BID have identified that culture and heritage are increasingly important for towns and cities. Linked to this, audience members are aware of the value of promoting the area which could be achieved through heritage.

When asked about which areas Appetite could improve, the top responses were:

Promoting Stoke-on-Trent outside the city (38%)

Making use of the city's unique heritage (36%)

Source: Audience members who completed the all audience 2019 survey (n=143).



[P]romoting Stoke and highlighting heritage is important to me.

Appetite audience member



[M]ake use of empty buildings to keep them being used as part of the city's heritage.

Museum of the Moon audience member



This identifies an opportunity to either increase Appetite's activity in these areas or to increase awareness of activity in these areas. Given that audience members have identified that a cultural destination needs to offer a wide variety of arts on a sustained basis and to continue to improve perceptions of Stoke-on-Trent then identifying funding streams, including those related to heritage, could provide a useful way forward.

Placemaking summary and conclusions

Placemaking has grown to become an important part of Appetite's current identity, with the effects on Stoke-on-Trent of co-producing inspirational arts events now clearly visible.

Appetite has changed perceptions of Stoke-on-Trent, with stakeholders identifying that the city has improved, people have been brought together, and interest from people living outside the area has been boosted in the city. Audience members give Appetite most of the credit for this change.

Furthermore, Stoke-on-Trent is recognised as a centre for arts and culture, with increased aspiration for quality art in the city. Because of Appetite, the city is now on the map as a hub for the arts.

As a result of Appetite's activity, people are attracted to visit the town centres, with increased footfall for businesses associated with events. Visitors from outside the area also make up a significant proportion of the audience, with perceptions of Stoke-on-Trent improved not just for locals, but visitors from outside the area too.

Moving forward, placemaking should continue to be relevant to Appetite's decision-making. Demand exists to continue to grow Stoke-on-Trent as a cultural destination by, for example making use of Stoke-on-Trent's unique heritage or promoting the city further to those that do not live locally.

Co-production



[Appetite are] brilliant at being so community-facing and consulting with communities . . . they collaborate, consult and work closely with the community (Supper Club), arts organisations and partners. I feel like a real genuine partner on behalf of the City Council with Appetite.

Stoke-on-Trent City Council representative



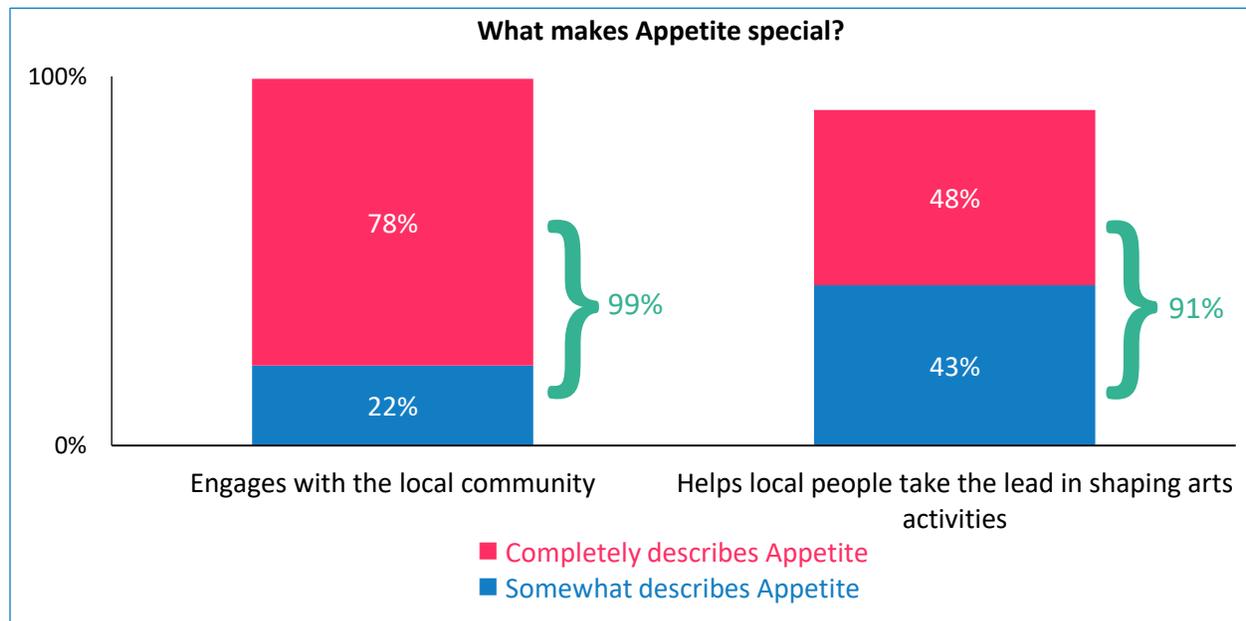
Introduction to Co-production

Co-production has always been important to Appetite, with community engagement forming one of CPP's evaluation questions. Community engagement formed a significant part of Appetite's strategy to increase the numbers of people in Stoke-on-Trent who are able to experience and be inspired by the arts. This was reflected by the Phase Two business plan, which highlighted the need to work with more local people to take the lead in programming and shaping art activity. Co-production with community groups and organisations, initially through the Community Hubs in Phase One, and through the Supper Club in Phases One and Two, quickly formed an important element of Appetite's brand.

The emphasis of co-production has evolved over time to increasingly involve business, artists, and arts organisations. The Phase Two business plan highlighted the importance of creating sustainable projects, networks and organisations in order to continue to develop arts audiences. This section explores how Appetite co-produces art and events with a range of stakeholders, utilising different approaches to co-production for different stakeholders and looks ahead to the importance co-production in the future.

Community engagement and Co-production

Appetite's partners (see quote above) and audience members identify that Appetite engages with local communities and helps local people to take the lead in shaping arts activities:



Source: Audience members who completed the all audience 2019 survey (n=144).

Community engagement for Appetite includes a range of activities. Since its inception in 2013, Appetite have been keen to engage local people in a city-wide conversation about art, through community groups, Community Hubs and audience members. This conversation has helped to shape the design of the Appetite programme through each phase of activity. In Phase One, participatory approaches were embedded into the programme design through the work of the Appetite Builders, the team of community engagement workers who reached out to communities to attract them to events, and the evaluation. Appetite have also grown a strong social media following, through which they engage with potential and actual audience members.

Community engagement is beneficial in informing people of Appetite's activities, as well as creating a community around the arts in Stoke-on-Trent. Community engagement is also essential for the day-to-day running of events, demonstrated by Appetite's engagement with local volunteers to support their programme.

Engaging a wide range of communities through volunteering

Volunteers from the local community have always been, and continue to be, a vital resource for Appetite to support the delivery of their events. There are currently over 50 Stoke-on-Trent and North Staffordshire residents, including members of the Supper Club, who represent a diverse range of local communities and volunteer their time on a regular basis.

During Phase Two (2016-2019), volunteers cumulatively contributed 2866.5 hours of their time, enough to watch Stoke City play 1,911 matches.

There are a range of activities volunteers support Appetite with, including supporting the Appetite team with day-to-day key tasks in preparation for events, as well as stewarding at the events themselves. One task is the distribution of leaflets and posters prior to events, which raises awareness and encourages members of the local community to attend Appetite events. One Appetite volunteer, who has been with them for nearly five years, recently said that:

 *[The main difference I have made to Appetite is] to encourage more people to attend Appetite events by spreading the word to as many people as [I] can.* 
Appetite volunteer

Appetite volunteers spoke about the difference being involved with Appetite had made to them. One volunteer, whose enthusiasm and passion for Appetite was clear to see, talked to us about how volunteering has made a huge difference to his confidence, especially when talking to people for the first time. As a result, he has become involved in more activities in his local community which has helped him to meet more people. He is also keen to help other people in the local community and since volunteering for Appetite, he has gone on to support Staffordshire Police as a volunteer with their Space scheme, an achievement he is very proud of.

Another Appetite volunteer who has been involved since the beginning of the programme told us that she has seen all the performances Appetite have delivered and without them, she wouldn't have experienced so much culture and visited different venues across the city. She said that:

“ Culture is wonderful and brings communities together – you learn such a lot from each other!
Appetite volunteer ”

It is evident from talking to Appetite volunteers that, as a direct result of their involvement, Appetite has had an impact and made a difference to them. However, Appetite are also reliant, to some degree, on the volunteers who offer their time to support the Appetite programme. Without the commitment of the volunteer team, Appetite would need to pay on average an additional £7,844 per year to provide the same level of support for their events and activities¹. This does not account for the additional audience members volunteers attract through word of mouth and acting as advocates for the programme.



¹ Based on 2866.5 hours at the 2019 living wage rate of £8.21, divided by three years.

Case Study 4: Co-production in action – The Supper Club

Audiences clearly identify one of Appetite’s strengths as their commitment to supporting local people to take the lead in shaping art activities in Stoke-on-Trent. One way in which Appetite achieve this is through the Supper Club, a specific group of volunteers, established in 2013, who work as a community advisory group for the Appetite programme.

The Supper Club was introduced by Appetite to regularly bring members of the community together, who represent a broad range of local residents, to feedback and shape the Appetite programme. A community approach was adopted at the beginning of the Appetite programme in 2013 when the Supper Club was formed to act as a community-based advisory group for the Appetite programme. Their roots were in the Community Hubs and work of the Appetite Builders at the start of the programme and they have evolved into their current format over the last six years. They are a decision-making group who are committed to the aims of the Appetite programme and are keen to achieve the aim of “getting more people in Stoke-on Trent to experience and be inspired by the arts”. The group meet monthly over supper, in a variety of locations across the city, hosted and led primarily by the Appetite team to help with planning, especially the Big Feast. This approach has given communities the opportunity to shape the Appetite programme of events. The Supper Club continue to be an intrinsic part of Appetite as it moves into Phase Three and has enabled interested members to continue embedding artistic activity in their communities.

Another way that Supper Club members take part in Appetite is through ‘Takeaways’ to experience art taking place across the UK. This has provided opportunities for them to discover and support subsidiary events happening across the city, enabling members to report back and continue to shape and develop the art events and activities that are offered. They are extremely proud of their involvement and the contribution they make and there have been many benefits to this approach bringing communities together to share the same experience at an arts event.

Local community ownership and involvement with planning events for the Appetite programme are important to Supper Club members and they appreciate and enjoy their monthly meetings:

“ *Communities from around the city, coming together to talk about what art we would like in the city over a cup of tea and some food, all with different suggestions aiming for the same goal.* ”
Supper Club participant

“ *It’s helped to unite people from different countries and culture in one room – seeing them laugh together in one room, that’s the difference that culture can make!* ”
Supper Club participant

Supper Club members particularly value meeting new people, discovering new parts of the city and having the opportunity to raise the profile of their own communities as the best aspects of attending Supper Club. The impact on individual experiences of the arts is notable:

“ [I] wouldn't have experienced so much culture over the last 6 yrs. Culture is wonderful and brings communities together – you learn such a lot from each other! ”
Supper Club participant

The Supper Club also provides a way of maintaining relationships and developing two-way conversations between local communities and the Appetite programme staff. Initially, Supper Club used to update local groups and help publicise all the events and activities going on in the city, acting as an informal cultural information point for those who would not naturally seek out these events. This has developed over time and Supper Club members now play a more strategic role, influencing and making decisions, especially in relation to the acts that are brought to the city as part of the Big Feast. Nevertheless, they still have a useful role in spreading awareness and support at local level to help promote events.

As the Appetite programme moves into Phase Three, the Supper Club remains at its heart and continues to actively support Appetite going forward. Supper Club members recognise that they have an important role to play and that this could be strengthened through more engagement with other communities, groups and partners:

“ “Use the knowledge that Supper Club have where regular talks are happening in community groups and gain an invitation for an Appetite talk”. ”
Supper Club participant

Supper Club members are keen to remain involved as Appetite moves into Phase Three and to continue to develop their role as well as the Appetite programme. They suggested several ways to achieve this, which include involving more communities and encouraging more people to get involved:

“ [We] need to get more communities involved, reach out a bit more. Supper Club members [need] to bring someone along from the community to be involved in the ‘what would you like?’ discussions. Get into those community groups and talk to them to encourage more people to be involved. ”
Supper Club participant

The need to expand membership is supported by a partner representative:

“ [Appetite] could seek opinions by engaging the wider audience, not just the Supper Club as they've been the same people for the last 5 years. ”
Appetite consortium member

To reach these new members, Appetite could make use of their partners' existing networks who can help facilitate introductions to agencies and people who are not already engaged with the programme, such as Newcastle-under-Lyme BID networks.

Reviewing and increasing membership of the Supper Club will help to ensure that Appetite continues to be relevant to residents and communities in the city. This will support reaching out to people who are not currently engaged with art, a group that is becoming increasingly difficult to attract as fewer funds become

available through core funding streams. The Supper Club could have a large role to play in the further work to be done in diversifying Appetite audiences. As was seen in the [‘Who completed this year’s surveys?’](#) section, only 3% of the surveyed audience were from black and Asian minority ethnic backgrounds. Reliance on surveys may skew the demographic data, meaning caution is required when drawing conclusions about attendance based on surveys. While efforts have been made to ensure in-event surveys are representative of the audiences in attendance, surveys tend to be more engaging to white, female audiences and in particular, those who are already regular arts attenders. The work of Appetite Builders in Phase One directly tackled the issue of reaching out to under-represented groups by building relationships between Appetite and new arts audiences prior to attending an unfamiliar event. Although Appetite Builders are no longer incorporated into the Appetite programme, the role of Supper Club members could evolve into a more ambassadorial role for the programme, reaching into communities and visiting groups to share their experiences and invite new audience members to attend events with them.

Sustainability is also an essential consideration as Appetite moves into Phase Three. Supper Club members are generally great advocates for the programme. Support from Appetite to further develop their roles as ambassadors, sharing their experiences with other communities less engaged with the arts or business partners could help to maximise the impact they have on developing a sustainable programme through investment from the private sector and further growing the numbers of local people experiencing and inspired by the arts.

Sustainable programmes: Co-production with the public and private sectors

Appetite are locally connected to and have developed relationships with a number of business stakeholders, including the Newcastle-under-Lyme BID, Stoke-on-Trent City Council and the newly formed Stoke-on-Trent BID. Collaborating with these organisations enables Appetite's commitment to the local community to be developed and embedded into the cultural regeneration plans for the city.

Stoke-on-Trent City Council have worked in partnership with Appetite since Phase One of the programme. They support Appetite in partnership to facilitate, develop, co-produce and provide marketing support for events, for example Light Night, a high profile, City of Culture legacy project that illuminated Burslem over three nights in February 2019. Appetite have also worked closely with the City Council Cultural Development Team in developing, delivering and administering the City Council's Festival and Event Fund. This has enabled more community organisations to grow their cultural events and learn from the event training programme.

Working in partnership is beneficial to Appetite and partners alike. A working group for The Homecoming event has been established with Appetite, which includes both Newcastle-under-Lyme BID, the local Borough Council and other local stakeholders. Working together as a group, agreeing on what they want to achieve and being open to each other's ideas have been important factors to the success of this group to deliver the The Homecoming event. As a result of this work, the BID won the Place Marketing category at the 2018 National BID Awards for their work with Appetite to deliver The Homecoming 2018.

Collaboration and partnership working is important to the success of the Newcastle-under-Lyme BID, therefore, having a strong relationship with Appetite is important to them. A key aim for the BID is to engage and encourage more visitors to Newcastle-under-Lyme town centre and Appetite events help them to achieve that as they bring in extra footfall, which they measure. Encouraging more visitors to Newcastle town centre and engaging those visitors with Appetite events is also a key focus for the BID for the next 5 years. A representative from the BID said:

“ Without Appetite, the area would struggle to introduce cultural events, it's massively important for the area to have Appetite. ”
Newcastle BID representative

Collaboration as a partner with the newly-formed Stoke-on-Trent BID is already established. Appetite's annual flagship event, The Big Feast, has demonstrated they have the experience and expertise needed to deliver large scale outdoor arts events which the BID would be unable to deliver themselves in the city centre. Stoke-on-Trent BID team want to see more of those types of events delivered by Appetite in the city centre and will support with marketing, promotion and interaction with local businesses. A representative from the BID said:

“ In collaboration, we want to see those events happen. Appetite bring that skillset to the table. ”
Stoke-on-Trent BID representative

Appetite are already established as a participant on one of the BID's advisory groups to help them to achieve their key priorities and the BID value Appetite's experience and expertise which will support them "to deliver projects to change perceptions, engage visitors and encourage exploration of the city" (Stoke-on-Trent BID Business Plan, 2018). The Stoke-on-Trent BID also value Appetite's knowledge, ideas, contacts and potential sources of funding to help support them to deliver their priorities. A representative from the BID also said that:



The more collaboration Appetite can do, they can multiply what they do through partnerships and they've got that experience to pass on.



Stoke-on-Trent BID representative

Viewpoint

The Consortium's view on Appetite's Co-production journey

In a focus group, the Appetite Consortium reflected on its purpose, hopes and aims. Appetite has always aspired to increase the quality of art that is on offer, making it accessible to people who do not usually experience art and exploring different way of doing this. It was also always important that local people were able to have a say and their feedback was used to shape the programme.

When thinking about what has changed in the last six years, the main difference was in the reputation Appetite has built for itself through a track record for quality art. This now brings with it high expectations. As a result of the strong Appetite brand, there is desire for external organisations to partner with Appetite. For example, Appetite has a close strategic partnership with the City Council, which brings a weight of funding behind it. There are also other strategic partnerships with universities and businesses.

Such relationships will be important for Appetite as it moves into its third phase and needs to be reflected in a changed business model. With new partners, strategic objectives need to be compared and considered for their compatibility. Of course, this all needs to be done whilst continuing to reach people not engaged with the arts.

The importance of Co-production in Appetite's next phase

Co-production has always been a central aim for Appetite, with community co-production lying at the heart of Appetite's approach to audience and programme development. As Appetite move into Phase Three with reduced core funding, partnerships with strategic partners will be essential to maintaining the capacity of the Appetite team to deliver quality programmes of art in the city. Appetite's core mission remains to co-produce art with local communities, however, collaboration with other public and private sectors partners will be required to ensure this remains a sustainable part of Appetite's offer.

Appetite have strengthened several key partnerships in Phase Two of the programme, including Stoke-on-Trent City Council, Newcastle-under-Lyme BID and Stoke-on-Trent BID. Partners recognize the impact Appetite have on the area, in particular in relation to raising aspirations around the arts.

“ *Appetite have been a great example to all of us (who know them) of achieving at a higher level than we've generally seen in the city.* ”
Stoke-on-Trent BID representative

The value of Appetite's knowledge and experience of producing high quality arts on a large scale is recognised as a great asset for partners. There is also the recognition by partners that they can also help to support Appetite's aims through collaborative working. There is a genuine desire from the BID teams to facilitate more interaction with local businesses, provide context in the city centre and get behind the plans with marketing and promotion.

“ *[We can] bring more interaction with the businesses, provide the context for it in the city centre, get behind it with some marketing and promotion.* ”
Stoke-on-Trent BID representative

The value of working with Appetite is therefore recognised as beneficial to both the partners involved as well as the city. One partner argued that Appetite needs to reach out to more commercial partners, in particular, those who can offer sponsorship opportunities or fund the programme long term.

While Appetite have a large network of communities, artists and public and private sector partners, they can increase the number of partners by engaging with existing forums outside of the arts and cultural sector. For example, the Newcastle BID attends network meetings which focus on the 'Prevent Agenda', gaining access to potential partners in policing, fire and rescue services and other third sector organisations. Appetite are already members of the Stoke-on-Trent and North Staffordshire Cultural Forum and the Cultural Education Partnership (CEP) but further and more regular engagement with the Cultural Champions and other CEP partners could gain access to wider range of communities.

When establishing new partnerships, it will be useful to clarify what Appetite can offer different stakeholders, what they need from partners and to explore shared aims, objectives, roles and expectations to further develop partnerships.

Appetite Consortium's Top Tips for effective Co-production

- Understand and communicate what Appetite needs from a partnership.
- Develop shared and honest aims, agreed at the outset of partnerships.
- Recognise that everybody can bring different areas of expertise to the partnership.
- Communicate vision, process and timelines. Continue to communicate to keep stakeholders engaged, even if they're not currently involved in co-producing. By communicating fully at the beginning, stakeholders still feel involved.
- Give sufficient time to manage relationships with partners. It's hugely time-consuming to collaborate, co-produce and do it well.
- Be honest about why decisions are made and when they need to be taken in order to deliver the outcomes.
- Involve partners in making things happen. Share tasks and agree responsibilities.

Co-production summary and conclusions

Co-production has been key to inspire and engage communities with arts and culture since the beginning of the programme. During Phase Two, co-production has evolved and now involves many more stakeholders from the local community, including arts organisations, public and private sector businesses and community members in Stoke-on-Trent and North Staffordshire. This is mainly as a result of the key relationships and advocates Appetite have developed over time who are engaged in collaborating and supporting Appetite to deliver great quality art events, which are mutually beneficial to each other's business aims and objectives. Appetite also have a consistent and stable volunteer base from the community in Stoke-on-Trent and North Staffordshire, which includes members of the Supper Club, who are a vital resource and as a result of their contribution, enable Appetite to deliver great quality art events in the city.

For Appetite to be sustainable, they recognise themselves that they not only need to continue to nurture their existing partners, which will grow the sense of trust within those partnerships but, develop new partners who they can collaborate with to co-produce great quality art. Appetite have existing opportunities to explore which they have been working on over the last six years and haven't yet come to fruition. They should continue to follow these up and develop them.

Appetite have a reputation for delivering great quality art events using different co-production models they have developed with a broad range of community groups, as discussed earlier in this section with the Supper Club, volunteers, Stoke-on-Trent City council and the Newcastle-under-Lyme BID. Appetite have the experience, skill and knowledge to directly match a range of stakeholder groups and opportunities. They should also utilise the skills and networking connections from existing and new partners to help reduce the risk in a challenging funding climate to co-produce projects in partnership.

Conclusions

How has this report addressed Arts Council England's Creative People and Places programme questions for the evaluation of Appetite?

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

It has been clearly shown that Appetite is important in inspiring the people of Stoke-on-Trent in the arts. Even further, this spark of inspiration engages people to attend more arts events. As a significant proportion of the local population are non-regular arts attenders, Appetite is important in providing access to arts for many who would otherwise not access any art at all.

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

Excellence of art is a key feature in inspiring local communities to engage with the arts. This has also impacted in place, with Stoke-on-Trent coming to be recognised as a hub for quality arts and culture. Co-production has been key to inspire and engage communities with arts and culture. During Phase Two, co-production has evolved and now involves many more stakeholders from the local community, including arts organisations, public and private sector businesses and community members.

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

Appetite continues to learn, for example trying a different type of feeder event for The Big Feast this year with the aim of engaging more and different types of audiences to events. Volunteers are particularly engaged with Appetite, including those of the Supper Club, who have been key co-producers for Appetite, shaping arts activity. Engagement with the public and private sectors has also proven successful and this needs to continue going into Phase Three.

How has this report addressed Appetite's fulfilment of the Phase Two business plan objectives?

- **Supporting the development of a city in which ordinary people engage with the arts on a regular basis.**

Inspiration has been, and continues to be, important to engage people with the arts. Recommendations have been provided as to how to use Appetite's reputation and good will from its audience to continue to utilise inspiration to increase Appetite's reach to ordinary people further.

- **Building a model of how to reach under-engaged communities with the arts.**

Appetite have tested a number of ways of engaging people who do not usually experience the arts during their first two phases of programming. Particularly successful is the role of a face-to-face advocate for the programme. An equally successful approach is the Supper Club. Art is made relevant for local communities by ensuring they are involved in co-producing the programme.

- **Raising expectations of the quality of art taking place in Stoke-on-Trent.**
Over the course of Appetite, it has been shown that definitions of quality art have changed, moving away from practical considerations and towards appreciation of the art itself. Audiences expect Appetite events to be high quality, an expectation which has steadily grown over the six years of the programme.
- **Creating sustainable projects, networks and organisations developing arts audiences.**
Appetite have started along the way to ensure sustainability, collaborating to help reduce the risk in a challenging funding climate to co-produce projects in partnership. In Phase Three, Appetite needs to utilise the skills and networking connections from existing and new partners to ensure arts activities in Stoke-on-Trent can be sustained in the long term.
- **Helping more local people take the lead in programming and shaping art activity.**
The Supper Club has been, and continues to be, the main way that Appetite allows local people to take the lead in shaping arts activity. The role of Supper Club has evolved over time and needs to continue to evolve, reaching a wider membership base and becoming champions for the arts in the community.
- **Supporting the city to become established as a key region to host international art events, residencies and seminars about art.**
Stoke-on-Trent is now considered a centre for arts, according to the audience and other stakeholders. This has had an impact on improving perceptions of the city and drawing visitors to town centres, as well as increasing the confidence of key strategic stakeholders in Stoke-on-Trent as a city able to host large scale, high quality arts.
- **Sustaining a belief that arts activity will be sustained.**
The contribution Appetite has made to placemaking in the city has given rise to a belief in both the audience and stakeholders that arts activity in the city will be sustained. Through the work of the Supper Club they are also ensuring communities develop skills and confidence to co-produce and take ownership of artistic programming.

Recommendations for Appetite

- **Make use of Appetite's great reputation with its audience to let them help to inspire others.**
There is a desire from most of the audience to contribute to Appetite, particularly in recommending events to others. Facebook is growing in effectiveness as a way to do this, but face-to-face interactions are also still important. For example, this could take the form of the creation of an 'Appetite super fan' group to support with a range of volunteering activities, e.g. fundraising, spreading the word to new audiences, event feedback and evaluation. Working with cultural ambassadors who are already closely connected to communities could help to reach especially difficult to reach areas.
- **Focus on how Appetite can attract people to an event for the first time.** We know that when audience members have been inspired by attending one event, they come back. However, the motivations of those attending for the first time are not necessarily the same. To attract new audience members, their motivations need to be appealed. Further understanding is needed of what these motivations are, ideally with those that have never been to an Appetite event.
- **Make use of audience and stakeholder feedback on how to continue to improve Appetite.**
Appetite has a reputation for putting on different events, which has the potential to become more difficult as time goes on. The audience has lots of ideas and can be used to greater effect to shape activity going forward. As the audiences for Appetite become more established, tastes may change. It is therefore recommended that a new audience consultation revisits the Phase One evaluation questions which focused on the art different audiences would like to see in Stoke-on-Trent.
- **Even though placemaking was not initially the priority, it should now be considered a key area of focus**
Appetite's ability to inspire through quality art has had knock-on effects on placemaking in Stoke-on-Trent and is now central to the programme's brand. Therefore, placemaking should be a key consideration in Appetite's future activities.
- **Continue to nurture existing partners, but seek to grow new partnerships and collaborations**
By continuing to collaborate, existing and new stakeholders will naturally be inspired, impacting on placemaking in Stoke-on-Trent. As Appetite seeks to collaborate with other stakeholders in its Phase Three, it is recommended that existing loyal co-producers remain central to the delivery of the programme. Reviewing the roles of the Supper Club and considering how this group can act as ambassadors for the programme. Following up the many leads that have not yet come to fruition.

- **Keep stakeholders in the loop**
Effective co-production will be pivotal in Appetite’s third phase. Ensure Appetite’s mission is clear and aims are aligned with partners.
- **Make use of existing forums to network with like-minded potential partners**
There are already many networking forums, not necessarily related to the arts, but which could serve as sources for useful collaborators. Ask existing connections to facilitate introductions and invitations to those forums, e.g. Staffordshire Chamber of Commerce, Newcastle-under-Lyme and Stoke-on-Trent BIDs and Stoke-on-Trent City Council can support to establish introductions.

Recommendations for future evaluations

- **Engage with non-regular arts attendees**
In particular, talk to those living in Stoke-on-Trent who have never engaged with Appetite before and seek to understand the barriers and their potential motivators to attend.
- **Seek to understand Appetite’s wider impact**
From talking to audiences this year, it has been evident that Appetite has indirect effects, which should be promoted. For example, we have heard that Appetite’s activities help people with their mental health and open people’s minds to wider social issues (e.g. LGBTQ+ awareness) or inspiring them to attend non-arts activities they otherwise would not have.
- **Revisit early questions to ensure the programme remains relevant to current audiences.**
As the audiences for Appetite become more established, tastes may change. It is therefore recommended that a new audience consultation revisits the Phase One evaluation questions which focused on the art different audiences would like to see in Stoke-on-Trent.
- **Continue to review the use of surveys to identify audience demographics.**
Surveys do not seem to engage groups of interest, so if survey data is to be used to direct Appetite’s activities, a concerted effort needs to be made to hear the voices of under-engaged groups to ensure Appetite’s provision reflect their wants and needs.

Appendices

Appendix I – Demographics, by survey

N.B. Where figures do not add to 100%, this is due to participants selecting ‘prefer not to say’ or not completing the survey.

Event	Audience size	In- or post-event	Sample size (and % of audience)		Margin of error (95% confidence)*	Gender		Age groups						Ethnicity		Disability		<3 arts events last year
						F	M	16-24	25-34	35-44	45-54	55-64	65+	White (British, other)	BAME **	Y	N	
Voalá Station	1,650	Post	79	(5%)	10.8%	70%	27%	3%	9%	22%	19%	32%	14%	94%	4%	11%	85%	48%
Museum of the Moon	9,019	In	425	(6%)	3.9%	70%	28%	3%	21%	25%	20%	16%	11%	92%	4%	-	-	46%
		Post	155			81%	16%	1%	20%	33%	25%	18%	3%	97%	3%	17%	83%	41%
The Big Feast	11,877	In ¹	259	(3%)	5.3%	66%	32%	5%	19%	24%	17%	18%	0%	-	-	17%	83%	-
		Post	73			63%	34%	1%	14%	25%	19%	21%	21%	97%	3%	22%	77%	18%
Roundabout	1,142	In ²	184	(24%)	5.1%	59%	30%	20%	16%	18%	14%	12%	9%	89%	2%	16%	74%	26%
		Post	94			-	-	-	-	-	-	-	-	-	-	-	-	-
All audience survey 2019	n/a	Post	152	(n/a)	n/a	68%	24%	3%	21%	18%	25%	22%	3%	90%	1%	18%	74%	14%
Totals/Averages	23,688	-	1,421	(6%)	2.5%	63%	26%	5%	17%	23%	18%	16%	7%	93%	3%	17%	80%	35%

* This is the plus-or-minus figure usually reported in survey results. For example, 70% of those who completed the Voalá Station survey indicated that they were female. If we take the margin of error (10.8%), we can be “sure” that if we had asked the question to the entire population, between 59.2% and 80.8% would have picked that answer. The higher a proportion of the overall audience that is sampled, the smaller the margin of error and/or the higher the confidence level, hence the lower margin of error when data across surveys is combined.

** Black, Asian and minority ethnic

¹ *Earthen Lamp*

² *Paines Plough*

As with previous years, survey respondents were typically white females, aged 25-64, with no disability and, more likely than not, have attended fewer than three arts events in the last 12 months.

Appendix II – Summary of stakeholder interviews and focus groups

During February and March 2019, a series of three focus groups (for audience members, the Appetite consortium and the Supper Club) and twenty-two interviews (including audience members, volunteers, Supper Club members, local businesses and Members of Parliament) were carried out as part of the evaluation of the Appetite programme for Year Six (2018-2019).

The main aim of the focus groups was to introduce the participants to the key areas of focus for Appetite, namely inspiration, co-production and placemaking, and allow them to discuss the importance of the areas at the beginning of the Appetite programme, now, and for the future development of Appetite.

The interviews were arranged to give participants an opportunity to answer more detailed questions on a one-to-one basis. Participants were also asked additional questions about their experiences with Appetite and their definition of what quality art was. The questions were designed to allow the participants to reflect on their experiences with Appetite, in some cases over the period of six years since it was launched, and specifically, over the last 12 months. They were invited to answer from a personal perspective and give a view on the impact on the local communities within Stoke-on Trent.

A focus group was held with audience members who attended more than three arts events during a year to understand their motivations and experiences of Appetite. Sixty-five regular arts attenders were identified from the Appetite database of people who had attended performances and they were invited to attend the focus group. Four people attended on the day and two were interviewed by phone subsequently.

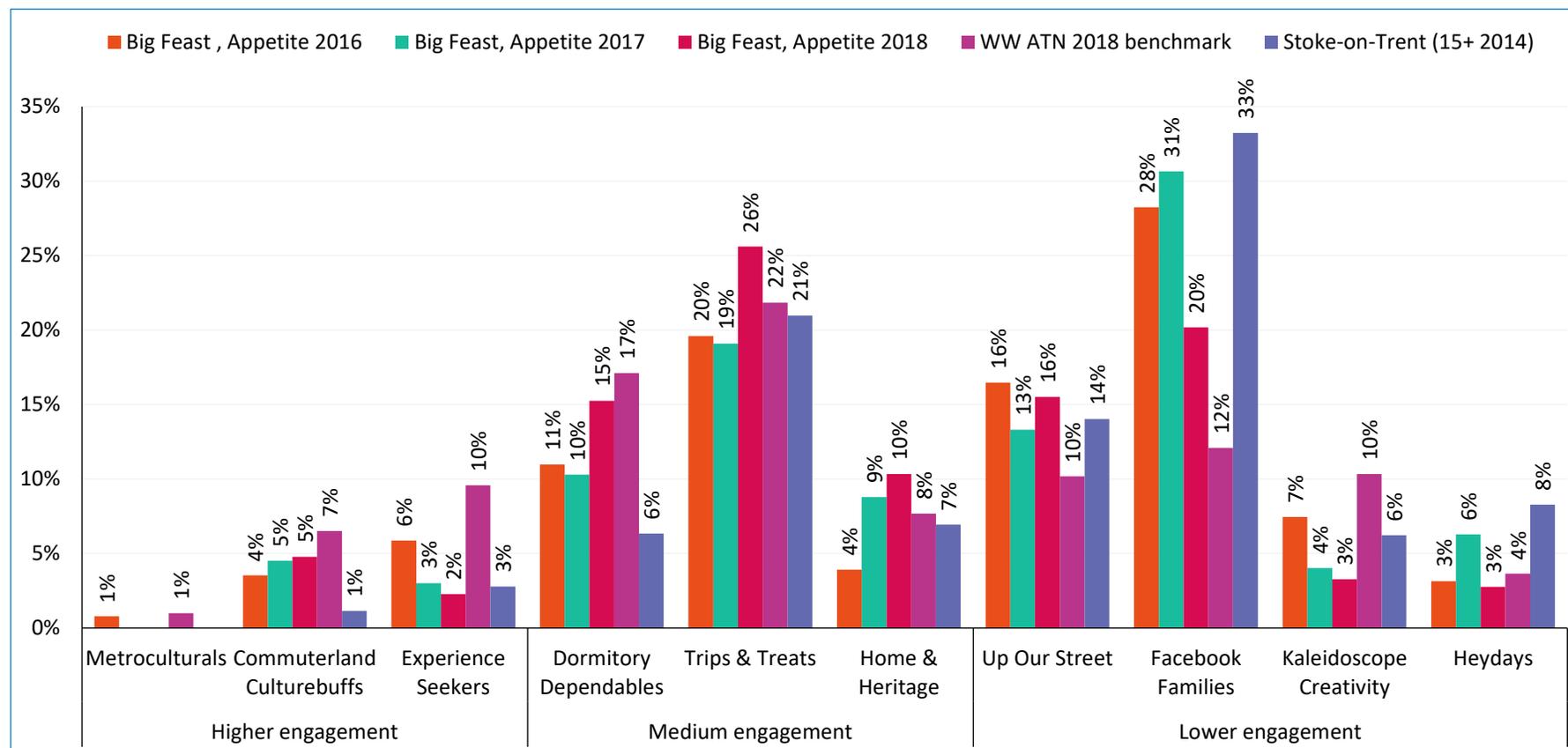
A focus group was held with the Appetite consortium with six people attending. An additional member of the consortium was interviewed separately.

Another focus group was held with nine members of the Supper Club at the start of one of their regular monthly meetings to provide a strategic insight into the progress of Appetite against the business plan.

Additional focus groups were planned for audience members from the Museum of the Moon and other audience members but these did not take place as people were unable to attend. However, some agreed to be interviewed instead. Therefore, seven interviews, mostly by phone, were conducted with audience members who attended the Museum of the Moon to gain insight into the popularity of this event. Five further interviews were conducted with audience members who attended events fewer than three times in the last year to understand whether the needs of people who are less likely to regularly attend art events differ from regular art attenders.

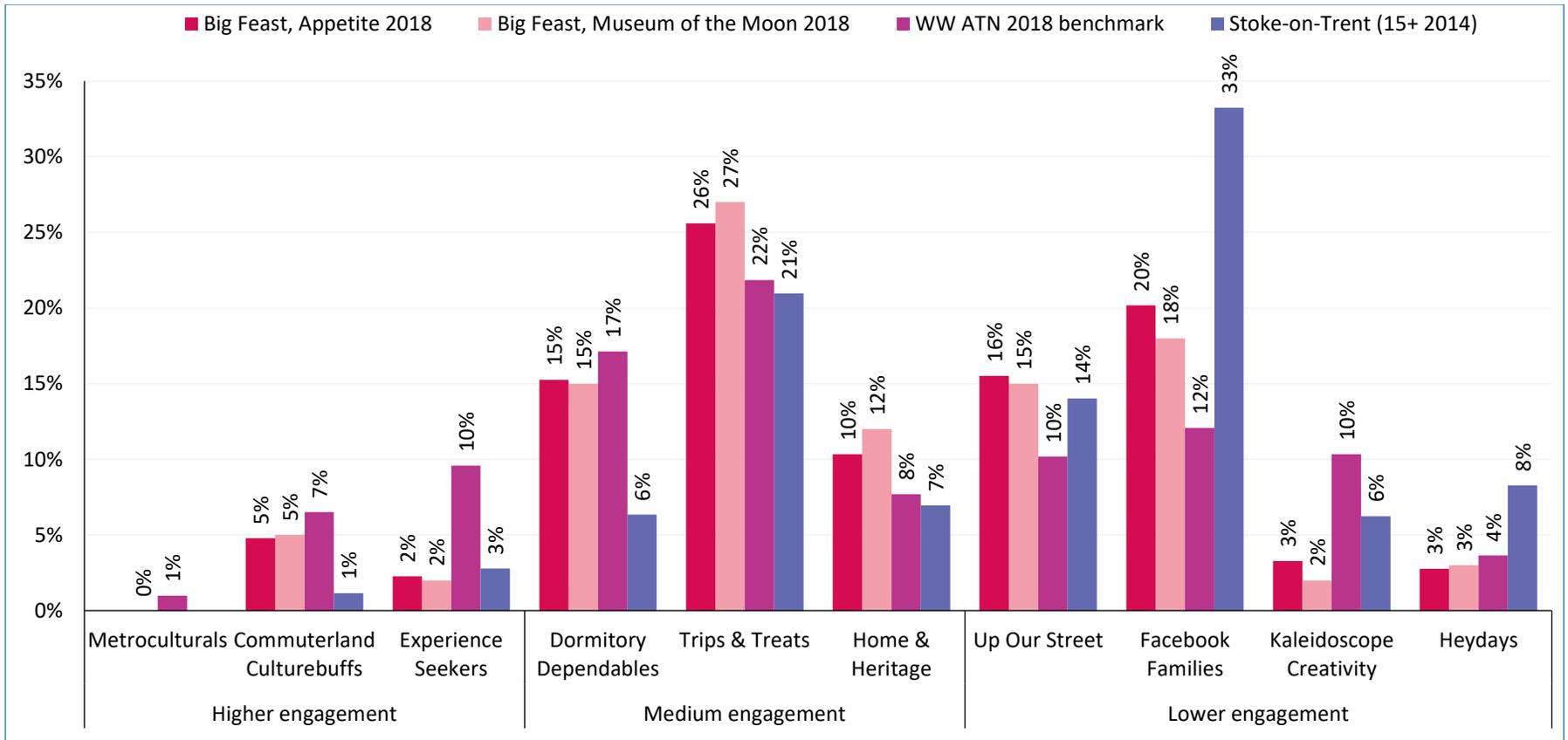
Audience interviews	7x Museum of the Moon audience members 2x Non-regular arts attenders		
Focus Groups	4x Regular arts attenders 9x Supper Club participants	6x Consortium members	
Business sector interviews	Local restaurant owner	Stoke-on-Trent BID representative	Newcastle-under-Lyme BID representative
Partner interviews	Newcastle-under-Lyme BID representative	Stoke-on-Trent City Council representative	
Other interviews	3x Stoke-on-Trent MPs	1x Supper Club volunteer 2x Appetite volunteers	6 Towns Radio representative 2x New Vic theatre representatives

Appendix III – Audience Agency data



Base: 255 / 398 / 793 / 2,250 / 205,440

Although still up on the Without Walls Associate Touring Network benchmark, the number of Facebook families attending Appetite events dropped considerably between 2017 and 2018 and is now well below the proportion in Stoke-on-Trent as a whole. As Facebook Families represent the biggest group in the city and are among the lowest engaged in the arts, this is an area of concern.



Base: 793 / 481 / 668 / 205,918

When taking into account both the Museum of the Moon and Big Feast audiences, a slight increase in the Trips & Treats and Home & Heritage groups was seen, compared to The Big Feast alone. This suggests that Museum of the Moon had the effect at drawing in medium arts engagers. Conversely, there was a slight drop in the number of Facebook families when taking into account the audiences from both events as opposed to just The Big Feast. It can be implied that the Museum of the Moon was not as attractive to Facebook Families as it was to some of the medium engagement groups.

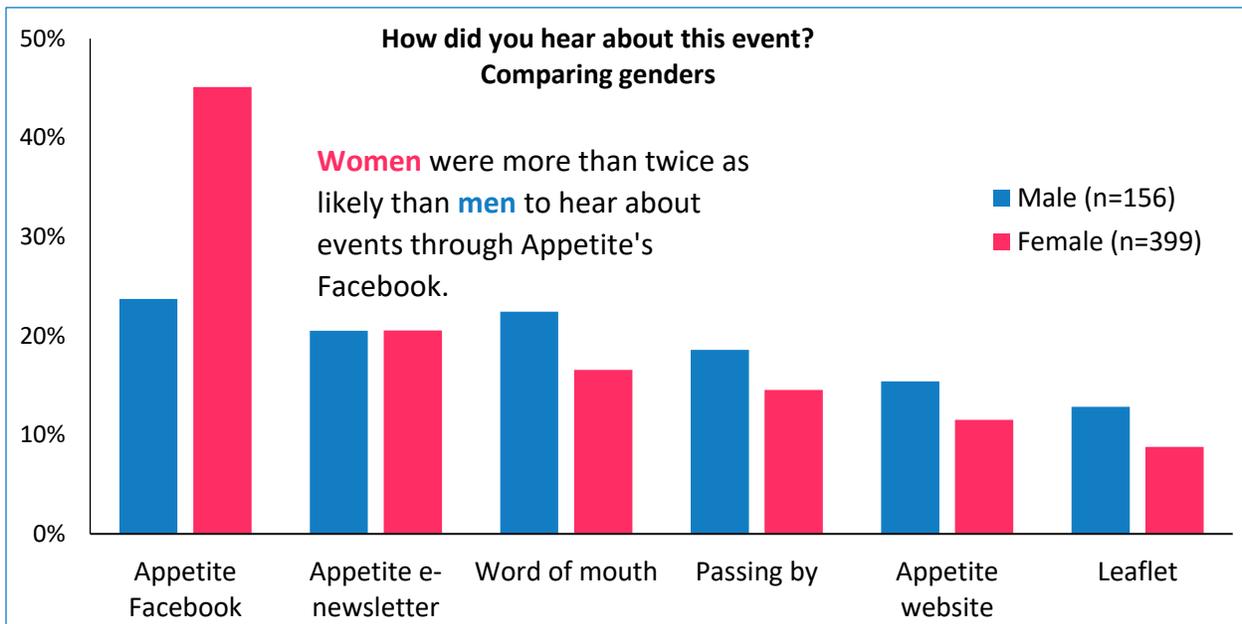
Appendix IV – Stoke-on-Trent postcode data, by event

	Museum of the Moon	Voalá Station	Roundabout
ST1	11%	21%	7%
ST2	13%	5%	0%
ST3	8%	11%	47%
ST4	32%	18%	21%
ST6	16%	23%	5%
ST7	15%	13%	4%
ST8	2%	3%	0%
ST9	0%	3%	5%
ST10	2%	2%	0%
ST11	0%	2%	11%
ST12	2%	1%	0%

Postcode where the event took place

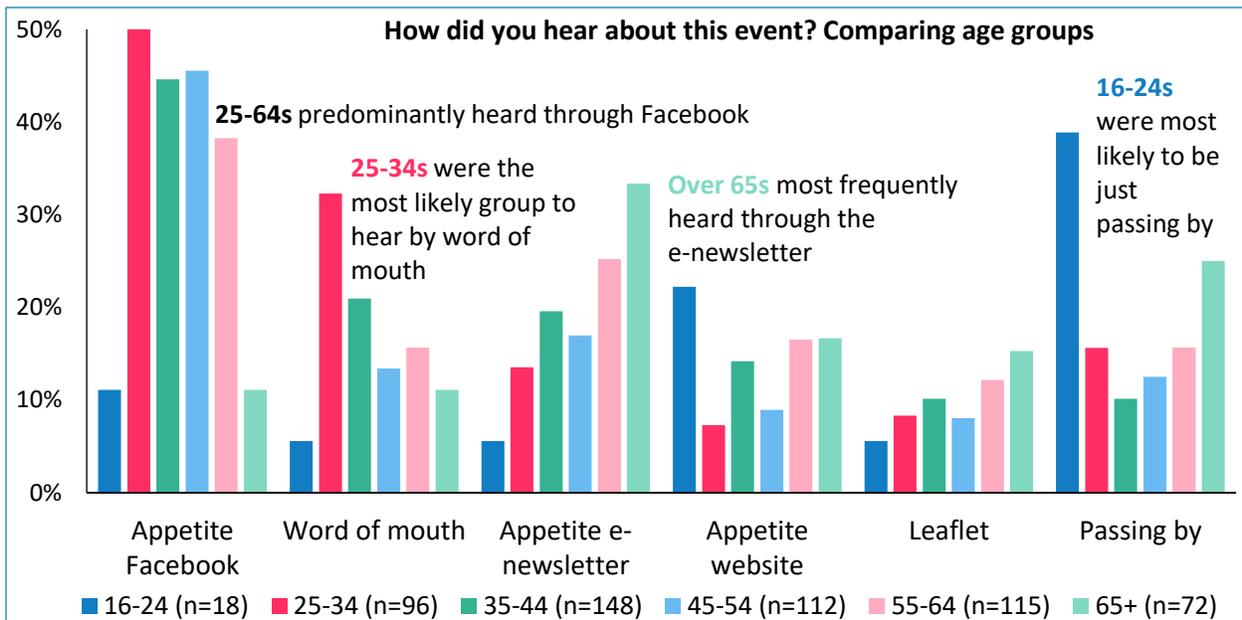
Source: Ticket bookers for Museum of the Moon (n=62), Voalá Station (n=265), and Roundabout (n=57).

Appendix V – How the audience heard about events, by demographics



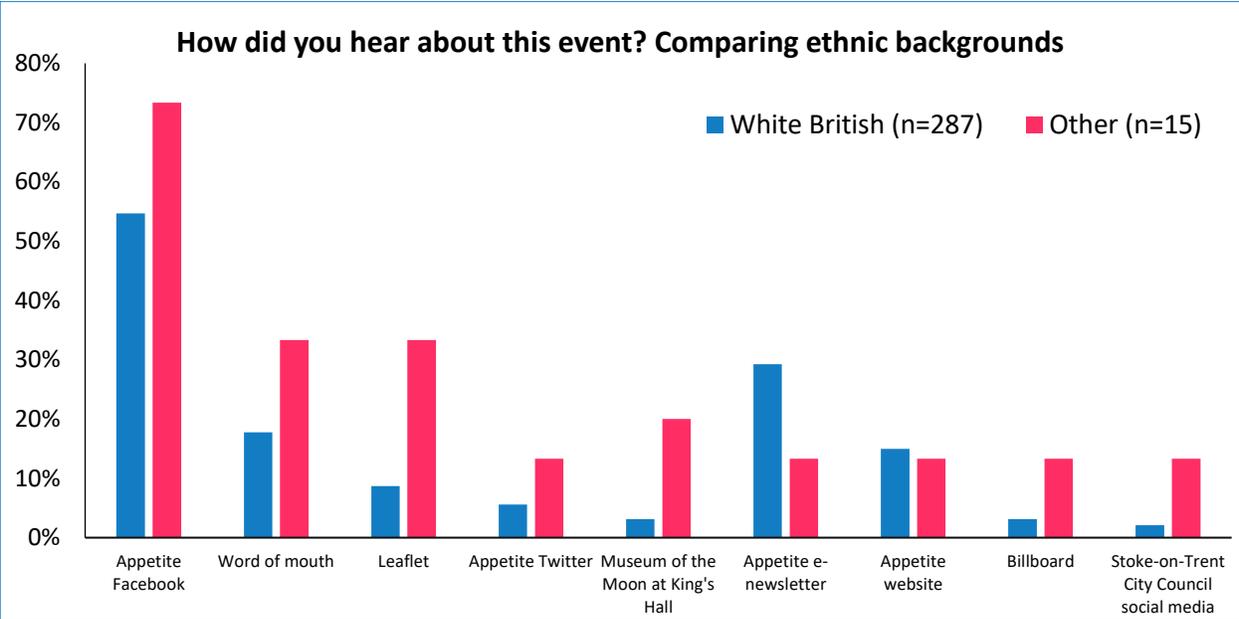
Source: Audience members who completed a survey during The Big Feast (n=259) or after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

Males and females tended to hear about events in similar ways. The major difference between genders is the reach of Appetite’s Facebook: women are more than twice as likely than men to hear about events through Appetite’s Facebook. This is similar to Year 2 (40% of females heard through Facebook compared to 22% of males). Perhaps this lends an opportunity for Appetite to tailor the content of its Facebook posts and e-newsletter to suit these different audiences.

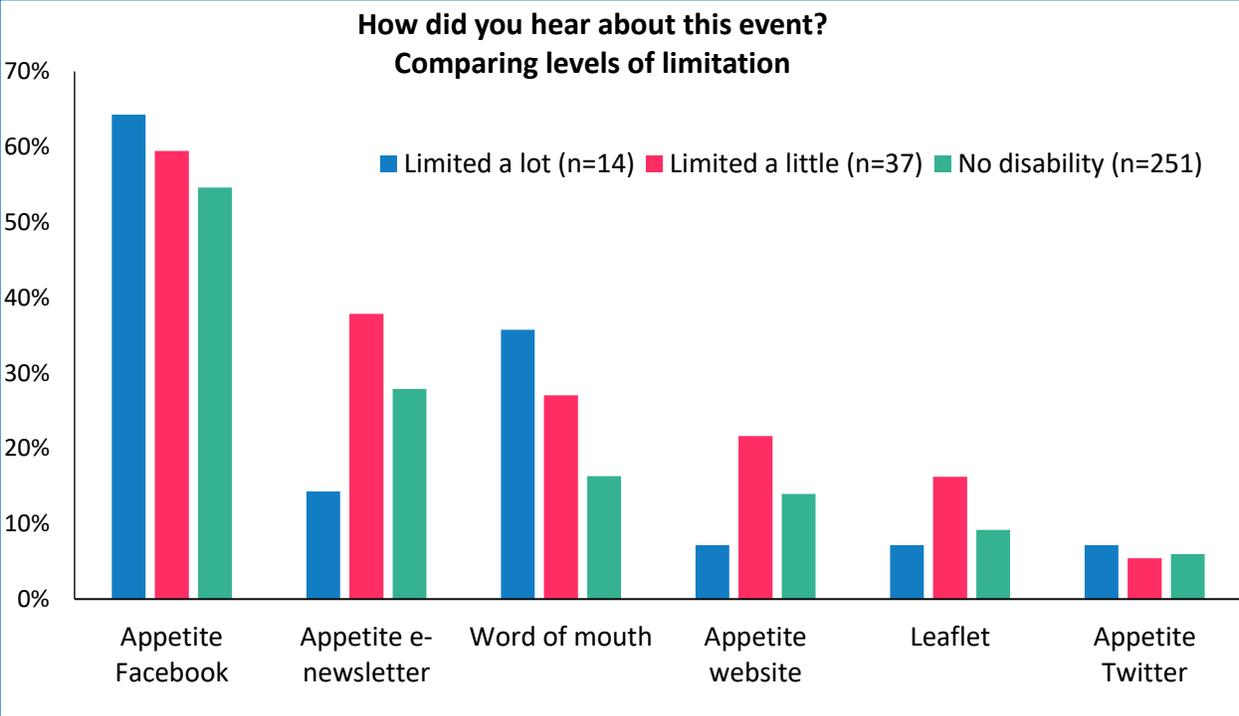


Source: Audience members who completed a survey during The Big Feast (n=259) or after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

There was clear differentiation in how different age groups heard about events (see annotations on graph), particularly the youngest and oldest groups, presenting the opportunity to effectively advertise to target audiences.

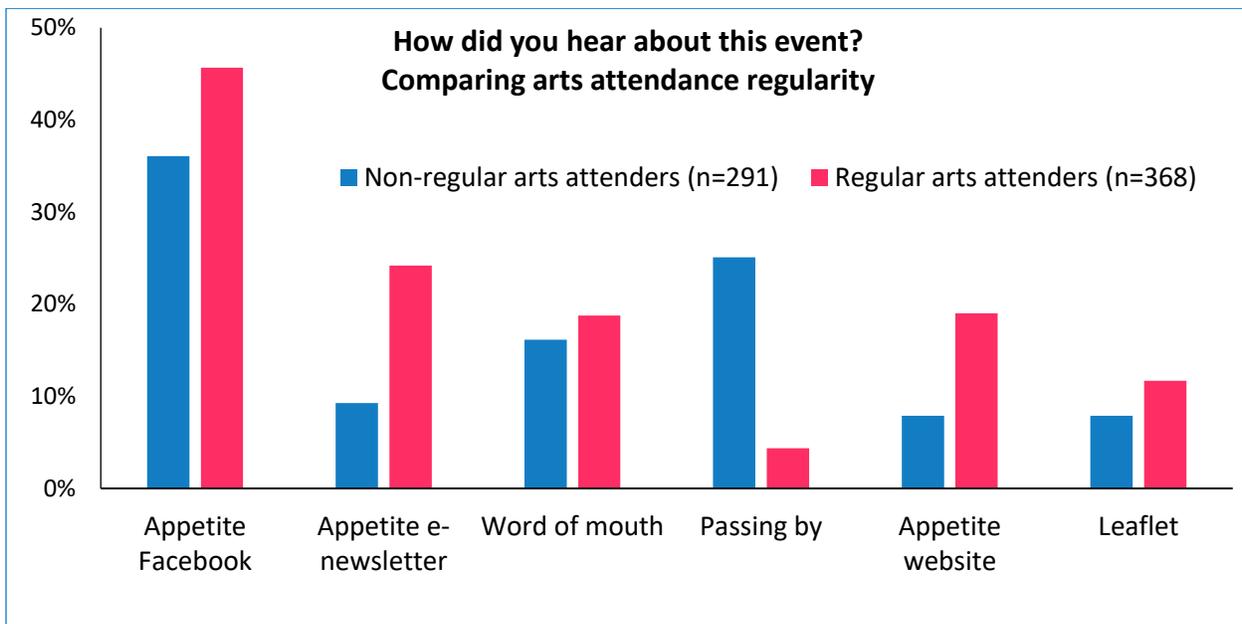


Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

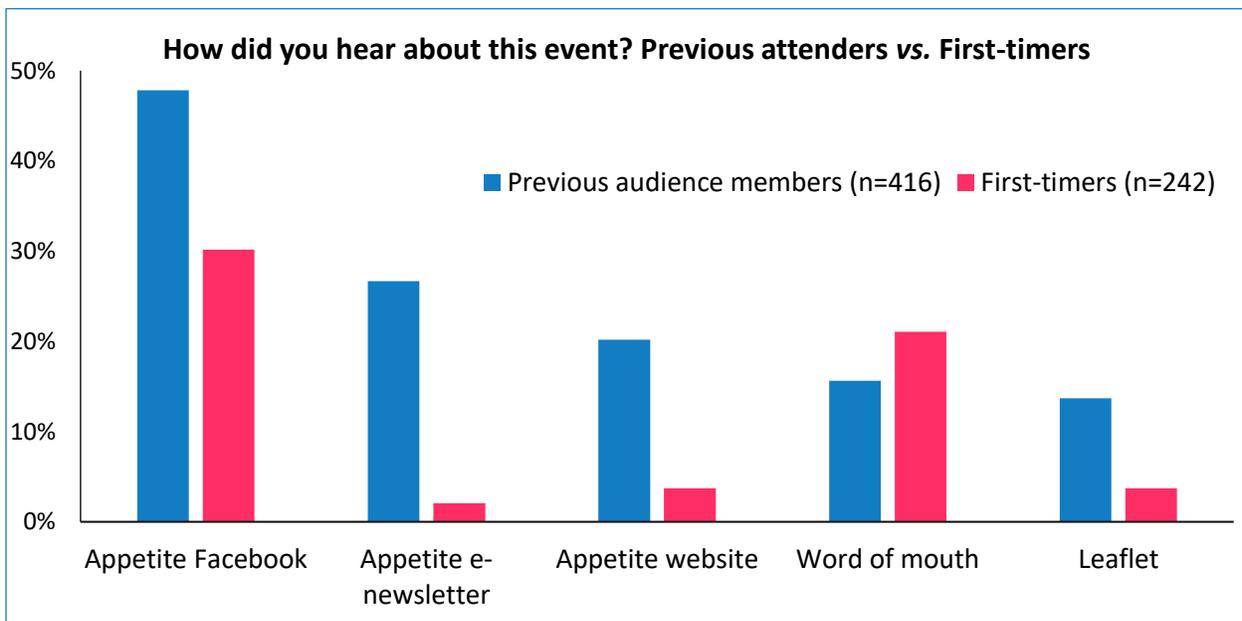


Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

As in Year 2, there were very few individuals surveyed from black, Asian and minority ethnic backgrounds or with disabilities, meaning extremely limited conclusions can be drawn. Nevertheless, the same pattern was observed as in Year 2, with Facebook and word of mouth being the top two means by which these groups heard about events. In Year 2, Appetite Builders were common ways in which minority ethnic groups and those with disabilities heard about Appetite events. This is relevant in the context of this report’s recommendation that in person, face-to-face interactions should be used going forward to inspire more people to take part in Appetite events.

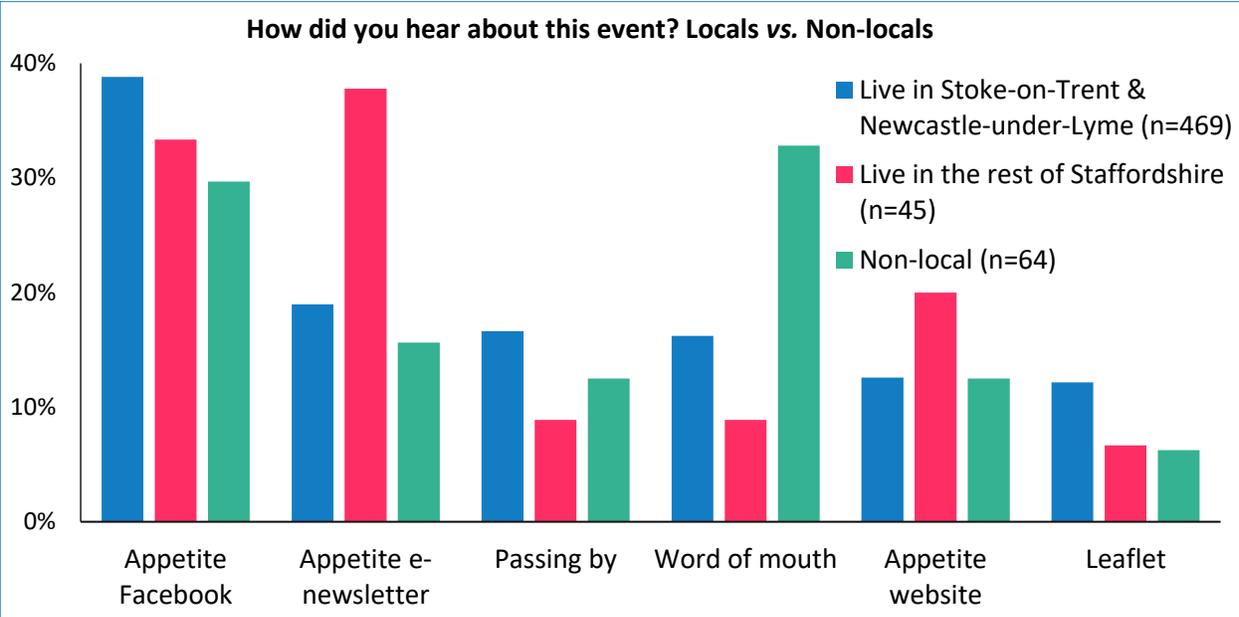


Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).



Source: Audience members who completed a survey after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

Those that have attended an Appetite event before stay in touch with upcoming events through Appetite’s Facebook and e-newsletter. Therefore, these remain key media to keep these audience members inspired to attend future events. Appetite’s Facebook is also the most likely way that new audience members hear about an event, whereas very few first-timers hear through the newsletter. This means that Appetite’s focus when sending e-newsletters should be maintaining engagement for those who are already inspired, whereas care should be taken over the content of the Facebook account’s activities as these are important for both new and established audience members.



Source: Audience members who completed a survey during The Big Feast (n=259) or after attending Voalá Station (n=78), Museum of the Moon (n=155), or The Big Feast (n=73).

Appetite’s Facebook was an important medium through which to hear about events no matter location. However, those living in the rest of Staffordshire were slightly more likely to have heard through the Appetite e-newsletter and about twice as likely as Stoke-on-Trent locals to hear this way. Those that do not live in Staffordshire were by far the most likely to have heard about an event by word of mouth.

Appendix VI – Introduction to case studies

The Appetite programme started in Stoke-on-Trent in 2013 and the initial three years' funding was extended in 2016, with a further three-year extension in 2019. Funding has reduced each time it was extended.

In Phase Two, the programme focused on the further development of large scale strategic programme events, such as the Big Feast, and strengthening partnerships in order to deliver a sustainable programme of high-quality arts in the Stoke-on-Trent. The programme built on Phase One successes in relation to the artistic programme as well as their continuous support of the Supper Club, Appetite's community advisory group who help to inform the programme and their work with volunteers.

The case studies provide standalone views on specific aspects of Appetite's activities in order to concisely present learnings, support decision-making, and showcase Appetite's strengths to external partners.

Appendix VII – Word clouds, by event

The larger the word, the more audience members said it.

Describe Voalá Station in three words



Describe Museum of the Moon in three words



