

Bealtaine Festival

An Age & Opportunity **arts** initiative



**Age &
Opportunity**

Bealtaine 2019 Evaluation Report

Mary Harkin

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Preface

Bealtaine is Ireland's only national festival which celebrates the arts and creativity as we age. It takes place across the entire month of May each year (from which it takes its name) and is produced by Age & Opportunity, the national organisation that promotes more positive attitudes to older people and ageing through the arts, sport and physical activity, education & personal development. Bealtaine is one of the first festivals of its kind in the world and has been a trailblazer in the international creative ageing movement for almost 25 years. The key aim of the festival is to create greater access to and representation in the arts for older people, by forging links between communities, artists and creative ideas. Underpinning the festival is a celebration of the value of the arts throughout our lives.

For over 12 years, Age & Opportunity has been evaluating Bealtaine in order to assess its impact on communities and to critically analyse it via our own and our partners' strategic objectives. This work has helped us to improve the festival and better understand the needs of both festival participants' and partners who organise events around the country. Following the independent development of a pragmatic evaluation framework in 2018, the 2019 evaluation has been conducted through our new Policy, Research and Evaluation Programme and sets out to provide deeper insights on whether we are meeting these aims and making more integrated recommendations for future work across Age & Opportunity.

In order to gain insights into Bealtaine, we have taken the high level arts objectives of *access* and *representation* as our starting point, and tried to reflect these in tangible questions to our participants. These questions are based around whether those attending the festival feel more artistic/creative, more likely to engage with the arts again and more active (indicating greater access to the arts), as well as more visible and more connected to communities (indicating greater representation). We also asked if participants were more confident as a result of attending Bealtaine to assess the overall impact of the festival on their self-esteem.

Across all these indicators, our participants reported extremely high scores and in every case scores which exceeded those of 2018. This result parallels our participants' overall extremely high satisfaction rating with the Festival in both years. We note that satisfaction with the Festival is even higher amongst those who attend our events regularly, indicating that the deeper the connection to the Festival, the greater personal return for the participant. In addition, our national partners reported that most of their events achieve *our* overall strategic goals, suggesting a shared vision at the heart of the Festival. This latter point shows the relevance and possibly implicit communication of our strategic aims to nationwide Bealtaine organisers who are largely voluntary.

While these outcomes are key to the evaluation, we are also interested in who makes up our audiences. Not surprisingly, most of our participants are women aged over 51 (with a higher number in this age group delivered by the inhouse festival). Also of interest is the arts attendance behaviours of Bealtaine participants, where we find out that we have less first timers attending the festival than in 2018, possibly indicating our success in nurturing repeat attenders, but also prompting us to consider whether we are attracting enough new participants. While this evaluation reaffirms the importance of smaller events to participants, we also learn the importance of varying event sizes and formats as larger events have the potential to increase feelings of visibility (again indicating that people feel represented).

In a new addition to the survey, we discovered that almost everyone attending our events believe that the arts keeps their mind sharp. This brain health outcome is an important though not unexpected finding which echoes increasing research about the extrinsic health and well-being benefits of the arts.

Any evaluation, must also point out difficulties and challenges to be overcome, and this one is no different. One key issue is the difficulty of evaluating a national festival involving hundreds of under-resourced partners and tens of thousands of participants. Another challenge (and a key finding of the evaluation) is that many Bealtaine organisers are not registering their events with us and thus not participating in our surveys, resulting in smaller reported numbers of events and participants. Others such as care homes are organising private Bealtaine events which are neither registered with us nor online. While these factors indicate a positive sense of self-sufficiency and local ownership of the festival, we recognise the need to find out why this is the case and undoubtedly the need for us to offer greater supports and incentives to organisers. Finally, while the participants and consumers of many arts events and activities are dominated by women, we also need to constantly consider our programming and strategy in terms of attracting more diverse and representative audiences.

Overall, this evaluation evidences the real value of our work and the need to continue making the case for the state and other stakeholders to renew and increase their support for Bealtaine and Age & Opportunity. We also need to underline the importance of this investment in helping to generate greater access to the arts for people who were largely denied that access in their younger lives, to demonstrate that our creative potential can improve as we age and that the individual spirit is as strong in someone of 80 as in someone of 30, and to the general well-being of our older communities.

Dr Tara Byrne
Bealtaine Festival Director

EXECUTIVE SUMMARY

BACKGROUND

This research is based on the body of work commissioned by Age & Opportunity in 2018 to build a framework for evaluation based on measuring stated outcomes for audiences in terms of changed behaviour/beliefs and impacts at a broader societal level.

The 2018 independent evaluation report¹ provides a baseline point of comparison as well as a framework for evaluation, and these comparisons are highlighted where there are changes to note. As in 2018 the findings are compared across the portfolio of initiatives within the Bealtaine Festival in order to understand what works best and why. The 2018 evaluation was carried out with In-house Programme audiences and Partnered Programme Organisers. The 2019 evaluation was extended to include Partnered Programme audiences as recommended in the 2018 report². This enables a comparison between audiences (though the response rate from Partnered Programme audiences is lower).

KEY FINDINGS

The overall audience research demonstrates that the stated outcomes are being achieved. As in 2018 audiences report that they feel more artistic/creative (75%), more confident (68%), more connected to their communities (73%) more likely to engage with the arts again (87%), more visible (62%) and more active (73%). To reflect the overall mission of Age & Opportunity questions about feeling more visible and more active were added and results indicate that Bealtaine contributes to the overall aims of the organisation with 62% feeling more visible and 73% feeling more active as a result of participating in the Festival. Organisers also reported that they believed their events were achieving all of these outcomes for their audiences, although across all outcomes the organisers estimated lower changes in behaviour or beliefs.

¹ Ward, Aileen (2018), Age & Opportunity – Bealtaine 2018 Evaluation Report

² Ibid p.11

Parameter	Audience Feedback In-house Programme 2019	Audience Feedback Partnered Programme 2019	Organiser Estimate 2019	Audience Feedback In-house Programme 2018	Organiser Estimate 2018
More artistic/creative	73%	83%	51%	69%	64%
More confident	68%	78%	64%	62%	66%
More connected to my community	71%	79%	74%	72%	87%
More likely to engage with the arts again	87%	88%	77%	84%	72%
More visible	58%	80%	66%	No data	No data
More active	71%	85%	66%	No data	No data

Bealtaine 2019 was again successful at bringing new audiences to its events. 27% of new attendees reported that they did not regularly attend other arts events.

When we look at outcomes in relation to inputs, the 2019 evaluation found some evidence within Partnered Programme events that smaller/medium sized events contribute more strongly than larger events. This was reflected again in 2019 with small events (in terms of financial input) outperforming medium and large events in estimated outcomes achieved for their audiences and medium events (in terms of time invested) outperforming large events in terms of outcomes.

As with 2018 we measured satisfaction levels with the festival at both In-house Programme and Partnered Programme events using the Net Promoter Score. The 2019 NPS of 48 is exactly the same as the “hugely impressive”³ 2018 NPS of 48. Findings from the audience surveys showed that NPS is higher than the norm when audiences were engaged (52%) or creative (50%) rather than passive (30%) and the NPS of regular attendees was notably higher (59%).

Service data as well as survey results was employed to estimate the overall numbers of events and audiences. Again, this is reliant on organisers registering their events on the Bealtaine website and we are aware that many do not do this. Therefore, as reported in 2018, these estimates are extrapolated from the survey data based only on events registered and therefore almost certainly under represent the impact of the Festival.

Using the data we have from the Partnered Programme Organiser surveys and extrapolating up from this to those who registered, we estimate conservatively that 755 events attracted audiences of 44,675. In addition In-house Programme events numbered 54 events with estimated 4,154 audiences.

As in 2018 we acknowledge that this methodology which uses aggregation to estimate has its challenges but it was considered in 2018 by the independent researcher “to be best estimates while also being conservative about the reality of the festival’s aggregate figures”.

³ Ward, Aideen (2018), Age & Opportunity – Bealtaine 2018 Evaluation Report

CONTEXT AND METHODOLOGY

As a development organisation Age & Opportunity has prioritised in its current strategy the high level objective of configuring our work in research frameworks to highlight its effectiveness and its relationship with public policy development.

To this end, in 2018 Age & Opportunity commissioned an independent evaluator to build an evaluation model that would form a robust baseline framework for future ongoing evaluations.

A pragmatic approach was taken, using ‘just enough’ research to understand the positive impact where it exists and attempt to determine those aspects of the Bealtaine programme that affect audience outcomes and broader societal impact and where changes could be made for improvement. The methodology needed to be “scaleable, low cost, and do-able in very tight timelines”. As such the 2019 evaluation process was also a test of the 2018 Framework.

The 2019 evaluation was conducted using the same methodology in relation to In-house Programme audiences and both In-house Programme and Partnered Programme organisers. Building on the 2018 framework and in order to mitigate the caveat relating to Partnered Programme findings in 2018, the 2019 evaluation was extended to include Partnered Programme audiences.

As a test of the evaluation framework developed in 2018 the survey questions were replicated faithfully with the addition of three questions to both organiser and audience surveys and the addition of a survey for Partnered Programme audiences. The rationale for this methodology was explained in the 2108 report and is included here as Appendix 1. Resources did not allow for follow-up telephone interviews with organisers in 2019.

The Bealtaine Festival ran from May 1st – 31st 2019 and the evaluation was conducted during May and June 2019.

PARAMETERS FOR OUTCOMES AND IMPACTS

The outcomes for Bealtaine audiences were clearly articulated and, as in 2018, were taken as read for the purposes of this evaluation. These were:

- Changed belief about feeling artistic / creative
- Changed belief about connection to community
- Anticipated change in behavior regarding future attendance at artistic events
- Improved confidence

However, in order to meet the Age & Opportunity objective to configure all of our work in research frameworks two other indicators were included. These were:

- Changed belief about feeling active
- Changed belief about feeling visible

The same impacts were measured as in 2018 and were:

- Critical opportunities for the greater participation and representation of older people in the arts.
- Arts programmes for disadvantaged older people.
- Opportunities and peer-to- peer supports for older professional artists.
- Opportunities for intergenerational exchange.
- Debate and discourse around key cultural issues impacting on older people and other opportunities to influence national and international policy.

RESEARCH SUBJECTS

As in 2018, the audience for this research is the primary audience for Bealtaine events, the organisers themselves and the broader stakeholders and funders for the festival. In 2019, both Partnered Programme organisers and audiences were surveyed in order to contribute to a Logic Model based body of evidence.

	Inputs	Activities	Outputs	Outcomes	Impacts
What will we measure?	Funds Resources	Actions Planning	Attendance levels	Changes at individual level	Longer term Societal level
How will we get this information?	Organiser survey	Organiser survey	Organiser survey	Audience Survey and Organiser Survey	Organiser Survey
Which programme?	Partnered Programme	Partnered Programme	In-house Programme & Partnered Programme	In-house Programme & Partnered Programme	In-house Programme & Partnered Programme
Questions from each phase of the research	Financial inputs	Hours invested	# events Attendance	Satisfaction NPS 6 outcomes Spontaneous feedback	5 impacts Spontaneous feedback

ORGANISER RESEARCH

In order to aggregate the benefits of the Bealtaine Festival Partnered Programme organisers were asked to report on attendance levels and opinions about the impact of their events on their audiences. Data was collected using survey monkey whereby organisers were asked a series of questions that gave an aggregate picture of their entire programme of events as part of Bealtaine (for those who run more than one event).

They were asked to build a more detailed picture of one particular event selected by them in which more detailed questions were asked relating to their interpretation of audience outcomes. They were also asked to relay their interpretation of impact and their event's contribution to the five impact objectives.

AUDIENCE RESEARCH

For the first time, and as recommended in the 2018 evaluation, audience surveys were conducted at both In-house Programme and Partnered Programme events.

Data was collected in person on paper-based surveys by Age & Opportunity staff and volunteers at In-house Programme events and by event organisers at Partnered Programme events. Partnered Programme organisers returned completed surveys by post and all surveys were entered in survey monkey by Age & Opportunity staff.

366 surveys were completed at 27 In-house Programme events and 124 surveys were completed at 34 Partnered Programme events. Both the survey and the list of events are shown in Appendix 2.

Notes on data collection

As Bealtaine staff/volunteers were not present at Partnered Programme events and this was the first year that organisers were asked to collect and post surveys, there were less Partnered Programme surveys returned. Any comparisons therefore should carry this caveat.

Notes on selected questions

Bealtaine staff identified three parameters as potential contributors to outcomes. (These questions were entered by the administrative staff when inputting the audience's feedback. i.e. the audience was not asked to give these answers)

Q2. Audience Engagement type – this question sought to determine if the type of audience engagement contributes to successful outcomes. Data was divided into events that are

- Passive – where the audience passively listens or watches
- Engaged – where the audience engages through Q&A, discussion, etc.
- Creative – where the audience makes arts in some form, dances, draws, performs, etc.

Q3. How established the event is – do new events or established events contribute to successful outcomes?

- New this year where this is the first time this event was held.
- Previously established where the event has been delivered previously

Q4. Venue type – does the type of venue contribute to successful outcomes?

- Official (with box office) - theatres, performance spaces
- Unofficial – libraries, museums, formal public spaces but without a box office ticketed type environment
- Alternative – a place where such events are not normally held, outdoor events, restaurants, etc.

Q9. Outcomes and Distance Travelled

The outcomes listed above were directly taken from Bealtaine's objectives which had already been articulated clearly. As outlined above the additional high level indicators relating to feeling more visible and more active were included in 2019. These were translated into questions for the audience surveys with a 1 – 5 Likert scale for their answers from No to Yes.

Question 10: Net Promoter Score is a worldwide standard question that measures the willingness of audiences to recommend a company's products or services to others. It is used as a proxy for gauging the customer's overall satisfaction with a product or service and a customer's loyalty to a brand. It uses a Likert scale of 0 – 10.

- 'Detractors' gave a score lower or equal to 6. They, with all likelihood, won't attend events again, could potentially damage the festival's reputation through negative word of mouth.
- 'Passives' gave a score of 7 or 8. They are somewhat satisfied and probably wouldn't spread any negative word-of-mouth, but are not enthusiastic enough about the event to actually promote it.
- 'Promoters' answered 9 or 10. They love the event / festival. They will be the repeat attendees and are the enthusiastic promoters who will recommend the festival to other potential attendees.

The Net Promoter Score (NPS) is determined by subtracting the percentage of customers who are detractors from the percentage who are promoters. What is generated is a score between -100 and 100 called the Net Promoter Score. At one end of the spectrum, if when surveyed, all of the customers gave a score lower or equal to 6, this would lead to a NPS of -100. On the other end of the spectrum, if all of the customers were answering the question with a 9 or 10, then the total Net Promoter Score would be 100.

Net Promoter Score is difficult to "score well" on. In one study of commercial entities the median NPS was 16. (Reichheld 2003)

Q17. How important do you think the arts are in keeping your mind sharp?

Audiences were asked to rate their answers on a Likert scale of 0 – 10 with 0 being not at all important and 10 being very important. This question was included because of Age & Opportunity's relationship with the Global Brain Health Institute at UCSF & TCD.

REACH OF THE RESEARCH

536 surveys were analysed for this research – 490 by audiences and 46 by Partnered Programme organisers.

	Responses
Audience Surveys – at In-house Programme events	366
Audience Surveys – at Partnered Programme events	124
Organiser Surveys – at Partnered Programme National Programme events only	46

LIMITATIONS OF THE RESEARCH

Audience research is based on those that chose to complete the survey at a relatively small number of events so it is not statistically representative of the full audience population.

As Age & Opportunity staff attended all In-house Programme events and administered the survey directly, there are many more audience surveys from In-house Programme events. The distribution, collection and subsequent posting of audience Surveys at Partnered Programme events was reliant on the goodwill of partners and for this reason, although audience numbers for Partnered Programme events were greater, the returned surveys are from 75% In-house Programme and 25% Partnered Programme audiences. Within this however, the Partnered Programme surveys are representative of more events. So, overall, although the 2019 survey is more representative of the full Bealtaine Festival than those carried out previously, these caveats accompany any comparisons made between In-house Programme and Partnered Programme audiences.

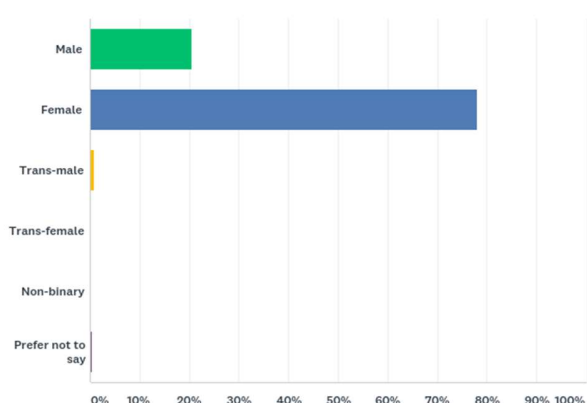
Organiser research among Partnered Programme Organisers is based on those 46 that chose to complete the online survey and is not statistically representative of the full population of organisers. In addition, an internet search demonstrated that Bealtaine does not have robust records from the registration process of who exactly is organising Bealtaine events and it is very likely that there are additional events that may be well advertised and attended locally but that are 'invisible' to Age & Opportunity.

Research among the artists was not included in the scope of this evaluation.

FINDINGS

CHARACTERISTICS OF THE AUDIENCE

Figure 1 – Gender



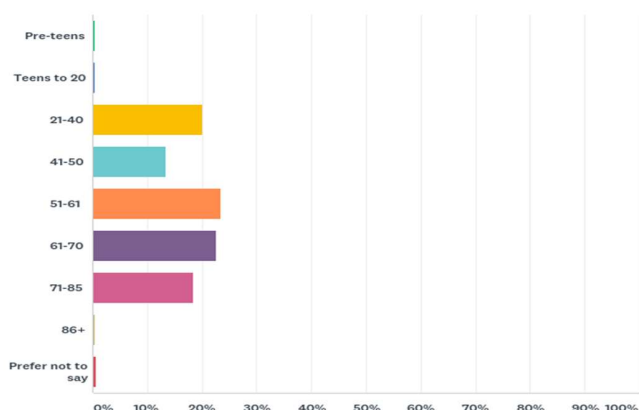
12% of respondents did not answer this question. If we disregard those who did not answer the results are 78% female, 20% male and 2% either trans-male, non-binary or preferred not to say

In-house Programme had slightly less attendance by males 19% male/80% female/1% trans-male or non-binary

compared with Partnered Programme 26% male/72% female/2% trans-male or non-binary or preferred not to say.

Overall this compares with 2018 results of 24% male attendees and 76% female attendees (the question was updated in 2019 to include other gender options) and reflects the traditional audience for Bealtaine to date, and indeed, for most of Age & Opportunity's programmes.

Figure 2 – Age



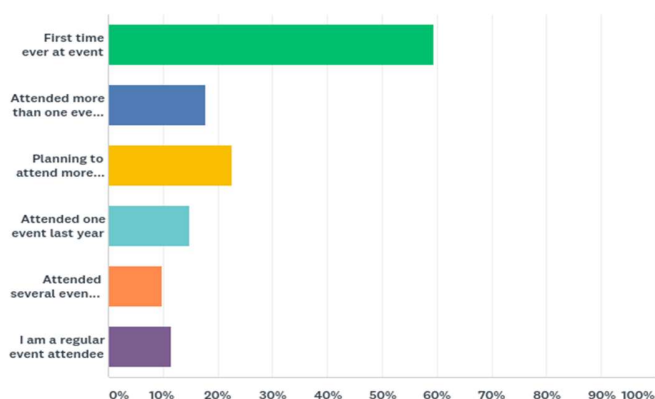
18% of respondents chose not to answer this question. Of those who answered, 64% of attendees are over 51, the target audience for Bealtaine. In 2018 this figure was 54%.

72% of those attending In-house Programme events are over 51 compared to 28% of those attending

Partnered Programme events. This suggests that In-house Programme events may be better branded or targeted at the intended audiences.

10% of the attendees under 50 attended alone so they were not accompanying an older person. The balance of 26% came with a friend or family member who may have been an older person but the data cannot tell.

Figure 3 – Previous Attendance



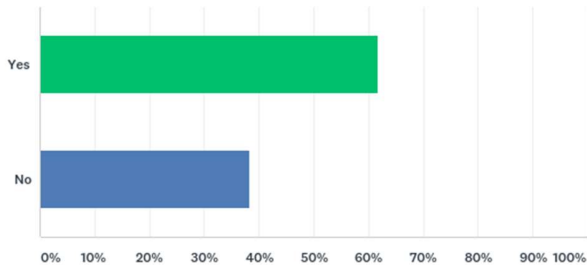
59% of respondents are attending Bealtaine events for the first time. This compares to 75% of respondents who attended in 2018 for the first time.

In-house Programme events attracted 63% first time attendees compared to

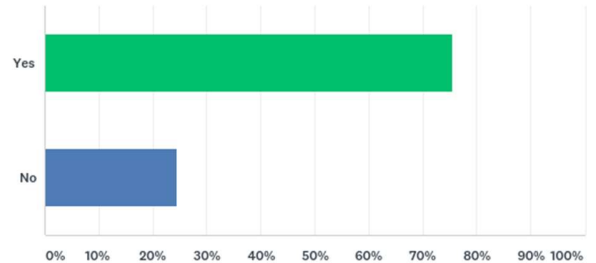
Partnered Programme events with 51% of first time attendees.

Figure 4 – Brand Awareness of Age & Opportunity / Bealtaine

Q3 Had you heard of Age & Opportunity before today?

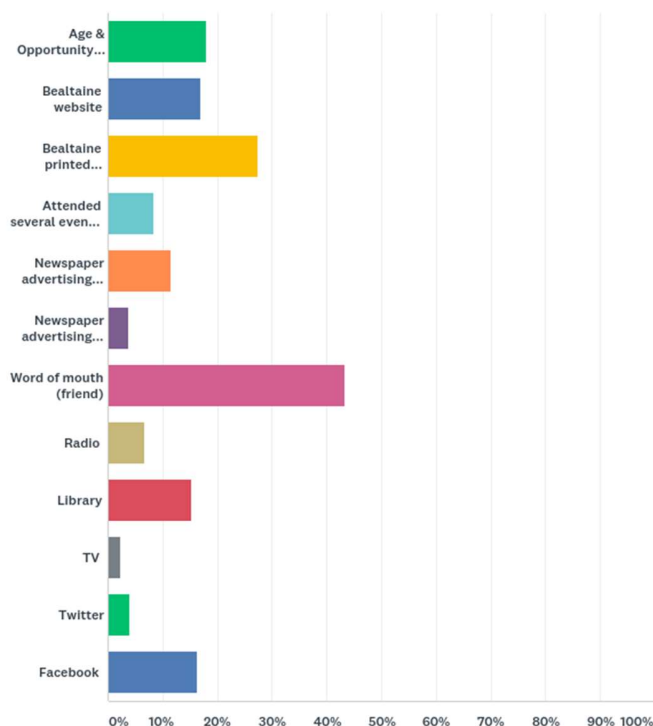


Q4 Had you heard of Bealtaine Festival before today?



Name recognition is higher for Bealtaine than for Age & Opportunity. Name recognition has increased significantly since 2018 for both brands, from 63% to 75% for Bealtaine and from 47% to 62% for Age & Opportunity. Brand awareness was marginally lower for Partnered Programme attendees with 72% who had heard of Bealtaine and 59% who had heard of Age & Opportunity before today. In-house Programme responses to these questions were 76% and 62% respectively.

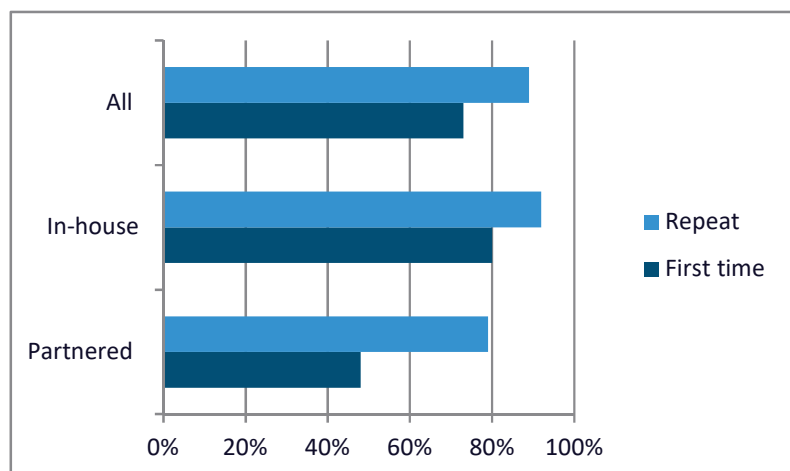
Figure 5 – how did you hear about Bealtaine?



43% of respondents heard about Bealtaine through word of mouth. This figure was 44% in 2018 so this remains the strongest deliverer of audiences. Traffic to both the Age & Opportunity and Bealtaine websites increased considerably to 17% and 18% respectively from 5% for both in 2018. 27% got information from the Bealtaine printed programme compared with 11% in 2018. Libraries were up considerably from 6% in 2018 to 15% in 2019. However for Partnered Programme events this figure is doubled at 32% demonstrating the significant role that libraries play in the Partnered Programme Bealtaine Festival.

81% of respondents reported that they regularly attend artistic/creative events. However, those attending In-house Programme events were more likely to be regular attendees at 85% while 67% of those attending Partnered Programme events were regular attendees. This might suggest that Partnered Programme events are reaching out to new audiences more effectively than In-house Programme events, although as seen above, these audiences are less likely to be over 50, the target audience for the Bealtaine Festival.

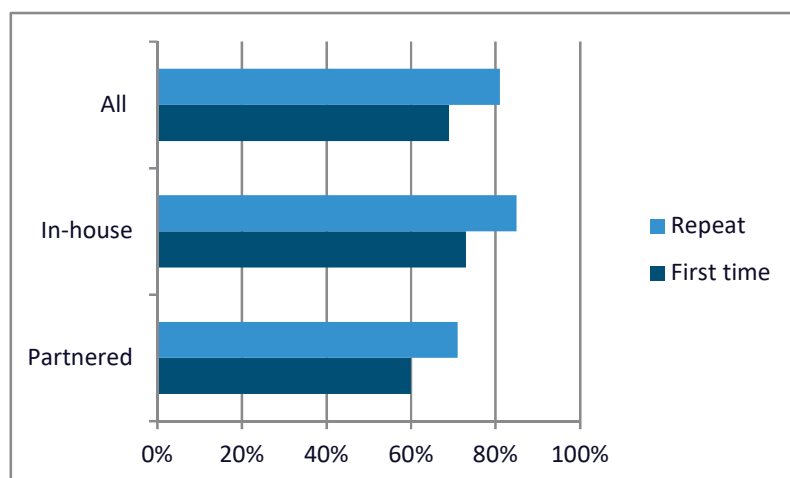
Figure 6 – First time / repeat attendees vs regularly attending arts events



73% of first time attendees reported that they regularly attend arts events. However, when we consider the different strands of the festival separately this number increases to 80% of first time attendees at In-house Programme events and decreases to 48% of first time

attendees at Partnered Programme events.

Figure 7 – First time / repeat attendees vs make art



69% of first time attendees reported that they make art or actively engage in creativity? (paint, play music, dance etc.) A higher proportion of those attending In-house Programme events for the first time (72%) were likely to be creatively engaged than those attending Partnered Programme events

for the first time (60%).

SATISFACTION FINDINGS FROM AUDIENCES

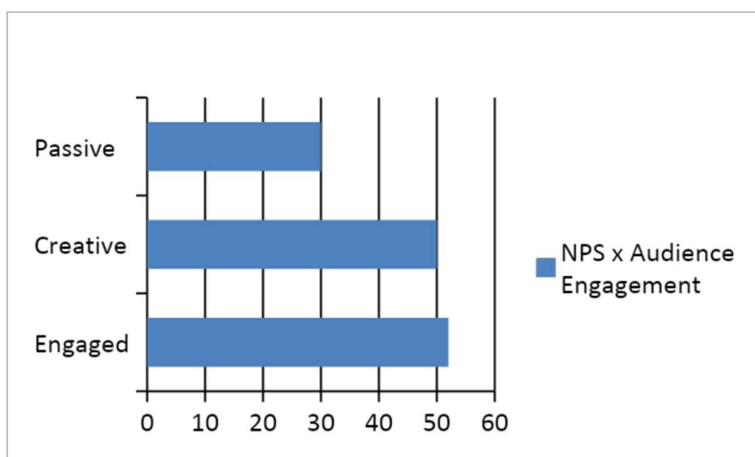
As an overall measure of satisfaction with the events the Net Promoter Score was used. A “good” NPS is highly dependent on the sector and little work has been done in the arts or in festival sectors for this scoring mechanisms. However, rather than focusing on the score itself, what is of more interest is the relative score among the various events in the portfolio.

Nevertheless a contextual side note shows that recent consumer research showed that the Irish travel and leisure sector scored 5 on this scale (Amarach Consulting 2015). Among international brands achieving any score above 40 is considered exceptional.

Overall the Net Promoter Score for Bealtaine 2019 was 48. This is exactly the same as the NPS in 2018 with the caveat that the total score in 2019 reflects both In-house Programme and Partnered Programme audiences. When the audiences are considered separately, the NPS for In-house Programme is 46 and the NPS for Partnered Programme is 50.

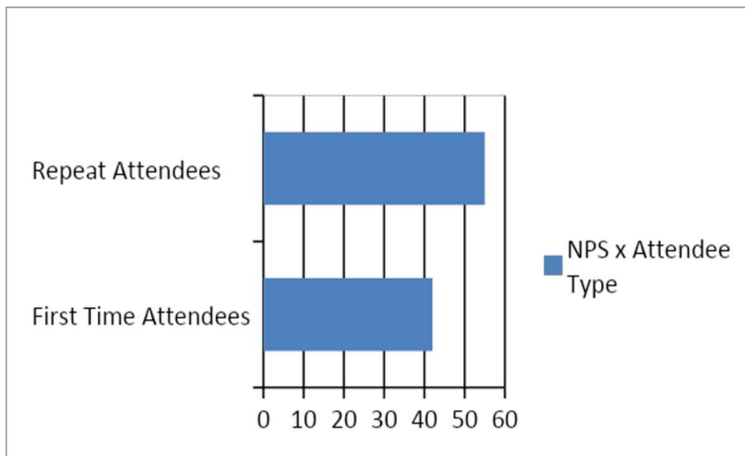
In order to try and understand better what parameters influenced the high NPS, it was cross referenced as follows.

Figure 8 – NPS x audience engagement type



A higher NPS was reported by audiences that were either engaged – 52 or creative – 50. Passive events scored an NPS of 30

Figure 9 – NPS x attendee type



First time attendees reported a lower NPS of 42 as opposed to repeat attendees with an NPS of 55.

SELECTED AUDIENCE COMMENTS

For over 10 years, I have off and on done dance at Bealtaine. I go to Cois Ceim dance once a week. We had a marvellous event at the Tea Dance. Thank you Age & Opportunity

I think it is a pity that some events are poorly attended, because they are sooo good. Perhaps more advertising on Radio or having somebody on one of the talk shows might encourage others to go. Because, once you experience how good the events are, you keep going!

Would personally like to perform during the festival as I have many years' experience of jazz singing and acting and get no opportunity whatsoever to express my talents.

It was a great festival, please keep up the great work. A month of art work cross country celebrating the joys of ageing and the lived experience is something to kept and treasured

Thank you, Xenia was powerful, I'd like to see more events of a similar ilk in Dublin - multidisciplinary and participatory.

Great show, immersive, thought providing. Performances were outstanding.

I didn't realise that this was a Bealtaine event! Info from Arts Office newsletter

This is such a great festival - long may it run!

Really Stimulating event enjoyed this departure to the more dark side of ageing.

Thank you for the opportunity to open up about death and dying when I saw this in the booklet I knew I had to come to it. I am going away knowing that I would like to take care of my own grief.

There was no FB event for this show and it was not easy to find out about Bealtaine.

OUTCOMES FOR AUDIENCES

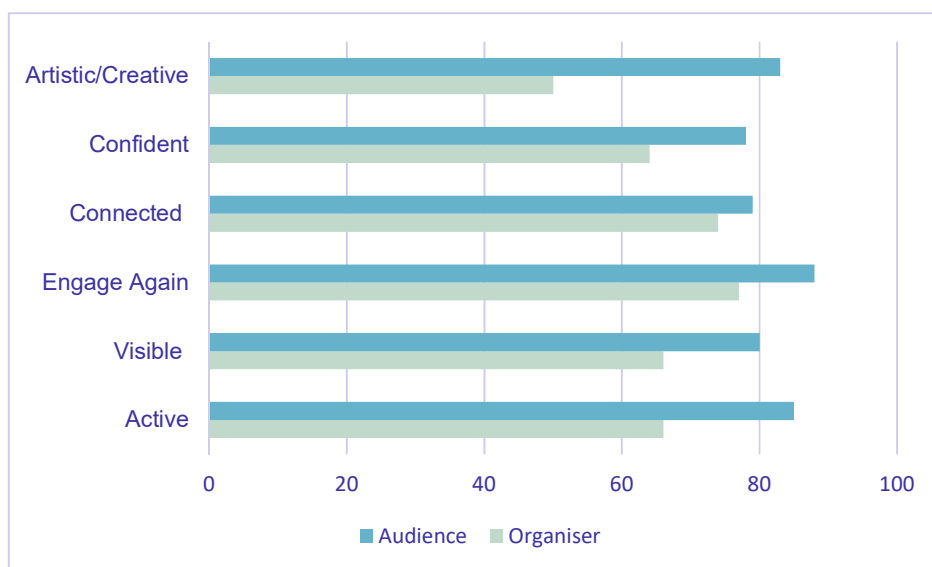
This data shows the following outcomes reported by the audience. These outcomes are changes in behaviour or beliefs and so represent a distance travelled by each individual who has engaged with Bealtaine. Highest levels of distance travelled is reported on the following where the percentage shows those who agree to some or a great extent about the following indicators (answering 4 or 5 on the Likert Scale for Question 9)

OUTCOME	In-house Programme	Partnered Programme	All 2019	All 2018*
Likelihood of engaging with the Arts again	87%	88%	87%	84%
Feeling more connected to my community	71%	79%	73%	72%
Feeling more artistic / creative	73%	83%	75%	69%
Feeling more confident	68%	78%	68%	62%
Feeling more active	71%	85%	73%	No data**
Feeling more visible	58%	80%	62%	No data**

*only In-house Programme data was collected in 2018

**these questions were not asked in 2018

Figure 10 – Distance travelled



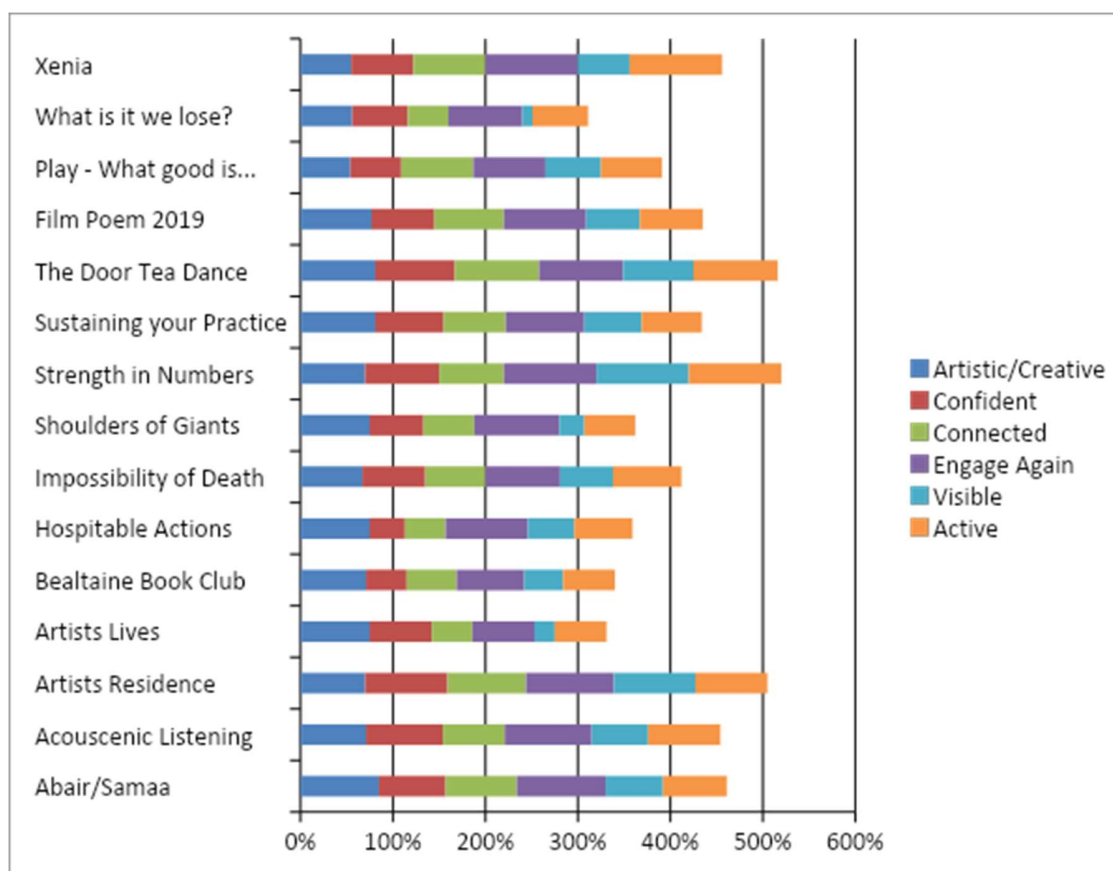
As pointed out in 2018 this measurement is crude as it asks audiences immediately after an event for their opinion. It does not take into account the challenging nature of some events which may not have an immediate impact but may nevertheless change how one feels.

The overall result can be analysed in more detail and cross referenced with information about events and event type. Audience members scored some events higher than others.

Overall, the desired outcomes were achieved for two thirds or more attendees across all of the indicators and so, even with the caveat above, it is evident that the Bealtaine Festival is achieving its stated outcomes in relation to the changes in behaviour and believes – or distance travelled – by its audiences.

For the purposes of this analysis participants at a selection of In-house Programme events (see Appendix 2) was surveyed. During analysis those with fewer than 8 responses are removed from the dataset. The data scores those who answered 4 or 5 to the Outcomes question.

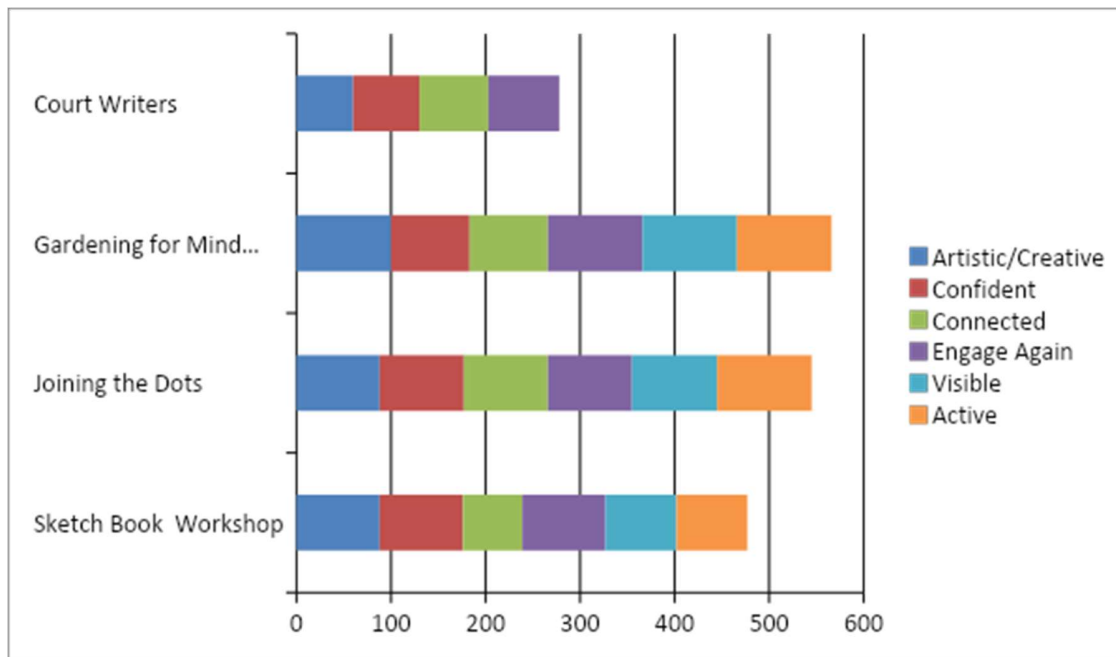
Figure 11.1 – Outcomes vs event types In-house Programme



Events where participants were highly engaged – Xenia, Strength in Numbers and The Door Tea Dance – reported the greatest distance travelled. Strength in Numbers which had a high level of creative engagement by artist and participants over a number of different events throughout May scored very highly across all outcomes and significantly higher than most of the other events in relation to visibility.

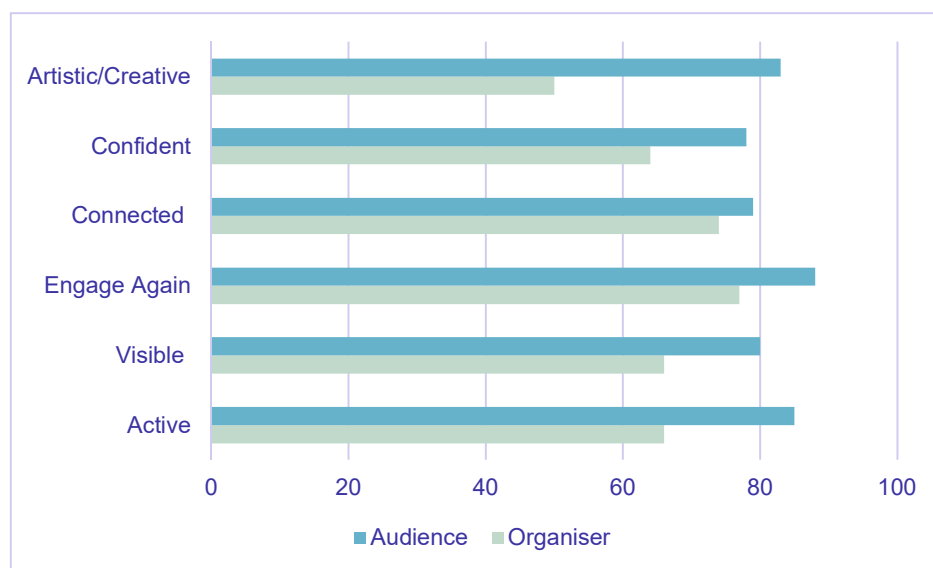
The events that targeted artists themselves (Sustaining your Practice/Artists Residence) scored highly in relation to feeling more artistic/creative and more confident. Events under Hospitable Actions which prioritised programming older artists scored highly in relation to feeling more artistic/creative and although they reported an increase in confidence, it was the lowest increase in confidence across all events surveyed. As Age & Opportunity moves towards being a development agency these would be interesting aspects to explore further.

Figure 11.2 – Outcomes vs event types Partnered Programme



For the purposes of this analysis only a selection of Partnered Programme organisers (see Appendix 2) returned completed surveys. Again during analysis those with fewer than 8 responses are removed from the dataset leaving 4 events to analyse in more detail. The data scores those who answered 4 or 5 to the Outcomes question. All events achieved the desired outcomes for most participants but it is interesting to note that the Gardening for Mind, Body and Spirit workshops organised by Fingal Libraries which was delivered by a horticulturalist rather than an artist made participants feel most artistic/creative and also most visible. (Court Writers feedback was delivered on an earlier version of the evaluation form which did not include the visible or active feedback.)

Figure 12 – Outcomes – audience and organiser assessment



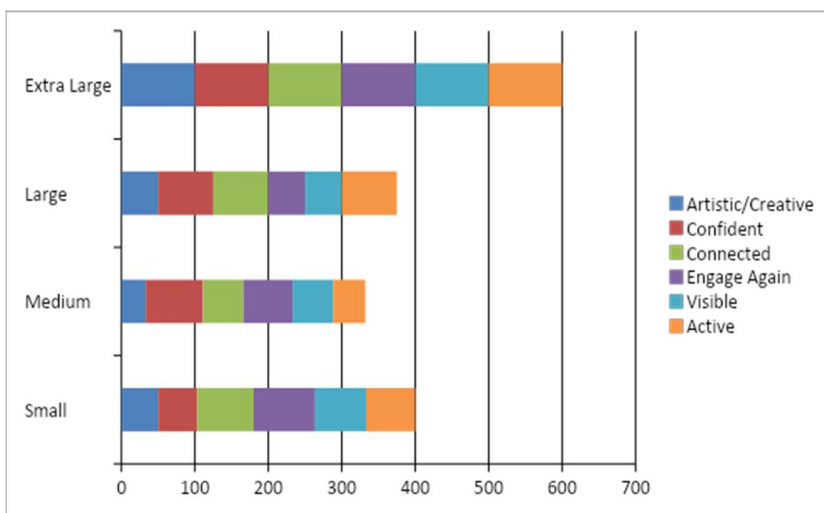
Organisers were also asked for an assessment of their events contribution towards outcomes. This data scores those who answered ‘to a large extent’ or ‘very much so’ – to the Impacts question. When we compare these top two answers organisers were most confident about the outcomes relating to their audiences being more likely to engage in the arts again and feeling more connected to their communities. They were least confident about their audiences feeling more artistic/creative.

The findings suggest overall that organisers are slightly less confident about the outcomes than their audiences, particularly in relation to feeling more artistic/creative. However, overall organisers are in tune with their audiences and are giving a positive assessment of the outcomes they are delivering. Comparisons with 2018, which was the first year organisers were asked to consider these outcomes, are favourable and suggest that the relationship between Bealtaine and its organisers is robust.

OUTCOMES ANALYSED AGAINST INPUTS AND ACTIVITIES

This analysis was sought to assess the effect of the scale of inputs into the realisation of outcomes. Bealtaine Festival events were categorised in relation to size (see Appendix 4), and cross referenced to understand which parameters contribute most to achieving the stated outcomes as estimated by organisers.

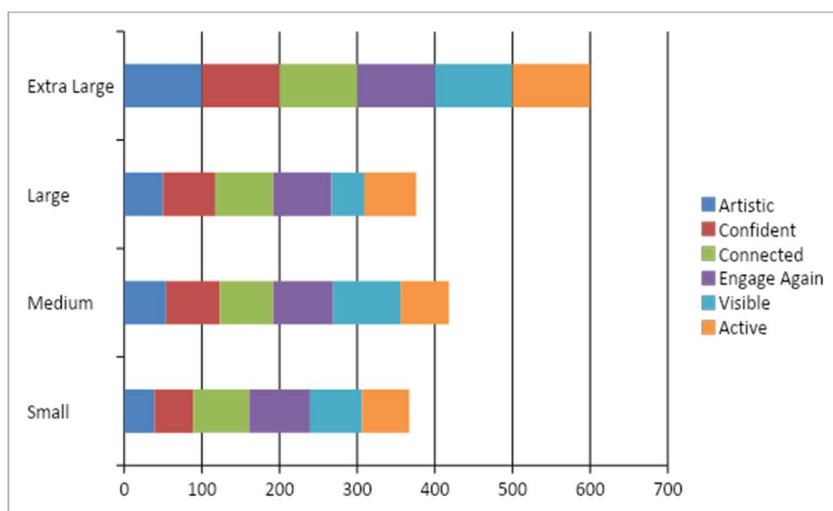
Figure 13 – Outcomes vs budget size



In relation to budget size small events made up two thirds of those organisers surveyed (30 out of 46). There was just one extra-large event surveyed. This was The Key was always in the Door, a film poem commissioned for the Bealtaine Festival in

partnership with the Glucksman, University College Cork which estimated the greatest distance travelled by audiences in relation to all outcomes. Small and medium budgeted events deliver well on outcomes compared to large events with small events scoring highest on likelihood of engaging in the arts again, feeling more connected and more visible.

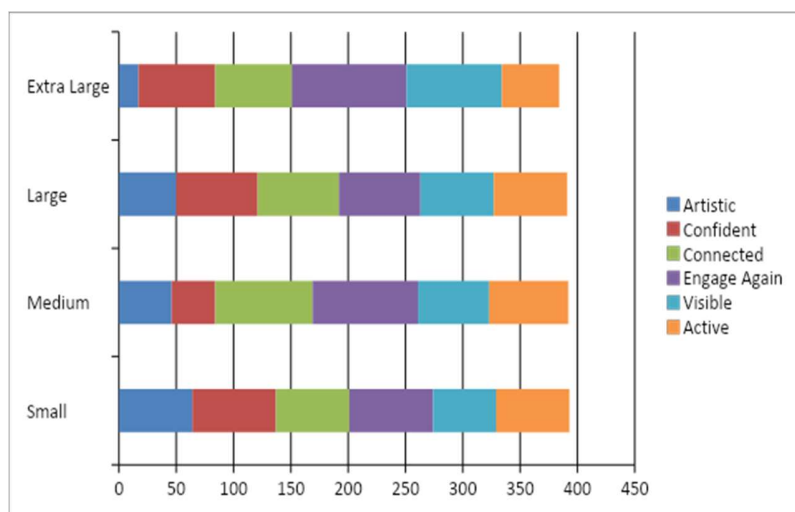
Figure 14 – Outcomes vs time invested



There was a good spread across the organiser surveys in relation to time invested (18 small, 13 medium, 12 large and 3 extra-large events) and organisers estimated positive outcomes across the indicators for their audiences. The findings suggest that more time

invested did not lead to the greatest distance travelled in relation to all of the outcomes with both medium and small events in this category performing comparably well.

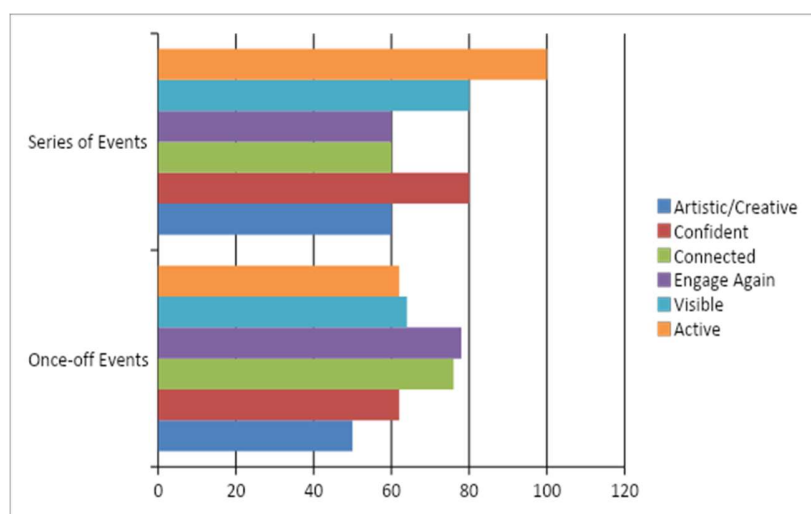
Figure 15 – Outcomes vs audience size



Again there was a good spread across the surveys in relation to audience size (11 small, 13 medium, 14 large and 6 extra-large events). The extra-large events reported the least distance travelled in feeling more artistic/creative and the small events reported the greatest outcome in this

regard. On the other hand the extra-large events reported the greatest outcome in relation to engaging in the arts again. Overall, and particularly when the smaller number of extra-large events are removed, small and medium events are delivering on outcomes as effectively as large events and are a most valuable part of the Bealtaine Festival.

Figure 16 – Outcomes vs once-off / series of events



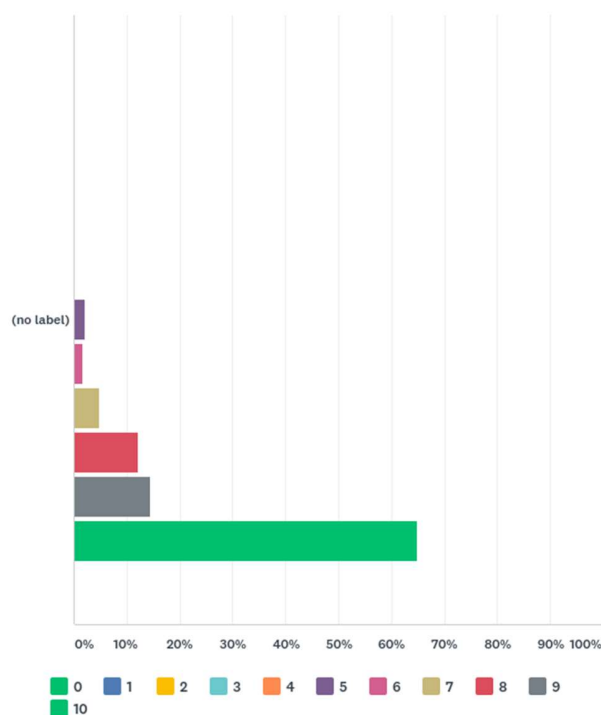
Organisers of events that were part of a series estimated a greater distance travelled in relation to feeling more active, more visible, more confident and more artistic/creative while those organising once-off events estimated greater outcomes relating to connection with community and likelihood to engage with

the arts again. As these may be transformative outcomes for audiences not previously connected either with their communities or the arts, it may be worth exploring whether once-off events should be made very accessible for those who are not regular attendees at arts and culture events.

THE ARTS AND BRAIN HEALTH

Figure 17 – Arts / Brain Health

Q16 How important do you think the arts are in keeping your mind sharp? Please rate between 0-10, 0 meaning Not at all important and 10 meaning Extremely important.



Audiences were asked to rate on a scale of 1-10 how important they believed the arts to be in keeping your mind sharp, 0 meaning Not at all important and 10 meaning Extremely important. There were 442 respondents to this question and over two thirds rated their answer as 10 with over 90% rating their answers between 8 and 10. It may be interesting in future to expand this question to include a suite of other activities which might keep one's mind sharp in order to determine a relative position for the arts. These results will be shared with the Global Brain Health Institute at University of California, San Francisco and Trinity College, Dublin.

AGGREGATED RESULTS

This research attempted to estimate the aggregated results around

- Full number of events
- Audience at Bealtaine events
- Audience spend and economic impact of the festival
- Overall budget spent by organisers
- Overall in-kind contributions by other stakeholders
- Hours spent by organisers themselves

This task has always been particularly challenging for the Bealtaine Festival due to its complexity which was detailed in the 2018 report and is included as Appendix 1.

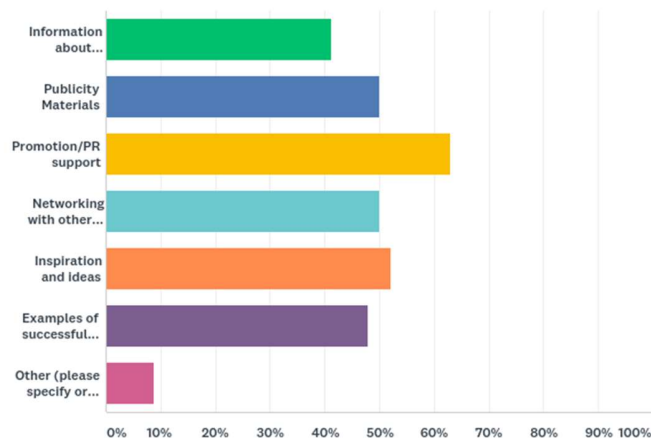
The 2018 aggregation method was slightly refined in order to better understand the visible festival. The 2019 method looked at the performance of those Partnered Programme organisers who replied to the survey and generated an average performance. It then extrapolated up to the number of events both registered with Bealtaine (375) and additional unregistered events found through a thorough online search (400). Unlike previous years, this extrapolation does not include any events that were not visible to the researcher and therefore does not differentiate between organisation type (as this would have required a considerable amount of extra internet search time to accurately categorise each organisation type). Comparisons with 2018 figures should take this into account.

Programme	In-house Programme Age & Opportunity Festival	Partnered Programme National Festival
Number of Events	54 (56)	755 (1,409)
Audience Estimate	4,154 (6,400)	44,675 (80,119) *
Budget Spent	€462,790 (€ 499,401)	517,750 (€216,000)
In Kind Estimate	€374,150 (€ 250,000)	1,406,460 (€174,000)
Audience Economic Activity	***49,704 (no 2018 data)	567,375 (€412,000)
Staff hours at Organisations		25,270 (8,228)
Number of Paid Artists Engaged		2,700
Figures in brackets are from 2018 *(including 30,000 observers of one public art event) *** this figure is based on 4,154 people attending the in-house festival spending an average of €12 (not including ticket fee) to travel to event and get sandwich/coffee		

REQUESTS FROM ORGANISERS

Figure 18 – Requested supports from organisers

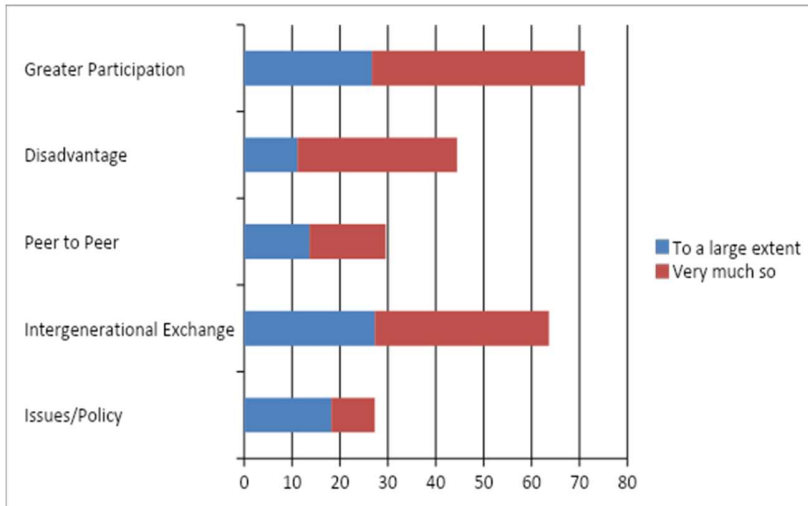
Q22 How could Age & Opportunity/Bealtaine Festival support your continued participation in the Festival?



Publicity materials and support for promotion and PR were requested by over half of responding organisations. More than half also wanted inspiration and ideas, followed closely by networking with other organisers and examples of successful events. Other requests included a Galway Launch of the Festival and a guest to launch events. One respondent commented that there are not enough big events e.g. Plays, Musical, Film made available outside of the Leinster area compared to earlier years. Another respondent felt that they “would be better supported by inclusion in the main printed programme”.

IMPACTS OBSERVED BY ORGANISERS

Figure 19 – Impacts observed by Organisers



Organisers were asked for an assessment of their programme of events and its ability to deliver on the desired impacts. Several organisers were very confident of their contribution to impact. (% refer to those who responded 4 or 5 on a Likert scale of 5, i.e. 4 to a

large extent, 5 Very much so. These questions were asked of organisers in 2018 also and the figures in brackets indicate 2018 responses for comparison.

71% (66%) of organisers believe their events provide critical opportunities for the greater participation and representation of older people in the arts

44% (48%) believe they provide arts programmes for disadvantaged older people

30% (27%) believe they provide opportunities and peer-to-peer supports for older professional artists

64% (41%) believe they provide opportunities for intergenerational exchange

27% (16%) believe they encourage debate and discourse around key cultural issues impacting on older people and other opportunities to influence national and international policy

Two organisations commented that they had invited local representatives to attend and that this had impacts in influencing at national level and raising awareness of older peoples' talents and skills.

CONCLUSIONS

It is clear from this evaluation that the Bealtaine Festival 2019 achieved its stated ambition in terms of outcomes for audiences and impacts at a greater societal level. In so doing, it has contributed positively to Age & Opportunity's strategic objectives as well as the Arts Council's commitment to increasing public access, participation and engagement in the arts with older people.

- While aggregation remains a challenge for the Bealtaine Festival it is clear that it has huge reach across all counties, a diverse range of venues and very many art forms providing a very good return for investment
- The Bealtaine Festival is an effective catalyst for further financial and in-kind investment in the arts by both organisers and audiences
- Organisers have a good understanding of, and a high degree of confidence in their achievement of, the Bealtaine outcomes
- Small and medium events report delivering on outcomes as effectively as large events
- While the Bealtaine Festival seeks to target people over 50, responses from both organisers and audiences indicate that there is a significant intergenerational element to the Festival relating both to audiences and artists
- Bealtaine is definitely a catalyst for an invisible festival with restricted (and possibly smaller) audiences which does not advertise itself.
- Not all Bealtaine organisers who advertise their events online – and are therefore visible and open to all – are registering with Bealtaine, and therefore being included as part of the Festival website and print brochure. This raises questions about the perceived value of this registration despite the finding that 27% of audiences are using the print brochure and 18% the website to find out about events

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- The unrelated Bealtaine Arts Festival in Dingle, the Bealtaine Uisneach Fire in Westmeath and the Bealtaine Living Earth Festival celebrating biodiversity and natural heritage in the South-East of Ireland (Carlow and Waterford) have eclipsed our online presence in these counties and might warrant an exploration in relation to impact on the national festival in these counties

RECOMMENDATIONS

- As indicated in its Arts Development Plan, Age & Opportunity should ensure closer links between all of its development programmes and the Bealtaine Festival
- In order to better capture the invisible festival Age & Opportunity should work more closely with umbrella organisations representing care settings, Active Retirement Ireland, the Irish Countrywomen's Association, the Men's Shed Association and the Library Services to capture what is organised for Bealtaine within their groups and communities.
- In addition to The Gathering, a day to reflect, to make connections, to be inspired and to hear of and make plans for next year's Festival, Age & Opportunity should consider an artist's survey to supplement the feedback from organisers and audiences and better understand the outcomes for artists including older professional artists
- Feedback from organisers suggest that more local networking, inspiration and examples of successful events would be useful. Age & Opportunity should consider pragmatic possibilities to capture and share as widely as possible all of the learnings from the Bealtaine Festival
- Furthermore, Age & Opportunity could explore how connections can be made between non-arts focused communities of interest such as care settings or older peoples groups and how these communities can be better resourced to participate in the festival both as organisers and audiences
- Ideally all Bealtaine events (whether open to the general public or not) would be registered with Age & Opportunity providing a full account of the Festival and allowing for more accurate aggregation of audience numbers and benefit in kind. Age & Opportunity should consider creating a Bealtaine registration option for private Bealtaine events (such as those in care homes or other sensitive settings). Age & Opportunity should investigate and mitigate the barriers to registration and consider incentives to this end

-
- In order to increase the survey response rate from organisers, a shorter – possibly incentivised -survey could be considered for 2020
 - As aggregation of audience figures remains a challenge it may be worth considering whether gathering an estimate of audience from organisers at the registration would be more useful than aggregating from a relatively small number of organiser responses

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APPENDIX 1 – EVALUATION

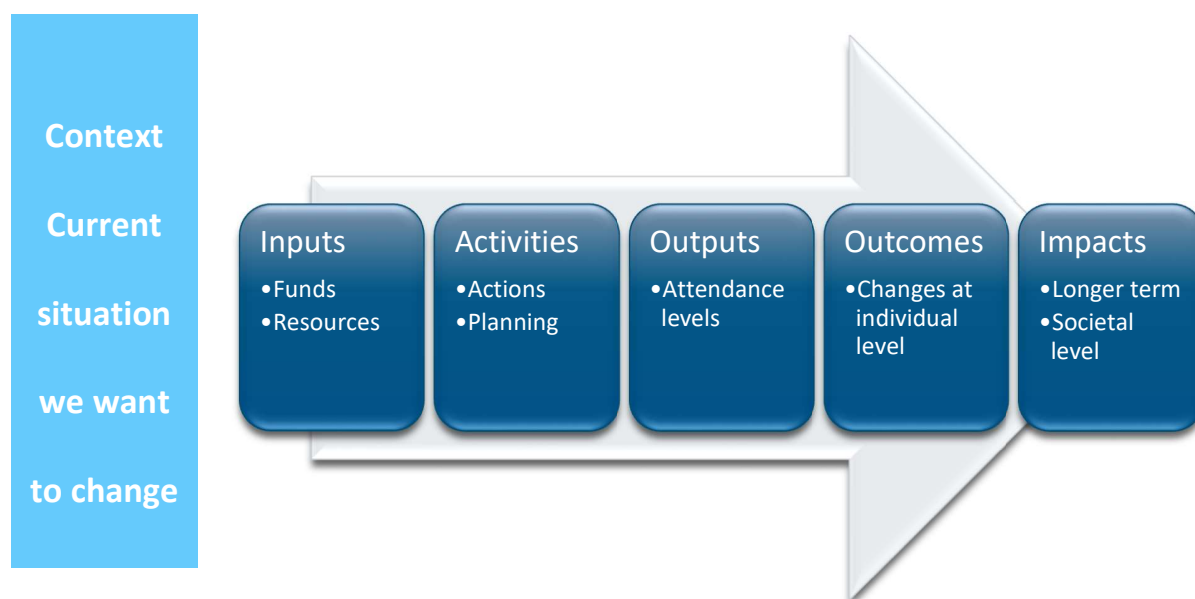
METHODOLOGY (FROM 2018 REPORT)

Currently, any theory of change associated with arts festivals for older people is just that – a theory. We assume that positive benefits accrue from Bealtaine events for the target audience.

However, we need to build an evaluation model that will demonstrate value in continued investment in Bealtaine. It must be one that is realistic to implement given the sometimes ad hoc nature of the delivery of and attendance at Bealtaine events. (I.e. some events are run without direct communication with the Bealtaine organisation and some attendees attend as drop in attendees with little knowledge of the nature of the event) Finally any evaluation model should help us learn from what can be done to improve the experience for attendees and organisers.

For many, evaluation is thought to be centred around collecting quantitative results on attendance and usage and qualitative feedback from users. These are key steps but are a part of a more complex process which is described below.

Evaluation should look at the chain effect whereby changes may be needed in each step to affect change in the next step.



The question is – what can we measure at each step that produces the next step and contributes to the desired result. Often in evaluations the danger is that we measure what is easy to measure – the Outputs (quantitative – e.g. attendees and qualitative – e.g. anecdotal feedback) and fail to note the bigger picture around Outcomes (changes in Distance Travelled among the audience) and Impacts (changes at societal level)

Below are a series of generic indicators that correspond to each step in the chain linking resources-in to impacts as thought of during the design phase of the Evaluation. In the real world, and with the limited preparation time and budget for this evaluation we realise that this is almost impossible and we tailor the possibilities to what is feasible at local level given the nature of attendance where attendees “come upon” the event for example at outdoor events or those that do not require pre-booking.

CONTEXT – the current situation:

What is the issue or problem? What are the barriers? Who are the other stakeholders?

INPUTS – resources: Staff time, Materials, Investment in marketing

ACTIVITIES or actions: logistical details, Planning, Marketing

OUTPUTS – immediate results of the resources and actions: Number of attendees at events, Number of events

OUTCOMES – “Distance travelled” by individuals – have they changed their behavior or beliefs: Attendees satisfaction, Changed behavior or beliefs, Spontaneous feedback

IMPACTS at community level in longer term: Changed behaviour at societal level, Changed behaviour by stakeholders, Spontaneous feedback

Monitoring these indicators should tell us if what we think is happening is, indeed, actually happening, and if it is happening in an effective and efficient manner.

Measurement will come from a variety of sources – no one source could answer all these questions.

Measuring Outcomes – Distance Travelled

For the purposes of 2018 research we adopted the outcomes as being the objectives of Bealtaine. Within these outcomes we seek to identify where change has occurred. Or in social sciences research we seek to measure the “Distance Travelled”.

In an ideal scenario data would be collected at baseline (start) and at the end of a programme and compared to measure Distance Travelled and compare this data to a Control Group who did not experience Bealtaine. With the limitations above and In the case of the type of programmes being run in Bealtaine (predominantly drop in events) this was not deemed to be a realistic data collection methodology. Hence, the final data collection method outlined below was selected.

The research team sought to create a research methodology that will allow them to survey large numbers of participants at events at short notice. The methodology needed to be scalable, low cost, and do-able in very tight timelines.

Previous qualitative research was considered to be too expensive and there was an acknowledged need at Age and Opportunity that more robust international quantitative methodologies should be examined.

Theory of change (Quality Matters, 2011) is employed in this research. This examines what, if any, is the “Distance Travelled” by the audience over the course of their Bealtaine experience.

APPENDIX 2 – AUDIENCE SURVEY

RESPONDENTS (IN-HOUSE PROGRAMME)

Abair Samaa

Closing Ceremony

Hospitable Actions

The Physical Impossibility of Death in the Mind of Someone Living

What good is looking well when you're rotten on the inside?

The Bealtaine Debate

Exhibition Tour 'staring forms'

The key was always in the door

Dancing through the door

Xenia

What is it we lose as time goes by?

Acouscenic Listening and the Creative Soundwalk Workshop

Standing on the Shoulders of Giants

Strength in Numbers

Game Plan

Bealtaine Book Club

Archive at Lunchtime

Open Door

If I knew then what I know now

Artists Lives

Sustaining your Practice

APPENDIX 3 – ORGANISER SURVEY

RESPONDENTS (PARTNERED PROGRAMME)

Donegal Carers

Water colour Painting

Westport Active Retirement

Outlandish Theatre Platform

Active Pulse Drama Group

The Model, Home of The Niland Collection

Damer House Gallery

Rathmines Writers Workshop

Butler Gallery

café event with Deirdre O'Mahony

Kilkenny County Library Service

Donegal Local Development CLG

The Art Smyth and Active Retirement

Group Carndonagh

Ad hoc choir, Silver Threads Singing Group

OPW

Castlepollard Library

National Museum of Ireland

Waterford City & Council Library Service

National Museum of Ireland, Archaeology

Ages at the National Museum

The Ark

Ballymun Youthreach

Irish Family History Centre

Glór

Sligo County Council Arts Service

Project Arts Centre

Irish Wheelchair Association

Pennywell day care Centre

Mayo County Library

Linenhall Arts Centre

Ros Ban Open Garden

Music

Smile

Swanning Around

In-Focus Gallery Talk

Exhibition and Artists Talk

Reading in Kevin Street Library

Hard Won Words - Screening and world

The 6 Marys Theatre Play

Silver Lining

Paintathon

Dawn Chorus

Outdoor Architectural Tour

O Aois go H-Aois

An Ode to the Dead Zoo

Dawn Chorus

Off the Cuff Tour - Clothing Through the

Game Plan @ The Ark

Our one

Grandparents and Growers

St. Joseph's Portrait Project

Spoken Word & Stories Session

Exhibition Tour of Roee Rosen's 'Exorcisms'

Painting exhibition

Coffee Morning

The Six Marys – play

Harmonia Choir Performance

The Soulful Spirit Choir

Clare County Library

John Spillane

Court Writers / Art Group

National Print Museum

DkIT Library

Portlaoise Active Retirement Association

Bellewstown Heritage Group

Louth County Council

Carrick on Shannon Library

Irish Film Institute

The Lambay Singers

People's College Choir

Louth Hospitals Choir

Paul Hickey

The Glucksman

NUIG

Making Hay Theatre

Glasnevin Cemetery Museum

The Dawn/Dusk Chorus Singalong

'Irish Songs We Learned at School' with

Art Exhibition

Recollection with the Collection

Film

Variety Show

Afternoon Tea Dance

Musical Memories

Monoprinting workshop

Launch of film tour with access cinema

Singing at dusk in Swords

Performance

Dusk singing at the seaside

Lugacurren

Film/Poem project

The Big Sing

FREE Community Concert

Bealtaine Tour

APPENDIX 4 – DEFINITION OF SCALES

For the purposes of comparison across event types orders of magnitude were used for comparison purposes:

	Budget	Hours Invested	Audience size
Small	€ 0 - 500	0 – 40 hours	1 - 20
Medium	€ 501 – 1,000	41 – 80 hours	21 - 50
Large	€ 1,001 – 2,000	81 + hours	51 - 100
Extra Large	€ 2,001 – 5,000	Two weeks +	100 - 800
Exceptional	One event €8,500		One event 30,000

APPENDIX 5 – ORGANISER SURVEY

1. Your Name

2. Contact Email

3. Unique Organiser ID if registered on www.bealtaine.ie

4. Organisation Name

5. County

6. How long has your organisation been involved in Bealtaine events?

- Participated previously
- New this year
- Other (please specify)

7. How did you hear about the Bealtaine Festival?

- Participated in a previous year
- Online
- Word of mouth
- Radio
- Newspaper advertising

8. For this section of the survey please focus on one particular event of your choice - this may be your largest event or the one about which you are comfortable answering these questions.

Which of your events are you choosing?

9. Regarding the event you have chosen please estimate the financial inputs including all contributions

- €0 - €500
- €500 - €1,000
- €1,001 - €2,000
- €2,001 - €5,000

- €5,001 upwards (If more than €5,000 please provide an estimated figure)

10. Regarding the event you have chosen please estimate the hours and effort that went into organising, marketing and executing the event

- 0 - 20 person hours (half a week)
- 21 - 40 person hours (up to a week)
- 41 -80 person hours (1 - 2 weeks)
- 81+ hours (more than 2 weeks) (If more than 2 weeks please provide an estimate number of person hours)

11. Again about the same event please estimate the total number of attendees

- 1 - 10
- 11 - 20
- 21 -50
- 51 - 100
- 101 or more (If over 101 attendees please provide an estimated number)

12. Again about the same event please describe the event type

- Once off (audience member attends once)
- Series of events (same audience attends multiple events in a series of workshops or classes)

13. Again about the same event please describe the type of audience participation

- Passive participation by the audience members (listening, watching etc.)
- Active participation by the audience (discussing, asking questions etc.)
- Active creation of art by the audience members (singing, dancing, making etc.)
- Other (please specify) or comment

14. The following are aims that Bealtaine events seek to achieve for the audience members. Please tick below the extent to which you think this selected event helps achieve these aims for your attendees.

- Coming to this event makes our audience feel more artistic/creative
Not at all/To a small extent/To some extent/To a large extent/Very much so

- Coming to this event makes our audience feel more confident
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Coming to this event makes our audience feel more connected to their community
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Coming to this event makes our audience feel more likely to engage with the arts again
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Coming to this event makes our audience feel more visible
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Coming to this event makes our audience feel more active
Not at all/To a small extent/To some extent/To a large extent/Very much so

Please elaborate on specifically how this is achieved or if there are ways in which your event might be tailored to better achieve these objectives for the audience

15. The following are strategic aims of the Bealtaine Festival. Please tick below the extent to which you think your selected event contributed towards these aims

- Critical opportunities for the greater participation and representation of older people in the arts
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Arts programmes for disadvantaged older people
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Opportunities and peer-to-peer supports for older professional artists
Not at all/To a small extent/To some extent/To a large extent/Very much so
- Opportunities for intergenerational exchange
Not at all/To a small extent/To some extent/To a large extent/Very much so

-
- Debate and discourse around key cultural issues impacting on older people and other opportunities to influence national and international policy
Not at all/To a small extent/To some extent/To a large extent/Very much so

Please elaborate on the specific ways in which your events already do or might better contribute to these aims

16. For the rest of the survey, please reflect the total programme of events you ran this year.

How many Bealtaine Festival events did you run this year?

- One
- Two
- Three
- Four
- If five or more please specify

17. Again reflecting your entire programme of events, how many people would you estimate attended in total?

18. What is your estimate of the age range of people attending? Please indicate age groups and percentage of each group where appropriate

- Pre-teens
- Teens to 20 years
- 21 - 40 years
- 41 - 50 years
- 51 - 60 years
- 61 - 70 years
- 71 - 85 years
- 86 years or over

19. What is the approximate percentage in terms of gender of those attending your events?

- Female
- Male

20. Did you use the resources of the Bealtaine website to promote your event(s)? If yes, please check below the resources you found to be most effective.

- Social Media
- Website
- Printed Material (eg. PDFs)
- Local Media
- Logos

Please comment on the resources

21. How could Age & Opportunity/Bealtaine Festival support your continued participation in the Festival?

- Information about fundraising and sponsorship
- Publicity Materials
- Promotion/PR support
- Networking with other organisers
- Inspiration and ideas
- Examples of successful events
- Other (please specify or comment)

22. Is your venue accessible?

- Wheelchair Access
- Disabled Toilets
- Lift
- Disabled Parking
- General Parking
- Other means by which you have made your venue accessible (please specify)

23. Approximately how much did you spend on your entire programme of Bealtaine Festival event(s)?

24. What was the value in euro of the in-kind contributions that you used for your Bealtaine Festival event (eg. staff/volunteer time/venue hire/equipment hire)?

25. Please estimate what an attendee at your events might have spent that day (coffee shops, restaurants, travel etc.) associated with attending your events. (A rough estimate is sufficient here.)

26. Do you run arts/cultural events outside of the Bealtaine Festival that focus on older people? Please include description as appropriate.

- Yes
- No

Description

27. How many professional artists (paid) are involved in your events?

28. What is the age range of the artist(s) involved? Please indicate age groups and percentages where appropriate

- 20 - 40 years
- 41 - 50 years
- 51 - 60 years
- 61 - 70 years
- 71 - 85 years
- 86 years or over

29. Many many thanks for filling out this survey. The findings will help us continually improve Bealtaine so that it achieves the objectives we all have for it. We welcome your feedback and ask that you keep in touch, use the resources we provide and continue to engage with us. In October we would like to invite you to The Gathering as a Thank You for your contribution to Bealtaine. The Gathering will also be an opportunity to learn from each other how to continue to make Bealtaine the success it is. Please give any other feedback below and thanks again.

APPENDIX 6 – AUDIENCE SURVEY

Thank you for attending this Bealtaine Festival event. We would really appreciate a few minutes of your time to get your anonymous feedback. If you are unable to complete this form now please visit Bealtaine.ie to send us your feedback.

Name of Bealtaine Festival event:

Have you attended previous Bealtaine Festival events? Please tick boxes

- First time ever at event
- Attended more than one event this year
- Planning to attend more events
- Attended one event last year
- Attended several events last year
- I am a regular event attendee

Just a few quick yes or no questions

- Had you heard of Age & Opportunity before today?
- Had you heard of Bealtaine Festival before today?
- Do you regularly attend artistic / creative events?
- Do you make art or actively engage in creativity? (paint, play music, dance etc.)

Coming to this event makes me feel More or Less... Please circle one number (1-5) per row

- More or Less Artistic / Creative
- More or Less Confident
- More or Less Connected to my community
- More or Less Likely to engage with the arts again
- More or Less Visible
- More or Less Active

Would you would recommend Bealtaine Festival events to a friend?

Not at all			Likely					Extremely Likely		
0	1	2	3	4	5	6	7	8	9	10

How did you hear from Bealtaine Festival events?

- Age & Opportunity website
- Bealtaine website
- Bealtaine Printed Programme
- Attended several events last year
- Newspaper advertising (local)
- Newspaper advertising (national)
- Word of mouth / friend
- Radio
- Library
- TV
- Twitter
- Facebook

How did you get to the venue today?

- By public transport
- On foot
- By private car or Taxi
- Other

Who did you come with to the event?

- On your own
- With family
- With a friend
- With a group

What would you like to see more of in Bealtaine Festival? Please tick boxes

- Dance
- Opera
- Film
- Theatre
- Literature
- Visual Arts
- Music
- Traditional Arts (i.e. Music)
- Please tell us below if not listed above, we would love to hear your ideas?

I prefer...

- Day time events
- Night time events
- Lunch time events
- Participatory engagement (workshops, courses etc.)

I am...Gender

- Male
- Female
- Trans-female
- Trans-male
- Non-binary
- Prefer not to say

I am...Age

- Pre-teens
- Teens to 20
- 21 – 40
- 41 – 50
- 51 – 60
- 61 - 70
- 71 - 85
- 86+
- Prefer not to say

How important do you think the arts are in keeping your mind sharp?

Rate between 0-10, 0 meaning 'Not at all important' and 10 meaning 'Extremely important'

Please let us know if you have any other comments or feedback?

Thank you!