



STAFFORDSHIRE
UNIVERSITY



Get Talking with Appetite: An Evaluation of Year 1

Nicola Gratton

Creative Communities Unit

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Creative Communities Unit

Staffordshire University

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NEW VIC THEATRE



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INTRODUCTION

Appetite is an Arts Council England funded programme in Stoke-on-Trent. It is a three year programme with a ten year vision to get more people from Stoke-on-Trent experiencing and inspired by the arts. Appetite has been developed by a consortium of organisations, and is led by the New Vic Theatre. The other consortium partners are Partners in Creative Learning, B-Arts, Brighter Futures and Staffordshire University.

The Creative Communities Unit at Staffordshire University is responsible for the evaluation of Appetite. We are adopting a Participatory Action Research model, called Get Talking, to evaluate the programme. The evaluation of Appetite is an integrated part of the programme. We have worked closely with the programme team, audiences and local communities to develop a team of community researchers to ensure that they are able to influence the development of the Appetite programme and its evaluation.

In this report we will present the findings of the evaluation of Appetite in its first year. We will provide a brief background to the Appetite programme, Get Talking and the research questions which have shaped the evaluation. We will then move on to outline the Get Talking activity in year one and discuss the findings in relation to each of the research questions. We will then reflect on the Get Talking process in year one and conclude with some recommendations for years two and three.

BACKGROUND

“We’ll show there are as many different ways to engage with the arts as there are to eat a meal: be that in your own kitchen; at a van in the street; at a restaurant. We’ll demonstrate that the arts are accessible, popular, rewarding”. (*Appetite Business Plan, 2013, pg. 6*)

In 2012, arts engagement in Stoke-on-Trent was identified by Arts Council England as being within the lowest 20% in the country. Arts Council England’s Creative People and Places fund invests in areas of least engagement with the arts, aiming to increase the numbers of people experiencing and inspired by the arts and empowering local people to have a say in shaping local arts provision (Arts Council England, 2014). Seven areas were awarded Creative People and Places grants in the first round, and a further 11 were successful in the second round. At the time of writing a third round of applications has recently closed. Through Creative People and Places, Arts Council England wants to:

- increase the numbers of people from places of least engagement to experience and be inspired by the arts;
- empower communities to take the lead in shaping local arts provision;
- make excellence central to the activity supported by Creative People and Places, including excellence of art and excellence of the process of engaging communities;
- learn from past experiences and create an environment where the arts and cultural sector can experiment with new approaches to engaging communities;
- learn more about how to establish sustainable arts and cultural opportunities and make this learning freely available across the cultural sector;
- encourage partnerships across the subsidised, amateur and commercial sectors through these projects; and
- demonstrate the power of the arts to enrich the lives of individuals and make positive changes in communities.

Arts Council England (2014)

In 2012 a consortium of organisations, made up of The New Vic Theatre, PiCL, B-Arts, Brighter Futures and Staffordshire University, submitted a successful bid to develop a programme called Appetite to increase arts engagement and inspire local people in Stoke-on-Trent through art.

Appetite is a three year action research programme which aims to get more people in Stoke-on-Trent experiencing and inspired by the arts through five programme strands.

- **A TASTER MENU** – a curated programme of high-profile arts experiences designed to raise the profile of the project in year one.
- **A COMMUNITY HUB PROGRAMME** – groups of local people who propose, develop and commission art within their local communities, supported by the Project Team and Appetite Builders.
- **A STRATEGIC PROGRAMME** – a city-wide programme where representatives of Community Hubs work together to develop arts events in Stoke-on-Trent.
- **THE KITCHEN** – a capacity building programme, offering opportunities for continuing professional development, skill sharing, training and designed to raise the profile of the arts in Stoke-on-Trent.
- **GET TALKING** – an embedded evaluation programme to start and sustain a conversation about art, people’s art preferences and how people want to engage with art in Stoke-on-Trent.

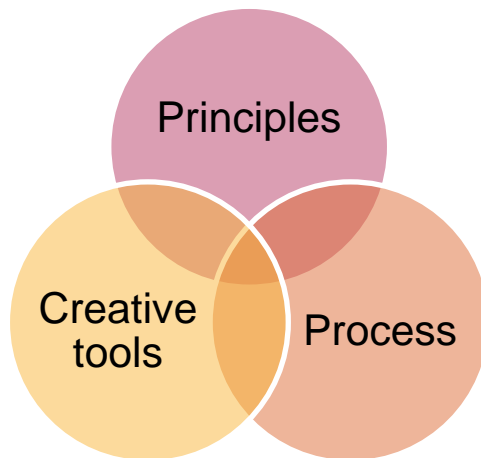
In year one the main focus of activity for Appetite has been the delivery of the Taster Menu and identifying and forming Community Hubs. The Taster Menu comprised of high profile arts experiences, including:

- **BIANCO BY NO FIT STATE CIRCUS** - contemporary circus performance in Hanley Park.
- **PAVEMENT CAFES** – art in public spaces designed for people to ‘stumble across’ as people move about the City Centre over four weekends in August 2013.
- **AS THE WORLD TIPPED BY WIRED AERIAL THEATRE** – an outdoor theatre experience played out on a tipping stage in Central Forest Park.
- **JELLY AND ICE CREAM** by the New Vic Theatre – a story telling project which invited children and their parents to experience a theatre performance.
- **TWO PICNICS IN THE PARK BY B-ARTS** – held at Tunstall Park and Queen’s Park in Longton, these picnics were a chance for members of the local communities to contribute to the development art installations and performances.

GET TALKING

Get Talking is model of Participatory Action Research which is used to involve people in conversations and decision making about local issues. It is different from 'traditional' methods of research in that it trains and works with community members as community researchers to carry out consultations, analyse findings and plan for the future. Get Talking is based on a set of principles, a clear process and creative tools for consultation, as illustrated in Figure 1.

Figure 1. Get Talking process, principles and creative tools

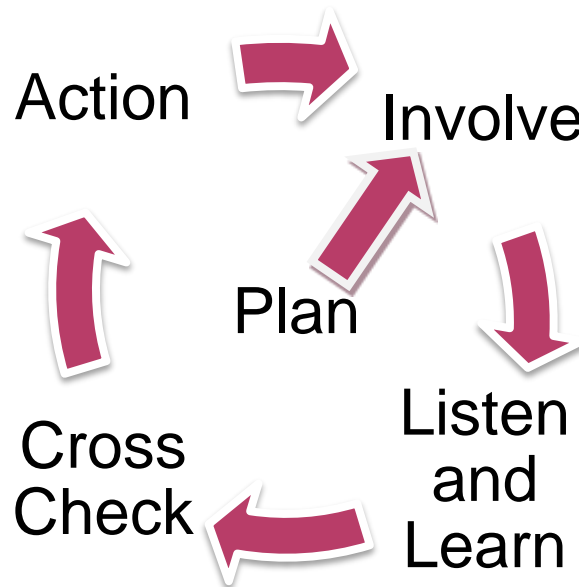


Get Talking is a principled approach which values:

- **PARTICIPATION** – recognising that people are experts in their own experiences and are capable of taking an active role in decision making affecting their lives.
- **INVOLVEMENT** – Get Talking works hard to make sure that excluded groups of people are included in the consultation process and research.
- **HONESTY** – transparency and honesty are essential to an ethical approach which does not undermine people and which challenges bias.
- **FLEXIBILITY** – recognising that no two communities or projects are alike and each research project will need to be planned and a flexible approach taken.
- **ACTION** – action planning and ultimately change as a result of the research is essential to ensure that people's time and contribution is valued and for a purpose.

In addition, Get Talking follows a process of planning, involvement, listening and learning, cross checking and action planning, as illustrated in figure 2.

Figure 2. The Get Talking Process



The conversational nature of Get Talking means that it has been particularly successful with small scale research projects, with the potential for a more personalised approach to the research. Get Talking has a proven track record with these smaller projects and its creative and flexible delivery has been utilised well within the Appetite programme. Get Talking has been adapted to fit the needs of the larger scale Appetite programme. Get Talking in year one of Appetite has therefore been more focused on the consultation element of the methodology, with the demands of the programme resulting in the evaluation being more researcher lead than in smaller scale pieces of work. We have embedded the evaluation in the principles of Get Talking and also ensured that the process has been observed.

The Consortium and members of the Creative Communities Unit planned the Get Talking activity for Appetite before the programme started. During year one, a Get Talking Network was established, made up of eight volunteers from the local area and four Appetite Builders. Members of the Get Talking network were trained in Get Talking methodology and were central to the delivery of Get Talking consultations during the Taster Menu. They became a recognisable element of the Travelling Tea Room where people could get a cup of tea and have a chat about art with a Network Volunteer.

At the events and performances during year one members of the Get Talking Network were able 'listen and learn' through consultation with approximately 1,900 people during the Taster Menu. In year one there have been four main areas of learning for the Get Talking team.

1. The types of art people would like to see in Stoke-on-Trent.
2. How people in Stoke-on-Trent define quality art.
3. The barriers that exist that get in the way of people accessing art experiences.
4. Reactions to the Taster Menu art experiences.

To help facilitate Get Talking conversations we used 24 different creative tools, including a wish tree, balloons, poems, drawing and writing on tablecloths, paper plates and doilies, tea pots and sugar cubes, paper chains and rubber ducks. The Get Talking team aimed to make the creative tools reflective of the artistic programme in some way.



In Get Talking, crosschecking the findings collected through the consultation sessions helps to ensure that the approach is robust and the findings are reliable. The findings collected during the first year of Appetite were cross checked on an ongoing basis, as part of the process of listening and learning. For example, the definitions of Quality Art which were identified at the Taster Menu were cross checked throughout the Taster Menu, and the words that people used to describe the *Bianco* performance by No Fit State Theatre were cross checked at the *As the World Tipped* performance by Wired Areal Theatre. In this way there was no discrete 'cross checking' stage to the Get Talking process, more so it was an integrated and integral part of the data collection.

The analysis of the data in year one has been carried out largely by the Get Talking Researcher, with the Get Talking Network starting the process of making sense of the findings. Action planning helps to ensure that the research data collected as part of the Get Talking process is meaningful and also relevant to the communities involved. In year one the action planning stage has started through the Community Hubs and the Supper Club with the support of the Appetite Builders.

OUR RESEARCH QUESTIONS

In assessing the impact of the Creative People and Places Programme at a national level, Arts Council England are carrying out a whole programme evaluation. The whole programme evaluation has three main headline questions:

1. ***ARE MORE PEOPLE FROM PLACES OF LEAST ENGAGEMENT EXPERIENCING AND INSPIRED BY THE ARTS, AS A RESULT OF CREATIVE PEOPLE AND PLACES?***
2. ***TO WHAT EXTENT HAS CREATIVE PEOPLE AND PLACES' ASPIRATION FOR EXCELLENCE OF ART AND EXCELLENCE OF THE PROCESS OF ENGAGING COMMUNITIES BEEN ACHIEVED?***
3. ***WHICH APPROACHES TO ENGAGEMENT, INSPIRATION AND EXCELLENCE HAVE BEEN SUCCESSFUL?***

The Get Talking team is therefore using an adaptation of these three questions as the basis for our evaluation of Appetite. The three questions underpinning all of the research in relation to Appetite are:

1. ***ARE MORE PEOPLE FROM PLACES OF LEAST ENGAGEMENT EXPERIENCING AND 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. ***WHICH APPROACHES TO ENGAGEMENT, INSPIRATION AND EXCELLENCE HAVE BEEN SUCCESSFUL?***

This is to ensure that our evaluation mirrors the requirements of Arts Council England. As a Participatory Action Research project, the detail and focus of each of the three questions will be shaped by the people involved in the research process, as community researchers and as participants in the research. In year one, through our consultations with audiences and participants, a number of themes have started to emerge from each of the questions. More details on this can be found on page 43 of this report.

OUR RESEARCH ACTIVITY IN YEAR ONE

Get Talking have carried out consultations at 20 arts events and consultation sessions in year one and talked to approximately 1,900 participants. We have employed 24 different creative tools in order to collect data and start conversations. This section will briefly outline the events. Further details of each of the events, in relation to the Get Talking research can be found in Appendix 1.

The evidence which informs the findings and analysis of this report has been gathered from Get Talking consultation events at:

- The Appetite Launch Event, held at CoRE in Longton in June 2013.
- Four performances of *Bianco* by No Fit State Circus, held at Hanley Park over three days in July 2013.
- Four Pavement Cafes incorporating a total of 18 performances in the City Centre over four Saturdays in August 2013.
- Two performances of *As The World Tipped* by Wired Aerial Theatre, held in Central Forest Park over two days in August 2013.
- Two Picnics led by B-Arts held in local parks in July and September 2013.
- *Jelly and Ice Cream* led by New Vic Theatre, held in 6 Children's Centres across the City of Stoke-on-Trent in November and December 2013, culminating in an interactive theatre at the New Vic Theatre.
- Starter Menu Day, held at Jubilee Hall in Stoke-on-Trent in February 2014 with members of the Supper Club.



ONE OF OUR TOOLS USED TO COLLECT MONITORING DATA

In addition to the research, through a programme of support and training, the Get Talking team has embedded the principles, process and creative tools of Get Talking into Appetite at a strategic level. This has helped to provide a framework for Appetite Builders and the Programme Team to use their existing skills and knowledge of community engagement and audience development to engage with Community Hubs to develop programmes for years two and three, ensuring a consistent approach across quite varied Community Hub progress and activity.

Details of the main consultation events can be found in Appendix 1.

Details of the case studies can be found in Appendix 2.

EXPLORING THE FINDINGS

In year one of the Appetite programme, Get Talking research activity has helped us to start reflecting upon three questions adapted from those set by Arts Council England:

1. ARE MORE PEOPLE FROM PLACES OF LEAST ENGAGEMENT EXPERIENCING AND 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. WHICH APPROACHES TO ENGAGEMENT, INSPIRATION AND EXCELLENCE HAVE BEEN SUCCESSFUL?

At the end of the three year programme we will have a rich understanding of how Appetite has helped to address these three priorities. In order to do this the balance of focus between each question per year may differ. In year one we placed more emphasis on answering the first question of *'Are more people from places of least engagement experiencing and inspired by the arts, as a result of Appetite?'* In answering question 1 we developed a fuller understanding of audiences in Stoke-on-Trent, what motivates them to engage with art and therefore how Appetite can increase the numbers of people experiencing and inspired by the arts in Stoke-on-Trent. Get Talking has also started to gather some findings around questions 2 and 3, in particular the role of the Taster Menu in inspiring audiences to create change in the city and defining quality of art from the perspective of people living in Stoke-on-Trent.

Throughout year one the focus of research has been guided by the responses of the audiences and communities engaged with the programme of work and as such, the focus surrounding each of the three questions has been refined. This section outlines an analysis of the findings so far using the three Art Council England questions as a framework.

QUESTION 1: ARE MORE PEOPLE FROM PLACES OF LEAST ENGAGEMENT EXPERIENCING AND INSPIRED BY THE ARTS, AS A RESULT OF APPETITE?

“Appetite’s mission is to get more people in Stoke-on-Trent to experience and be inspired by the arts” (Appetite Business Plan, 2013, pg.6). To do this, Appetite needs to understand what motivates and inspires people in Stoke-on-Trent to become engaged with art. Appetite will need to understand how it can make a connection with the audience so it leaves a lasting impression and leaves them wanting more. It also needs to understand what inspires people and how inspiration can move people to change their behaviour in relation to art. Finally, an understanding of why people do not engage with the arts will enable Appetite to provide a series of interventions which will result in a sustainable change in behaviour.

In year one Get Talking has focused on three key areas in order to help Appetite understand people in Stoke-on-Trent and their attitudes and feelings towards art. The three key areas are:

1. making a connection;
2. experience; and
3. inspiration.

MAKING A CONNECTION

Part of the role of Get Talking in year one has been to understand what inspires and motivates people to want to experience the arts. To support this we have also started to understand the barriers that exist which get in the way of that experience.

It has become clear that people in Stoke-on-Trent would generally like to experience four different types of art.

1. Art that takes place outdoors or in public places.
2. Art that they can take part in or learn how to do themselves.
3. Art that supports the local area and artists.
4. Live art events.

These findings have presented an interesting starting point for how people in Stoke-on-Trent want to make a connection with the arts.

MAKING A CONNECTION: 'PARTICIPATION' AND COMMUNITY ENGAGEMENT

As an audience development programme, the notion of 'participation' within Appetite is interesting. The idea of art which people can take part in or learn how to do for themselves was common across all consultations during the Taster Menu, from the art people said they would like to see in Stoke-on-Trent to the audiences' reactions to the performances.

Valuing being 'a part of' the performance was strongest at *Bianco* by No Fit State Circus where the audience was guided around the circus tent as the performers moved. This helped the audience to feel a part of it, to connect with the performance and the performers.

"The way you moved around, you really felt a part of it" (Bianco by No Fit State Circus audience member).

"Loved the interaction" (Bianco by No Fit State Circus, audience member).

"So great to feel a part of the performance - around, under and above" (Bianco by No Fit State Circus audience member).

There was also a desire expressed by some members of the audience to want to be able to do the same thing as the performers.

"Amazing, I wish I could do that" (Bianco by No Fit State Circus audience member).

"Am I too old to run away with the circus? No Way!" (Bianco by No Fit State Circus audience members).

"Epic! I wish I could do half those things" (Falling Up by Mimbire audience member).

This could be interpreted as people wanting ways of being able to do the same thing (maybe through workshops). Another interpretation is that these comments express an admiration of the performers' abilities in comparison to their own. Given the fact that some of the 'how to' workshops which were provided following the Pavement Cafe were poorly attended it is more likely that these expressions of the desire to be able to do the same are more about their desires to understand it and to be able to continue feeling the emotions elicited through the original performance. Ultimately, this can help us understand that feeling a part of a performance in some way can help the audience to make a connection to it and that this connection is important if people are to be inspired to 'be a part of' art in some way.

The concept of a 'spectrum of community engagement' within Appetite has started to emerge. It is clear that when people have told us about wanting to 'participate' or feel a part of the art they have not necessarily meant that they want to learn how to do it. It has become clear that there are different levels at which people can engage with art through Appetite. This may include learning how to create art, but also includes a broader spectrum of activity such as interactive art forms (such as being moved around as part of the *Bianco* by No Fit State Circus) or through the process of making art happen, such as through the Community Hubs. Further research into the 'spectrum of community engagement' will be a key area of research activity for year two of the programme.

MAKING A CONNECTION: OVERCOMING BARRIERS

Three main barriers to accessing art were identified through the Taster Menu.

1. Cost/transport and accessibility.
2. Advertising and related issues.
3. Attitude/philosophy/ownership of the arts.

Of all of these, cost, transport and accessibility were considered the greatest barriers. The fact that the Taster Menu was free in year one was attractive to most people. However, the 'cost' of accessing art was not seen simply in relation to ticket price. Many people commented that the cost of transport to an art event was the greatest barrier, particularly for families. A lack of time was also identified as a barrier, as was a general lack of motivation to go to arts events. One of the comments from the audience at *Bianco* by No Fit State Circus indicates that the culture of working life in Stoke-on-Trent does not leave room for art.

“Residual culture of the working - up, physical work [and] bed...” (*Bianco* by No Fit State Circus audience member).

A key question for Appetite therefore is 'what else are we competing with?' We can see from year one that Appetite is competing with other activities for people's money, people's energy and people's time. These might include essential costs and demands such as the need to pay bills, buy food, to work or care commitments they may have. Alternatively, the 'competition' might be from an expectation of how people in Stoke-on-Trent spend their free time, such as at the pub, shopping or in front of the TV.

“We've got so used to passive online [and] TV entertainment, accessing art requires effort and energy” (*As the World Tipped* by Wired Aerial Theatre audience member).

There are many demands on people's lives, energy, time and money. In order to change attitudes and behaviour towards art, there needs to be a recognition of art enriching lives, not adding a further demand to them. The 'reward' for experiencing the arts therefore needs to be more than the demands it creates. Appetite reference something similar in their Business Plan where they say,

“our approach to increasing engagement is to use a desires and dissatisfaction model... This involves finding the point at which the desire to take part in a particular behaviour outweighs the disinterest.”

(Appetite Business Plan, 2013, pg. 37)

If Appetite can therefore demonstrate that art can enhance quality of life and contribute to wellbeing, and not just provide 'a good day out', a more sustainable change in behaviour in relation to accessing art is more likely to be achieved.

We have seen that, in year one, free access to Appetite events was perceived very positively by the audience. Although the programme recognises that to continue providing free art may not be a sustainable solution in Stoke-on-Trent, Appetite must ensure that the reward for engaging in the arts continue to outweigh the costs to people, not just in terms of ticket price but factoring in transport costs, time and energy commitments. By demonstrating that the arts can add to a person's quality of life, not place further demands on it, Appetite can start to change attitudes, and therefore behaviour towards it.

EXPERIENCE OF APPETITE AND ART

The vast majority of feedback to the art forms themselves during year one was positive. The range of responses were broad but include finding the performances “inspiring”, “amazing”, “brilliant” and “different”. At *Bianco* there was a lot of positive feedback about feeling involved in the performance as a result of moving around the circus tent with the performers. At Pavement Cafe, the nature of being able to ‘stumble upon’ art and it capturing people’s attention was notable. Equally, there was a general feeling that the addition of art in Stoke-on-Trent was a positive move.

Where negative feedback was received these comments were usually in relation to the specific performance not being to the person’s taste or a practical issue related to the performance itself, such as heat or level of sound. The most common area of concern identified during the consultations (some of which came through from the findings on barriers) was a perceived lack of advertising of the events.

“I didn’t know about this until yesterday”
(As the World Tipped by Wired Aerial Theatre audience member).

“They could really do with a little magazine, a ‘what’s on” (As the World Tipped by Wired Aerial Theatre audience member)

“Websites are not enough – proactive publicity!” (Bianco by No Fit State Circus Audience member)

Having said this, it is difficult to know how much of this is as a result of the programme being new in the area. Between April and October 2013, Appetite attracted more than 16,000 people to their Taster Menu. As Appetite becomes more established and well known, advertising may become less of a concern for audiences in Stoke-on-Trent in years two and three.

From the conversations we have had through Get Talking, it is clear that people in Stoke-on-Trent want to talk about art and have developed confidence to debate art, to question it and to tell Appetite how they want to be engaged.

“I find that a lot around here, there are lots of small things spread out but there’s never quite enough... to make you feel like you’ve had a really good day out” (Tunstall Park Picnic participant)

“What about houses, are they art? If you graffiti all over them?” (Tunstall Park Picnic participant, age 10)

“Quality art to me is when something is done to such a standard that it is above what I could do” (Pavement Cafe 3 audience member)

“I can’t be doing with abstract arts, anything too modern” (Tunstall Park Picnic participant)

“I’d like to see more shows in parks, somewhere near lakes, [using] a mix of different theatre” (Tunstall Park Picnic participant)

“It’s really nice to see these things when you are shopping. We need more artists in the city, art makes you think about things differently” (Pavement Cafe 4 audience member)

As we have seen, in year one, people in Stoke-on-Trent told us that they want art that is outdoors, live and supports local artists and the local area. They have also made it clear what gets in the way of accessing art and how Appetite can help them to be more engaged. In years two and three these conversations will continue primarily through the Communities Hubs.

INSPIRATION

In year one there has been a significant shift in the types of art people said they would like to see in Stoke-on-Trent from the Launch event in July to the end of the Taster Menu. We can assume that by telling us the art that they would like to see they are telling us what they think will inspire them. At the Launch event people stated that they wanted to see:

- Nostalgia/British identity events.
- Literary and museum events.
- Drama and dance events.

By the end of the Taster Menu the four main art types being requested by audiences were:

- Outdoor art or art in public places.
- Art people can take part in or learn how to do themselves.
- Art that supports the local area and artists.
- Live art events.

There are a number of possible explanations for this shift. Firstly the audience at the Launch compared to the rest of the Taster Menu events was quite different. The audience at the Launch was an invited group of artists, dignitaries and local community groups who had been invited by Appetite Builders. The audience at the Taster Menu was far more fluid and made up of local community members who had either seen or heard about the event or 'stumbled' across it. The findings may reflect this difference. Equally, the responses collected at the Taster Menu were often an immediate reaction to seeing a performance. Many events during the Taster Menu were outdoors or in public places. The desire to see more outdoor art may have been a response to this. As we have already discussed, the inspirational nature of the events, the performances and the performers may have also resulted in people wishing that they were able to recreate the performance in some way.

The difference in these findings might also be as a result of the Taster Menu giving people an opportunity and space to think about art, what they would like to see and what they think would be inspiring. It was always the intention of the Taster Menu that it would provide audiences with a platform for inspiration, presenting them with art that has rarely or never been seen in the city. It is therefore positive that attitudes towards the types of art people

would like to see changed during this time, indicating that the Taster Menu had the desired effect.

During year one, Get Talking has gathered evidence that people have been inspired by the Taster Menu. As we have seen, some people wanted to be able to recreate the performance. Others showed that they had had a strong emotional response to the art form.

“Life enhancing, inspiring, emotional”
(*Falling Up* audience member)

“Fantastic – the beauty shines through as well as the awe inspiring and fantastic.”
(*Bianco* by No Fit State Circus audience member)

“[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)

In year one, we have seen that many people were inspired by the Taster Menu. For some of these audience members, this initial ‘wow factor’ turned into a change in behaviour which demonstrates that they have been inspired to take action. For example, participants at *Jelly and Ice Cream* indicated that they will either tell more stories at home or change the way they tell them with their children. Equally, the Community Hub members who attended the Starter Course day informed us that the Taster Menu had inspired them to form their Community Hub to be able to make art happen in Stoke-on-Trent. Community Hubs have also been further inspired by their Take Aways. For example, the visit to the *Lumiere* Festival in Durham has informed the programme for two Community Hubs’ programmes for year two.

In starting to answer question 1 we have begun to understand the audience in Stoke-on-Trent, what motivates and inspires them to experience and co-produce art and what gets in the way of them doing this. We have also started to learn how the approaches taken by Appetite can help people to be connected to art, some of which will be explored further in question 3.

QUESTION 2: TO WHAT EXTENT HAS APPETITE'S ASPIRATION FOR EXCELLENCE OF ART AND EXCELLENCE OF THE PROCESS OF ENGAGING COMMUNITIES BEEN ACHIEVED?

Central to our understanding of excellence of art is the concept of quality art. By defining quality as applicable to audiences in Stoke-on-Trent, Appetite can start to understand what might inspire audiences. Equally we will be better equipped to measure whether an audience defines a particular art form as quality if we understand what the term means.

At Appetite's Launch event in June 2013, attendees were asked to say what they thought quality art was. From this six themes emerged.

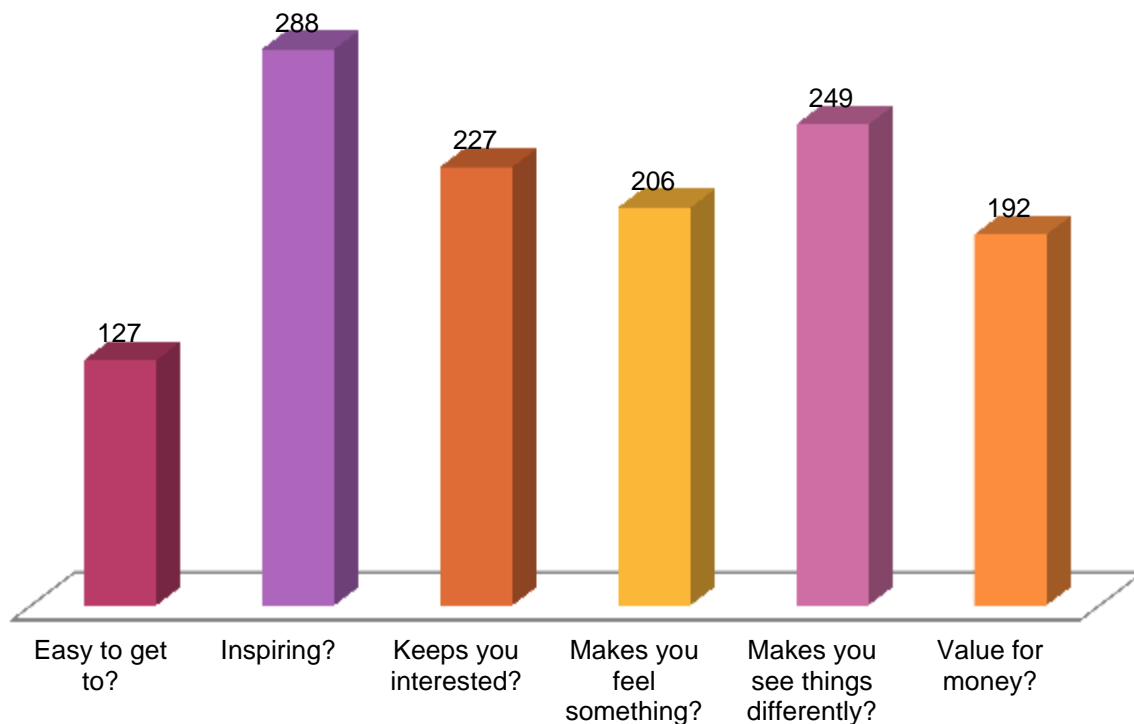
1. Art that is easy to get to.
2. Art that makes you feel something.
3. Art that is good value for money.
4. Art that keeps you interested.
5. Art that makes you see things differently.
6. Art that is inspiring.

These six definitions were subsequently cross checked at the *Bianco* by No Fit State Circus, *As the World Tipped* by Wired Aerial Theatre and two Picnic events. Audiences at these events were asked to vote by placing three sugar cubes into one or more of six tea pots with the above definitions written on them.



A total of 1,289 votes were cast, indicating that 429 people voted over the course of the Taster Menu. The findings of the voting showed that the most popular definition of quality art is that it is inspiring (288 votes), closely followed by art that makes you see things differently (249 votes). The least popular definition of quality was art that is easy to get to (127 votes), followed by value for money (192 votes). Please see figure 3 for an illustration of the sugar cube voting.

Figure 3. Definitions of quality art from the Taster Menu.

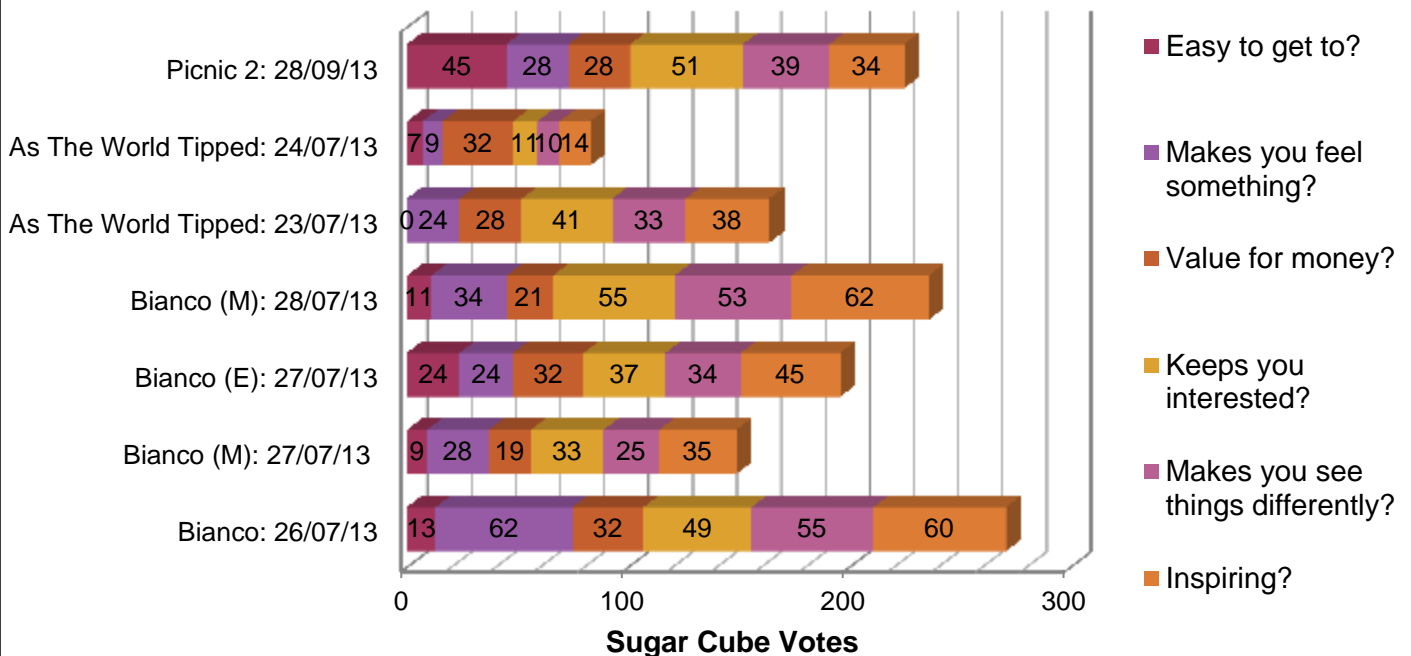


One of the barriers identified during the Taster Menu was the cost of the event, alongside transport and accessibility. The population of Stoke-on-Trent, however, ranks these features as lowest on the scale of definitions of quality. One interpretation of this might be that if the event was inspiring, this would override the cost, the transport and parking needed to accommodate attendance. Therefore, being inspired, kept interested and made to see things differently might overcome the barrier of transport and accessibility.

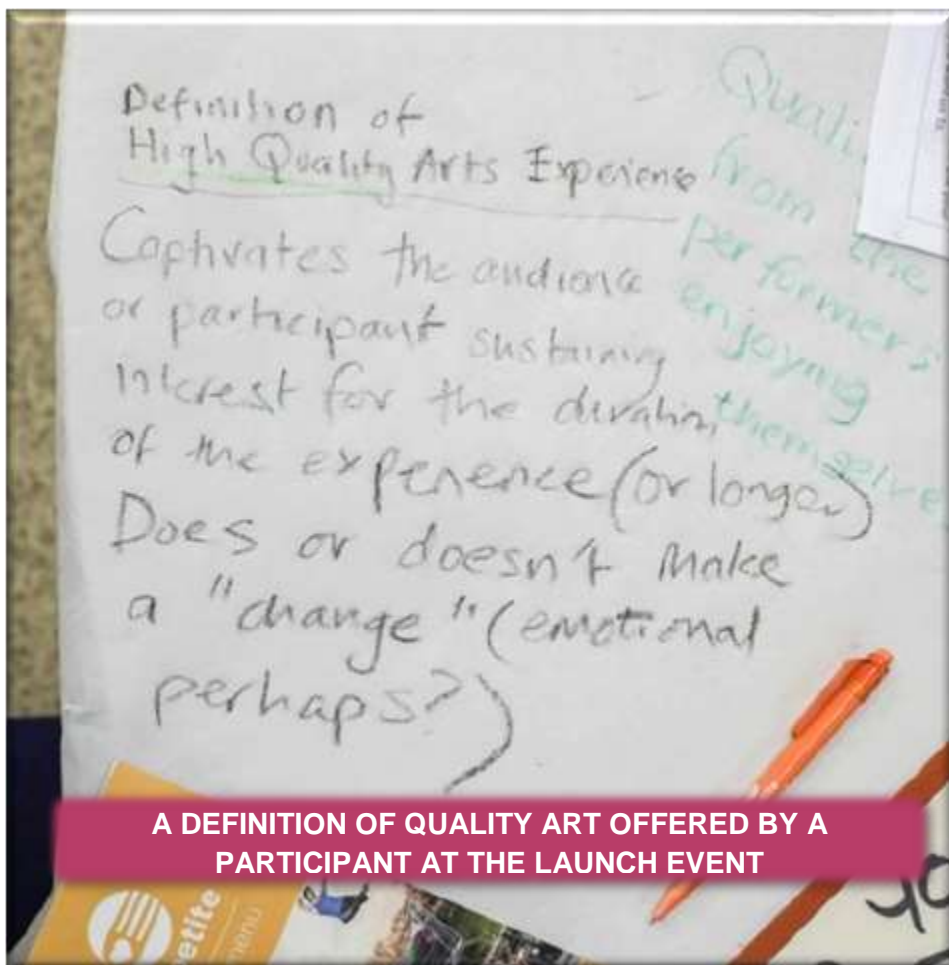
When we look at the responses to the question about quality overall, 'inspiration' and 'making you see things differently' clearly score highest. However, when this information is analysed by event, the two least popular definitions scored relatively highly at

As the World Tipped by Wired Aerial Theatre and Queen's Park Picnic. The audience at *As the World Tipped* thought that 'value for money' was important in defining quality, whereas at the Picnic, 'easy to get to' was seen as the second most popular definition (after 'keeps you interested'). Please see figure 4. These anomalies may reflect that the changing perceptions of the audiences, given that both of these events were towards the end of an intensive period of Taster Menu activity. However, they may also reflect the nature of the events themselves and the timing of the consultations. The consultations at the performance of *As the World Tipped* by Wired Aerial Theatre took place before the show. Therefore, people had not yet had an opportunity to be inspired or feel something as a result of the performance itself, which may have been the case at the other events. Equally, at *As the World Tipped*, there was a long period between people arriving and the start of the performance which may have influenced the findings slightly. Similarly, the Picnic was a very local event, with some of the audience 'stumbling' across it during a walk in the park. Again, this may have influenced a higher score for 'easy to get to'.

Figure 4 - Voting for definitions of quality at Taster Menu events



In year one, we have started to identify how the population of Stoke-on-Trent define quality of arts. In doing so Appetite will be able to respond to this by ensuring the art developed with communities in Stoke-on-Trent reflect this local definition, which may change during the course of the programme. By working with communities to co-produce the arts programme based on their own definitions of quality, Appetite are also encouraging a sense of ownership of the art by Stoke-on-Trent audiences, making it relevant to the area and therefore increasing the likelihood of engaging people with it. In years two and three it will be important to continue to cross check the definitions of quality, in particular the anomalies as mentioned above, and how these definitions change as a result of the input from Appetite interventions. By doing this we will start to understand how excellence in art and excellence in the process of engaging communities with art can be brought together to ensure a sustainable and relevant programme of arts engagement in Stoke-on-Trent.



A DEFINITION OF QUALITY ART OFFERED BY A PARTICIPANT AT THE LAUNCH EVENT

QUESTION 3: WHICH APPROACHES TO ENGAGEMENT, INSPIRATION AND EXCELLENCE HAVE BEEN SUCCESSFUL?

People in Stoke-on-Trent have engaged with art through Appetite in a number of different ways, including catching a street performance, having a cup of tea and chat about what they have seen, attending a show, becoming a member of a Community Hub or attending a Supper Club to discuss the strategic and artistic direction of the arts programme. Equally, we have seen that some people have been inspired by the programme in a way that has created some form of change or greater engagement with the artistic programme. Equally, year one of the programme has included an array of different types of excellent art to give people a taste of the possibilities and we have started to gain a local understanding of what excellence, or quality, means to audiences in Stoke-on-Trent.

The programme in year one has included four approaches to engagement, inspiration and excellence.

- The Taster Menu.
- Community Hubs.
- Supper Clubs and Take Aways.
- Appetite Builders.

TASTER MENU

The Taster Menu consisted of four performances of *Bianco* by No Fit State Circus, four Pavement Cafes, two performances of *As the World Tipped* by Wired Aerial Theatre, two Picnics and *Jelly and Ice Cream* by the New Vic Theatre. The aim of the Taster Menu was to provide,

“high profile arts experiences in public spaces to stimulate the palate and get people thinking about, and participating in great art. As well as great art, the Taster Menu includes great conversation in which we hope the whole city can participate.” (Appetite Business Plan, 2013. Pg. 15)

The Taster Menu attracted over 16,000 people and included 21 different art forms. During our Get Talking conversations we were told by audiences that that Taster Menu had the ‘wow factor’ and that it left people wanting more art experiences. The conversations also helped us to understand that cost, transport and a residual culture in Stoke-on-Trent can get in the way of people accessing art. We also discovered that art events need to be advertised in a multitude of ways in order to reach audiences in Stoke-on-Trent. We were also told that people would like to see more outdoor art, making better use of public spaces, live art performances and art which supports the local area and local artists.

Many people commented that their experience of the types of art seen during the Taster Menu was new to them.. We heard that, for some, art is still something unusual and different, often seen as an activity for ‘posh people’. Appetite’s Taster Menu has presented quality art to a new audience in Stoke-on-Trent, giving them an introduction to the possibilities of art and in some cases leaving them wanting to experience more of it.

“Extraordinary, never seen anything like it”
(Bianco by No Fit State Circus audience member)

“This is the best thing I have seen going on in Hanley and I have lived here all my life”
(Pavement Cafe audience member, aged approximately 80)

“[I] love the potential for headphones in areas across Stoke” (Community Hub Member at the Starter Course Day)

The Taster Menu has provided people in Stoke-on-Trent with new opportunities to engage with art in a way that has not been experienced in the City on this scale before. There have been a number of ways that the Taster Menu has helped people to make the connection with art and with Appetite as a programme.

- **'WOW FACTOR'** – The feedback from the Taster Menu was overwhelmingly positive.
- **WORKSHOPS** – A number of workshops were provided following the Taster Menu performances so people could 'have a go' and make a 'hands on' connection with the art form.
- **MAKING PEOPLE WANT MORE** - *Bianco* by No Fit State Circus saw a number of people returning more than once following the first performance. Following the *Bianco* performance, some people signed up immediately to attend a performance of *As the World Tipped* by Wired Aerial Theatre; "We will see you again at *As the World Tipped*. Can't wait!" (*Bianco* by No Fit State Circus audience member).
- **VOLUNTEERING** - an audience member at the Friday evening performance of *Bianco* by No Fit State Circus was inspired to volunteer for the programme on the Saturday and then for the rest of the summer's programme. The programme has seen more than 145 days of volunteering across the artistic programme and the Get Talking Network in year one.
- **A DESIRE TO MAKE THINGS HAPPEN**– There have been a total of 14 Community Hubs formed in year one to help to co-produce and commission art in the City. Representatives of these have formed a Supper Club to design the Strategic Programme for the City (see below).
- **JELLY AND ICE CREAM** - Jelly and Ice Cream not only introduced parents to different and creative ways of storytelling with their children but also gave them an introduction to the theatre. The theatre experience was an interactive performance which helped to challenge some of the parents' perceptions of the theatre and to introduce their children to the theatre for the first time. Others felt 'reconnected' with it after a long break; "[At the theatre I thought] you have to be quiet." (*Jelly and Ice Cream* participant); "Nice first experience of the theatre for the kids" (*Jelly and Ice Cream* participant); "Loved it! First time [I] ever went to a theatre." (*Jelly and Ice Cream* participant).
- **PARTNERSHIP WORKING** - Appetite have worked with a number of partner organisations who have attracted their own groups and audiences to Appetite activity, including Stoke-on-Trent City Council and many local arts organisations.

Get Talking has shown that the Taster Menu has had a positive impact on demonstrating a level of excellence in art to communities in Stoke-on-Trent, engaging communities in different ways and inspiring audiences with some people inspired to take action.

COMMUNITY HUBS AND SUPPER CLUBS (INCLUDING TAKE AWAYS)

There have been 14 Community Hubs established in year one, with each one at a different stage of planning their year two programmes. The approach of engaging with Community Hubs with representatives feeding into a the Supper Club has meant that the programme in year two is more representative and relevant to local communities, whilst maintaining some of the large scale performances at a strategic level. It also addresses some of the feedback received through Get Talking in year one which indicated that the programme needed to be more equally spread across the City rather than focused on the City Centre.

Members of the Supper Club during the Starter Course day said that the Taster Menu inspired them to form Community Hubs and that being involved with Appetite has enabled them to think more broadly about the possibilities for art in the city and in their local communities. They had also been inspired by other events including the Starter Course day and the Take Aways, such as the visit to the *Lumiere* Festival in Durham. Take Aways provide Communities Hubs with opportunity to experience arts in places outside of Stoke-on-Trent with the aim that these will inspire them to develop something similar in their own localities.

The range of Community Hubs is broad, from community groups such as Friends of Hanley Park to more strategic organisations and networks such as City Centre Partnership or UHNS Charity. It is essential that we recognise the differences between the groups and ensure that the evaluation of the various local arts programmes reflect these. A key strategy for year two of the evaluation of Appetite therefore includes charting the journeys of each of the Community Hubs, recognising the different starting places and end points. The Supper Club, as an extension of this, will also need to be charted. Some stories from the Community Hubs are starting to emerge through case studies. These stories and others will continue to develop a whole picture of how the development of Community Hubs and Supper Club are helping to engage communities, inspire them and bring great art to Stoke-on-Trent.

APPETITE BUILDERS

Appetite Builders have been central to helping people engage with the arts during the Taster Menu and afterwards in forming the Community Hubs. The role of the Appetite Builders was particularly notable at the Starter Course day where their interventions in supporting Community Hubs to form were recognised by the Supper Club members that we spoke to. They valued the fact that Appetite Builders had helped them to find out about the opportunities available as well as supporting them to understand how they can get involved and, in some cases, to negotiate the practicalities of getting to performances. Appetite Builders have been instrumental in helping people to bridge the gap by providing a human relationship between people and the arts. As such they have helped to challenge the perception of art 'only being for posh people' by introducing people to art for the first time and encouraging them to come together, form ideas and make plans to co-produce art in Stoke-on-Trent.

APPETITE AS AN INVITATION

It has become clear that the focus of the first year of the Appetite programme was to issue an 'invitation' for people to experience art in year one. This invitation has made it seemingly easier for people to access the arts and supported them to overcome some of the practicalities and anxieties of being involved. It also invited people to talk about the arts and, most importantly gave people the confidence to express themselves about the arts, where their views and opinions are taken seriously. They have also provided a choice of how to be involved, which has allowed people to take part in Appetite activity at their own pace and at a level they are happy with. Through supporting people to take part in different ways they have gently challenged people's expectations of art, increasing their belief in the fact that 'art can be for them' and encouraging them to take action, whether that is attend other events or join a Community Hub and make decisions about what art you would like to see.

REFLECTING ON GET TALKING SO FAR

The Get Talking team has held conversations with approximately 1,900 people who have been involved in Appetite either through the Taster Menu, as volunteers, or as members of a Community Hub, to help to evaluate Appetite in its first year. This section will reflect on the process of using the Get Talking model to evaluate the programme and the strengths and challenges of using this particular model of Participatory Action Research with the Appetite programme.

Get Talking is used to engage and involve people in conversation about local issues and to take action based on these discussions. Get Talking follows a clear process of:

1. involving local people to take an active role in the research process;
2. listening to and learning with people in a way that values their existing skills and knowledge;
3. crosschecking findings to ensure that the research is rigorous; and
4. action planning to ensure any action taken planned by the communities based on their understanding of the research which has taken place.

Appetite's Business Plan (2013, page 29) states that,

“In year 1, [Get Talking] will enable local people to respond to the programme of taster events and debates undertaken as part of Appetite. People will also be actively involved in the planning of work undertaken in years two and three”.

This section of the report will therefore reflect on the process of Get Talking in relation to the Appetite programme to date and how it engaged with each stage, the creative tools used to consult with audiences and participants in the programme, and the development of the Get Talking Network.

THE RELATIONSHIP WITH PARTICIPANTS

Get Talking is a principled approach which ensures the work involves local communities and aims to overcome barriers to them getting involved. It seeks to hear the voices of those who, traditionally, do not have opportunities to influence change and ensures their active participation in the research process. It ensures that researchers are both honest with participants and flexible in their approach, responding to needs and findings as they arise. It also ensures that research leads to some form of action, and fully involves participants and communities in decision making in relation to this (Gant and Rowley, no date).

At the heart of Get Talking is the relationship between the community and researchers, and recognising the value of the skills, experience and expertise of the all those taking part. This relationship helps to ensure each of these principles can be embedded into our work. Some key individuals have developed good relationships with the Get Talking team through the Get Talking Network and individual case study development. However, the ways in which Get Talking has needed to engage with Taster Menu audiences in year one and some of the approaches taken to do this have made the development of these relationships quite difficult.

Firstly, the Taster Menu saw audiences of up to 16,000 with up to 200 people visiting the Travelling Tea Room at the larger events. The consultations at each of the Taster Menu events were delivered by a team of Get Talking Network volunteers, Appetite Builders, Creative Communities Unit staff members and the Get Talking Researcher. However, the capacity of the consultation team in relation to the numbers of audience members was limited. This was particularly relevant to the larger performance of *Bianco* by No Fit State Circus and *As the World Tipped* by Wired Aerial Theatre. In addition, at many of the events, having a conversation about art, the performance itself or what art they would like to see in Stoke-on-Trent was hampered by the nature or timing of the performance or the transient nature of the audience. For example, it was difficult to capture some of the Pavement Café events, such as *Inflation* by Tangled Feet, *Mr. Lucky's Party* by Avanti Display and *Falling Up* by Mimbire, as researchers did not want to interrupt people's experiences of the art and found it difficult to 'catch' people as they left the vicinity after the performance. Longer conversations were more difficult to achieve and therefore the development of relationships, and the desire of participants to return and tell their stories further to the Get Talking team, were minimal during the Taster Menu period.



THE LARGE AUDIENCES AT SOME TASTER MENU EVENTS MADE THE DEVELOPMENT OF RELATIONSHIPS AS PART OF THE CONSULTATION PROCESS DIFFICULT

THE GET TALKING PROCESS: PLAN

There was a short lead in period between the Get Talking team being established and the need to carry out consultations at Appetite's events. Equally, the recruitment of the Get Talking Network (see below) only took place two weeks before the start of the Taster Menu. As such, planning of the research, including the research questions and the tools used to facilitate conversations, was carried out by the Get Talking Researcher and Project Manager in conjunction with the Appetite team. Improved inclusion of the Get Talking Network and Community Hubs in the planning of the research for years two and three could ensure that Appetite's aim of "enabl[ing] local people to advise on progress and influence the direction of the research work" (Business Plan 2013, page 30), can be achieved.

GET TALKING PROCESS: INVOLVE

The Get Talking Network, made up of eight volunteers from Stoke-on-Trent and the Appetite Builders were instrumental to the delivery of Get Talking at the performances during the Taster Menu. During the five week period of the Taster Menu, the Get Talking Network volunteered a total of 221 hours and helped us to gain feedback from over 1000 people. In the second phase of recruitment two new members joined the network. Every member of the Get Talking network took part in Get Talking training and eight of the group gained a University level accreditation.

Since the end of the Taster Menu the Get Talking Network has reduced in size. While some of the members moved away from the area following the Taster Menu, others remaining in the area have taken a less active role in the network. This could be as a result of:

- The Taster Menu consultation activity was extremely intensive and the volunteers, rightly so, needed time to recuperate.
- The end of the Taster Menu indicated, for many, the end of their involvement in the Appetite programme. There was a lull in activity during September 2013 and as a result the momentum was lost.
- While the Network attended a cross checking session at the end of the Taster Menu, such meetings have not become a regular activity to ensure a participatory approach to regular cross checking and action planning takes place.

The Appetite Business Plan (2013, page 30) states that Get Talking will;

“establish a network of people, including artists, community participants, volunteers and audience members to act as a reference group...members of this group could facilitate aspects of the action research.”

In year one of the programme the evaluation has been largely researcher led due to the demands of an intensive Taster Menu which required Get Talking to be adapted to be delivered more as a method of consultation. As mentioned above, the short lead into the Taster Menu meant that the research and tools were designed with little input from the network or wider community. Equally, community members have had little input into analysis and cross checking findings or action planning. Communities need to have a greater influence on the design, delivery, progress and direction of the evaluation programme in order for a participatory approach to research to be adopted and for communities to develop skills in research and evaluation, increasing the sustainability of the programme.

GET TALKING PROCESS: LISTEN AND LEARN

A strength of Get Talking in year one has been its engagement in listening and learning to audiences about their experiences of arts and the Appetite programme. The Get Talking Network and team have attended the majority of events and used a range of creative tools to consult with these groups. Since the formation of Community Hubs in Autumn 2013, Get Talking has not fully engaged with their members to understand their experiences and journeys as Community Hub members. Equally, analysis of findings has not fully involved members of the community or the Get Talking Network, making it difficult at this stage for Appetite to achieve their ambition of the Get Talking Network “to use all the information gathered by the Get Talking teams to cross check findings and identify themes.” (Business Plan, 2013, Page 31).

While the Get Talking team has been listening and learning about people’s experiences of Appetite and ambitions for art in Stoke-on-Trent, the demands of the delivery of the evaluation in year one sometimes meant that communication on the learning that was taking place was not always made a priority, which at times affected the balance between action and reflection.

GET TALKING PROCESS: CROSS CHECKING

As an approach to Participatory Action Research, Get Talking ensures that cross checking is not one discrete stage of the process but that it is embedded throughout the cycle. For Appetite cross checking therefore took place throughout the Taster Menu, such as:

- Cross checking definitions of quality at all Taster Menu events following the launch event.
- Cross checking the words used to describe the Taster Menu at *As the World Tipped* using the words used to describe *Bianco* as reference.
- Cross checking the art that people would like to see and the barriers to accessing art at the Queen’s Park Picnic.

The specific cross checking events held at the University provided some helpful information, however, the cross checking that evolves more organically through the questions asked at the larger consultation events were far more productive. As such, cross checking must be seen in a different way to a rigid, inflexible stage of the process. Instead, cross checking findings throughout the process provides richer results.

GET TALKING PROCESS: ACTION PLANNING

Appetite Builders and the Project Team have been using Get Talking methodologies to action plan with Community Hubs and Supper Club to inform the programme in years two and three. The relationships that they have developed with the Community Hubs and the Supper Club, alongside the skills and knowledge of the team have been an essential factor in ensuring that the views of the Community Hubs inform the next stages of the programme.

CREATIVE TOOLS

Get Talking created and utilised 24 creative tools with which to consult with audiences and participants in the Appetite programme in year one. The majority of the tools were created by the Get Talking team and used by the Appetite Builders, the Creative Communities team and the Get Talking Network at a range of events and performances. It was our intention that the tools had some connection to the performances, and in some cases were used to help to attract people to the consultation. The tools were generally eye catching and easy to use, which was essential during the Taster Menu given the large numbers of people to consult with. Some, such as the Wish Tree, became a visual representation of the Get Talking process and helped to facilitate conversations in relation to art. It is important that, while a creative tool can help to facilitate a consultation session, they do not become the sole focus of a consultation session. It is important for both those facilitating the consultation and the participants to understand this.

RECOMMENDATIONS FOR YEAR TWO

Based on Appetite's Business Plan, the findings during year one and discussions with the Appetite team and Critical Friend, a number of recommendations have been made for the Get Talking activity in year two.

WHO SHOULD WE WORK WITH?

- **COMMUNITY HUBS:** Get Talking will visit each Community Hub to make contact and discuss ways of involving them in the evaluation. A bespoke approach will be required for each Community Hub to engage effectively with the evaluation process as a result of each of them operating differently. Get Talking will also chart the beginning, middle and end of each Community Hub to demonstrate their movement through the programme.
- **GET TALKING NETWORK:** The Get Talking Network has not met regularly since the end of the Taster Menu. This group needs to be prioritised and widened to include potential members from Community Hubs, the Supper Club, Appetite volunteers and local artists. A Get Talking support programme will need to be delivered to support this alongside regular meetings.
- **AUDIENCES AT APPETITE EVENTS:** Get Talking will explore the options of using social media (in conjunction with the Programme Team) and artist commissions to collect data at the larger events freeing Get Talking resources to be able to concentrate on telling the story of Appetite at the Community Hub level.

HOW SHOULD WE APPROACH THE WORK?

- **FOCUS ON THE DEPTH OF DATA:** Get Talking will focus on ensuring the data is collected in relation to the key issues arising from the three research questions.
- **PLAN AN APPROACH:** The Get Talking team will plan their approach to year two ensuring the Get Talking activity is aligned with Appetite events and groups. Themes and questions will be prioritised for each event.
- **ENSURE CASE STUDIES ARE ALIGNED WITH THE KEY ISSUES THROUGH CLEARER CASE STUDY BRIEFS:** Get Talking will identify an issue to be addressed by a case study and find the case study to illustrate it. The Programme Team will support Get Talking to identify suitable case studies for each key issue.

- **FOCUS ON LEARNING:** Get Talking needs to focus on what the programme can learn from the evaluation and enable them to take action based on this learning. This will require more regular feedback to the Project Team and Appetite Builders emphasising the learning from Get Talking, through the Project Team meetings and the Appetite Builders' meetings.
- **FOCUS ON TRACKING TO TELL A STORY:** Get Talking needs to track groups and individuals through their journeys with Appetite. This will include tracking how people have been 'invited' to get involved with Appetite and how it has impacted their understanding, confidence and ability to engage with the arts. This will help to tell the story of Appetite as required by Arts Council England.

WHAT ARE THE MAIN AREAS WE WANT TO LEARN ABOUT?

During year one the research focused primarily on collecting baseline data around the following research questions:

- What art would you like to see in Stoke-on-Trent?
- What are the barriers to accessing art?
- What does quality art mean to you?
- What is your reaction to this specific arts event or performance?

The responses to these questions have helped us to understand how Appetite is starting to address the 3 research question posed by Arts Council England:

1. ***ARE MORE PEOPLE FROM PLACES OF LEAST ENGAGEMENT EXPERIENCING AND 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. ***WHICH APPROACHES TO ENGAGEMENT, INSPIRATION AND EXCELLENCE HAVE BEEN SUCCESSFUL?***

Key issues have started to emerge from the findings during year one which are helping to refocus and reprioritise the focus of the research questions in year two. The approach Get Talking will take in addressing the three questions posed by Arts Council England is to identify four key issues under each of questions 1 and 2. Given that question 3 asks us about the approaches taken, we will answer questions 1 and 2 in the context of the different approaches taken by Appetite, namely the Strategic Programme, the Appetite Builders, the Community Hub and the Kitchen.

Figure 5 outlines how we will approach the evaluation of Appetite in year two. It shows the four key issues that have emerged from the first two questions and also charts the four main approaches taken by Appetite as outlined in the Business plan. As we move through year two we will be able to demonstrate how each of the approaches taken by Appetite helps us to respond to each theme to answer the questions posed by Arts Council England. For example, in order to understand key issue 1, 'How do people find out about the Appetite Programme?' we will research whether the Strategic Programme provides an introduction to the programme and to art experiences, the role of the Appetite Builders in supporting people to get involved, how the Community Hubs might help to bring Appetite to people who do not know about it and whether the Kitchen plays a role in helping more people find out about Appetite and be introduced to art. Throughout year two we will research each of the key issues as outlined in figure 5 in the context of the four approaches adopted by Appetite.

ACE Question	Research area	Key Issue	Question 3: Which approaches to engagement, inspiration and excellence have been successful?			
			Strategic Programme	Appetite Builders	Community Hubs	The Kitchen
Question 1: Are more people from places of least engagement experiencing and inspired by the arts, as a result of Appetite?	Experience	1. How do people find out about the Appetite Programme?				
		2. How does Appetite help reduce the barriers which stop people from becoming audience members?				
		3. How does Appetite motivate people to attend art events?				
		4. How does Appetite support people who have been inspired by the arts programme to get involved in the arts in their own locality?				
Question 2: To what extent has Appetite's aspiration for excellence of art and excellence of the process of engaging communities been achieved?	Excellence of art	5. How do people perceive quality art, how does it change over time and what brings about the changes?				
		6. How do different groups in Stoke-on-Trent aspire for excellence of art?				
	Excellence of process	7. How can we better understand different levels of community engagement in Appetite?				
		8. What does co-production of art mean for Appetite?				

Figure 5. ACE Questions , key issues and Appetite's approaches

CONCLUSION

In year one of Appetite, Get Talking has carried out extensive consultations with people in Stoke-on-Trent to support the development and evaluation of the programme. We have worked closely with the Get Talking Network and Appetite Builders to help people have conversations about art and tell us what they believe quality art is. Through these consultations we have learnt about the types of art that people would like to see in Stoke-on-Trent, how they define quality art and what gets in the way of them accessing art experiences. We have also captured their reactions to the art experiences they have had through the Taster Menu, helping us understand further the types of art people are inspired by.

The end of year one of the Appetite programme has provided a good opportunity for the Get Talking team to reflect on the activity in the first year. This process of reflection alongside the findings in year one has helped us to identify some key recommendations for years two and three. In year two, Get Talking will work more closely with the Get Talking Network at all stages of the research process. We will also ensure that Community Hubs become central to the data collection and analysis of findings. We will focus on depth of data, with more emphasis on dialogue than quick fire consultations. We have also been able to refine and develop the research questions and to identify some key issues that have emerged to explore further in year two. In year two we will therefore focus on people's experience of Appetite, how Appetite can help people to overcome barriers to accessing art, how people become inspired to take action and how definitions of quality art change during the course of the Appetite programme. We will also focus on telling the story of Appetite, the people involved and the journeys taken by the Community Hubs. This will help us to paint a rich picture of the ways in which Appetite continues to support more people in Stoke-on-Trent to experience and be inspired by the arts.

FEEDBACK WRITTEN ON DOILIES IN THE TRAVELLING TEA ROOM AT
BIANCO BY NO FIT STATE CIRCUS

use the
natural
environment
to create
art...

SO good,
had to
come 
twice

Thank you!

APPETITE
GREAT INSPIRATION
FOR STOKE
TO TAKE UP
ARTS

LOVE
BLACK
WE LOVE
HEK
T

PRICES

Great Amazing

out day

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NHS Health Scotland

APPENDIX 1

WHAT WE DID AND HOW WE DID IT



APPETITE LAUNCH EVENT

3rd July 2013 • CoRE, Longton, Stoke-on-Trent

GET TALKING TEAM

The Get Talking team at the Launch event consisted of:

- Get Talking Researcher
- Three Appetite Builders

RESEARCH QUESTIONS

1. What defines 'quality' arts activities for you?
2. What are the barriers people face in accessing art?
3. What art would you like to see in Stoke-on-Trent?

CREATIVE TOOLS

The creative tools used at the Launch event were:

- **TABLE CLOTHS** – people were asked to write their responses to question, 'What defines 'quality' arts activities for you?' on the tablecloths as people stopped at the table for refreshments.
- **PAPER BRICKS** – Participants were asked to make a paper brick and write or draw on it a barrier to accessing art.
- **GRAPHIC ILLUSTRATION** – Participants were asked Question 3, 'What art would you like to see in Stoke-on-Trent?' and an artist represented their responses in a drawing.

THE PARTICIPANTS

205 people attended the launch event, with approximately 80 people contributing to the consultation. The audience at this event were invited by Appetite and comprised of local artists, local dignitaries, business people, council representatives and some community groups.

THE FINDINGS

QUALITY

The responses from Question 1, 'What defines quality art activities for you?' identified 6 themes in relation to people's perceptions of quality arts events and activities.

1. Easy to get to.
2. Makes you feel something.
3. Value for money.
4. Keeps you interested.
5. Makes you see things differently.
6. Inspiring.

BARRIERS

In relation to Question 2, 'What are the barriers people face in accessing art?' participants felt that the barriers which prevented people from experiencing arts fell into three main areas.

1. Cost/transport and accessibility.
2. Advertising and related issues.
3. Attitude/philosophy/ownership of the arts.

ART WE WOULD LIKE TO SEE

In response to Question 3, 'What art would you like to see in Stoke-on-Trent?' the responses can be organised into three areas.

1. Nostalgia/British identity events (Red Arrows, Battle of Britain flight, 50s/60s events).
2. Literary and museum events.
3. Drama and dance events.

RECOMMENDATIONS FOR CROSS CHECKING

1. **QUALITY ART DEFINITIONS** – the set of 6 definitions for quality art activities should be cross checked at future events.
2. **BARRIERS TO ACCESSING ART** – further information should be collected in relation to this area at future events to compare findings to these collected at the Launch Event
3. **ART PEOPLE WANT TO SEE IN STOKE-ON-TRENT** - further information should be collected in relation to this area at future events to compare findings to these collected at the Launch Event.

explan + i =

BIANCO BY NO FIT STATE CIRCUS

26th July 2013 evening, 27th July 2013 matinee and evening, 28th July matinee 2013 • Hanley Park

GET TALKING TEAM

The Get Talking team, over the three days at the performance of Bianco by No Fit State Circus, consisted of:

- Get Talking Project Manager
- Get Talking Researcher
- 6 Appetite Builders
- 6 Get Talking Network Volunteers
- One Creative Communities Unit member of Staff.

RESEARCH QUESTIONS

1. What defines 'quality' arts activities for you?
2. What are the barriers people face in accessing art?
3. What art would you like to see in Stoke-on-Trent?
4. What do you think of the *Bianco* by No Fit State Circus performance?

CREATIVE TOOLS

The creative tools used at the *Bianco* performances were:

- **TABLE CLOTHS** – People were asked to write or draw their responses to question 3, 'What art would you like to see in Stoke-on-Trent?' on the tablecloths.
- **DOILIES** – Participants were asked to write or draw their responses to question 2, the barriers they or others experienced in accessing art, on the doilies and use them to cover up their responses to question 3 'What art would you like to see in Stoke-on-Trent?'
- **TEA POT AND SUGAR CUBES** – Participants were asked to vote for their preferred definitions of 'quality' by placing three sugar cubes in a selection of 6 tea pots representing the definitions of quality as identified during the Launch Event.
- **PAPER CHAINS** – During the interval and at the end of the performance, audience members were asked for their reactions to the performance which was written on either a red, amber or green band (red depicting 'I don't like it' Amber depicting 'I am not sure' and Green depicting 'I like it'). The bands were made into paper chains and displayed around the Travelling Tea Room.

THE PARTICIPANTS

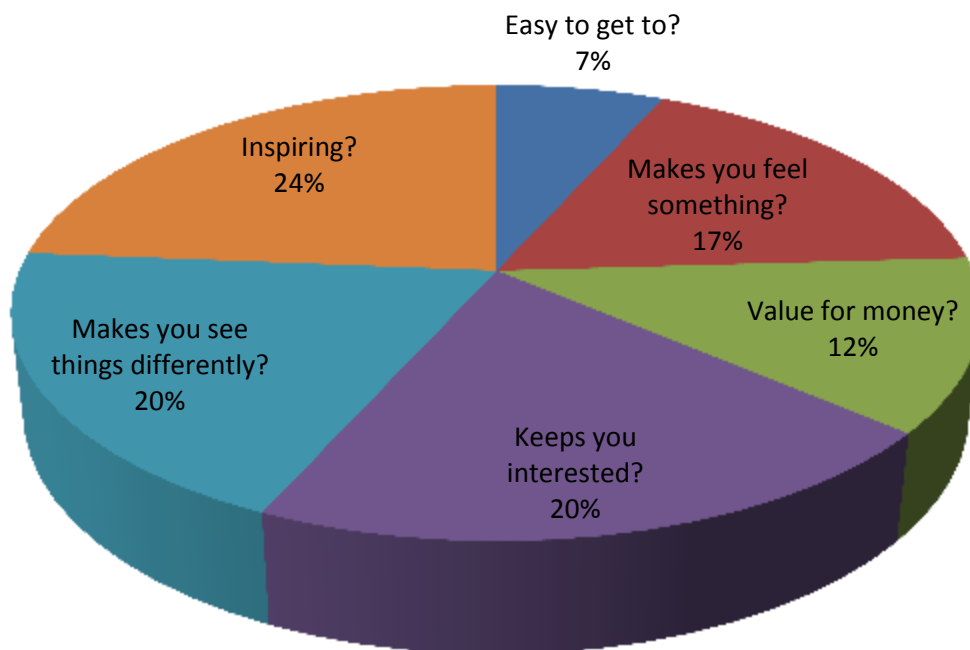
1,827 people attended the *Bianco* performance over the three days, with approximately 609 people contributing to the consultation (Friday evening – 162; Saturday Matinee – 204, Saturday evening – 78, Sunday matinee – 165). The audience had either been invited to the event by an Appetite Builder or had seen an advertisement distributed through Appetite or partners organisations.

THE FINDINGS

QUALITY

For question 1: 'What defines quality arts activities for you?', the six definitions presented at Appetite's Launch event were cross checked using tea pots and sugar cubes. Each person was asked to place three sugar cubes into which ever tea pots they felt best described a quality art activity. Over the four performances, a total of 852 sugar cubes were used to vote indicating that a total of 284 people voted. The highest scoring definition of quality at this performance was 'inspiring', closely followed by 'value for money'. The third highest scoring definition was 'Keeps you interested'. The lowest scoring definition was 'Easy to get to'. See figure 6.

Figure 6. Definitions of quality from the *Bianco* Performances



BARRIERS

The three themes emerging from the findings from *Bianco* were:

- Cost, transport and accessibility – 87 responses
- Advertising and related issues – 24 responses
- Attitudes, philosophy and issues of ownership of the arts - 19 responses

Of the cost, transport and accessibility theme the vast majority of responses were in relation to cost (48 responses), with transport and access both being mentioned 16 times. There were several cases where the cost of transport was identified as a barrier, particularly where families were involved. Some participants also noted that it was difficult to access art during the week due to working or time commitments.

On the theme of advertising, there was split opinion on whether Appetite need to make more or less use of online marketing. While there was some opinion that Appetite need to have a more visible online presence, there was also an argument that a reliance on Facebook, Twitter and the website alienates some communities.

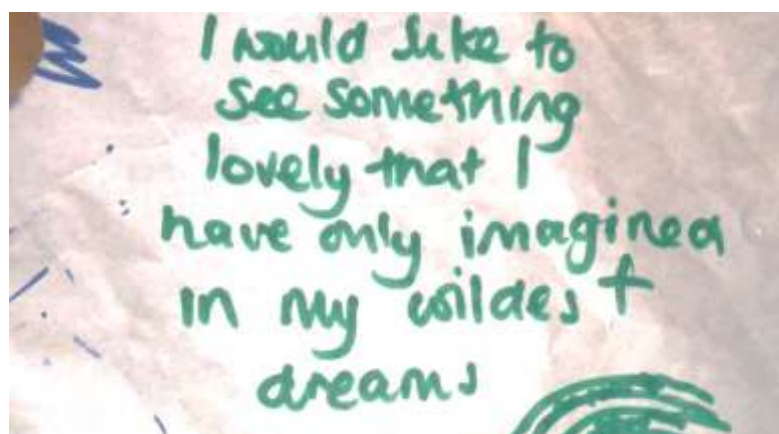
For the theme of philosophy, attitude and issues of ownership of the arts, a broad range of opinions were presented included people's perceptions that the arts are not for them or not for the area (9 responses in total), that individuals had other priorities, including a lack of motivation, and a fear of the unknown or being unsure what to expect.

ART WE WOULD LIKE TO SEE

The *Bianco* audiences identified the main themes for art they would like to see in Stoke-on-Trent.

- Arts that takes place outside, in open air or public spaces (67 responses)
- 'Participatory' events where people can learn 'how to' – (58 responses)
- Live events, including music – (30 responses)

There was also a small amount of interest in international, world or multicultural events but this was a far smaller theme with 8 responses.



REACTION TO BIANCO

The vast majority of feedback from *Bianco* was exceptionally positive with many people commenting that the event was amazing, brilliant and different to what they either expected or are used to. Many people commented that they liked feeling involved in the performances as the audience was moved around during the show. Some more negative feedback was focused mainly on the sound of the performance (some people found it difficult to hear or understand), the heat in the tent at some performances and being aware of the need to move around prior to the events, in particular for people with disabilities or breast feeding parents.

RECOMMENDATIONS FOR CROSS CHECKING

1. **REACTIONS** - The words used to describe *Bianco* will be used at the end of the Taster Menu to cross check people's reactions to the Appetite Taster Menu.
2. **PARTICIPATION** - Further exploration of how people perceive participatory events.

The Travelling Tea Room

Welcomes you in for
a FREE brew &
a chat!



TUNSTALL PARK PICNIC BY B-ARTS

28th July 2013 • Tunstall Park

GET TALKING TEAM

The Get Talking team at the Tunstall Park Picnic consisted of:

- Get Talking Researcher
- One Appetite Builder
- One Creative Communities Unit staff member

RESEARCH QUESTIONS

1. What types of art would you like to see in Stoke-on-Trent?
2. What things get in the way of people accessing art activities and events?
3. What do you think of this event?

CREATIVE TOOLS

The creative tools used at the Tunstall Park Picnic were:

1. **PAPER BOATS** – participants were asked to make a paper boat and write words on it to show what types of art they would like to see in Stoke-on-Trent (what floats your boat?)
2. **SEMI STRUCTURED INTERVIEWS** – due to poor weather a number of the creative tools were not delivered as planned. As a result the Get Talking team conducted semi structured Interviews with participants over cups of tea.

THE PARTICIPANTS

Approximately 178 people attended the Tunstall Park Picnic. The Get Talking team conducted approximately 32 consultations with people who attended the Tunstall Part Picnic.



I would like to see

Art events that
take place outside
or in public spaces

I would like to see

Art that shows
different cultures

I would like to see
?
Something else

These are some of the art
events that other people will
see online. We would like to
see in Stoke on Trent.

Which do you agree with?
Which one do you think is better?
What you would like to see in
Stoke on Trent as you see

I would like to see...

Live art events

THE FINDINGS

In response to the question what art would you like to see in Stoke-on-Trent, eight people mentioned that they would like to see more music performances, with six people saying they would like to see more interactive art where people can feel more involved. Six people also said that they felt art needed to be more accessible to children and families. Dancing and open air events were also popular with each being mentioned by four people.

In relation to the question 'What things get in the way of people accessing art activities and events?' cost and a lack of advertising were seen as the greatest barriers. One person mentioned that the "arty farty language" of art can sometimes put them off.

RECOMMENDATIONS FOR CROSS CHECKING

The art people would like to see and the barriers accessing art should be crossed checked. In particular the emerging themes of music, interactive art and family friendly should be cross checked with responses at future events.

PAVEMENT CAFÉ

Saturday 3rd August 2013, Saturday 10th August 2013, Saturday 17th August 2013, Saturday 24th August 2013 • Haley City Centre, various locations

GET TALKING TEAM

The Get Talking team at the Pavement Cafe events consisted of:

- Get Talking Project Manager
- Get Talking Researcher
- Four Appetite Builders
- 10 Get Talking Network volunteers
- Three Creative Communities Unit staff members

RESEARCH QUESTIONS

1. What art would you like to see in Stoke-on-Trent?
2. What do you think of the performance you have just seen?

PERFORMANCES IN PAVEMENT CAFÉ

Pavement Café 1: Saturday 3rd August 2013

Emergency poet
Inflation by Tangled Feet
Red Shoes by Upswing
Mr. Lucky's Party by Avanti Display
The Reds* by the Natural Theatre
Company in partnership with Birmingham Hippodrome

Pavement Café 2: Saturday 10th August 2013

Falling up by Mimbire
Granny Turismo
Heights* by Mattress Circus
A Small Job*, Q* and Shirt and Squirt* by Bureau of Silly Ideas

Pavement Café 3: Saturday 17th August 2013

Knowledge Emporium by Slung Low
Wheel House by Acrojou
Trolleys by C12 Dance Theatre
Attachment* by Dans la Poche

Pavement Café 4: Saturday 24th August 2013

Punt by Artizani
Sol Cinema
The Whale by Talking Birds
Magna Mysteria* by Mercurial Wrestler

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Performances marked with a * were not evaluated as specific events although a broad question about participants' reactions to the performances was asked through the consultations at the Travelling Tea Room.

In addition monitoring boards were used to collect demographic data and a suggestions box was used for the collection of contact sheets and any other feedback.

CREATIVE TOOLS

A broad range of consultation tools were used across the four weeks of the Pavement Café. These included:

- What art would you like to see in Stoke-on-Trent? – Paper plates at Pavement Café 1, followed by the wish tree for Pavement Cafés 2, 3 and 4.
- Emergency poet – Acrostic Poems.
- Inflation – Balloons.
- Red Shoes – Scale (and some paper plates for general comments).
- Mr. Lucky's Party – Paper plates.
- Falling up – Velcro cards and some paper plates.
- Granny Turismo - Trolley and tokens.
- Knowledge Emporium – Dictionary.
- Trolleys – voting with Shopping baskets.
- Wheel House – 'Wheel of fortune' scale.
- Punt – boat and bubble voting.
- Sol Cinema – sun with comments cards.
- The Whale - Ducks and paddling pool.

THE PARTICIPANTS

Performances at the Pavement Café were seen by a total of approximately 8,727 people. The Get Talking team spoke to approximately 870 participants during the Pavement Café events. At Pavement Café 1 there were 180 responses to the consultation tools used with 55 people completing the monitoring boards, indicating longer conversations. At Pavement Café 2 there were 252 responses to the tools, some of which were voting with a coloured disc, with 39 people completing the monitoring board. At Pavement Café 3, there were 179 responses to the tools and 26 people completing the monitoring boards. At Pavement Café 4 there were 261 responses to the consultation tools with 31 people completing the monitoring boards. It is not possible to say whether these participants attended more than one of the Pavement Cafés. However, from the experience of the Get Talking team it seems that a number of the participants returned to the Pavement Café a number of times.

THE FINDINGS

WHAT ART WOULD YOU LIKE TO SEE?

There were three main themes which emerged from the findings from the Pavement Cafes in relation to the art people would like to see in Stoke-on-Trent.

1. Community type events, promoting inclusion and 'how to' workshops.
2. Events that support local artists and use local spaces.
3. International, world and multicultural events.

Of these, art which is based in and supporting the local community, which promotes inclusion and may include 'how to' workshops was the most popular score with 52 responses.

WHAT DO YOU THINK OF THE PERFORMANCE YOU HAVE JUST SEEN?

The general feedback from the Pavement Café performances was overwhelmingly positive. A summary of each is presented here:

- **EMERGENCY POET – ACROSTIC POEMS.** 20 poems were written by participants after they had seen the performance. Themes emerging from the poems included that the event was 'different' and made reference to 'newness' and optimism for the future (five poems). Four poems referred to feelings or emotions with a further three indicating that the experience had made them feel relaxed or calm.
- **INFLATION – BALLOONS.** 16 responses were collected with three of these being less positive than the others. However the negativity of the feedback reflected the political message of the performance, not the performance itself. Other responses indicated that the audience had felt a real poignancy for this performance in Stoke-on-Trent and others had found it entertaining and funny.
- **RED SHOES – SCALE AND SOME PAPER PLATES FOR GENERAL COMMENTS.** 15 people took part in the sliding scale voting and all but one person said they 'loved it' with the other saying they thought it was ok. Again, audience members commented that this was a different experience for them.
- **MR. LUCKY'S PARTY – PAPER PLATES.** Feedback at *Mr. Lucky's Tea Party* was very positive with one person commenting that 'it is good to see smiling faces around Hanley'.
- **FALLING UP – VELCRO CARDS AND SOME PAPER PLATES.** 37 people responded to the consultation in relation to *Falling Up*, all of which were positive responses except one response which was more neutral. This performance inspired three people to want to be able to do the same.



- **GRANNY TURISMO - TROLLEY AND TOKENS.** 94 people placed tokens in the trolley for this performance, with 17 giving more detailed feedback. Of the 94, 85 said they liked it, seven were not sure and two people did not like it. Many people felt that it was fun and helped to bring people together, although one person was concerned about pedestrian safety, two people felt it was 'tacky' and not to their taste and a small number felt that it was too noisy.
- **KNOWLEDGE EMPORIUM – DICTIONARY.** 37 words were used to describe the Knowledge Emporium all but one which was positive. There was one negative comment which was related to the performance not being suitable for people with disabilities.
- **TROLLEYS – VOTING WITH SHOPPING BASKETS.** 52 people voted in response to Trolleys. Of these 42 people said they liked it, two were unsure and one person did not like it.
- **WHEEL HOUSE – 'WHEEL OF FORTUNE' SCALE AND SEMI STRUCTURED INTERVIEWS.** 15 people said that they loved Wheelhouse, four people said they liked it, three people said they like it but... (and provided a response). Responses included not really knowing what was going on and a lack of eye contact with the audience made one person feel uncomfortable). Although some people said they did not like knowing what was going on, it was noted by the Get Talking team that this generated an in depth discussion between a group of people who did not know each other.
- **PUNT – BOAT AND BUBBLE VOTING.** 67 people voted for Punt, with 64 saying they liked it, one person said they were not sure and two people said they did not like it.
- **SOL CINEMA – SUN WITH COMMENTS CARDS.** Comments were received from 47 people in response to Sol Cinema. 45 of these were positive, with five indicating that it was new and different. Two responses were negative, one of which argued that this performance 'will not make a difference to Stoke-on-Trent'.
- **THE WHALE – YELLOW DUCKS AND PADDLING POOL.** 72 people responded to the consultation tool for the Whale. If those, 69 were positive comments with many stating that the performance was 'sweet' 'cute', 'funny' and 'personalised', perhaps reflecting the intimate nature of the performance. Of the less positive comments one was based on people not understanding what it was about and the others found it 'frightening' and 'strange'.
- **GENERAL COMMENTS FROM TRAVELLING TEA ROOM CONVERSATIONS** – some people were disappointed that they had not seen the event advertise in the local press and were surprised that they had just 'stumbled' upon it. Also, the cost of events and the transport to get there was raised as an issue which gets in the way of people accessing art.

RECOMMENDATIONS FOR CROSS CHECKING

The types of art that people would like to see in Stoke-on-Trent needs to be cross checked and compared to the findings from the *Bianco* performances.



AS THE WORLD TIPPED BY WIRED AERIAL THEATRE

23rd August 2013 and 24th August 2013 • Central Forest Park

GET TALKING TEAM

The Get Talking team at *As the World Tipped* consisted of:

- Get Talking Project Manager
- FACT Head of School
- Four Appetite Builders
- Four Get Talking Network volunteers

RESEARCH QUESTIONS

1. What defines 'quality' arts activities for you?
2. What are the barriers people face in accessing art?
3. What art would you like to see in Stoke-on-Trent?
4. What do you think of the 'As the World Tipped' performance?
5. What words would you use to describe Appetite's Taster Menu? (Cross Checking words used to describe the *Bianco* performance on 26-28th July 2013.)

CREATIVE TOOLS

The creative tools used at *As the World Tipped* were:

- **TEA POT AND SUGAR CUBES** – participants were asked to vote for their preferred definitions of 'quality' by placing three sugar cubes in a selection of six tea pots representing the definitions of quality as identified during the Launch Event.
- **DOILIES** – Participants were asked to write or draw their responses to question 2, the barriers they or others experienced in accessing art, on the doilies.
- **WISH TREE** – Participants were asked to write on plastic leaves with permanent marker pens their responses to the question 'What art would you like to see in Stoke-on-Trent?' and place it on the wish tree.
- **WORDLE** – A Wordle was made of all the words used to describe the *Bianco* performers and people were asked to place a numbered sticker onto the Wordle next to the word that best describes the Taster Menu for them. If they had a different word they were asked to write these around the outside of the Wordle.

THE PARTICIPANTS

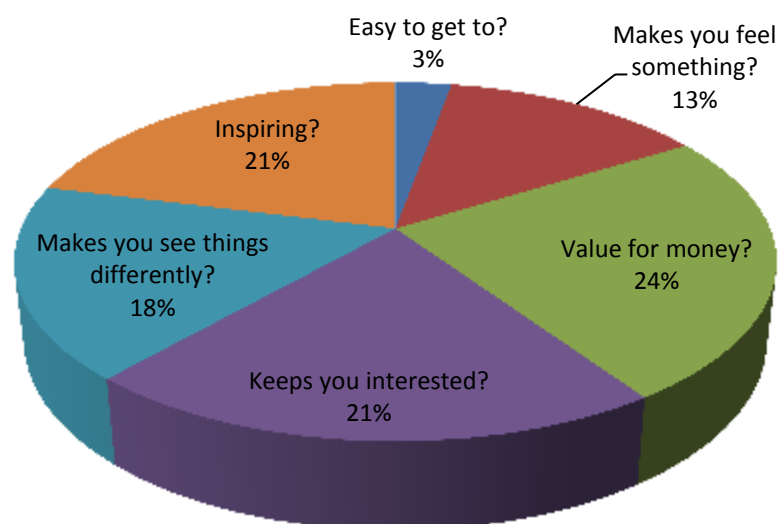
A total of 4492 people attended the event over the two performances with the Get Talking team talking to approximately 215 people over the two performances. The experience of the Get Talking team was very different on each of the nights, with both evenings presenting different challenges. On Friday 23rd August there was heavy rain and so many people took cover in the Travelling Tea Room. As such the tent was exceptionally busy with little room to move around and talk to audience members. The second night was much warmer and dryer, but a large queue formed for the Travelling Tea Room. As such many people had a long wait for tea and although this gave us a good opportunity to talk to the audience many were unhappy about the queue. Equally, after each performance the vast majority of people left the park which, given that there was no interval for *As the World Tipped* meant that we were unable to get many people's reactions to the performance itself.

THE FINDINGS

QUALITY

Fewer people voted for quality definitions at this performance compared to *Bianco*, possibly as a result of the less accessible position of the teapots in the Travelling Tea Room at *As the World Tipped*. A total of 247 votes cast indicating that approximately 82 people voted over the two nights of the performance. Of the 247 votes, the highest scoring definition of quality was 'Value for money' closely followed by 'Keeps you interested' and 'Inspiring'. The lowest score was for 'Easy to get to', reflecting the findings from *Bianco*. See figure 7.

Figure 7. Definitions of Quality from As the World Tipped Performances



BARRIERS

The themes relating to barriers to art reflected those collected at the *Bianco* event. The barriers that get in the way of people being able to access art were categorised into 3 themes:

1. Cost, transport and accessibility.
2. Adverting and related issues.
3. Attitudes, philosophy and ownership of the arts.

For the cost, transport and access theme, the issue of cost scored highest at this event which 17 responses to the question highlighting this area of concern. Transport was also a concern, with six people responded with this answer and a lack of time was also raised by four people.

For the second theme, all 18 responses were targeted specifically at a perceived lack of adverting for the event. Many people commented that they found out about the event by accident.

For the final theme of attitude, philosophy and ownership of the arts, eight people felt that arts not been seen as for the area or not being of interest to the person acts as the largest barrier. Six people felt that it was a fear of some sort which acted as a barrier to accessing art. This fear was identified as a fear of uncertainty, a fear of what to expect or a fear of crowd or anti-social behavior at the events. A total of four people indicated that people were lazy and two reliant on 'passive forms of entertainment' such as TV or internet.

ART WE WOULD LIKE TO SEE

Three main themes emerged in relation to the art people would like to see in Stoke-on-Trent from the *As The World Tipped* performances:

1. Art in outside, open air or public spaces.
2. Participatory events and workshops where people can learn 'how to'.
3. Live events, in particular music.

The most popular of these was the outdoors, open air and public spaces theme with 26 responses. Live events received 16 responses and participatory events were mentioned eight times. Four people mentioned that they would to see international, world or cultural art.



REACTION TO AS THE WORLD TIPPED

Reaction to *As the World Tipped* was collected at the first performance only. The feedback on this evening was overwhelmingly positive, despite the fact that the weather was appalling and it was an outdoor event. Two people commented that it was worth waiting in the rain for. One person questioned whether it was for them, and where art was for 'posh people'. This reflects the 'attitude' theme emerging from the barriers questions.

REACTION TO THE TASTER MENU

The Wordle used to cross check the reactions to the Taster Menu indicated that the audiences found it to be a very positive experience. The most common reactions from the Wordle were 'amazing', 'fantastic', 'brilliant', 'involved' and 'different'. The additional words that the audience used to describe the Taster Menu were again very positive with people commenting that the Taster Menu had been well organised, imaginative, inspiring, mind opening and revolutionary (for Stoke-on-Trent).

RECOMMENDATIONS FOR CROSS CHECKING

1. **INTERNATIONAL, WORLD OR CULTURAL ART** - A small group of people mentioned international, world or cultural art, reflecting a small number of responses at the *Bianco* event. This needs to be cross checked at future events.
2. **FOR EVERYONE?** - It will also be worth cross checking whether Appetite has helped people to perceive art in a different way and as 'for everyone'?



Concepts
more
push

more
push
push

push
push
push



but only the best
the best
the best

area
area
area

more action - like
magic. like

something gets the best





What stops p
These ducks are
the reason are
Which
the

I like
MUSIC
and ART

Advertisement
on council radio
in the park, radio in

we don't find it in the...

QUEEN'S PARK PICNIC BY B-ARTS

28th September 2013 • Queen's Park, Longton

GET TALKING TEAM

The Get Talking team at the Queen's Park Picnic consisted of:

- Get Talking Project Manager
- One Appetite Builder
- Two Creative Communities Unit staff member
- Three Get Talking Network volunteers

RESEARCH QUESTIONS

1. What types of art would you like to see in Stoke-on-Trent?
2. What things get in the way of people accessing art activities and events?
3. What do you think makes a good quality arts experience?
4. What do you think of this event?

CREATIVE TOOLS

The creative tools used at the Queen's Park Picnic were:

- **WISH TREE** – This was used to cross check the art that people would like to see in Stoke-on-Trent as identified at *Bianco*, Tunstall Park Picnic, the Pavement Cafes and *As the World Tipped*. Five themes had emerged during previous consultations and people were asked to identify their own wishes in relation to the following five themes, with participants being given the opportunity to add other ideas if necessary:
 - Art I can take part in or learn how to do it myself.
 - Art events that take place outside or in public places.
 - More ways to support the local area and artists.
 - Art that shows different cultures.
 - Live art events.
 - Something else.
- **DUCKS** – yellow ducks were used to cross check the findings from *Bianco* and *As the World Tipped* in relation to the barriers people experience in accessing art. Ducks were categories to one of three themes which had emerged from previous consultations with a fourth option to enable people to include other ideas. The barriers were:
 - It costs too much.
 - I did not know about it.
 - It is not for me.
 - Something else.

Participants were asked to select the greatest barrier to accessing art and add a tag to the duck suggesting ways of overcoming the barrier.

- **TEA POT AND SUGAR CUBES** – participants were asked to vote for their preferred definitions of ‘quality’ by placing three sugar cubes in a selection of six tea pots representing the definitions of quality as identified during the Launch Event. A seventh category was added as a result of findings during the Taster Menu, take part in the activity itself.
- **COMPASSES** – paper plates were made into compasses to ask the audience if they thought the picnic event was quality and whether they have enjoyed it.
- **TABLECLOTHS** – audience members were asked to write their reaction to the event onto the tablecloths.

THE PARTICIPANTS

Approximately 320 people attended the Queen’s Park Picnic. The Get Talking team talked to approximately 50 people with 90 people taking part in the voting on quality.

THE FINDINGS

THE ART WE WANT TO SEE

In response to the categories of:

- Art I can take part in or learn how to do it myself,
- Art events that take place outside or in public places,
- More ways to support the local area and artists,
- Art that shows different cultures,
- Live art events, and
- Something else.

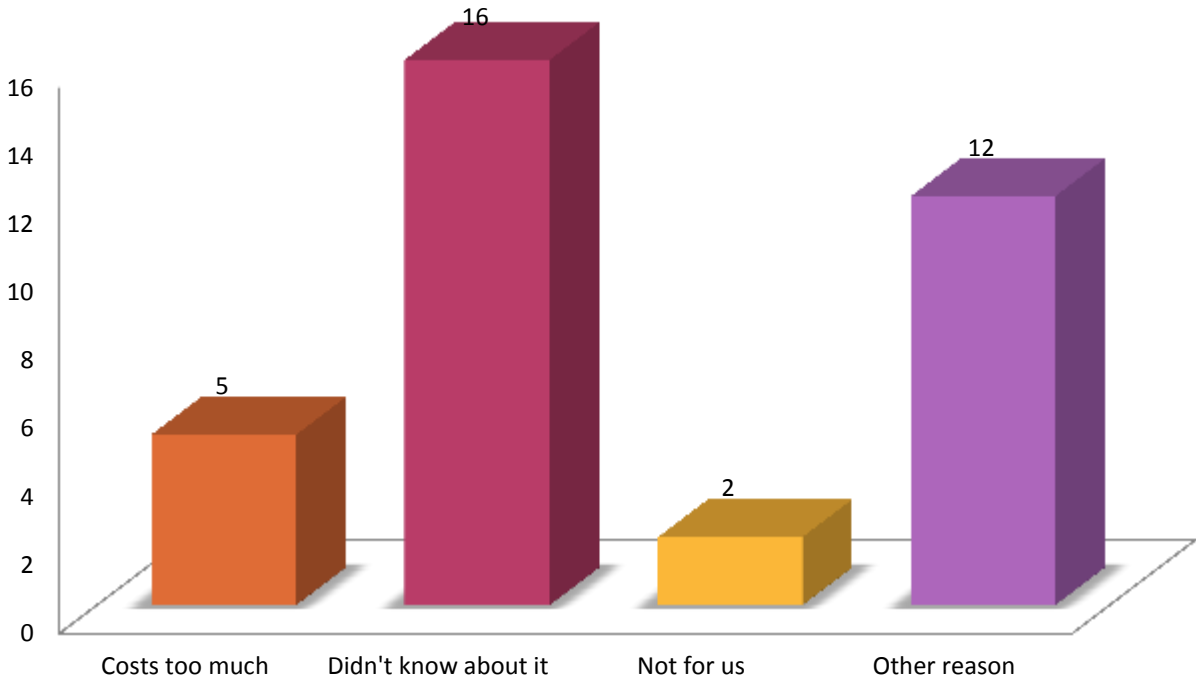
the largest number of responses were to ‘art that I can take part or learn how to do it myself’, and ‘live art events’.

For ‘art I can take part in or learn how to do it myself’, popular suggestions included drawing, crafts, drumming and dancing. For ‘live arts events’ suggestions included live music, Shakespeare in the park and using alternative venues such as pubs and parks. There was also a theme which indicated that people view live music events in public spaces as being able to bring together communities, in particular families and people of different ages.

BARRIERS

Of the three categories of barriers presented for cross checking (cost, it not been seen as something for them, and not knowing about it), not knowing about the event was the highest barrier identified as getting in the way of people attending art events or activities. See figure 8.

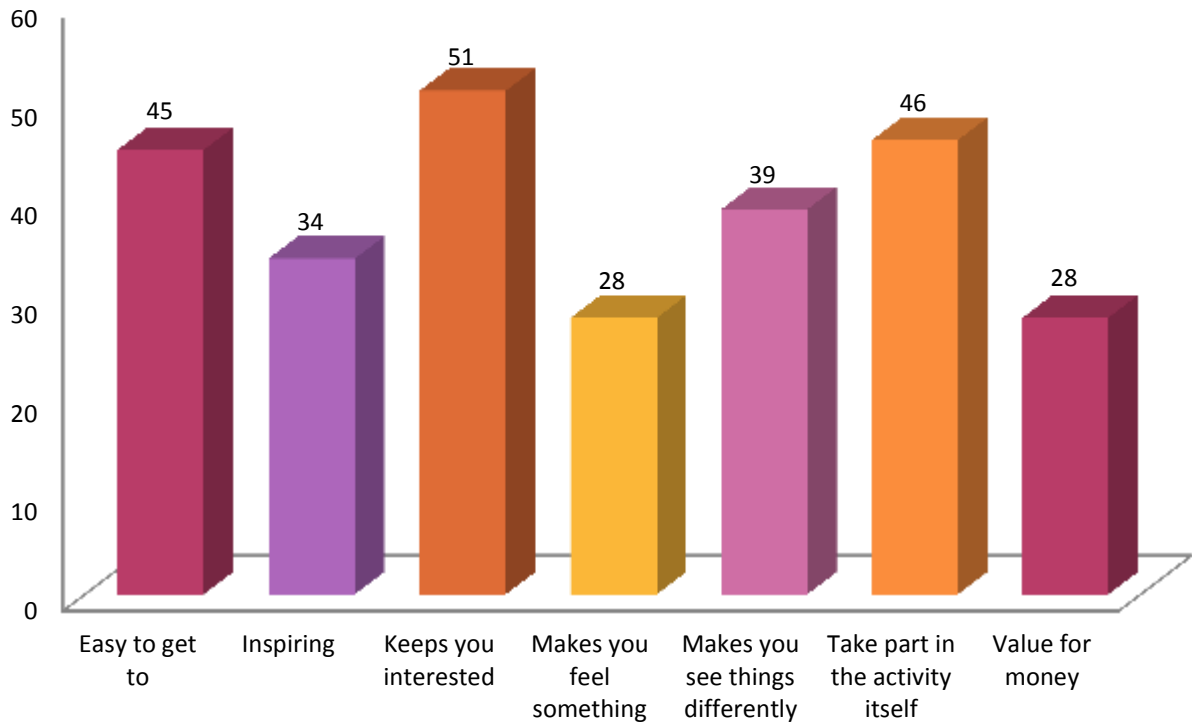
Figure 8. Barriers to accessing art events or activities identified by Queen’s Park Picnic



QUALITY

90 people participated in the quality definition voting at the Queen's Park Picnic. The highest scoring definition from this audience was 'keeps you interested' closely followed by 'easy to get to' and 'taking part in the activity itself'. See figure 9.

Figure 9. Definitions of quality from the Queen's Park Picnic audience



RESPONSE TO THE PICNIC

The general response to the Picnic was overwhelmingly positive with the audience commenting on the good use of the park to host art (and other public spaces), how inspiring the event was, the availability of tea and the fun atmosphere of the day and free access. The few less positive comments were focused mainly on the perceived lack of advertising for the event and a few comments about the music not being to their personal taste.

RECOMMENDATIONS FOR CROSS CHECKING

1. **'PARTICIPATION'** - The inclusion of 'taking part in the art itself' produced quite a high result at this event. The definition of 'taking part' needs to be further cross checked.



JELLY AND ICE CREAM

4th November to 16th December 2013 • Various Children's Centres and New Vic Theatre

GET TALKING TEAM

The Get Talking team for *Jelly and Ice Cream* consisted of:

- Get Talking Researcher
- Get Talking Project Manager
- Two Appetite Builders

RESEARCH QUESTIONS

The consultations for *Jelly and Ice Cream* took place at three different intervals:

1. Before the event (expectation data).
2. Midway through the set of storytelling sessions (midpoint data).
3. After the theatre performance (theatre data).

The questions and creative tools used varied depending upon the point at which the consultation took place.

BEFORE JELLY AND ICE CREAM

Potential participants were asked:

- How did you come to know about *Jelly and Ice Cream*?
- From what you already know about *Jelly and Ice Cream*, what is it about the project that encourages/motivates you to take part?
- What are you hoping to get/learn from *Jelly & Ice Cream*? Have you been involved in a story telling project like this before? Or involved in an arts-based project?
- How much time do you spend reading and /or telling stories with your child(ren) in a week?
- If you spend some time reading/telling stories, is there a particular time of day when you do this?
- Do you read/tell stories in English or in other languages? If 'other', which languages?
- How important is storytelling to you?
- How often do you use the library?

Very
Magical
and very
enjoyable



I Really enjoyed
the interaction
and the show, the
time was perfect
the scenery great,
and full of interesting
actions & sounds.
Thank you.



**EXCITING
&
INSPIRING**

Ⓟ
Super, fantastic
Capturing, fun
interactive,
excellent pace
superb
experience
😊

MAGICAL!

**inspiring
Exciting**

It was so
real and very
interactive. loved
it. First time
ever went to
a theatre!!

MIDWAY THROUGH JELLY AND ICE CREAM

At a midpoint the groups held an evaluation week in which participants were asked

- If your journey with Jelly and Ice Cream was a story what title would you give the story so far?
- What type of story is it?
- Who or what are the characters of your story?
- How would you describe the different chapters so far?
- How do you imagine the last chapter of your story, what happens?
- Where would you place your story on a bookshelf, with the highest shelf being the best experience and the bottom shelf being the worst experience?

AFTER THE THEATRE PERFORMANCE

All participants completed their *Jelly and Ice Cream* experience with a visit to a *Tail Trail* interactive performance at the New Vic Theatre. Immediately after the performance, the audience were asked:

- What was your experience of the Tail Trail?
- How would you rate your library experience as part of the Jelly and Ice Cream?
- To what extent has the library visit changed your view of the library for the better?

AFTER THE THEATRE PERFORMANCE

All participants completed their *Jelly and Ice Cream* experience with a visit to a *Tail Trail* interactive performance at the New Vic Theatre. Immediately after the performance, the audience were asked:

- What was your experience of the Tail Trail?
- How would you rate your library experience as part of the Jelly and Ice Cream?
- To what extent has the library visit changed your view of the library for the better?

CREATIVE TOOLS

The creative tools used for *Jelly and Ice Cream* were:

BEFORE JELLY AND ICE CREAM

Appetite Builders were asked to complete a questionnaire with participants who intended to take part in *Jelly and Ice Cream*.

MIDWAY THROUGH JELLY AND ICE CREAM

Participants were asked a series of questions asking them to reflect on their experience as a story. A template was used to collect the findings. See figure 10.

Figure 10. Midway semi-structured interview checklist used to encourage participants to reflect on their experiences of Jelly and Ice Cream.

Postcode of participant: Centre:

What 'type' of story is it? (fairy tale, horror, comic)

What title would you give to you story so far?

How would you describe the different chapters of J & IC so far?

Who or what are the characters of your story with J&IC? They are essential to your story – good & bad.

Where would you place your story so far on this bookcase?
 Top shelf is the best.
 bottom shelf, the worst

How do you imagine the last chapter of your J & IC story, what happens?
 |

AFTER THE THEATRE PERFORMANCE

- **SPOTTY DOG** – Participants were presented with a large outline of a dog and a number of wooden 'spot'. They were asked to write their experience of the Tail Trail on to the spots as they discussed their experience.
- **BOOKSHELF** – participants were asked to rate their library experience by placing bookmarks of a bookshelf set up in the room.

THE PARTICIPANTS

49 participants took part in the initial 'expectation' consultation. All of these were attendees at one of six Children Centres in Stoke-on-Trent. At the midway stage, 28 of these participants engaged with the consultation and approximately 30 of them provided feedback at the end of the programme. There were also three practitioners who provided some feedback at the end of the event.

THE FINDINGS

Overall, *Jelly and Ice Cream* was very well received, encouraging story-telling at home, library visits and interest in drama (and theatre). Change in behaviour or intended change in behaviour were recorded, as was the development of soft skills such as confidence, interaction as well as speech and listening skills for both parents and children.

Some concerns were raised around the 'level' of ability or understanding needed to fully engage with the programme. It was reported that many of the children were too young to fully participate in the programme.

The vast majority of feedback from the theatre performance was positive with four people stating that the theatre experience had either been the first time they had been to the theatre or they had been 'reattached' after many years of not attending.

RECOMMENDATIONS FOR CROSS CHECKING

It would be interesting to return to the parents who attended the *Tail Trail* with their children to see whether their experience of the theatre has inspired them to return.

STARTER COURSE DAY

8th February 2013 • Jubilee Hall, Stoke

GET TALKING TEAM

The Get Talking team for the Starter Course day consisted of:

- Get Talking Project Manager
- One Creative Communities Unit Staff member
- Five Get Talking Network Volunteers

RESEARCH QUESTIONS

1. What will you do with your Community Hub as a result of what you have seen today? (ACEQ1)
2. What made you want to join a community hub? (How would you describe your community Hub?)
3. How was your Community Hub set up? (What was the process? How has the process of setting up the hub made you feel?) (ACEQ2)
4. What have you found challenging so far? (What made these things challenging?) (ACEQ3)
5. What have you found inspiring so far? (What made them inspiring? Have you been inspired to do anything different as a result?) (ACEQ3)
6. What are your plans for your community hub?
7. If Appetite was not doing this, what else would you be doing in relation to art?

CREATIVE TOOLS

The tools used to collect data at the Starter Course Day were:

- **WISH TREE** – People were asked to indicate on the leaves of the wish tree their response to the question ‘What will you do with your community hub as a result of what you have seen today?’ (question a) above)
- **SEMI STRUCTURED INTERVIEWS** – The Get talking team held a series of semi-structured interviews with supper club members during their lunch break on the Starter Menu day. The semi structured interviews were structured around questions 2) to 7) above.



THE FINDINGS

Approximately 40 people attended the Starter Course day. The participants were all members of the Supper Club, which in turn are representatives of the Community Hubs. 24 people left responses on the wish tree and a total of 9 semi structured interviews were held with approximately 20 people.

THE FINDINGS

It was clear that each group was at different point with their journey with Appetite and their Community Hub, with some being at the forming stage and others being some way towards finalising a programme.

In terms of what people were inspired to do after the event, five people said they would take the ideas back to their Community Hub. Others made reference to the need to build up interest or inspire the community to get more involved. The idea of using headphones (reflecting one of the performances at the starter menu day) was mentioned both on the wish tree and in the interviews.

One of the challenges that people identified was knowing *how* to put on performances, *how* to get involved, *how* to raise money and what the community can go to. The general opinion was that Appetite can support with this.

The role of the Appetite Builder in initiating and supporting the group to come together was mentioned in four of the interviews. Equally the support offered by Appetite was seen by some as 'invaluable'.

RECOMMENDATIONS FOR CROSS CHECKING

The variation in groups makes the individual charting of Community Hubs' journeys with Appetite essential in order to be able to capture each group's experience.

Barriers?

Motivation

Safety

No Company

Cost
/ \
Event Transport

pre conceptions of Art

poor Transport Links

Amenities
/ \
For kids ?

More Info
Knowing about it.
"websites are not enough"

Timing

Lack of Opportunities to Explore/Try Out

APPENDIX 2

DETAILS OF CASE STUDIES

Engaging Communities Log



YEAR 1 CASE STUDIES

Completed

Three Taster Menu case studies

Under development

Three Appetite Builder case studies

Three Community Hub creative case studies

YEAR 2 CASE STUDIES

To be developed

Three responses to year 1 creative case studies

Three standalone case studies

Appetite Builder follow up case studies

Three creative case studies

YEAR 3 CASE STUDIES

To be developed

Three responses to year 2 creative case studies

Four standalone case studies

Appetite Builder follow up case studies

Three creative case studies



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Creative Communities Unit

Staffordshire University

College Road

Stoke-on-Trent

ST4 2DE

Telephone: (01782) 294793

Email: creativecommunities@staffs.ac.uk

Website: www.staffs.ac.uk/ccu

@CCUStaffs

@nicstaffs