Appendix 13: Audience Focus Groups

* 1. Introduction

The quantitative survey that took place with audiences was supplemented with three focus groups to give further insight into audience reaction to ‘Back to Ours’.

* + 1. Methodology

Focus groups were held in the North, East and West of the city. Participants were recruited using contact details provided by those who had completed a ‘Back to Ours’ audience member survey and opted into further research.

The groups were held in a ‘Back to Ours’ venue in each area and postcode data was used to ensure that the participants invited were local. In total 13 participants took part across the three groups.

* The first focus group was planned to take place at the William Gemmel Club in West Hull on 25th January 2018 at 6pm. Only three of the invited participants attended, so this was treated as a depth interview.
* The second focus group took part at the Freedom Centre in East Hull on 1st February 2018 at 6pm and consisted of four participants.
* The third focus group took part at North Point Shopping Centre in North Hull on 3rd February 2018 at 11am and consisted of six participants.

1.2. Focus of the Group

A discussion guide was pre-agreed with the Core Project Team to ensure key areas of interest were covered within the discussion (see Appendix 14). These included:

* Motivations for attending ‘Back to Ours’;
* Overall reactions to the performances attended;
* Feedback on the concept of ‘Back to Ours’;
* Feedback on the ‘Back to Ours’ venues;
* Impact of ‘Back to Ours’ on perceptions of arts and culture; and
* Comparison of ‘Back to Ours’ to previous experiences of arts and culture.
	1. Non-Audience Members

Informal mini-interviews were also held with those who had never attended a ‘Back to Ours’ festival. Participants were randomly selected at each of the focus group venues to ensure that the North, East and West of the city was represented. A total of 27 participants took part in mini-interviews across the venues.

The purpose of the mini-interviews was to examine any barriers to attending or finding out about ‘Back to Ours’. There were two different types of participant that were of interest: those who had heard of the project but not attended and those who had never heard of the project.

The key questions asked of those who had never heard of ‘Back to Ours’ included:

* How do you usually find out about events in your local area?
* What type of arts and culture events do you usually attend, if any?
* (After an explanation of the concept of ‘Back to Ours’) – What, if anything appeals to you about the festival? What, if anything would put you off attending?

The key questions asked of those who had heard of ‘Back to Ours’ but never attended included:

* How did you find out about ‘Back to Ours’
* What are your reasons for not attending any of the ‘Back to Ours’ festivals?
* What, if anything would make you want to attend ‘Back to Ours’?
	1. Motivations to attend

Participants reasons for attending ‘Back to Ours’ were varied, but centred on the following:

* **Familiarity of venue**

Audience members at the William Gemmel Club particularly, said that the fact the venue was somewhere they visit regularly and feel comfortable in was the main reason they chose to attend ‘Back to Ours’. One respondent went as far as to say that although they enjoyed the performance, they only attended because it was in the William Gemmel Club and wouldn’t go anywhere else to watch something similar.

* **Recommendation from family or friends**

Some said that they were persuaded to attend ‘Back to Ours’ through positive recommendations from family or friends.

*“They said it was supposed to be funny, a good comedian.”*

After hearing about other’s experiences at ‘Back to Ours’ during an audience focus group, one respondent said they would be interested in booking tickets for other events.

*“Hearing the reviews of it makes me want to try it.”*

* **Something to do with the family**

Those with children said that a main motivation to attend ‘Back to Ours’ was that it was something to do with the family during half term. It was said that the programme was appealing to families because they offered children’s shows during the daytime that were suitable for a range of ages.

*“I’ve got a 5 year old so it’s really good that they can both go, it’s something we can take them both to. And it’s really good value for money I think.”*

*“Because I’ve got three [children] you see so it’s harder isn’t it, to entertain them all.”*

* **Affordable tickets**

Several respondents felt the affordability of tickets was a key motivation to attend ‘Back to Ours’. Those who had children mentioned the usual high cost of buying tickets for the whole family, so the low prices were particularly appealing to them.

*“It's just so much easier, and so much more manageable cost-wise. You want to do stuff, and you want to take your family out, but not at 50-60 pounds for a couple of hours.”*

* **Interest in specific acts / art forms in programme**

Some respondents bought tickets for ‘Back to Ours’ because they were interested in specific acts in the programme. This was particularly true for the live music acts, although one respondent said that they had bought tickets for ‘Giant’s Loo Roll’ in Festival 4, as it was produced by Talegate Theatre who are also responsible for an annual pantomime at the Freedom Centre.

* **Something different**

One respondent said that they bought tickets for Black Grape at North Point Shopping Centre because they were intrigued about attending a gig in an unusual setting.

*“I wanted to go because it’s such a novel thing seeing a band in a shopping centre. I never in all my years of going to see live music, I’ve never been to see anything like that before, so I was intrigued to start with.”*

* 1. Finding out about events

Audience members found out about ‘Back to Ours’ in a variety of ways, including:

* **Facebook / social media**

Social media was a popular source of information for ‘Back to Ours’ with some saying they’d been tagged in posts about the festival by their friends.

*“Yeah I do see things on Facebook because I’m on City of Culture and the alerts come up.”*

* **Word of mouth**

Respondents said that they found out about ‘Back to Ours’ through talking to friends and family. One respondent said that her neighbour had told her about the festival and another said it was recommended to them by a Hull 2017 volunteer that they sit near at work. Others said that they discuss family events with other parents at a toddler group.

* **Leaflets**

Some said they had seen ‘Back to Ours’ leaflets at the venues themselves and one parent said that they found out about the festival through a leaflet their child had brought home from school.

*“I probably first found out from leaflets down here [Freedom Centre].”*

* **Community engagement**

Some mentioned that they had seen some community engagement activity to promote ‘Back to Ours’. One respondent mentioned some activity she’d seen whilst out buying fish and chips, which she laughed about with the server.

*“I howled with laughing, because I was in the fish shop and there was a fox and an otter or something, and I see these two old ladies come up. And they were arm in arm and dancing.”*

* **Hull 2017 Website**

Although some said that they had found out about ‘Back to Ours’ through the Hull 2017 website, others said that it was difficult to find information about the festival online.

One respondent who was also a volunteer, said that they checked the website much more often since volunteering and that’s how they found out about ‘Back to Ours’.

*“Since I became a volunteer in probably February of last year, I started visiting the site quite a lot, and seeing what was on it.”*

Other ways in which respondents reported finding out about ‘Back to Ours’ included newsletters or mailing lists and through a family activity app called ‘Hoop’.

*“I've subscribed to a lot of newsletters so I get emailed things.”*

* + 1. Marketing

It’s worth noting that many weren’t sure what performances were part of ‘Back to Ours’, often listing other Hull 2017 events when asked about the festival. This may be due to a lack of clarity in the festival branding, but is more likely to be down to the sheer volume of events that were programmed as part of Hull’s year as UK City of Culture.

*“I went to loads of stuff, but whether it was Back to Ours or not, I don’t know.”*

*“Now you’re saying about Back to Ours, there was that much on last year, I can’t remember what I’ve seen.”*

Respondents gave positive feedback around the community engagement activity to promote ‘Back to Ours’ and thought that it was a good way to encourage people to ask questions and find out more about the festival.

*“It’s quite amusing being in a supermarket and seeing that going on, you think what’s all this about?”*

*“It makes you smile doesn’t it?”*

The importance of a strong visual presence in the marketing for ‘Back to Ours’ was stressed, particularly for those who don’t have Internet access.

*“I think they should put on bus stops, because not everybody has the internet or listens to the radio or television, so you should put billboards up and bus stops especially.”*

A parent also mentioned a school magazine that lists a six-month schedule of activities, stating that this was a useful tool to help the family plan ahead.

*“Just the magazines in school was a good way [to find out about events]. That was really good to see of six months worth of activities in it.”*

* + 1. Buying tickets

For most focus group respondents, buying tickets was a relatively straightforward process using the Hull 2017 website. One respondent stressed the importance of being able to buy tickets in person however, as they didn’t have Internet access at home.

*“We’re not all online at home - I’m not, I’ve got good Internet at work, but some of the tickets it sells out in minutes, but I’m old school I like to be able to buy a ticket in my hand and I save them.”*

He went on to say that the times that tickets are sold need to be inclusive for people who work full time, as he had to take time off to buy tickets for Black Grape at North Point Shopping Centre.

*“When events sold out very quickly, you released a second wave of tickets but you had to get them down here in person, usually on the morning of a working day. So I had to grovel to my boss to come down and get Black Grape tickets basically.”*

Another focus group respondent said that the ticket machines in North Point Shopping Centre and Freedom Centre were a good idea, but they never seemed to be working when they wanted to use them.

*“That would have been a great idea, but it never worked did it.”*

* 1. Barriers to attending

Given that ‘Back to Ours’ aims to reduce barriers to arts and culture events, the research explored the main reasons why individuals didn’t attend any of the festivals. Responses varied, but centred around the following reasons:

* **Lack of time**

There was a perception in some respondents that they didn’t have enough time to attend events, with some mentioning that working full time made the festival inconvenient for them.

*“I’d go watch it when it’s on but I work full time so I’m not always there to see it.”*

*“Because I work as well you see now, so it’s just getting the time.”*

*“I’m working all week so I haven’t got any time off for half term.”*

*“Every one I wanted to go to, I've always been at work.”*

* **Lack of awareness**

Lack of information about the festival was cited as a barrier to attending. Some respondents said that although they’d heard about ‘Back to Ours’, they didn’t know much about it or when it was on.

*“I’ve seen it, but I don’t know about it.”*

*“I’ve seen advertisements for it but I’ve never looked into it.
I just didn’t really get what it was all about to be honest.”*

* **Mobility**

One older couple said that their concerns around parking at the venues had put them off going to ‘Back to Ours’ because they had mobility issues and don’t go out very often.

*“Sometimes it's being able to get parked up somewhere, because we're not as mobile as we'd like to be.”*

* **Lack of interest**

There was a clear lack of interest in some respondents, who said they wouldn’t attend ‘Back to Ours’ because the programme didn’t appeal to them and it wasn’t something they would usually do.

*“Culture, it's marvellous for the people that want to go and see it, but we don't.”*

* **Having someone to go with**

Some respondents said would only ever attend arts and culture events if other family members took them or they were part of a bigger group. One respondent said that they’d been to the theatre a couple of times, but only when her granddaughter treated her to tickets on her birthday or Christmas. Another said that they just go where their grandson wants to go and he isn’t interested in arts and culture events.

* 1. The Festival Concept

Audience members were overall really supportive about the concept of the festival and understood its purpose. On finding out more about it, the majority of those who previously hadn’t heard of ‘Back to Ours’ showed an interest in attending in the future.

*“It’s a good idea isn’t it, I suppose it gets us out, it’s stuff to do. Because there isn’t much, because I’ve got three you see so it’s harder isn’t it, to entertain them all.”*

* + 1. Neighbourhood Arts and Culture

When asked what events they usually occur nearby, most respondents stated that there was not much to do in their local area and that they would have to travel into the city centre if they wanted to attend arts and culture events.

*“Don't know if it's because people aren't interested or just people don't think it's worth going on, but there doesn't seem to be much around this side. I think it's a bit of a dead zone, as far as culture comes, and music, and anything else really.”*

*“You know, you see things going on around Town Centre, and you see things going on in West Hull, and you see nothing going on around here.”*

*“Really good bands. If you want to see them, they're out of town...”*

When asked what arts and culture events they like to attend or have attended recently, some mentioned other City of Culture events – particularly those that are large scale and outdoor, e.g. Land of Green Ginger, Made in Hull or the LGBT 50 celebrations. Others mentioned Freedom Festival, suggesting that free and un-ticketed outdoor events were appealing. Several people said that they had attended a pantomime, which was seen as a safe and familiar form of theatre.

There also appeared to be a perception that some local people are not interested in arts and culture events and would be very difficult to engage, even if the festival is brought to their own neighbourhood.

*“A lot of people out there, it’s in their back garden and they still won’t go. They’re not interested.”*

*"They're not really open to it, I don't think. I think it's just because they're not used to it. It's not something that they value."*

Focus group respondents suggested that ‘Back to Ours’ helped to create a sense of community pride by focussing on neighbourhoods that traditionally felt ‘forgotten’. One respondent said that they felt more part of their community as a result of ‘Back to Ours’ and others said that the project helps to make local people feel valued and included.

*“I think people feel valued more, because I think there's not a lot going on here. I think, if they can see these events going on, they'll think that someone's looking after them. I think people around here, don't feel like they're remembered; I think they feel they're forgotten.”*

*“I mean some people from Bransholme – understandably, never go into town – and why would they? They have no reason to go into the city centre. So they felt out of it, so it’s good if people are feeling included.”*

*“[Back to Ours] Made me feel more part of community as well.”*

* + 1. Cost

Low ticket costs were seen as a key benefit of ‘Back to Ours’ amongst focus group respondents. Audience members stated that the low prices meant that they could afford to take the whole family to an event.

*“They’re offering quality performances for cut price tickets really, so like people with families can actually afford to go. And that’s what it should be about really.”*

*“But if you can buy a ticket for £2.50 and it's just around the corner, I could walk if I wanted. And even when you get here, I love that we came to, I think it was Lion King, and there was popcorn and candy floss, and they were a pound each, and that was it.”*

It was generally agreed that the low ticket cost enabled people to try something new or different when it came to arts and culture events. Audience members said that they were much more likely to attend an event if it didn’t cost them much, as it wasn’t seen as a big risk.

*“The fact that the tickets were really cheap, so you think, I'll take a risk on something, because I don't feel like I've spent 40-50 quid on something I haven't enjoyed.”*

*“I went to see that Yvette, which is obviously quite hard-headed. I wouldn't have risked paying 18 quid a ticket, to go see that at Truck, but for five pound a ticket, I'll go and give it a whirl.”*

*“For a few pound to experience something new, that you wouldn't normally bothering with going. You say you went to Badly Drawn Boy, if it had been, 40 pound at KC [stadium], you probably wouldn't have bothered.”*

Cost was also a factor when it came to travelling to the events themselves. Respondents said that they saved on transport and parking fees because the venues were local to them, which helped to keep costs down overall.

* + 1. Accessibility

Respondents were positive about the locality of the ‘Back to Ours’ venues, many of them stating that they were in walking distance of their homes. Some mentioned that this helped to cut travel time, which was particularly beneficial to families with children.

*“It’s nice to have it where you’re not having to travel too far from where you live isn’t it.”*

*“You go from your house to here, it's 10 minutes. You go into town, you're taking about three quarters of an hour to get there, and then you got the traffic coming back.”*

*“Well it’s just amazing that it’s at [North Point Shopping] centre. Centre! I can see it from my house. It’s amazing. That’s proper part of the community.”*

Other respondents mentioned the ample free parking at the venues, which was another advantage for those who drove to the performances.

Respondents who had been to a BSL interpreted performance were positive about this access provision, suggesting that it helped to make the festival feel more accessible and inclusive to a wider range of people.

*“If anything it was better it meant that people were included.”*

*“I think it's fantastic, and that there should be more of that, definitely.”*

* + 1. Atmosphere and experience

Respondents felt that attending a performance in a community space was a much more relaxed experience compared to visiting a traditional arts and culture venue, for example Hull Truck or Hull New Theatre.

Parents suggested that they felt less concerned about keeping their children quiet during performances, as the atmosphere was friendlier and less formal.

*“Like you go to New Theatre you think right, I’ve got to make the kids sit quiet.”*

*“I think it's less formal, so it's more relaxed.”*

*“It was more fun. Not stuffy. Everything was relaxed.”*

One respondent felt that they have to think more about how they are dressed when attending a theatre, however it was suggested that this was sometimes a good thing, because it made the experience special and more of a ‘night out’.

*“If you go into town, to the New Theatre, you maybe feel like you've got to dress up smart and put proper shoes on.”*

*“If you can afford it, if you want to have a big, posh night out, you maybe want to go into one of the recognized places rather than down the Freedom Centre in your trainers. Maybe you do want to get dressed up.”*

One audience member felt that because ‘Back to Ours’ was part of the Hull UK City of Culture celebrations, this created a certain atmosphere and sense of event. They went on to say that the performance they attended felt part of something bigger, which had a positive effect on the audience.

*“Because you knew it was part of Hull 2017, it had a certain air to it, an atmosphere. You go to see Black Grape at any other year perhaps, that sense of event wouldn’t be quite as big I don’t think.”*

When asked if there were any disadvantages to attending an arts and culture event in a community venue, one respondent offered it may be perceived to be of lower quality because it wasn’t in a recognised venue.

*“It's not that it's always the case, but I think there’s maybe a perception that it will be a lower standard performance, a bit more amateur.”*

* + 1. Familiar venue

The fact that the ‘Back to Ours’ venues are recognisable and familiar buildings within the community was seen as a key advantage of the project. Respondents felt that because people in the local community know where the venues are and how to get to them, this made them feel more comfortable in attending arts and culture events.

*“People know where they are and the kids are used to going to them.”*

*“People know where they all are, they’re buildings that everybody knows.”*

* + 1. Audience

There was some debate around whether audience members at ‘Back to Ours’ were from the local area. One respondent who had been to a performance at the Freedom Centre said that they didn’t feel audience members were from the neighbourhood, however another that attended shows in school venues disagreed.

*“Well most of the stuff at Freedom Centre for Back to Ours, I can’t remember seeing anybody from Preston Road in there.”*

*“I went to a couple at schools and it was local.”*

One audience member that attended ‘Pigeon Detectives’ at the Freedom Centre was really positive about the diversity in the audience, describing it as a ‘mix of people that you wouldn’t expect to see’.

Some respondents however expressed disappointment that some of the ‘Back to Ours’ performances had low audience numbers. It was generally agreed that low attendance had a negative effect on the overall experience, as it created a slightly uncomfortable atmosphere.

One audience member said that some school children were invited to watch a show that was under capacity, which spoilt her experience. She went on to explain that they spoke throughout the performance and acted inappropriately, which was particularly disappointing for her as she had paid for her ticket and they had not.

*“I think because it was under-subscribed, somebody in the school let some of the pupils in, and they'd obviously never been to a theatre before, because they didn't know how to behave, and they were obnoxious. They talked all the way through it. You know, like Gogglebox, where it's people talking about the TV.”*

* 1. The ‘Back to Ours’ Venues

Audience members gave positive feedback about the venues, with many mentioning the excellent facilities within the schools in particular. One respondent said that using schools in this way could help to promote them as positive places to young people who perhaps had a bad relationship with the education system or the school environment.

*“Because they're new buildings, they've got the most fantastic purpose-built theatre spaces. When I was in school, you'd be more like an assembly hall. They've got proper theatres! It's really plush.”*

*“It’s a good thing to use the schools during half term, you know because they’re such beautiful buildings, fantastic facilities to use, when otherwise they’d just be standing empty.”*

*“I think one of the advantages is it promotes the school. You know, some kids think that school is a bad place, depending on their experience, but to actually show them it when you put on these performances and invite people in, you know you’re not always going as a parent because you’ve been called n because your kid is a bit of a problem, you’re actually going to celebrate something in the school.”*

Respondents who had been to a gig at the Freedom Centre were surprised at how effective the space was as a live music venue. One respondent said the venue was better than they expected and another described it as ‘surprisingly good’.

*“When I came, I thought, well, this is better than I thought. I wasn't expecting it to be as open as it was. I saw the band there, with two supporting acts, as well. The acoustics is really good. The bar was small, but ... the only problem is when you get a queue.”*

*“I thought the Freedom Centre in particular was very impressive as a space to see a band, it was a great venue.”*

Respondents also spoke about the novelty of seeing a band play in their local shopping centre, which was a new and unusual experience to them. It was also mentioned that seeing live music in community venues meant that the performances were more intimate.

*“I’ve been here for 40 years doing my shopping, and to see a band play there, it was amazing.”*

*“The good thing about seeing these [bands] is you're not seeing them in a big stadium, where they got a distance. You're actually getting up close, and it's quite an intimate view.”*

Audience members at the William Gemmel Club felt that although the space worked well for the programmed acts, a disadvantage of the venue was that it wouldn’t be able to accommodate any larger shows because of the lack of facilities. It was also mentioned that at one show, audience members were held back from entering the concert room until the show start time, which some of the regular attenders were unhappy about because they wanted to queue for their usual seats.

*“They wouldn’t let them in the concert room until they were ready. But some had got in. So they were complaining.”*

When asked if there were any changes that could be made to improve the experience in the venues, one respondent suggested that the range of refreshments on offer could be improved. Another said that to keep costs down, it should be advertised more widely that you can bring your own food to shows.

*“They’re not great, the refreshments. When you go to a film, kids expect popcorn you know, different stuff.”*

* 1. Programming Feedback

Audience members were pleased with the variety and quality of shows on offer, with all respondents giving positive feedback about the performances they attended.

*“It was just great. I really enjoyed my night out.” (Audience member on Ceri Dupree)*

*“I remember it made me cry. And I came away and I thought, who thought dancing could bring you to tears. It was so powerful. And the way their bodies told the story.” (Audience member on SKIN)*

*“He got everybody involved, all the children, and there was adults, children, all different ages.” (Audience member on James Campbell)*

*“I thought it was brilliant. I thought she was really funny. She managed to get the customers to join in with what she was doing and everything. It was so funny.” (Audience member on Barbara Nice)*

*“It was really different, not what I expected at all but it was brilliant.” (Audience member on Drip)*

The Picture House screenings received positive feedback from audience members, however one respondent who hadn’t attended any ‘Back to Ours’ festivals was sceptical about going to see a film that wasn’t brand new:

*“I mean the films that they’re showing, they’re not new are they, so they’ve seen them all so I wouldn’t necessarily go there to watch a film.”*

Those who had attended Picture House viewings were particularly positive about additional performance aspects and activities preceding and following the screenings.

*“I also liked the way Picture House developed. I think the first half term there was no characters, and then second and third there were characters from the actual film and I thought that was brilliant.”*

*“It was real good fun, and we had all the volunteers dressed up.”*

*“They're not necessarily indie films, but they add a little bit, like you were saying, about popcorn and candy floss and stuff, and they're dressed up volunteers, and, it's just that little plus, on top of seeing a film.”*

*(Audience members on Picture House)*

One audience member said that the Secret Gig concept was new to them, as they had never bought a ticket for something without knowing what the show was.

*“A different thing for me was the secret gig – not the gig itself but the fact that we’d booked something, not knowing what it was.”*

* + 1. Future Programme Suggestions

When asked what they would like to see as part of the ‘Back to Ours’ festival in the future, some respondents suggested interactive activities similar to the ones surrounding the Picture House screenings, or events that adults can get involved in, for example a tea dance.

*“Yeah things like craft and things where they can make like hats and pirate stuff to go to watch a film.”*

*“The really immersive thing, like you get involved in. That'd be good. Maybe more hands on stuff. Things more like make and do things.”*

Those that had never attended ‘Back to Ours’ were particularly interested in a programme involving children’s or family shows, with many again suggesting an interactive element for younger children.

*“Anything music as well, dancing, that’s really good for kids and families.”*

*“Something for them to interact. I’d say, because obviously he’s not going to sit for a lot anyway, and the others are 7 and 4 so…”*

Several respondents suggested large-scale outdoor activities, with some referring to Freedom Festival, The Big Malarkey Literature Festival or the Land of Green Ginger acts.

*“I think it'd be nice to have more outdoor things, so like Freedom Festival that's open to everybody.”*

*“Maybe get some stuff like at East Park, more stuff like that.”*

*“Some outdoor shows. Free-for-alls.”*

Another suggestion was the screening of a movie with a live orchestra soundtrack. Some respondents said they had seen something similar as part of the Hull UK City of Culture programme and another in Sheffield. Other focus group respondents were also supportive of this idea.

*“I think that’s a great idea actually, the screening of a film with a live sound track, I’ve seen that in Sheffield as part of a festival and that really works that.”*

* 1. Outcomes

The research suggests that ‘Back to Ours’ affected audience member’s perceptions of the arts. One respondent said that before hearing about ‘Back to Ours’, they were not interested in the arts because they had a perception that it was all high brow and she would find it boring. She went on to say that Hull’s UK City of Culture status in combination with her experience of ‘Back to Ours’ helped to change her opinion.

*“It never appealed to me, I thought it was just going to be boring things like paintings and sculptures.”*

*“I always thought ‘the arts’ were very boring until this happened.”*

Other audience members felt that ‘Back to Ours’ had made them more interested in and open-minded to arts and culture events because they’d never experienced it before.

‘Back to Ours’ has also enabled people to find out more about events and activities in their local area. One respondent now regularly attends a toddler’s group in the Freedom Centre after seeing a leaflet when she attended a ‘Back to Ours’ performance. Others said that it made them think about becoming more involved in the events on offer at the ‘Back to Ours’ venues.

*'I've never been to the Freedom Centre until I came to an event'*

*“It’s an eye opener to see what the various communities are doing.”*

*“It made me think about becoming more involved in other events at the venues that I went to.”*

When asked if they would consider attending more arts and culture events in the future, one respondent said that they might be willing to pay a bit more to see something different after having such enjoyable experiences through ‘Back to Ours’.

*“Because you enjoy it you think maybe I could go and pay a bit more next time and see something.”*

The majority of focus group respondents appeared to be engaged with the arts however, therefore didn’t feel ‘Back to Ours’ affected their likelihood of attending something similar in the future, as they would do so regardless.