



THE ART TOUR 2011

ARTIST AND VISITOR EVALUATION

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ART TOUR EVALUATION - 2011 - SUMMARY OF FINDINGS

- ◆ In 2011, 67 artists participated in 45 venues in the Art Tour - close to the year before last, last year having a high number of venues. Artists' Returns were received from 90% of participants, although not all were fully completed.

Visits

- ◆ At 9658 there were 31% less visitors overall than last year and open day visits fell by 34% to 8644. Removing the untypical influence of Alnwick Garden, open day visits fell by 31% from 10234 in 2010 to 7044.
- ◆ The total number of visits (open days + others) prompted by the Art Tour has tended to increase with the number of participants, the average over the years being about 240 visits per venue, peaking in 2009 at 330. This year the average was close to 250. On open days the rate fell by 4% to 222 visits (or rose by 1% to 185 excluding Alnwick Garden).
- ◆ Visitor numbers were reported for 273 of 310 venue openings. 19 visits were made per opening for single occupancy and 58 for shared, averaging at 32, the lowest since 2000. (Without Alnwick Garden the rate would be 23 visits per opening, the lowest ever.)
- ◆ Alnwick Garden claimed the highest number of visitors (though these were clearly estimates) over the whole Art Tour period, with Hexham Abbey in second place. Shared venues were most popular. The order of popularity changed somewhat for visits per opening, bringing some single venues further up the rankings
- ◆ Thanks to Alnwick Garden, the Coast attracted most visitors, whilst Central Tynedale had most visits per opening, due to Hexham Abbey. The more remote areas tended to have fewer visitors per opening.
- ◆ The number of visits specifically reported by date was roughly in step with the number of venues open, of which there were slightly more on Sundays. The visitor rate changed little from day to day, fluctuating around the average of 35 visits per venue, including the final day, which coincided with notable sporting fixtures.

Sales

- ◆ The uncertain economic future has constrained spending even more this year, making good news very difficult to find, but there are some positive signs.
- ◆ Total sales more than halved compared with last year, to £51284, reflecting the current social unease. A change of this magnitude can by no means be fully attributed to any changes in the participant base.
- ◆ The average turnover per artist is £855, a 32% fall compared with last year.
- ◆ More than half the participants earned over £500, an improvement over last year, whilst the proportion in the lower earning groups has shrunk slightly.
- ◆ Half the participants earned over £550 (£95 per open day), whilst 2/3rds earned between £70 and £1230 (£10 and £200 per day).
- ◆ Single occupancy still continues to attract more sales at an average of £985, compared with shared venues at £740 per artist. Respective rates per opening are £150 and £105.
- ◆ Sales appear to vary randomly regardless of Saturdays or Sundays or number of openings, but are significant and of similar order on each day. Purchases per visit follow a similar pattern, but non the less further support the value of openings on both weekend days.
- ◆ Even though average earnings fell between last year and this, there is continued support for the general historic implication that larger the number of participants in the Art Tour, the larger their average income.
- ◆ Visitors spent an average of £5.31 per visit this year, a fall over last year's figure of £7.83 per visit. Excluding Alnwick Garden, there was a fall of 44% from £.10.42 to £5.88. The Garden is clearly the main attraction.

Visitor Survey

The visitor survey feedback is based on about 318 Visitor Questionnaires (3.3% of the visiting public). As a proportion of all visitors, this is 50% better than last year, possibly because visitors were asked to complete them on a venue visit.

- ◆ In keeping with many Art Tours, roughly one third of visitors were attending for the first time.
- ◆ The Guidemap attracted one third of all respondents, and word of mouth about one quarter. Art Tour signage was about twice as effective as last year and press advertising accounted for about 10%.

- ◆ 37% of returning visitors got the Guidemap (through the post) and a quarter of first-time visitors picked it up. Word of mouth was the most effective advertisement for new visitors, whilst signage attracted an equal proportion of both groups.
- ◆ The majority of new and returning visitors picked up the Guidemap, rather than getting it through the post. Art Tour studios, other art venues and Tourist Information Centres were the most popular places for picking up a Brochure, whilst returning visitors also looked in libraries.
- ◆ The Guidemap earned overwhelming praise, only about one in ten respondents having comments, mainly about ease of use in a car.
- ◆ A quarter of questionnaire respondents showed an interest in taking part in associated workshops, which had attracted 150 attendees by the end of the Art Tour, with more to come.
- ◆ Respondent party size was predominantly two, both from within and outside Northumberland. Four large parties from inside the County accounted for 63 visitors.
- ◆ 80% of visitors show their interest in art by visiting galleries relatively frequently.
- ◆ The main change requested by (a few) visitors was increased publicity for the Art Tour.

RECOMMENDATIONS – 2011 ART TOUR

These recommendations arising from the 2011 Art Tour are based on the three forms of feedback received

- 1 The Artists' Returns (AR)
- 2 The Visitors Questionnaire(VQ)

The above abbreviations are used for cross referencing where valid.

It is recognised that the Art Tour Steering Group has no obligation to heed these recommendations, and may need to take other considerations (eg. Resource) into account.

Promotion

- Continue to promote the Art Tour, in spite of the current downturn, emphasising its value to visitors and participants, but be aware that all projects have a lifetime, so opportunities for invigoration should continue to be suitably exploited.
- Encourage as many artists as possible to take part, as this appears to increase visitors and average artist income. (Ref.: AR 2.5)
- Encourage sharing Art Tour organisation so long as it remains manageable.
- Try to retain the current Entry fee.
- Needless to say, the ATSG will continue to strike a balance between the various forms of media advertising and cost. As an estimated quarter of total visitors, the number of visitors from outside Northumberland may be relevant. (Ref.: VQ 8)
- The Guidemap met with almost universal acclaim from visitors, so continue to use (or develop) this method of promotion. (Ref.: VQ 5)
- Continue to have the Guidemap available for download. (Ref.: VQ 3)
- Make it as easy as possible for visitors to find venues, through the Guidemap and with superlative signage. (Ref.: VQ 2)
- From the Visitor Questionnaire respondents, workshops connected with the Art Tour are worth pursuing. (Ref.: VQ 6/7)
- Saturdays and Sundays both bring significant numbers of visitors and sales so continue optional openings on both days whilst retaining a four week event, as there is no perceived fall in visitor numbers over this period. (Ref.: AR 1.7; AR 2.4)
- More remote areas may need a boost – possibly by finding more artists to participate, thereby justifying greater promotion.(AR 1.6; AR 2.7)
- Follow up the value of promoting workshops as the feedback implied good response rates. Although it's difficult to imagine how it might be achieved, consider an even more prominent display in the Guidemap as some visitors who got it didn't know about the workshops. (Ref: AR 1.8; VQ 6/7)

Feedback

- The Steering Group may wish to consider the seriousness of sending in a completed Artists' Return (or not). 100% response was achieved in the last two years, but only after repeated chasing up, which resulted in significant delay in publishing the Evaluation. This was not pursued to the same extent in 2011, with the result that in some areas nearly 25% of the data was missing. (Ref.: AR intro; AR 1.7)
- Ensure visitors complete and leave their questionnaires at a venue, as this appears to increase responses and enables checking for completeness. Retain a "one-sided" sheet – nobody omitted to complete the second side this year! (Ref.: VQ intro.)

BACKGROUND AND INTRODUCTION

First established in 1996, the *Art Tour* is an open studio project organised by members of Network Artists in Northumberland (the Art Tour Steering Group – ATSG). This is the sixteenth year of the event, which until 2010 was advertised primarily via a Brochure, by mail-outs and in local media. In 2011, the brochure was replaced by a convenient fold out Guidemap, showing venue locations and artists' details.

The project was originally set up with the aim of developing an audience for professional artists in the absence of sufficient exhibiting spaces in rural Northumberland, and to create opportunities for these artists to sell their work direct to the public. From 1996–1998 the vast majority of venues were located within the district of Tynedale (West Northumberland). In 1999 the event expanded geographically encompassing venues located in North Northumberland, and around Alston in East Cumbria and 2008 saw the introduction of Ryton, technically within Gateshead however very close to the Tynedale border. These perimeter variations continue from year to year, and depend primarily on whether venues can be located on publicity maps. All these areas were encompassed in 2011. The table shows the numbers of venues and artists participating.

Table 1

Year	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Venues	20	28	20	38	43	33	51	59	57	58	47	47	48	44	57	45
Artists	25	40	40	61	67	49	75	79	86	90	74	72	71	69	88	67

When the event first started in 1996, six open days were spread over three weekends in June. From 1997 – 2001 the openings were extended to cover six consecutive Sundays. In 2008 and 2009 artists were again given an opportunity to trial Saturday openings, and in 2010 the event was confined to opening options over the four weekends in June, with a strong recommendation

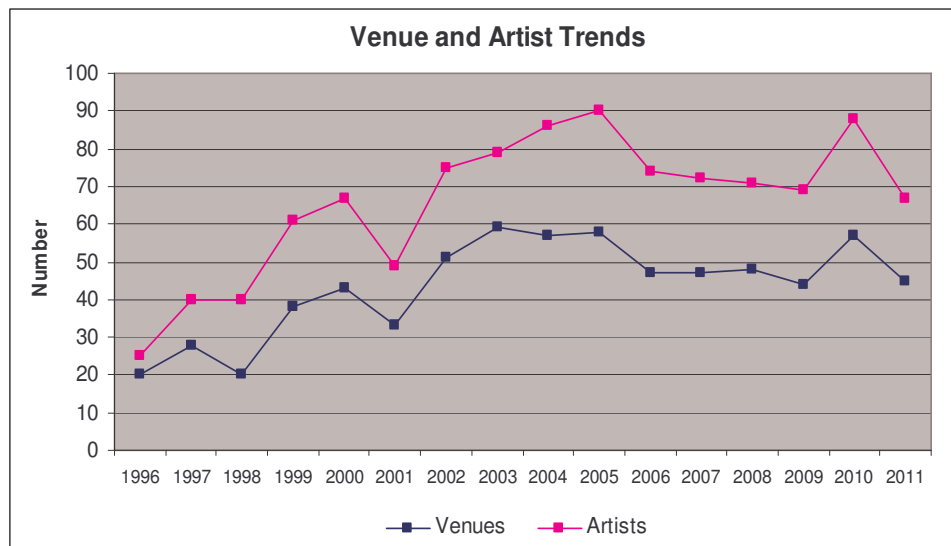


Fig 1.

to participate in three. Four consecutive weekends were again used in 2011, ending on the first Sunday in July. Fewer venues (45) and artists (67) participated than last year, as Table 1 and Figure 1 show, although the numbers were typical of previous years, 2010 being unusually high.

The purpose of this Evaluation is to help: -

- the organisers to identify opportunities for improving and developing Art Tour in the light of changing circumstances,

- participants explore ways of developing their own relationships with the visiting public,
- convey information to current and potential funders and sponsors about the effectiveness of the project.

The major sources of information are

1. Artists' Returns, one of which is expected to be completed by each artist as a condition of participation. These provide information about numbers of visitors and sales.
2. Visitor Feedback, provided by questionnaires placed at each venue. These provide comments on various aspects of the Art Tour, and may change from year to year.

The table below shows the number of artist and venues which filed an Artists' Return for each

Table 2

Year	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Venues	20	28	20	38	43	33	51	59	57	58	47	47	48	44	57	45
(that reported)							48	59	54	54	44	45	46	44	57	39
Artists	25	40	40	61	67	49	75	79	86	90	74	72	71	69	88	67
(that reported)							75	79	70	82	70	70	69	69	86	60

year. Unfortunately, unlike 2009 and 2010, the response was incomplete, and as a result some inconsistencies may be found in this report. For instance, although venues held 310 open days in

Table 3

	11th June (Sat)	12th June (Sun)	18th June (Sat)	19th June (Sun)	25th June (Sat)	26th June (Sun)	2nd July (Sat)	3rd July (Sun)	Total (all days/some days)
Total venue openings per day	37	41	39	44	39	44	31	35	310
Venues that reported visitors	30	32	31	36	30	34	26	29	248
Percentage reporting	81.1	78.0	79.5	81.8	76.9	77.3	83.9	82.9	88.1

all, only 80% reported visitor numbers for every day they were open and 88% did on some of the days they were open, whilst on the third Sunday, almost a quarter of venues gave no visitor feedback at all. Conclusions can only be drawn where the relevant data has been provided and it is not possible to say whether non-respondents might have provided information which would have been useful for future planning.

Figure 2 trends the number of Visitor Questionnaires returned, with a small increase over 2010.

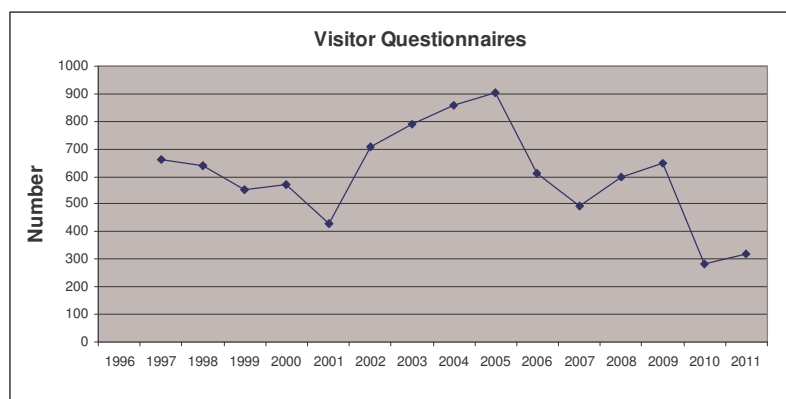


Fig 2.

For purposes of organisation, and helping the public plan their Art Tour visits, venues this year were grouped into six geographical "sectors" – North Northumberland and the Borders, the Coast, Mid Northumberland, Central Tyndale, East Tyne and West Tyne.

1. ARTISTS RETURNS

This section is based on the 60 artists who made a return out of 67 participants, and

- Identifies trends
- Highlights the value in financial terms of participating in the event

AR 1. VISITS

AR 1.1. Visit Numbers. A visit is regarded as a member of the public going to a venue. So although a visitor may see six artists at one venue, it would still be counted as one visit (not six). If the same person visits several venues it would be counted as several visit(or)s. In summer of 2011, 8644 visits were recorded during the open days advertised in the Art Tour Brochure, which when added to exhibitions, workshops, mid-week and private view visits(previews) totalled 9658.

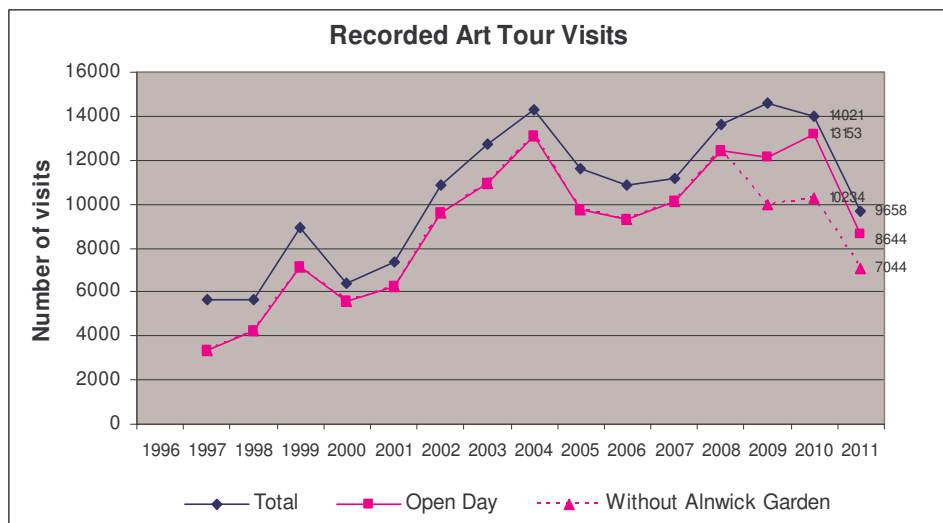


Fig 3.

These numbers both represent a fall of about one third compared with 2010, whether or not Alnwick Garden is included. (Alnwick Garden, is seen as an untypical venue which attracts many visitors who do not attend primarily for the Art Tour, but whose visits could have a major impact on Art Tour visit figures.) The fall should not be seen as discouraging, however, as the percentage of venues reporting these figures also fell by 32%, making the number of visits per venue consistent with last year (See Fig 5).

AR 1.2. Visits and Venue Trends.

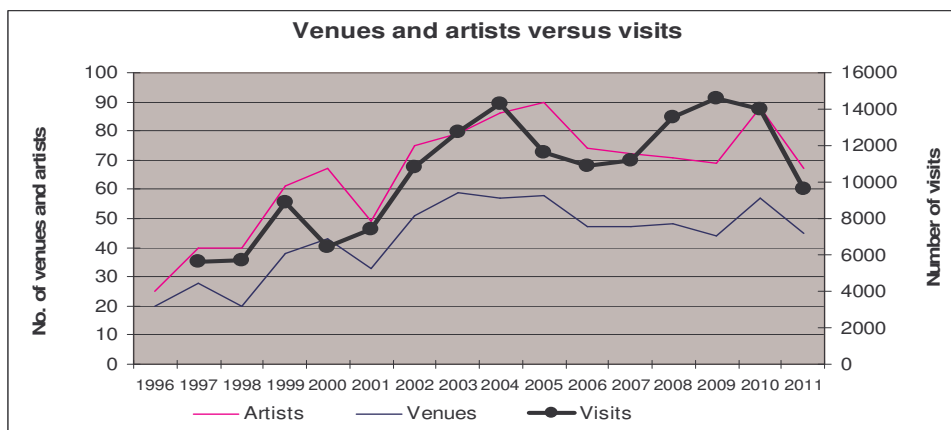


Fig 4

Figure 4 combines Figures 1 and 3 to show how the number of visits has been related to the number of participants over the years. This chart counts all venues and artists, whether they reported visitors or not. Certain artists, considered key, accounted for about only 500 visitors in 2010, so their absence from this year's event cannot be considered a major cause of visitor reductions. Broadly, the number of visits has been in step with both the number of artists, and to a lesser extent venues, indicating the value of the Art Tour as a public leisure activity.

AR 1.3. Visits per Venue. As indicated above, Figure 5 shows that the average of 250 visitors per venue is very close to last year, although historically this measure has varied between 120 and 280 on open days. Omitting Alnwick Garden each venue saw an average of 185 visitors on open days in 2011.

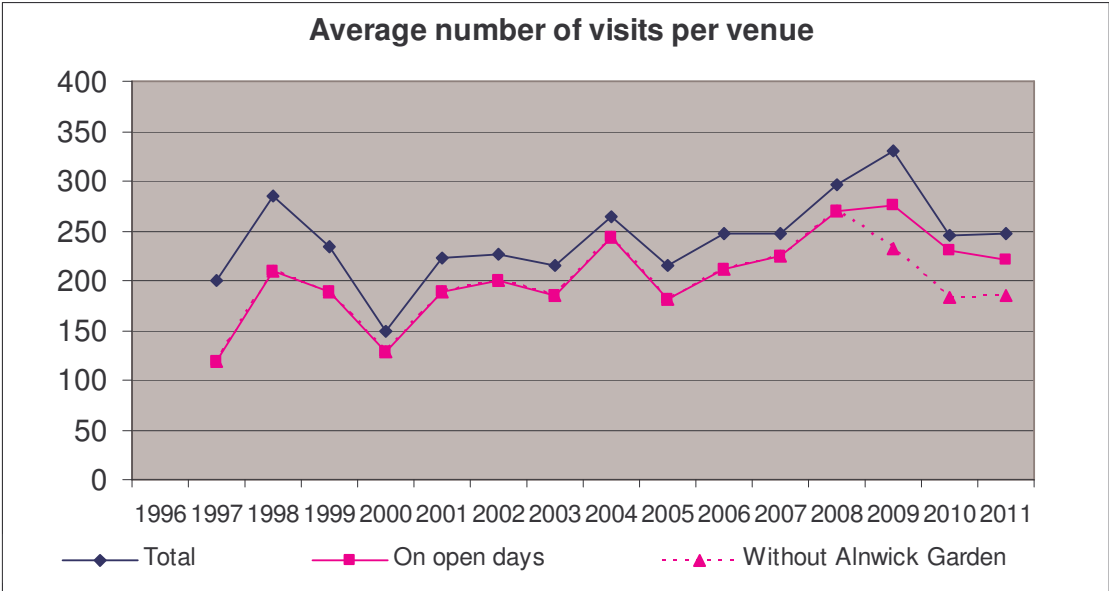


Fig 5.

AR 1.4. Visits per Opening. The 45 venues opened a total of 310 times, between four and eight times each during the Art Tour period, and typically seven occasions, whether shared or not. An

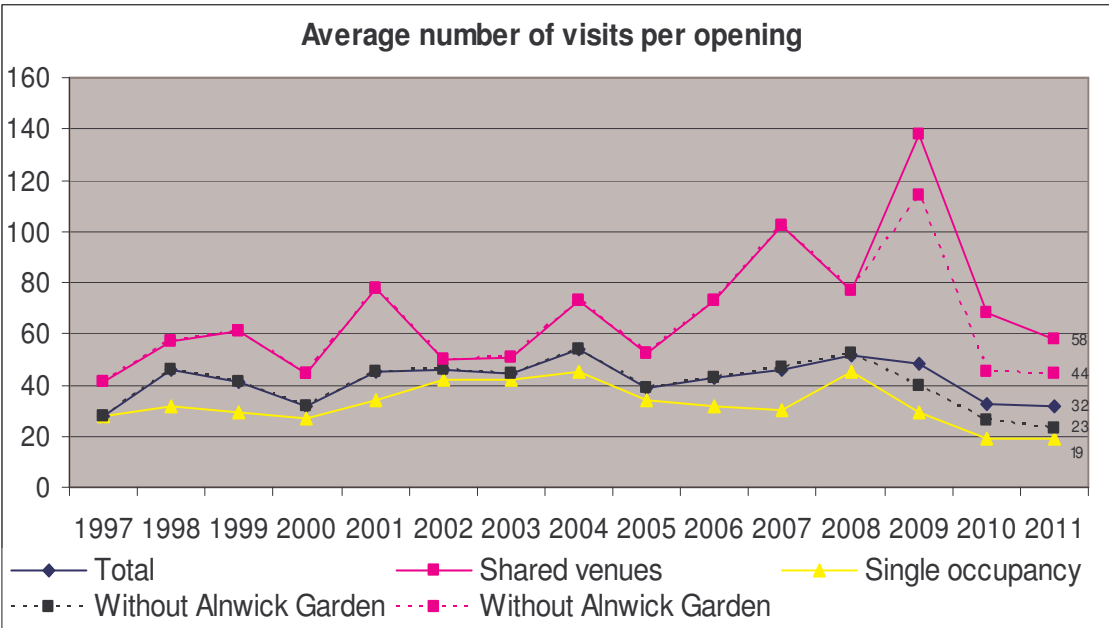


Fig 6.

average of 32 visits per opening was seen amongst the 273 that reported visitor numbers. Shared venues have always prompted more visits (58 this year) per opening than those with single occupancy (19) but are currently less separated than in recent history, especially without the influence of Alnwick Garden. If Alnwick is excluded, there were 23 visits per venue per opening, which is the lowest ever recorded.

AR 1.5. Venue Rankings. In Figure 7 venues are ranked according to number of visitors they received on open days over the whole Art Tour period. It is evident that The Alnwick Garden (Venue 6) attracted the highest number of visitors, but here it must be pointed out that a figure of 200 was reported for each open day, which is clearly an estimate, as is the resulting total. In

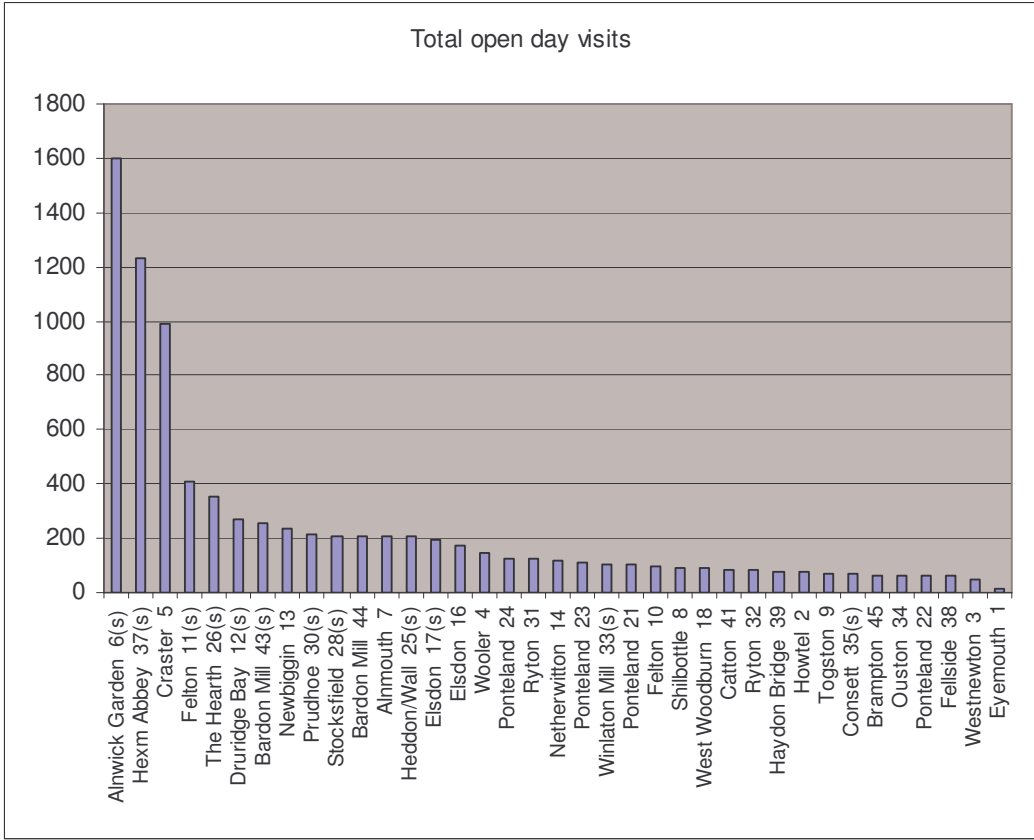


Fig 7.

Key : s = shared

second place the Hexham Abbey number of 1230 is more dependable, although the Abbey’s status as a tourist attraction and the incidence of large groups may impinge on the accuracy of Art Tour visitor numbers. It is quite possible that both these venues were busier than the estimates imply but nevertheless, a few venues account for the majority of visitors, as usual. All the shared venues cluster towards the left hand end of the chart, interrupted only by Craster, confirming the generally preferred inclination to visit more than one artist at a time.

Figure 7 is a straight total of number of visitors per venue, and takes no account of the number of days they opened, which varied between four and eight times. This is addressed in Figure 8, which compares number of visits per opening and does change the rankings, putting Hexham Abbey in top spot and moving one or two venues of single occupancy up the rankings.

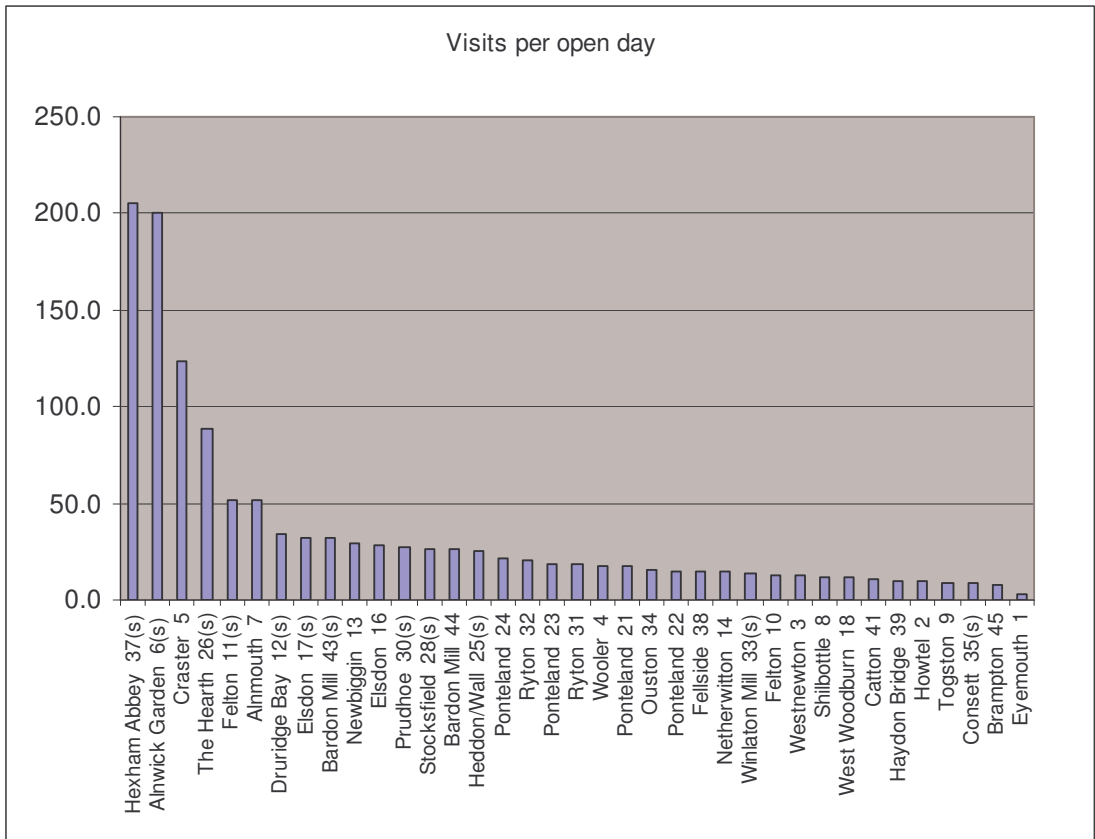


Fig 8

AR 1.6. Regional Variations. Differences between the geographical subdivisions are shown in

Area	Venues					
	Venues reporting	Venue openings	Reported visits on open days	Visits/10	Visits per venue	Vis/venue opening
North & Borders	4	26	283	28.3	70.8	54.4
Coast	10	76	4092	409.2	409.2	269.2
Mid Northumberland	3	20	458	45.8	152.7	114.5
East Tyne	14	89	1833	183.3	130.9	103.0
Central Tynedale	3	16	1290	129	430.0	403.1
West Tyne	6	46	688	68.8	114.7	74.8
	40	273	8644	864.4	216.1	31.7

Table 4

Table 4 and Figure 9. It is evident from the Table that the Coast had the greatest number of visits on open days but visits *per* opening were greater in Central Tynedale. This results from the relative popularity of Alnwick Garden and Hexham Abbey, the former having greater visitor numbers, whilst the latter had the lowest number of openings to accommodate all its visitors. The North and Border areas had the least visitors and visits per opening, no doubt due to its relative accessibility.

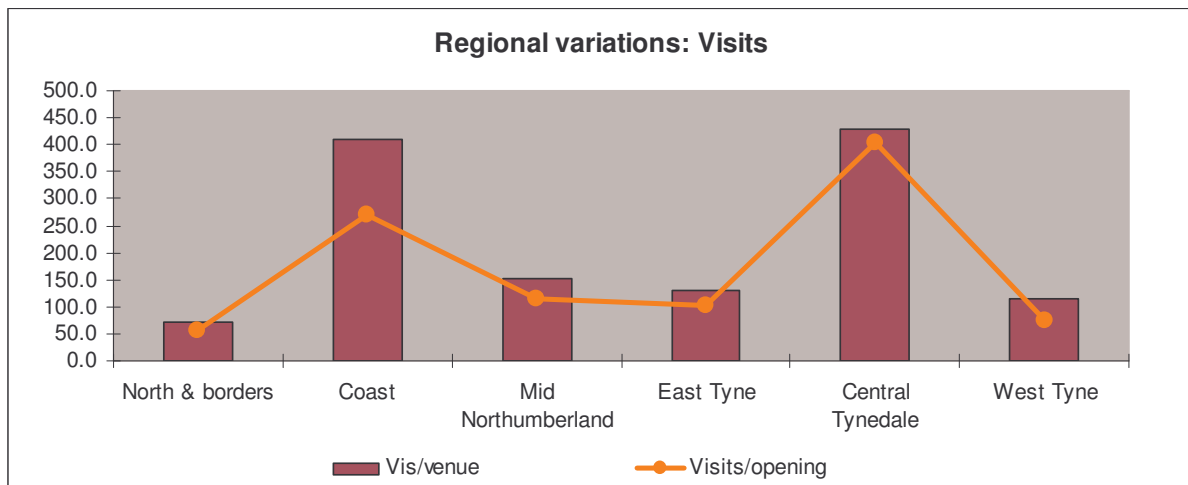


Fig 9

AR 1.7. Day and Date Variations. Table 4 and Figure 10 compare number of visits with openings

Table 4

	11th June (Sat)	12th June (Sun)	18th June (Sat)	19th June (Sun)	25th June (Sat)	26th June (Sun)	2nd July (Sat)	3rd July (Sun)	Totals
Venue openings per day	37	41	39	44	39	44	31	35	310
Venues reporting visitors	30	32	31	36	30	34	26	29	248
Visits on open days	1021	1045	1063	1384	1071	1297	840	923	8644
Visits on open days/30	34.0	34.8	35.4	46.1	35.7	43.2	28.0	30.8	
Visits/venue opening	34.0	32.7	34.3	38.4	35.7	38.1	32.3	31.8	34.9

by date and day for the venues that reported visitor numbers on all of their open days, giving the overall average 35 visits per opening. (Note: This number differs from the value of 32 above, which includes venues which reported, but not for all their open days). Last year's pattern is

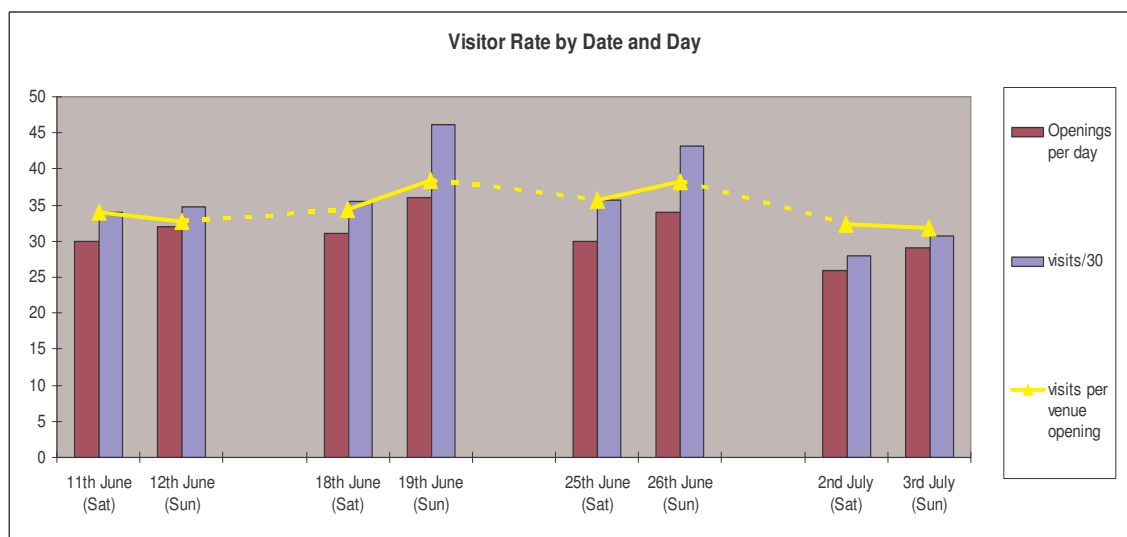


Fig 10.

repeated, in which the number of openings is fairly constant over the four weekends, with slightly more on Sundays. This presumably prompts a few more visitors to attend on Sundays, but there are no major differences, so the number of visits per opening is relatively steady. A slight rise may be discernible in the second and third weekend as the Art Tour gets under way, with the merest hint of a falling off over the last two (sporting) days. Overall, the last two years have suggested that four successive weekends is a reasonable duration for keeping the event buoyant

throughout, the number of visitors being very much in line with the number of venues open, as in previous years.

AR 1.8. Other Visits. As a final observation relating to visits – 207 visitors attended previews (private viewings) and 150 attended workshops during the Art Tour. The latter were particularly emphasised this year, in response to interest shown by last year’s visitors. Artists’ experience of workshops will be part of a separate report as many were planned to take place after the Art Tour. However, analysis of this year’s visitor’s intentions to attend can be found in the Visitor Survey section below.

AR 2. SALES

The declared spirit of the Art Tour is to show the visiting public how artists develop their ideas and carry out their work, as well as to provide them with opportunities for their skills to become more widely known and to generate income. The basis for analysis has been the number of participants who reported their sales figures, whether or not they were satisfied with the result.

AR 2.1. Sales totals. After four successive years in which total reported sales arising from the Art Tour exceeded £100,000, in 2011 they fell to around half of that, to £51,284. Undoubtedly, this is in part a reflection of the reduced number of visitors, but other current social factors must also be

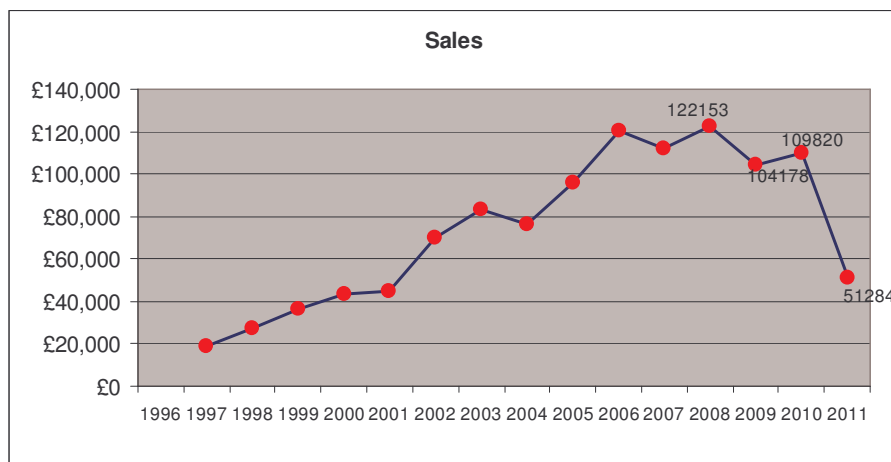


Fig 11

playing a part. (See Figure 11.) The relative drop is less severe amongst individual artists, being about a third less than last year, although there has been a steady decline since 2008. It may be

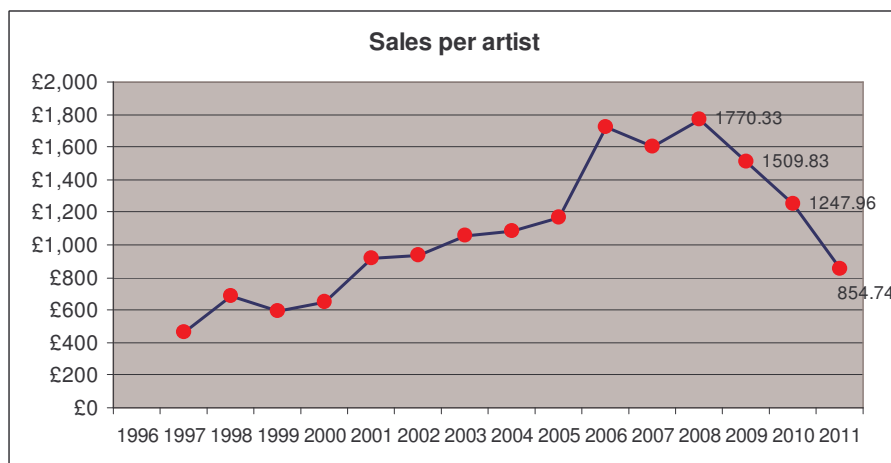


Fig 12.

noted that although this year's absence of some previous key participants affects sales to some extent, it by no means accounts for falls of this magnitude. The average of £855 can only be based on the 60 artists who reported their sales, the remaining seven being omitted from the calculation. We cannot know what difference their inclusion might have made. Nevertheless, we should not be too discouraged if the public is reigning back on non-essential spending in uncertain times.

AR 2.2. Sales Distributions. Figure 13 partitions total turnover into percentage groups. In a continuing reflection of the downturn, the percentage of artists earning over £1000 is down to 24% from 34% last year. Encouragingly, however, the percentage earning over £3000 has remained similar, whilst the lower earning categories have shrunk and the middle ranges grown.

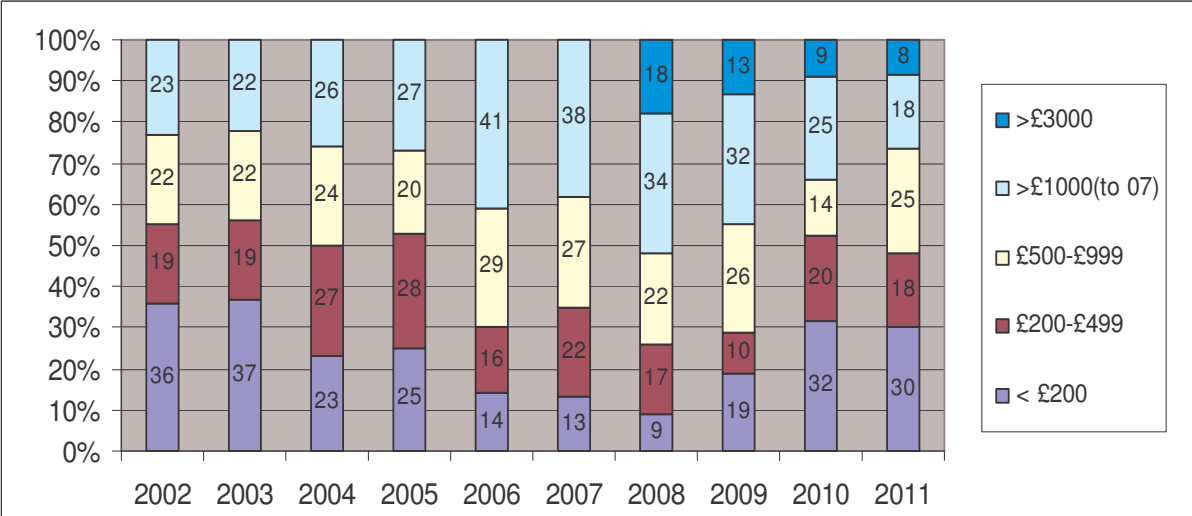


Fig 13.

As already indicated, the average turnover per artist was £855, compared with £1248 in 2010, but since sales figures are remarkably skewed, Figures 14 give a more informative picture

Fig 14a)

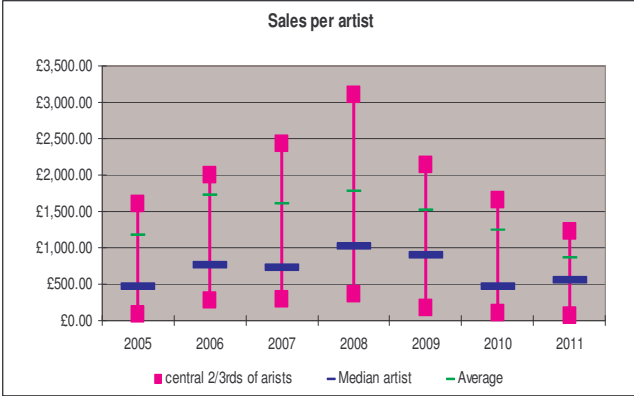
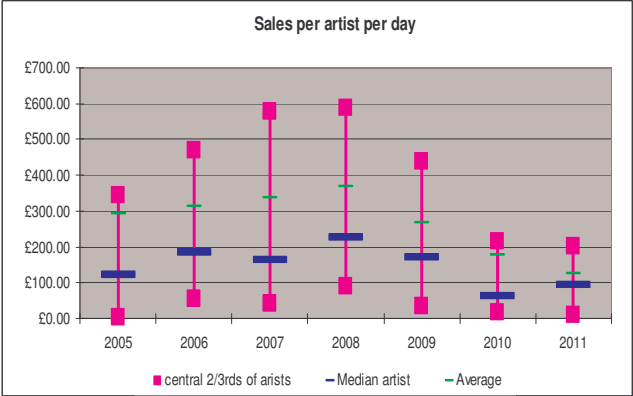


Fig 14 b)



and indicate the range of income. In fact, half the participants earned more than £550 (the median) and two thirds between £70 and £1230, whilst on open days half earned more than £95 and two thirds between £10 and £200. The median has improved this year, in keeping with the increased number of middle range earners, whilst the range of earnings has shrunk.

AR 2.3. Sales by Venue Type. Analysis of previous years has shown that shared venues tend to have more visitors (see Figure 6), but that although this increases exposure, it does not increase sales for an individual artist. Figure 15 confirms this view. Figure a) compares sales of single

Fig 15a)

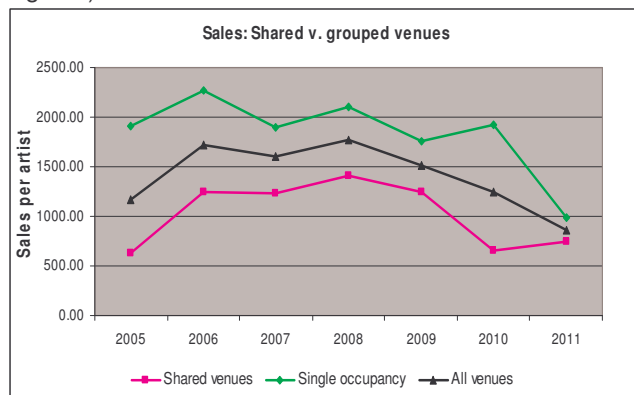
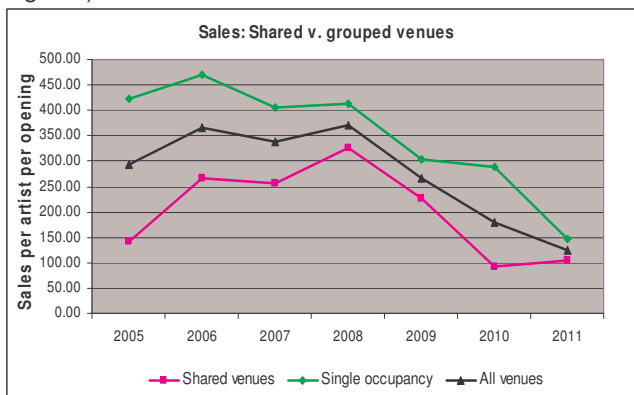


Fig 15b)



occupancy venues with those that are shared. The average participants' sales (per Art Tour) have always been greater for those in single occupancy than for those that share, a pattern repeated this year, although the two trends have converged. The average artist's earnings of about £855 partitions out into £985 for single occupancy and £740 for shared. Taking into account the varying number of open days each artist exhibits, the trends are shown again in Figure b), as sales per artist per open day, with the same conclusion – single artists earn £150 and sharers earn £105 on average “per opening”. (To this point total sales have been used throughout, including those arising from previews, chance visits or workshops etc, as it is assumed that these have all been stimulated as a result of holding open days in the first place.)

AR 2.4. Day and Date Variations. This section examines the sales by day and by weekend and so relies upon artists who have given daily feedback. Table 5 and Figures 16 show sales by day and particularly examine the difference between those on Saturdays and Sundays. Sales are

Table 5

	11th June (Sat)	12th June (Sun)	18th June (Sat)	19th June (Sun)	25th June (Sat)	26th June (Sun)	2nd July (Sat)	3rd July (Sun)	Overall
No of venues reporting visitors	30	32	31	36	30	34	26	29	248
Artist availability by day	55	62	58	66	58	66	45	52	462
Artists supplying sales figures	47	51	47	55	47	54	40	42	383
as a %	85.5	82.3	81.0	83.3	81.0	81.8	88.9	80.8	82.9
Artist sales by open day	6927.10	5327.15	4154.90	5773.10	7324.20	4656.20	4421.35	5640.90	44224.9
Sales/100	69.27	53.27	41.55	57.73	73.24	46.56	44.21	56.41	442.25
Sales/opening	230.90	166.47	134.03	160.36	244.14	136.95	170.05	194.51	178.33
Sales per artist	147.39	104.45	88.40	104.97	155.83	86.23	110.53	134.31	115.47

here related to the number of openings. Overall only 83% of artists supplied sales figures for the dates they had advertised as being available in the Guidemap and the table shows the variation between days. This is the data that is relied upon for this analysis.

Figure 16a) shows the comparable number of openings over all weekends and between Saturdays and Sundays, the latter being slightly higher. The sales (divided by 100 to fit them on the chart) vary randomly with days and number of openings, and the rate of sales per opening is similar, Saturday and Sunday each having the higher rate of sales twice. Examination of sales per artist produces an almost identical pattern except the sales figures are about one third less, so the chart is omitted.

Fig 16a)

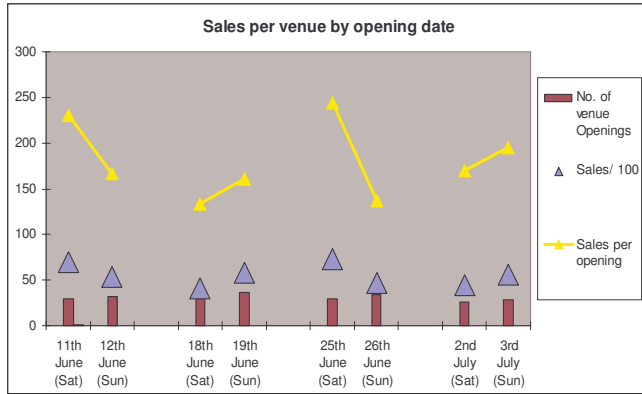
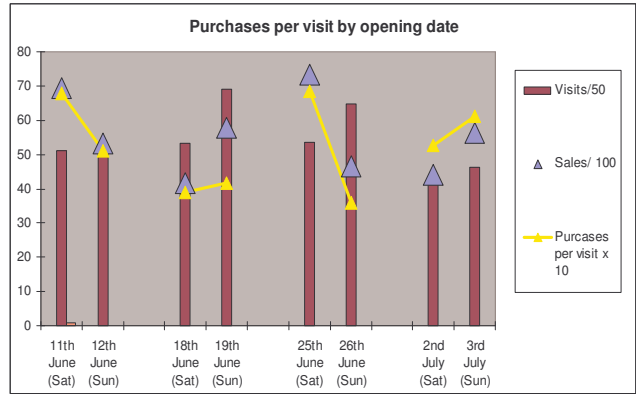


Fig 16 b)



It also seems reasonable to examine whether date or day affect purchases per visit and Figure 16b) shows these trends (suitably adjusted to fit on the chart). Purchasing follows a similar pattern to sales, there being no obvious distinction between Saturdays and Sundays or number of venues open. The conclusion from Figure 16 is that Saturday and Sundays have comparable sales, neither having dominance, and implies that continuing Saturday openings is decidedly worthwhile from the artists' point of view.

AR 2.5. Artist Numbers and Earnings. Figures 17 show how the number of Art Tour participants affects their income. Figure 17a) shows how both have grown over the years, but not consistently

Fig 17a)

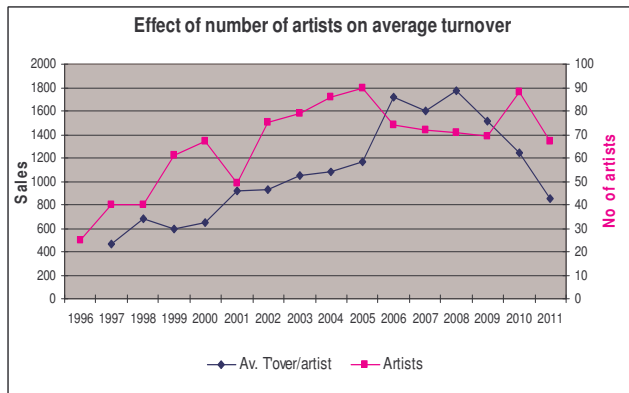
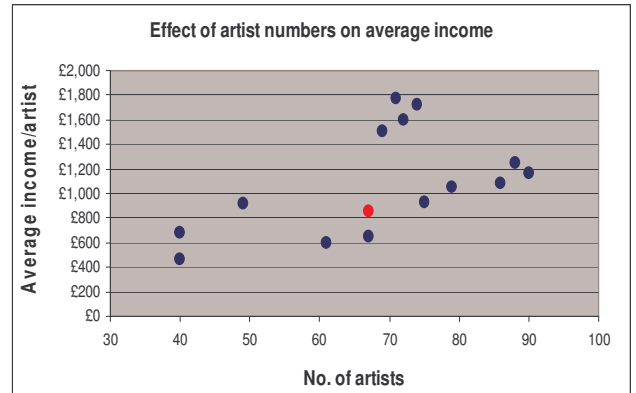


Fig 1b)



in step. Without including any annual effects, figure 17b) simply demonstrates a significant correlation between participant numbers and their average earnings. The red spot marks 2011. This again complies with the general historic pattern that income is enhanced when more artists take part. This appears to contradict the assertion of the previous paragraph that sales are not influenced by number of venues open (and hence artists available). This is probably only because when split down into days, the sample sizes are too small to discern the trend that emerges from Art Tours as a whole. The relationship could also be related to visitor numbers or economic circumstances, but the message still implies the benefit of taking part.

AR 2.6. Purchases per Visit. In keeping with other indicators, the number of purchases per visit

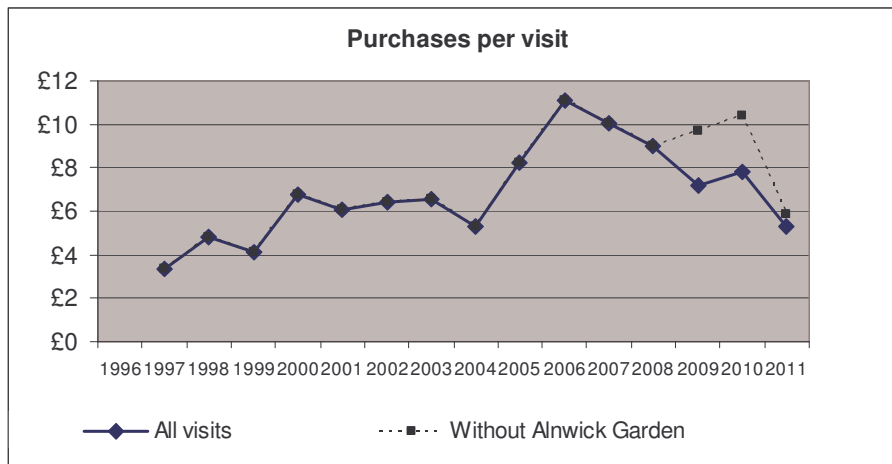


Fig 18

has decreased this year. Figure 18 shows the trends with and without Alnwick Garden. Overall, visitors spent £5.31 per visit this year compared with £7.83 last, but removing the effect of the large number of visitors to Alnwick Garden, this year's figure is £5.88 compared with £10.42 last. Clearly visitors to Alnwick Garden look but don't spend, the garden being their main interest.

AR 2.7. Regional Variations. Table 5 and Figure 19 show regional visit and sales variations. The Coast and Central Tynedale have the highest visitor numbers but sales per artist is highest in

Table 5.

Area	Venues						Sales (£)					
	Venues reporting	Venue openings	Reported visits on open days	Visits/10	Visits per venue	Vis/venue opening	Total Sales	Sales/100	No of artists reporting	Sales per artist	Sales per artist/10	Sales per opening
North & borders	4	26	283	28.3	70.8	54.4	2230	22.3	4	557.50	55.75	85.8
Coast	10	76	4092	409.2	409.2	269.2	17059.35	170.5935	15	1137.29	113.73	224.5
Mid Northumberland	3	20	458	45.8	152.7	114.5	3969.5	39.695	4	992.38	99.24	198.5
East Tyne	14	89	1833	183.3	130.9	103.0	10059.85	100.5985	22	457.27	45.73	113.0
Central Tynedale	3	16	1290	129	430.0	403.1	1865.6	18.656	8	233.20	23.32	116.6
West Tyne	6	46	688	68.8	114.7	74.8	9040.6	90.406	7	1291.51	129.15	196.5
	40	273	8644	864.4	216.1	31.7	44224.9	442.249	60	737.08	73.71	162.0

West Tyne. Sales per opening is low in the remote Border region and also in East and Central Tynedale, surprisingly given the number of visitors in the latter. Purchase per visit range from £1.40 to £13.00 but specifying would compromise confidentiality.

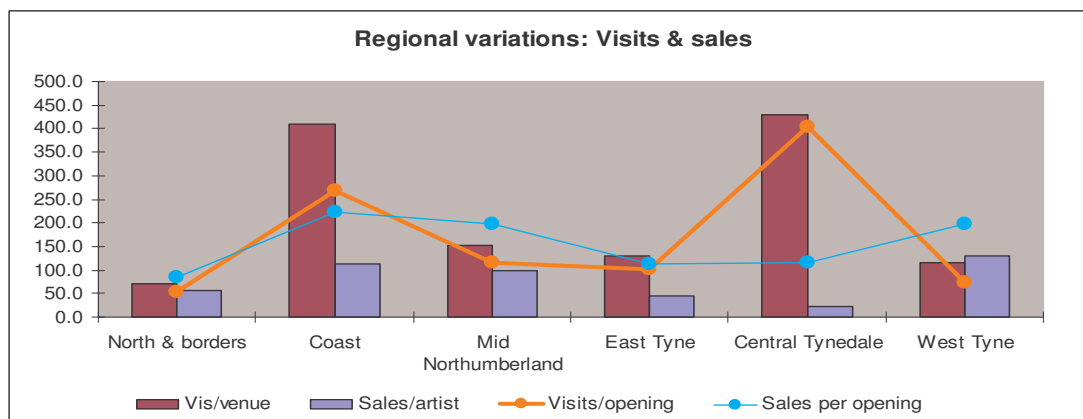


Fig 19.

2. VISITOR SURVEY

This visitor survey forms a substantial input into the evaluation of the Art Tour, and further supports the overall aim of improving its future organisation and management. The data in this part of the report was captured using a self-completion questionnaire placed at participating venues. Visitors are encouraged to complete the form once during their art tour visits although many choose to decline.

In most previous years visitors have been asked to fill out the questionnaire on their first visit and leave the venue occupier to return it to the Steering Group. Last year they were given the option of taking the form away and handing it in on a subsequent visit or to post it. The number of completed questionnaires returned is shown in Table 6 with significant a fall in 2010, but a small recovery this year, in which the more familiar procedure was reintroduced.

Table 6.

Year	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Q'aires		662	640	554	569	427	708	789	860	904	614	493	596	650	283	318

SAMPLE BASE

Via the Artists Returns, it was reported that 9658 visitors attended the Art Tour in 2011, which gave rise to 318 completed questionnaires amongst groups of 710 visitors. Only one person completed a questionnaire for each group, so the numbers received appear to be only a little higher than the 283 of last year. However, the 2011 questionnaires represent about 3.3% of the visiting public, which looks like a much better improvement (50% up) compared with the 2010 rate of 2.2%. We have no measure of how representative this group might be, but if it is, and any particular view is supported by 100 or more people, we can be reasonably confident (statistically) that such a view would be shared by all visitors.

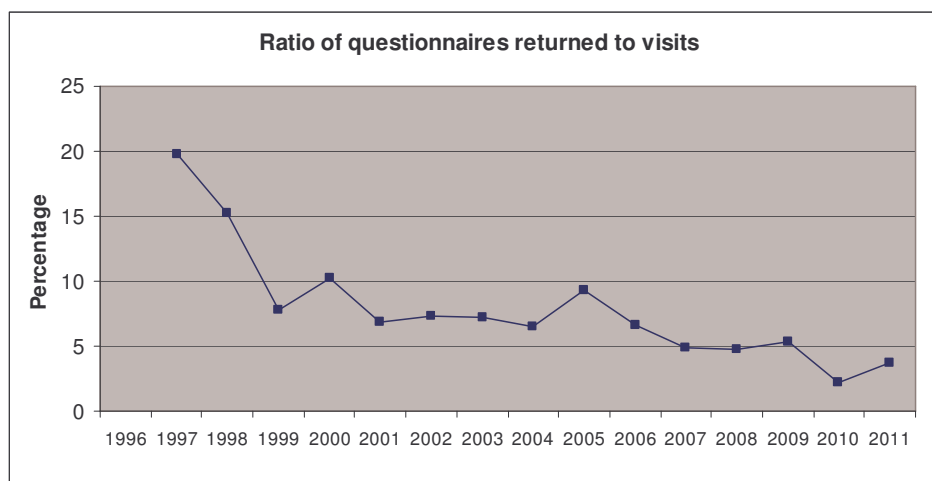


Fig 20.

This year artists were asked to encourage visitors to leave completed questionnaires at a venue, rather than post them. This may have helped increase the response. The questionnaire was not always filled in rigorously, so there may be slight contradictions in the totals. For instance, although 318 questionnaires were completed, only 305 of the respondents were either on their first Art Tour or were returning, leaving ten unaccounted for. Similar slight inconsistencies recur throughout, but this is not crucial, as the underlying messages are not affected.

Appendix 1 shows copy of the questionnaire, which was shorter this year and concentrated on -

- How visitors were informed about the Art Tour
- How the Guidemap was received
- Feedback on workshop attendance

for both first time and returning visitors.

This report follows the order of the questions on the questionnaire.

VQ 1. Have you attended the Art Tour prior to 2010?

In keeping with many Art Tours, roughly one third of visitors were attending for the first time, whilst the remainder had visited before. Where helpful, this analysis splits the results into these two groups, examining the similarity and differences.

VQ 2. What prompted you to attend the Art Tour?

There were 563 responses to this multiple choice question, and as requested many visitors listed several sources of information which prompted them to attend. In place of the Brochure, the Guidemap was the most powerful form of advertisement and attracted 34% of visitors. As last year, word of mouth, the Art Tour signage and local press/magazines came next. And although a

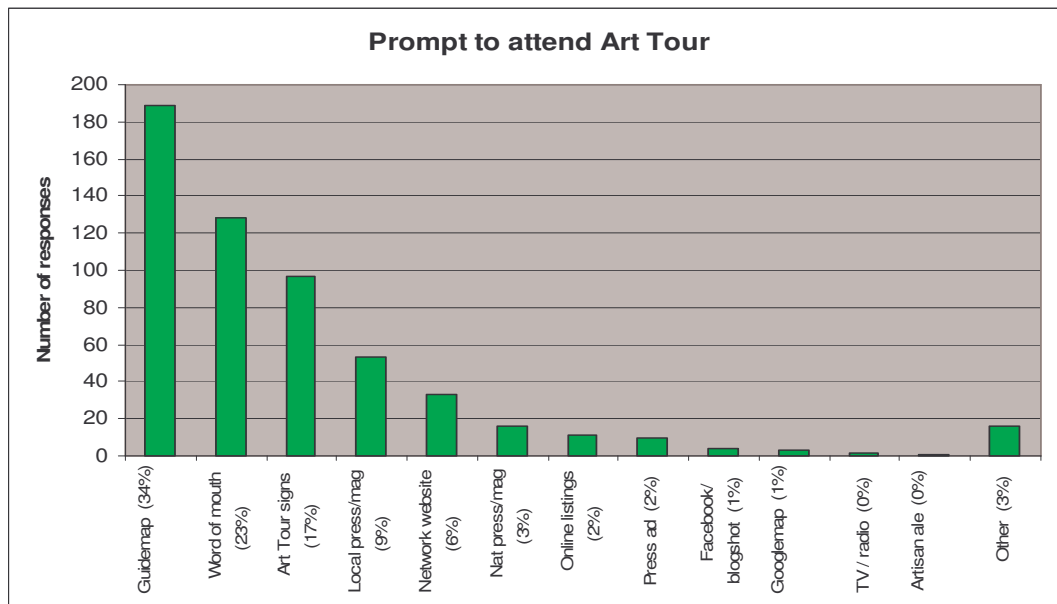


Fig 21.

small proportion, it's encouraging to note that at 6%, about three times more people than last year were prompted to attend by the Website.

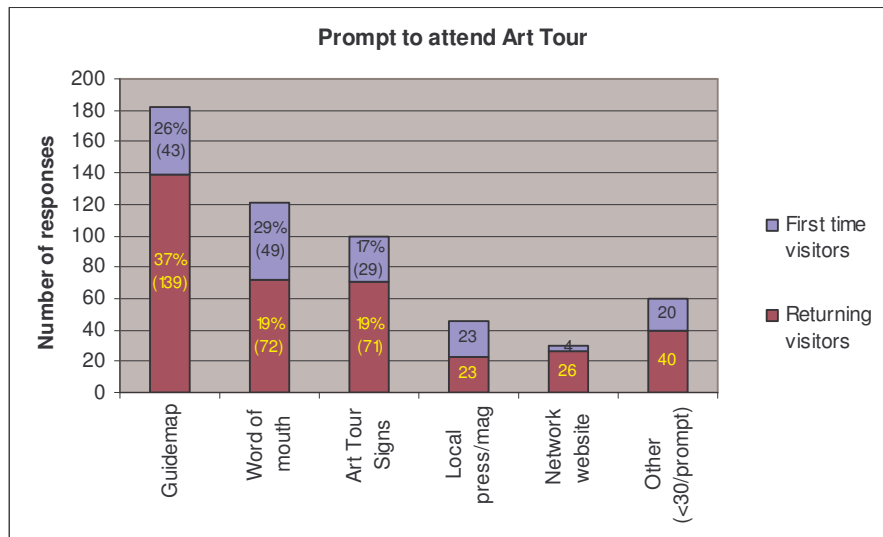


Fig 22.

Amongst returning visitors, 37% (139 respondents) were prompted by the Guidemap as they were much more likely to receive one automatically through the post. Nevertheless, over a quarter (43) of first time visitors picked it up, making it an effective prompt for them too. Word of mouth was proportionally the most effective in attracting new visitors, whilst the Art Tour signage attracted a similar percentage of both groups – almost double that of last year. It would perhaps be good to think that this was because last year’s recommendation to pay greater attention to signage was heeded. The low rankings continue to call into question the value and cost effectiveness of some of the other methods, eg National press or magazine, which only prompted 3% respondents in total. On the other hand, if the response rates were scaled up to the total visitors (9658), 290 could have been expected to be attracted this way.

VQ 3/4. How did you obtain/pick up the Art Tour Guidemap?

Whereas in 2010, three quarters of returning visitors received the Brochure in the post, in 2011 only about one third did. The majority (44%, equating to 91 respondents) picked it up, whilst a

Fig 23 a)

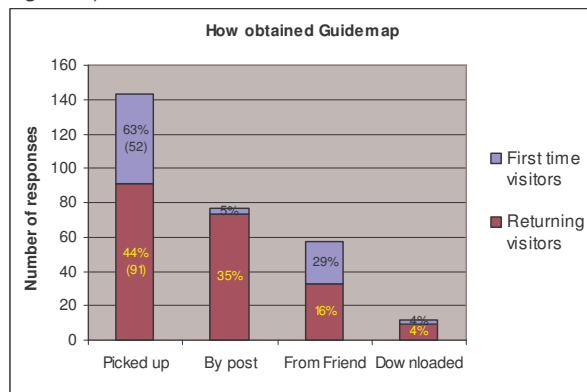
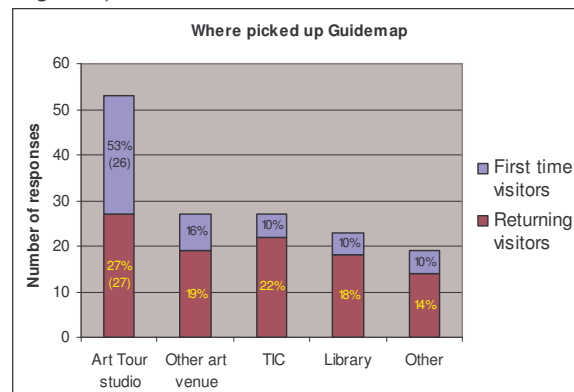


Fig 23 b)



further 16% got it from a friend. First time visitors were unlikely to get it through the post, and half of them picked it up whilst almost all the remainder got it from a friend. In total, 12 (4%) respondents downloaded the guidemap, three quarters of them as returning visitors. If this proportion was the same amongst the total 9658 visitors, we could estimate about 400 people would have used the downloading method. In fact, it was verified that 325 did, whilst 703 simply viewed it online, making it a very worthwhile option. That the estimated and actual download

figures are of the same order, suggests that the questionnaire respondents may be a reasonably representative group.

The most popular place for picking up Guidemaps were Art Tour studios, where they were picked up in almost equal numbers by new and returning visitors (although this represents about a half of new and a quarter of returning visitors). Other sites, including art venues, TICs and libraries were each about half as popular, and more so amongst returning visitors.

VQ 5. What do you think of the Art Tour Guidemap, and how could it be improved?

There were 198 responses to this question, the overwhelming majority giving high praise to this new and original idea (eg. “Brilliant and easy to follow”, “High quality and informative”). About one in ten people said they preferred the booklet, the main reason being ease of use in a car, for example not having to unfold a map or turn it over.

VQ6/7. Workshop awareness and participation

In 2010, more than 40% of questionnaire respondents (which would equate to about 4000 of 2011 visitors) had indicated their interest in participating in workshops, which may or may not take place during the Art Tour. Therefore a major emphasis was laid on promoting workshops this year, and response to them would be of particular interest. The workshops were highlighted

		Seen guidemap ?		
		Yes	No	
Aware of workshops?	Yes	240	13	253
	No	46	15	61
		286	28	314

Table 7.

quite prominently in the Guidemap, which also referred readers to further information sources, and clearly this was the most effective method of advertising, since it made four fifths of respondents(253) aware of them, but three quarters(46) of those who were unaware had also seen the Guidemap! If the workshops are to continue, perhaps even more prominent exposure might be considered. Of those who had not seen the Guidemap, roughly equal numbers were aware as unaware of the workshops, implying that they had been alerted by press and internet advertising.

A quarter of respondents who were aware of the workshops intended to participate in them, half did not, and the remaining quarter had not made up their minds. In addition, seven people who

	Participating	Not	Don't know	
Aware of workshop	64	123	63	250
%	25.6	49.2	25.2	100
Not aware	7	35	19	61
%	11.5	57.4	31.1	100
Sum	71	158	82	311

Table 8.

were learning of the workshops for the first time whilst they completed the questionnaire decided they would take part. The resulting overall picture is that about 23% (71 out of 311) of respondents intended to participate, 23% equating to about 2200 of the total visiting public (less than the 4000 based on last year's feedback). It would be useful to know how this figure compared with actual workshop attendees, particularly as it gives an impression of how representative the respondents were of the whole. During the Art Tour itself, 150 visitors were reported to have attended a workshop, more being planned for later. Remembering that over 40% showed an interest last year, it is possible that this figure might grow if workshops are further promoted in future.

VQ 8. Party size and visitors to Northumberland.

The 710 visitors represented by the 318 questionnaire respondents arrived predominantly in 198 party sizes of two. These were followed by parties of one. The charts show how many parties

Fig 24 a)

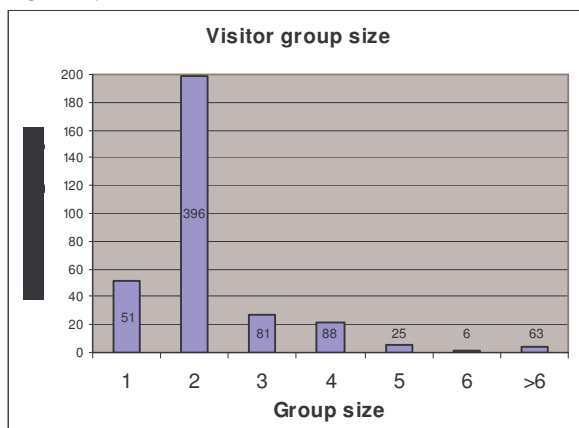
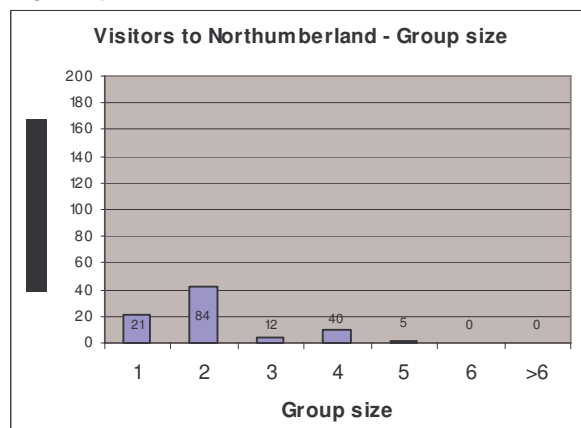


Fig 24 b)



there were of a given size, and within each bar(or above it) is shown the number of visitors that represents. So there were seven groups of three visitors whilst four groups of more than six amounted to 63 people. The pattern is similar for the 162 visitors to Northumberland, who although clearly smaller in number, significantly accounted for almost a quarter of the respondent groups.

VQ 10. Art Gallery visits

It is clear from the chart that most respondents frequently visit other art venues. Four fifths is compatible with figures of previous years.

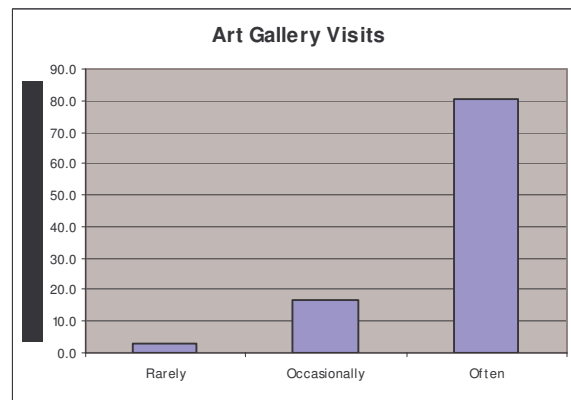


Fig 25.

VQ 10. Comments about Art Tour

Thoughts and improvements about the Art Tour amounted to 26 observations, all of which were positive, but are probably best understood by scrutiny of the individual comments below. About the only changes suggested centred around publicity and advertising, by further developing internet and TV opportunities.

Individual comments :-

Good

I'd like to write a book "Walking with the Art Tour

It's great

Really enjoy it. Artists general with time, opening workshops explaining. Informaitoin

Excellent

Wonderful. Personal contact with the artist is key

enjoyed tyne valley today. Great welcome from artists. Have local tv done a small video to get a ta

it would have been good to have known about the tour beforehand - perhaps it should be available on 'what's on' or come up when googled.

better publicity - didn't know it was on until visited today

very good idea - hope it continues

love it!

I enjoy it very much

Very well coordinated and a pleasure to explore!

more quality artists and less chaff. Perhaps through a better selection process

lacking in sculptural artists, particularly metal

more textile artists please

make signs bigger

it would be good to persuade Durham CC to support and promote this activity

very good

always enjoy the variety

very interesting and friendly

it's great - should have more promotiorou

always interesting and inspiring

great!

more advertising requiried in the actual area

website could be better - more examples, map interactive

Appendix 1 – Visitor Questionnaire

network
ARTISTS IN NORTHUMBRIA

Enter the prize draw and win an original piece of art work!

the art tour
a network open studios event

Visitors' Questionnaire 2011



To enter the Prize Draw and receive the Art Tour guide map, free each year, (or to inform us of a change in your address) please provide your details. They will not be distributed outside Network Artists.
Please complete only one questionnaire this summer. The Prize Draw winner will be notified in September.

Name _____ PLEASE USE BLOCK CAPITALS
Address _____
Postcode _____
Email (please print carefully) _____

1 Have you attended the Art Tour prior to 2011? Yes ¹ No ²

2 Please tick all the sources of information that prompted you to attend the Art Tour:

Guidemap <input type="checkbox"/> ¹	National press or magazine article <input type="checkbox"/> ²	Local press or magazine article <input type="checkbox"/> ³	Press Advert <input type="checkbox"/> ⁴
Word of mouth <input type="checkbox"/> ⁵	TV or Radio <input type="checkbox"/> ⁶	Art Tour Signs <input type="checkbox"/> ⁷	Network Artists website <input type="checkbox"/> ⁸
Online event listings <input type="checkbox"/> ⁹	Facebook or Blogspot <input type="checkbox"/> ¹⁰	Googlemaps <input type="checkbox"/> ¹¹	Through Artisan Ale* <input type="checkbox"/> ¹²

If another source, please state which: _____

*Brewed for the Art Tour by Jarrow Brewery

If you've seen the 2011 Art Tour guide map, please answer Questions 3 to 5. If not, please skip to Q.6.

3 How did you obtain the Art Tour guidemap?

Received it by post ¹ Handed it by a friend ² Picked it up ³ Downloaded it or viewed it online ⁴

4 If you picked the guidemap up, please tick one box below to indicate where from:

A studio opening in the Art Tour ¹ Another art venue ² Library ³ Tourist information or Visitor Centre ⁴

If another type of venue, please state which: _____

5 What do you think of the Art Tour guidemap, and how could it be improved?

6 Are you aware of the Art Tour workshops programme? Yes ¹ No ² Leaflet available on request

7 Do you intend to participate in any of the workshops? Yes ¹ No ² Don't know ³

8 How many people are in your party today? ¹ How many are visitors to Northumberland? ²

9 Roughly how often do you visit art galleries? Never or rarely ¹ Occasionally ² Often ³

10 What do you think of the Art Tour and how could it be improved? Please respond overleaf.

Many thanks for completing this questionnaire

Appendix 2 - Art Tour 2011: What the Steering Group did

(with help from others, including Jenny Stewart)

1. Contributed to the interview and appointment of the new Network Administrator.
2. Proposed to bring forward Network membership (to October) to separate it from Art Tour applications (in December).
3. Assisted in the application to the Arts Council for Lottery funding.
4. Conducted an online survey (using SurveyMonkey) to obtain artists' feedback on the Art Tour 2010, to help inform decisions regarding 2011.
5. Held the Art Tour entry fee at the 2009 level (with a small reduction).
6. Adopted the 'explore' theme for publicity materials.
7. Adopted a new fold-out format for the 'brochure'.
8. Commissioned the design of new guide map and workshops leaflet, poster and Visitor Questionnaire, and beer mats and pump clips for Artisan Ale.
9. Encouraged artists to offer workshops and demonstrations without an additional fee for brochure entries.
10. Brought forward the printing schedule to hand out guide maps at Tourism Fairs.
11. Organised and held Art Tour Launch meetings in Horsley and Morpeth and two training events for newcomers.
12. Updated the Artists' Guide, and Terms & Conditions of entry.
13. Obtained some funding from Northumbrian Byways and sought, but failed to secure, sponsorship from Potts Print.
14. Commissioned Potts Print to post guide maps to addresses on our mailing list (at a considerable saving in postage)
15. Made extensive use of web-based publicity, by providing an electronic version of the guide map and workshop leaflet for the Network web site, and posting Art Tour details on Facebook, blogspot, Googlemaps and on desti.ne-related tourist sites.
16. Obtained 'stories' from artists as a basis for press releases.
17. Created and sent press releases to national periodicals, and local media outlets, including radio and TV.
18. Placed advertisements in Berwick Advertiser, Berwickshire News, Northumberland Gazette, Morpeth Herald, The Crack, Culture, Tynedale Visitor, The Northumbrian, Hexham Courant, The Journal and Metro, and obtained editorial coverage in some of these.
19. Approached local breweries to gain joint publicity through product development. Liaised with Jarrow Brewery regarding the production of a specially brewed beer, Artisan Ale, and participated in its launch. The Ale was sold with Art Tour branding and guide maps in Jarrow-supplied pubs.
20. Sought to cement a long term relationship with Powdene Publicity by selling 'The Northumbrian' at artists' venues.
21. Organised a 'Treasure Trail/Quiz' for Art Tour visitors.
22. Experimented with an online meeting using proboards.com.