

LAKES ALIVE 2009: EVALUATION REPORT

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LAKES ALIVE 2009: EVALUATION REPORT



Axial Dance, Lance and Brenda,
a Made in the Lakes commission

Lakes Alive is an ambitious four-year Cumbria-wide programme which is the county's unique, high profile contribution to the build up to and legacy of the London 2012 Olympic and Paralympic Games. It is also a key part of the Cultural Olympiad through the London 2012 Inspire Programme. It aims to establish Cumbria as the national 'centre' of excellence for outdoor arts, as well as making a key contribution in the region to social legacy through the Cultural Olympiad. It features a series of world-class (mostly free) outdoor arts events and festivals.

Lakes Alive has a number of core elements which include professional development, creation of new outdoor arts work in Cumbria called 'Made in the Lakes', skills development and a research and evaluation programme. Its main focus is the creation of a series of festivals and events which are high quality and distinctive and which leave a legacy across Cumbria beyond 2012.

In 2009 a number of events and festivals were piloted and/or developed:

Reach for the Sky 23–31 May
Windermere, Carlisle, Penrith,
Maryport, Whitehaven, Barrow

Shall we Dance 11 July,
Egremont Castle

Dance Daze 26 July, Penrith

**Once Upon a Summer's
Eve/Day** – 15/16 August
Keswick, Workington

The Cabaret of Dr Caligari –
24–28 August Grasmere,
Ulverston, Ambleside,
Carlisle, Brockhole Visitor
Centre nr Windermere

Mintfest – 28–30 August Kendal

More than 600 artists from across the world participated in Lakes Alive 2009. Over 100 people from Cumbria also created designs for 100 giant flags as part of a community project, *Welcoming the World*.

Fuller information including a short eight minute film telling the story so far is available at

www.lakesalive.org

The website is also the source for up-to-date information on the 2010 programme which will feature more than 20 events and festivals, a new International Summer School and a series of *Made in the Lakes* commissions alongside other developments.

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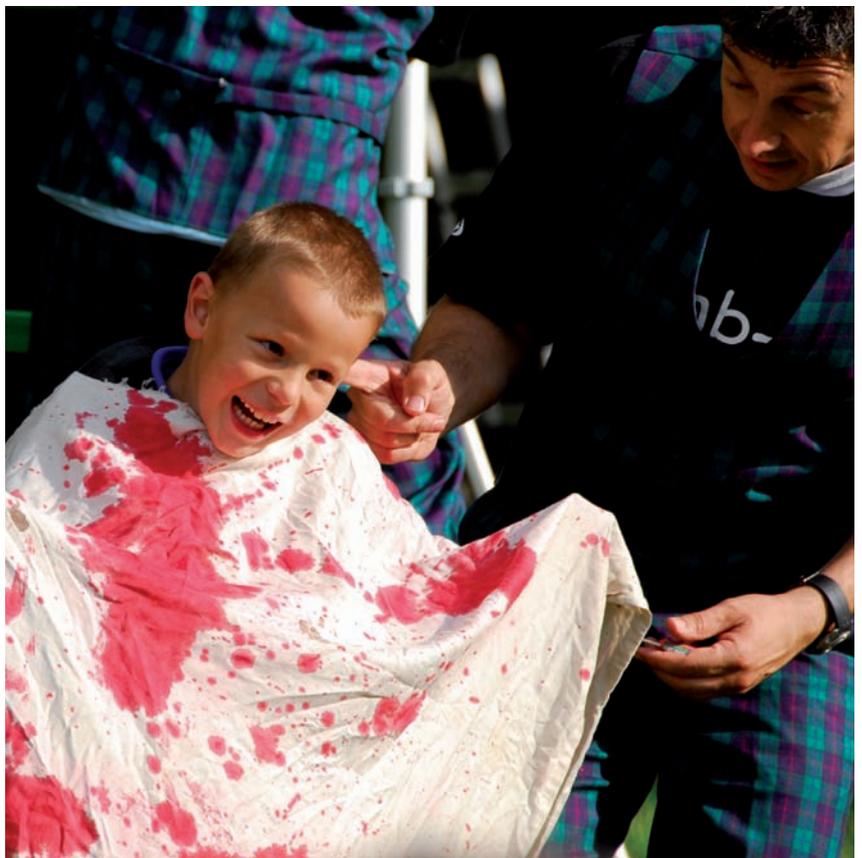
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1. INTRODUCTION

Lakes Alive is a new, four-year programme of outdoor arts in Cumbria created and presented by Kendal Arts International (KAI) in partnership with Manchester International Arts. Commissioned by Legacy Trust UK it is one of the three strands which comprise 'We Play', the Northwest cultural legacy programme for the 2012 Olympic Games and Paralympic Games.

Lakes Alive launched in May 2009 with Reach for the Sky, a series of six events featuring aerial spectacles by international artists in Bowness-on-Windermere, Carlisle, Penrith, Barrow-in-Furness, Maryport and Whitehaven. This was followed by a summer season of events across the county, culminating in Mintfest, in Kendal, at the end of August.

CRESC – the ESRC Centre for Research on Socio-Cultural Change at the University of Manchester – was commissioned by KAI to develop a programme of research into the impacts of Lakes Alive around and stemming from participation in its street arts spectacles and events. The remit was then widened to incorporate stakeholder and funder concerns with economic impacts and 'place-shaping' in particular.



Once Upon a Summer's Day, Keswick

2. EVALUATION OBJECTIVES & METHODOLOGY

Participation features as one of KAI's five strategic objectives for Lakes Alive and is defined in the business plan for We Play as follows:

To encourage all kinds of people to engage with and take part in culture and the arts by animating the public realm and connecting people to the outdoors in a new way.

The broader framework for this objective is the concern of government to increase participation in the arts and culture to overcome what it deems to be the social exclusion of those not taking part.¹ The argument of KAI and the outdoor arts sector more generally is that the outdoor arts genre and context is particularly well-suited to achieving this objective because of its intrinsically democratic and accessible character. By taking the arts into public spaces, it is claimed, outdoor arts engages large numbers of people who would not normally describe themselves as arts attenders, while its broad range of artforms enables people from a wide demography to find connections with and routes into participation.

CRESC's recent interests are in the qualitative dynamics of social and cultural participation, and KAI was particularly interested in exploring the process of engagement over the four-year life of the Lakes Alive programme. However, the research carried out on the first season of Lakes Alive followed a more traditional evaluation model, focusing on the implementation and analysis of a face-to-face sample survey of audiences at Lakes Alive events. The rationale for this was that this approach could address some of the broader monitoring and baselining concerns at the core of stakeholder and funder agendas while at the same time laying the foundations for longitudinal, in-depth and qualitative work on the engagement dynamics of street and outdoor arts.

The survey² collected information about where attenders lived, who they were attending with, their spending patterns and their demographic profiles. They were also asked about their engagement with the arts, about what they thought of the performances, and about what kinds of impact the events had had on the localities in which they took place. The survey was carried out in partnership with KAI, whose staff recruited surveyors and administered the

collection process. A total of 888 surveys were carried out, which numerically amounts to a representative sample of the whole Lakes Alive, programme, but for logistic and other reasons there was a certain amount of skew towards particular events.³ Contact information from the surveys was subsequently used to follow up attenders, some of whom agreed to become members of a panel survey, which will be carried out in each subsequent year of the Lakes Alive programme. A separate survey of local businesses was also carried out in partnership with Cairn Consulting. This is the subject of an independent report (Cairn Consulting/CRESC 2009).

1 The Department of Culture, Media and Sport's principal Departmental Strategic Objective (DSO1) through to 2011 is 'Opportunity: to encourage more widespread enjoyment of culture, media and sport'.

2 Available on request.



Artizani, The Cabaret of Dr Caligari, a Made in the Lakes commission

3. AUDIENCES

Organisers estimated that up to 75,000 people in total attended Lakes Alive events in 2009, distributed by event and place as follows:

Element		Total
Reach for the Sky	Bowness	6,500+
	Carlisle	4,500
	Penrith	3,000
	Maryport	7,000
	Whitehaven	11,000
	Barrow	9,000+
Summer Season		2,950
	Egremont	350
	Penrith	1,300
	Keswick	1,200
	Workington	100
Caligari Tour		1,400
Mintfest	Kendal	27,000+

Table 1. Estimated audience by programme elements and locations ⁴

³ There was some over-sampling at Penrith-based events and on the West Coast and under-sampling in Keswick. No surveys were collected at the Reach for the Sky event in Bowness or in connection with the Caligari Tour. The nature and timing of some events made surveying collection difficult, and at others the weather was a factor. While 888 surveys were collected the base is smaller for some analyses because not all questions were answered by all respondents.

⁴ Audience estimates arrives at in consultation with professional events team, local police, local partners and siteowners.



Reach for the Sky, Penrith

3.1 ORIGINS

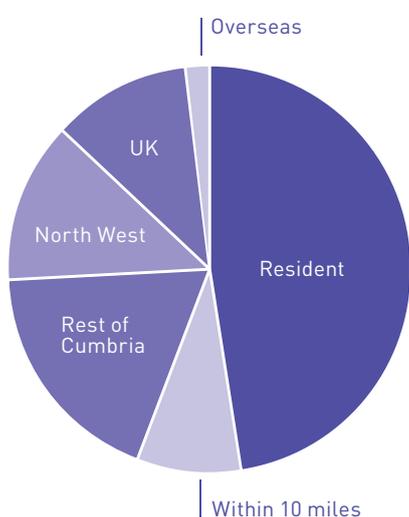


Figure 1. Geographical origins of Lakes Alive attenders

Figure 1 shows that just over half of those in attendance were people from the immediate locality (local residents and those from surrounding settlements). Altogether **44 per cent were visitors from outside of the local area. Within this visitor group, 40 per cent were from elsewhere in Cumbria and 30 per cent were from elsewhere in the North West and from the rest of the UK and overseas.**

Although it is in the nature of an outdoor arts festival that all in attendance are exposed to the performances and spectacles, considerations of visitor economy make it important to know about motivations for attending, in particular how many people from outside of the region travelled specifically to see the Lakes Alive events.

The analysis in Figure 2 shows the very considerable pulling power of the festival, which accounted for 4 in every 5 visitors at event locations from elsewhere in Cumbria, over two-thirds visiting from the rest of the North West, and well over half of those travelling from the wider UK.⁵

In addition, and most notably of all perhaps, one in three of overseas visitors surveyed were in the UK specifically to attend Lakes Alive events. In terms of absolute numbers of people, this indicates that **Lakes Alive specifically attracted 16,790 'new' visitors to Cumbria, 5,090 of whom came from outside of the North West region.**

Looking in a little more detail at the dedicated visitor group (Figure 3), this was split between day visitors and those staying for one or more nights at a ratio of 2:1. On average, overnight visitors to the festival stayed for 3 or 4 nights (median 3, mean 3.7). The distribution of visitors by origin indicates that over 60 per cent of those staying overnight were travelling from outside of the North West.

⁵ Due to an oversight during the redesign of the survey to accommodate a visitor economy dimension based on the Regional Development Agency's model for events and festivals, local residents were not automatically asked about their reasons for attending. However this information was nevertheless asked for or given in approximately 50% of cases (167 out of 354 people defining themselves as local residents, 140 out of 253 people with local postcodes).



Reach for the Sky, Barrow-in-Furness

Figure 2. Festival goers as a proportion of the total Lakes Alive audience

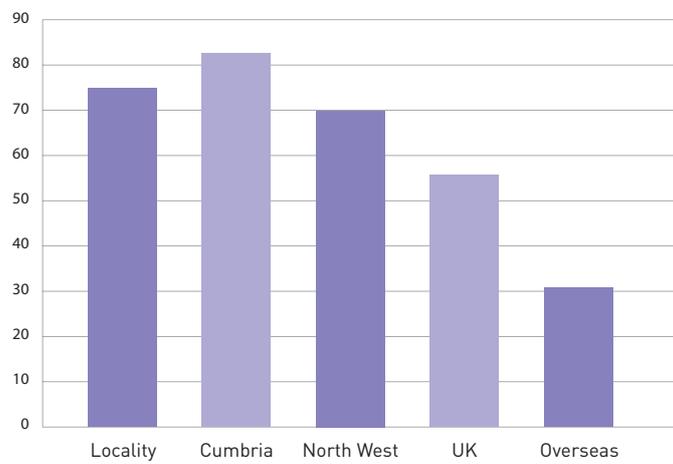


Figure 3. Festival goers by type and origin



3.2 DEMOGRAPHY

3.2.1 Groups, Gender, Ethnicity, Age

The profile of the Lakes Alive audience was generally very 'sociable'. The festival reached out to family and friendship groups in particular. These groups accounted for 70 per cent of dedicated attenders.

In common with many arts events, the gender balance of the Lakes Alive audience was significantly skewed at a ratio of 60:40 towards females.

Ethnically, attenders were overwhelmingly white. Only 7.7 per cent of the audience and, within this, 9 per cent of festival goers were members of ethnic minority groups.

Nevertheless, these profiles are notably more diverse than that of Cumbria's overall population, less than half of one per cent of which belongs to such groups.

Although the youngest group is not exactly comparable with area profile statistics because under 16 year-olds were not surveyed, it is clear that Lakes Alive appealed most to mature adults and the middle-aged (Table 2). Across this middling age band those in the later thirties and early forties are

particularly over-represented by comparison with the county profile. The most under-represented groups are the later middle-aged and the elderly.

At the other end of the spectrum Lakes Alive attracted more or less the numbers of young people one would expect on the basis of the general population. However, it shouldn't be forgotten that the family profile of attender groups at most Lakes Alive events meant that there were usually many children in attendance. On the basis of average group size and number under 16 year-olds per group, **27 per cent of the total Lakes Alive audience was comprised of children.**



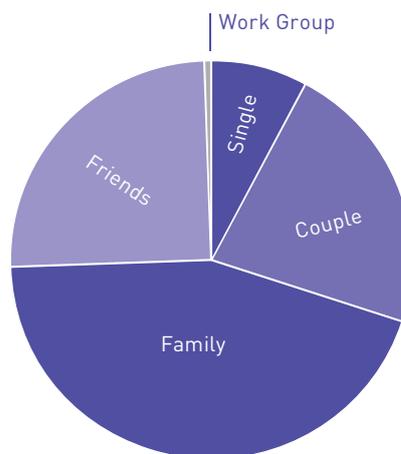
Reach for the Sky, Penrith



Reach for the Sky, Whitehaven

Age Group	Audience	Festival goers	Area Profile (Cumbria)
16-24	11.7	11.1	12.6
25-34	17.2	18.4	15.0
35-44	27.9	30.4	17.9
45-54	22.3	22.8	17.4
55-64	14.3	9.5	14.8
65-74	5.2	6.6	12.0
75+	1.4	1.3	10.3
N.	865	329	406,011

Table 2. Age group breakdown of Lakes Alive audience



Group profile of Festival goers



Once Upon a Summer's Eve, Keswick

3.2.2 Social profile

With questions of participation, widening opportunity and new audiences to the fore in cultural policy, the socio-economic profile of audiences is a crucial measure of the relative appeal and accessibility of different art forms. Here, for reasons of comparability with other studies, we examine the Lakes Alive audience using the ACORN consumer classification, which is based on geo-demographic and lifestyle profiling of people by postcode.⁶

Figure 5 shows the socio-economic breakdown of the Lakes Alive audience at the ACORN category level and compares this with the ACORN profiles of the general population at the county, regional and national levels. This indicates that overall, Lakes Alive attenders were both less well-off and less socially disadvantaged than the population of Cumbria as a whole. In other words, it contained proportionally fewer people at either end of the socio-economic spectrum - 'wealthy achievers' on the one hand and the 'hard pressed' on the other.

By contrast the 'urban prosperity' group, comprising well-educated professionals, the 'comfortably off' (particularly 'prudent

pensioners') and those with 'moderate means' with 'blue collar roots' are over-represented within the Lakes Alive audience.

Generally-speaking then this is a 'middling' sort of profile. However, Figure 5 also suggests that the group of dedicated festival goers within this audience - those who indicated they were attending specifically to see the Lakes Alive events - tends rather more to the disadvantaged end of the spectrum. This group contains fewer 'wealthy achievers' and at the same time more hard-pressed people and, in particular, more of only 'moderate means'.

Some care needs to be taken with this interpretation because of the relative lack of information available about the motives for local people's attendance. (see note 1, above) However, the ACORN profile of visitors, where this information is more consistent, clearly bears this picture out.

By comparison with all those attending from (a) elsewhere in Cumbria, (b) the North West and (c) the wider UK, dedicated festival-goers in these visitor groups were between 13 per cent and 27 per cent more likely to be in the two least advantaged ACORN categories.

That said, and as Figure 6 right shows, it is equally clear that festival-going visitors from outside of the county and especially those from the wider UK were relatively 'well-heeled' by comparison with the local audience for Lakes Alive.

Ultimately, however, **the defining socio-economic characteristic of the overall audience for Lakes Alive was its diversity.** This is somewhat inevitable given the county-wide location of the programme but no less striking when one compares the ACORN profile of attenders by event locations (Table 3).

⁶ ACORN is produced by the marketing organisation CACI. The ACORN user guide is available at www.caci.co.uk/brochures.aspx. Postcode profiling for this analysis was carried out by Arts About Manchester.



Reach for the Sky, Barrow-in-Furness

Figure 5. Acorn profile of Lakes Alive audience

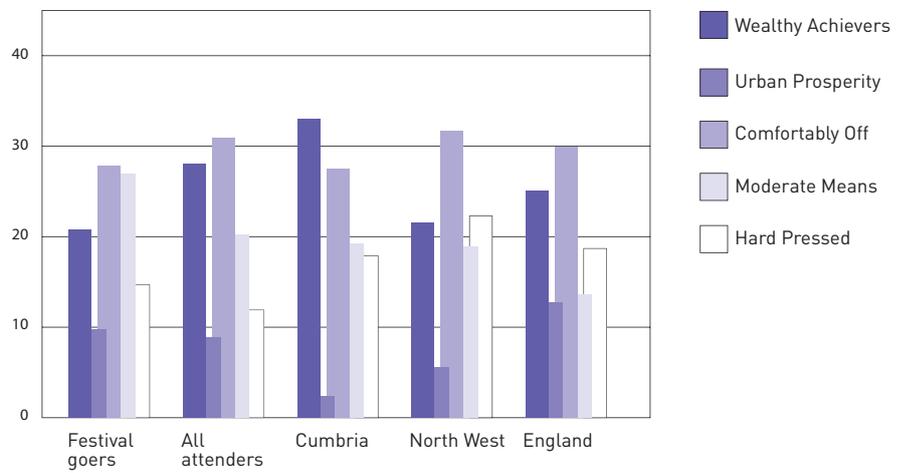


Table 3. ACORN profiles of Lakes Alive attenders by event locations

	Wealthy Achievers	Urban Prosperity	Comfortably Off	Moderate Means	Hard Pressed	N.
Barrow	6.8	5.5	21.9	46.6	19.2	73
Carlisle	14.3	10.7	28.6	32.1	14.3	28
Keswick	49.1	9.4	24.5	5.7	11.3	53
Penrith	36.7	6.8	33.3	12.2	10.9	147
Kendal	28.4	11.7	35.1	15.6	9.2	282
West Coast	22.2	6.1	26.3	30.3	15.2	99



Reach for the Sky, Penrith

3.3 Cultural participation

The issue of new audiences is one that the survey attempted to examine directly by the inclusion of questions that were designed to produce data comparable to those collected as part of the National Performance Framework for Local Authorities and Local Authority Partnerships⁷. Here there are two relevant National Indicators (NIs). Both based on Sport England's Active People Survey, NIs 10 measures the percentage of adults in a local authority who have visited a museum or gallery in the past 12 months, while NIs 11 measures the percentage of adults in a Local Authority who have either attended an arts event or participated in an arts activity at least three times in the past 12 months.

By these measures Lakes Alive audiences would appear to have much higher levels of engagement with the Arts than we would expect on the basis of the current national county-wide figures for NIs 10 and 11 in Cumbria (Figure 7).⁸

However, this outcome may, at least in part, be a product of question format, by which respondents were asked whether in the past 12 months they had attended or participated 'regularly (at least once a month)';

'occasionally (at least 3 times', 'rarely' (once or twice) or 'never'. It might be that, in the context of a busy performance space, answering questions rapidly, some picked up on the terms used to describe frequency rather than the numbers they were meant to represent. In these terms, the percentage of the Lakes Alive audience attending museums and galleries and participating in arts activities 'rarely' or 'not at all' stands at 46.4 per cent and 32 per cent respectively.

This gives rather a different slant to the cultural profile of the Lakes Alive audience, suggesting that it contained a large minority of people who were not typical arts attenders. Support for this interpretation is offered when Lakes Alive attenders are profiled using the new Arts Council England audience segmentation tool (Arts Council England 2008).

⁷ See <http://www.communities.gov.uk/publications/localgovernment/nationalindicator>

⁸ Thanks to Hazel Waiting, Performance Officer, Cumbria County Council, for providing information about NIs 10 and 11 in Cumbria.



Reach for the Sky, Carlisle

Figure 6. Festival goers by visitor category

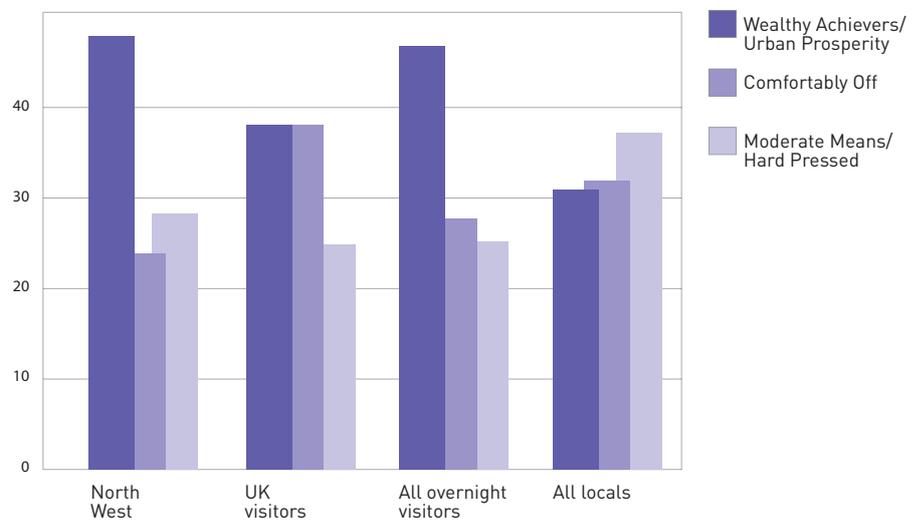
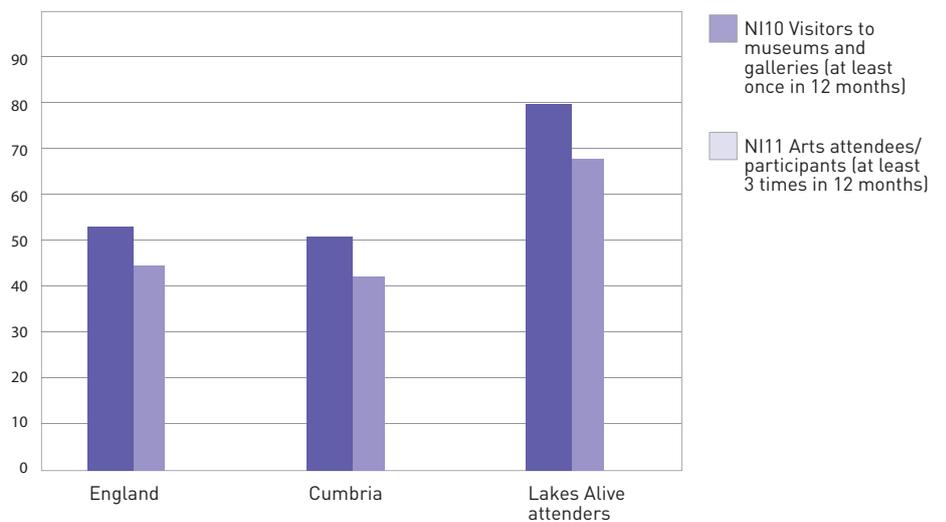


Figure 7. Engagement in the Arts by National Indicators 10 and 11





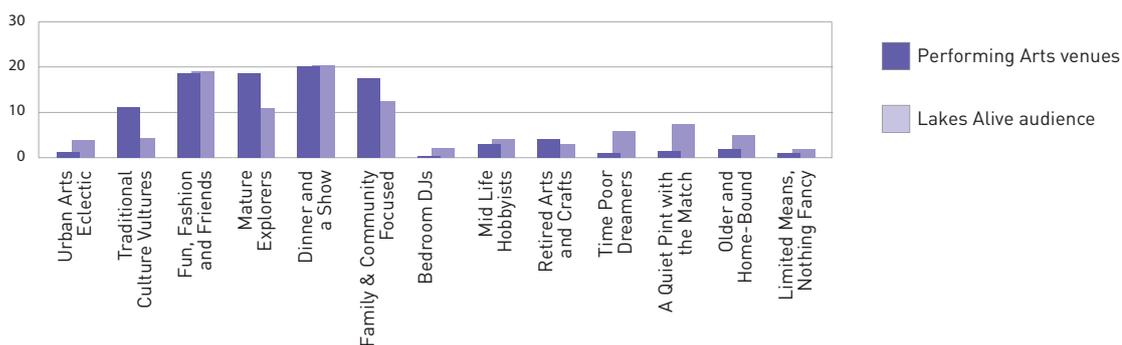
Reach for the Sky, Bowness

Rather than socio-demographics, this system is arts-led, dividing the English population into 13 distinct segments on the basis of the characteristic patterns of their engagement with and attitudes toward the arts, which can then be linked to postcodes. In Figure 8, the profiles of Lakes Alive attenders are compared with those of Cumbrian residents who travel to attend Manchester’s performing arts venues, such as the Royal Exchange and the Lowry, and who on this basis might be considered typical arts attenders.⁹ In these terms, Lakes Alive attenders were clearly a non traditional arts audience, containing relatively

few ‘Traditional Culture Vultures’ and ‘Mature Explorers’. Conversely, **those who would normally have little or no engagement with mainstream arts are much more strongly represented within the Lakes Alive audience.**

⁹ Thanks to Helen Corkery at Arts About Manchester for her help with profiling using this segmentation and for providing the analysis of Cumbrian residents who attend Manchester’s performing arts venues.

Figure 8. Arts Council audience segmentation: Lakes Alive attenders and Manchester Performing Arts Venues attenders from Cumbria compared

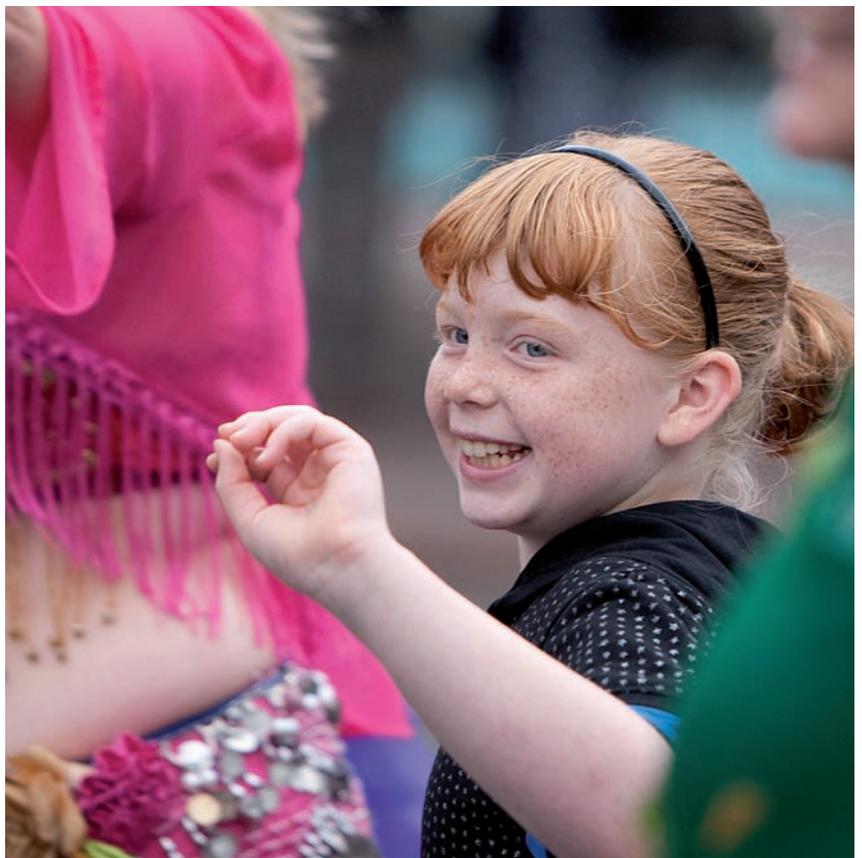


4. IMPACTS

4.1 Personal, social and environmental

Reflecting the shift in emphasis within cultural policy called for by McMaster (2008), the organisers of Lakes Alive maintain that quality of programming is key to attracting and developing new audiences for the Arts.¹⁰ They argue further that by bringing high quality performance and spectacle into everyday public spaces, Outdoor Arts can transform people's perceptions of place.

Such arguments are supported in the wider literature on participation in the arts, where perceptions of product quality and localisation within the experiential dimension are identified as key drivers of demand (Throsby 1982, Fresh Minds 2007). Meanwhile, the central role of culture in 'place-shaping' has been recognised by government in the recent Hodge Review of the regional cultural infrastructure and is of particular interest to local authorities - like those in Cumbria - concerned with regeneration and the development of the visitor economy.¹¹



Dance Daze, Penrith

¹⁰ On the launching of the McMaster report, the then Culture Secretary, James Purnell, commented, 'The time has come to reclaim the word 'excellence' from its historic and elitist context, and to accept that the highest quality and the broadest audience can go hand-in-hand. The very best art and culture can change people's lives, and everyone - regardless of their background or where they live - deserves the chance to experience the very best.'

¹¹ See www.culture.gov.uk/reference_library/media_releases/5236.aspx



Mintfest, Kendal

4.1.1 Audience assessment

As issues of quality and a sense of place are essentially subjective, the survey of Lakes Alive audiences explored these issues by simply asking people to rate their experience of events and to consider what effects they had had on the towns and areas in which they took place.

Table 4 shows the average scores, on a scale of one to ten, that attenders gave Lakes Alive events for enjoyment and quality of performance. It also shows how, on the basis of their experience of the 2009 events, people rated the likelihood that they would (a) attend the same event were it to be held in the following year, and (b) attend other Lakes Alive events elsewhere in the county.

This analysis shows that audience evaluations of Lakes Alive event were highly and uniformly positive. No event was rated at less than 7.8 out of 10 for enjoyment and the lowest average quality rating was 8.2. Conversely, out of the ten events profiled in this way, half received a score of 8.5 or greater for enjoyment, while as many eight were rated this highly for quality. Looking at the distribution of scores behind these averages (not shown here), it can be seen that overall more than one in

three attenders rated Lakes Alive events at a maximum 10 for quality and almost 60 per cent gave a score of 9 or greater. The percentage of 9+ ratings for enjoyment was rather smaller but again almost of a third of attenders gave Lakes Alive maximum marks in this respect.

These scores are all the more impressive given the adverse weather conditions at a number of events, which may also be the main reason between the small disparity between the scores for quality and enjoyment. The other scores in Table 4 reflect the extent to which people's experience might be translated into future attendance and here again there is a strong suggestion that the 2009

Lakes Alive programme made important inroads in terms of audience development. Five scores of 9+ and an overall rating of 8.8 for re-attendance indicates that Lakes Alive either tapped or generated a strong current of enthusiasm for more events of this kind among local communities and their visitors. Though still high, attendance probability scores for other Lakes Alive events are lower, but this is perhaps to be expected in the first year of the programme, with more time required to establish and develop the links needed to underpin a broader brand identity.

	Enjoyment	Quality	Re-attend	Attend Lakes Alive
Reach for the Sky	8.5	8.8	9.0	7.5
Carlisle	8.2	8.6	8.8	6.6
Penrith	8.6	8.9	9.1	8.2
Maryport	7.8	8.8	8.4	7.2
Whitehaven	8.6	9.0	9.1	7.4
Barrow	8.7	8.8	9.0	7.3
Summer Season	8.1	8.4	8.5	7.7
Penrith	7.8	8.2	8.3	7.2
Keswick	8.3	8.4	8.3	8.0
Egremont	8.5	8.8	8.6	7.5
Workington	7.8	8.8	9.2	8.9
Mintfest (Kendal)	8.5	8.6	8.9	8.1
Lakes Alive	8.4	8.6	8.8	7.8

Table 4 Audience evaluation of Lakes Alive



Reach for the Sky, Carlisle

4.1.2 Perceptions of place

Attendees were asked two types of questions about the impact of Lakes Alive events on places: concerning their effect on the atmosphere of the towns and localities in which they occurred and on their image of those towns and localities. Those surveyed were also asked whether the event they attended had made them feel more positive about these places.

Overall, 90 per cent of those questioned responded in the affirmative to the latter question, with just 3 per cent indicating that the events had made no impression and the remaining 7 per cent uncertain. Here then there is seemingly strong prima facie evidence for the claimed transformational potential of outdoor arts with regard to place shaping.

As to types of effect that lie behind this sense of positive impact on place, a number of consistent themes emerge in people's qualitative assessments of Lakes Alive's impact. In terms of atmosphere, there was almost universal agreement that the events were uplifting and inspiring, that they created a buzz and a vibrancy, a sense that something was happening.

For one local retiree in Egremont, the 'Shall We Dance' event that took place in July had 'created an oasis in the middle of a desert'. Echoing the thoughts of many, a local businessman in Kendal credited Mintfest with making the town 'fantastically upbeat and alive'.

One of the most widely felt effects among local people was that Lakes Alive events had brought people out, broken down barriers and generated or re-created a sense of community.

'It's boosted morale and brought communities together'

Barrow resident

'It's evoked a community spirit. There's not been anything like this for a long time in Carlisle'

Carlisle resident

'It was a very good atmosphere. It brought a lot of town people together plus a lot of outsiders'

Maryport resident

Many people referred to the happy, friendly and welcoming atmosphere at the events, and the way in which they created a sense of fun and relaxed enjoyment.

'People are smiling. That's not normal. People don't smile in

Carlisle much'

Carlisle resident

'Very nice, relaxed, friendly, even though it rained everyone is smiling'

Visitor to Egremont from Glasgow

The 'family-friendly' feel of the events and the safe, sociable atmosphere they brought to town centres and public spaces appealed to many, particularly visitors.

'There's a wonderfully warm atmosphere, with all ages out together'

Mintfest attendee from Winchester

'I wouldn't have ventured out in the town this evening without this'

Mintfest attendee from Salisbury



Mintfest, Kendal

While many local attenders felt that Lake Alive events had raised the profile of their towns, the clearest sense of how such events might transform the image of place was in Kendal, where Mintfest had already been running for two years prior to its inclusion in the Lakes Alive programme.

The most consistent theme to emerge from attenders' commentaries in this sense was that Mintfest had given Kendal a more up-to-date, open and above all cosmopolitan image, with a number of people referring to the European or international feel that the festival gave to the town.

'It's made a huge difference. It's changing what Kendal's about. It's more cosmopolitan'

local resident

'Kendal is cool'

local resident

'It gives people a sense of place. A different perspective. Contemporary and vibrant'

visitor from Norwich

'It feels European, diverse, multi-cultural'

visitor from Grange-over-Sands

Connected to this was the sense that Kendal was leaving its previous image behind. Many people felt that Mintfest had put Kendal 'on the map' in a very different way.

'Shows it's more than a market town'

'There's more to it than Mintcake'

'It's more cultural than outdoorsy'

'Adds to its cultural reputation'

'Makes it a cultural centre'

'It's brought more creative energy and change'

Local people seemed to be particularly aware of the importance of these effects for attracting tourists and developing Kendal's visitor economy.

'It demonstrates people will come from a distance'

'It boosts the image. It's unique. The international platform attracts tourists'

'Outsiders may see it as a happy place to be'

Mintfest's value in this sense was confirmed by visitors themselves, with many comments indicating the kind of image shift associated with the festival were important attractors to Kendal.

'It updates the place'

'Makes it more adventurous'

'Gives it a younger image. Not just another boring town. There's more happening here'

'Makes it more vibrant. A destination in its own right'

'It's very outward looking. The international artists make it very open and welcoming'



Mintfest, Kendal

4.2 Economic

While a number of standard measures are commonly applied to cultural events and festivals in order to estimate their economic value, no one overarching model of assessment has become established (Jackson et al 2005). In part, this is to do with widely acknowledged difficulties associated with defining and capturing the values, economic and otherwise, associated with culture (see generally Holden 2004).

The approach adopted here combines an analysis of attendee expenditure based on primary data from the Lakes Alive sample survey with information about organisational and wider programme impacts provided by Kendal Arts International and its associates. A third type of approach to establishing economic value, known as contingent valuation and based on people's willingness to pay for free services and events (see for example Jura 2005), was abandoned on the grounds of sampling time and context.

The emphasis in this analysis is on net impacts: those that are additional to the local economy and attributable to Lakes Alive. This means accounting for what are known as deadweight, displacement and

leakage. Deadweight refers to expenditure by event attendees that may have happened anyway, despite the event taking place, and displacement to expenditure that would likely have accrued to alternative activities or services within the local economy had the event not taken place. Leakage refers to expenditure that 'escapes' the local economy, for example where the event organisers buy in goods or services from suppliers outside the locality.

A further issue in any assessment of economic impact concerns the spatial area of impact. Here our focus is on 'the local economy' but this is not at all straightforward to define in the case of a multi-location programme of events and festivals such as Lakes Alive. The events took place right across Cumbria but were also focused on specific towns. They were also of differing lengths, intensities and magnitudes by place. With the exception of Mintfest in Kendal, our data is unable to support a reliable estimate of impact for each and every event location separately, so in providing an assessment of the overall economic impact of Lakes Alive, it must be borne in mind that our reference point is not one - or even 'the' - but a set of Cumbrian local economies.

4.2.1 Spending by attenders

In seeking to address deadweight and displacement effects, we adopted the approach recommended in the Northwest Regional Development Agency's Event Surveys model. This asks visitors to the area to confirm why they are visiting (specifically to see the event or otherwise) and how much they will have spent (on food, accommodation, travel, shopping etc) during their visit. Among those who are visiting the area to see the event, all expenditure throughout the duration of their visit is counted as directly attributable to the event. Among those with other reasons for visiting, only spending specifically in connection with the event itself is counted.

One of the assumptions of this model is that it counts only visitor-spend as a net gain to the defined economy. In common with many studies of this kind spending by local residents is discounted because the difficulties of abstracting from deadweight or displacement effects in this case are felt to be particularly acute. However, following the example of Wood (2005) we have attempted to measure these effects. This was done by asking local people not just how much they spent in connection with

attending a particular event but also how much they would have normally have spent over the same period of time in the same place when no event was taking place. By subtracting the latter from the former, we can calculate a figure for attributable local spending (which might turn out to be negative, of course) that can then be factored in to the total net spend associated with attendance at Lakes Alive events.¹²

To calculate the total net spend by attenders, we began by determining the average spend by each main group type, in other words single adults, adult couples, and family and friendship groups. Based on the respective weights of these groups in the sample survey, these average spend figures were then multiplied by the numbers of attenders belonging to each group within the total Lakes Alive audience and summed to generate an overall spend figure.

In a final step, a multiplier of 1.99 was applied to this overall figure. This is to account for the secondary, induced and indirect, effects of spending in the local economy. Ideally, multipliers should be 'bespoke' and flexible, based on a detailed assessment of the structure and dynamics of the economy in question.

However, this is impracticable when dealing with a number of small local economies at once and beyond the scope of this study. The adoption of a standard multiplier is in fact the norm for most economic evaluations of cultural projects and in this case we chose 1.99 because this is the figure recommended by the British Arts Festivals Association (BAFA) (see Allen and Shaw 2000).

¹² In a number of cases respondents' self-categorisation by visitor and residence type didn't match the postcode given. Where possible these responses were corrected. Otherwise they were discarded for the purposes of this analysis. Some people visiting event areas for reasons other than Lakes Alive attendance nevertheless seem to have attributed all of their spending to Lakes Alive. Where this was obviously the case, they have also been excluded, as have all those in this category of visitor who included spending on accommodation in their response.



Reach for the Sky, Carlisle



Reach for the Sky, Maryport

	Average Spend	Total Spend	Total Contribution
Single Adults	£53.31	£381,639	
Adult Couples	£44.44	£358,974	
Groups	£44.23	£475,800	
All (per head)	£22.22	£1,216,413	£2,420,663

Table 5 Net expenditure by attenders at Lakes Alive events

The results, shown in Table 5, indicate that spending by attenders at **Lakes Alive events contributed an additional £2.4 million to the Cumbrian local economy.**

Referring back to the issue of local spend mentioned above, it is notable that while 30 per cent of local residents spent less than they would have done under normal circumstances, Lakes Alive generated an additional net spend among residents and local people of around £5 per head on average. However, a question of particular interest in the context of the Lakes Alive funding model is how much of this additional spending by attenders can be counted as 'new' money from a regional perspective.

In order to answer this question, we need to analyse survey sample data on spending by group in combination with information about attenders' geographical origins based on respondents' postcodes. This in fact indicates that dedicated spending in connection with Lakes Alive by UK and overseas visitors (excluding those from the Northwest region) was in excess of £1 million (£1,060,364), which represents 44 per cent of the total net spend by attenders. Taking into consideration spend by those travelling from the rest of the North West, over £1.5 million, or nearly two-thirds of this expenditure, was contributed by visitors to Cumbria.



Shall We Dance?, Egremont



Mintfest, Kendal

4.2.2 Organisational and Programme Impacts

Included in standard approaches to defining economic impacts associated with organisations are staffing and expenditure on goods and services bought in (GSBI). An additional type of economic value, though one which is difficult to apportion in the terms used here, is the PR value attached to media coverage of Lakes Alive.

The data employed to assess these impacts was provided by KAI and, in the case of media and PR value, its consultants Osprey Communications, and is detailed in Table 6. Once again, for full-time employment (FTE) created by KAI and its GSBI expenditure net impacts on the local economy are shown. In the latter case, again following the advice of BAFA, a multiplier of 2.49 has been applied. Distilling net from gross PR value in this context is rather more difficult because it deals with matters of image and perception and the main (but not sole) beneficiaries are both Cumbria and KAI. For this reason it is treated in its own terms as a different kind of economic value.

KAI in fact has four full-time staff but as one member of staff lives in Lancashire the net impact in these terms has been reduced to three on the grounds

of leakage. No deadweight or displacement reductions on FTE employment have been made because the three Cumbria-based staff were previously either self- or unemployed and there are no other opportunities for employment in the street and outdoor arts sector in Cumbria.

In order to discount leakage in GSBI expenditure only organisational spending in Cumbria has been considered. Again it is felt that no deadweight of displacement adjustments are applicable in this case because KAI is currently funded solely to produce Lakes Alive. Without it KAI wouldn't exist and therefore nor would its expenditure in Cumbria or elsewhere have occurred. Through this type of spending then it is estimated that the value of KAI's investment in Cumbria in the first year of Lakes Alive is in excess of half a million pounds. Combined with the additionality from attender spend, this means that **the total net contribution of Lakes Alive to the local economy through expenditure is almost £3 million (£2,940,703).**

The PR value of Lakes Alive was calculated by KAI's consultants using established methodologies to arrive at Advertising Equivalent Value (AEV) of press, TV and website coverage. They then applied

a relatively conservative multiplier in this context of 3.0 to generate the **overall PR value of all media coverage, which amounts to a further £800,000 of economic value.**¹³

¹³ A full listing of media coverage and of goods and services bought in is available on request from KAI'

FTE employment	3 jobs
Expenditure on goods and services	£520,041
Media Coverage PR value	£818,086

Table 6. Additional economic value resulting from organisational activity



Reach for the Sky, Maryport

5. CONCLUSION

The first season evaluation of Lakes Alive has focused on profiling attenders, assessing their impressions of the events and determining the economic impacts of the programme. It has generated baseline information on issues relevant to both KAI's interests and those of its funders and stakeholders, and which relate to several core agendas in cultural policy.

The overall indications are that the 2009 programme was very successful with regard to the areas of impact and outcome covered in this evaluation. It has shown that Lakes Alive played to a broad and socially diverse audience, attracting significant numbers of people from outside of Cumbria and greater numbers than might have been expected from lower socio-economic groups and among those who don't ordinarily patronise the arts. In each of these respects, it suggests that KAI has made good on its claims that outdoor arts has purchase in areas where the traditional arts have struggled to make inroads.

This evaluation also gives support to the organisation's claims about the importance of product quality and performance context in attracting and satisfying audiences. Attender

ratings of Lakes Alive events were consistently high. They impacted positively on people's feelings about the towns and localities that hosted them, leading to widespread recognition of the programme's actual or potential importance in re-shaping the image of places.

In terms of economics, Lakes Alive made a significant impact, accounting for expenditure worth an additional £3 million to the local Cumbrian economy, and a further £800,000's worth of media coverage. Of this, more than £1 million was contributed by visitors from the North West region. This amounts to almost half of the value generated from spending by attenders at Lakes Alive events, indicating their appeal to better off, as well as more socially disadvantaged groups.

The areas and issues addressed by this evaluation will be monitored again in succeeding years in order to measure change. The baseline information gathered from 2009 also establishes a framework for longitudinal research into the more qualitative dynamics of Lakes Alive's impact on cultural engagement and participation.

In 2010 this will concentrate on the development of the Lakes Alive panel survey, including in-depth interviews with 2009

attenders, which can be linked to studies of participation carried out by CRESC at both national and regional levels. It will also involve focus group work to explore further the relationship between engagement and event quality and the effects of the programme on place-shaping. In addition, the research programme in 2010 will also begin to examine some of the possible wider social impacts of Lakes Alive. This will include the question of whether events have any effect on local crime rates and also how far they impact on happiness and well-being.

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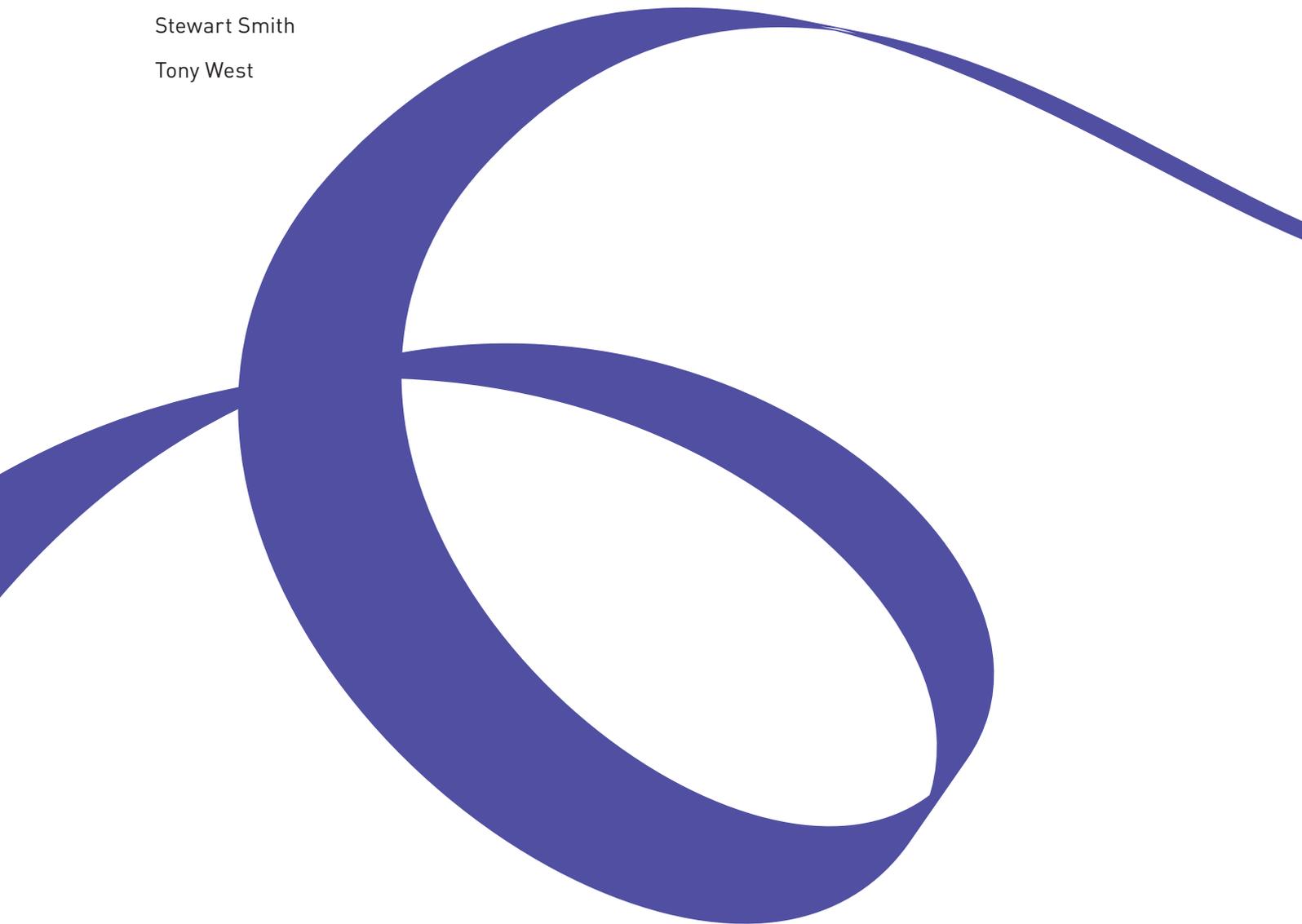
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Lakes Alive

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Kendal Arts International and
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