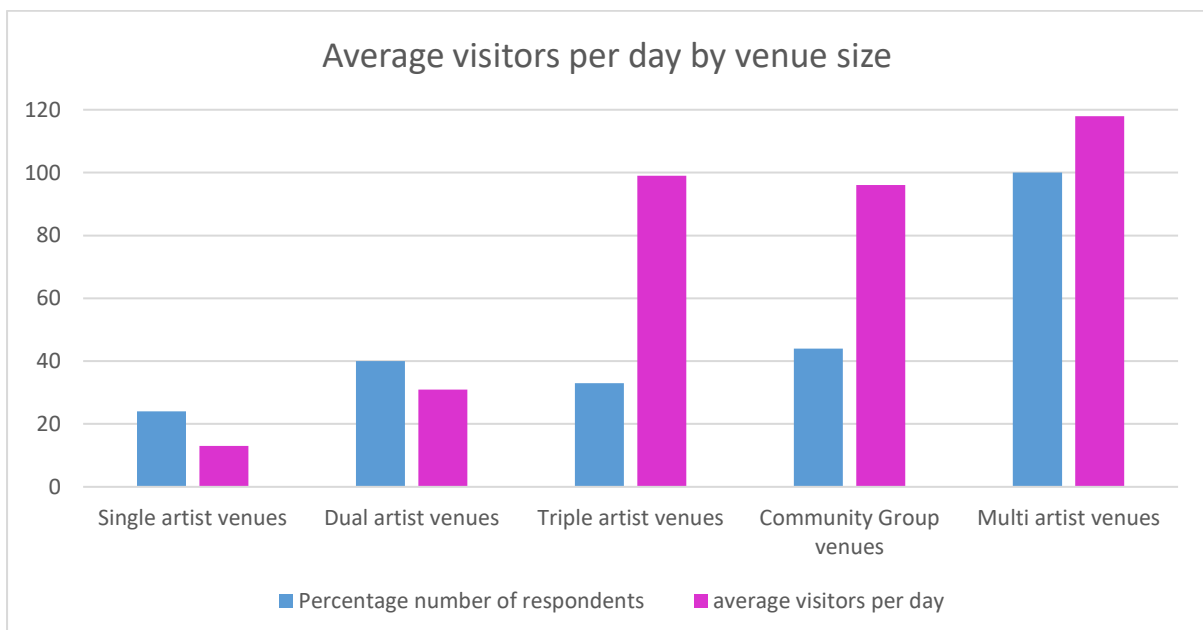


Evaluation Report for Arts Week 2019
Presented to the Trustees and Committee
14th October 2019

Visitors

There were 49 responses to this year's survey which is down on the 2017 event where 168 responses were received. There was less focus this year on getting artists to encourage completion of forms and to collect them in and focus had been shifted to the treasure trail. This means that results are not likely to be very representative of the population of visitors and results need to be taken with that in mind.

Venues averaged approximately 77 visitors per day. This is based on figures from a mixture of 18 different sized venues in different areas. The respondents account for 40% of the venues that took part. 58% of the venues in the blue zone responded and they had an average of 103 visitors per day per venue. 36% of the green zone venues responded and they had an average of 77 visitors per day. 42% of purple zone venues responded and they had an average of 46 visitors per day. Only 20% of Orange zone venues responded so figures for them may not be representative however they showed average visitors numbers per day at 59. This data suggests that the most popular zone to visit was the blue zone. However this information does not take into account the size of the venues which has a significant impact on visitor numbers. The table below shows the average number of visitors per day by the size of the venue. Multi artist venues refers to any venue with more than 3 artists except community groups who are separated.



Based on this table, venues with more artists see more visitors. Therefore if an artist's goal is to see a large footfall during arts week they should aim to have at least three participating artists at their venue or work with a community group. Someone also commented that they prefer venues with more than one artist.

Ideally for the purposes of evaluation these two figures (average visitors per day by size and by zone) would be taken into account together but due to the low numbers of respondents per zone splitting this further into venue size would make raw data numbers too small to be conclusive. In future, to get more accurate figures venues could be asked to record visitor numbers as they go (they usually do anyway) and submit these via their area coordinator immediately after the event. The area coordinator can then chase as necessary.

65% of visitor respondents were female and 18% were male. The rest preferred not to say or didn't respond to that question. This is a change on previous years and if representative of the demographics of attendees means we were able to attract more male visitors this year than in the past.

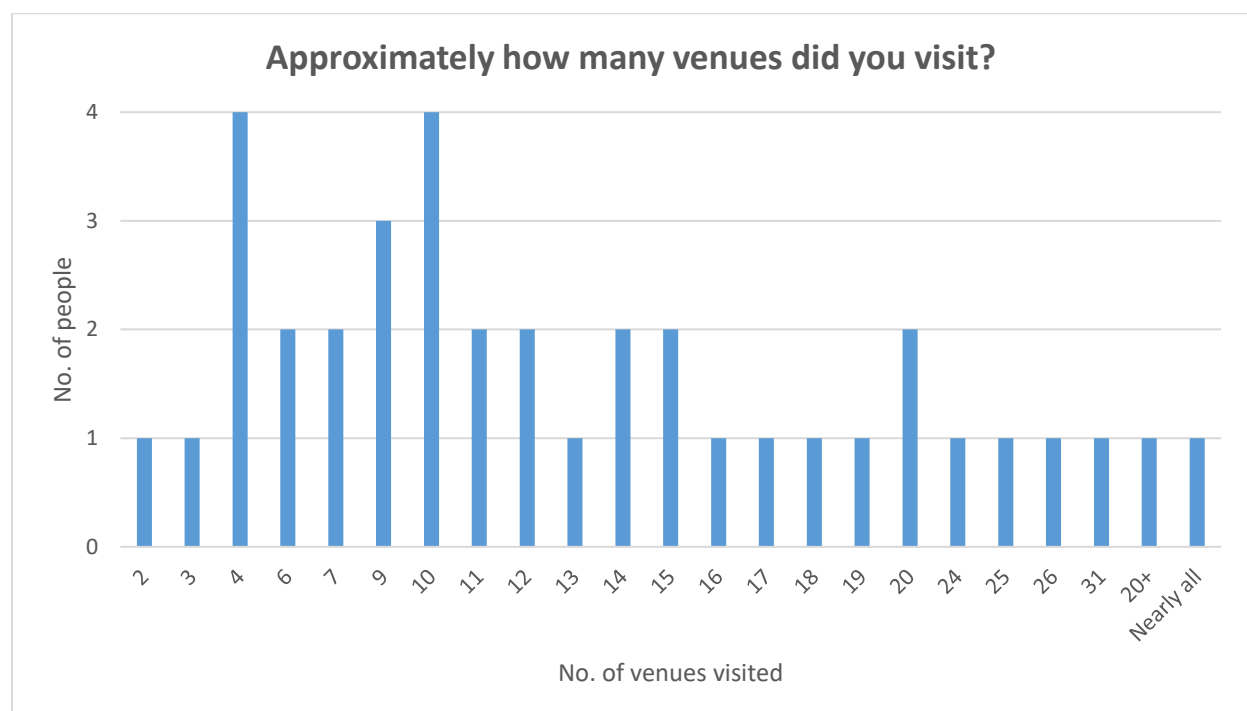
47% of visitors were between 45 and 64 and 41% were over 65. 10% were between 26 and 44. All of these are small increases on last time, but are not significant and seem to represent the general population of the area. More could still be done to attract younger audiences to Arts Week. The question to consider would be; does Arts Week want to attract a younger audience? And when answering this questions it needs to be noted that they generally have less disposable income.

20% of visitors came from outside North Somerset, this is about the same as last time. Of those 50% had travelled specifically for Arts Week, which is a reduction on last time when 81% of those from outside North Somerset had specifically travelled for Arts Week. More information would be required to find out why this was the case. For example this time no promotion was done in the Evening Post in Bristol and Bristol 24/7 was used instead. This may have impacted on numbers coming from Bristol, but this is speculation.

As before, most people visited Arts Week in pairs, 61%. 16% visited on their own and 22% visited in groups of 3-5. These two have switched round from last time and may be a result of the way the event was promoted. More fun marketing was used with the treasure trail used as a big part of the marketing campaign, this may have attracted families to the event.

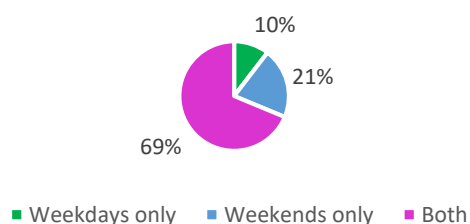
It is also worth noting that 67% of respondents had completed the treasure trail and this would indicate a certain type of person was completing the evaluation form as well.

Of the visitors who responded most visited the Blue zone, but the difference was not significant and therefore may simply be because the blue zone had more venues.



People spent 1-7 days visiting the event with most people visiting for between 4 and 7 days. Most people visited approximately 9-10 venues.

Which days did you spend visiting venues? Percentage of respondents



In 2017 weekends were marginally more popular with visitors. In 2019 significantly more people visited on both weekends and weekdays. This may mean those completing the survey didn't realise the bank holiday Monday was considered a weekend (as per the instructions on the form) or more people were able to visit in the week. The dates did not coincide with any school holidays.

Visitors were not asked this time about their spend during Arts Week. This was due to space in the reduced size brochure and the fact that it didn't produce much useful information in 2017 because spend was on low value items. It may be worth considering re-adding this question in the future to see if any improvement has been made on previous years.

The next question asked about favourite venues, responses included:

- | | |
|--|--|
| • 10 | to make one a favourite but loved all |
| • 11. Only one with anything new and decent quality. Easy to park. | the exhibitors at St Barnabas same for |
| • 14 | Oakfield and found the new venue |
| • 17 | fascinating. |
| • 22 | • 37 |
| • 24 | • 8 |
| • 26 | • 9 |
| • 28 | • 18 |
| • 30 | • 19 |
| • 36 | • 20 lovely setting |
| • St Barnabas & Oakfield, stunning art work as at all of the venues, difficult | • 21 |

The use of Clevedon Pier upset some visitors because of the charge. This was a problem previously as well. Try to add more on this in the brochure next time.

Treasure trail

The treasure trail had a number of aims, including improving social media engagement, increasing evaluation form submissions and encouraging visitors to visit multiple venues, especially single artist venues. The treasure trail was good for social media engagement and creating interesting content, however it is not clear whether it improved attendance at venues and there was a decrease the number of evaluation forms received.

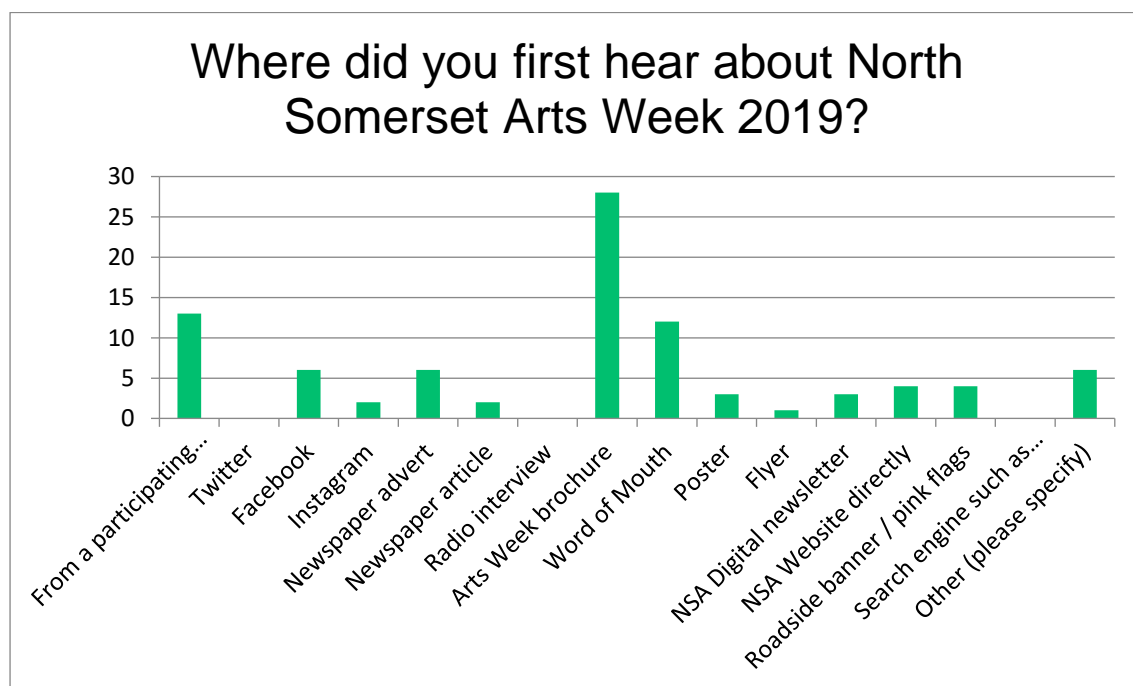
In addition, anecdotal evidence suggested that the treasure trail answer could be worked out by using Google either with just a few letters as a starting point or in some cases without getting any

letters at all. This is unfair on those who took part properly but there is no way to distinguish between these. It also means the treasure trail was not serving its purpose of getting people to visit more venues. Artists at the evaluation meeting suggested that early clues were too obvious. Other anecdotal evidence suggested that many people were not participating as the task seemed to daunting or they found out about it too late to start.

The treasure trail takes up a lot of the organisers' time and energy and detracts from getting evaluation forms completed, whilst not actually achieving its purpose. This means that for future events a fun alternative marketing hook would be required as well as a new way to encourage people to visit more and particularly smaller venues. One suggestion was featured venues/artists but the challenge with this is how would you chose these in advance? One way could be that anyone who volunteers for the organisation of Arts Week could be featured with a write up in the newsletter and extra social media publicity. At the evaluation meeting a loyalty passport was suggested where stamps are collected at venues. To take this a step further there could be a theme and the completed evaluation form with the most stamps collected wins the prize.

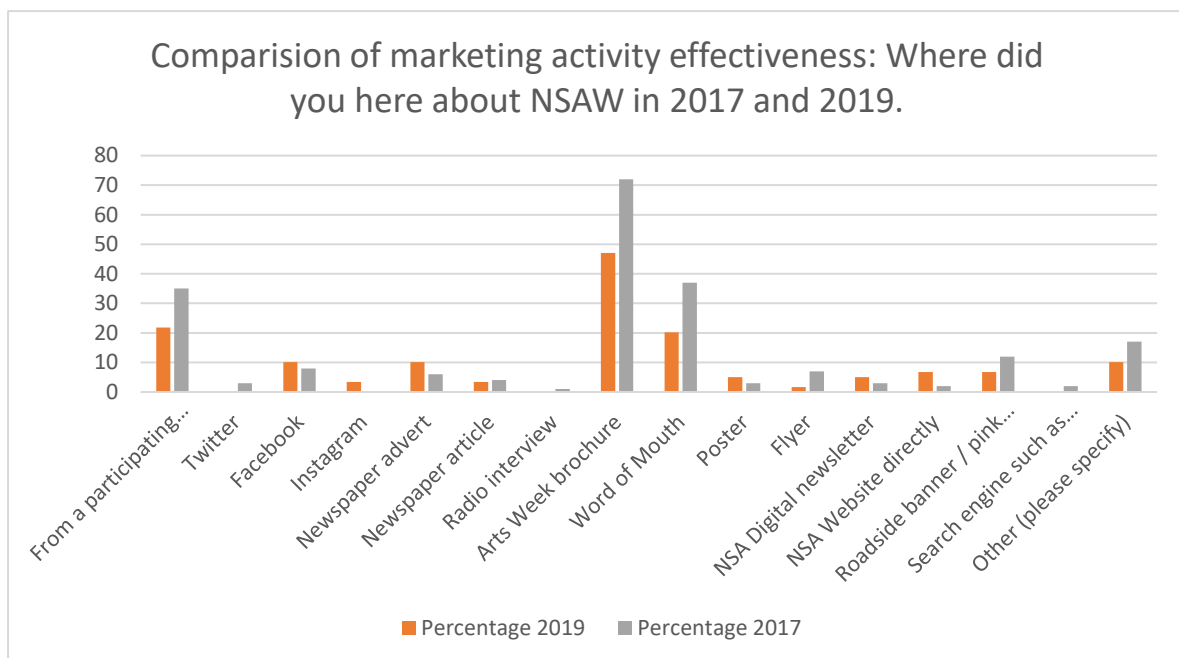
At the evaluation meeting it was noted that participants thought the competition was good. However to get more people involved it needed to be more visible. Visibility could be improved by putting it nearer to the front of the brochure. If this or anything similar is used in the future this should be done.

Marketing



This chart shows the most effective forms of publicity were the brochure, participating artists and word of mouth. Facebook and Instagram are more popular than Twitter.

This can be compared to the 2017 event as such:



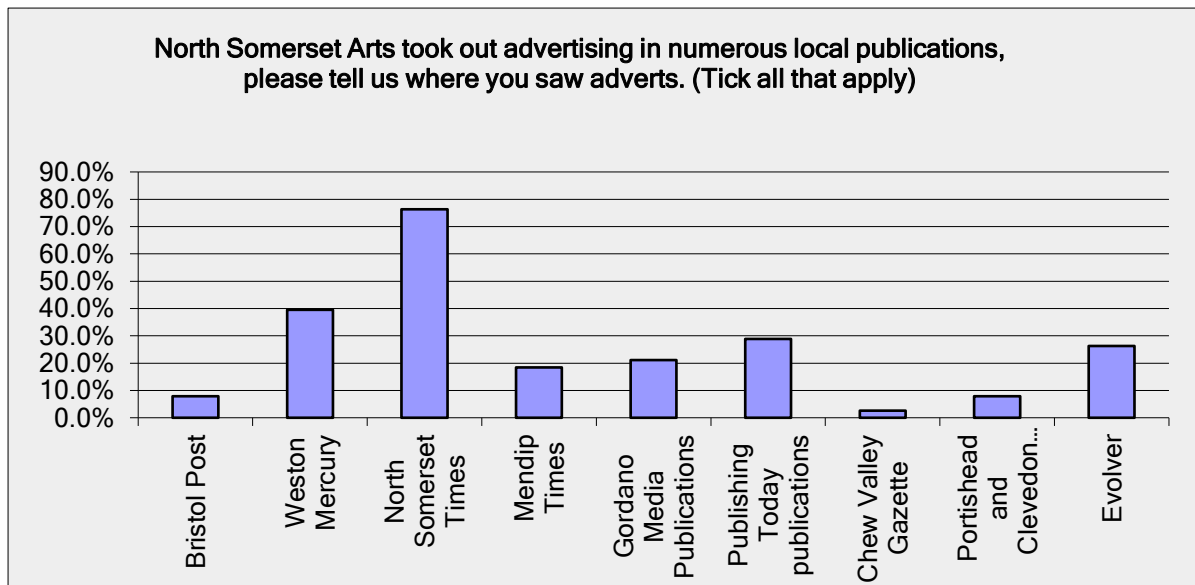
This shows that this year, although the evaluation numbers are very low and so may not be representative of the whole population of visitors, our marketing effectiveness has altered. The brochure remains the most effective marketing tool closely following by word of mouth from participating artists and the general public. People who completed the other column were regular visitors to Arts Week. We performed better on social media and with our newspaper advertising this time. We could improve our presence and visibility with more roadside banners and flyers.

There is some debate amongst artists at the evaluation meeting about whether the brochure should come out earlier. It was distributed to artists approximately 1 month before the event. Some would like it 6 weeks before but there is awareness that too early and it will be forgotten and lose its impact. Brochures could be distributed to artists a little earlier to ensure they start going out to the public one month before.

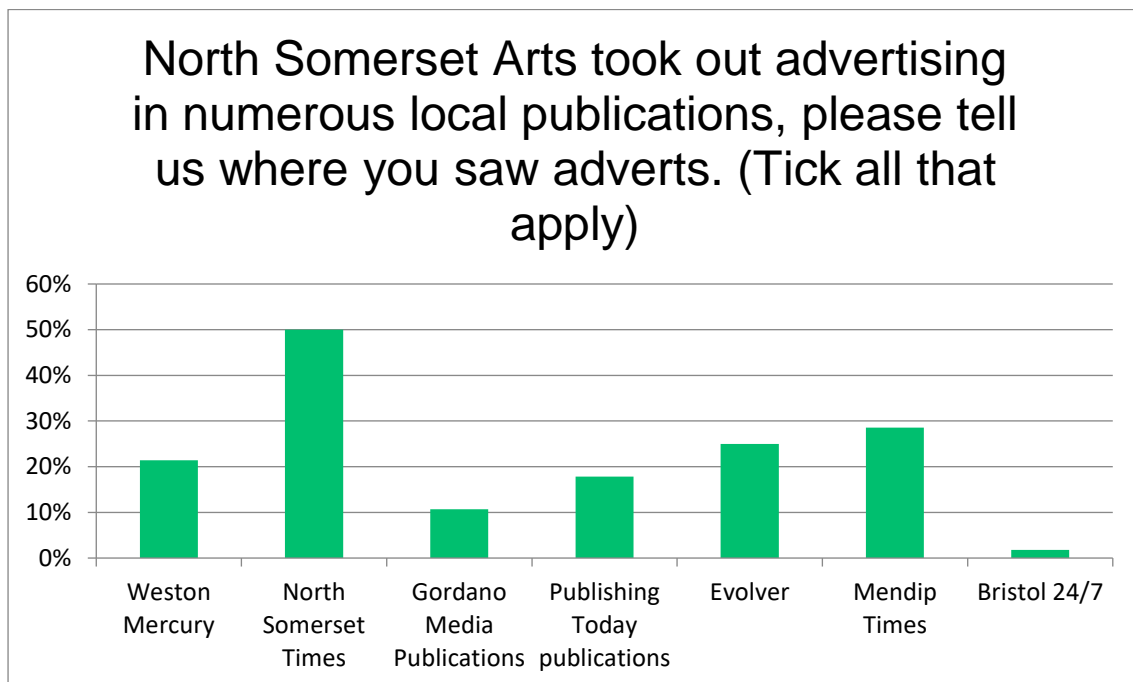
Generally comments from the public suggested that NSAW should be advertised more. However this year lots of advertising was done in local press and the marketing budget was used to the full. Also these comments came from people who knew about the event so it is impossible to know if more advertising would have attracted more people.

Another comment was "Bigger signs when in hedges"

Arts Week participants said the following about marketing:



2017 results



2019 results

Advertising in the North Somerset Times and Weston Mercury are the most visible to artists followed by the publishing Today magazines and Evolver. Because last year not many people had seen the Portishead and Clevedon Residents magazine it was decided not to advertise there as other publications covered the area. This does not seem to have been detrimental. This year's advertising strategy could be repeated next time with some tweaks.

Do you think NSA did enough to publicise the event?		
Answer Options	Response Percent	Response Count
Yes	71	40
No	29	16
If no what more should they have done?		
<i>answered question</i>		56
<i>skipped question</i>		1

The above table and discussion at the evaluation meeting suggests that overall advertising in general was good.

At the evaluation meeting it was noted that artists like the pink flags for directing people to venues and they thought the addition of bunting was great. Artists would like more flags per venue and they don't like having to pay for additional flags. This supports the idea already floated by the committee that flags are allocated per venue rather than per artist. It would not be financially viable however to offer additional flags at no charge, they do not make a profit for NSA. Artists also suggested that flags could be bigger. NSA could also offer a list of publicity materials that are available to purchase from NSA with prices so venues/artists can pick and choose additional materials and they are consistent across venues.

Suggestions to improve the event publicity include:

- Advertising in Chew Valley Gazette. It may be worth considering including this publication again next time.
- Radio and TV. We were able to get a radio interview at 6.30am on local radio. However this type of publicity can't be paid for so it relies on sending press releases to local contacts. We only have generic contacts at present but did send PR to all relevant stations. Perhaps in future we could ask participants if they have any contacts they/we could send publicity materials to at local stations. It would also be beneficial to communicate how difficult it is to get this type of publicity to members to attempt to get their support and decrease criticism in this area.
- Members want to see more promotion in Bristol. Budget constraints when working across such a large area make this extremely difficult as each Bristol based publication charges £500+ for very small advertising packages. Previously we have advertised in the Evening Post. This time advertising was done in B24/7 because they have a better online presence and to try to attract a younger audience. Admin felt they didn't provide a good service and online advertising was not visible. This needs reassessing for the next event.
- Some felt the timing of the advertising was off based on the Arts Week dates. From an advertising perspective Arts Week fell at an unfortunate time this year. Promotion in some publications (North Somerset Life) was not possible because that is published every two months so they refused to include the event. We didn't have the budget to advertise in publications multiple times so we had to choose to advertise 5 weeks before or 1 week before, both of which have plus and minus points.
- People want to see more banners. This year we provided more posters and bunting than we have done previously. The cost of banners does mean it is difficult to constantly provide more. However many have gone missing or been damaged now so this should be looked at for the next event.
- Social media could be improved and start earlier. This should be attempted for next time.

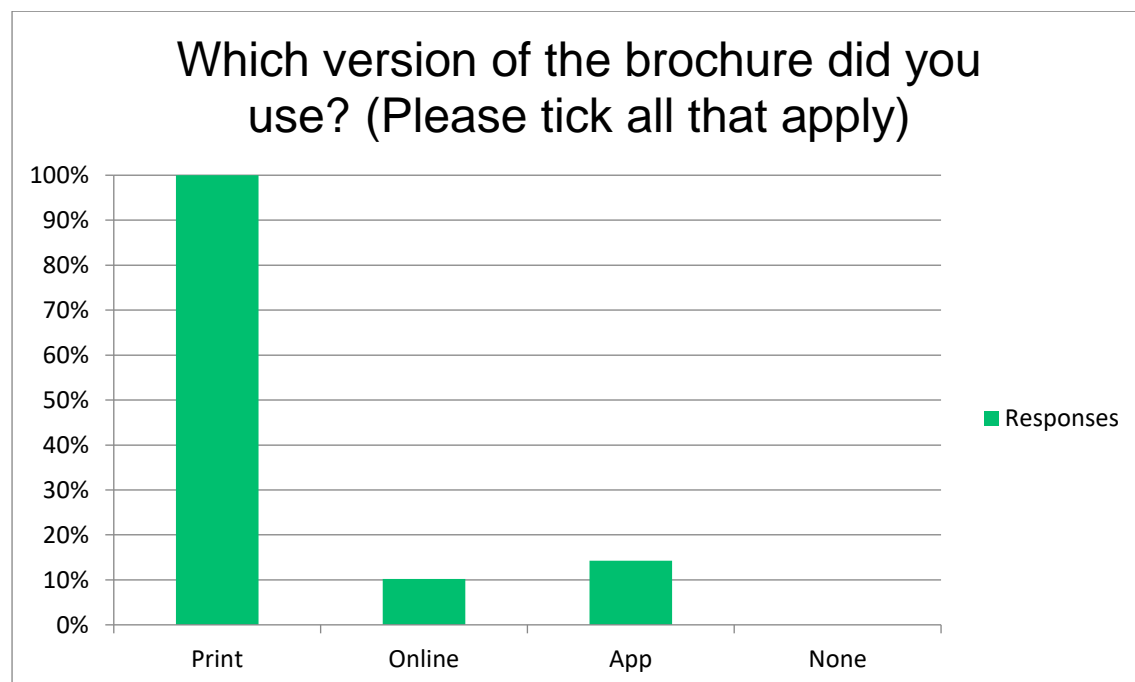
This suggests that overall the general consensus between participants and visitors is that Arts Week should be advertised more, however budget restrictions and the size of the area (and therefore the number of publications that cover the area) prevent this. Perhaps area groups could be encouraged to contribute to advertise in their local publications.

At the evaluation meeting participants did say they felt that visitors had been targeted better and had been anticipating the event and they felt our reputation is growing. This is great news suggesting that Arts Week has now become a feature in people's calendar. It also means that changes to the format might be risky as visitors have certain expectations. They also said visitors came from Bristol, Somerset and Wales so our reach is wide. And that people were ready to buy suggesting that our marketing messages are appropriate. They also felt that with galleries few and far between now that visitors welcome this event.

52% of visitor respondents found out about the event more than a month before which is 6% more than last time. 31% found out a month before which is on par with last time. This demonstrates that as previously believed early promotion is key. 12% found out a week before and 4% found out during Arts Week, 2% did not respond, the same as last time.

Visitors were not asked about postcards so this category should be added to the evaluation form for next time.

Brochure (and App)



All visitors responded to this question. Only 7 of the 49 respondents said they used the app, however as NSA attract younger people and as time passes and more people use apps in general this figure is likely to increase. It therefore seems important to continue to produce an app. This also may not be truly representative as 322 people downloaded the app. Even if it is assumed that all artists and NSA committee and staff downloaded the app then that still means that approximately 222 members of the public downloaded the app. In the future this could be increased significantly with a coordinated online marketing campaign working with Jon Rolfe of Cactus. There were a

number of errors discovered shortly after the app was launched and after the start of Arts Week. This meant that despite amendments being made anyone who downloaded the app prior to amendments would have needed to re-download it in order to benefit from the updates. Next time the app should be launched earlier (artists at the evaluation meeting agreed with this). A minimum of two weeks before the event start date and ideally three weeks before. This means data for the app should be sent to Cactus no later than eight weeks before the event start date. Once the app is launched all artists should be asked to download and check it before the event. This should not be considered to be an artist's proof of the app, merely an opportunity take a look at what their visitors will see as amends at this point should be avoided unless there are glaring errors.

At the evaluation meeting with participants it was agreed that the app didn't fit with NSAW's current demographic but that now we have it we should continue to use it because we don't just want to appeal to older people.

56% of the participant respondents experienced the app. Comments about it included:

- Professional
- Good to get more information about other artists
- Easy to use
- Would be good if the map linked to google maps
- Didn't have many visitors using it
- Good images
- Nice to use the map to see how close venues were and opening times
- Great appearance
- Most visitors, young and old preferred to browse the brochure
- With multiple venues in one place the venue markers are too close together, they end up on top of one another
- App was good and was used by several of our visitors
- It was not available early enough
- Our website address was incorrect and it took a week to change
- The app should have been better advertised
- I used it but did not find it that easy to use
- There were errors in the information

Comments at the evaluation meeting supported this saying the app was quick, responsive and good quality.

All this is good feedback with lots of helpful bits of information to learn from. The key takeaway seems to be that the app doesn't replace the brochure but it compliments it very well and if the teething issues can be ironed out then it may replace it in future.

This time because of feedback from 2017 ISSU was not used and the online brochure was a simple downloadable PDF.

Comments made regarding the brochure generally consisted of:

"Some areas hard to read"

"have a single map available"

“Include a table to show easily which venues are open on which days”

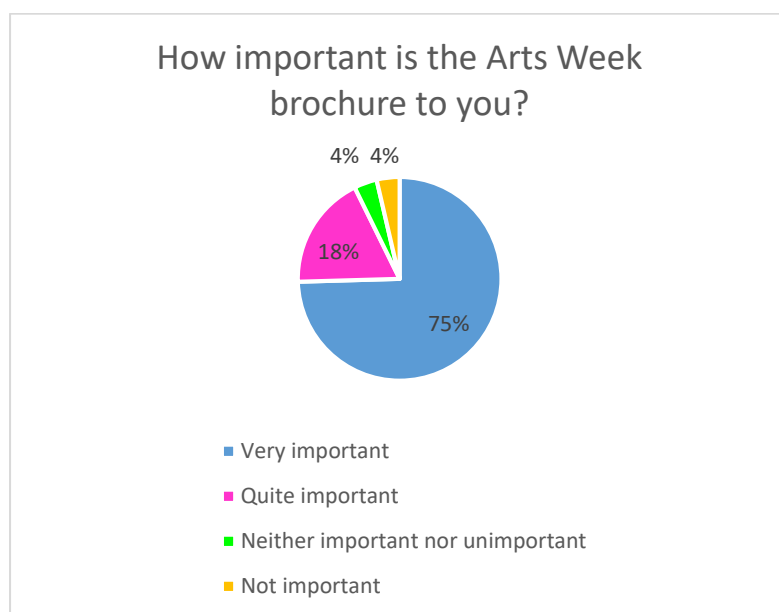
“Make the opening times clearer to see in book. Frustrated as many were shut the day we went”

“More info about which venues close earlier”

Visitors would have also liked information in the brochure regarding the workshops/demonstrations that artists were doing in the brochure. This is challenging because there is the additional chargeable option for activities in the brochure and these should not be given away for free to artists. However there may be a way to promote this option better to artists at a discounted rate.

Artists were also asked about the brochure:

Because the brochure is one of the biggest expenses for Arts Week participants were asked what they think about it. Results this year are more in favour of the brochure than in 2017.



2019 results

The Arts Week brochure is one of the largest costs to cover, how important is the brochure, in its current format to you as a participant?		
Answer Options	Response Percent	Response Count
Very important	61.4%	27
Quite important	25.0%	11
Neither important nor unimportant	4.5%	2
Not important	9.1%	4
<i>answered question</i>		44
<i>skipped question</i>		6

2017 results

Despite people being in favour of the brochure artists still find it a struggle to distribute brochures across the area and this time approximately 23800 brochures were distributed to artists. Respondents to the survey said they had approximately 4 boxes left between them which equates to 800 brochures collected but not distributed. Many messages were sent out to encourage artists to collect the remaining boxes of brochures and distribute what they had left as well as return

remaining brochures to their area coordinator for redistribution. This reduced the number of brochures artists had left after the event.

Artists did express their frustration at delivering brochures to places that already had them. As in previous years each artist was allocated places to drop their brochures to and keep topped up within the zone they were exhibiting in. As usual artists did not stick to the places they have been allocated. NSA do not see this is a problem because if a place has no brochures when an artist is visiting and the artist has some then they should top up the place because this will give NSAW more exposure. Perhaps area coordinators when allocating places can discuss this with their groups in future to try to reduce artists frustrations around this.

More work could be done on the expectation of artists prior to the application process to support this as well as how best to allocate brochures to artists and areas. This sentiment was supported at the evaluation meeting and it was noted that many venues didn't have brochures on display so this could be encouraged more with any leftover brochures.

Overwhelmingly people feel the same number of brochures should be printed. NSA should weigh this against how many brochures artists can realistically distribute to manage costs and participant expectation.

Artists would like to be able to proof read the map. The local area maps were not big enough and were a bit confusing for some, also Bleadon was not labelled on the map. These local maps are good and should continue to be included. Also where an area is shown on two maps, their own and another the venues should be marked on both maps to avoid confusion. Artists exhibiting in Congresbury found that some visitors didn't realise there were venues in Congresbury because Congresbury was shown on the Blue map with no venues because the venues were in the green zone in the green map.

Most artists at the evaluation meeting were happy with the new size of the brochures. They also feel as in previous years that the brochure is of good quality and that this gives an expectation of the quality of the artwork.

Content

There were some comments regarding content. Visitors would have liked more demonstrations/workshops from artists. In advance of AW 2021 this could be promoted amongst artists to encourage them to consider including these sorts of things as part of their exhibition.

As well as more information on opening times visitors would have liked more consistent opening times for venues as many arrived when venues were closed.

Artists at the evaluation meeting agreed that opening times could have been clearer in the brochure with for example a table of opening times at the beginning and a traffic light system for days that are open or closed. Also using days of the week rather than just dates would have been clearer.

Visitors also suggested they would like artists to engage more with them at venues.

Other comments included:

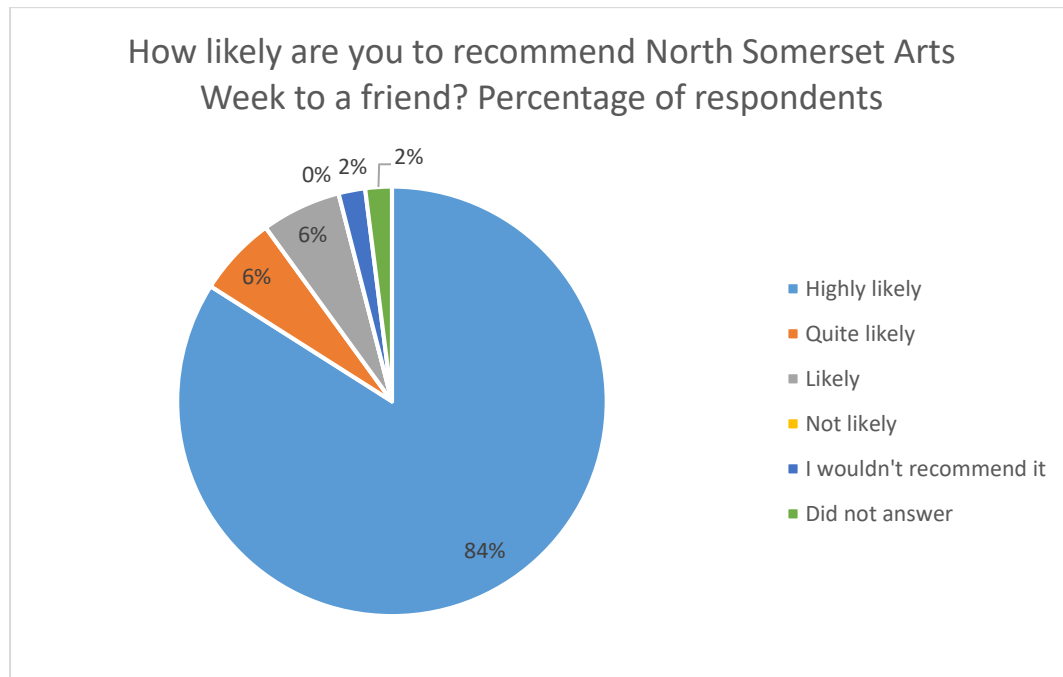
"Be more selective with exhibitors – esp painters"

"Have more £5 or less for sale"

“To include a venue where members of the public could submit a piece of work”

“Disability access could be better”

Overall satisfaction

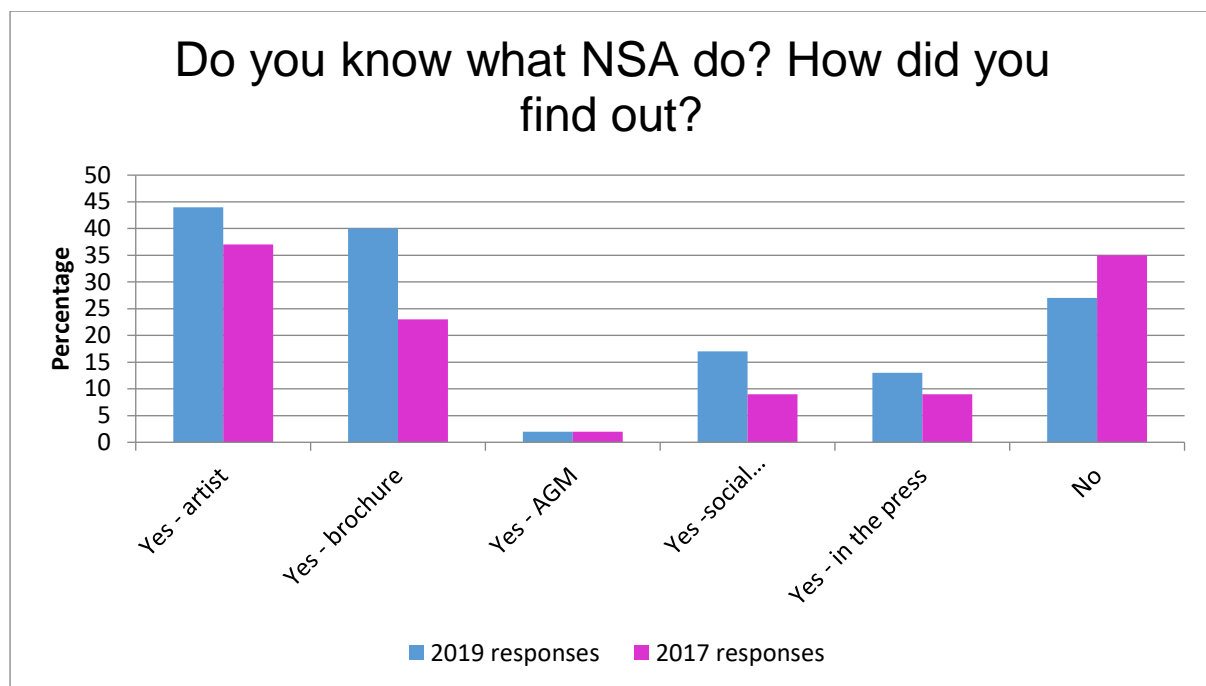


Most visitors would still be willing to recommend NSAW to friends or family though this time one person said they would not recommend it. It is not clear why this is.

Overall visitors felt that the cost of entry was too high and it should be reduced in order to increase participation and give more amateurs the opportunity. Artists felt that a subsidised student / young person rate should be offered within a shared venue to encourage participants from this demographic.

Another general comment was:

“Make all venues walking distance apart – chose a different town each year – allocate venues” – this is in line with the current plans for the members exhibition.

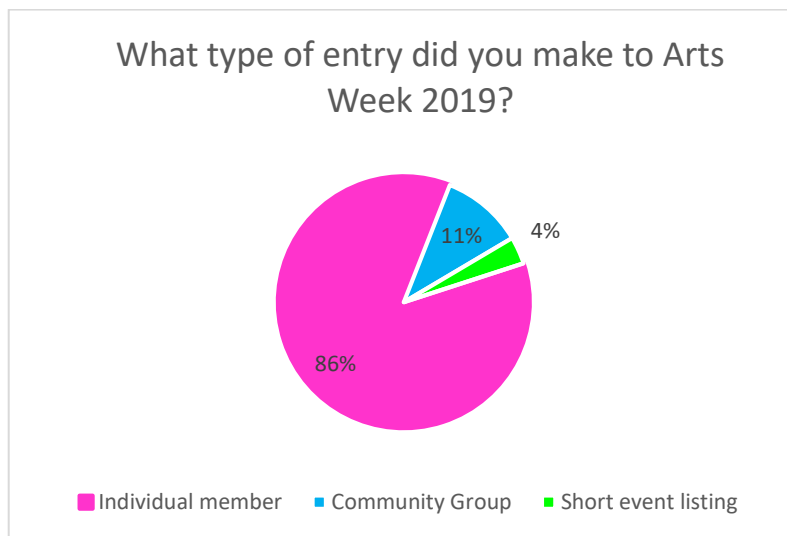


There are still a lot of visitors who don't know more about NSA's work but Arts Week seems to have been effective at getting our message out there via artists and the brochure in particular and there is an improvement on 2017's numbers.

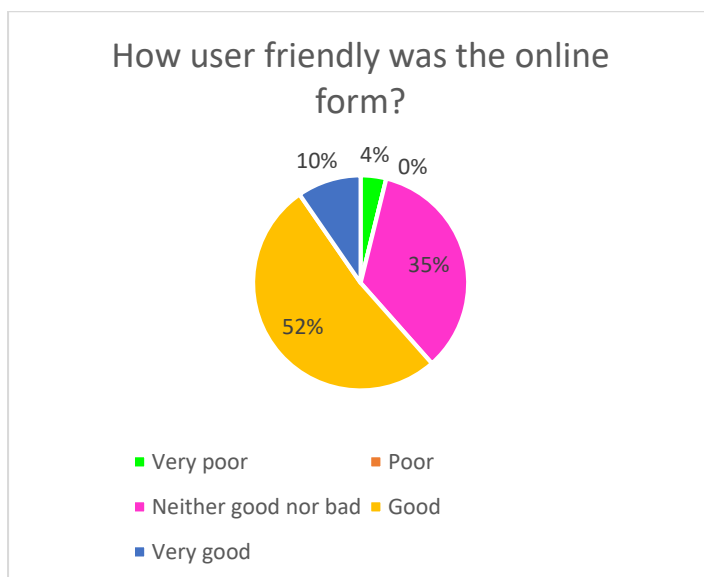
Participant evaluation

57 participants out of a possible 97 (plus additional artists part of community groups) responded to the survey, more than in 2017. Respondents were split across the zones with the least responding from the Orange zone which was the same as in 2017. The majority of respondents exhibited with 3 or more other artist. The most popular venues were homes and historic venues. 70% of respondents were in venues with multiple artistic disciplines (an increase on 2017) and 18% were in venues with just one artistic discipline. This suggests that the message is reaching artists that multiple artists and disciplines attracts greater visitor numbers.

The survey asked participants about how they submitted their applications:

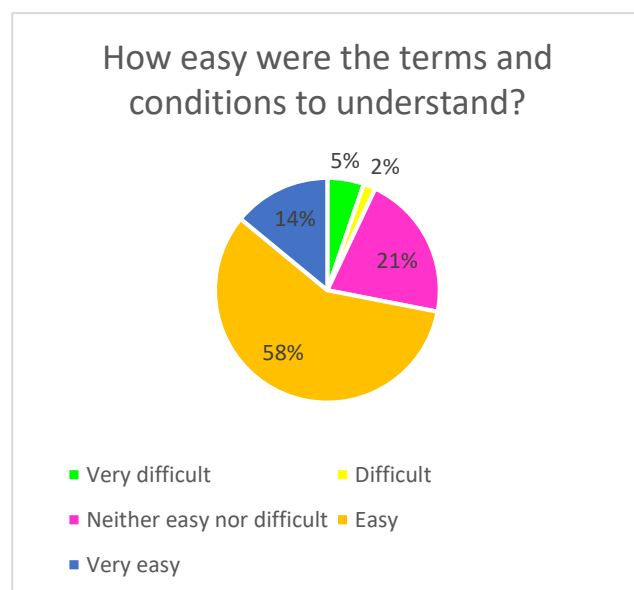
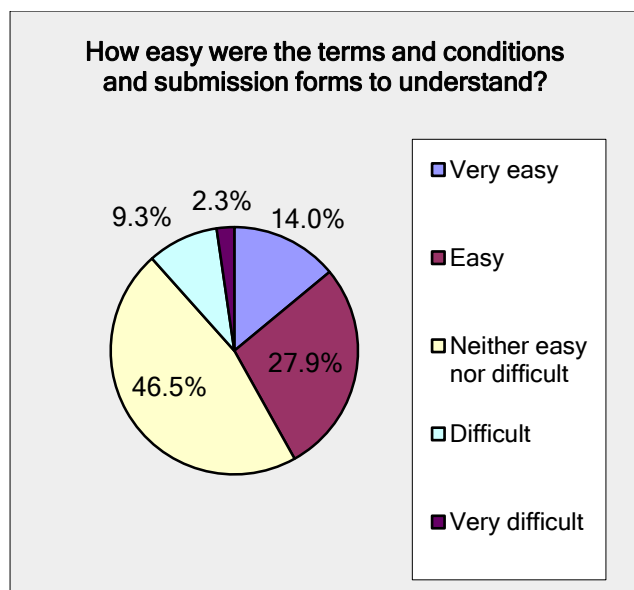


Based on 2017 results an online submission form was implemented and most people applied this way. This did reduce administration time and brochure production errors. A paper version was made available for those who required it and of respondents to this survey only one respondent used it.



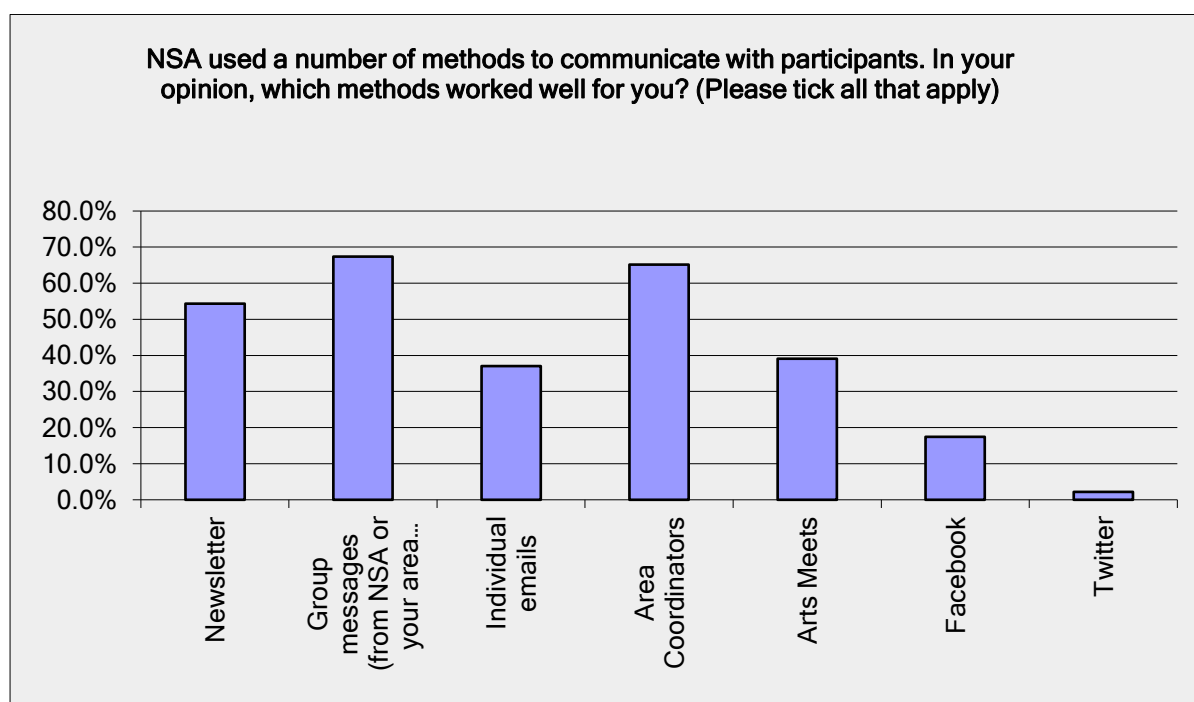
Most people found the online form ok to use. It seems some improvements could be made, though In the absence of a why to follow up these results it is difficult to say exactly what should be done next time.

Anecdotal feedback suggests making it more accessible to apple products and clarity around the language used when requested certain information from participants would help.



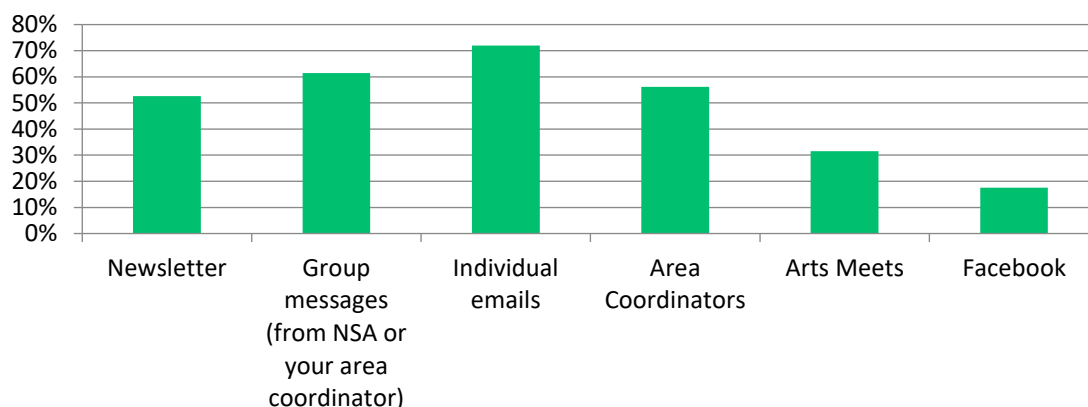
This shows that terms and conditions have improved since 2017 with only 7% finding them difficult or very difficult to understand compared with 11.6% in 2017. Whilst 72% found them easy or very easy to understand compared with 2017 when the figure was 42%. There is still room for improvement however as some of this may be due to people having participated before.

Participants were asked about their experience of the communication they received from NSA.



2017: 4 respondents skipped this question

NSA used a number of methods to communicate with participants. In your opinion, which methods worked well for you? (Please tick all that apply)

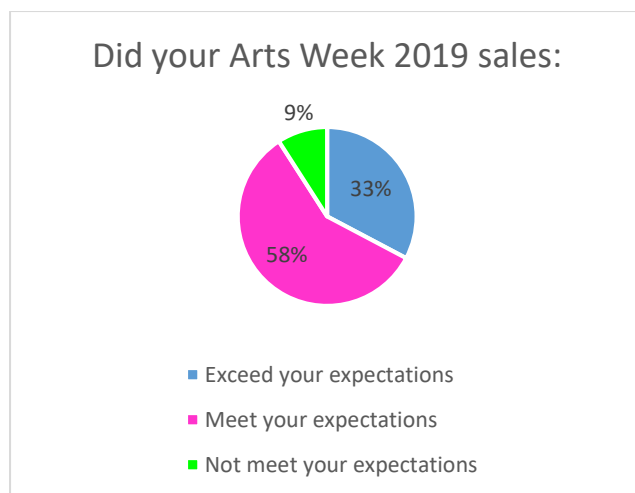


2019: No respondents skipped this question

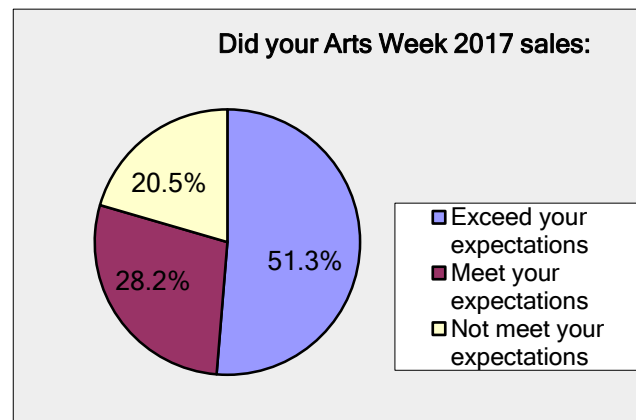
This data shows that once again communication was generally good. Area coordinators were given ratings of excellent and good by 44 respondents to the question “how effective was communication between you and your area coordinator”. This year area coordinators communication has gone down slightly and individual emails and arts meets has improved. This may be because area coordinators were put in place quite late. Appointing these much earlier, perhaps before applications come in would be hugely beneficial. Area coordinators were also not managed as closely this time due to tight time resources and the experience level of most coordinators. It was also not possible to find a coordinator to cover the Orange zone which may have brought this score down. This was not ideal and would support the need to put coordinators in place much earlier. It is great that arts meet communication was considered good. This is likely to be because these were planned well in advance and advertised well amongst the community. Also the content of the Arts Meets was used specifically to discuss what artists could expect and what we expected of them. More of these could be done earlier to ensure the best event all round.

It was heard from area coordinators that it should be clearer to artists that in order for the event to be successful artists need to put something in. This communication could be stronger from NSA at the application stage so it is seen as a community event rather than a service NSA provide.

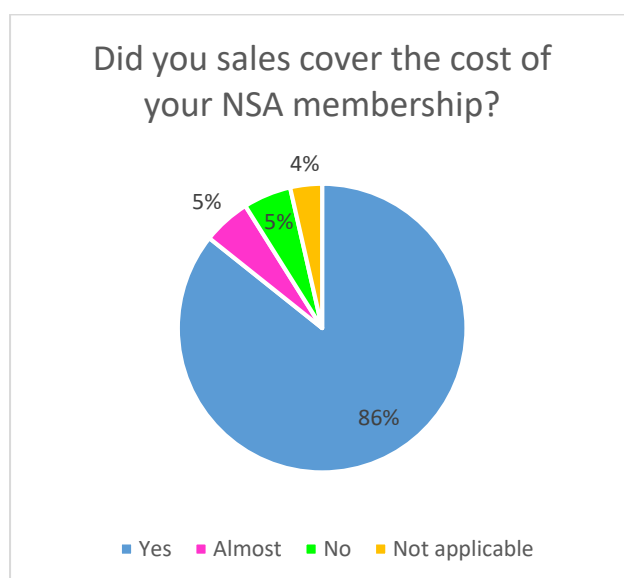
Respondents to the question about additional bunting and posters was overwhelmingly in favour of providing this again in future so this should be factored into the membership and marketing costs in future. It would be worth purchasing the majority of these before membership is offered with this included in case the supplier is no longer available and the cost becomes prohibitive.



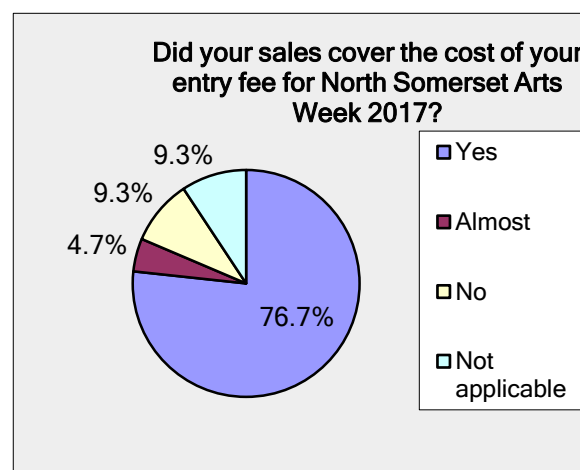
2019



2017



2019



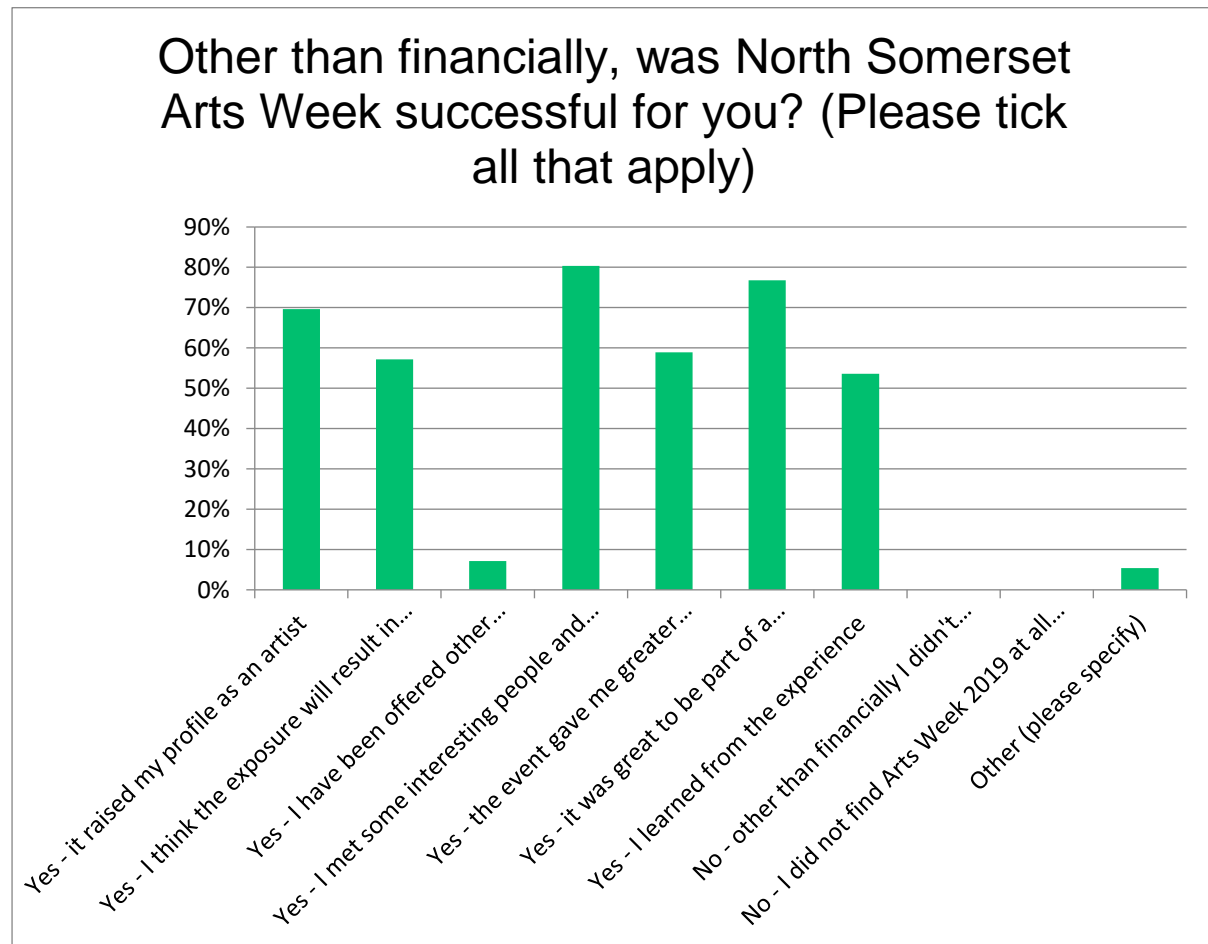
2017

These two tables show that once again North Somerset Arts Week was successful financially for our members. Only 9% of artists expectations were not met vs 21% in 2017 and although less people's expectations were exceeded, their expectations were probably raised after a successful event in 2017 therefore the fact that they were met is extremely positive. More artists covered their Arts Week costs in 2019 as well. Anecdotal evidence suggests that many people were pleased and surprised with the number of sales and it was footfall that didn't quite meet expectations.

Participants at the evaluation meeting noted that visitors were keen to buy. This is a big positive and suggests the messages NSA are getting out to the public with publicity are correct.

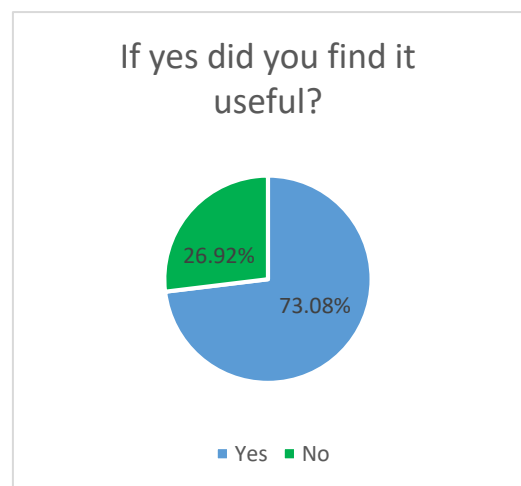
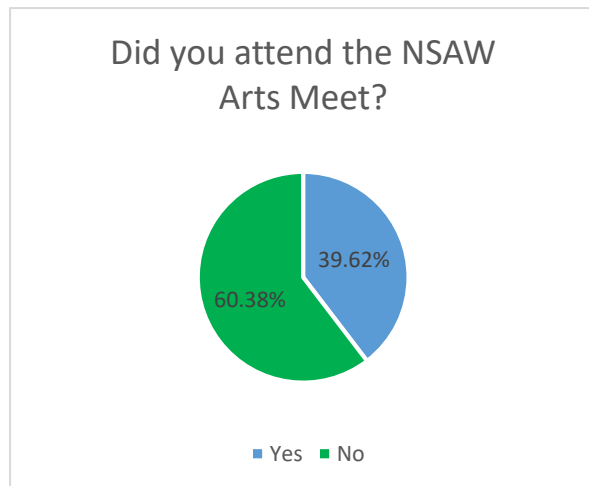
Some artists felt the proportion of sales to visitors was disappointing. However, contrary to this other artists felt that visitor numbers were down but sales were up. They also felt a lot of people were just browsing for inspiration. Without promoting this as an Art Sale rather than trail this will be difficult to reduce. At the evaluation meeting artists would like something more in the brochure about Artwork being for sale. NSAW do need to be careful about how this is done however because

it may put off visitors whose main intention is not to buy but they do contribute to sales made which is likely to be the majority of visitors who make purchases. Buy local may be a good message to use. In 2017 tips on purchasing art were included in the brochure, this could be added as a regular feature. It may be worth looking at conversion rates for this sort of event to see where we fall. Online conversion rates are about 2-3%.

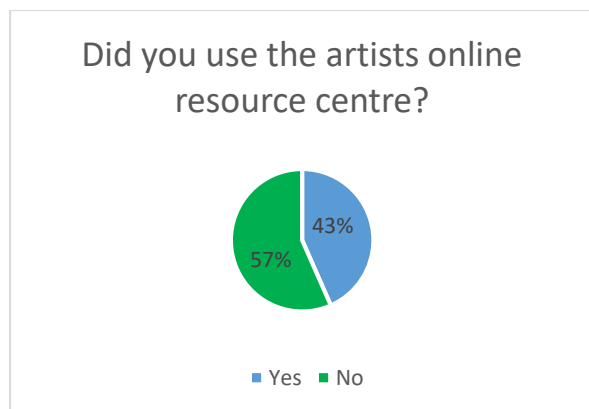


The effect of Arts Week on artists is very similar to 2017. It may be worth surveying artists to see what they would like to get out of Arts Week and their NSA membership overall based on the outcomes above so NSA can focus on pushing one or two aspects of this in marketing and activities.

Participating artists were offered a variety of support to exhibit in Arts Week 2019.



Reasons were not given for why artists did not find the sessions useful. Most people who answered this part of the question answered why they had not attended.



There seems to have been a decrease in the number of artists using this resource by 17%. This should be promoted more strongly amongst artists in future. Advertising of this resource was minimal as it was assumed that artists just needed a reminder that it was available. This clearly wasn't the case. Particularly as people were using old templates. Emphasis when promoting the area also needs to focus on the changes that happen to the space e.g. changing templates because logo changes. Branding should be consistent on all marketing material.

Reasons given for not using the resource include:

- Not very techie
- Did not need it
- Maps, signage used from previous years
- It did not come up as something I needed to do
- I need more help with that
- I'm not sure what it is
- Forgot it was there
- Too many different communication methods
- No time
- Have poster, postcard and map templates from previous years

If yes, did you find the tools helpful?		
Answer Options	Response Percent	Response Count
Yes	79%	23
No	21%	6
What did you find most helpful / unhelpful?		12

The reasons for people not finding tools useful may relate to some of the reasons for not using the tools such as having the documents from previous years. However this question was not directly asked.

The most useful items seemed to be poster templates, logos.

Is there anything else you would have liked to be included in the pack?

A space for artists to share hints and tips

Local area maps with information on venues that are close together

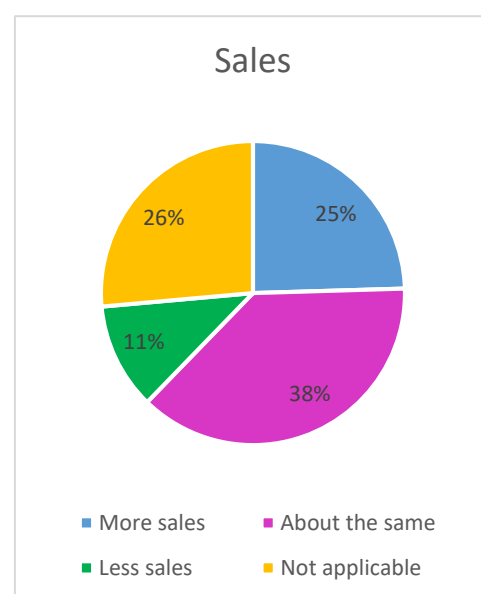
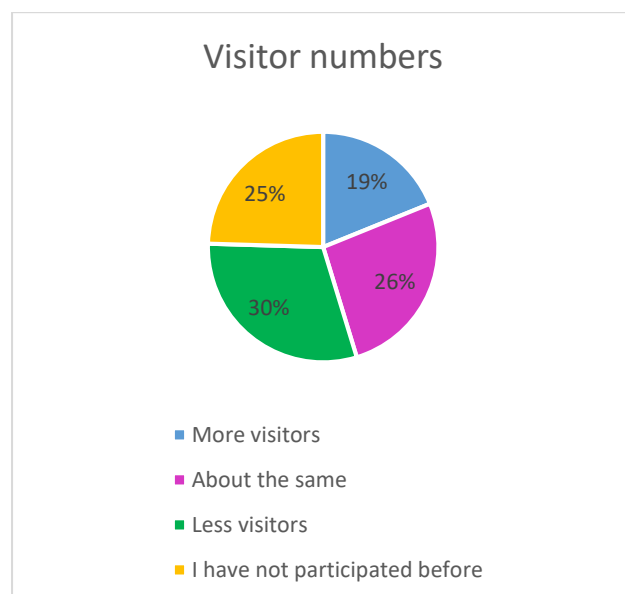
More help with app and facebook

A database of artists that can be used for distribution

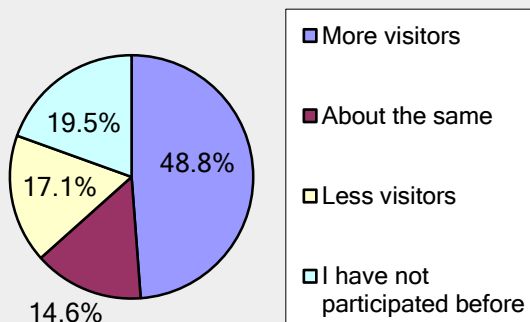
A health and safety risk assessment form

A disclaimer notice

How does Arts Week 2019 compare with previous years?

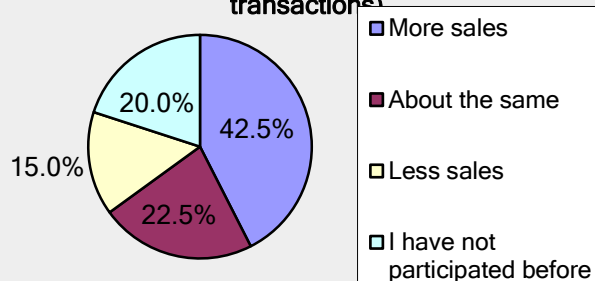


How does Arts Week 2017 compare to previous North Somerset Arts Weeks with regards to visitor numbers?



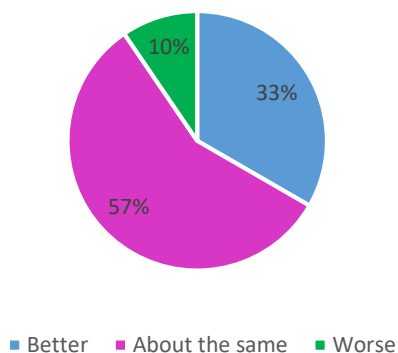
9 respondents skipped this question

How does Arts Week 2017 compare to previous North Somerset Arts Weeks with regards to sales? (Revenue generated rather than number of transactions)

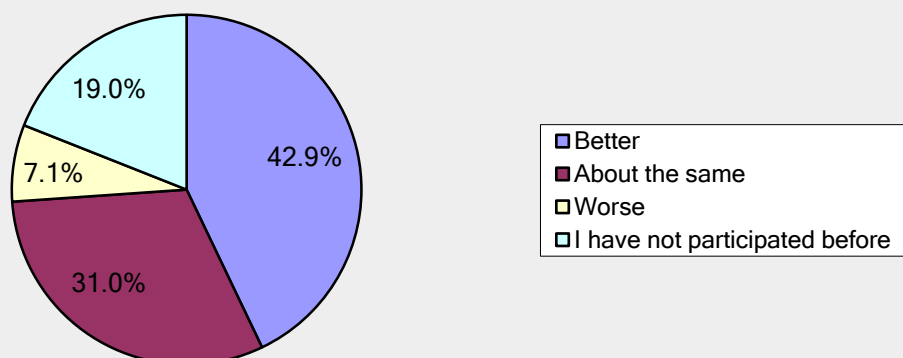


10 respondents skipped this question

Overall



How does Arts Week 2017 compare to previous North Somerset Arts Weeks you have participated in overall?



8 respondents skipped this question

The figures for 2019 are generally positive. When comparing responses to 2017, expectations were exceeded more in 2017 than in 2019. This doesn't mean the event was any smaller or less successful

but that participants expectations have been raised. That said there was some anecdotal evidence to suggest that visitor numbers in some areas had reduced from previous years, most likely due to less venues in those areas, in particular around the green area.

Reasons artists cited for their ratings include:

- Exhibiting with other artists
- Felt more relaxed
- I sold less paintings than in previous arts weeks. Quite a few visitors said they loved particular paintings but they had no wall space left to hang anything new. I do not have a 'name' so am not in the investment category yet.
- more visitors, publicity, colour groups seemed to focus peoples' visits, excellent area coordinator.
- It was a good experience for the students of my classes as it was last time but we had less visitors, probably as a result of the venue opposite ours not taking part this time.
- Had slightly fewer visitors over the 6 days we were open but everyone was really interested and seemed to enjoy the variety of crafts and wares on display same as all the years I have exhibited the visitors add to the enjoyment
- Too expensive therefore less participants
- I haven't participated before. But I may not again because it was far too expensive!
- very keen visitors
- Poor brochure listing
- Visitor numbers were down
- Less visitors but more sales! Road was closed outside our house but that did not seem to have impact on sales but affected visitor numbers.
- more people know about it
- Our venue was on the wrong colour map.
- Better organisation and publicity

Many of the negative comments above are things NSA are aware of and need to continue to try to address through communication e.g. why NSAW is more expensive than city based Arts Trail weekends.

Consequently 79% of respondents said they would participate in Arts Week again and 94.3% of respondents said they would recommend it to a friend which is an extremely high rating.

Improvements not already mentioned that participants have suggested include:

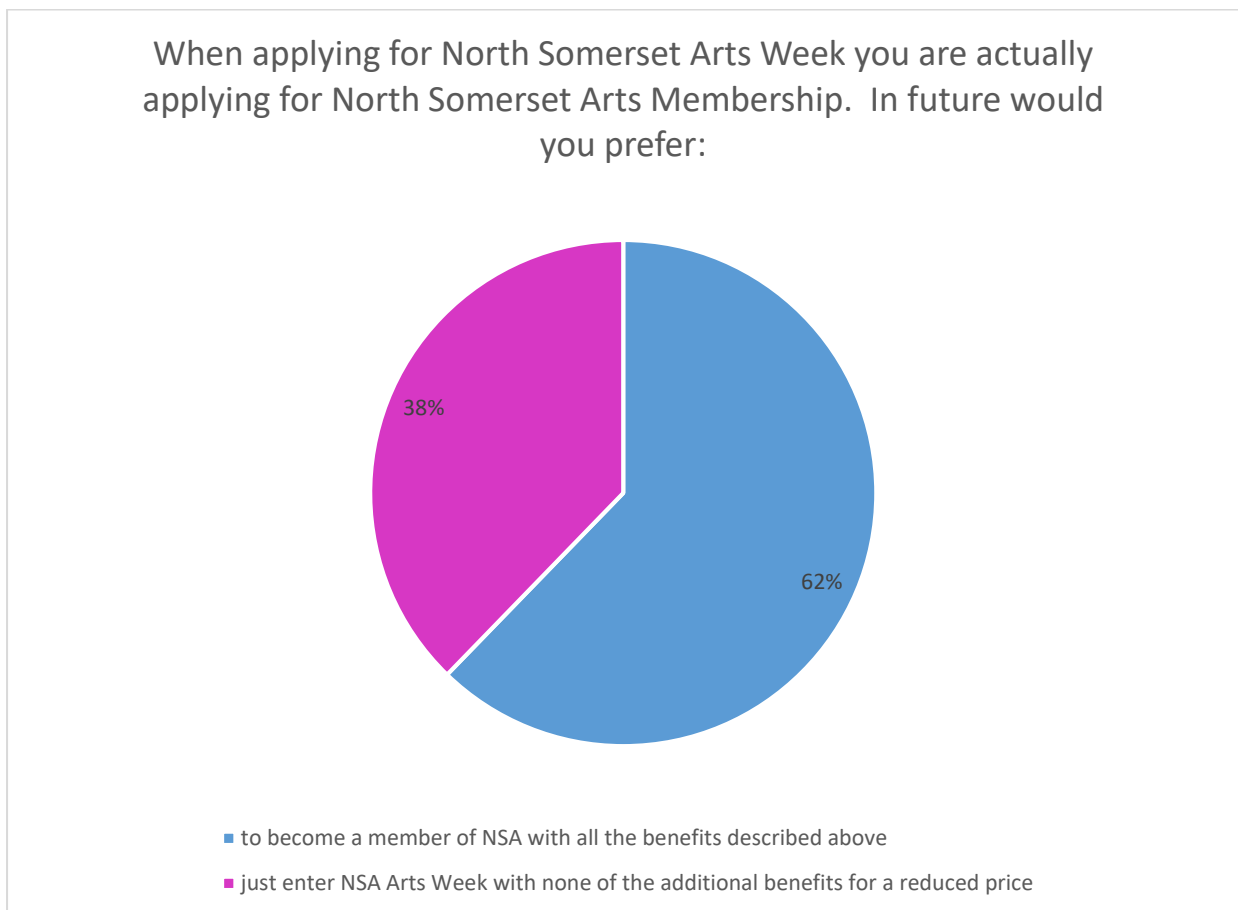
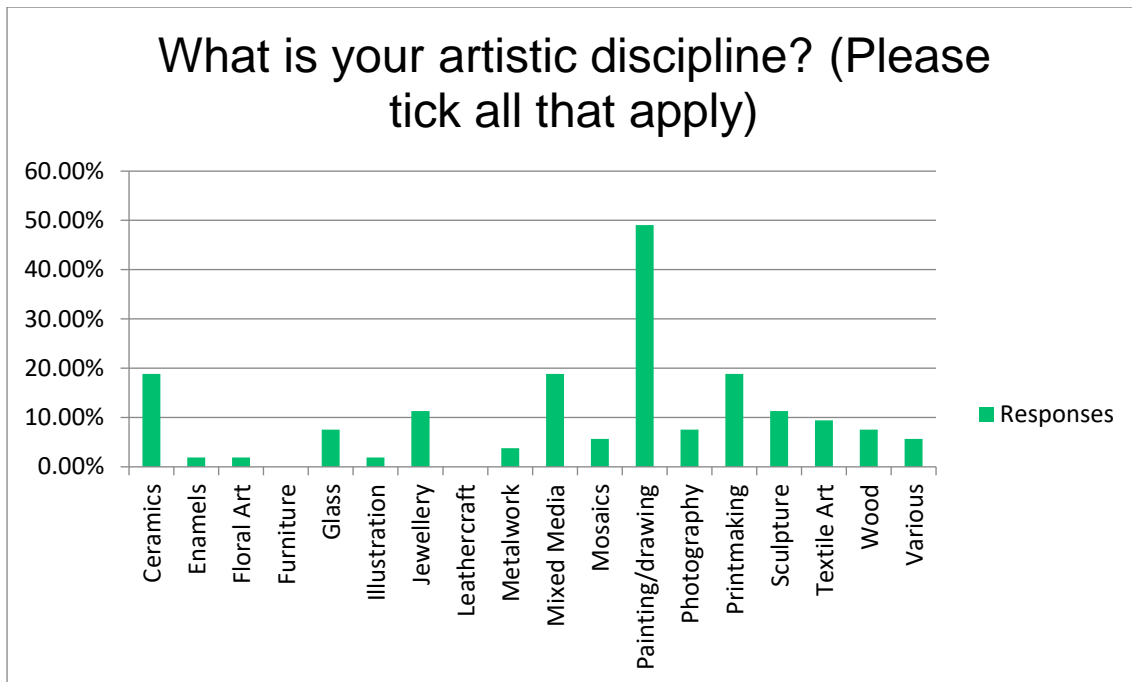
- It would have been great to have had a Coordinator!
- Encourage group venues
- More advance big roadside banners
- Clearer setting of expectations for new artists of amount of time needed to participate in preparation for the event
- Giving out more brochures to those who can distribute them earlier.
- Allow groups of artists showing at one venue to have a group entry in the brochure but to be able to include photo contact/details of their own work at a reduced price from full individual entries. I also feel more needs to be done to encourage young/new artists who may find the fees too high. I do think high cost makes the event inaccessible to many artists.
- More publicity e.g. schools
- More encouragement for 2-3 artists in one venue. Pricing model discourages.
- Better organisation of brochure distribution

- The pink pennants need to be bigger and also should be issued in quantities per venue not per artist. The flag is our greatest asset it needs to be higher profile in everything we do. Reinforcing the awareness of our audience. Sorry...the second thing is to improve the clarity of opening times in the brochure a summary table on 1 page spread would be much better.
- Allow each venue to have one guest artist of their choice, paying a reduced fee.
- Better map
- Less expensive to enter
- More Banners. We had one very tatty one we displayed on our gate but I did not see any displayed anywhere else.
- Ensure everyone pays the appropriate membership
- If there are less exhibitors, like this year compared to all the other years, the brochure should be smaller and more compacted and encourage the app to be used more, as long as you can get back to the app when you going to an exhibitors website.
- More flags per venue
- All venues should open everyday
- I didn't know which artists were exhibiting in my area until seeing the draft brochure. So no opportunity to liaise on opening days/times.
- Bigger publicity somehow, not necessarily social media. Surprising how many people said they hadn't heard of it
- Less NSA venue's smaller areas! I don't know. I was disappointed to find a large ad for another venue on page 27 and felt it detracted from info for venue 21
- Not have to volunteer to run social media campaigns, make posters etc. I think this would be better coordinated centrally and the person doing it should be paid. I suspect my voluntary role doing social media posts for our area was a greater time commitment than being Area Coord which is remunerated.
- Information sooner
- I wonder about breaking up areas into separate weeks – it is very large
- More publicity. Try not to clash with other large events in North Somerset.
- Make it easier for community groups to participate

Participants who completed the survey were:

What is your age?				
Answer Options	Response Percent 2017	Response Count 2017	Response Percent 2019	Response Count 2019
18 to 24	2.4%	1	0%	0
25 to 34	2.4%	1	0%	0
35 to 44	2.4%	1	5.8%	3
45 to 54	31.0%	13	36.5%	19
55 to 64	21.4%	9	28.9%	15
65 to 74	33.3%	14	23.1%	12
75 or older	7.1%	3	5.8%	3

41 respondents were female and 11 male, 5 did not respond to this question.



This information is promising for changing the structure of NSA membership so it allows people to just enter in Arts Week year for a lower price.

Participant discussion results

The committee and members had raised concerns about the numbers of artists exhibiting in Weston Super Mare, Clevedon and Portishead which have significantly reduced for 2019. This was a concern as they are three of the major towns in North Somerset with the potential to bring a lot of visitors. Participants at the evaluation meeting felt that the reduced number of venues in Portishead was a positive because visitors were more easily able to get around them all.

Participants also mentioned that visitors were amazed by the good quality. This could feature as part of the marketing in the future.

There is still an issue of artists allowing friends to exhibit with them at no charge. This was brought up at the evaluation meeting and artists would like a solution for it. There were at least 3 this year that were known about. This has improved upon previous years and this year was much clearer in the terms and condition than previously. However some artists have commented in the evaluation report that they would like to be able to offer their space to others who pay a lower fee. This is going to be extremely difficult to tackle and NSA are open to suggestions on this. One solution may be to not accept applications from repeat offenders.

There are lots of comments throughout this report regarding social media. At the evaluation meeting it was suggested that a social media manager is employed for the next event. This would mean a more consistent approach for all zones. It was agreed Julie's zones did a great job. Perhaps she could be approached to work as a social media manager for the next event? It was also suggested that as part of the application process an image is submitted for use on social media.

Participants at the meeting felt that private views could be coordinated centrally so they are staggered and that some could start on a the Thursday.

Artists also wanted more opportunities to be able to visit other venues so perhaps staggered evening openings should be implemented. The reality of this is impossible as artists set their own opening times and their own exhibition cover. If artists want to visit other venues they need to consider this when submitting their opening times.

Some artists are in favour of offering affordable opportunities for student/emerging artists, others are not so in favour of this. The issue stems from and remains around artists allowing others to exhibit in their venue without officially taking part. It was suggested that NSA could better publicise how they money is spent and the value of that to an artist so the £150 doesn't seem so expensive. In order to them attract students this could also be promoted to colleges and broken down as a price per week. Linda Chan has been asked to take part in Weston College's Learning extravaganza and feels this could be a good platform to promote this.