



**LANCASHIRE
ENCOUNTER**

Discover a world of culture & creativity on your doorstep

Preston City Council
Lancashire Encounter Evaluation

November 2016



Ask for Research Limited

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A Cultural Strategy for Preston was published in 2008 which focused on the run up to, and delivery of, the 2012 Preston Guild, with the framework seeking to provide a context for the development of arts and culture in the city to 2018. Arts and culture are important to cities, and have been proven to have a positive impact on economic regeneration, tourism, health and well-being, community cohesion, place-making and branding.

Preston Guild 2012 attracted 4.8 million visits and participants to activities over the year, with the whole city coming together to celebrate Preston's unique cultural heritage. In addition, the Harris Flights in summer 2013 created a focus for over 60 events in the Flag Market Square.

In moving forwards, Preston's Cultural Framework Board aims to bridge the gap between the delivery of the Cultural Framework's goals and the Guild celebrations which are held every 20 years.

A pilot event; **"Lancashire Encounter"** was designed and run in 2015 to test key areas and ideas to meet this aim and to build a robust case to form the basis for an Arts Council England application for 2016. The pilot event was run over 3 days from **Friday 25th September to Sunday 27th September 2015.**

Based on a wide range of events and activities, the programme comprised a combination of performances, street theatre, music, mass participation, workshops, exhibitions and illustrations. Evaluation of Lancashire Encounter 2015 provided significant insight both regarding the success and impact of the event and visitor profile. The evaluation encompassed the views of partners and artists in addition to visitors, providing a comprehensive analysis of the three elements of demand, supply and support.

Following on from the success of the pilot, Lancashire Encounter 2016 was a full scale festival run over the weekend of Friday 23rd September to Sunday 25th September 2016; celebrating the very best of the region's culture over the one weekend in one central location for one audience. The vision for Lancashire Encounter 2016 included:

- Light Migrations – a mass participation performance work created especially for the festival and forming the opening of Lancashire Encounter on Friday evening
- Pop-up performance venues
- A quality programme based on the contribution of 30 commissioned Artists
- Specific features including; The Wheel House, Push, Chutney in the Street and The Marvellous Imaginary Menagerie
- Adding vibrant open spaces to the visitor offer
- The Saturday evening highlight of the Procession of Light.

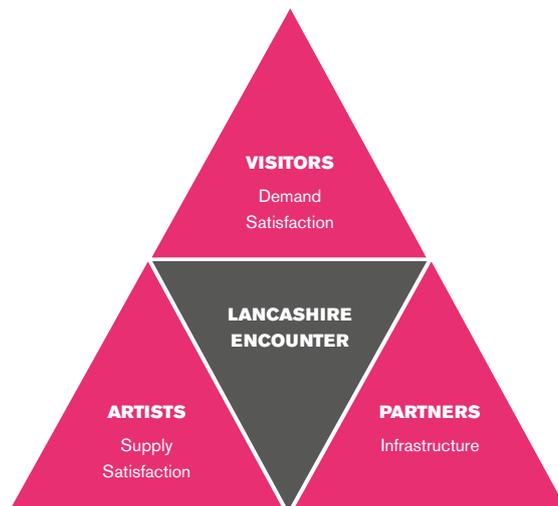
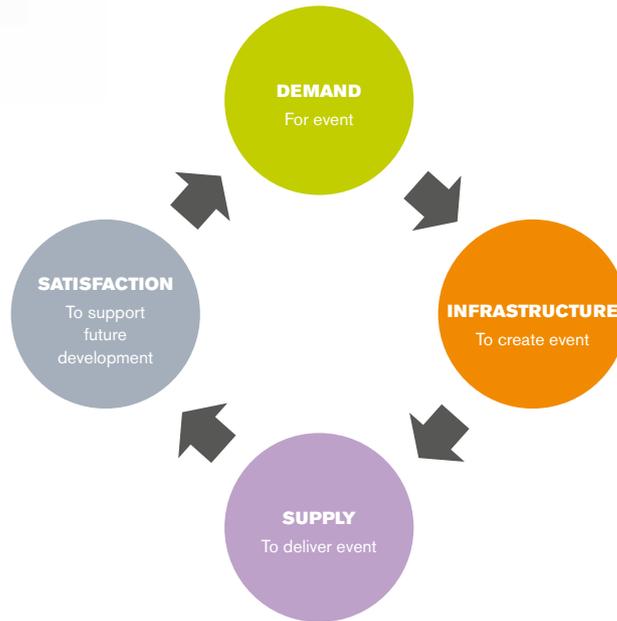
Providing a focal point on Saturday, Preston Pride hosted their annual event on the Flag Market. On Sunday the annual Run Preston Race was held from the Covered Market and the Community Expo was on the Flag Market.

The scope of this evaluation activity enabled the analysis of both quantitative and qualitative data, focusing on the three main audience groups (visitors, artists and partners) necessary to support the four relevant process elements.



The 4 key process elements and 3 main audience groups of Lancashire encounter

Forward



Visitors

A survey was conducted online and also face-to-face by volunteers, staff and interviewers of visitors attending Lancashire Encounter. The achieved sample base of 375 questionnaires provides a standard error of +/-5.1 with a 50% response and a confidence level of 95%. Ad hoc qualitative feedback provided by visitors has also been included within the evaluation.

Artists

An online survey was distributed, with responses provided by 37 artists. The data has been presented graphically, with percentages and mean ratings where appropriate, for illustration, but the fact that the percentages are based on a low sample base must be considered within the interpretation. Qualitative research has been included based on ad hoc feedback from artists.

Partners

This was based on qualitative research with organisations involved in the planning, management and delivery of Lancashire Encounter, such as UCLan, Preston City Council, Lancashire County Council, Councillors, staff and volunteers. The analysis is based on response to an online survey, ad hoc feedback and two discussion groups.

Secondary information

The evaluation was supported by available secondary information, including marketing statistics, commissioning information and performer profiles.

Analysis

- Based on the sample sizes, all data has been produced to the nearest whole percentage.
- Combined percentages have been calculated based on summing absolutes and recalculating. Data may not therefore always appear to sum.
- Mean ratings have been calculated based on absolute responses and provided to 1 decimal place. They are calculated on a scale of 1 = very poor, 2 = poor, 3 = OK, 4 = good and 5 = very good (or as appropriate for the rating scale provided).
- All research has been conducted in accordance with the Market Research Society (MRS) Code of Conduct.

1. DEMAND

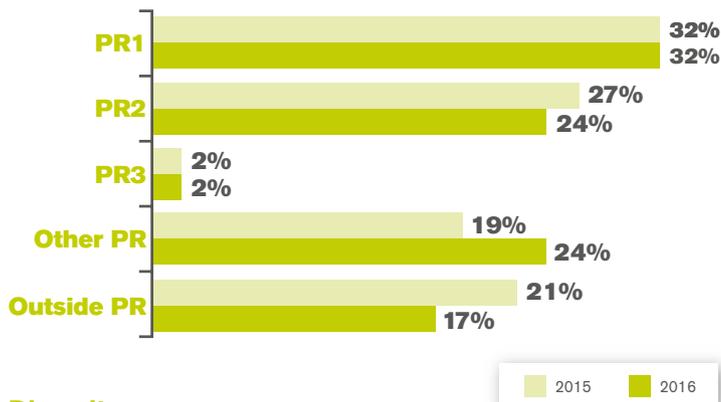
Quantity

“ We thoroughly enjoyed taking part and having the opportunity to see new audiences. If there is to be another event and you consider asking local artists/arts organisations for ideas or support, we would love the opportunity to be a part of that. ”

The estimated footfall was 28,000 visitors, with the average visitor group comprising a total of 3.2 people; 2.7 adults and 0.5 children. 30% of visitors had attended Lancashire Encounter in its first year of 2015.

There was an average spend on the day of £29.30 per visitor group. Two fifths of visitors, 40%, lived outside of PR1, PR2 and PR3, and had come into the city to the event. 3% of visitors lived outside of the UK.

Home postcode of visitor



Diversity

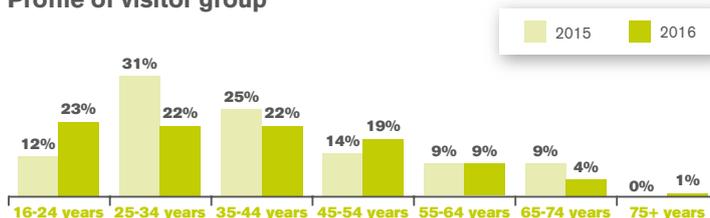
“ At certain points in the city they had the same feel as The Guild; there’s the potential to grow it over the next 2 years, to get more people, I think that’s a positive aspect. ”

Both the quantitative and qualitative findings support the ability of Lancashire Encounter to attract a range of ages, cultures and ethnicities.

The age of visitors illustrates an event which attracted the young through to the elderly. 88% of visitors were of a White British ethnicity, with just over one tenth of visitors, 12%, being of another ethnicity.

Nearly four fifths of visitors, 78%, attended the event with someone else. Family groups, 37%, was the main profile of visitor.

Profile of visitor group



2. INFRASTRUCTURE

Marketing

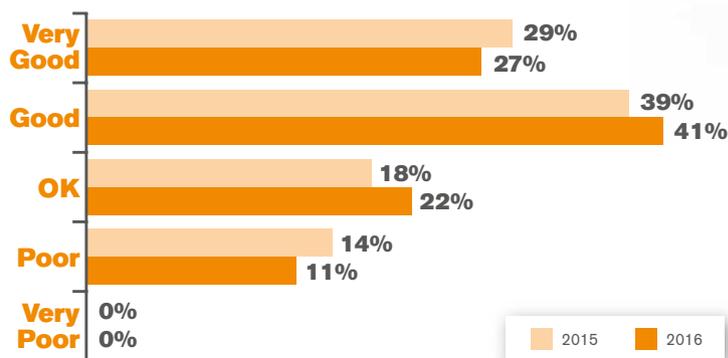
“We felt there was a vibrant atmosphere with great marketing and programme information so audiences knew where to be and at what time.”

The marketing had built on the activity for the pilot in 2015, and was conducted within the defined allocation of resources. Lancashire Encounter was promoted across multiple channels and platforms, both online and offline, including; press and partner briefings, partner packs, location based branding activity, a media marketing campaign and digital marketing using Facebook, Twitter and E-newsletters.

The brand “Lancashire Encounter” is becoming established, further work will be required to continue its development and to not lose the momentum achieved by this year’s efforts.

Illustrating the impact, and importance, of both traditional and modern forms of communication amongst visitors, word of mouth and social media were the two key sources of awareness of Lancashire Encounter. The mean rating provided by artists for the event’s marketing and promotion was positive at 3.8.

Artists’ rating of the marketing of Lancashire Encounter



Partners

“The need to engage more organisations outside of Preston to create a real Lancashire feel both for artists and community.”

There is a strong feeling that Lancashire Encounter provides a significant opportunity to bring the region together, and there is the need to build on the momentum that has been generated.

It was felt to some extent that the title “Lancashire Encounter” could alienate people who are not “culture-orientated”; that people may see it advertised but may not associate it as something relevant for them to attend.

The need for Lancashire Encounter to effectively showcase and promote ALL of Lancashire was also noted, and the lead in time of 2 years for the next event provides the opportunity for developing this aspect.

Opportunities to develop partnerships further with schools, the community and businesses provide further avenues for promoting the event. It was also felt there was more opportunity to reflect the multi-cultural diversity of the region, such as showcasing cultures by food or performances.

Summary

Volunteers

“ I’d certainly do it again, it was a brilliant day, an absolute ball of a day, and the people we met were lovely, and the number of people I spoke to that day who were really keen and really upbeat about it being a Preston event. ”

The volunteers/workers were very enthusiastic about the event and thoroughly enjoyed their involvement. The work on the day was rewarding and they felt a strong sense of community.

Practically, there had been some changes to the programme, and the opportunity to keep staff informed of changes was raised; some staff members had been told of changes by the visitors themselves. It was also felt that a simple display of the key attractions and events to support the detailed programme would help visitors.

Artists

“ I felt the timings of shows and the placement of the various artists caused issues with sound clashes and could be organised and timed better to follow one another in order to avoid this and keep audiences moving between shows. ”

84% of artists provided a rating of good or very good for the commissioning process. The mean rating achieved was 4.2. Just over three quarters of artists, 76%, rated the interaction with the festival team as either good or very good. The mean rating achieved was 4.1.



3. SUPPLY

Appeal of the 3 days

“ I felt the overall programme of work was great, lots of different experiences for audiences. It was a great atmosphere in the evenings, a real sense of celebration for Preston! ”

The main focus of Lancashire Encounter was to be the events held over the two main days of Saturday and Sunday, and this is reflected in the attendance data from both visitors and artists. Illustrating the appeal of attendance on more than one day of Lancashire Encounter, visitors attended an average of 1.3 days. Over half of all visitor days, 59%, were on the Saturday.

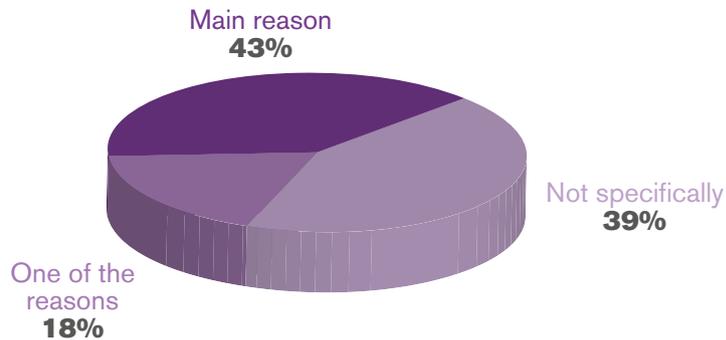


The attraction

“ Better organised this year. Last year was a bit smaller, but I think it’s a lot more better organised, better acts this year. ”

Lancashire Encounter was at least a part influence for coming into Preston on the day for just over three fifths, 61%, of visitors. Virtually all visitors, 96%, undertook at least another activity whilst in Preston on the day. Going for a drink/meal, 37%, and shopping, 40%, were the two main other activities.

Influence of Lancashire Encounter on visiting Preston



References were made to the wider geographical coverage of Lancashire Encounter compared to the 2015 pilot. Whilst being “bigger and better” was positive, there is the need to ensure the event is effectively integrated; that activities and events are linked together and not viewed, or perceived, as isolated events –that the overall impact is not diluted.

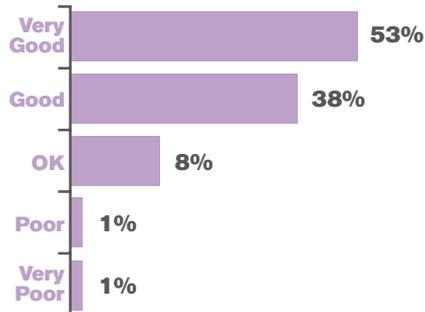
Summary

Quality and innovation of art and culture

“The variety of artists and community groups was remarkable.”

A total of 28 different artists performed at Lancashire Encounter. The mean rating for quality of performances was 4.4. 90% of visitors provided a rating of good or very good for the quality of the performances.

Visitors' rating of the performances

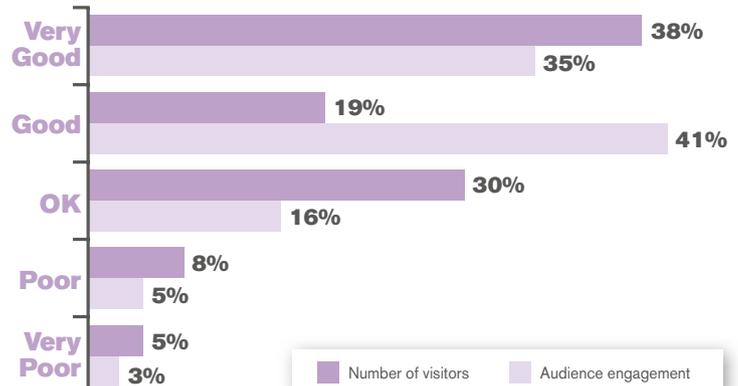


Audience participation

“With a full page in the brochure, we were delighted at the potential for audience engagement throughout the day.”

The mean rating provided for audience engagement was 4.0, with the mean rating provided for number of visitors at the event/attraction being 3.8.

Artists' rating of audience engagement and number of visitors



4. SATISFACTION

Visitor satisfaction

“Two of the best pieces of outdoor theatre I have ever seen. We ranged from 1 year to 70+ years in our group and everyone was spellbound by what they saw.”

Visitors were asked to describe Lancashire Encounter. The descriptions are strongly positive, indicating a high level of visitor satisfaction. The main key words chosen were; fun, interesting, exciting and colourful.

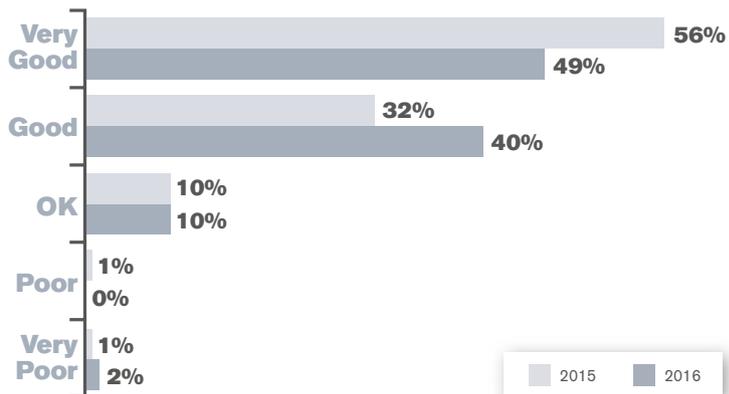


Words used by visitors to describe Lancashire Encounter



The mean rating for visitors' overall experience of Lancashire Encounter in 2016 was 4.3. Nearly nine tenths of visitors, 88%, provided a rating of good or very good. Only 2% of visitors provided a rating of poor or very poor.

Visitors' rating of their overall experience of Lancashire Encounter



Artist satisfaction

“

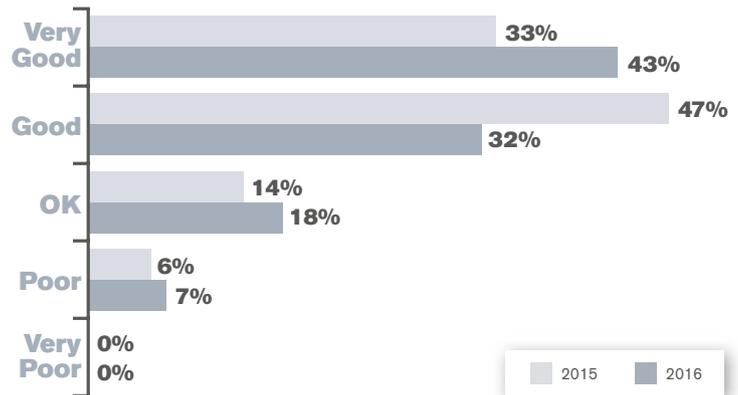
Overall we found Lancashire Encounter a very positive experience. We were given all the information we needed and everything and more that we asked for. Event staff were lovely and we had plenty of exposure for our show.”

”

Artists were asked to rate five elements of Lancashire Encounter from very poor to very good. Illustrating the level of satisfaction, the following proportions of artists rated each element as either good or very good:

- Attracting a wide range of visitors **(73%)**
- Encouraging people to experience great art **(86%)**
- Good mix of performances, activities & events **(86%)**
- Illustrating a vibrant cultural sector **(89%)**
- Showcasing the region's artists **(89%)**.

Artists were asked to provide an overall mean rating of their experience of Lancashire Encounter. Just over four fifths of artists (81%) provided a rating of good or very good, with 6% providing a rating of poor or very poor. The mean rating from artists was 4.1.

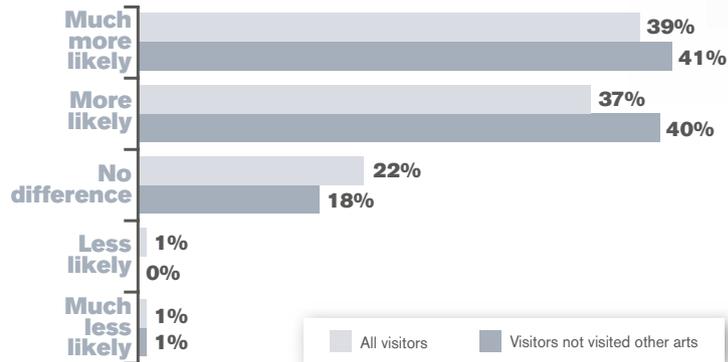
Artists' rating of their overall experience of Lancashire Encounter

Impact of Lancashire Encounter

“ Let's just make it bigger and bigger every year until the Edinburgh Fringe Festival is quaking in its boots at the sound of a festival that genuinely values its performers, audiences and volunteers and provides real value for the arts and arts workers! ”

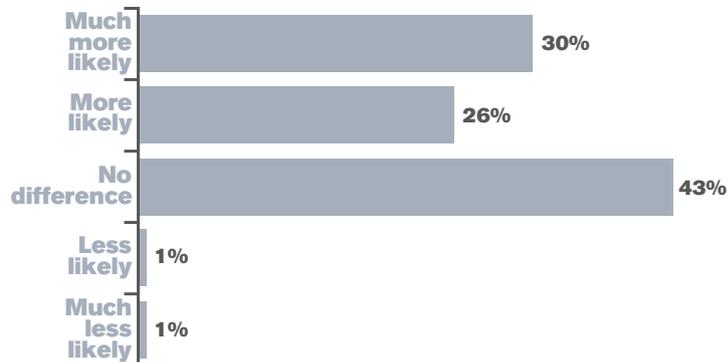
To establish the success of Lancashire Encounter in attracting visitors who may otherwise not attend arts events, visitors were asked whether they had attended any other arts events in the past 12 months; 51%, had not done so. Just over three quarters, of all visitors, 76%, stated they are more likely or much more likely to visit another outdoor event as a result of Lancashire Encounter.

Influence of Lancashire Encounter in visiting other outdoor events



56% of visitors stated that visiting Lancashire Encounter has encouraged them to either be more likely or much more likely to visit Preston again.

Influence of Preston Encounter on visiting Preston again



Summary

Support for the future of Lancashire Encounter

“I would love to see another Lancashire Encounter next year with a bigger programme. This year was diverse and vibrant, I'd love to see more artists collaborating together to create new arts and cultural relationships.”

There is strong and significant support for the future of Lancashire Encounter from visitors, artists and partners.

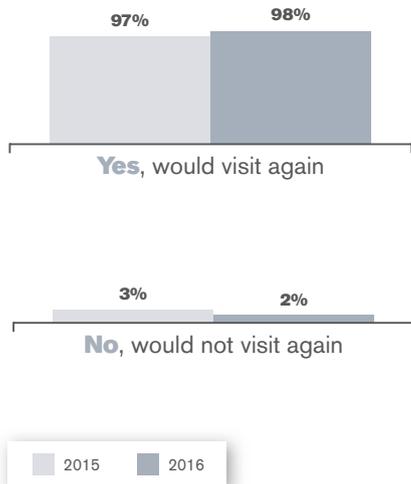
Visitors were asked whether they would visit Lancashire Encounter again. 90% of visitors said they would visit again, 2% said they would not visit and 8% were unsure. To provide a comparison with 2015, the data has been recalculated based on those visitors who provided either a “yes” or “no” response. 98% of these visitors would visit again and 2% of these visitors would not visit again.

All artists, 100%, would want Lancashire Encounter to be held again and would also like to perform again at Lancashire Encounter.

Artists' demand for Lancashire Encounter going forwards



Visitors' demand for Lancashire Encounter going forwards



1. DEMAND

1.1 Quantity of visitors

Regarding volume of visitors to Lancashire Encounter, the estimated footfall of 28,000 visitors met expectations for the event. A further 15,000 visitors viewed the Procession of Light.

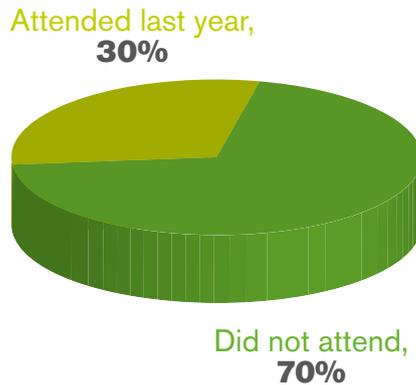
A total of 267 surveyed visitors provided details of the profile of the group they were visiting with. In total these groups comprised 855 people; 714 adults and 141 children. The average visitor group therefore comprised a total of 3.2 people; 2.7 adults and 0.5 children.

- “Performing in an unexpected location and drawing a good audience.” (Artist)
- “Good mix of cultural activities for all ages and gender.” (Partner)
- “Procession, variety of offer, diversity of ages and ethnic background.” (Partner)
- “We didn’t get the masses we got for the Guild, but there were plenty of people watching, so word must have got out.” (Partner)
- “Definitely support there, but a little bit about not knowing about it. I got that impression.” (Partner)

Nearly one third of visitors, 30%, had attended Lancashire Encounter in its first year of 2015, with 70% of visitors being new to the event this year.



Chart 1.1: **Whether visitors attended Lancashire Encounter in 2015**



Source = Visitor survey 2016. Sample base = 375, all visitors, single response

Whilst the overall volume of visitors was positive, there was some feedback regarding the impact of location and the geographical spread of the event influencing footfall for specific areas or activities.

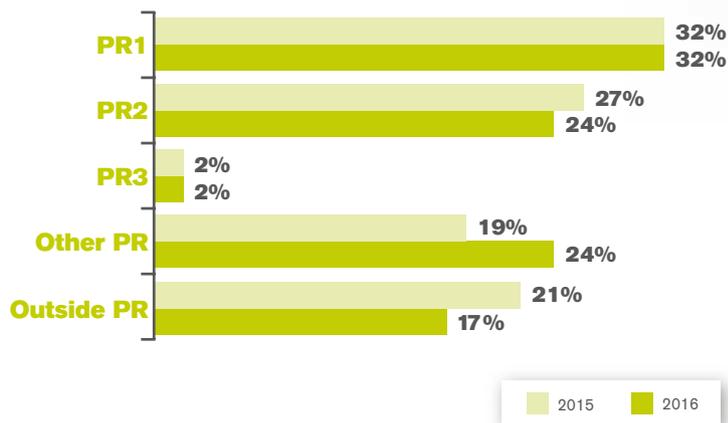
- “Whilst we had our own dedicated space, the location we were given did not really allow for the general passer-by to happen upon our work. We felt disconnected from the rest of the festival and had very poor audience numbers (15 / 10 / 30 / 15 Total Approx. - 70 across the whole day).” (Artist)
- “It would be useful if activities could be more integrated to encourage exploration of other events taking place in the same vicinity for example, visitors were coming to the Harris for performances etc. but leaving without realising we were also there. Perhaps more prominent signage but also perhaps an activity passport that they get stamped? Or make use of Wi-Fi to show what else is on near them wherever they are in Preston?” (Artist)
- “As our piece was spoken word/poetry we feel it may have been more beneficial in a busier area. Cannon Street was a great place for the smaller market stalls and workshops but we don’t feel it worked for live performance which isn’t music. We found it very difficult to gather a crowd as the street and market stall made a barrier for passers-by, so I imagine it was quite intimidating...” (Artist)
- “Our location was really great, however it did feel like there wasn’t a lot of passing pedestrian traffic (Lancaster Road). We still managed to generate quite good audience numbers.” (Artist)

1.2 Attracting visitors from outside of Preston

Post code data from visitors provides an illustration of the sphere of influence of Lancashire Encounter and its ability to attract people into the city who live outside of Preston (defined as those outside of the postcodes of PR1, PR2 and PR3).



Chart 1.2: Home postcode of visitor



Source = Visitor surveys 2015 and 2016. Sample base 2016 = 335, sample base 2015 = 124, all visitors who provided the first part of their post code, single response

In total two fifths of visitors, 40%, lived outside of PR1, PR2 and PR3, and had come into the city to the event. 3% of visitors lived outside of the UK, including; Australia, China, Denmark, Germany and Holland.

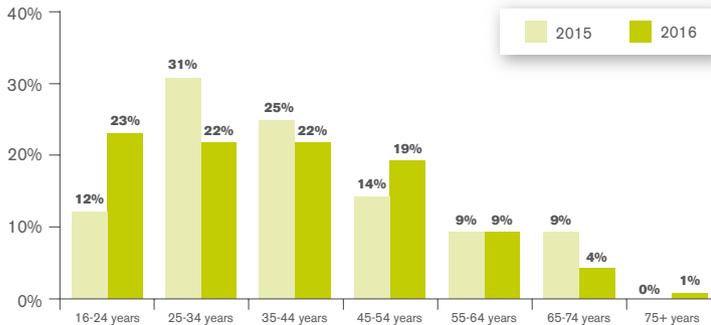
Nearly three fifths of visitors, 59%, were from Preston. Nearly one third of visitors, 32%, were from PR1, 24% were from PR2 and 2% were from PR3. Post codes covered from outside of PR were:

BB1	BT18	FY8	LA2	M16
BB3	CA11	HD8	LA4	OL12
BB9	EH12	HU12	LE18	OL14
BB10	FK13	KT1	LS12	WA4
BB11	FY1	L39	LS13	WA11
BN15	FY6	LA1	M15	WN1.

1.3 Attracting a diverse audience

Both the quantitative and qualitative findings support the ability of Lancashire Encounter to attract a range of ages, cultures and ethnicities. The age of visitors illustrates an event which attracted the young through to the elderly.

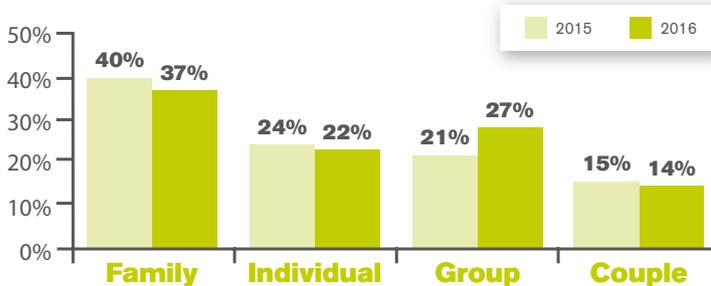
Chart 1.3a: **Age of adult visitors**



Source = Visitor surveys 2015 and 2016. Sample base 2016 = 359, sample base 2015 = 127, all visitors over 16 years who provided a response, single response

Nearly four fifths of visitors, 78%, attended the event with someone else. Being part of a family group, 37%, was the main profile of visitor.

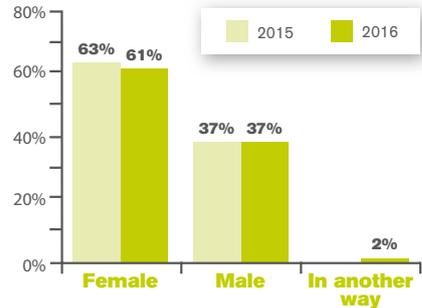
Chart 1.3b: **Profile of visitor group**



Source = Visitor surveys 2015 and 2016. Sample base 2016 = 359, sample base 2015 = 123, all visitors who provided a response, single response

61% of visitors surveyed described themselves as female, 37% as male and 2% of visitors described themselves in another way.

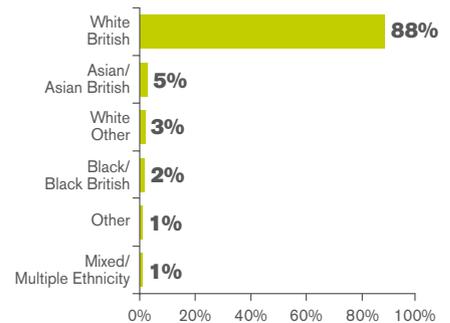
Chart 1.3c: **Gender of visitor**



Source = Visitor surveys 2015 and 2016. Sample base 2016 = 359, sample base 2015 = 125, all visitors who provided a response, single response

Nearly nine tenths of visitors, 88%, were of a White British ethnicity, with just over one tenth of visitors, 12%, being of another ethnicity.

Chart 1.3d: **Ethnicity of visitor**



Source = Visitor survey 2016. Sample base = 363, all visitors who provided a response, single response

2. INFRASTRUCUTRE

2.1 Marketing activity

Overview

The marketing for Lancashire Encounter 2016 included:

- Brand building
- Press and partner briefings
- Creating and executing an effective campaign plan within the allocated budget.

As trialed in the pilot event, partner packs were distributed to partners, artists and other relevant organisations; these included:

- Brand details
- Guidelines
- Copy
- Campaign milestones.

Due to the complexity and breadth of the programme, the interested press bodies were provided with early versions of the programme and encouraged to initiate contact directly with the artists with support from Preston City Council Communications. This lowered the workload for the team but did not diminish the coverage for Lancashire Encounter.

Non-digital marketing

Location based branding

- 10,000 programmes were distributed to key locations in advance and throughout the weekend.
- A0 “teaser” correxes, with the branding and dates clearly displayed as well as the website and social media accounts, were displayed within the Flag Market and within the Harris during the lead-up to Lancashire Encounter.
- Visual display was erected in the Town Hall Reception.
- “Teaser” posters were provided to; Ham and Jam, Fishergate Shopping Centre, libraries across Lancashire and other interested locations in advance of Lancashire Encounter.
- 2 double sided mesh banners were erected prior to the event – one hung above Lancaster Road, the other over Birley Street.
- A0 venue correxes were placed at each Lancashire Encounter Venue as appropriate (a couple of locations were provided with posters).
- 29 branded feather flags were distributed across the event site throughout the weekend.
- “Discover more Lancashire Encounter this way” signs were placed throughout the city centre to direct visitors to the different locations.
- Screen designs were provided to the Town Hall Reception, Preston Guild Hall and Lancashire libraries at least 6 weeks prior to the event.
- 35 screen designs, plus a promotional video, were displayed on a large screen (33 meter square) suspended by the Harris Balcony throughout 24th September.

Media based Marketing

- A full page advert was placed in Northern Life's August/September issue, Family Life and Colne Life. It was also promoted across their social media and websites.
- A series of articles, approximately 15, were published by Lancashire Evening Post promoting the event as a whole, as well as highlighting key elements of the programme.
- That's Lancashire TV aired interviews with event organiser Tim Joel, as well as artists.
- BBC Radio Lancashire aired numerous interviews leading up to Lancashire Encounter, building up to significant coverage from Thursday 22nd September until the end of the Procession of Light on Saturday 24th September.
- Blog Preston published approximately 8 articles promoting the event itself and the programme in the lead up to the event.

Miscellaneous activity

- Lancashire Encounter was represented at various business networking events.

Digital marketing**Facebook: Preston City Guild**

- The Lancashire Encounter promotion was primarily hosted via the Preston Guild City Facebook Page. In addition to regularly scheduled posts, event listings were published for Lancashire Encounter and the Procession of Light. A series of paid ads were also issued.
- In the final month of promotion, Preston Guild City gained over 200 new likes (followers), and had an overall reach of 152,340 people with 17,768 post engagements.
- Prior to adding an advertising budget for the final reminder, the Facebook event listing for the Procession of Light reached 124,000 people, indicating a strong interest in the local area for this type of event.
- Typically the Lancashire Encounter ads reached between 1,000 to 13,500 people.
- The Preston City Council Facebook account supported this campaign with shared posts when appropriate, reaching up to 6.9k in a single post.

TWITTER: @guildcityevents #LancsEncounter

- The various events were promoted primarily by the @guildcityevents twitter account, with support from the Preston City Council and Preston Guild City (business) twitter accounts where applicable.
- The number of followers increased by 259 during the August – September period, making 115K Twitter impressions in September and 46.1K Twitter impressions in August.
- #LancsEncounter was utilised by partners, artists, media and the general public leading up to, during and post event.

E-Newsletter

Lancashire Encounter articles were included in both in-house e-newsletters, the Prestonian and Preston Guild City Events, with the following results:

Article	Unique Clicks	Total Clicks
It's finally here... (Events newsletter)	307	384
Lancs Encounter (Events newsletter)	214	234
Lancs Encounter (e-Prestonian)	146	165
Procession of Light (e-Prestonian)	102	109
Light Migrations (Events newsletter)	64	70
Lancs Encounter (e-Prestonian)	58	65
Get Involved (Events newsletter)	56	58
Lancs Encounter Event Listings (Events newsletter)	44	47
Pride (Events newsletter)	42	45
Lancs Encounter (e-Prestonian)	23	31
TOTALS	1,056	1,208

Main Report



2.2 Marketing impact

The impact of the marketing needs to be placed within the context of both the limited resources and that 2016 is only the second year of Lancashire Encounter.

This year, Lancashire Encounter was promoted across multiple channels and platforms, online and offline. The estimated footfall of 28,000 and positive public response indicate that Lancashire Encounter and its promotion were a success. A further 15,000 visitors viewed the Procession of Light.

The additional budget in 2016:

- Significantly increased awareness of the event
- Enabled the team to action last year's recommendations
- Allowed increased capacity within the team.

The channels used are now well-established and far-reaching; the Communications Team has demonstrated a capability of working with online and offline marketing tools, platforms and methods.

The brand "Lancashire Encounter" is becoming established; further work will be required to continue its development and to not lose the momentum achieved by this year's efforts.

To support future Lancashire Encounter events, the following implementations have been recommended by the team:

- Dedicated staff capacity for Lancashire Encounter (either out-sourced or brought-in)
- Clear and consistent messaging about the timeframe for subsequent events (every 2nd year, not every year)
- Maintaining brand awareness throughout the "down" period
- Protected marketing budget.

The team summarised the following achievements:

- A highly successfully event with clear potential for future growth and development
- Lancashire Encounter contributed to a positive place making agenda with high quality PR and media coverage for the city and positive experiences for visitors from across Lancashire
- Added value to local and regional economy
- Positive development of relationship with key city and county partners
- Potential to grow the programme, expand into additional Preston's outside spaces and develop the food, drink and market offer.

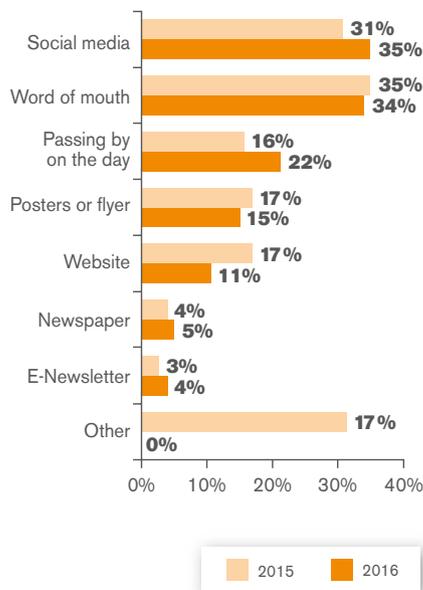
Additional partner feedback covered the following points for consideration. One of the areas of emphasis is to promote and support the “Lancashire-wide” scope of the event:

- To promote actual Lancashire content to avoid any perception that Lancashire Encounter’s content is fully Preston led
- The procession generated real traction on social media and with the audiences on the night because it was easy to understand the offer
- The budget restricted marketing spend in turn naturally restricted the footprint of engagement to a Preston audience (Smooth radio excluded) for the festival to be considered as a truly county wide affair, and the marketing must reflect this. This is obviously dependent on the “buy in” from other districts, but shouldn’t be the dictating factor for the delivery of such a plan
- While a predominantly social media lead approach is a cost effective way of marketing, it must be understood that the reach of this, whilst significant, will likely not extend past the Preston populous given the demographic of those that follow the City Council’s social media
- Preston has instigated the festival and its Lancashire theme, and it should therefore be prepared to go it alone for the first few festivals
- Marketing contact should be made with the desired partner districts within the fallow year to enable the drafting of a Countywide Marketing and Comms plan for the 2018 festival. Key delivery avenues could therefore be identified well ahead of the festival delivery date, ensuring that marketing information can be quickly and efficiently delivered throughout the County
- Community marketing avenues should be explored and links should be created with Lancashire based arts groups. These are the “low hanging fruit” of the Lancashire Encounter audience profile and provide a free, and therefore cost effective, marketing avenue for the festival throughout the County
- During the fallow year it is essential to maintain the Lancashire Encounter brand through active delivery. The best way to do this would be through the commissioning of a show for 2017/8, which is dedicated to touring the County under the Encounter banner. This process would provide the perfect opportunity to engage with other districts and bring them on board with the development of the 2018 festival. This would not only ensure that the Lancashire Encounter brand was seen far and wide during the fallow year but also act as an introduction for those areas that were not reached by the event in either 2015 or 2016.

2.3 Communication

Illustrating the impact, and importance, of more traditional and modern forms of communication amongst visitors, word of mouth (34%) and social media (35%) were the two key sources of awareness of Lancashire Encounter.

Chart 2.3a: **Source of awareness of Lancashire Encounter**



Source = Visitor surveys 2015 and 2016.
Sample base 2016 = 373, sample base 2015 = 127, all visitors who provided a response, multiple response.

NB: "Other" was not provided as an option in 2016. "Posters or flyer" was categorised as "posters and banners" in 2015

- "We felt there was a vibrant atmosphere with great marketing and programme information so audiences knew where to be and at what time." (Artist)
- "It's fantastic for the city. It's so hard getting the message out there that there is a festival on. So many people I mentioned it to did not even know it was happening, including staff at the Harris. I hope the festival continues every year and is able to attract visitors from across the region like The Guild 2012 celebrations did". (Artist)
- "Information ahead of the event was good, particularly impressed with the marketing pack." (Artist)
- "I've seen it on social media, people saying; "It's really good Preston doing this". (Partner)
- "The important thing is to start working towards it now, the best marketing is word of mouth. You can put adverts in the paper, but if people aren't looking for it they won't actually see it, but word of mouth." (Partner)
- "Websites are an essential media for further afield." (Partner)
- "Marketing of the event as a whole was OK, marketing of individuals' shows was biased towards certain work and didn't evenly cover all commissioned works, despite performance/rehearsal updates being sent to the marketing team." (Artist)

The mean rating provided by artists for the event's marketing and promotion was 3.8. This is the same mean rating achieved in 2015. Just over two thirds of artists, 68%, provided a rating of good or very good.

Chart 2.3b: **Artists' rating of the marketing of Lancashire Encounter**



Source = Artist surveys 2015 and 2016.
 Sample base 2016 = 37, sample base 2015 = 28 all artists, single response, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

Artists' comments illustrated the need for increased promotion and awareness raising:

- “Promoting the event could be better. Most people didn't know anything about the event.” (Artist)
- “More information for the visiting companies about what marketing/ advertising takes place and a briefing document to pass on to companies on the road about the festival.” (Artist)
- “Social networks and website - absence of a dedicated twitter feed and website are significant. Some Preston based audience members reported that they did not know about the wider festival and only saw our own social network activity. They attended unaware it was a part of a wider festival. These may well be unusual cases but having a twitter feed for the artists to include would certainly boost the profile of the event.” (Artist)
- “More attention to marketing and promotion and getting an audience. Our event felt like it could have had more people if they had known about it and had been signposted - never sure how to do that best.” (Artist)
- “Local people, who had just happened to come into Preston that day, they were over whelmed they thought it was brilliant, but they didn't have a clue it was on.” (Partner)
- “The promotion to the people of Preston.” (Area for improvement). (Artist)

Discussions with partners highlighted there was some confusion regarding the brand name “Lancashire Encounter”. It was felt that the title needed to more obviously reflect that it was an event for all of the family, that it was accessible, perhaps by using the word “festival” in the title. It was felt that the title “Lancashire Encounter” could alienate people who are not “culture-orientated”; that people may see it advertised but may not associate it as something relevant for them to attend.

There is the need to build on the current momentum.

- “It doesn’t mean anything to them.” (Partner)
- “The Guild does mean things to people; they just roll up for that.” (Partner)
- “To explain it, it was a bit like a “mini Guild” and it brings it back to Preston.” (Partner)
- “It was really positive, but it was a really difficult message to sell.” (Partner)
- “People will recognise what it is; they will understand what it is.” (Partner)
- “There was a lot of promotion about the Light Parade, but I’m not sure people realised it was part of a weekend of activities, either they didn’t know or didn’t understand the other things that were going on. “Festival” is very easy to understand.....” (Partner)
- “They thought the Procession was actually the carnival, as we have a lot of press coverage of the carnival.” (Partner)
- “Local people, who had just happened to come into Preston that day, they were overwhelmed they thought it was brilliant, but they didn’t have a clue it was on.” (Partner)
- “The actual title of the event, Lancashire Encounter, didn’t mean anything to them, that pink slash thing on the social medial, there was nothing to entice them to click on that, it didn’t have the word “festival” in it. (Partner)

2.4 Partnership

Partners were positive in their views regarding:

- Bridging the gap of The Guild celebrations
- Partnership working
- Bringing the region together
- Establishing an identity for Preston.

“All the participants and group leaders have said what a positive experience it has been for everyone.”

Within the discussions with partners was identified the need for Lancashire Encounter to effectively showcase and promote **ALL** of Lancashire. It was noted for example, that the range of activities and performances could more prominently display a wider geographical representation than Preston. This could include for example, having “quarters” for different areas or visual representation from each of the local authorities in Lancashire.

- “I felt a sense of Preston, but I didn’t feel a sense of Lancashire.” (Partner)
- “It’s not like we had Burnley this or Blackburn that, it felt more about Preston, but it’s the message about the Lancashire bit.” (Partner)
- “If we specifically target other districts, we’ve got 2 years to build up how to work with them and how to represent them; it’s not just about Preston it’s about Lancashire.” (Partner)

It is felt there is additional opportunity to involve local businesses.

- “The local businesses, some would like to have been involved, asking questions for local businesses and they were saying they would be involved if they knew.” (Partner)
- “Everyone we spoke to, the traders doing take away food, the restaurants, they didn’t know, everyone was asking, they didn’t know anything about it, they would’ve put some street food on, they would have done different things.” (Partner)
- “It’s probably the busiest week end of the year with regards to takings. The restaurants, the bars, the coffee shops were full all the way through. It’s one of the best weekends we’ve had this year.” (Partner)
- “We had certain activities going on in certain areas; I think if people come in and then see the restaurant and come back.” (Partner)
- “More partners from business.” (Partner)
- “We need to be getting the message that it’s a positive experience.” (Partner)

Involving schools was seen to be a positive move forward. This would support awareness raising, community involvement and Lancashire-wide involvement.

- “We do need to tell people who we’ve brought in, so we need to say we’ve worked with such a school, they are the dancers who are in the procession, Burnley are in the procession, we need to be telling people who are involved in it or that’s not going to be coming across.” (Partner)
- “If you start working with schools now and building for 2 years’ time, their parents will know, their relatives will know...it will spread.” (Partner)

It was also felt there was more opportunity to reflect the cultural diversity of the region, such as showcasing cultures by food or performances.

- “The Indian food, everybody said they wished there was more different... the Saturday night, Nigerian food, so the communities are here... people were trying it, so perhaps more of the food, multi-cultural.” (Partner)
- “There was a man who wrote our name in Arabic, and there were loads of us queuing up, and he was telling us stuff...I learnt stuff on that day and I took something away with me.” (Partner)
- “Are we reaching out to these people? Because Preston is so multi-cultural and it’s one of the best places ever, there’s no trouble.” (Partner)
- “We’re not just talking about the arts, we’re talking about culture.” (Partner)

There is a strong feeling that Lancashire Encounter provides a significant opportunity to bring the region together, and there is the need to build on the momentum that has been generated.

- “It’s made a good start. Explore different ways, such as bringing people from Burnley to the Light Procession, which it did, joint commissioning with Lancaster, so there were lots of good case studies which could be used to go for next time.” (Partner)
- “You need a big prize, or a number of prizes, for the Light Procession, so there’s sponsors, so people come to Preston because the competition’s great and you bring people into Preston.” (Partner)
- “A good example of county engagement has come from Burnley Youth Theatre who... were instrumental in engaging the Marsden Mum’s group in the procession and bringing a coach of audience members from Burnley to watch their shows on the Sunday. This is exactly what we wanted to achieve from the engagement with the county’s NPOs.” (Partner)

Further partner feedback identified the following potential for increasing Lancashire Encounter's geographical influence:

- The need to engage more organisations outside of Preston to create a real Lancashire feel both artists and community
- The real opportunity to achieve active Lancashire wide participation is the procession where this can build on the success of this year's event
- Whilst the engagement of Lancashire NPOs was successful and bought high quality content it has not developed the embedded links with Lancashire audiences that was originally intended
- Core "part 1" had artist participation from Blackburn school children and did bring a Blackburn audience with it
- Burnley Youth Theatre brought audiences from Burnley to watch their Sunday performances and were instrumental in securing the involvement of Marsden Mums group in the procession. This approach forms part of BYT's family audience development and had mutual benefit for the organisation as well as the festival
- This approach can be emanated with the other NPOs for the future or participatory work can be commissioned with them to actively work in their communities and bring this to the festival
- "Light up Lancaster", whilst not an NPO, are a key regional partner and Lancashire Encounter has successfully over the last two years jointly commissioned new work. An increase in the commissioning budget this year resulted in sizeable and high quality commissions and demonstrates the value of a pan Lancashire collaborative approach
- Engagement with Lancashire districts will be key to the development of the festival through Chief Leisure Officers Group and Tourism Officers Group. A clear offer and proposition needs to be developed to enable buy in, and offering touring content may be the way to approach this. With wider Lancashire buy in and ownership of the festival it will really start to take on the role of the county's premium arts event.

There was also evidence of the artists working in, and benefiting from, partnership with each other, illustrating specific examples, and with the opportunity for further partnership activity.

- "We were also able to network with other artists and groups at the event, along with making contact with teachers and other organisations who were interested in the work and activities offered by us. Thank you for giving us the opportunity to make these connections, which I am sure will prove very useful to us and future prospective partners." (Artist)
- "It would have been useful if the acts in a particular area could have been given contact details of one another to liaise and communicate regarding sound, audience and organise the best way to complement one another's performances. A longer lead time for commissions and artists could have allowed for clearer organisation at the Festival." (Artist)

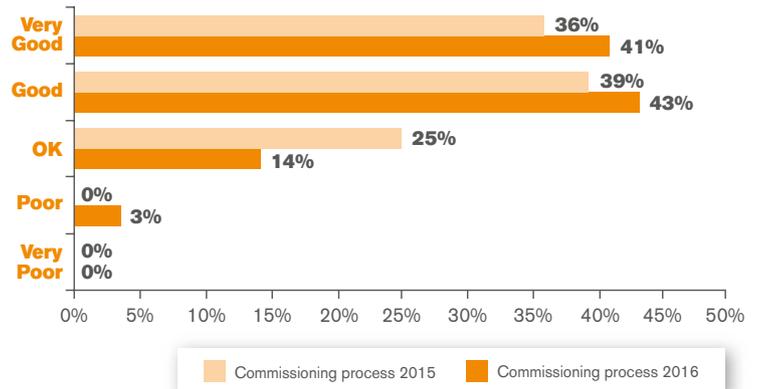
2.5 Commissioning and interaction

Commissioning

84% of artists provided a rating of good or very good for the commissioning process. The mean rating achieved was 4.2, which compares to the mean rating of 4.1 in 2015. Artists' comments supported the positive rating provided.

- “The whole process was easy, smooth and unhinged. I wasn't stressed with necessary information which meant I could concentrate on setting up and getting the performance ready. The artists were treated well and our performances were able to run on time.” (Artist)
- “Venue options and help with access to unusual venue requirements.” (Artist)
- “To be commissioned to make an interesting and innovative piece in the present funding environment is a really wonderful thing and the process was easy and well-managed. As commissioners the festival didn't interfere or lead too strongly but gave good understanding of the commissioning process.” (Artist)

Chart 2.5a: Artists' rating of the commissioning process



Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 28, all artists, single response, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

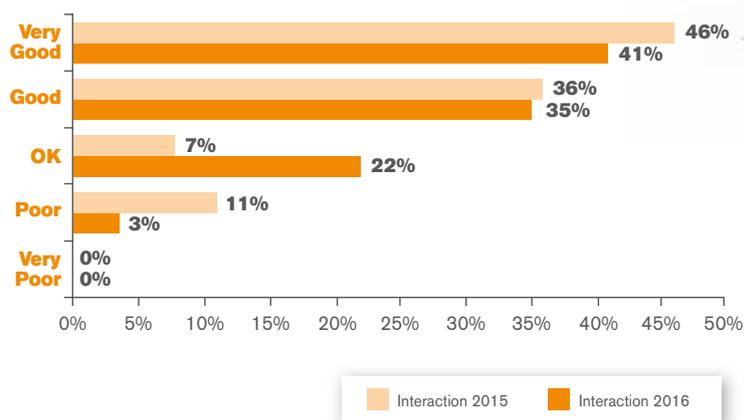
- “The initial discussions once commissioned.” (worked well this year) (Artist)
- “The commissioning process was smooth with great communications from xx and xx leading up to the festival weekend. The placement of our act was good with good footfall and pathway for audience to walk, enjoy and carry on.” (Artist)
- “Commissioning Process - The process was simple and manageable. Communication with the team was excellent, with a quick response time. The team were also adaptive to the requirements of our small organisation.” (Artist)
- “Having regular contact with xx and team through the commissioning process really helped. On the day xx was there to address any issues. Also xxx was very helpful and responded to requests for help. The event helped us to make contact with people locally and to share information.... Loved the hard copy and on line programme, which helped to raise the profile of the event. The social media links were great too. We made two direct contacts for possible future work.” (Artist)
- “The commissioning process was nice and simple - we appreciated this.” (Artist)

Interaction

Just over three quarters of artists, 76%, rated the interaction with the festival team as either good or very good. The mean rating achieved of 4.1 compares to the mean rating in 2015 of 4.2. This positive rating is supported by the comments provided by artists.

- “Great team that were very helpful and happy to help with challenges that arose with speed and ease. Route and placement of our show was perfect for our needs and well maintained, spot on!” (Artist)
- “Hosting our event as part of the festival helped us to share the positive aspects of xx culture in the wider community - ensuring greater visibility for a community which often feels hidden.” (Artist)

Chart 2.5b: **Artists’ rating of interaction with the festival team**



Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 28, all artists, single response, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

- “On the day I texted the events team when the microphone hadn’t yet arrived and they came over and set it up straight away which was great. It was a fantastic opportunity for us to share some of our work in a new way with a new audience and we couldn’t have done it without your funding.” (Artist)
- “The best thing about the festival for us has been the interaction we have had with the Events Team. No request was too much and they stayed in contact with us every step of the way to ensure that we knew what we were doing. We genuinely felt respected as an organisation and as artists and that is a rare thing to find these days. The team has worked so hard and it is clear that they are some of the best people in the business.” (Artist)

Main Report

- “The communication with xx was great. A great site visit initially and felt supported by xx in the run up to the festival. The site chosen worked well for the piece. This was an amazing experience for the children who took part in both the workshops and the final piece - being able to get their parents to come and watch was really special. We didn’t get to see much of what else was going on but it felt like there was a great vibe and the programme looked really exciting.” (Artist)
- “At the actual event xx made sure the dancers were looked after.” (Artist)
- “The stage and sound production was very good, and the production team was very professional and helpful.” (Artist)
- “Having constant contact with events team.” (Artist)
- “We felt at ease and comfortable communicating with everyone involved.” (Artist)
- “We felt that we had good communication with the team leading up to the festival - xx and xx especially and this really helped us to understand what we needed to put in place to make our event successful. I think that giving organisations to try something new with their work was a unique opportunity and for us meant that we could develop an area of work that was new to us and hopefully this will have a long term impact on our future work.” (Artist)
- “The lead up to the festival was very organised and communication was very strong through all preparations. We felt there was a vibrant atmosphere with great marketing and programme information so audiences knew where to be and what time.” (Artist)
- “I thought the organisers and stewards were very helpful and friendly.” (Artist)
- “Email communication prior to the event was very good, but liaison on the day was non-existent. I am aware that the it was the first day of the festival and that organisers would have been extremely busy, but it would have been a nice touch to meet some of the people that we had been communicating with. I was told that I would receive a contact-sheet with further information - but this didn’t arrive.” (Artist)
- “I think getting and sharing all information at an early stage and moving planning to earlier dates would improve timing and organisation on the day.” (Artist)

2.6 Finance

Visitors were asked how much money they thought their group spent in total on the day. A total of £8935 was estimated by the 305 visitors who provided an amount. This provides an average spend on the day of £29.30 per visitor group. This information was collated in a different format in 2015, asking visitors to estimate their group spend on the specific areas of; travel and parking, food and drink and retail. The data cannot therefore be directly compared. For completeness however, the average spend in total on these three areas in 2015 was £28.50.

“ There seemed to be plenty of people attending. As assessing the event I would like to see the evidence of numbers attending (estimate) and the figures on sales etc. from retailers.” (Partner)

2.7 Organisation

Evaluation of the organisation has been considered from the view of visitors, artists and volunteers/workers on the day.

Volunteer activity

The volunteers/workers were very enthusiastic about the event and thoroughly enjoyed their involvement. The work on the day was rewarding and they felt a strong sense of community. Practically, there had been some changes to the programme, and the opportunity to keep staff informed of changes was raised; some staff members had been told of changes by the visitors themselves. It was also felt that a simple display of the key attractions and events to support the detailed programme would help visitors.

- “It was really good.” (Partner)
- “The only downside was that the program changed.” (Partner)
- “To see the museum used more into the evening, to use it as an information hub.” (Partner)
- “Opening the balconies, there were loads of people keen to get up and look down on the Flag Market and taking photos – that area had been opened for the Guild, just making the Harris as a centre point.” (Partner)
- “I’d certainly do it again, it was a brilliant day, an absolute ball of a day, and the people we met were lovely, and the number of people I spoke to that day who were really keen and really upbeat about it being a Preston event. I never spoke to anyone who said, what a waste of money, or what are we doing...” (Partner)

- “From my viewpoint, as a volunteer but with experience of many parades over several years, the operation went very well. The parade was very well attended and everyone enjoyed the spectacle. The various themes and groups giving entertainment around the Flag Market certainly took the attention of many local people, young and old alike.” (Partner)
- “The number of people who asked if there was a quick board they could look at to see what was happening, perhaps a big screen.” (Partner)
- “It was a lot better (this year).” (Partner)

Additional partner feedback regarding the event management and production services included:

- Both provided additional team capacity, however this could have been more effective had the services been procured at the start of the process and embedded into the commissioning and programme approach.

Organisation for attractions

Whilst artists were very positive regarding the commissioning process and their interaction with the festival team, there were areas of the organisation which it was felt could be improved. These tended to relate to individual circumstances which could be addressed for future performances.

An area that could be considered in the future includes the relevant positioning and timing of artists, so for example, noisy attractions being kept away from attractions which require a quiet environment, and considered planning for the timing of events.

- “Also, technical requirements were not met (no microphone speaker) despite someone emailing me about this during the week. While this was not a disaster, someone should have let me know that it was not sorted.” (Artist)
- “I felt the timings of shows and the placement of the various artists caused issues with sound clashes and could be organised and timed better to follow one another in order to avoid this and keep audiences moving between shows.” (Artist)
- “No-one to meet the artists on their arrival, sufficient contact information not provided. Space not really appropriate for performance. Late running show. No signposting to performance for audience meant poor attendance. No designated performance area or stewards to mark the space, passers-by interfered with the performance. When it began to rain the performers were shown to an indoor performance space but then shortly afterwards were told they could not perform there after all.” (Artist)

- “Planning and earlier distribution of information for groups to organise their role in the event. (Could be improved).” (Artist)
- “.. A sign or two on the first floor guiding people to the performance space would have been really useful. Also the staff of the Harris seemed to have very little clue what was going on.” (Artist)
- “It was great to have a dedicated space this year for our work as this helped reduce sound/ performance clashes. The technical support team was on hand in the morning to provide us with power (as requested).” (Artist)
- “When getting-in etc. it was also really difficult to just get a cup of tea or a glass of water without a long process, or just going out and paying for it. It might have been good if performers could have accessed staff facilities - we’d even have brought our own tea bags!” (Artist)
- “We loved being but not sharing the space with live bands as it meant when they were playing we couldn’t interact with people. Three people complained about the situation because they couldn’t hear what we were saying. At one point the music was so loud we had to stop as the only way we could instruct people was to shout! To improve things it would’ve made sense to place all the participatory activities together where people could relax and enjoy without getting their ears battered! Sorry to be so blunt but it really was unbearable at times and we had people who came then they left because of the noise....” (Artist)
- “The process order. We were behind a large mini bus and the public view was restricted until we were almost adjacent to the sections of viewing area. Furthermore, I would like to suggest that procession order if possible to have contributors that include music are spaced in between non music based floats / walkers; so that the audience experience the sound and sights of the procession instead of large sections of silent.” (Artist)

Additional partner feedback regarding the procession was as follows:

- The management of the procession needed tightening up, there was a delayed start and communication was difficult between all the parties. A more robust management system was required and improved communication links between xx, Barriers and Event Control was required.
- Should the 2018 festival feature a procession, the route should be reevaluated as should the maximum size of vehicles. While the newly developed Fishergate provides an impressive backdrop for the procession, the road layout was not designed with the use of large articulated vehicles in mind. This was highlighted at the junctions of Birley Street/Church Street and Fishergate/Corporation Street, both points required barrier infrastructure to be moved while the procession was operational which would likely not have been possible if crowds were larger at either point. If vehicles were limited to a fixed cab length of 30ft access around the route should not be a problem.

Security

Overall the security element of the event was seen as positive. The extent to which security staff managed to physically cover the whole event however was raised, and this is a further point relating to its wide geographical spread.

- “We were also in a location frequented by local intoxicated residents and on one occasion an altercation broke out at the nearby fish and chip shop. With no security present this made us a little uncomfortable.” (Artist)
- “The security firm was really good, they were big and burly but they were approachable.” (Partner)
- “Security were too intimidating on certain zones (e.g. sat on chairs at the top of Cannon St and Guildhall St).” (Partner)
- “They were good, there was nothing wrong with them but they tended to be around the Flag Market and central areas.” (Partner)
- “There was a problem with the number/distribution of high viz vests and the team didn’t have any on the evening. Those of us who had our own high viz went and got our own, but it meant 3 members of the team were without high viz and were less able to help with some tasks on the highway for safety reasons and therefore felt a little bit left out (but still enjoyed the overall experience).” (Partner)

Traffic

There were some comments raised regarding traffic management; from the perspective of road closure times, parking and access to specific sites within the event.

- “There was issues raised with the traffic management, when it was thought it was a long time to close down all the roads from 6 o’clock when the procession started at 8 o’clock, and a lot of people not knowing about it; people trying to get vehicles in for takeaways, getting acts in for pubs that they didn’t even know about and getting hold of security.” (Partner)
- “Also I received an email asking about all details about our performance including the question: “how many cars with equipment do you have, how many is coming next to the stage?” I replied “2 cars”. I asked further where we can park these 2 cars and got an email back saying once the parking schedule is ready, I’ll get an email with all details. I haven’t.” (Artist)
- “When we arrived next to the stage, security men said we need to park our cars somewhere else. There was no space in the area; we had to park 15 mins. walking from the stage and to carry lots of equipment.” (Artist)
- “Friday evening; road closures not in place early enough for the Light Migration performance to take place. A more robust diversion plan was required for the road closures to ensure vehicles had a way of leaving the area and better local knowledge for the staff on the road closure points.” (Partner)
- “The process of picking up the parking pass was a bit complicated - our show was a bit later on so maybe it would have been different if we’d arrived earlier, but we had to leave the car, run to the Town Hall and collect the pass, then run back to the car. It would have been easier if someone had been waiting for us somewhere to sign us in and give us artist passes, but I understand you can only be in one place at a time!” (Artist)

One partner provided extensive feedback on their views regarding the traffic:

“My most important feedback relates to the procession:

- There were some significant issues with keeping the procession route free from traffic in some locations and some very unclear communications from the events management company about when and how street closures were being put in place. As in the Guild, the routes onto Corporation Street were a particular problem with people locked in between Friargate and Corporation Street as soon as the road closures went in (for example think Heatley Street, both junctions with Corporation Street). This led to confrontations and acts of recklessness and could have been minimised with a bit more planning and resourcing by the companies paid to do that task and/or wider communications of the closures.
- There were also some problems for a few of the businesses on the routes who had clearly failed to take the time to understand the impact of the road closures upon their business. For example, some businesses on Friargate were aware that Friargate was to be closed but did not appreciate that Corporation Street was also closed meaning there was no vehicular access to their premises. That is their responsibility to run their business, but I suppose the point is that you can never have too much communication of things like that. Env Health may be able to help support that in the future by taking out the message 1-2-1 to key businesses...
- I think a lack of local knowledge by the road safety company also adds to the problems and perhaps we need someone with local knowledge to play a closer part in agreeing the road closure plan (plan being what and when closures occur and what the contingency for incidents is). For example the exit from the Market car park was shut down while Ringway was still operating. This trapped people on the car park (some of them artists who had been participating in the afternoon!) and was wholly unnecessary. Exit onto Lancaster Rd and towards the Holiday Inn junction could have been maintained open for a lot longer.
- On the evening the radio comms with the Events company was not good and there didn't appear to be a clear Control in charge of the procession (there may have been inadequate comms or inadequate control or both, I'm not sure, I just know it didn't work very well and xx had to step in and try help sort out a lot of traffic related issues. That is not good and in itself can cause problems, but is what happens when Control is not functioning adequately.)”

Information for visitors

The views of volunteers on providing more accessible information for visitors regarding events, locations and timings were reflected by the artists:

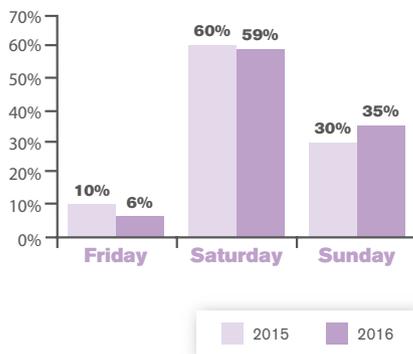
- “I think there are still issues with the organisation of the festival and the profile within the settings. We performed two shows Apart from xx who kindly came in early to enable us to get in, there seemed to be a lack of understanding / investment from xx staff and in large it felt imposed upon them. They didn't really know why we were there and what we were doing which was frustrating at times.” (Artist)
- “It was good to see a larger presence of Lanes Encounters staff /vols but as they were being swapped venues every 2 hours, there was no continuity of knowledge for what was going on at the Harris/ where the toilets were/where the events were happening. our volunteers often had to step in to advise the public where they needed to be.....”
- “It would have been helpful to have maybe had a list of show/event start times in chronological order too, as it was tricky for people to work out what shows they could attend. Maybe a smaller map in the form of a flyer (perhaps with show times on the back) would have been easier for people.” (Artist)
- “Better signage with the Harris to direct people to events as.....” (Artist)
- “Hard to find some events. Couldn't find shows which were on in St George's Centre.” (Artist)
- “Programme would have been better if events were listed by time so you could plan to see everything better.” (Artist)
- “It is always impossible to print a programme and then not have a few changes. However a few people commented that they had received a programme on the day only to find when they got to a location that certain events had been cancelled or moved (I think the circus event scheduled for Avenham Park was probably the issue). Those people were mainly older and commented that they did not use the internet to check for updates. Not sure if there is a practical way to resolve that (last minute update stickers of any major changes to be stuck on the front of programmes perhaps?).” (Partner)

3. SUPPLY

3.1 Appeal of the 3 days

The main focus of Lancashire Encounter was to be the events held over the two main days of Saturday and Sunday, and this is reflected in the attendance data from both visitors and artists. Illustrating the appeal of attendance on more than one day of Lancashire Encounter, visitors attended an average of 1.3 days. Over half of all visitor days, 59%, were on the Saturday.

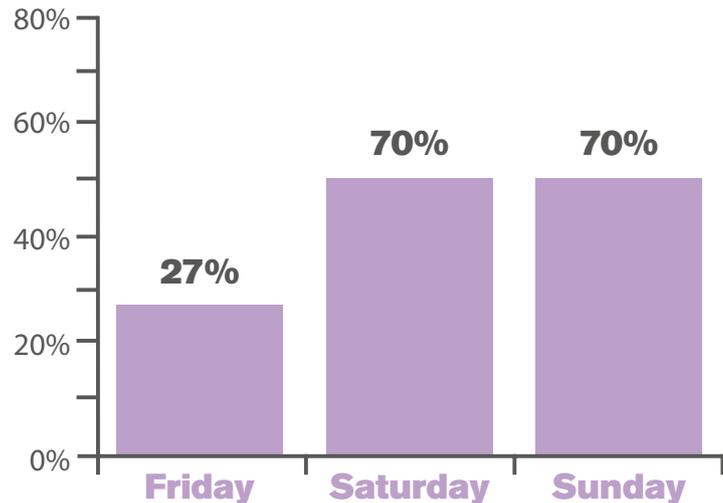
Chart 3.1a: **Profile of visitor days**



Source = Visitor surveys 2015 and 2016.
Sample base 2016 = 467 visitor days (353 visitors), sample base 2015 = 178 visitor days, (130 visitors), all visitor days visited, single response

Saturday and Sunday were the most popular attendance days for artists, with 70% of artists attending on Saturday and Sunday. Just over one quarter of artists, 27%, attended on Friday.

Chart 3.1b: **Profile of artist days**



Source = Artist survey 2016. Sample base = 37, all artists, multiple response

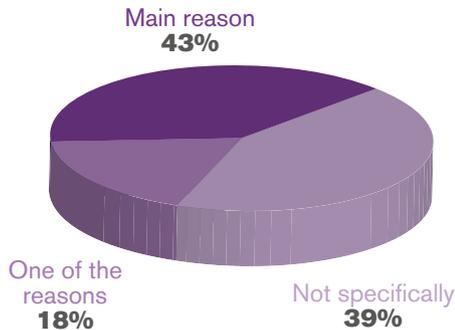


3.2 The attraction

Lancashire Encounter was at least a part influence for coming into Preston on the day for just over three fifths, 61%, of visitors.

Just over two fifths of visitors, 43%, stated Lancashire Encounter was the main reason for them coming into Preston, 18% of visitors stated that it was one of the reasons and 38% stated that they had not come into Preston specifically for the event.

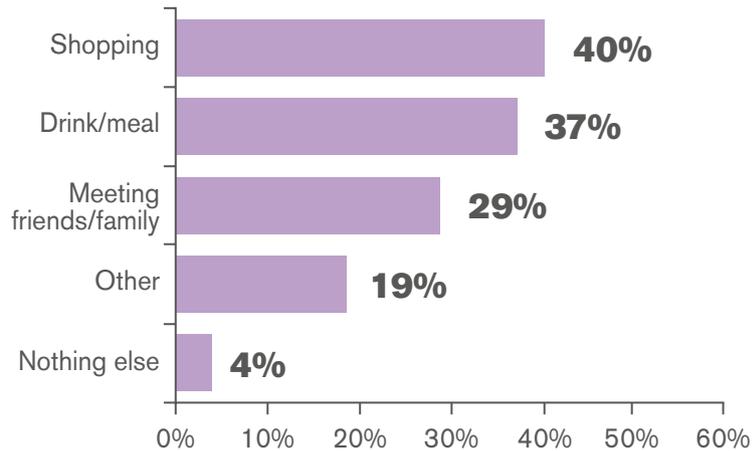
Chart 3.2a: **Influence of Lancashire Encounter on visiting Preston**



Source = Visitor Survey 2016. Sample base = 373, all visitors who provided a response, single response

Virtually all visitors, 96%, undertook at least another activity whilst in Preston on the day. Going for a drink/meal, 37%, and shopping, 40%, were the two main other activities.

Chart 3.2b: **Other activities whilst in Preston**



Source = Visitor Survey 2016. Sample base = 368, all visitors who provided a response, multiple response



Main Report

- “Events on the Flag Market. Good range of unusual and funny artistic/cultural shows. Torchlight procession, particularly in the core of the City Centre, and screening put up on Harris balcony.” (Partner)
- “Friday evening youth theatre street event. It was very creative and young people bring along a big readymade audience which adds to the atmosphere. Evening 'projection shows' were excellent. Procession of Light - great and can be built upon General breadth of creative offer.” (Partner)
- “The stall location was perfect on the Flag Market.” (Artist)
- “We had use of a great space which mostly worked really well for us and helped us be part of the larger event. We also appreciate the help provided by PCC with transport.” (Artist)

Additional partner feedback identified the following observations:

- A high proportion of the artistic content was brand new, commissioned by Lancashire Encounter and showcased in Preston first – this is an aspect that needs higher promotion
- There is the need to identify new ways to make the programming clear and accessible for the public to understand the event and make it easy to engage
- The spread of activity across the city was a positive progression from the pilot; however it did dilute the impact achieved from the critical mass delivered during the pilot.

It was felt that the acts had improved from 2015, with these being “bigger, better and more professional”.

- “Better organised this year. Last year was a bit smaller, but I think it’s a lot more better organised, better acts this year.” (Partner)
- “There’s a lot more going on.” (Partner)
- “There were different acts, this year they seemed more professional, brought a bit of life to it. I’d like to know how they went about promoting their own acts. If we didn’t know what their acts were, did they expect other people who followed to come in and watch them, but it’d be nice to know how they promoted their own acts.” (Partner)



Geographical spread

There were various references in the evaluation to the fact that Lancashire Encounter covered a much wider geographical area than the pilot had done in 2015. Whilst it was positive that Lancashire Encounter 2016 was “bigger and better” there was reference to the need to ensure that the event is effectively integrated; that activities and events are linked together and not viewed, or perceived, as isolated events. There is the need to ensure the overall impact is not diluted by the spread of the event.

- “People passing at the railway station didn’t know anything about it and they watched the act and just left as they didn’t know anything else was on, they just thought it was one of those pop up (events).” (Partner)
- “I think a trail (or art or signage) across Fishergate connecting the station to the hub would have helped to guide the general public to happenings across the city. I am not sure how many people picked up and followed the brochure. I also do not remember there being a volunteer at the station handing out Encounter brochures, or there being a stand for people to seek info on how to get involved. Perhaps the A boards should have been double sided, one side site activities and the other a big map and info on other stuff close to that site happening?” (Artist)
- “General Improvements - Greater connectivity between HUB and spoke activities (mini happenings or better signage for the general public to engage). Some people commented that some of the performances clashed (or run very close together) and so rather than being able to see everything, they had to choose one or the other. Perhaps calculating travel times between locations would have supported programming?” (Artist)

Main Report

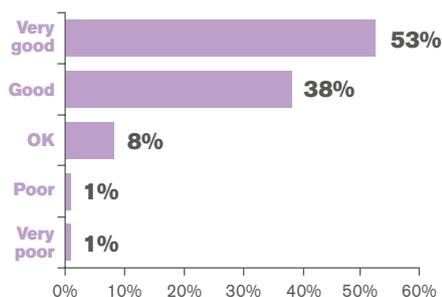
- “I believe that the location helped to bridge some of the gap between one of the city’s gateways and the event itself, with even the general commuting stopping to see what was going on. The location also provided good audiences that stopped to watch the whole thing. We were even able to get the train station involved and they announced things on the tannoy system.” (Artist)
- “Utilising a wider catchment area meant that exhibitors and workshops had space to engage with audiences. However, it may be useful to have liaison with workshop leads prior to sign off site plan to ensure location is appropriate and enhances the public’s experience.” (Artist)
- “I heard some comments from the public saying that the festival was too spread out this year - I remember from coming as a member of the public last year that there was a lot of noise competition and was difficult to focus on one particular sound, so maybe a happy medium could be found?” (Artist)
- “Spreading events around the City was always going to be a double edged sword and I think maybe this time things were too spread out. Perhaps once the Market canopies and Winckley Sq. are sorted, those locations plus the Flagmarket will provide enough locations next time and to build out from that in future years if the event grows. I’m sure that sort of thing is already in your thoughts.” (Partner)



3.3 Quality and innovation of art and culture

The mean rating for quality of performances was 4.4. 90% of visitors provided a rating of good or very good for the quality of the performances, with 2% providing a rating of poor or very poor.

Chart 3.3: **Visitors' rating of the performances**



Source = Visitor Survey 2016. Sample base = 358, all visitors who provided a response, single response, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

Artists' feedback illustrates the quality and range of performances at the event:

- “They made it easy to host our event and let us just get on with it and invade their space!” (Artist)
- “As an individual, I really enjoyed the variety of events and it was great to see the city full of activity for a change. I really liked the way it linked in with Pride and I hope that this can happen in the same way again.” (Artist)
- “An opportunity to develop a new set of relationships and to profile an interesting glimpse into a hidden side of Lancashire life.” (Artist)
- “We put on a street performance; We were expecting as with most street pieces that people would come and go, but most people arrived shortly before the show started and stayed for the whole show. We feel this is because they had seen it in the programme and been attracted to it - so I think the marketing was very good for the event. We were provided with all the information we needed and all our queries were answered promptly. It was also good having an artist pass and being able to park up to set up and then park at the Market car park. We hadn't requested chairs, but there had been some spare which we set up on the off chance that people stayed, and these worked really well. Event staff were very friendly and provided us with more chairs when we requested on Sunday.” (Artist)

Table 3.3: **Artists engaged in Lancashire Encounter and their location**

Artist	Performance	Location
Acrojou	THE WHEEL HOUSE	Kent
Angel Club (north)	'September' Theatre Club	Preston
Artful	ArtFull's Paper Extravaganza	Preston
Arts Lancaster, Big Difference and artist Ryan Harston (URBAN Conceptz Theatre)	Core "part 1"	Artists and companies based in Lancaster, performers Blackburn
Beatnick Collective	Running Away with the Beatniks	Preston, Chorley, Leyland and further afield
Blaze Lounge	Blaze Lounge	Preston, Chorley, Leyland and further afield
Burnley Youth Theatre	Once Around The Sun	Burnley
Burnley Youth Theatre	The Curious Sole of Luna Cobbler	Burnley
Company Chameleon	Push	Manchester
Deafway	'Signed Voices'	Preston
Garry Cook	Short Story Slam	Preston
Gulab	The South Asian Arts	Preston
Hawk Dance Theatre	PASS	Lancaster
Horse & Bamboo Theatre	The Theatre Ballads	Rossendale
Jacqueline Harris	"In Skriker's Footsteps 2".	Cumbria
Kim Graham	Gold Thread Bobbins Screen Printing Workshops	Preston
Kuljit Bhamra & Troupe	CHUTNEY in the Street	Southall
Les Enfants Terribles	The Marvellous Imaginary Menagerie	London
Louise and the Poet plus Bluemoose	Alien Robot Stole My iPig	Preston, Blackpool
LUDUS Dance	Light Migrations	Company based in Lancaster, performers from Preston, Chorley, Burnley, Lancaster
LUDUS Dance and UCLan	Brace Yourself	Preston & Lancaster
Maelstrom Theatre	Lol Moments	Lancaster
More Music Morecambe	Travellers Tales	Morecambe
Oxheys Mill Studio	Woolley Thinking	Preston
Rock Hart	Event Title - "History within the Art"; Talk 'History of The Music Halls' and the art within; The Show - Title – Brohemia - "The World Within"	Preston
Sam Buist	K-stock	Liverpool, Preston
Sound Intervention	On The Edge of a Rising Tide	Lancaster
The Magic Tent	'Puppet Improv'	Preston
Tin Can People	The Freak Show feat. Crystal Vision	Preston

There were 29 acts. Acts from outside of Preston were mainly from the North East region; however some were from further afield, such as Kent and London.

- “We were situated well away from loud music which made our audience interaction much easier and more satisfying for all.” (Artist)
- “The variety of artists and community groups was remarkable.” (Artist)
- “Performances and light shows. Locations were great.” (Artist)
- “I felt the overall programme of work was great, lots of different experiences for audiences. It was a great atmosphere in the evenings, a real sense of celebration for Preston!” (Artist)
- “The publicity featured a diverse range of acts, which we felt was very good. On a final note, we were thrilled with the accommodation provided, and thank the organisers for this.” (Artist)
- “The workshops that were delivered were very popular and very well received and attended. We used up all of our items and so estimated that we delivered to well over 300 participants, even though at times it was rather wet!” (Artist)

Evaluation was conducted by some of the performers over the event. In addition to illustrating the range, quality and impact of performances, they also illustrate the impact of partnership working. The following case studies illustrate these evaluations.



Case study

Evaluation by Big Difference Company

Big Difference Company delivered:

- 10 x half day workshop sessions with community groups across Lancashire
- We worked with 3 x local artists – Manchester and Burnley area (xx + 2 different colleagues)
- We commissioned 1 x large-scale lantern to act as a flagship emblem for the workshop
- We created the an opportunity for a local group to carry the large-scale lantern
- We commissioned the creation of a Procession Pack – ideas for costume ideas that can be downloaded and created at home by people from Lancashire
- We created a procession theme sheet – providing a steer for procession contributions, including colour schemes and additional costume imagery and ideas
- We provided an intensive learning and networking opportunity for 3 x Lancashire based emerging artists.

Workshops

There was 100% follow through from attending workshops to attending the procession on the 24th of September. Some of the session feedback included:

- Thank you so much xx – we had a BLAST! It was something so different for the group and we will never forget xx
- This is the most fun I've had in years
- I'm going to bring my friend along tomorrow – I know they'll enjoy it
- XX was really good at targeting the information in the right way to the participants. They enjoyed it.

Procession Makers – Emerging Artists

We provided the opportunity for local emerging artists to take part in creating and delivering a large-scale outdoor event. Feedback from someone who had managed some workshops and supported the whole event delivery, taking on responsibility for acting as a main point of contact with other festival makers stated:

- Working with the Big Difference Company on the Light Procession has really enabled me as a local artist. I have developed strong new contacts with local authorities, charities and other artist which will help develop my practice and the work I do. Through shadowing and supporting in workshops I have been able to further develop my skills around community work and public engagement. Assisting on the actual day of the Light Procession has given me an understanding of the running of large scale events and has made me want to work more on similar projects. Big Difference Company have also given me a point of contact to ask questions and advice around similar work that my company might carry out in the future, which is invaluable to an emerging artist like me.

Further comment includes:

- It has been a delight working with you and the rest of the team to get the procession going. Hopefully at some point in the future we can cross paths again and work together again.

Professional / Processional Artists

Feedback received around the route and its length:

- We would have liked to have spent more time calling round the procession participants – this would have made our connection to them clearer and more impactful. There are a number of good reasons why this did not happen and was not possible. We would have recommendations for how to deliver on this in following festivals
- We would have like to have been able to work more closely with Event Management Company. Again, there are numerous reasons why this was not possible and did not happen. There were a number of ways that this impacted on our ability to deliver our roles and responsibilities to our intended standard
- Event Management – general – as above, where we were not able to attend any table top meetings where all matters relating to the management of the event were discussed, this had an impact on our event delivery but also the way that our time was used leading in to the event
- Workshops: the intensive ‘residency’ workshops, where we delivered longer sessions towards creating more finished pieces of costume worked really well. Drop in sessions not so well. There are a number of factors impacting on this, and we would be happy to elaborate.

Delivering on our Vision: Creating a Quality Procession

Given the timescales, the fact that there were no lead-in event planning meetings, we were satisfied with what we managed to achieve in partnership with PCC. We were incredibly pleased with the more curated elements of the procession, and believe that we achieved a sense of coherence and artistic quality. We would welcome to hear from PCC around their thoughts around this however.

Recommendations

- Increased lead in time.
- Artistic producer in place 6 months prior to event delivery.
- Event Planning Meetings established in advance and attended by all those with responsibility (Police / ambulance / PCC / Artistic Producer).
- Real clarity around roles and responsibilities in advance.
- Event Management Plan – available and with contributions from all parties / signed off.
- Procession makers – were invaluable and their role could be increased with improved lead-in times.
- Procession theme – was incredibly helpful in pushing forwards artistic quality and vision. Procession theme needs to be established at least 6 months prior to the event.
- Workshop sessions – drop in sessions did not work well – this could be about lead in times / skills on offer / locations / communication. They should be rethought.
- Route: whilst the route is rooted in history, we recommend rethinking the length of this route. It is a long way for people to walk on a colder autumn evening. It has impact on the sorts of professional performers that can be programmed. It is much longer than most processional artists would be familiar with or comfortable with. It is also hillier than is normal. Is this a procession or a carnival route?

Case study

Evaluation of the Light and Dark project

Community Engagement by the University of Central Lancashire (UCLan) in collaboration with Preston City Council and the Cultural Framework Board for Lancashire Encounter Festival, September 2016

Project aims

The aim of this project was to place cutting-edge scientific research at the heart of the Lancashire Encounter festival in Preston City Centre, engaging with new audiences and strengthening the link between university researchers and the local and regional community. The University of Central Lancashire had delivered a larger exhibition at the Beacon Museum in Whitehaven in June and July 2016 and UCLan was asked to deliver a mini version of this exhibition as part of Lancashire Encounter.

Outcomes

This project engaged with a wide public audience through a pop-up exhibition in a former shop unit. Details in brief were:

- An exhibition 'Light and Dark' which took place on the Saturday of the Lancashire Encounter Festival (24th September) at St. George's Shopping Centre in Preston City Centre
- The exhibition consisted of 7 striking exhibition boards on the subjects of the Sun, the stars and the galaxies:
 - Intro board – Exploring Light and Dark, listing the names of our research teams
 - When a Star is Born (Professor Derek Ward-Thompson) – research on proto-stars and the constellation of Orion
 - The Darkside and the Light (Dr Mark Norris) – research into black holes and in particular M60-UCD1
 - Living with a Star (Professor Robert Walsh) – research into the Sun, showing huge solar storms
 - Stellar Explosions (Dr Joanne Pledger) – research on massive stars that die in supernova explosions
 - Light Echoes (Dr Stewart Eyres) – research on the red star V838 Monocerotis and the light echo it creates
 - Plasma Discharges (Dr Nathalie Renevier) – research around the energy of atoms that creates a plasma of electrons and ions in the form of light
- We produced an audio visual installation piece – From the Earth to the Sun – which uses data (images) from NASA's Solar Dynamics Observatory. This was produced by researcher Professor Robert Walsh. It is an 18 minute video with moving images of the Sun, set to music. It was played on a steel structure 2.5 metres high and 4.5 metres wide, and was shown on a curved semi-circular screen which displayed a rear projected HD movie and which enabled the Sun to be displayed in a 3D effect. This was shown in a darkened area at the rear of the shop unit. Chairs and bean bags were provided for visitors to sit and watch the moving pictures, but visitors were also encouraged to walk up to the screen and touch the solar storms that were exploding
- An accompaniment to this movie was a 7 minute education film narrated and presented by Professor Robert Walsh which explained more about the Sun and what the images on the 18 minute movie were. This was shown on a plasma screen at the front of the shop unit.

Resources

- 7 display boards, installed at the shop unit in St. George's Shopping Centre, Preston.
- 4 factsheet learning materials covering Light Echoes, Stellar Explosions, Black Holes, Colours of the Sun.
- 1 factsheet highlighting all the participating university researchers.

Engagement outputs

Our target was to engage with around 250 people during the day, from 11 am to 5pm. In reality we doubled this figure. 531 people visited the exhibition, with the peak times being between 12 noon and 3pm. We received feedback from 34 visitors. We posed 3 questions to these visitors, and they were also invited to offer general feedback about the exhibition. The summary of the results collated are:

Q. What have you learned at this exhibition?

The responses illustrate specific learning from the event.

Q. Have you engaged with the University of Central Lancashire (UCLan) before? If so, how?

19 visitors had engaged with UCLan previously, with being a student the main form of engagement.

Q. What was the best thing about this exhibition?

These comments reflected visitors' interest of the topic, the enthusiasm of the presenters, the interaction, interest and its appeal.



Case study

Artist feedback

We really enjoyed Lancashire Encounter and found the whole experience really positive. It was the first time we had performed our show in public so it was a massive learning curve, and we now know how we can develop the show further. We were pleasantly surprised that despite being a street performance, rather than coming or going, people stayed for the whole performance, (partly due to the fact it had been so well advertised in the brochure) so it worked really well with the chairs. Should we perform this as a street piece again, I think we will also bring some blankets/floor cushions so children can sit on the floor too.

We will be developing the show further, it wasn't designed to be a children's show but we found although it was a different demographic to what we were expecting, it worked well as a storytelling piece. We think we might develop a children's version and an adult's version, and will look into how we can market them separately. We're also working on another couple of shows, including glove puppet shows of Little Red Riding Hood and Cinderella, and a new concept about a hairy fairy - which will probably be a children's piece.

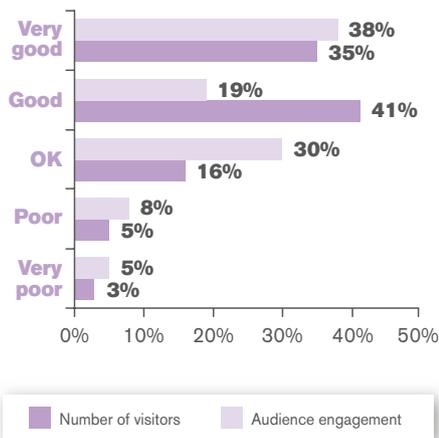
We would absolutely love to come to Lancashire Encounter next time round, if not before. We love coming up with new shows so if there are any gaps which we could fill, we would be more than happy to see what we can do for you. We love puppets but it doesn't have to be a puppet piece - we also do community arts in our day jobs so we could do art/drama/craft workshops and/or a show! Our thanks go out to yourself and the team for being so friendly and helpful - and made our experience really smooth and enjoyable!



3.4 Audience participation

Just over three quarters of artists, 76%, provided a rating of good or very good regarding audience engagement. Nearly three fifths of artists, 57%, provided a rating of good or very good for the number of visitors at their event or attraction. Just over one tenth of artists, 14%, rated the number of visitors as poor or very poor.

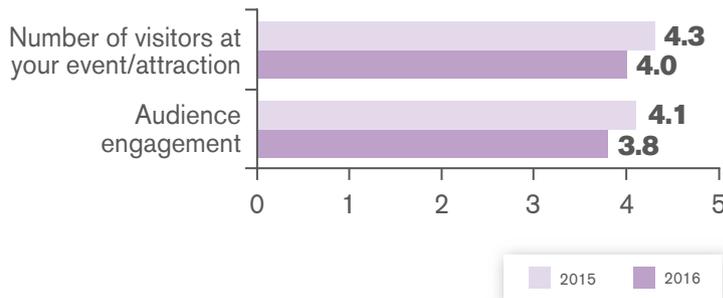
Chart 3.4a: **Artists' rating of audience engagement and number of visitors**



Source = Artist survey 2016. Sample base = 37, all artists, single response for each element, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

The overall mean rating provided for audience engagement was 4.0, this compares to the mean rating of 4.3 in 2015. The overall mean rating provided for number of visitors at event/attraction was 3.8, this compares to the mean rating of 4.1 in 2015.

Chart 3.4b: **Mean ratings of audience participation**



Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 28, all artists, single response for each element, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

- “I think it is so diverse, there’s so much to discover, there were hidden things, and to see Preston differently.” (Partner)
- “It could be more child friendly, in the Harris, there was an act on the first floor but it wasn’t for children.” (Partner)
- “The guys that lead the procession were brilliant. They captured everybody’s imagination. They were a good attraction” (Partner)
- “There was only 6 volunteers last year, now there’s all these people who can spread the word, it’s like baby steps, it can really take off now.” (Partner)

Participation data from the Light Migrations illustrates 534 participants at 11 different workshops, an average of 48.5 participants per workshop and 13 participants per hour of workshop activity.

Table 3.4: Participation data from the Light Migrations

Groups				
Name	Delivery postcode	Hours of workshops	Workshop attendees	Performance attendees
Ludus Youth Dance Company	LA1	7	22	19
Burnley College	BB12	4	100	9
RetroSpective Performance Company	LA1	5	8	7
Team Chorley	PR7	6	40	35
Preston Youth Dance Company	PR1	3	18	13
Holme Slack Primary School	PR1	2	55	21
Breakout Inclusive Company	PR1	5	9	9
UCLan	PR1	1	50	32
Ryelands Primary School	LA1	2	12	12
Mass rehearsal - LYDC, PYDC, Team Chorley	PR1 1HT	3	70	-
Mass rehearsal - ALL GROUPS	PR1 1HT	2.5	150	-
	TOTAL	40.5	534	157

Feedback from two further events highlighted:

- Burnley Lantern Making Sessions: 34 participants over 7 hour sessions.
- Preston Costume Making Workshops: 12 participants attending on 17 occasions over 8 hour sessions.
- “I think it is great and we obviously had people attend our event that had never been to theatre before, or perhaps engaged with the arts at all. That’s very interesting and we are always proud to be part of events that can open the door to culture in that way.” (Artist)
- “Well organised and not too regimental so good fun :-). Quite quiet on the Flag Market on Sunday maybe promotion above may help?” (Partner)
- “They were very enthusiastic about it, especially the children.” (Partner)
- “Actors were physically going round parts of Preston and the children had passports to take around to different acts, that was brilliant.” (Partner)

4. SATISFACTION

4.1 Visitor satisfaction

Visitors were asked to describe Lancashire Encounter. The descriptions are strongly positive, indicating a high level of visitor satisfaction. The key words used are:

- **Fun**
- **Interesting**
- **Exciting**
- **Colourful.**

WordCloud: **Words used by visitors to describe Lancashire Encounter**

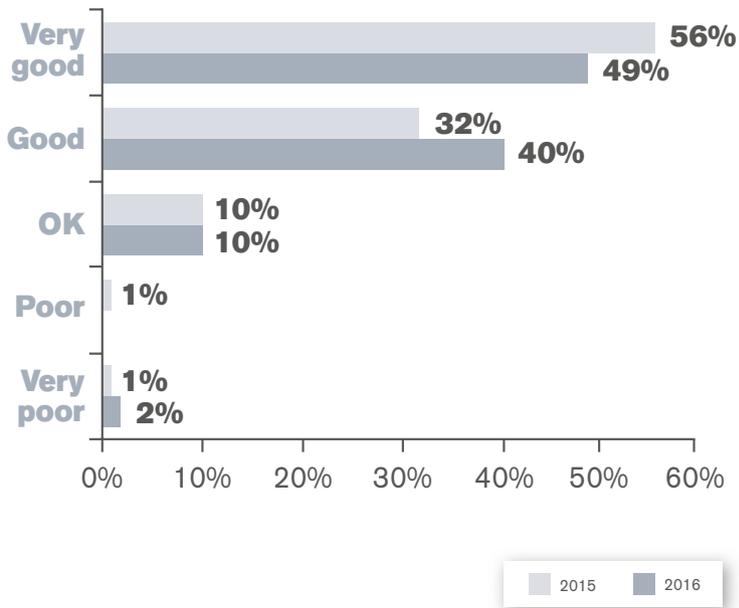


Sample base = 915 words, visitors were asked to use 3 words to describe Lancashire Encounter

The mean rating for visitors' overall experience of Lancashire Encounter in 2016 was 4.3. Nearly nine tenths of visitors, 88%, provided a rating of good or very good. 2% of visitors provided a rating of poor or very poor.

In 2015, the mean rating provided for visitors' overall experience of Lancashire Encounter was positive at 4.4, with 88% of visitors providing a rating of good or very good. Just 2% of visitors provided a rating of poor or very poor.

Chart 4.1: **Visitors' rating of their overall experience of Lancashire Encounter**

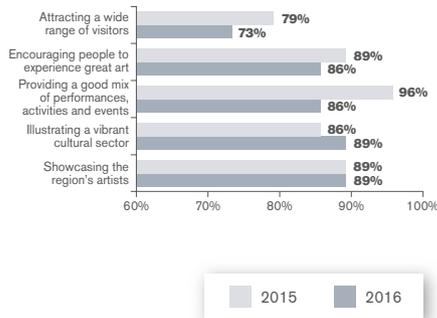


NB - Blank % = Under 0.5%

Source = Visitor surveys 2015 and 2016. Sample base 2016 = 373, sample base 2015 = 128, all visitors who could provide a rating, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

4.2 Artist satisfaction

Chart 4.2a: **Proportion of artists rating each element of the event as good or very good**

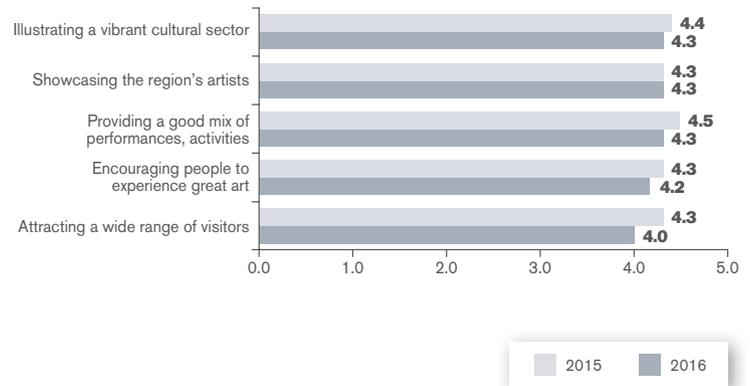


Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 27-28, all artists who could provide a response, single response for each element, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

Artists were asked to rate five elements of Lancashire Encounter from very poor to very good. Illustrating the level of satisfaction, the following proportions of artists rated each element as either good or very good:

- Attracting a wide range of visitors: **73%**
- Encouraging people to experience great art: **86%**
- Providing a good mix of performances, activities & events: **86%**
- Illustrating a vibrant cultural sector: **89%**
- Showcasing the region's artists: **89%**

Chart 4.2b: **Mean rating provided by artists for each element regarding Lancashire Encounter**

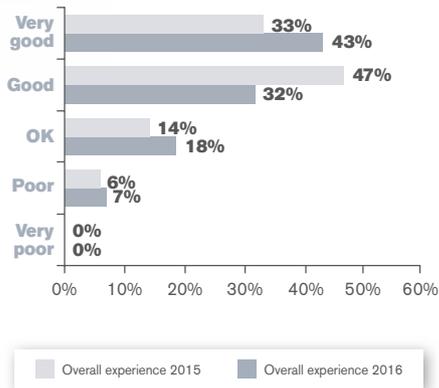


Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 27-28, all artists who could provide a response, single response for each element, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

The positive ratings are reflected in the feedback provided by artists:

- “Well done everyone for pulling off such a huge feat!” (Artist)
- “Overall we found Lancashire Encounter a very positive experience. We were given all the information we needed and everything and more that we asked for. Event staff were lovely and we had plenty of exposure for our show.” (Artist)
- “Let’s make it annual!” (Artist)
- “The only problem with working for the festival is that we didn’t get to see as much of it as we would like.” (Artist)
- “Well organised and a huge variety of artistry very well done.” (Artist)
- “Although we didn’t get chance to see everything as we were so busy, the social media coverage was great. We took part in the torchlight procession, which was fabulous - a great experience to treasure! The radio coverage was also good and it was fun being involved in the ‘treasure hunt’ even though they couldn’t work out the clue re gold thread works and gold thread bobbins!” (Artist)
- “It has been an honour to be here this year. To see the quality of work that was on the streets of Preston this year was mesmerising, emotional and at times brought me to tears. We hope to be involved in this for years to come as it is so important for the city and the region. A jolly well done to all involved!” (Artist)
- “The slam went perfectly. The room was packed out. It was fantastic to be part of the festival, which I thought was tremendous, especially all the street theatre stuff.” (Artist)
- “I just wanted to say thank you so much for enabling xx to have a stand at the Community Expo Day, it was really well received and we had lot’ of interest from xxx. We even managed to recruit a new volunteer who would like to do peer support training to help xxxx :) If there are any future events planned we would love the opportunity to be involved again.” (Artist)
- “Thank you so much for giving us the opportunity to come and be part of this important and great event. The service we got from you and your team was excellent. I also want to say that it was great to witness this great event, not only that, but that it was also fulfilling being part of it. We advise we would avail ourselves in the future if opportunity arises when similar events are organised.” (Artist)
- “I felt the event was very well planned and set out. An excellent range of cultural experiences that provided the public with new experiences.” (Artist)

Chart 4.2c: **Artists' rating of their overall experience of Lancashire Encounter**



Source = Artist surveys 2015 and 2016.
 Sample base 2016 = 36, sample base 2015 = 28, single response, mean ratings provided on a scale of 1-5, where 1 = very poor and 5 = very good

Artists were asked to provide an overall mean rating of their experience of Lancashire Encounter. Four fifths of artists (81%) provided a rating of good or very good, with 6% providing a rating of poor or very poor.

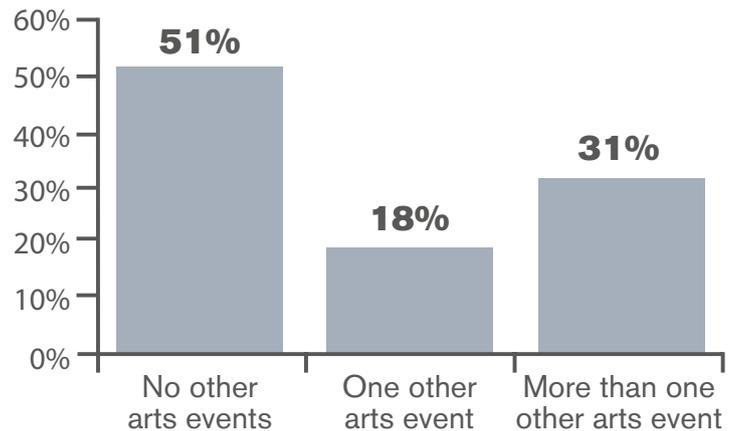
The mean rating from artists in 2016 was 4.1, which compares to a mean rating of 4.1 in 2015.

The positive feedback from the artists was reflected in their comments, and also reflected in the feedback from partners:

- “The organisation, the feedback from the people was very positive.” (Partner)
- “The feedback we’ve had was absolutely excellent.” (Partner)
- “You could just move from one event to another, from the Square to the Market, I thought that worked really well, the flow.” (Partner)
- “At certain points in the city they had the same feel as The Guild; there’s the potential to grow it over the next 2 years, to get more people, I think that’s a positive aspect.” (Partner)
- “Thank you for having us at the festival, much enjoyed performing as part of it and meeting so great audiences.” (Artist)
- “Thank you. It is a great event that needs to happen in Preston.” (Artist)
- “Thank you for allowing us to create new work in an unusual space!” (Artist)

4.3 Impact of Lancashire Encounter

Chart 4.3a: **Attendance at other arts events**



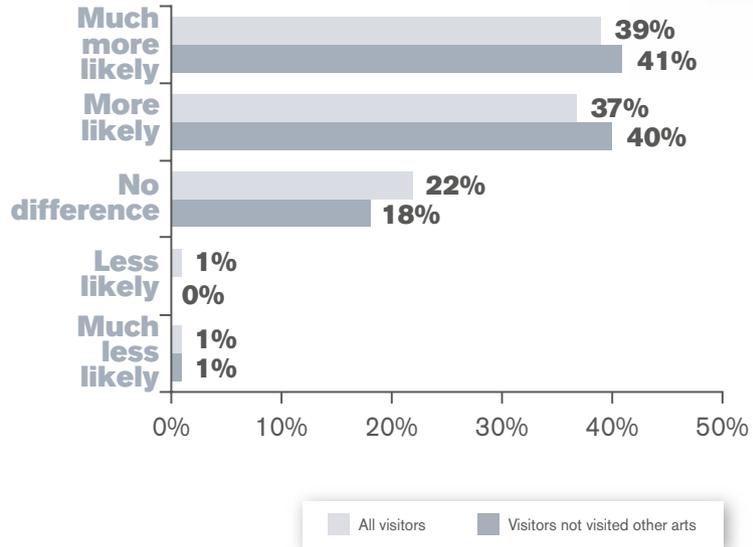
Source = Visitor survey 2016. Sample base = 371, single response, all visitors who provided a response

To establish the success of Lancashire Encounter in attracting visitors who may otherwise not attend arts events, visitors were asked whether they had attended any other arts events in the past 12 months. Nearly half of visitors, 49%, had attended another arts event and just over half of visitors, 51%, had not done so. 18% of visitors had attended just one other arts event and 31% had attended more than one other arts event in the past 12 months.

Just over three quarters of all visitors, 76%, state they are more likely or much more likely to visit another outdoor event as a result of Lancashire Encounter, 1% of all visitors state they are less likely or much less likely to do so. On a scale of 1-5, this provides a mean rating of 4.1.

Considering visitors who had not attended another arts event in the past 12 months, 81% stated that they are more or much more likely now to visit another outdoor event. The mean rating is 4.2.

Chart 4.3b: Influence of Lancashire Encounter in visiting other outdoor events

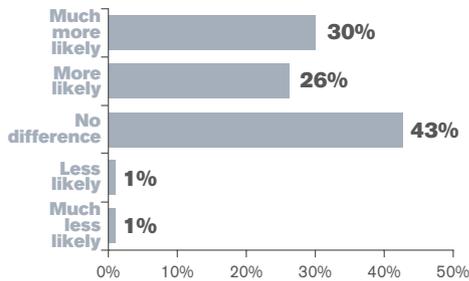


Source = Visitor survey 2016. Sample base for all visitors = 370, sample base for visitors who have not visited any other arts events = 187, single response for each, all visitors who provided a response, mean ratings provided on a scale of 1-5, where 1 = much less likely and 5 = much more likely



56% of visitors stated that visiting Lancashire Encounter has encouraged them to either be more likely or much more likely to visit Preston again, with 2% stating this to be less likely or much less likely. The mean rating is 3.8.

Chart 4.3c: **Influence of Preston Encounter on visiting Preston again**

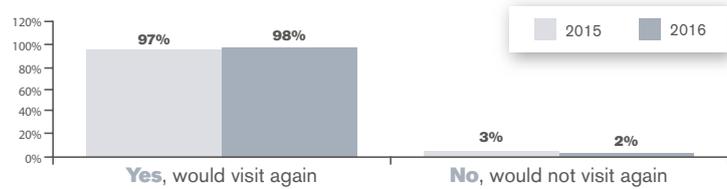


Source = Visitor survey 2016. Sample base = 362, single response, all visitors who provided a response, mean ratings provided on a scale of 1-5, where 1 = much less likely and 5 = much more likely

4.4 Support for the future of Lancashire Encounter

There is strong and significant support for the future of Lancashire Encounter from visitors, artists and partners.

Chart 4.4a: **Visitors' demand for Lancashire Encounter going forwards**



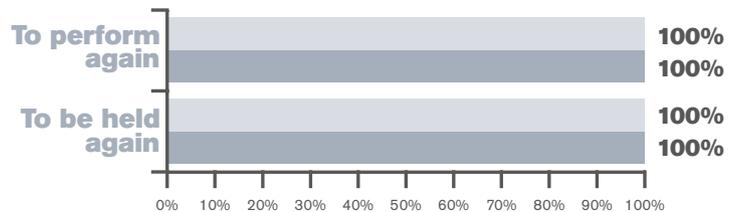
Source = Visitor surveys 2015 and 2016. Sample base 2016 = 342, all visitors who provided a response "yes" or "no", sample base 2015 = 131, all visitors who provided a response, single response

Visitors were asked whether they would visit Lancashire Encounter again. 90% of visitors said they would visit again, 2% said they would not visit and 8% were unsure.

The "unsure" option had been introduced in 2016 and was not used in 2015. To provide a comparison with 2015, the data has been recalculated based on those visitors who provided either a "yes" or "no" response. 98% of these visitors would visit again and 2% of these visitors would not visit again.

All artists, 100%, would want Lancashire Encounter to be held again and would also like to perform again at Lancashire Encounter.

Chart 4.4b: **Artists' demand for Lancashire Encounter going forwards**



Source = Artist surveys 2015 and 2016. Sample base 2016 = 37, sample base 2015 = 28, all artists who provided a response, single response for each

- “I would love to see another Lancashire Encounter next year with a bigger programme. This year was diverse and vibrant, I’d love to see more artists collaborating together to create new arts and cultural relationships.” (Artist)
- “I think the main issues lie in the organisation of the festival and the investment of the venues you are using. The festival itself is fantastic and we had brilliant audiences and performed to people from diverse backgrounds who we would never normally reach. We would love to be involved next year and develop another new piece of work - it’s great to have artistic freedom to create great work.” (Artist)
- “We thoroughly enjoyed taking part and having the opportunity to see new audiences. If there is to be another event and you consider asking local artists/arts organisations for ideas or support, we would love the opportunity to be a part of that.” (Artist)
- “We hope that the commissioned work will go on to have a future as a touring festival piece and we can’t thank you enough for your support.” (Artist)
- “The opportunity to have new work commissioned and performed is invaluable for us and we are very grateful for this opportunity. We are excited to have been involved for the past 2 years and are very happy about the strong growing relationship we are building with your festival and our organisation.” (Artist)
- “Hello. I just wanted to drop a line to say what an absolutely superb day me and my family had in Preston on Sunday. Everything that we saw and joined in with was absolutely fantastic but I would like to say that whoever booked Acrojou’s The Wheel House and Enfant Terrible’s Marvellous Imaginary Menagerie needs a real pat on the back. Two of the best pieces of outdoor theatre I have ever seen. We ranged from 1 year to 70+ years in our group and everyone was spellbound by what they saw. I do hope that it does become a regular annual event. It would be remiss of me though not to make one suggestion. I only came across the festival on the Friday when actively googling for something to do at the weekend. We live very much within the catchment area as we are in xxx but were completely unaware of it. A quick poll amongst friends in the area found that nobody else had heard of it. This straw poll included all the members of one of the larger Chorley arts groups where many said they would have come if they had known about it. As a family we are pretty engaged in this sort of thing and regular(ish) visitors to Preston. We are more likely to clock an event like this than most and we very nearly missed it. We’ll remember to keep an eye out for it next year but perhaps some thought could be given to marketing the event more widely. All the best.” (Visitor)

Conclusion

The development and growth of Lancashire Encounter since its pilot in 2015 was noted throughout the evaluation. It is felt that Lancashire Encounter 2016 has provided a **highly successful event which can be further developed and taken forwards to 2018. The current momentum must be maintained and built upon; developing partnerships, continuing to raise awareness and putting its organisation into place. The 2 years need to be used effectively.**

There is a strong feeling that Lancashire Encounter provides a significant opportunity to bring the region together. The impact of Lancashire Encounter has been further established this year regarding its influence on visitors being in Preston on the day, attracting those who had not attended an arts event, encouraging people to visit other outdoor events and encouraging people to visit Preston again.

The evaluation of Lancashire Encounter 2016 has highlighted a successful event over a range of indicators and from a range of audiences. It has also highlighted areas which can further improve the event and take Lancashire Encounter 2018 to its next stage:

- It was felt to some extent that the title “Lancashire Encounter” could alienate people who are not “culture-orientated”; that people may see it advertised but may not associate it as something relevant for them to attend
- Lancashire Encounter has to effectively showcase and promote ALL of Lancashire, for example by using imagery that reflects Lancashire as a whole or ensuring physical and visual representation from the different areas
- There is the need to build on the current marketing momentum. Further considerations include; additional routes to market, such as partner promotion, the extent of its reach and ensuring the message has wide appeal and attracts those who are not “culture-orientated”
- Opportunities to develop partnerships with schools, the community and businesses provide further avenues for event development. In addition, there is more opportunity to reflect the multi-cultural diversity of the region, such as showcasing cultures by food or performances
- Whilst artists were very positive regarding the commissioning process and their interaction with the festival team, there were areas of the organisation which it was felt could be improved. These tended to relate to individual circumstances which could be addressed for future performances
- Elements for the event’s organisation include; considering timings and locations for artists and activities, ensuring the event is not diluted by its geographical spread and considering the ease of accessing event information for visitors.

The key conclusion is to build on the momentum, success and areas for development in order to fully exploit the opportunity generated by Lancashire Encounter.

