Settle Stories Festival 2018 Evaluation

REPORT PRODUCED JULY 2018

BY KRP CONSULTANCY

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Executive Summary: The Festival at a glance

A HIGH QUALITY FESTIVAL, EFFECTIVELY MARKETED REACHING AUDIENCES FROM ACROSS THE NORTHWEST

THE AVERAGE AUDIENCE: WAS FEMALE AND AGED 50-75 YEARS, LIVES IN CRAVEN AND ATTENDED WITH A SMALL GROUP OF ADULTS OR IN FAMILY GROUP. ALTHOUGH SHE REGULARLY ATTENDS ARTS EVENTS, THIS WAS HER FIRST VISIT TO THE FESTIVAL AND HER FIRST EXPERIENCE OF STORYTELLING.

"AMAZING VARIETY OF PERFORMANCE. LOTS OF INTERESTING AND NEW IDEAS. LOTS OF EXPERIMENTAL STUFF. MADE IT ALL QUITE DIFFERENT AND THOUGHT PROVOKING."

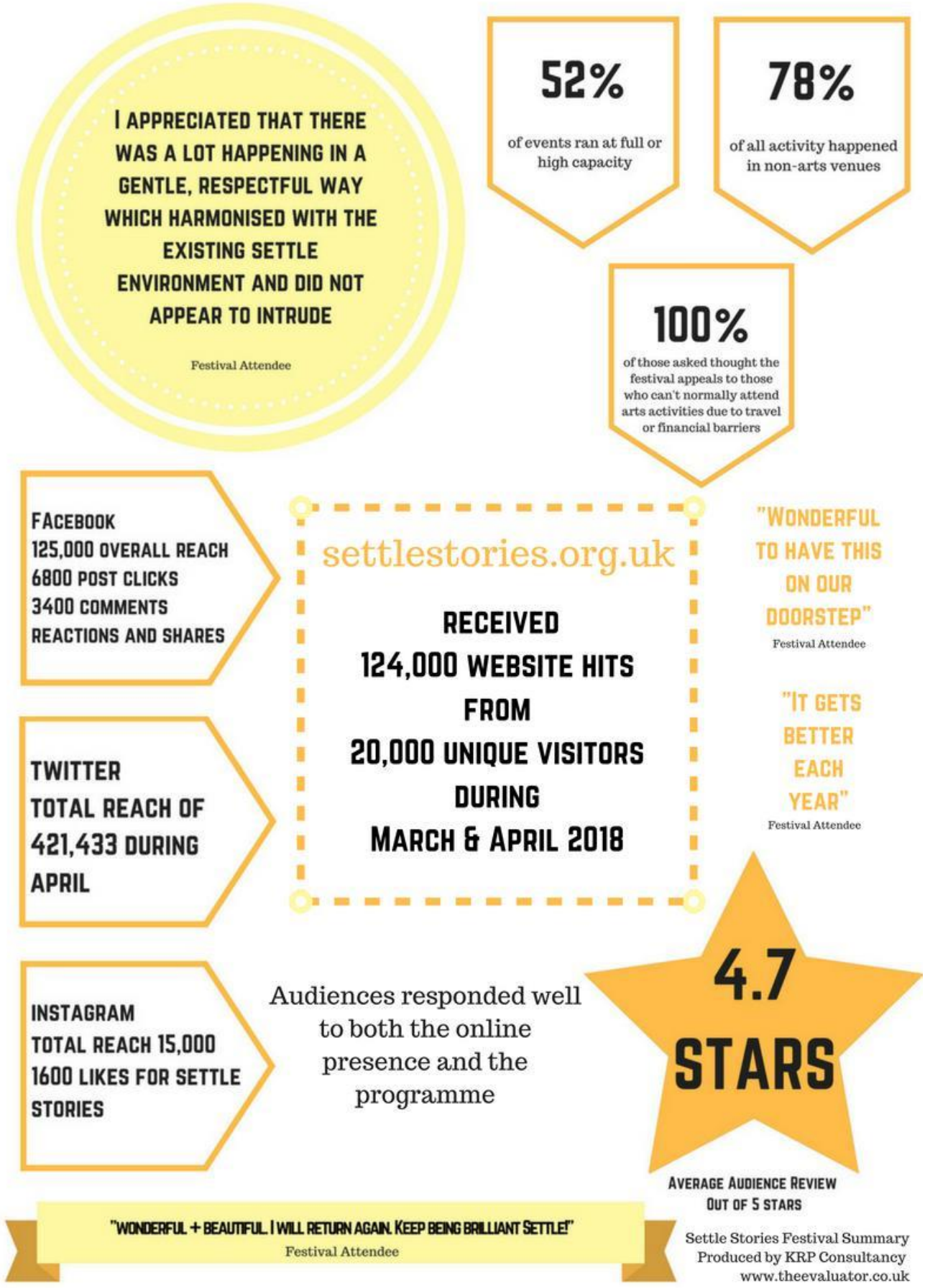
Festival Attendee

Arts Council Quality Metrics

THIS TABLE SHOWS THE FESTIVAL OUTPERFORMING ALL UK AVERAGE RESULTS, OTHER LITERATURE ARTS EVENTS, STORYTELLING EVENTS AND FESTIVALS AND BEING HIGHER THAN THE NATIONAL AVERAGE OVERALL IN TERMS OF ARTISTIC QUALITY

Audiences were asked to agree or disagree with these statements		Settle Festival Result	Average UK Result All Arts	Average UK Result Broad Artform Literature	Average UK Result Detailed Artform Storytelling	Average UK Result Presentation Festival
ENTHUSIASM	I would come to something like this again	0.98	0.89	0.92	0.95	0.83
CAPTIVATION	It was absorbing and held my attention	0.98	0.84	0.86	0.92	0.86
RIGOUR	It was well thought through and put together	0.98	0.84	0.89	0.92	0.82
LOCAL IMPACT	It is important that it is happening here in Settle	0.94	0.86	0.92	0.92	0.91
DISTINCTIVENESS	It was different to things I've experienced before	0.91	0.73	0.75	0.85	0.67
RELEVANCE	It had something to say about the world in which we live	0.95	0.72	0.84	0.84	0.71

This is not because the Settle audience is in a rural area, and grateful for any arts activity that happens…
"Given the differential access to cultural provision in rural as opposed to urban areas, one might expect public ratings for 'enthusiasm' in more rural areas to be high, and they were (higher than in other urban areas). Similarly, one would naturally hypothesise that the 'local impact' scores would also attract high public ratings in rural areas. In this cut of the data, the rural status alone does not seem to have a strong influence on local impact scores." (Quality Metrics Final Report, page 53, Knell and Whittaker, 2017).


I APPRECIATED THAT THERE WAS A LOT HAPPENING IN A GENTLE, RESPECTFUL WAY WHICH HARMONISED WITH THE EXISTING SETTLE ENVIRONMENT AND DID NOT APPEAR TO INTRUDE
Festival Attendee
52%
of events ran at full or high capacity
78%
of all activity happened in non-arts venues
100%
of those asked thought the festival appeals to those who can't normally attend arts activities due to travel or financial barriers
FACEBOOK
125,000 OVERALL REACH
6800 POST CLICKS
3400 COMMENTS
REACTIONS AND SHARES
settlestories.org.uk
RECEIVED
124,000 WEBSITE HITS
FROM
20,000 UNIQUE VISITORS
DURING
MARCH & APRIL 2018
"WONDERFUL TO HAVE THIS ON OUR DOORSTEP"
Festival Attendee
"IT GETS BETTER EACH YEAR"
Festival Attendee
TWITTER
TOTAL REACH OF
421,433 DURING
APRIL
INSTAGRAM
TOTAL REACH 15,000
1600 LIKES FOR SETTLE STORIES
Audiences responded well to both the online presence and the programme
4.7
STARS
AVERAGE AUDIENCE REVIEW
OUT OF 5 STARS
"WONDERFUL + BEAUTIFUL. I WILL RETURN AGAIN. KEEP BEING BRILLIANT SETTLE!"
Festival Attendee
Settle Stories Festival Summary
Produced by KRP Consultancy
www.theevaluator.co.uk

Introduction

About Settle, Yorkshire Dales

Settle is a wonderful, rural, historic Yorkshire Dales market town at the gateway to Upper Ribblesdale and in sight of the wild and lovely Forest of Bowland. The town is full of quality independent shops, cafes, inns and restaurants and is home to the world famous Settle-Carlisle Railway. The surrounding limestone landscape abounds with dry stone walls, meadows, peaks (three of them!), field barns, waterfalls, becks, caves, potholes ... and sheep! The town has a population of 2,421 according to the 2001 Census increasing to 2,564 at the 2011 Census.

Settle is situated in a rural location with little, if any access to arts provision. Leeds and Manchester are about 1.5 hours' drive while Lancaster is 55 minutes away. Settle Victoria Hall has a predominantly music based line up. Without Settle Stories, Settle residents would not have access to much cultural activity.

About Settle Stories

Settle Stories is for the curious. Our mission is to change your world through story. We collaborate with artists to create transformative experiences that ignite curiosity and reimagine storytelling.

Our flagship festival, year round events and learning programme welcome everyone to our idyllic home in the rural Yorkshire Dales. In our new venue The Joinery we bring the world to Settle and show Settle to the world through our live and digital programme.

Our programme is shaped by the following principles:

- We pioneer new ways to share stories
- Open and inclusive we believe that story and the arts can change lives for the better
- We use mindfulness to help everyone realise their creative potential
- We are a home for the myths and folktales that have shaped human lives over thousands of years and the current stories that matter
- We embrace cultural difference by celebrating stories of our community and cultures across the globe

Our Values

- Be open and inclusive
- Encourage curiosity
- Be the best you can be
- Be mindful
- Think creatively

Settle Stories was established by Sita Brand in 2010, and became Settle Stories Ltd, a registered charity, in 2011. Settle Stories is a charity (No. 1141649) and company limited by guarantee (No.751765). A board of volunteer Trustees oversee the governance of the charity. A small part-time staff team work year round to deliver the work of the charity.

About The Settle Stories Festival

Held on Friday 6th April, Saturday 7th April and Sunday 8th April, Settle Stories Festival was "an adventure in Story, Ideas & Digital Art". Headline performances included 'A Machine They're Secretly Building' by Proto Type Theatre about privacy in a digital world, 'Wifi Wars', with award winning comedian Steve McNeil, an interactive comedy game show and 'And the Birds Fell from the Sky' with Il Pixel Rosso an immersive video goggle performance. Workshops covered digital storytelling, soundscapes, enamelling, clowning and smartphone photography. Circo Rum Ba Ba landed a 50 ft whale landed in Settle Market Place, and people queued to climb inside and listen to a mermaid and a pirate tell stories. There were story walks and family performances, caravans and crafts, exhibitions and talks. The weekend was packed with activity and explored different mediums in which to tell stories.

"The location... is absolutely stunning and really feels like a part of the festival itself...it was wonderful to see how many people in the local community were involved in the running of the festival." Artist taking part

Festival Aims

1. To bring high quality arts activity to Settle, for all sections of the community to enjoy including young people and those from disadvantaged backgrounds.
2. To enhance our artistic programme and reposition us as an organisation pioneering digital storytelling.
3. To widen the diversity of artists we work with to include those pioneering digital art/storytelling.
4. Increase opportunity for local people to engage with those from different cultural backgrounds particularly those from BAME communities.
5. Increasing skills amongst local community and participants.
6. To support local economic growth.

Evaluation Aims and Methodology

The aims of the evaluation were to answer the following questions: How and to what extent does the festival support economic growth? What is the festival's economic impact? How does the festival increase participation in excellent arts and cultural activities? How does the festival improve opportunities for disadvantaged people? Where do people come from? How and in what ways does the festival increase skills of participants including audiences, artists and staff? How do children and young people benefit from the festival and related workshops? How does the festival increase local participation, engagement and volunteering in cultural activities? How do artists benefit from being part of the festival?

The evaluation methodology was varied; to encompass the range of activity undertaken during the festival and included:

- Sticker boards at key performances, designed to capture reactions to the Arts Council Quality Metrics statements
- Sticker boards at workshops, designed to capture reactions to the Arts Council Quality Metrics statements

- Sticker boards in the centre of town, next to the 50ft Whale, designed to capture young people's thoughts
- Speaking to audiences on the street – including a sample of non-attenders
- 1:1 interviews with key staff, a sample of volunteers and some audience members – carried out both during the festival weekend and afterwards
- Paper booklet questionnaire, handed out during the festival for audiences to complete
- Online questionnaire – an exact copy of the audience one handed out during the festival – emailed to those who bought tickets
- Online questionnaire for artists
- Online questionnaire for volunteers
- Observation of some events and activity – including; A Machine They're Secretly Building, Teddy Bear's Picnic, Toast and Marmalade, The Hip Hop Griot and How to tell a story workshop.
- 1:1 interviews with 25 local businesses around Settle town centre, completed after the festival.

What were the festival inputs?

Input Number One: Thirty very committed volunteers

- **Travelled over 100 miles on average to take part**
- **Spent an average of 34 hours volunteering**
- **The Volunteers have an average hourly wage of £8.70**
- **Provided £8,874 of in-kind support**

How do we know this? 13 volunteers, out of the 30 answered the online anonymous questionnaire, giving a 43% response rate for volunteers. Of these 46% regularly volunteer for Settle Stories and 23% regularly volunteer for the festival, 23% wanted to do something different, 23% heard about it from a friend, only 15% wanted to increase skills and only 1 person thought it would look good on their CV.

Overwhelmingly, the volunteers took part because they enjoyed 'being part of something and meeting new people'. The socialising for volunteers is an important part of the festival. Volunteers were invited to take part in a social event at the close of the festival and this no doubt will have contributed to their feelings of ownership and community.

> "Sense of community and friendship"
> Volunteer, in response to the question 'What did you get out of Volunteering?'

"It was great to be part of something like this and feel that I'd helped to contribute to something bigger than myself." Volunteer

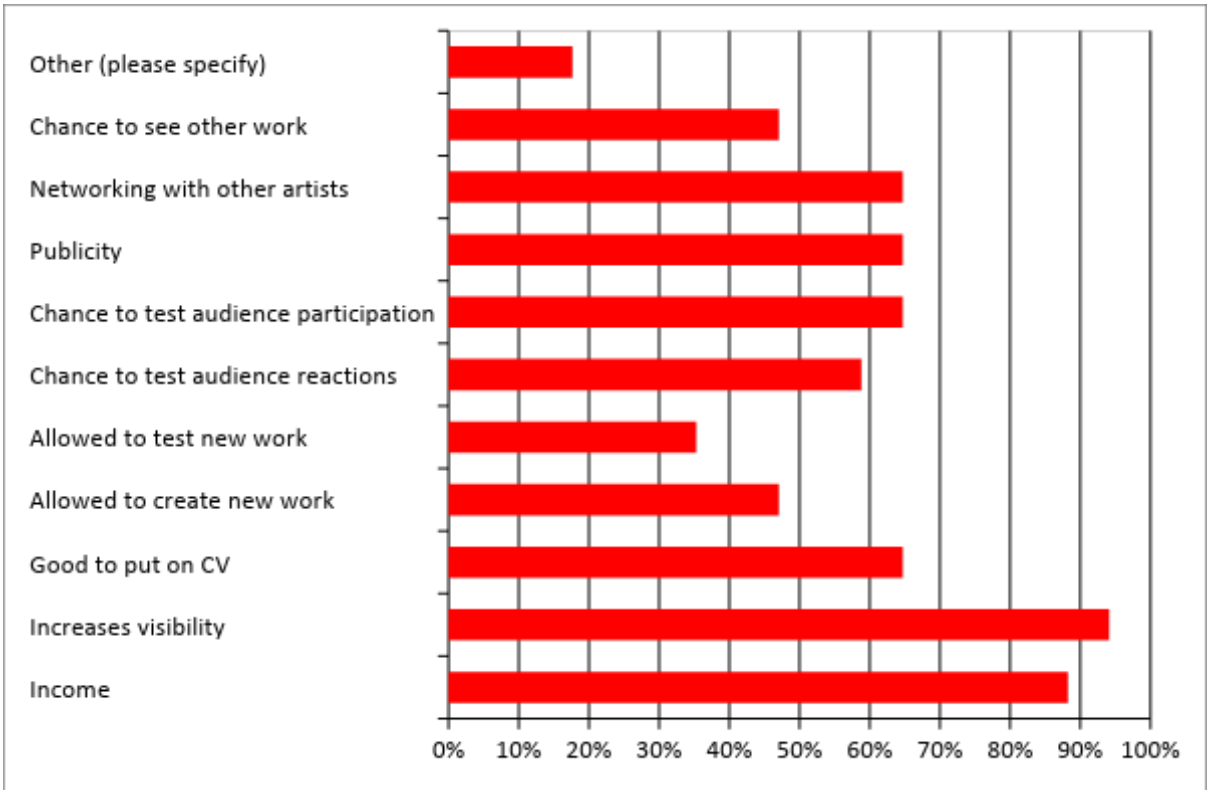
Input Number Two: Thirty Seven different artists

Out of the 37 artists taking part, 17 completed the online (anonymous) survey, giving a response rate of 46%, although it is likely that only one artist completed the survey on behalf of the company, which may have included 2 or 3 artists. In fact there were only 24 distinct artists or groups participating in the festival, which gives a true response rate of 71%.

"Settle Stories Festival offers us an opportunity to disseminate what we consider to be very important political concerns in the only way we know how- performance. Having the opportunity to reach new audiences, discuss their personal concerns and answer their questions, allows us to refine our work moving forward. It creates a ready-made audience for us as a company who have never performed in Settle before, and ensures that were we ever invited to return to the festival, we have an audience base who have seen our work before. We consider this an important element in creating a sustainable career in the future and an essential part of disseminating our work." Artist

Of the 37 artists who took part in the festival; two-thirds are established artists and one-third are emerging artists. On average each artist spent 65 hours preparing, travelling and performing, a total of 2405 hours invested in the festival…

Figure 1: We asked artists to tell us what they got out of being involved in the festival?



It is clear that increasing visibility is the main benefit to artists, even beating income. It is pleasing that 'chance to test audience reactions' and 'new work' are both high, for a festival which encourages risk.

One artist explained

"We have never performed in Settle before. Doing so has allowed us to engage in conversation with a new audience demographic surrounding the issues tackled in the content of the show. The audience have a great deal of agency at the Festival which allows them to feel very comfortable moving around the festival and engaging with artists without the fear of crossing the threshold of an unknown building or the fear of not knowing anyone attending. In turn, the conversations the audience have with artists is very honest, upfront and offers a unique and uncompromising feedback to the artists involved!" Artist

In the survey; artists were asked what does taking part in this festival mean for your career. The answers were eloquent and well thought out. Here is a selection of comments…

"Taking part is great for my career, as it was nice to work with people that have invited me back again. As an artist I think your mental health can take a real battering with all the rejection you need to go through so it is nice to work in a place where your skills are needed." Artist

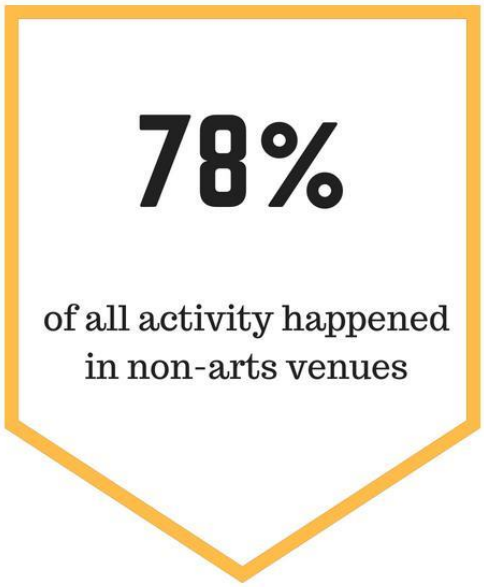
"It provided an opportunity to extend a project I had created previously and develop it so it could be made by the community. I also learnt new skills prior to the workshop to ensure that it would be a success at Settle Stories. It was great to be part of a festival with many other talented artists." Artist

“I have been performing in lots of places in Europe and Latin America. Settle festival is an excellent festival and a joy to take part. It is very important to me to have my work included in.” Artist

“The festival introduced me to a new audience. The publicity for my events raised the profile of my film Dreaming Rivers, which gave workshop participants the opportunity to ask questions about the film and engage with issues mixed racial identity on their own terms, as it related to their own personal experience.” Artist

“It is important, significant in that I worked in a part of the country that I hadn't yet worked in, it gave visibility to my work and I enjoyed working in a more rural setting.” Artist

Input Number Three: Fourteen different venues:



Fourteen different venues took part in hosting the festival; from established arts venues such as 'Settle Victoria Hall' – the oldest music hall in the UK to 'The Joinery', Settle Stories' own venue which was established in 2017 and has a contemporary performance feel. Activities took place in non-traditional-arts venues such as The Royal Oak, The Market Place (which strategically provides a strong visual reminder that the festival is happening and draws in passing traffic), The Friends Meeting House and The Bell Tent, alongside more esoteric spaces; The Settle Community and Business Hub, The Studio Vault and in the case of story walks, moving along the streets themselves.

Of the 74 performances/activity happening over the weekend, only 16 happened in traditional arts venues (Settle Victoria Hall and The Joinery), which means 78% of all arts activity happened in non-arts venues. This may have had an impact on attracting new audiences.

"Fantastic setting – lovely scenery and good infrastructure in town – pubs, café's etc" Festival attendee

The Festival Attendees:

180 people in total responded to the audience questionnaire which was made up of about 40 online answers; the vast majority filled in questionnaires during the weekend itself.

Adding up all the activity gives a global audience figure:

1140 seats were sold in total which includes some complimentary seats, 37 artists took part, 30 volunteers, 50 people attended the WR Mitchell Exhibition, 200 café visitors, 129 visitors to workshops held at The Royal Oak, 205 craft attendees in the town centre, Karvan had 112 visitors on Saturday and 120 on Sunday, The Whale was at full capacity each show (45 capacity, 12 showings) which is an audience of 540. This equates to a total of 2563 attendances.

From our audience survey we know that the average spend was £141.33 per person (as 150 people were willing to tell us what they spent). Looking at all the box office data, including online sales, box office over the weekend and roving box office and assuming that at least half of those attending the Whale and Karvan were just attending free shows…. This gives us a number of unique adult spending visitors of 1082 for the whole weekend…

Interestingly the 2016 evaluation of the festival suggests an average spend of £141 per person – which is exactly the same and helps to build confidence in the figure.

Attendee Demographics

We know the festival had a global attendance figure of 2229 people, let's get to know them a little more. Looking at the audience demographics in a bit more detail:

Table 1: How old is the audience?

Age	Percentage	Actual Number
Under 16 years	7.3	187
16-25 years	4.5	115
25-50 years	33.7	864
50-75 years	47	1205
Over 75 years	7.3	187

Audiences were predominantly adults, with 864 visitors being aged between 25 and 50 years, and 1205 visitors being aged between 50 and 75 years. One area of potential growth for the festival is 16 to 25 years olds although this can be a difficult audience to engage. The number of under 16's our data shows is under-represented, likely because adults tend to fill out evaluation forms and young people do not.

This fact can be countered by the data from The Whale and the craft attendees. The Whale recorded 540 attendees and 205 attendees took part in the craft activities. Since those attending the Whale had to be accompanied by an adult we can assume an estimated audience of 400 children and young people.

Table 2: What is the audience's gender?

Gender	Percentage	Actual Number
Male	31.7	812
Female	68.3	1751

Women tend to be more likely to fill in evaluation forms, and may well fill one in on behalf of a couple or family group attending. This means that the festival is attracting men, and to have more than 30% of respondents as male is encouraging.

*Source: 'women are more likely to participate than men' (Curtin et al 2000; Moore & Tarnai, 2002; Singer et al 2000).

90% of respondents described themselves as White, White British or British. 10% described themselves otherwise – including European, Canadian, BAME, Indian, Mixed, Irish and others. Again, white people are more likely to fill in surveys, so this percentage may be higher than stated. Craven itself has a 96% white demographic, so it can be assumed that the festival has actually done a better than average job of attracting non-white audiences.

Source: 'white people are more likely to participate than non-white people' (Curtin et al 2000; Groves, Singer, & Corning, 2000; Voight, Koepsell & Daling, 2003).

Table 3: Where did the audience come from?

Statement	Percentage Agreed	Actual Number
Resident	40.7	1043
Day Tripper	32.2	825
Overnight Visitor	27	692

The data shows a fairly even split between local residents, those who can easily travel to the festival and overnight visitors.

Recommendation: This can have implications for local business sponsorship, possibly the tourism businesses may be interested in offering deals or packages to Gold Pass People(see breakdown of Gold Pass people on page 20), who are much more likely to be an overnight visitor.

Table 4: Who did you attend with?

Statement	Percentage	Actual Number
Attended Alone	25	641
In a small group of adults	35.8	918
In a family group	35.8	918
In a large group	3.4	87

The numbers attending alone are surprisingly high; could this mean that there may be space to hold more social activities or events where people can meet and network? Also there is huge growth potential for larger groups.

Recommendation: There would be merit in targeting performing arts groups, women's institute groups, or places where people may be similar to the existing average audience member (female, aged 51 to 75, most commonly a new visitor to this festival who lives in Craven although does regularly attend other arts events), part of groups and could grow the festival audience.

What kinds of Arts Audience did the Festival Attract?

As part of the evaluation methodology, Settle Stories were keen to understand more about their audiences and their experiences of arts. Were people new to arts? An established arts audience? What kind of arts audience was the festival attracting?

Table 5: Was this your first time visiting the Festival?

Statement	Percentage	Actual Number
First time visitor	59.2	1517
I've attended once or twice	23.5	602
I'm a regular	17.3	444

The Festival has done an amazing job of attracting new audiences, likely due to both the quality and variety of the programme and the effective marketing campaign. (Discussed further on in this report).

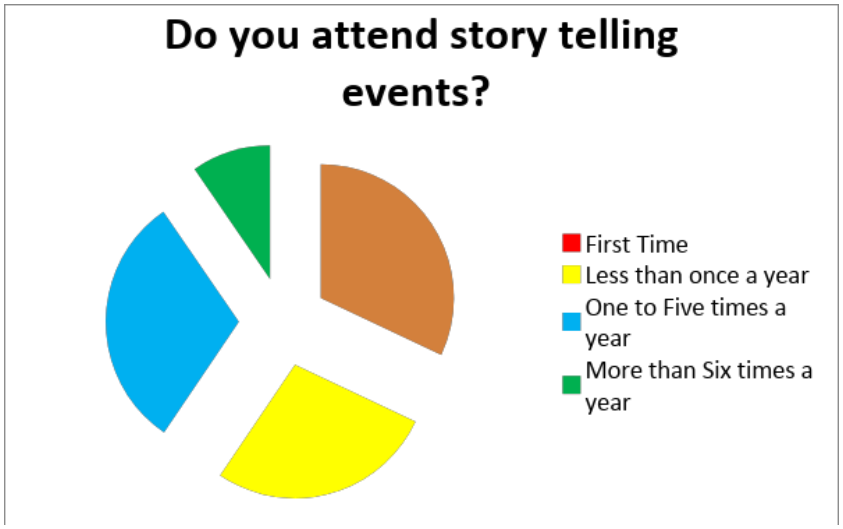
Given the population size of Settle, attracting so many visitors who have been before is encouraging and implies a loyal audience is building.

Table 6: Do you attend arts activities regularly?

Arts attendance	Percentage	Actual Number
Regularly attend	50.2	1287
Sometimes attend	36.3	930
Hardly ever attend	10	256
Do not attend arts	3.35	86

Unsurprisingly for an arts based festival with a diverse and often challenging programme, without any 'household names' or headline acts, the overwhelming majority of visitors are an established arts audience. However to reach almost 350 people who are new to arts is to be applauded.

Figure 2: Do you attend story telling events?



Although the majority of the audience are established arts audiences, they are not established storytelling audiences – this is a new artform to the majority.

Did audiences enjoy the festival?

Audiences were asked to give a star rating for the festival overall…

70% awarded 5-stars, 22% awarded 4-stars, 6% awarded 3-stars, 1% awarded 2-stars, and only 0.05% awarded 1-star – which altogether gives an average audience review of 4.69 stars

Audiences also had an opportunity to tell us their thoughts, the vast majority of which was overwhelmingly positive…

"A REMARKABLE WEEKEND'S EXPERIENCE OF MAGIC AND THEATRE THAT WAS A COMPLETELY DIFFERENT AND OFTEN UNIQUE WAY OF TELLING STORIES"

Festival Attendee

"I APPRECIATED THAT THERE WAS A LOT HAPPENING IN A GENTLE, RESPECTFUL WAY WHICH HARMONISED WITH THE EXISTING SETTLE ENVIRONMENT AND DID NOT APPEAR TO INTRUDE

Festival Attendee

"WONDERFUL + BEAUTIFUL. I WILL RETURN AGAIN. KEEP BEING BRILLIANT SETTLE!"

Festival Attendee

Audience Analysis

Audiences analysis by postcode

These maps have been created using full postcodes collected from all online sales. They represent the ticket buyers' home address.

Map one: Audiences across the North

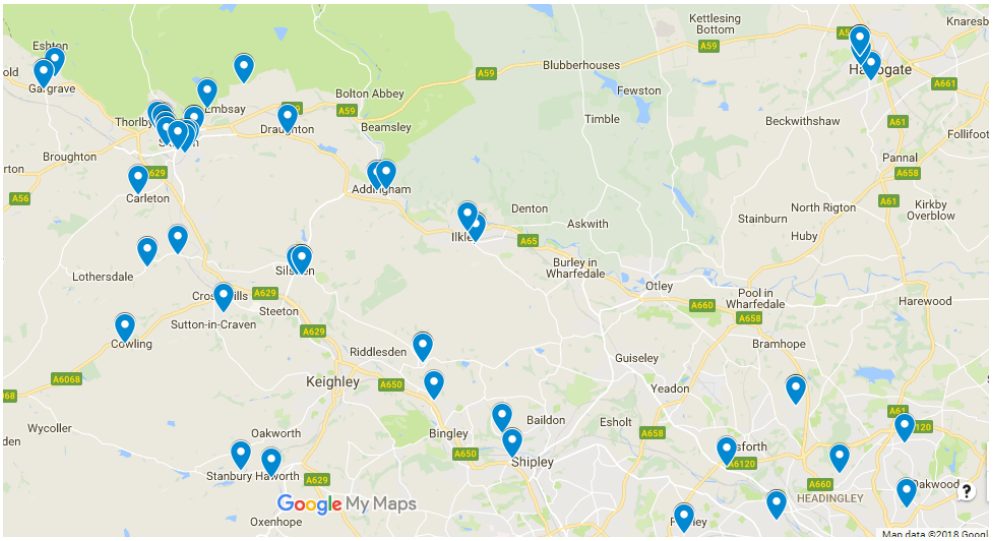
This is an overview map; which identifies an overall picture. We can zoom in to look in a bit more detail of the cluster locations.

Map two: Audiences across the Northwest

The Festival attracts audiences from around the UK, predominantly from the North West.

There is a clear cluster around the A65 and Craven in particular. The Forest of Bowland creates a natural boundary. This is a drive time audience of approximately 1.5 hours maximum.

Map three: Close up of audiences to the East of Settle



Map four: Close up of audiences to the North and West of Settle

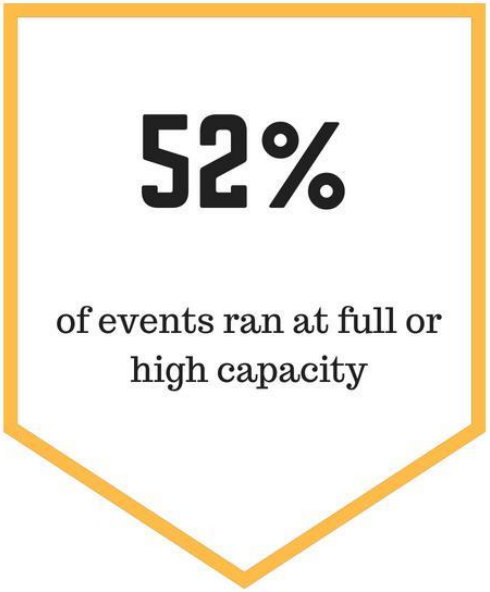
Areas to target based on these maps could include Kendal, Harrogate and Ripon. Pendle and Blackburn are also within a reasonable drive-time audience – but Blackburn is the lowest arts engaged area in the whole of the UK and Pendle is the fifth lowest – which means that these areas may be more difficult to convince and require more investment to convert them into audiences.

Areas with the lowest rate of arts engagement		
Region	**Local authority**	**Arts engagement***
North West	Blackburn with Darwen	44.1%
West Midlands	Sandwell	51.5%
South East	Slough	54%
London	Barking and Dagenham	55.2%
North West	Pendle	55.7%
West Midlands	East Staffordshire	56.6%
North West	Wigan	57.3%
West Midlands	Walsall	57.6%
London	Newham	58.1%
East Midlands	Ashfield	58.2%

*The percentage that has attended an arts event, museum or gallery or participated in an arts activity in the past 12 months

Source: Government backed 'active lives' research, released in 2018. Table from www.artsprofessional.co.uk

Tickets and Box office analysis:



In total there were 42 ticketed events. This led to 993 tickets sold, and a total audience of 1140 including complimentary tickets. There were 13 sold out events and a further 9 events running at more than 80% full. The sold out events included 7 workshops, two story walks, one children's performance and three adult performances.

None of the Settle Victoria Hall events sold out which means there is potential to grow the festival audience within the same number of events.

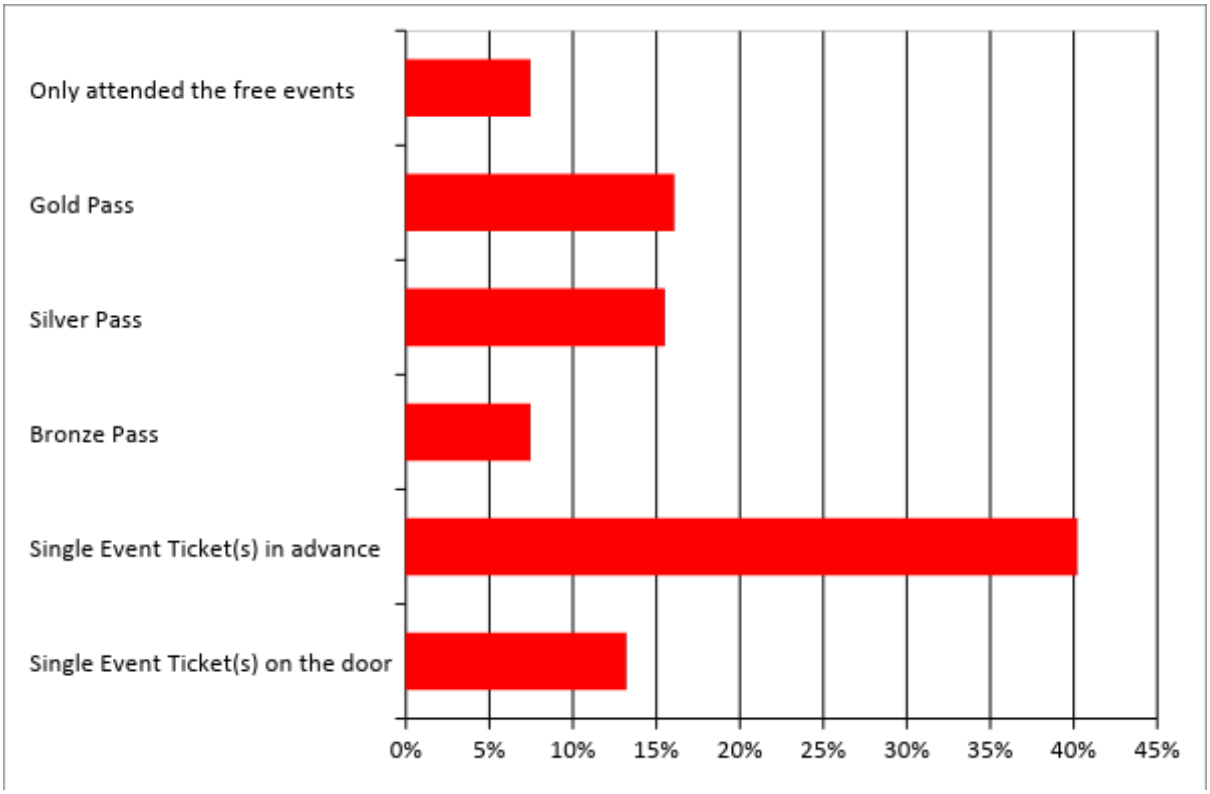
Recommendation

Recommendation – to consider larger names or bodies with an established audience – although this would need to be budgeted for…

The Ticket System:

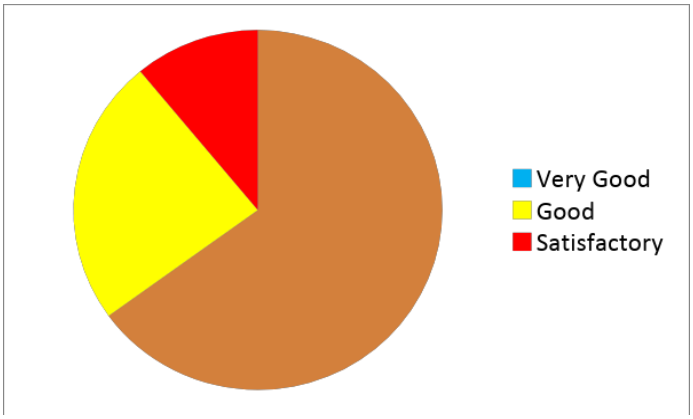
The Festival offers three main passes; bronze, silver and gold. Bronze passes cost £36 adult/ £23 under 18/ £75 family and included entry to 4 events. Silver passes cost £53 adult/ £35 under 18/ £112 family and included entry to 7 events. A gold pass cost £70 adult/ £45 under 18/ £140 family and included entry to 10 events. All of the passes were subject to an early bird offer which was 20% off if bought before the 6th March – one month in advance of the festival.

Figure 3: What kind of tickets did people purchase?



The vast majority of purchases were single events, in advance. Which is to be expected; if people purchased more than one of these, then they will overshadow other ticket types in quantitative terms. Bronze pass numbers are low; with gold and silver pass purchases being on a par. In the 2016 festival evaluation "over half of the survey respondents (53%) had purchased single event tickets, with 4% Gold, 8% Silver and 23% Bronze passes". This shows large growth in sales of both Gold and Silver passes and a significant drop in the number of Bronze passes sold – implying that people who visited this year wanted to see more than 4 events.

Figure 4: Did the audience think the tickets represented value for money?



Overall people thought the festival did represent value for money.

Almost 65% of everyone we asked rated the value for money as very good, with 24% saying good and only 11% said satisfactory.

We can analyse this specifically to the type of ticket purchased.

Those who bought a bronze pass; 77% said it was 'very good' value for money. 81% of people who bought silver passes thought they represented 'very good' value for money and 75% of those who purchased a gold pass thought it represented 'very good' value for money.

Looking at the different audiences in a bit more detail, we have segregated the analysis to describe the answers and differences of those who bought gold or silver passes, those who only attended the free events and those who have been regular or occasional attendees or first time visitors to the festival.

Gold Pass People	**Silver Pass People**
In total; 28 answers were from Gold Pass People.	In total; 27 answers were from Silver Pass People.
Four of them considered themselves regular visitors, eight had attended the festival a couple of times but sixteen stated this was their first visit to the festival.	Ten of them considered themselves regular visitors, five had attended the festival a couple of times but twelve stated that this was their first visit to the festival.
82% of Gold Pass holders regularly take part in arts activities, none are new to the arts.	52% regularly take part in arts activites, 48% sometimes do, none are new to the arts.
75% of this audience were aged 50-75 and 82% were female, and 82% were White British.	55% of this audience are aged 50-75, 22% aged 25-50. 59% were female, 37% male.
29% attended in a family group, 32% in a small group of adults and 36% attended alone.	A third attended in a family group, a third with a small group of adults and a third attended alone.
75% stayed overnight, more than half for 2 nights, the rest for longer.	37% lived locally and 37% stayed overnight, an average of 2.6 nights.
This audience spent more than average.	This audience spent more than average.

Only Attended Free Events People In total; 13 answers were from individuals who didn't purchase a ticket. Who are they? They are less likely to be an established arts audience, tended to be local, attended in a family group and on average spent less than £50. They rated the festival fairly highly; half at 5-stars and half at 4-stars.	**First Time Visitors to the festival** In total; 106 answers were from individuals who were attending the festival for the first time. Of these 51% had never attended a storytelling event before and 16% were new to the arts completely. There was an even mix of audiences aged over 50 and under 50 and this audience was 72% female, 27% male. 27% attended alone, 29% family group, and 40% attended as a small group of adults. One third lived locally, one third were day trippers and one third stayed over for an average of 2.7 nights. This audience spent less than average and 69% rated the festival 5-stars.
Regular Visitors to the Festival In total, 31 answers were from regular festival visitors. 62% of this audience were attending storytelling events one to five times a year. 22% were new to the arts. 45% were aged 50-75 and 52% were male. 52% attended as a family group 58% lived locally, 23% were day trippers and only 16% were overnight visitors. This audience spent more than average during the festival.	**Occasional Visitors to the Festival** In total, 42 answers were from occasional festival visitors. 47% of this audience attended storytelling events less than once a year, 38% attending one to five times a year. None were new to the arts. 59% were aged 50-75 and 71% were female. 40% attended as a family group, 31% as a small group of adults and 26% attended alone. 45% lived locally, 29% were day trippers and 26% stayed overnight. This audience spent more than average during the festival.

Attracting New Audiences

59% of the audience were attending the festival for the first time. This means the marketing campaign and programme offer was enticing to new visitors.

Speaking to audiences on the street

During the weekend the evaluation team spoke to 33 people on the street, of whom a third were from Settle, a third were from Craven and a third were visitors. 45% were there to take part in the festival. 100% of these people thought the festival appeals to those who can't normally take part due to travel or financial barriers – and 73% said that was true for them.

Of the 55% who were not taking part in the festival – 82% didn't know it was on – but the majority of these were not local to Craven or Settle, they had simply stopped in Settle on their way to somewhere else or as planned. The majority of these people had stopped due to the presence of a 50ft Whale in the town centre, alerting them to an exciting event taking place. Visually; it attracted many new audience members.

Festival Outputs:

Economic Impact; Visitor Spending

150 people out of the 180 who completed the online survey were willing to tell us how much they spent (83% of respondents).

- 30 people spent £20
- 44 people spent £50
- 26 people spent £100
- 28 people spent £200
- 23 people told us they spent more than £200 and gave us exact figures – £700, £700, £500, £600, £600, £300, £300, £300, £300, £300, £1800, £450, £400, £250, £210, £280, £280, £500, £250, £200, £200, £250, £500.

These figures can provide a total audience spend of £21,170 (from the people we sampled) and an average spend per person of £141.33.

Economic Impact; Local Businesses

We spoke to 25 local businesses – Settle Chamber of Trade states there are 80 shops in Settle (source settle.org.uk), all of whom asked to remain anonymous if giving figures.

10 agreed with the statement “we can always tell when the festival is on because it affects our business” and 15 agreed with “we know it is on because the town feels lively and/ or we go to events”. 60% agreed that they get a nice boost to their business but it isn’t essential. 20% stated it doesn’t make a difference to their business. 64% noticed an increase in trade, one local business said they had been 25% busier than usual over the weekend. Age UK (a charity shop based on the town square and happy to be identified) had a 50% increase in visitors during the festival.

10 businesses were willing to give us a figure of how much extra they earned during the weekend, and this gives a total business boost of £31,250. If this figure became an average boost to each business of £3120 and as there are 70 businesses in Settle town centre, estimating a financial impact of £152,920 is almost certainly on the lower end as this figure does not include any representatives of overnight accommodation, or any business not within the town centre.

Marketing

We asked audiences how they heard about the festival. Ranked in order of the most successful marketing tool, audiences told us they heard about it through:

1. Posters and flyers – majority

"Personally I spotted posters everywhere in Settle" Audience

2. The Whale in the centre of town (last minute visitors)
3. Word of Mouth
4. Social Media
5. Mix of Press/ booklets/ email

Settle Stories carried out the largest print run of the brochure ever for the 2018 festival; 40,000 copies and undertook the largest investment they have ever done with a Royal Mail Door Drop to local homes.

Postcodes and Royal Mail Door Drop analysis:

People who live in BD23 The royal mail door drop to BD23 was to 14,571 homes and cost £900. Our box office and audience survey data indicate that there was an audience size of 19.5% of people from BD23 who actually attended the festival. This means an actual audience of 500 and a simple return on investment calculation* of £1.80 per person to bring someone to the festival from BD23
People who live in BD24 The royal mail door drop to BD23 was to 2,808 homes and cost £173 Our box office and audience survey data indicate that there was an audience size of 15% of people from BD24 who actually attended the festival. This means an actual audience of 384 and a simple return on investment calculation* of £0.45 per person to bring someone to the festival from BD24.
People who live in LA6 The royal mail door drop to LA6 was to 6,300 homes and cost £392 Our box office and audience survey data indicate that there was an audience size of 3.5% of people from LA6 who actually attended the festival. This means an actual audience of 89 and a simple return on investment calculation* of £4.40 per person to bring someone to the festival from LA6.
People who live in LA2 The royal mail door drop to LA2 was to 3,000 homes and cost £185 Our box office and audience survey data indicate that there was an audience size of 5% of people from LA2 who actually attended the festival. This means an actual audience of 128 and a simple return on investment calculation* of £1.44 per person to bring someone to the festival from LA2
*Ignoring all other marketing methods, door drop cost divided by audience from that postcode

Press Coverage

Settle Stories has a successful track record of media coverage, having featured in The Guardian, Radio 4 Today Programme, Newsweek and many more in the past. The 2018 Settle Stories Festival once again attracted more press coverage than ever before with 64 pieces of press coverage in local, regional and national publications and radio stations including, Yorkshire Post, Yorkshire Times, Big Issue North, Juno Magazine.

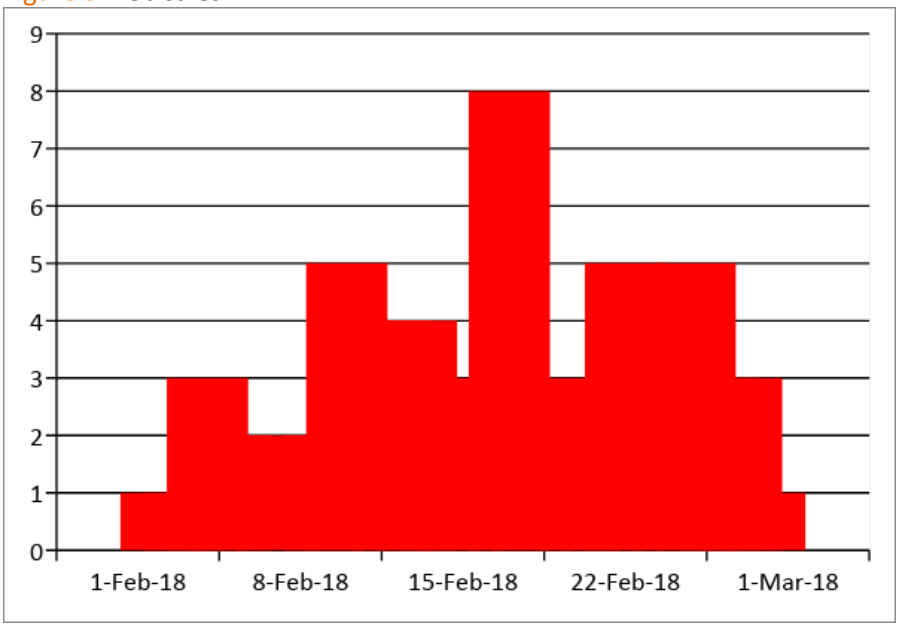
Settle Stories continues to build on it's core media partners, which this year included Drystone Radio, Dales Radio, BCB Radio, Craven Herald & Pioneer, Aspire Magazine, All About, The Skipton Press, Yorkshire Times.

2018 saw Settle Stories focus on promoting the festival through mentions of the event in other arts organisations newsletters and social media. Combined with increased marketing we can see how the 2018 Festival attracted a larger audience.

Online Sales

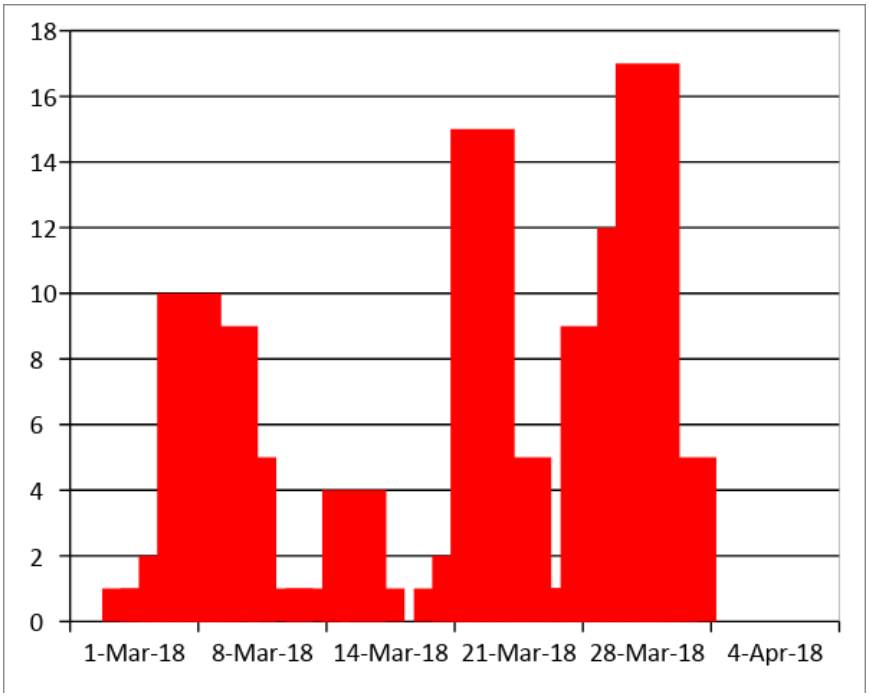
Box Office:
Looking at a bit more detail around box office sales….

Figure 5: Feb sales



There is a clear spike on the 17th February, which happens just after interviews with festival artists in Yorkshire Times (online newspaper) coincides with press coverage in Living North Magazine, Kirkby Stephen Village Magazine, Kirkby Lonsdale Magazine, Upper Wensleydale Newsletter. The five previous facebook posts reached 1900 people.

Figure 6: March Sales



There is a clear spike on the 20th March; no one press campaign landed just before this but the marketing reach for March was extensive with coverage in; All About, Aspire Magazine, West Moreland Gazette, Live Ribble Valley, Clitheroe Advertiser, Settle Community News, Yorkshire Post, On Yorkshire, Juno Magazine, Contrary Life, Local Herald – Clitheroe and St Mary's Long Preston Parish & Village Mag. The five previous facebook posts reached 2200 people.

Figure 7: April Sales

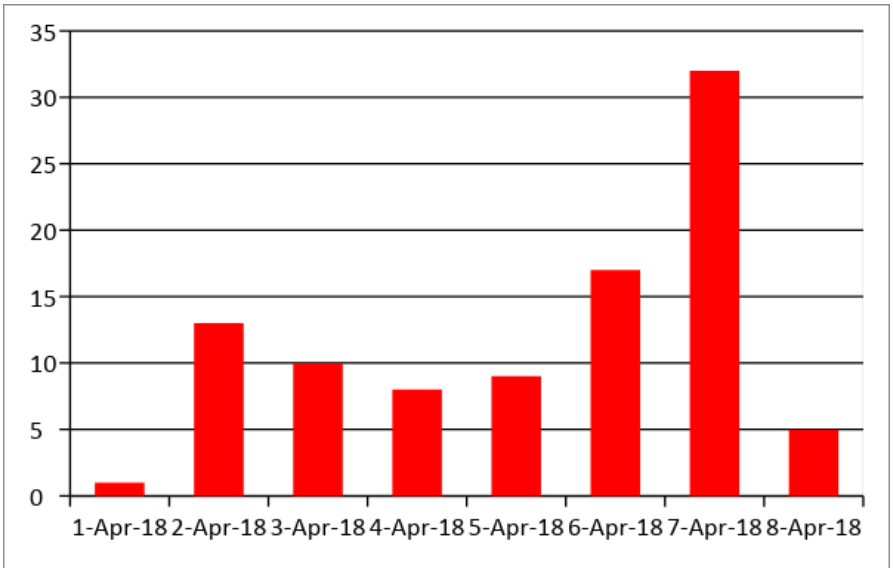
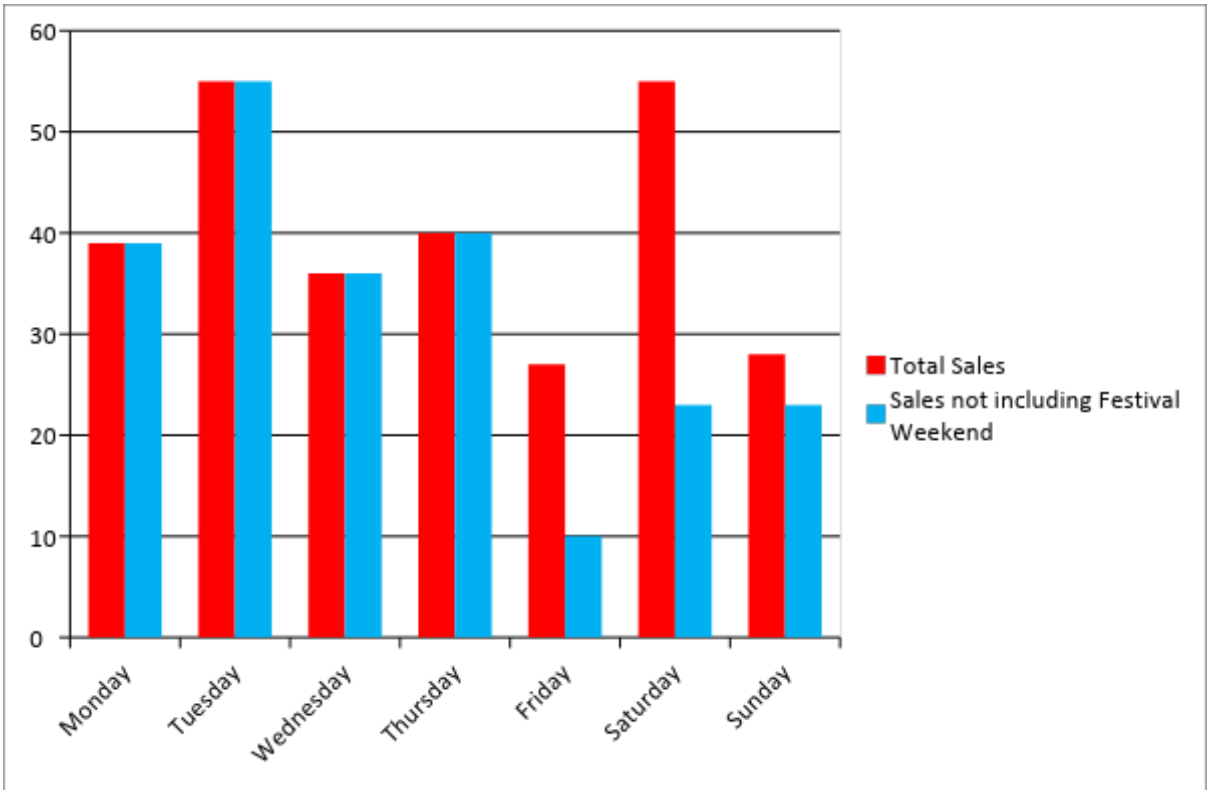


Figure 8: Sales by day:



It looks like Mondays through to Thursdays are the core days for sales for the festival (although this is based on online sales data.

Recommendation

Recommendation: If Settle Stories were to hire a part time box office sales assistant these would be the core days to cover, although as this is based on online sales it may be a flexible role is better suited to the festival.

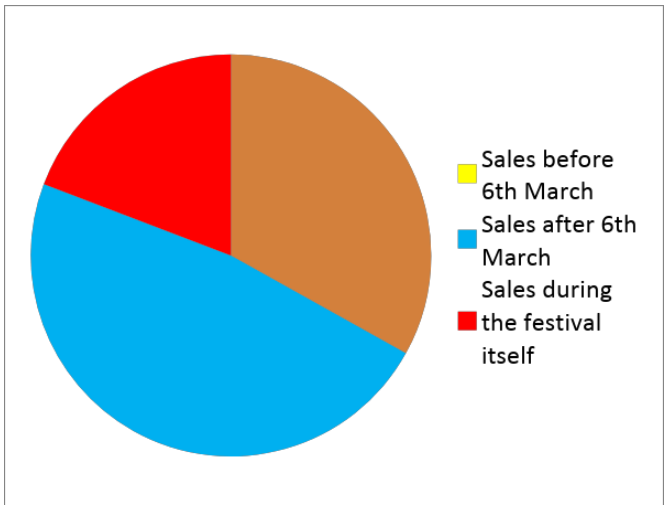


Figure 9: Percentage sold in advance of early bird offer

The early bird offer was 20% of all prices including passes, and which closed on 6th March 2018, one month in advance of the festival opening.

Sales before the 6th March totalled 33%, sales in the month preceding the festival were 48% and 19% of all tickets sold were during the festival itself. Comparing this to tickets sold in 2016 shows a similar pattern; 14% were during the festival weekend, 51% in the month preceding the festival and 35% were early bird tickets.

Social Media and Online Marketing

settlestories.org.uk

RECEIVED
124,000 WEBSITE HITS
FROM
20,000 UNIQUE VISITORS
DURING
MARCH & APRIL 2018

Online continues to be a huge source of growth; in 2014 the website received 4,000 unique visitors, in 2016 in the month before the festival there were over 9,000 unique visitors and in 2018 this had grown to 20,000 unique visitors.

Facebook also continues to be a source of growth and an effective marketing channel for the festival. In 2014 the Facebook total reach was 10,000 in the month prior to the festival; in 2016 this reached just over 20,000 and grew to 45,000 in 2018.

The competition to win a weekend away was the highest reaching post – 11,000 but the video of 'One Weekend, One Yorkshire Dales market town' came in a close second.

FACEBOOK
125,000 OVERALL REACH
6800 POST CLICKS
3400 COMMENTS
REACTIONS AND SHARES

INSTAGRAM
TOTAL REACH 15,000
1600 LIKES FOR SETTLE STORIES

TWITTER
TOTAL REACH OF 421,433 DURING APRIL

Arts Council Quality Metrics

This evaluation incorporated the Arts Council Quality Metrics, which are a set of statements which organisations can ask audiences and peers to agree or disagree with. The Quality Metrics have been nationally tested with circa 19,000 audiences and peers and provide a benchmark, broken down into different broad and detailed artforms and by presentation. For this festival; six core metrics were chosen and included throughout the evaluation methodology.

The six core metrics chosen were:

ENTHUSIASM	I would come to something like this again
CAPTIVATION	It was absorbing and held my attention
RIGOUR	It was well thought through and put together
LOCAL IMPACT	It is important that it is happening here
DISTINCTIVENESS	It was different from things I've experienced before
RELEVANCE	It had something to say about the world in which we live

Audiences, volunteers and artists were asked to agree or disagree with these statements. The numbers of those agreeing, unsure or disagreeing have been translated into numerical measures which can be compared. (For a full breakdown of working out please see appendix one).

Table 7: Peer review – Artists and Volunteers assessment of the Festival.

Statement	Settle Festival Result	Average Peer Result (broad artform – literature)	Average Peer Result (detailed artform – Storytelling)	Average Peer Result (presentation – festival)
Rigour	1.00	0.86	0.72	0.82
Local Impact	1.00	0.95	0.88	0.91
Distinctiveness	0.92	0.71	0.66	0.51
Relevance	0.88	0.88	0.74	0.69
Skills	0.70	n/a	n/a	n/a

Given that the peers spoken to in Settle were involved in the festival (and not impartial observers), a higher figure is to be expected. However the results were much higher; particularly in terms of distinctiveness…

There are no comparable numbers for Skills – as this is one of the Arts Council Participatory Metrics, and which no comparable data yet exists.

We can translate this into a format which can be directly compared with UK audiences as a whole (from the Arts Council Quality Metrics which are publicly available.

THIS TABLE SHOWS THE FESTIVAL OUTPERFORMING ALL UK AVERAGE RESULTS, OTHER LITERATURE ARTS EVENTS, STORYTELLING EVENTS AND FESTIVALS AND BEING HIGHER THAN THE NATIONAL AVERAGE OVERALL IN TERMS OF ARTISTIC QUALITY

Audiences were asked to agree or disagree with these statements		Settle Festival Result	Average UK Result All Arts	Average UK Result Broad Artform Literature	Average UK Result Detailed Artform Storytelling	Average UK Result Presentation Festival
ENTHUSIASM	I would come to something like this again	0.98	0.89	0.92	0.95	0.83
CAPTIVATION	It was absorbing and held my attention	0.98	0.84	0.86	0.92	0.86
RIGOUR	It was well thought through and put together	0.98	0.84	0.89	0.92	0.82
LOCAL IMPACT	It is important that it is happening here in Settle	0.94	0.86	0.92	0.92	0.91
DISTINCTIVENESS	It was different to things I've experienced before	0.91	0.73	0.75	0.85	0.67
RELEVANCE	It had something to say about the world in which we live	0.95	0.72	0.84	0.84	0.71

This is not because the Settle audience is in a rural area, and grateful for any arts activity that happens...
"Given the differential access to cultural provision in rural as opposed to urban areas, one might expect public ratings for 'enthusiasm' in more rural areas to be high, and they were (higher than in other urban areas). Similarly, one would naturally hypothesise that the 'local impact' scores would also attract high public ratings in rural areas. In this cut of the data, the rural status alone does not seem to have a strong influence on local impact scores." (Quality Metrics Final Report, page 53, Knell and Whittaker, 2017).

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"Given the differential access to cultural provision in rural as opposed to urban areas, one might expect public ratings for 'enthusiasm' in more rural areas to be high, and they were (higher than in other urban areas). Similarly, one would naturally hypothesise that the 'local impact' scores would also attract high public ratings in rural areas. In this cut of the data, the rural status alone does not seem to have a strong influence on local impact scores." (Quality Metrics Final Report, page 53, Knell and Whittaker, 2017).

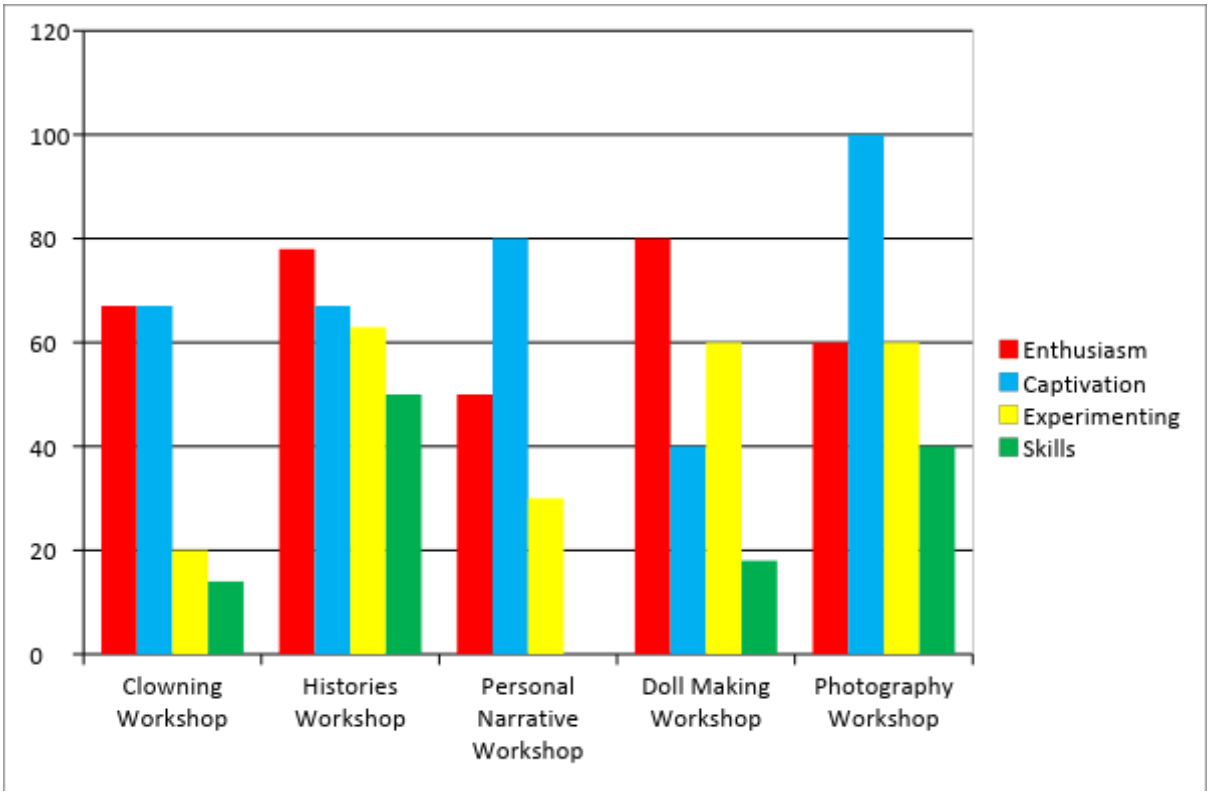
Table 8: Settle Audience results compared to average rural and urban areas

Statement	Settle Festival Result	Average Rural 1 area	Average Urban 6 area
Enthusiasm	0.98	0.93	0.89
Local Impact	0.94	0.79	0.83

This isn't just people who are starved of provision; this is people who understand that the festival happening in Settle is site specific and relates to its audience and place. The programme is rich and diverse, and the quality of the acts is exceptionally high. This is high quality arts, as measured against a National Portfolio Organisation benchmark.

The above tables and results relate to the festival as a whole. Some specific activities were also measured, and samples of the workshops held during the festival were assessed for audience thoughts.

Figure 10: Quality Metrics results for workshops



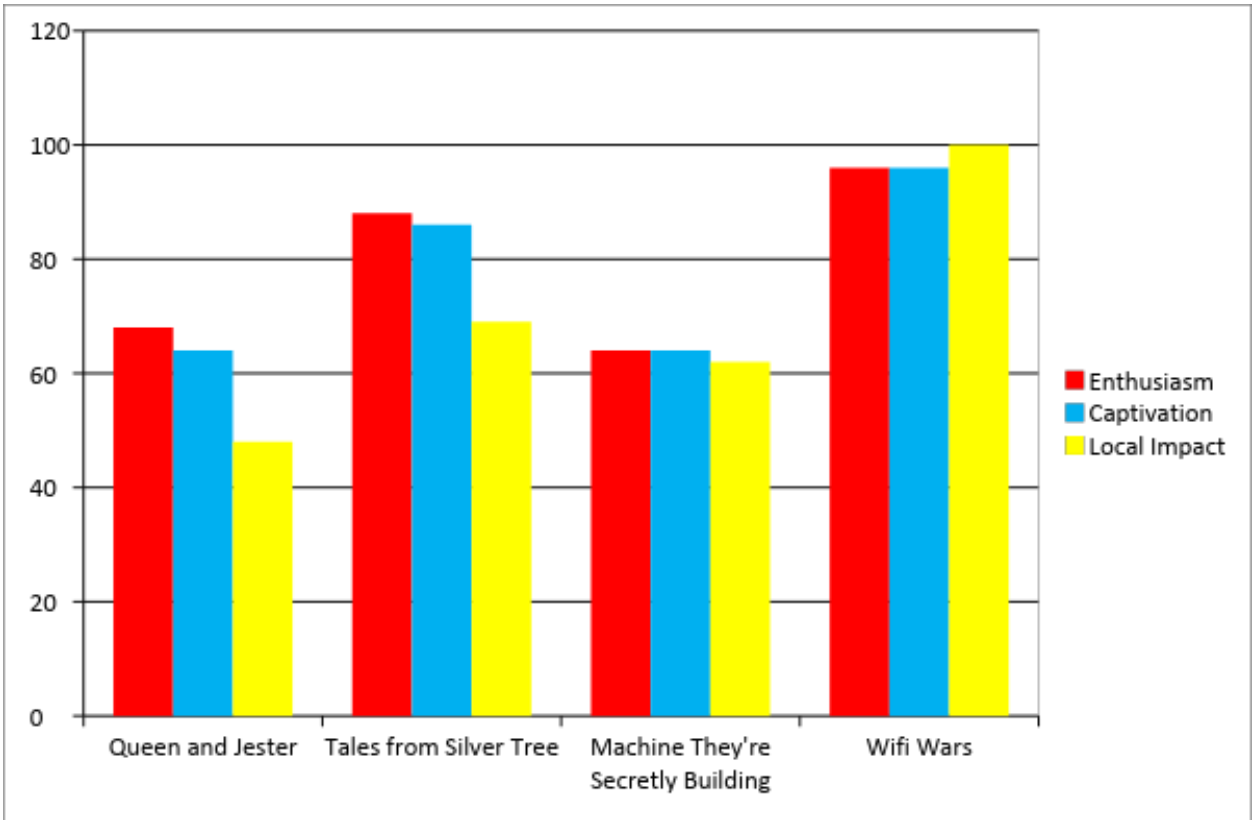
This chart shows percentages who 'strongly agreed' with the four statements; Enthusiasm – "I would come to something like this again", Captivation – "It was absorbing and held my attention", Experimenting – "I felt comfortable trying new things" and Skills – "I learnt new skills".

Skills were overall quite low scores, we can infer that people wanted experiences in these workshops, rather than learning. This could also be due to the fact that most workshops held were only one hour long, a taster length.

Samples of performances held during the festival were included in the quality metrics evaluation, with fewer questions asked, due to the larger audience sizes. Audiences were given three stickers as they left the performance and asked to place the sticker on a board to show whether they strongly agreed, agreed, didn't

know, disagreed or strongly disagreed with the following questions; Enthusiasm – “I would come to something like this again”, Captivation – “It was absorbing and held my attention”, Local Impact – “It is important that it is happening here in Settle”.

Figure 11: Quality Metrics results for performances



This table shows the percentages of people who ‘strongly agreed’ with the statements. Wifi Wars was a particular favourite with audiences who rated it very highly.

“I thought Wifi wars was absolutely brilliant - very little is targeted to the 14 - 18 age group and so it was great to see an event they could attend and really engage in.” Festival attendee

Impact on Children and Young People

An early decision to not over evaluate children and young people was taken. Their experiences would be measured in different ways. Some were spoken to on the street, some filled in evaluation forms and some did take part in the sticker-boards which were placed outside the Whale.

"I really liked being in the tipi tent listening to the amazing stories. I liked the chocolate brownies i had at Rosie's. The crazy guy was super silly and I laughed my head off - not really but my body shook a lot because I was laughing so much. The belly of the whale was cool but I thought it was going to be for bouncing in! I was surprised by the pirate and mermaid. It did rain but we didn't mind. My sister splashed in puddles." Oran aged 8. Festival attendee.

"Would like more family events suitable for younger children, 1 and 3 year old captivated in the Whale" Festival attendee.

One audience member did comment that they would have liked more children's activities…

"More free things for children or cheaper 'paid for' events as works out expensive with lots of children" Festival attendee.

One other audience member mentioned one of the previous activities for families…

"Really missed the beans & golden hats and the stories being told around town. They really help create a festival feel/atmosphere and get people talking and interacting." Festival attendee.

The Whale in the centre of town was a big draw for families, often encouraging them to stop and explore the festival.

Knowing that the audience for The Whale could be as young as three years old (or less), the evaluation for young people taking place at The Whale was very simple. Children were given two stickers; one to keep, and one to add to a board with a smiley face on or with a sad face on.

Overwhelmingly Children and young people stickered the happy face board. Of the 107 stickers added, 106 were put on the happy face and only 1 on sad faces which means 99% young people felt like smiling.

Anecdotally the volunteers taking part often noticed the experiences of the young people during the festival. As a summary the volunteers thought the impact on children and young people is shown in the word cloud below.

"The children loved the festival it was great to listen to them blossoming into story tellers themselves." Volunteer

"I had small children telling me their experiences of the festival. Wide eyed and full of energy" Volunteer

"Things like Settle Stories help to expand young people's imagination and broaden horizons!!!" Volunteer

Recommendations

Strategic Overview:

Settle Stories has successfully started to reposition itself as a leading exponent on Digital Storytelling; exploring new technologies and taking risks with presentation of artforms. Curating a challenging and thought provoking festival, the team has attracted audiences to this new work, and made people think.

Relevance was a key theme; as described in the arts council quality metrics as having something to say about the world in which we live. Settle Stories director, Sita Brand, explains "We have made a clear management decision to increase the offer around current issues and more political work, a more relevant offer and it is evident the audience is responding to this. We are becoming an arts festival focussed around thought provoking and relevant ideas."

"Amazing variety of performance. Lots of interesting and new ideas. Lots of experimental stuff. Made it all quite different and thought provoking." Festival attendee

"I particularly liked the mix of "political statement" events along with the more arts based + practical. It is a good + diverse mixture." Festival attendee

"It was a great experience and adventurous" Festival attendee

"Fantastic event, everything I saw was very well done and it made me think." Festival attendee

"Settle stories deserves huge support from those who promote genuinely innovative work" Festival attendee

"I liked the experimentation with the idea of what storytelling is." Festival attendee

Management overall:

The festival is a large undertaking for such a small team, and very heavily dependent on volunteers (who outnumber paid staff 10:1). More paid roles are essential in the future to ensure the smooth running and growth. Suggested paid roles include:

- A role dedicated to increasing the financial sustainability of the festival – concerning business sponsorship, business partnership, opportunities for 'giving' and philanthropy schemes and merchandising.
- A box office role, which is paid. This year relied very heavily on one volunteer and is not a sustainable model longer term.
- A volunteer co-ordinator role. Practically, a lot of staff time was spent managing volunteers and managing volunteer-drop-outs. This role could free up paid staff to oversee the management of the paid staff and explore growth opportunities for the festival. This role could also encompass some of the 'local host' work – which could even be replaced by housing all volunteers at Giggleswick School. Artists could be offered free of charge accommodation at Giggleswick school or the option of a

negotiated discount at a local b&b or hotel which they pay for themselves if preferred. Essential to consider if larger names are programmed.

- A festival runner; to undertake the gofer needs during the weekend
- A clearer approach to hiring venue managers – all should be paid with clear responsibilities and there needs to be one for every venue including the town centre
- A paid welcome team, who are employed to be out and about visibly welcoming people and directing them to information hubs, maps, leaflets etc

Specific recommendations – venues, signage and programming

1. **Venues:**

Staff time was taken up on venue changeovers; could one venue be dedicated to workshops, one to performances and one to talks for example to cut down on turnover time.

Treating the town centre as a venue in its own right would be helpful. There were some issues with the space which might have been avoidable if a paid venue manager with more responsibility had been present.

"Can you ban the motorbikes? Horribly noisy and we couldn't hear the story in the whale" Festival attendee

"Please get the council to CLOSE OFF THE MARKET PLACE. It would make such a difference to the event & it would be SAFER." Festival attendee

Is there a way of including an audience green room, space to relax without incurring too much extra cost?

"Warm places to go when activities not on – especially with children" Festival attendee

"We came for the whole weekend and booked a lot of shows. However, the problem we found was there was no room to go to in between sessions (sometimes a couple of hours at a time). There is only so much time you can spend looking at the shops and only so many cups of coffee you can buy in cafes. A 'green room' for the audience is needed where you can eat your butties free of charge!" Festival attendee

"Need somewhere to sit in & relax between events" Festival attendee

2. **Programme:**

Programming carefully to avoid clashes and ensure more time to move between events is essential.

"I realise that at a festival that you may have event happening at the same time, but it is disappointing that many events start at the same time that others are finishing making it impossible to get from one to the other" Festival attendee

"Not enough time to get from one show to another. We had to run and were late. (plus we had a registered disabled with us who found the running bit painful)" Festival attendee

This would also have an impact on merchandising and monetising opportunities, as audiences would have more time to browse at the end of performances.

It might be worth considering the Friday daytime as an opportunity to programme, particularly for workshops, which may need to run for longer than one hour.

3. **Signage**

The whale definitely brought people into town and encouraged them to stop – it was in effect a brilliant window display. How can people be enticed next time?

The signage around the roads into Settle kept collapsing, different types of banners are required.

Include a map in the programme, likely as a two page fold out in the centre.

"Would have been helpful to have a map in the programme" Festival attendee

"A map for the trail would have been useful - with small children, there was a bit of aimless wandering, which is difficult on narrow pavements next to busy roads." Festival attendee

Paid welcome team and more signage on the Information Hub

"You need someone to meet arrivals and do some explaining about what is on and where and places to eat etc. Didn't find the festival very visitor friendly." Festival attendee

Recommendation – Opportunities to explore:

Can local businesses be encouraged to help in kind – particularly the pubs and cafes who make money – volunteer a member of staff to work the weekend for example?

Could one of the local cafes or pubs host an artist green room where the artists could have time to socialise and network?

Philanthropy/ Friends scheme; get people to join up and set up direct debits? Festival would be a great promotional tool for this. Need banners, lots of reminders, make people want to support Settle Stories…

Business sponsorship;

- The Whale was the talk of the town, could a business sponsor this part? Big, Bold, activity which generates lots of social media and press coverage is an attractive proposition.
- Very clear packages of sponsorship – what exactly do businesses get? Advert in brochure (40,000 distribution), logo on stage, at least 10 press articles and four social media videos for example…
- Increase range of sponsorships Ask businesses to donate a small amount for every lantern/ item made made – can create a buzz for a business
- Use the infographic created in this evaluation to start to build relationships with businesses early
- Find business who fit with the festival average visitors/ demographics

About the evaluator

KRP Consultancy

This report was written by Kirsty Rose Parker, director of KRP Consultancy and an experienced project manager and evaluator, who previously specialised in arts, regeneration and wellbeing projects. Kirsty has an educational background in Maths and Economics which covered many statistical topics, leading to an MA Hons in Economics from the University of Edinburgh.

Kirsty has 16 years of charitable project management experience including working with artists and audiences, and 9 years' experience of arts development. She is trained in negotiation, motivational interviewing and 'social return on investment' and is passionate about helping organisations to run the most effective programmes they are able to.

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Appendix: Full detail and working out – Arts Council Quality Metrics

Arts Council Quality Metrics

This evaluation incorporated the Arts Council Quality Metrics, which are a set of statements which organisations can ask audiences and peers to agree or disagree with. The Quality Metrics have been nationally tested with circa 19,000 audiences and peers and provide a benchmark, broken down into different broad and detailed artforms and by presentation. For this festival; six core metrics were chosen and included in the evaluation methodology.

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RIGOUR	It was well thought through and put together
LOCAL IMPACT	It is important that it is happening here
DISTINCTIVENESS	It was different from things I've experienced before
RELEVANCE	It had something to say about the world in which we live

Audiences, volunteers and artists were asked to agree or disagree with these statements.

Volunteers thought:

Statement	Strongly Agree	Agree	Don't Know	Disagree	Strongly Disagree
Rigour	7	6	0	0	0
Local Impact	11	2	0	0	0
Distinctiveness	1	11	1	0	0
Relevance	7	4	1	1	0
Skills	5	4	1	3	0

Artists thought:

Statement	Strongly Agree	Agree	Don't Know	Disagree	Strongly Disagree
Rigour	12	5	0	0	0
Local Impact	12	5	0	0	0
Distinctiveness	6	7	4	0	0
Relevance	8	5	4	0	0
Skills	3	7	3	2	2

These two tables combine to become peer thoughts. Every strongly agree and agree answer were assigned a value of 1, each don't know answer was assigned a value of 0.5 and each disagree and strongly disagree was assigned a value of 0. Taking the average of these numbers gives a comparable answer.

This table shows how these averages have been worked out.

Statement	Number who agree or strongly agree (value=1)	Number who don't know (value = 0.5)	Number who disagree or strongly agree (value=0)	Total Number of Answers	Average Value
Rigour	30	0	0	30	1.00
Local Impact	30	0	0	30	1.00
Distinctiveness	25	5*0.5=2.5	0		0.92
Relevance	24	5*0.5=2.5	1	=26.5/30	0.88
Skills (from participatory metrics – compare?	19	4*0.5=2	7	=21/30	0.70

For example look at relevance. 24 people answered strongly agree or agree. This is translated numerically to 24 (because 24 times 1 equals 24). 5 people didn't know and this is now translated numerically to 2.5 (because 5 times 0.5 equals 2.5). 1 person disagreed or strongly disagreed and this is now translated numerically to 0 (because 1 times 0 equals 0). These answers are added together to give a total of 26.5. This number is divided by the number of answers in total (24 and 5 and 1 which equals 30) and gives a comparison number of 0.88.

It is important to translate these numbers in this way so that they can be directly compared to the Arts Councils national test results.

Compare to national peer review

Statement	Settle Festival Result	Average Peer Result (broad artform – literature)	Average Peer Result (detailed artform – Storytelling)	Average Peer Result (presentation – festival)
Rigour	1.00	0.86	0.72	0.82
Local Impact	1.00	0.95	0.88	0.91
Distinctiveness	0.92	0.71	0.66	0.51
Relevance	0.88	0.88	0.74	0.69
Skills	0.70	n/a	n/a	n/a

Given that the peers spoken to in Settle were involved in the festival (and not impartial observers), a higher figure is to be expected. However the results were much higher – particularly in terms of distinctiveness…

There are no comparable numbers for Skills – as this is one of the Arts Council Participatory Metrics, and which no comparable data yet exists for.

Audience thoughts:

Statement	Strongly Agree	Agree	Don't Know	Disagree	Strongly Disagree
Enthusiasm	140	33	4	1	0
Captivation	121	51	3	2	0
Rigour	127	46	4	1	0
Local Impact	120	38	14	4	0
Distinctiveness	101	55	8	9	2
Relevance	102	56	15	2	0

We can translate this into a format which can be directly compared with UK audiences as a whole (from the Arts Council Quality Metrics which are publicly available. The workings out are exactly the same as those above.

Statement	Number who agree or strongly agree (value=1)	Number who don't know (value = 0.5)	Number who disagree or strongly agree (value=0)	Total Number of Answers	Average Value
Enthusiasm	173	4*0.5= 2	1*0=0	173+4+1=178	0.98
Captivation	172	3*0.5 = 1.5	2*0=0	172+3+2=177	0.98
Rigour	173	4*0.5=2	1*0=0	173+4+1=178	0.98
Local Impact	158	14*0.5=7	4*0=0	158+14+4=176	0.94
Distinctiveness	156	8*0.5=4	11*0=0	156+8+11=175	0.91
Relevance	158	15*0.5=7.5	2*0=0	158+15+2=175	0.95

Compare with the averages and public

Statement	Settle Festival Result	Average UK Result (all arts)	Average UK Result (broad artform – literature)	Average UK Result (detailed artform – Storytelling)	Average UK Result (presentation – festival)
Enthusiasm	0.98	0.89	0.92	0.95	0.83
Captivation	0.98	0.84	0.86	0.92	0.86
Rigour	0.98	0.84	0.89	0.92	0.82
Local Impact	0.94	0.86	0.92	0.92	0.91
Distinctiveness	0.91	0.73	0.75	0.85	0.67
Relevance	0.95	0.72	0.84	0.84	0.71

This table shows The Festival outperforming all UK average results, other Literature arts events, Storytelling events and Festivals and being higher than the national average overall.

This is not because the Settle audience is in a rural area, and starved of high quality provision…

"Given the differential access to cultural provision in rural as opposed to urban areas, one might expect public ratings for 'enthusiasm' in more rural areas to be high, and they were (higher than in other urban areas). Similarly, one would naturally hypothesise that the 'local impact' scores would also attract high public ratings in rural areas. In this cut of the data, the rural status alone does not seem to have a strong influence on local impact scores." (Quality Metrics Final Report, page 53, Knell and Whittaker, 2017).

Statement	Settle Festival Result	Average Rural 1 area	Average Urban 6 area
Enthusiasm	0.98	0.93	0.89
Local Impact	0.94	0.79	0.83

This isn't just people who are starved of provision; this is people who understand that the festival happening in Settle is site specific and relates to its audience and place. The programme is rich and diverse, and the quality of the acts is exceptionally high. This is high quality arts, as measured against a National Portfolio Organisation benchmark.

A HUGE thanks to all the funders, sponsors, supporters, volunteers and audiences for making the Settle Stories Festival possible. Special thanks to:

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