



# Art in the Park 2025

Impact Report

September 2025





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## Introduction

The eighth edition of Art in the Park Festival took place at Jephson Gardens in Leamington Spa on 2<sup>nd</sup> and 3<sup>rd</sup> August 2025. The festival aims to enable local artists and craftspeople to exhibit and sell their work, as well as programming music, theatre, and dance performances; it also features various workshops and food and drink stalls. Art in the Park is organised by *Leamington Art in the Park Festival CIC*; in 2025, it featured around 250 artists, attracting roughly 52,000 individual visitors.

*Earthen Lamp* was commissioned by *Leamington Art in the Park Festival CIC* to carry out research and evaluation for Art in the Park (henceforth AitP) 2025. Data was collected from the following stakeholder groups:

- Visitors to the event
- Artists exhibiting and selling work at the event
- Performers at the event

This report summarises the impact of AitP on each of the stakeholder groups in relation to the aims outlined above and provides an assessment of the economic impact of the festival. The report highlights areas of interest, key trends and changes over time and provides recommendations for the festival organisers.

The appendix features a full list of responses to a series of open questions posed to the three sets of stakeholders.

## Methodology

**Visitors** completed structured surveys collected using iPads and an online survey. *Earthen Lamp* researchers interviewed audience members on the days of the festival. The same survey was disseminated through AitP social media channels and newsletters after the festival. 119 surveys were collected in person at the festival, and an additional 153 were collected online after the festival, which gave us a total of 272 completed audience surveys.

The online survey relied on self-selecting respondents, introducing the potential for response bias. Individuals with particularly strong opinions about the festival, positive or negative, may have been more motivated to complete the survey. Additionally, the rate of non-responses was not recorded, making it impossible to determine whether non-respondents shared characteristics that could further indicate bias within the sample.

Data collection varied slightly across the years and this should be kept in mind when comparing trends over time. As data collection in 2024 was conducted exclusively online, this likely amplified the potential for self-selection bias and may help to explain some of the differences observed between the two years' findings.

**Artists** completed structured surveys via an online survey emailed directly to them. 205 surveys were collected in this way.

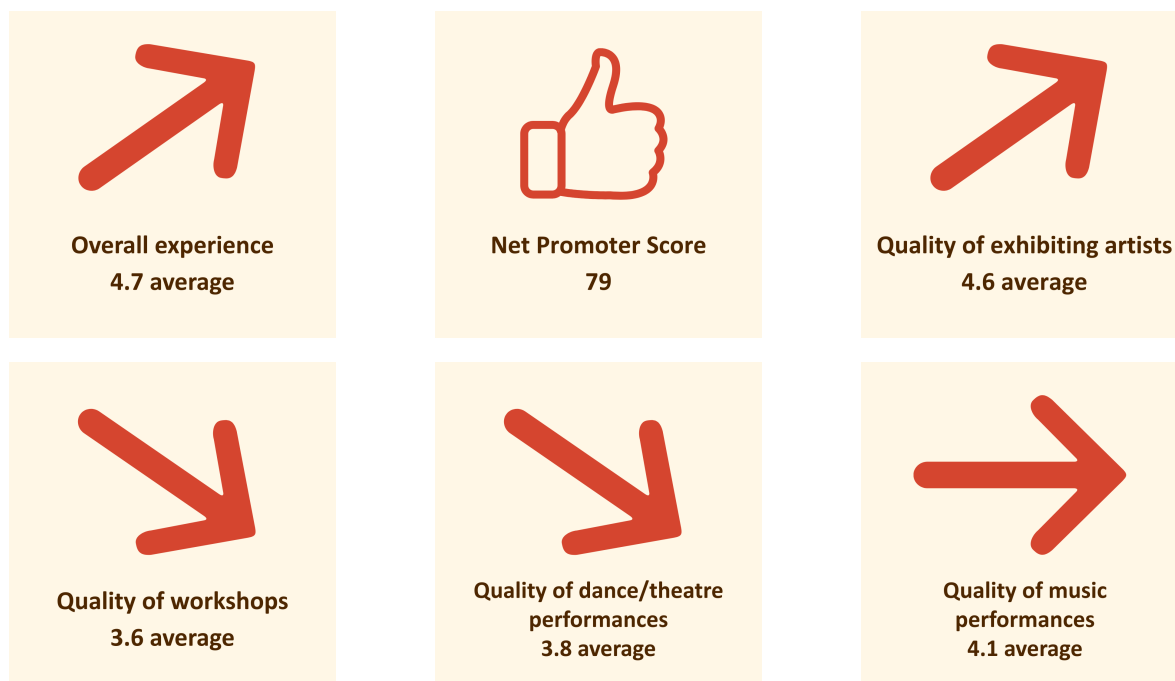
**Performers** likewise completed structured surveys emailed directly to them. 20 completed surveys were received.

**Economic activity** was estimated using methodology used in previous years. Data for the impact figures has been gathered from the festival organisers and spend data has been estimated from visitors to the event collected through the visitor survey.

The Code of Conduct<sup>1</sup> prescribed by the Market Research Society has been used to inform all data collection and processing phases of this research.



## Visitors: Key findings and trends across the years



- Visitors' **overall experience** was rated the **highest since 2022** (4.7 average).
- Visitors' **Net Promoter Score** was positive and consistent with previous years, at **79**.
- Quality of **exhibiting artists** was rated **higher than in the two previous years** (4.6 average).
- Quality of **workshops** was rated **lowest since 2019** (3.6 average in 2025; 4.14 in 2024, 4.00 in 2023, 4.18 in 2022, 4.19 in 2021, 4.18 in 2019).
- Quality of **dance/theatre performances** was rated **lowest since 2018** (3.8 in 2025; 4.15 in 2024, 3.98 in 2023, 4.28 in 2022, 4.15 in 2021, 4.32 in 2019, 4.12 in 2018).
- Quality of **music performances** was **consistent with the previous year** (4.1 in 2025; 4.08 in 2024, 4.16 in 2023, 4.35 in 2022, 4.19 in 2021, 4.36 in 2019, 4.28 in 2018).

## Audience feedback on and experience at AitP

- Visitors' **favourite aspects** of AitP continue to be its **vibrant, family-friendly, and inclusive** atmosphere, as well as the **variety** of art, performance, and activities.
- Compared to 2024, there were **fewer visitor comments about overcrowding** at the festival or about the site being difficult to navigate.
- Due to the warm weather at AitP 2025, respondents suggested **improvements for visitors' comfort in high temperatures** – supplying drinks and seating in shady areas.
- Some visitors suggested that the **volume** of the music was **too loud**, making the festival less accessible.

- The proportion of **two-day festival visitors** went **back down to 29%** in 2025, in line with 2021-2023 trends; the 2024 increase (37% two-day visitors) proved to be an exception.
- A cumulative **82% of respondents** spent **at least two hours at AitP**.

### Why do audiences visit AitP and what do they value most?

- **Eating and drinking, listening to music and buying art** are the top three activities in which visitors participate year on year. Browsing and buying art, the food offer, and live music were also rated the three most important aspects of the festival in 2024 and 2025, in this order.
- Many visitors had attended AitP before, with **previous enjoyment** being the **top motivator** to visit again in 2025 (57%). Spending time with friends and family declined as a motivator since 2023 but remained the second most common reason to attend in 2025 (43%).
- **Facebook** and **word of mouth** remain the most popular ways of finding out about AitP.

### Who are AitP visitors?

- The proportion of **visitors who live in the Leamington postcode area** has fluctuated throughout the years. In 2025, it **rose back up to 46%** after an all-time low of 34% in 2024. This is more in line with 2023 figures (around 50%).
- The age profile of visitors shifted to a **slightly younger demographic** compared to 2024, with more people aged 16-34 attending (up from 12% to 18% of visitors) and fewer visitors aged over 55 (down from 41% to 35%).



# Visitors: Detailed findings

Visitors to AitP were asked about the activities they attended and their motivations for doing so. They rated the quality of the festival overall, as well as the art, music, and performances. Visitors also described their personal highlights from this year’s event and offered suggestions for future improvements. In addition, they were asked to reflect on the relative importance of different aspects of the festival and to provide demographic information. A full list of free-text responses is available in the Annex.

## Visitor activities at the festival

The majority of visitors took part in a variety of different activities at AitP. The most frequently mentioned activity was eating and drinking, with almost three-quarters of respondents (73%) having consumed refreshments during their visit. Listening to music performances (67%) and buying arts/crafts (57%) were the next most popular activities.

Just under a third of respondents (29%) watched a dance and/or theatre performance, whilst around a fifth (21%) took part in a workshop or arts activity. Only a minority of respondents used the festival as a professional networking opportunity (11%) or took part in a community arts project (6%).

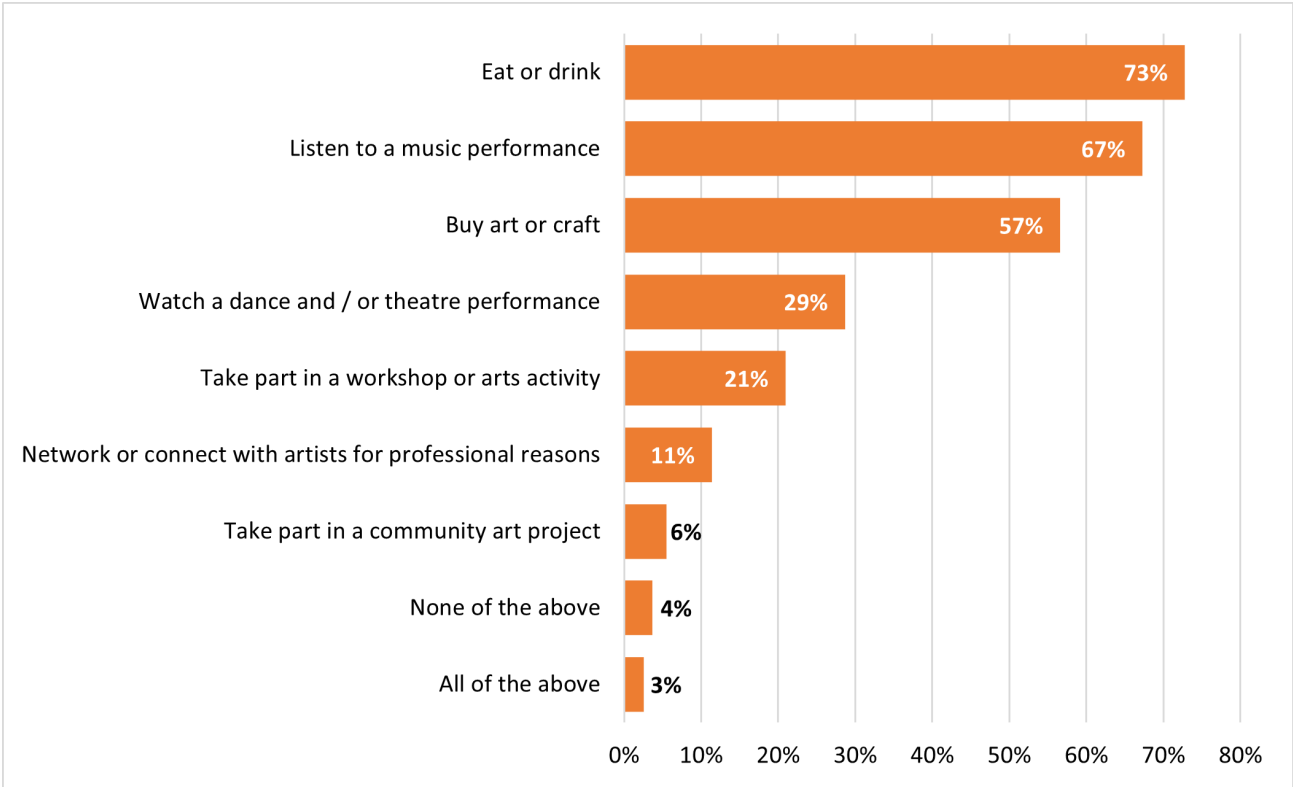


Figure 1 – What visitors did at AitP 2025  
Note: As respondents selected more than one response, percentages do not add to 100%

## Visitor motivations to attend

Over half of this year’s respondents (57%) are return visitors who were motivated to attend because of the enjoyment they gained from their previous visit(s) to AitP. Many visitors (43%) also said that the opportunity to spend time with friends and family at the event was a key motivation for them.

Just under a third of respondents (29%) attended AitP with the specific intention of buying art. This is a significantly smaller proportion of respondents than those who actually buy art/craft products at the festival (see previous), suggesting that many stalls benefit from passing trade, and a strong section of the visiting audience are persuaded to make art purchases during their visit.

Around a quarter of respondents (24%) were drawn to the live music on offer at AitP, suggesting that the festival setup and live entertainment is a particularly appealing aspect. 20% said that they had attended to be inspired, whilst 17% said that they had been keen to do something new or out of the ordinary. This suggests that, for these visitors, AitP offers a valued opportunity to try something different.

Visitors shared other motivations including access to free activities for children, a wish to support their town and local community, access to a variety of art and craft products and an overriding appreciation for the event based on previous visits.

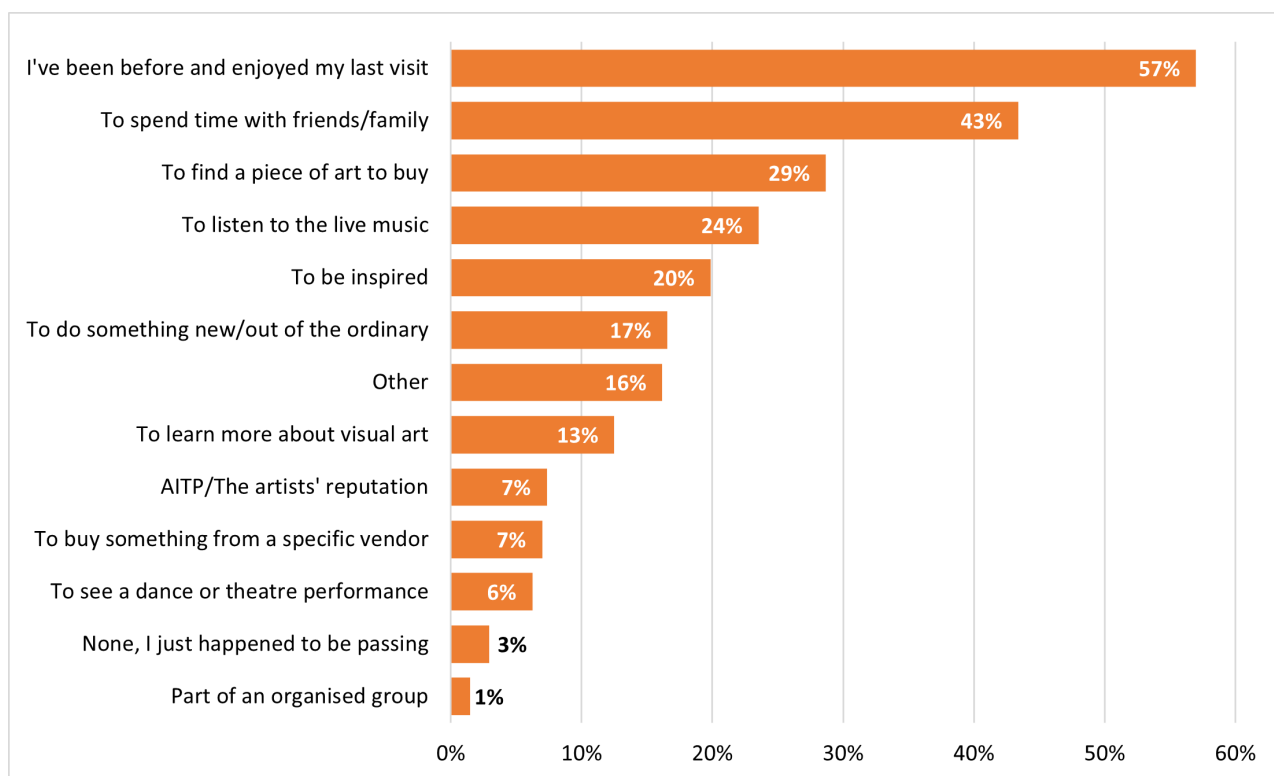


Figure 2 - Visitor motivations to attend AitP 2025  
Note: As respondents selected more than one response, percentages do not add to 100%.

## Importance of different aspects of the festival

As in 2024, visitors consider browsing and buying art to be the most important aspect of the festival, giving it an average score of 8.5 out of 10. This indicates that, whilst only 29% of respondents attended AitP with the intention of buying art, the festival created a valued opportunity to browse and buy a wide array of arts/crafts, including for people who may not otherwise have done so.

The food offer is another important aspect of AitP, reflecting the finding that eating/drinking is the most common activity for visitors to take part in. Live music was ranked as the next most important aspect, which also reflects the high volume of visitors who listened to live music performances as part of their visit.





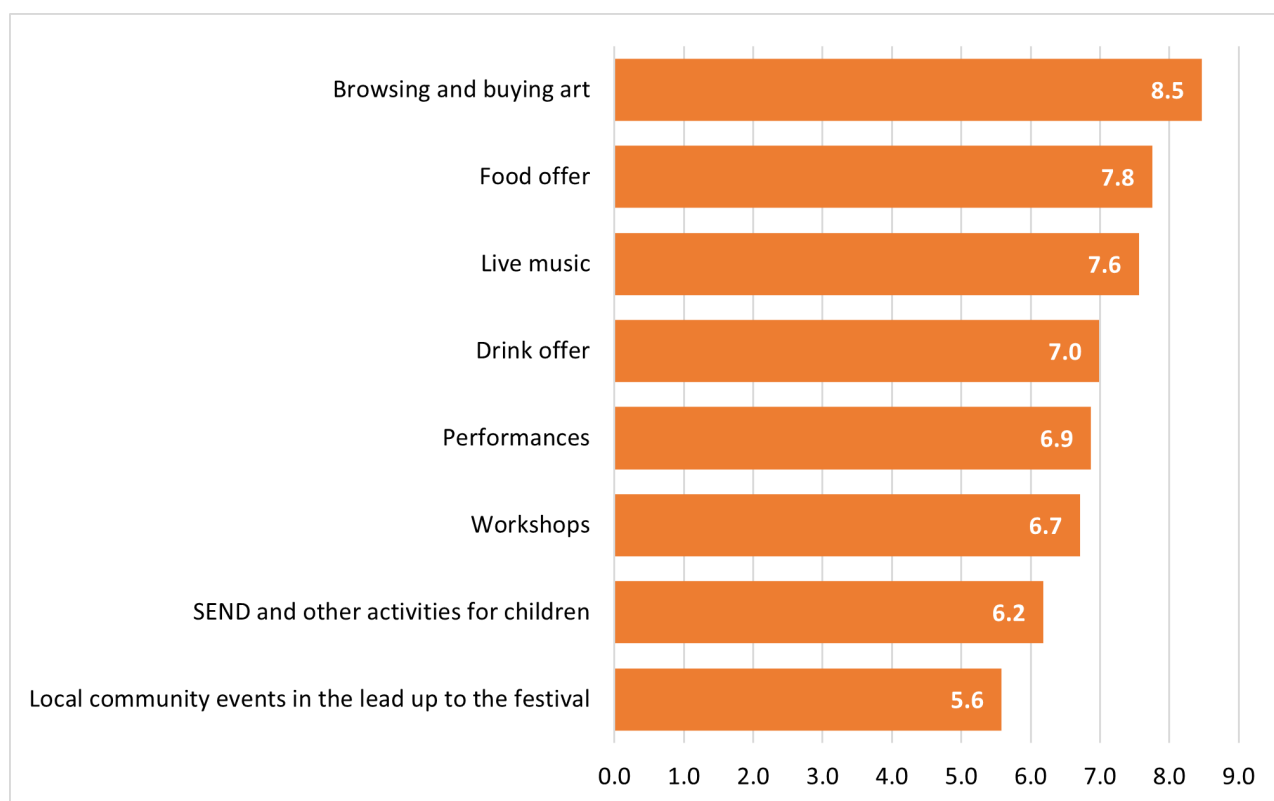


Figure 3 - The importance of different aspects of AitP 2025 (on a scale of 0 to 10 where 1 is not important at all and 10 is extremely important)

## Visitor perceptions of quality

Visitors rated the overall quality of their experience at AitP highly, with a cumulative 97% of respondents scoring this as 4 or 5 out of 5. Rating of specific aspects is as follows:

- The **exhibiting artists** were considered to be the highest quality aspect of the festival, with a cumulative 95% of respondents giving a rating of 4 or 5 out of 5.
- The majority of visitors felt that **information about the event and signage** was of a high quality, with 58% rating this 5 out of 5 and a further 28% rating it 4 out of 5 (86% cumulatively). **Information before the event** was rated slightly lower overall, however over two-thirds of visitors (69%) rated this as either 4 or 5 out of 5.
- The live **music performances** were overall positively received, with the majority of visitors rating these highly. 75% of respondents gave a rating of 4 or 5 out of 5. Only 5% gave a rating of 1 or 2.
- The quality of the **dance/theatre performances** was rated less highly than other aspects. Around half of respondents (48%) rated dance/theatre performances as adequate (3 out of 5), although a further 49% rated it as either 4 or 5 out of 5. Only a small minority of visitors gave the dance/theatre performances a lower rating than 3 out of 5.
- The **workshops** were the lowest rated aspect, with over half of respondents (58%) rating them 3 out of 5. In comparison, only 17% rated them 4 and 24% rated them 5 out of 5. Only a small minority of respondents gave a lower rating than 3 out of 5.

When asked how likely they would be to recommend AitP to a friend or colleague on a scale of 1-10, visitors provided an average rating of 9.4 out of 10 and a **Net Promoter Score (NPS) of 79**.

Based on your experience, how would you rate the following?	Average 2025
Your overall experience of Art in the Park	4.7
Quality of the exhibiting artists	4.6
Information about the event and signage	4.3
Quality of the music performances	4.1
Information before the event	4.0
Quality of the dance or theatre performances	3.8
Quality of the workshops	3.6

Figure 4 - Average ratings of different aspects of AitP 2025 (on a scale of 1 to 5 where 1 is strongly negative and 5 is strongly positive)

## Finding out about Art in the Park 2025

Visitors found out about AitP from a variety of sources. Almost half of respondents (47%) heard about the festival through Facebook, although other social media sources had less impact (for example, only 13% of visitors found out about the festival through Instagram, and very few at all through Twitter/X). Around a quarter of respondents found out about AitP by word-of-mouth, reflecting the importance of repeat visitors in spreading the word and telling others about the festival.

Printed advertising was overall more effective this year. In 2024, just 13% of visitors named street posters as a source of information about AitP, but this figure rose to 20% this year. Street banners were similarly effective, reaching 19% of visitors. Other printed sources, such as flyers/brochures, adverts and articles in newspapers/magazines were less effective, reaching just 8% or less.

Amongst the 27% of visitors who listed another way of finding out about AitP, most were regular visitors who knew about the festival because of previous visits and/or because of general awareness of the festival due to living locally. This suggests that the festival has a loyal following amongst visitors who, as one respondent put it, “just know it’s on every year.”

Some visitors mentioned family members who had told them about AitP, whilst others were aware of it through posts by artists or art groups, they follow on social media. A small number of visitors had received news of the festival via an email from the organisers or from the local council.



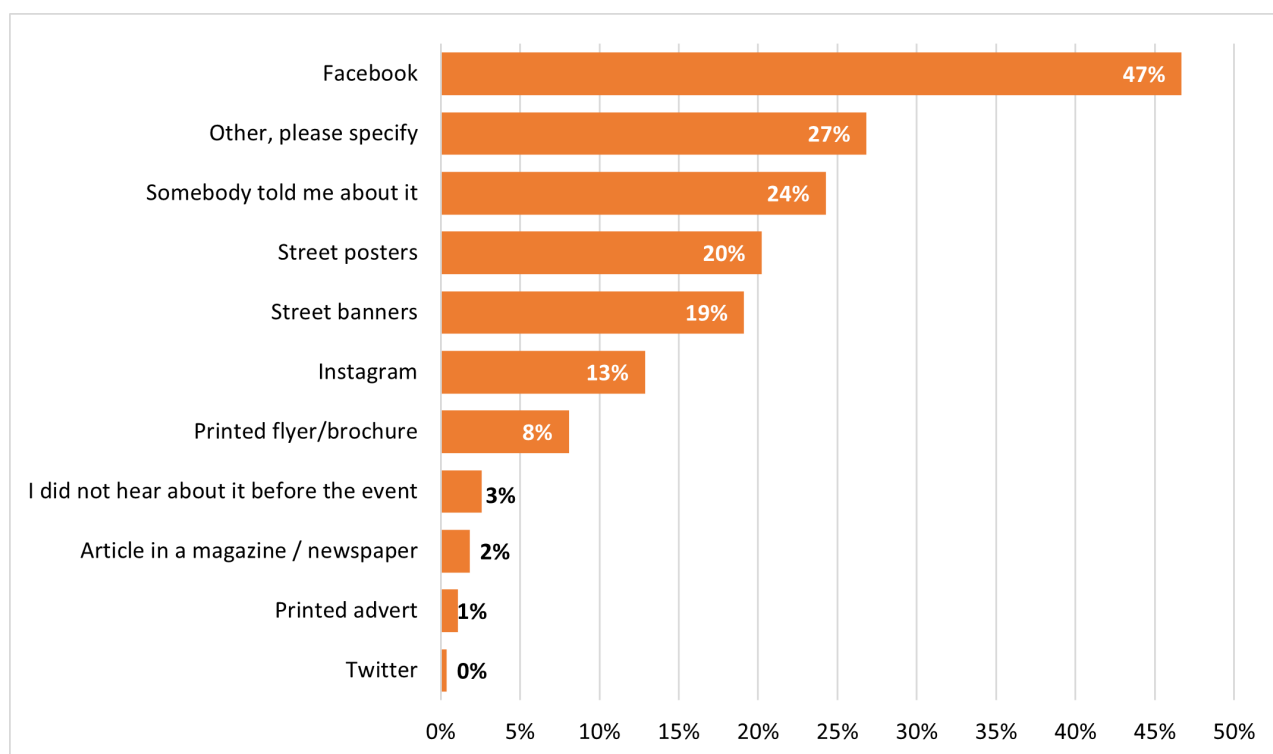


Figure 5 - How visitors found out about AitP 2025  
 Note: As respondents selected more than one response, percentages do not add to 100.

## Favourite aspects of Art in the Park 2025

Visitors enjoyed many aspects of AitP. There was praise for the overall variety of the offer and the vibrant and friendly atmosphere, as well as for specific elements such as the art, music, food and drink and the workshops.

*"It is such a wonderful positive vibe, the workshops - especially all the free ones for kids are brilliant. There was so much stuff spread around so the kids didn't get bored whilst we wanted to look at some more grown up art and craft. It oozes positivity and creativity - so well organised, the volunteers were super friendly and welcoming."*

## Family-friendly and inclusive atmosphere

Many visitors enjoy the atmosphere and vibe of AitP which they feel makes the festival suitable for adults and children alike. Popular words to describe the festival atmosphere include "relaxed", "friendly", "lively", "happy" and "safe." Visitors appreciated the beautiful location and enjoyed the interactions with other people.

*"It was a really exciting vibe with the blend of art, music, performance and food. All in a beautiful setting. Everyone was friendly and happy, and it just felt like a really lovely event."*

The inclusive nature of AitP was important to visitors, who praised the festival for being free to visit and suitable for children and adults of all ages. The layout of the festival stalls and activities was also praised by some visitors for being easy to navigate and contributing to the relaxed atmosphere.



*"The layout this year, there was plenty of space and it never felt crowded."*

### Diversity and quality of art

The art stalls were a highlight for many visitors to AitP. Visitors particularly liked the wide variety of art available to view and purchase. One visually impaired visitor also praised the inclusivity of the art on offer. The quality of the art was noted by some visitors who liked that AitP showcased local artists' talent. Others enjoyed the opportunity to talk to artists about their work.

*"Variety of crafts and art, a lot of different styles. [You] can see it's actually been handmade. I liked seeing the spray painters doing their work."*

### Live music and performances

Another popular aspect of the festival was the live music and performances by singers, bands, dancers and other artists. Visitors stopped to watch the live performances, with the good weather and food and drink offer also contributing to the overall enjoyment of the day as people could sit and relax whilst listening. There was praise for the quality and variety of the music and other performances.

*"We loved the music. High quality and created uplifting atmosphere. Everyone dancing and smiling."*

### Workshops and interactives

Some visitors commented on the high quality and range of workshops at AitP and the opportunity that this provided to take inspiration from the art on display to create their own work. The music workshops, dance workshop and children's workshops were all mentioned as highlights for some visitors.

*"Dance workshop was amazing!"*

### Improvements visitors would like to see

#### Increased facilities for additional comfort in warm weather

AitP took place in warm weather in 2025 and many of the suggestions for improvements to the festival related to ways to meet visitors' needs as a result of the high temperatures. This includes more drinks outlets to ease the queues for buying cold drinks, more taps for refilling water bottles and seating in shady areas.

*"More water taps, was quite hot and crowded and most places sold out of drinks."*

#### Additional seating

Visitors would like to see more seating areas around the festival site, close to the performance and eating areas, but also in other areas of the site to allow visitors to rest between activities. One visitor commented on how the lack of seating impacted upon the accessibility of the festival for her elderly relative.

*"When keen to explore the stands but anxious that there's nowhere they can stop to sit and rest, it's a barrier to them exploring confidently and comfortably. If some temporary seating could be provided with signage asking people to be willing to give up their seat to someone who may be in greater need/vulnerable with standing (pregnant/disabled etc) I think that that would be super helpful and welcomed."*



## Greater diversity of art

As in previous years, there were suggestions from some visitors concerning the quality and diversity of the artwork on offer. Some visitors would like to see more local artists represented, or a greater variety of types of art included, such as sculpture and textiles, as well as more artists who are new to the event. One visitor expressed disappointment that there was less art on display this year aside from the stalls, and felt that this reduced the uniqueness of the festival.

*“Incorporate the art displays like in previous years - statues, sculptures, interactive performances in and amongst the stalls.”*

## Suggestions to increase the size and diversity of activities at AitP

Visitors suggested a number of ideas to increase the size of the festival and the variety of activities on offer. This included an additional music stage, more dance and outdoor theatre performances and extending the festival into the evening. Some visitors made suggestions for additional workshops and participatory activities such as pre-bookable workshops for children, a children’s craft tent and more workshops targeted at adults.

There were also a number of suggestions to expand the food and drinks offer, including an increase in vendors selling coffee, vegan food and food for children.

## Increased information and signage

Visitors suggested that more information could be provided about AitP, both on the day and in advance of the festival. Greater promotion of the event prior to the festival event would help to further raise awareness of the event and the exhibiting artists, including more information on social media and printed programmes available locally. Suggestions to improve information and signage on the day included information boards next to the stages, an AitP app, an online exhibitors’ catalogue and more onsite information about the workshops.

## Other visitor comments

### Concerns over accessibility

There were a small number of visitor comments relating to the presence of dogs at the festival, including some suggestions that areas of the festival site should be dog free as the presence of large numbers of dogs increased crowding and made the site less accessible for some visitors.

Some visitors also commented on the volume of the music, which they found overwhelming. One suggestion was for the festival to include certain times that were music free and for this to be advertised in advance so that visitors could plan to attend at these quiet times.

*“Other than the music, a brilliant event. Please make it accessible to people who are sensitive to loud sounds and overwhelmed by it. Sadly, if it doesn't change, I won't be able to visit again.”*

Another issue related to accessibility was concern over the lack of parking, particularly for those with limited mobility. Visitors suggested that AitP could work with the council to offer a park and ride service or encourage the council to lift the two-hour parking restrictions in the local area.



## Praise for the festival and its organisers

A large number of visitors praised the festival in generic terms and thoroughly enjoyed their day. There was praise for the festival organisation and its volunteers. Many feel that the festival is a highlight of the year in Leamington, with some also commenting that it helps to boost local business.

*"A well put together fun summer's day."*

*"Amazing every year, it seems to get bigger and better. The buzz from the locals in the lead up is phenomenal and almost everyone I overheard the following days were talking about how they attended. Super boost for local businesses too, the town was busier than a typical Saturday."*

## Planning a visit

Visitors come to AitP primarily from the local area. Almost half of visitors (46%) in 2025 live in the Leamington postcode area of CV31 and CV32, and more than a third (39%) live in the surrounding CV postcode area comprising Coventry and Warwickshire. Together these groups make up over four fifths of visitors (85%). Of the remaining visitors, the proportion visiting from the Midlands (9%) is larger than those from the rest of the UK (6%).

Reflecting the local/regional demographic of visitors, a strong majority of 96% of visitors did not stay overnight in the surrounding area (somewhere other than their own home) as part of their trip to AitP. Of the small number who did, six stayed with friends/relatives, three in paid accommodation and one person stayed in a canal boat. 27% of visitors planned their trip to Leamington Spa particularly to attend AitP.

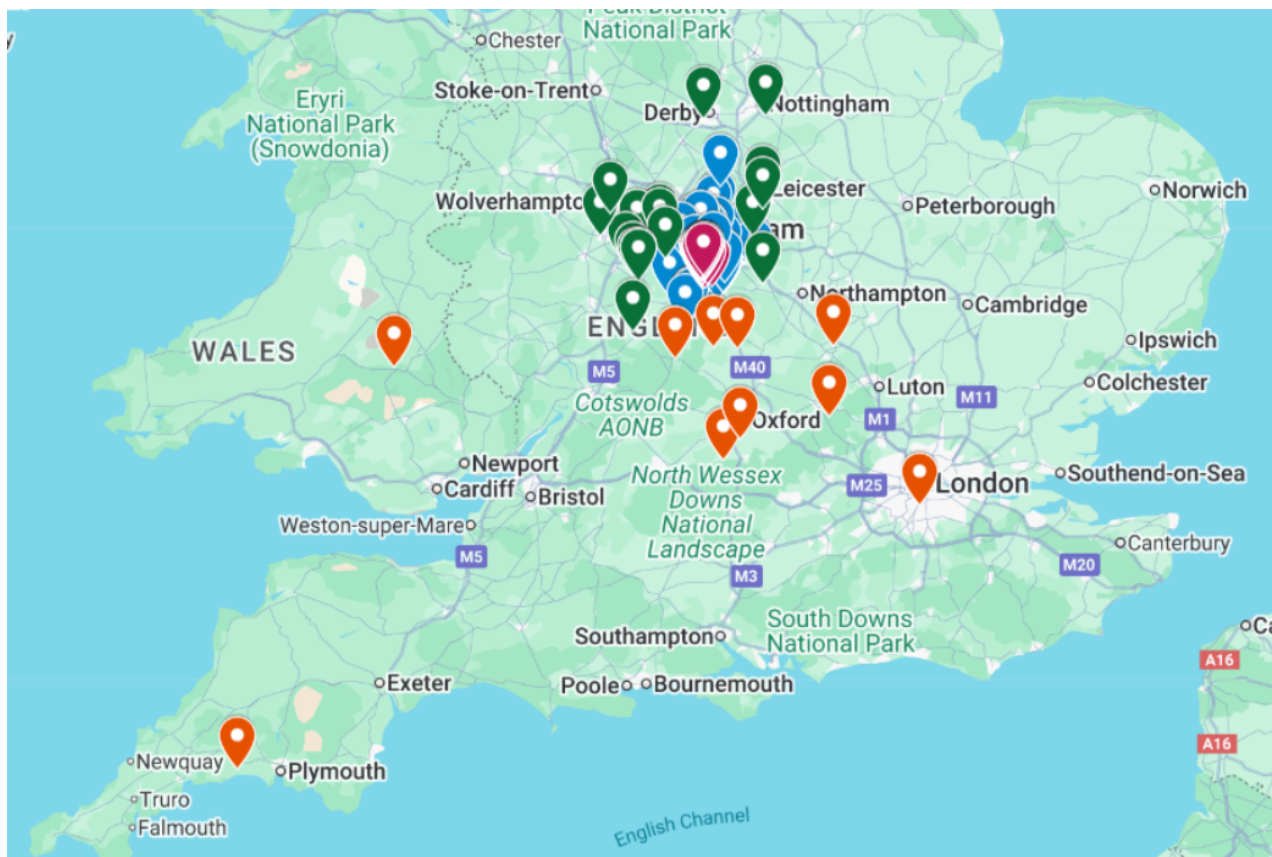


Figure 6 - Visitors' location of residence (UK)



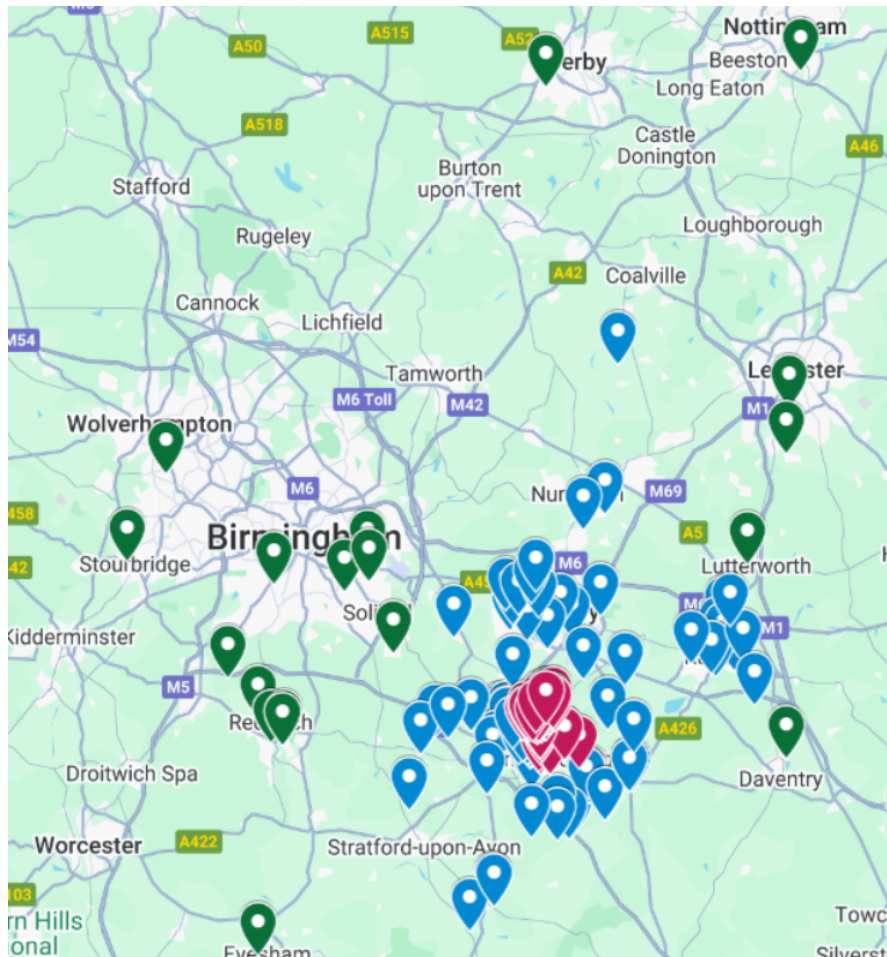


Figure 7 - Visitors' location of residence (Midlands)

## Duration of visit

A majority of 71% of respondents attended AitP for one day only, whilst just under a third (29%) attended both days. Around half of visitors (48%) spent between 2-4 hours at AitP, whilst around a quarter were there for 4-6 hours. A cumulative 82% of respondents spent at least two hours at AitP.



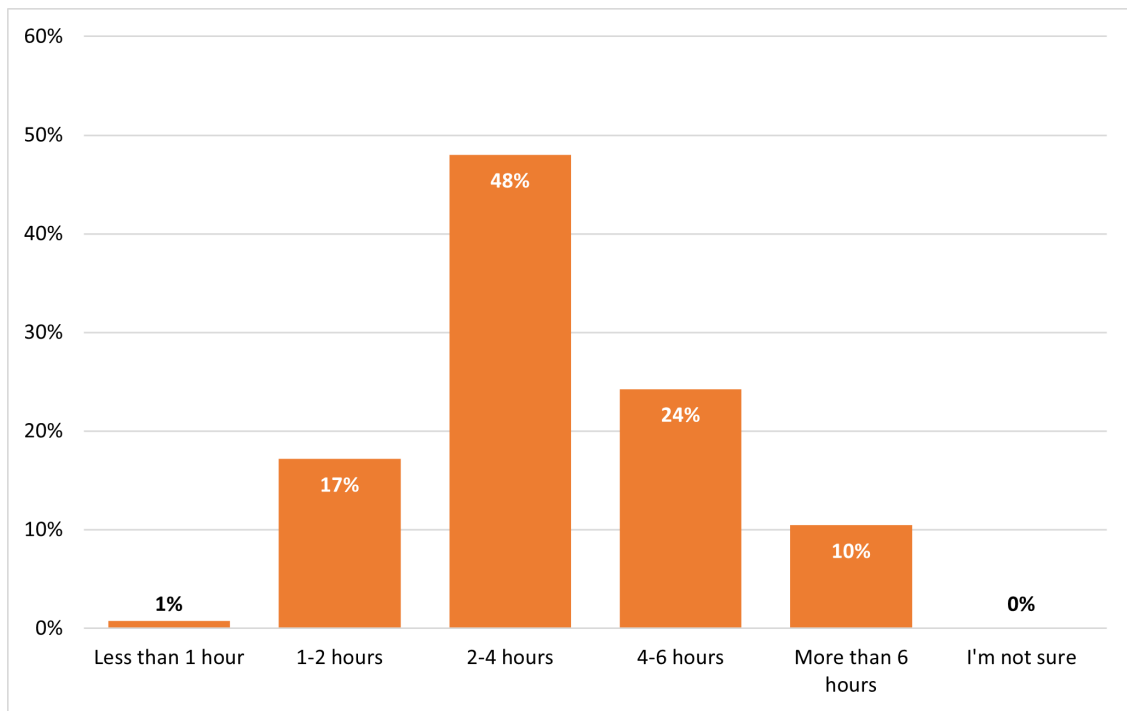


Figure 8 - Length of time spent at AitP

Visitors who attended both days of AitP were asked what made them want to return for the second day of the event. Over half (55%) attributed this to their enjoyment of the festival atmosphere and overall 'vibe', whilst a substantial number (47%) said that they wanted to see more artists and exhibits. Given that 38% also said that didn't get to see everything on the first day, this suggests that for many visitors, AitP's wide-ranging offer is engaging and appealing. For a strong proportion of visitors (46%), living locally made the decision to return an easy one, whilst just under a third (31%) came back with different friends/family. Some visitors were also drawn to return by the good food and drink options (18%) or wished to purchase art (17%).

Visitors shared other aspects that made them want to return for a second day. For some respondents, they were involved in AitP as a volunteer/performer. Others were drawn to return for specific workshops or live performances. One person expressed a hope that it might be quieter on the second day and easier to browse art and get food/drink.





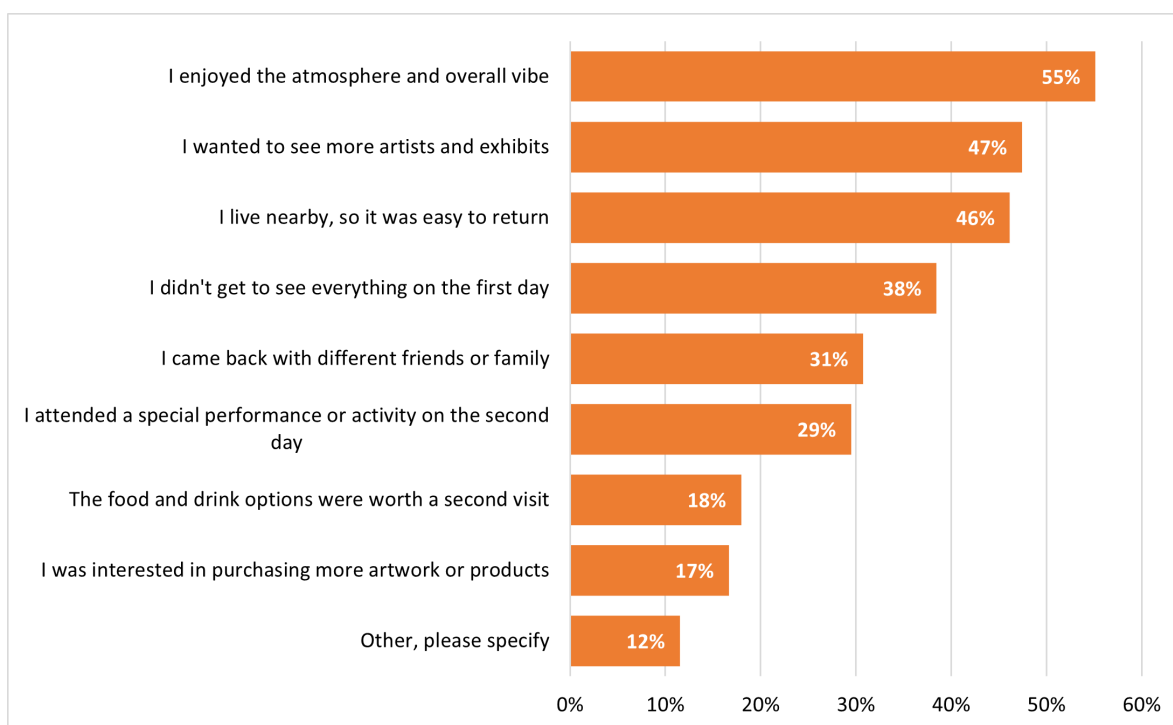


Figure 9 - What motivated visitors to come back for a second day Note: As respondents selected more than one response, percentages do not add to 100.

When visitors were asked what they did or planned to do after attending AitP, a majority of 68% of respondents said that they went home/rested. The next most common activities were going out to eat/drink nearby (20%), shopping in Leamington Spa (18%) and spending time outdoors/going for a walk (14%).

A small number of respondents attended another local event/activity, including a Food Festival, Bostock Sunflowers (Birdingbury, Rugby) and a gin tasting experience/event. Some respondents also shared that after AitP they would be socialising/spending time with friends.

## Visitor demographics

A strong majority of 72% of respondents identified as female, and 25% as male. The self-selecting nature of the survey may account for this gender imbalance. Similarly, a very large number of respondents (85%) said that their day-to-day activities were not limited because of a longstanding health problem or disability.

In terms of age demographic, visitors aged between 35-44 (23%) and 45-54 (22%) formed the largest age groups in attendance, followed by those aged 65+ (20%). Just 15% of this year's respondents were aged 55-64, in marked contrast to last year, when a quarter of attendees had been from this age group. A further 14% of respondents were aged 25-34, and very few (4%) were aged under 25. Cumulatively, a majority of 80% of visitors were aged 35+.

Visitors to AitP remain predominantly White British, reflecting the high proportion of White residents in Warwickshire<sup>1</sup>. Visitors identifying as Asian/Asian British made up 4% of visitors. Of the 1% who selected 'Other', these respondents self-described their ethnicity as Hispanic and Slavic respectively.

<sup>1</sup> 89% of Warwickshire residents described themselves as White in the 2021 census. [2021 Census Data: Exploring ethnic group data in Warwickshire](#)



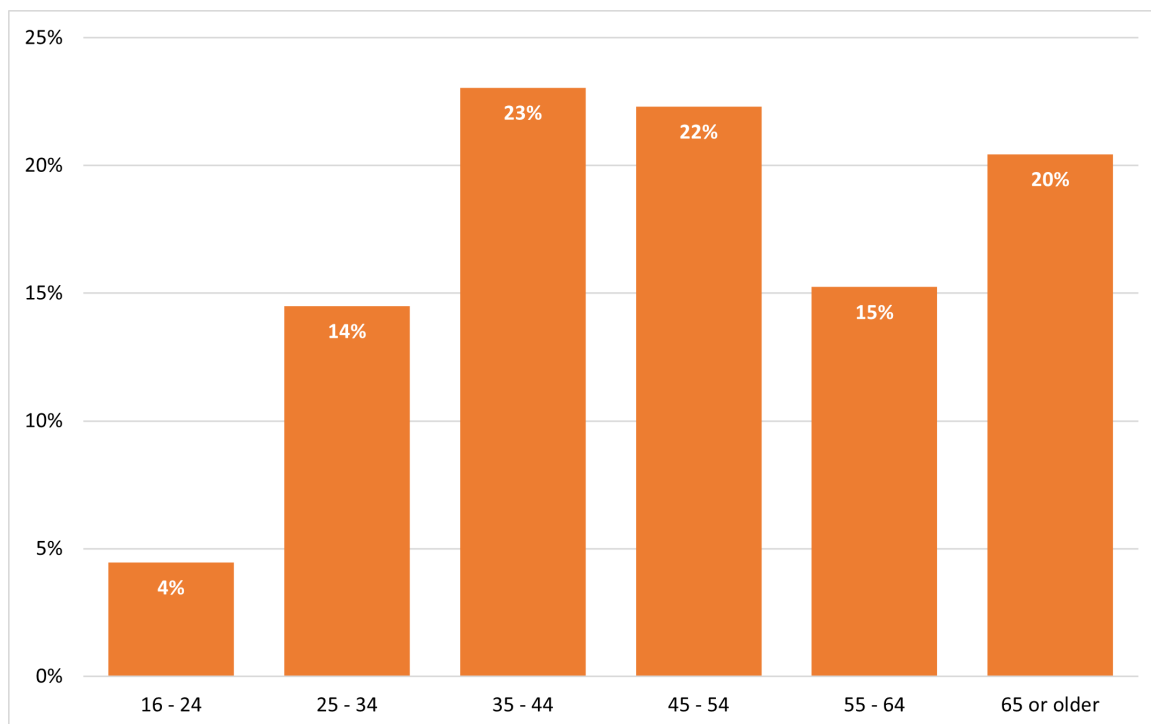


Figure 10 - AitP 2025 visitor profile by age

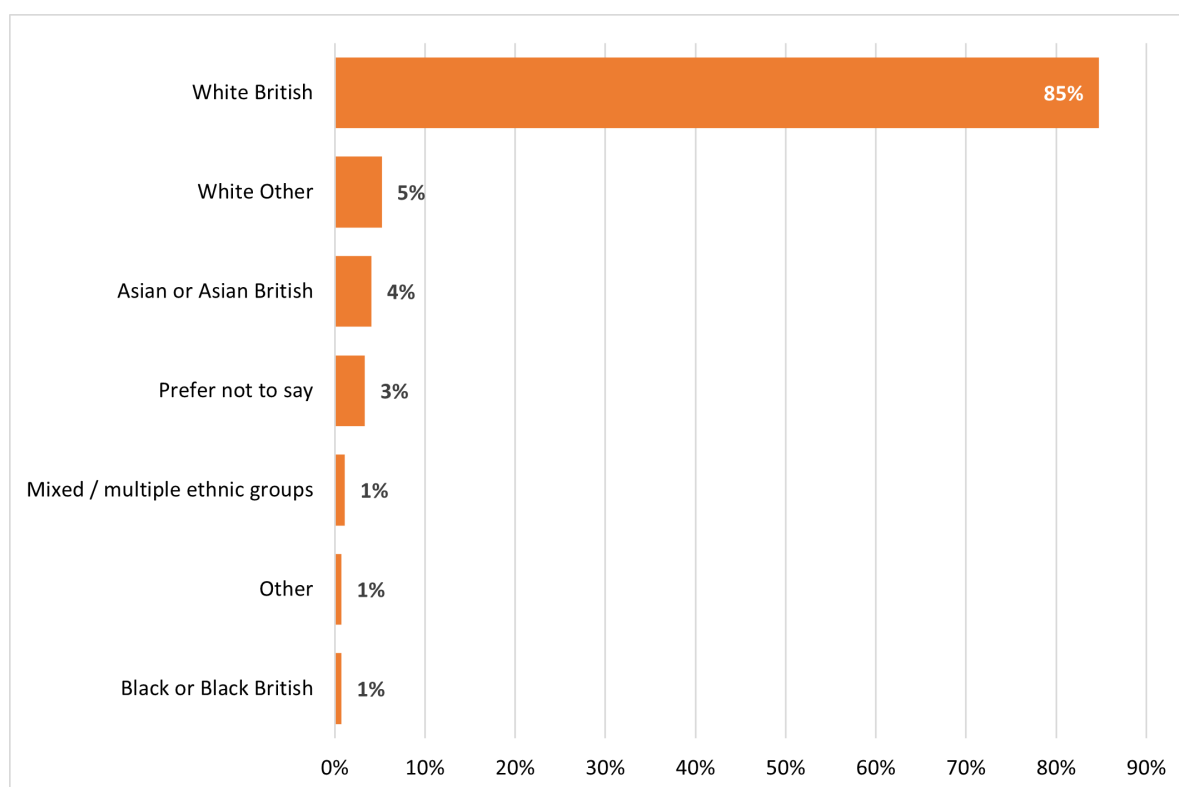


Figure 11 - AitP visitor profile by ethnicity



## Artists: Key findings and trends across the years



### Artist experience at AitP

- Artists continue to have a **positive experience** at AitP, with **96%** rating it as **"very good" or "good"** in 2025, in line with previous years.
- Artists are particularly pleased with the **strong organisation** and the **excellent level of support** displayed by the AitP team and volunteers, before and during the festival.
- **Some artists feel that AitP has become too large and commercial**, with an over-focus on food, drink and (sometimes overly loud) music, at the expense of the art/artists. Competition is high, and stall layout must be managed carefully given diversity in types of traders and price points.

### Sales at AitP

- The **average sale** per artist was estimated as **£1,037.69**. This is lower than in 2024 (£1,238), which many artists reported as being a particularly strong year. However, it is higher than in previous years (£748 in 2023, £711 in 2022, £800 in 2021).
- In 2025, **over half of respondents** (54%) **sold more at AitP** than at other similar events.

### Feedback on logistics and recommendations

- The **staggered set up times worked well** for artists, however many felt that the exit procedures were less well managed and would benefit from also being staggered.
- Several artists experienced **issues with taking digital payments** due to high demand on 4G and 5G networks and subsequent poor connectivity. Guidance for artists on troubleshooting issues and provision of WiFi connection could be considered for future years.
- Artists **appreciated** the inclusion of the **induction/information evening and booklet**.
- Many artists still consider **Mill Gardens** to be a **less advantageous site** for their stall and prefer to be based on Archery Lawn. Suggestions include more visible signage to Mill Gardens, or different pitch prices depending on location.
- The addition of **portable toilets** in 2025 was **welcomed**.

## Artist profile and advertising

- Overall, the proportion of **full-time artists** (deriving 100% of their income from their practice) has **increased over the years**. In 2025, this group made for 38% of respondents. It was 37% in 2024, 21% in 2023, 30% in 2022, 28% in 2021.
- AitP also provides a platform for **artists who derive less than 25% of their income** from their practice. This was the **second largest group** in 2025 (27%), although data suggests an overall decrease in their number over the years (28% in 2024, 39% in 2023, 36% in 2022, 35% in 2021).
- **Artists consistently use Instagram more than Facebook** to advertise their attendance at the festival; since 2021, there has been a gradual increase in use of the former over the latter. In 2025, 91% of artists used Instagram to promote their participation in AitP, and 72% used Facebook. However, findings indicate that visitors use Facebook more (see Visitors section). **Word of mouth and emails remain important** promotional tools for artists (used by 80% of artists in 2025).



## Artists: Detailed Findings

This section highlights insights gained from the survey of exhibiting artists, which was completed by 205 respondents in total.

## Artists' perception of festival and experience

Artists described AitP very positively and found it to be a high-quality event. In summary, the event was typically seen as a family-friendly festival and excellent showcase opportunity for artists/creators. It was frequently described as “vibrant”, “friendly” and “well-organised”. For many artists, it is “a highlight of the year”, providing them with an effective platform to sell their work, promote their business to a larger audience and network with a “community” of other creatives. One respondent described it as “probably the best open-air art festival in the country”, a sentiment shared by several others. Another appreciated the value of “the support and visibility given to the artistic community by the festival.”



Figure 12 - Key words from artist feedback describing AitP

Respondents commonly highlighted positive aspects of AitP such as:

- The festival's broad appeal to all-ages, particularly families.
- The vibrant, positive atmosphere, drawing "large crowds of visitors".
- The "outstanding" array of arts and crafts on display, featuring many different mediums.



- The programme of workshops, activities and demonstrations, adding extra appeal for visitors.
- The live entertainment and food/drink on offer, enhancing the overall experience.

*“Art in the Park is a vibrant, free and inclusive curated arts festival that transforms Jephson Gardens and Mill Gardens into a hub of creativity, culture and community spirit.”*

A cumulative 96% of respondents rated their experience of taking part in AitP as either Good or Very Good:

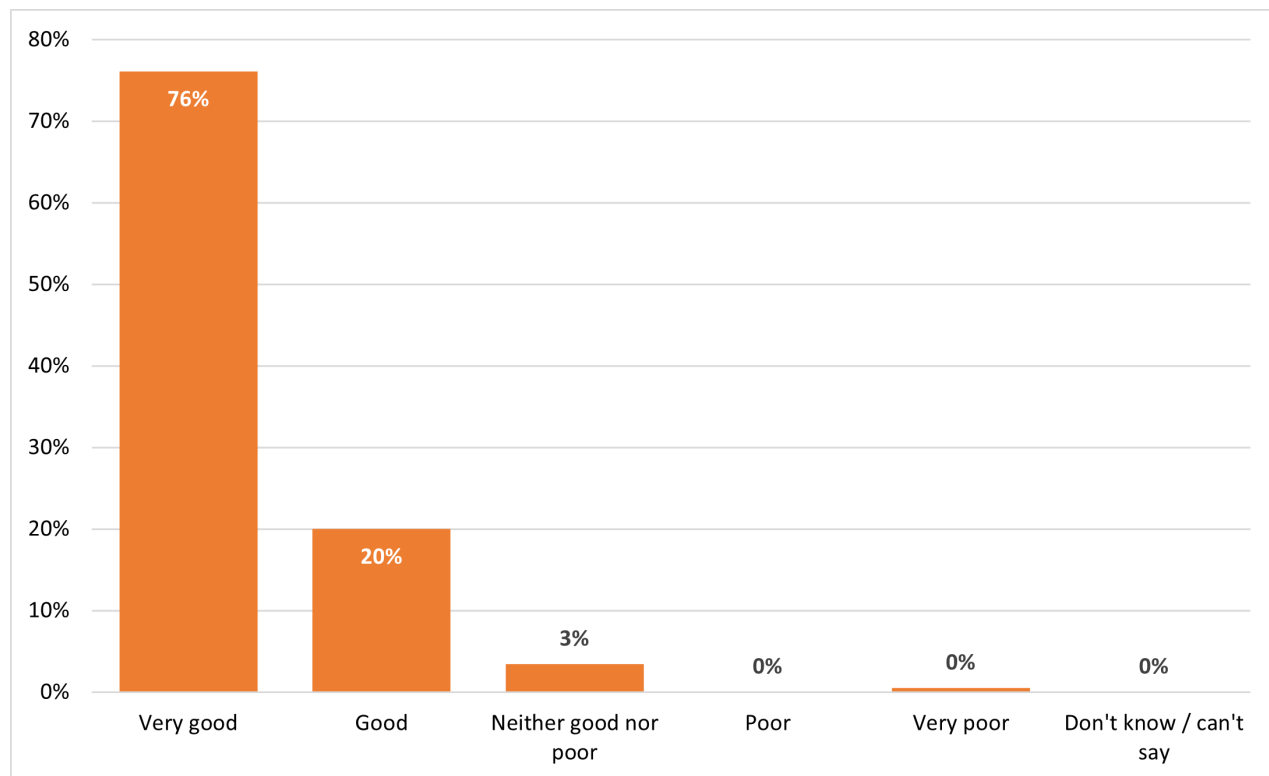


Figure 13 - Artist ratings of overall experience at AitP 2025

A strong majority of stallholders said they would recommend AitP to friends or colleagues, producing a **Net Promoter Score (NPS) of 76.10**.

## Feedback and suggestions

Several key themes emerged from artists' feedback and suggestions. As in previous years, there were lots of comments that Archery Lawn was a more advantageous location in comparison to Mill Gardens (see subsequent section on stall location and festival area). Other themes are outlined as follows.

### Praise of organisation and support of artists

Overall, respondents commented that the organisation of the event was “fantastic” and effective, comparing favourably to other similar events. One person commented that it was useful to have separate points of contact for different areas of the festival. Any minor problems were dealt with quickly and effectively, e.g. one stallholder had an issue with their gazebo which was promptly resolved, to their satisfaction.

The information evening was appreciated, and the information booklet for artists was seen as thorough, clear and easy to navigate. One person suggested that a shorter, quick-reference summary would be a helpful



addition in future, including key points relating to arrival, departure, parking, gazebo weights and health and safety matters.

The AitP team and volunteers were praised for being “approachable”, “friendly and helpful”. Some respondents appreciated the particular care and concern shown towards the artists, with volunteers having been diligent in checking-in with stallholders during the event and asking if they need anything.

*“Organisation of the event was superb. As stallholders you felt supported knowing there were staff on hand to discuss any concerns in terms of logistics, amenities, first aid.”*

### Feedback about set-up and exit procedures

Set-up and pack-up at either end of the festival was overall “very smoothly and efficiently run” and respondents found it to be a well-managed experience. Whilst the staggered times for stall set-up went well, and the clear communication/instructions were appreciated, one respondent suggested that this approach could also be applied to managing exit times for stallholders. This may alleviate what they described as “a mad scramble” to leave all at once. Several other respondents shared comments that the pack-up and exit process could be managed better. It was reported that some stallholders brought their cars onto the site before their gazebo had been disassembled, causing the central aisles/runways between stalls to become blocked. Similarly, there was considerable traffic congestion in and around the site exits, including access roads. Several respondents suggested the need for additional AitP stewards to help manage/direct traffic.

*“Always well-planned for set up and clear instructions for take-down and leaving site. I think the staggered set up helps a lot.”*

### Issues with signal for card payments

Numerous respondents shared that they had experienced issues administering digital payment systems (e.g. Sum Up, Zettle) due to lack of signal. It was reported that 4G and 5G networks do not cope very well with the high volume of demand in one area, resulting in patchy and slow connections. Respondents shared that they had not been able to take card payments and lost sales because of this. Although it was acknowledged that this issue is not AitP’s sole responsibility, suggested support or solutions included:

- Provision of WiFi access and WiFi boosters in order to facilitate card payments more easily
- Provision of a mobile cash machine on-site.
- Troubleshooting connectivity issues could be covered in the induction and set-up documentation.

*“The main thing that needs to change is access to WiFi to take payments. At other large events this has been part of the event. It is very stressful not to be able [to take] payments reliably.”*

### Accessibility and provision of facilities

Lots of respondents commented that AitP remains inclusive and accessible. For example, a deaf respondent praised the provision of BSL interpreters on both stages throughout the weekend and noted that “there’s so many huge, ticketed events that don’t come close to this level of accessibility so massive kudos for that.”

Some feedback related to small improvements that could be made to further enhance the accessibility of AitP:

- The need for dedicated toilets and hand-washing facilities for artists, as large queues for public toilets directly impact artists who have to leave their stall unattended, “raising the risk of stall theft and loss of sales.”





- The portable toilets were seen as a “great addition” and respondents were keen for more to be added next year, in different areas of the festival site(s).
- It was suggested that it would be useful for artists to be provided with a map highlighting where their nearest toilets and water stations are located.
- Extra visitor seating across AitP would be appreciated. One respondent commented that a visitor had shared that “if seating was dotted through the park for elderly or less mobile people, it would've made it possible for her father to visit, whom she said would've enjoyed it.”
- One respondent shared that visitors had commented on the poor availability and limited duration (up to 1-2 hours) of parking. Dedicated parking for the event would be appreciated. Another artist based in Mill Gardens suggested that visitors sometimes cited restricted parking times as a reason for not being able to venture down to Mill Gardens or spend as much time there as in the main ‘hub’ area of the festival (Archery Lawn). One person suggested that a park and ride system for visitors may be useful.

### Layout of stalls

Several artists described good interactions with neighbouring stallholders and were satisfied with the layout of stalls. For example, one person said that “my stall fitted in well with neighbours in terms of quality and differentiation of offering.” However, a couple of respondents felt that there was an unhelpful disparity in quality and price across AitP. For example, one respondent described what they found to be a “confusing retail atmosphere” for visitors, due to some stalls selling very cheap items alongside ones selling expensive artworks. Another respondent was dissatisfied at being placed alongside a stall selling very cheap items, which they felt made theirs seem overly expensive in comparison.

There were also several complaints about stalls taking up too much space and/or extending into the walkway in front of their allotted space. This was thought to affect some visitors’ browsing experience, to the detriment of neighbouring stalls, and in some circumstances created trip hazards.

### Noise levels

There were several comments by returning stallholders that noise levels from live music/entertainment were better this year. However, four respondents reported that it was too loud, as their stalls were in close proximity to the stage. They felt this had negatively impacted interactions with customers. One artist said that “at times the music was so loud customers found it distracting and I definitely made less sales during these times.”

*“The stage music was very loud at times, and I struggled to chat with customers – several left saying they’d come back later when it was quieter.”*

### Size and commercialism of event

Some respondents felt that the event has become too large and commercial, with an over-focus on food, drink and music at the expense of the art/artists.

*“[Aitp] has now become a full-blown festival and ‘art’ is not playing the major role in the event... this probably works for more amateur/start-up artists and is questionable for more serious artists.”*

Several respondents shared that the larger scale of AitP has led to greater competition for trade, with sales divided between many more artists.





Some noted that some non-handmade/mass-produced items were on display at one or two stalls, in particular a jewellery seller. It was felt that this diluted the festival's emphasis on high-quality, handmade products, artistry/craftsmanship and support of small businesses. In the opinion of one respondent, it also "makes handmade work seem disproportionately expensive by comparison, which isn't a fair reflection of the time, skill and care that goes into it."

*"I felt that maybe AitP has become more focused on the 'family fun' aspect, and the food stalls and live music, and less about the art. I remember visiting years ago, and it was much, much smaller, but more focused on the art. I can't help thinking that the busyness might put serious art buyers off coming.... I wonder if there are too many artists too. I heard lots of people say that by the time they got to Mill Gardens they were overwhelmed by art, and too overstimulated to properly stop and look at anything...Perhaps having a smaller selection would benefit the chosen artists more?"*

## Other feedback and recommendations

- Several respondents commented that Saturday was much busier overall than Sunday.
- Several respondents reported **minor errors in the festival brochure**. Mainly, this centred around errors with numbering of stalls. Although this was corrected on the AitP website, respondents reported that this still resulted in confusion for visitors using the printed brochure to navigate their way round the festival. Some respondents (artists on the promenade) reported that their own name had been used in the brochure rather than the company/trading name they had specified at the time of registration, which made it difficult for returning customers to locate them.
- Some artists stated that it was difficult to cover the **cost of a pitch/stall**, and that together with other costs such as travel and accommodation, the event was not particularly lucrative for them.
- Two respondents suggested that exhibiting artists could be supplied with **AitP flyers** several months in advance, to distribute at other events and send out to customers with online orders.
- One respondent suggested an **earlier end time** of 5pm for the event, due to a marked drop in footfall after 4pm.
- One respondent suggested that a **curated art trail** could create an interactive, art-based experience for visitors whilst also improving footfall to Mill Gardens.
- One respondent suggested the development of an additional, **Christmas edition of AitP**, as artisan Christmas markets are not widely available. They suggested that partnering with coach companies to put on dedicated trips to an AitP Christmas market would help footfall.

## Constructive nature of feedback

It is important to note that many of the artists who made complaints or offered constructive feedback were keen to note that they enjoyed the event as a whole and wanted to help make AitP the best it can be with their feedback. Respondents regularly described it as their "favourite event of the year" and "an essential platform for artists and the town."

*"I thoroughly enjoy this festival and have done it the last few years, each time with better results. Any criticisms or comments I have made come purely from a place of loving this festival and wanting it to be the best it can be for the stallholders and punters alike. My overall experience has always been overwhelmingly positive, and I look forward to this festival every year"*

## Stall location and festival area

### Archery Lawn

There was a sense that the main “buzz” of the festival continues to centre around Archery Lawn. Footfall was particularly good in this location, with “a guaranteed steady flow of visitors across both days”, especially in the area around the clocktower and café. Some artists commented that “accessibility was great” here, with good access to footpaths, toilets and food vendors. For example, one respondent reported that there were visitors using mobility scooters in attendance.

*“Location was perfect, and I had fantastic neighbours, who were very supportive and a joy to spend the weekend with.”*

### Mill Gardens

Mill Gardens is still broadly seen as a quieter location, with less footfall. A common theme of feedback was that awareness of the existence of this site amongst visitors is still limited. As in previous years, there was feedback that Mill Gardens needs “bigger and bolder signage” – both through clearer physical signs and short videos ‘walking’ people there. Some artists reported that visitors had not initially realised there were stalls in Mill Gardens. It was commonly suggested that returning stallholders should alternate locations each year, or that pitches should be priced differently in Mill Gardens compared to Archery Lawn.

However, some stallholders reported positive aspects. Respondents noted that there is easier access for driving on- and off-site here, facilitating easier set-up and exit processes. Separately, a couple of respondents felt that Archery Lawn can become overly congested at the busiest times and in comparison, Mill Gardens benefits from being quieter and “less overcrowded”. This can sometimes be favourable as it creates a “relaxed” space for quality interactions with potential customers.

*“The two parts of the garden do not connect very easily – you have to know where you’re going and be willing to take a detour – whereas the natural flow of people is through Jephson Gardens and Archery Lawn. There is also enough going on in there to mean most people won’t wander further.”*

### Promenade/Riverside

Most respondents based in the promenade/riverside area noted that footfall was good because this is a key thoroughfare. However, it was felt that some of the signage could be improved. For example, one respondent had the only stall not on the main path (in a less visible position) and they shared that lots of visitors commented they had almost missed the stall altogether for this reason. Another observed that visitors entering from the direction of Mill Gardens “would not know we are there” as there was a signpost by the café but no arrow to direct people. One respondent also felt that this site can sometimes feel “cramped”.

*“A good mix of artists and having the pitches marked out was a big help”*

## Staying and eating out in Leamington

A minority of stallholders (21%) stayed overnight in the surrounding areas when attending AitP. The majority of these stayed in paid accommodation; seven stayed with relatives/friends, and four stayed in a caravan or campervan at nearby sites including Churchlands Farm and Leamington Rugby Club.

Spend per day on paid accommodation ranged widely from **£28 - £295**, with the median average spend of those who paid for accommodation being **£72.50**.



The majority of stallholders (60%) did not eat out or shop in the town centre whilst attending AitP. A small minority (3%) said that they had not eaten out or shopped locally yet but planned to do so. Those who did use local amenities (37%) reported visiting:

- Local supermarkets, including Tesco, Asda and the Co-op.
- Local cafés and restaurants, both independent businesses and chains.
- Local pubs, both independent businesses and chains.
- Food stalls at AitP.
- Clothing/stationery/homeware shops including The Range, Ryman's, Boots, H&M and Søstrene Grene. A couple of respondents stated they had browsed shops in Royal Priors Shopping Centre.

## Promotion of participation

A strong majority of respondents used social media platforms such as Instagram (91%) and Facebook (72%) to advertise and promote their participation in this year's AitP. Many artists also let people know about the festival via word-of-mouth or emails (80%). Just a small minority of respondents used physical advertising, such as print/flyers (8%) and brochures (5%).

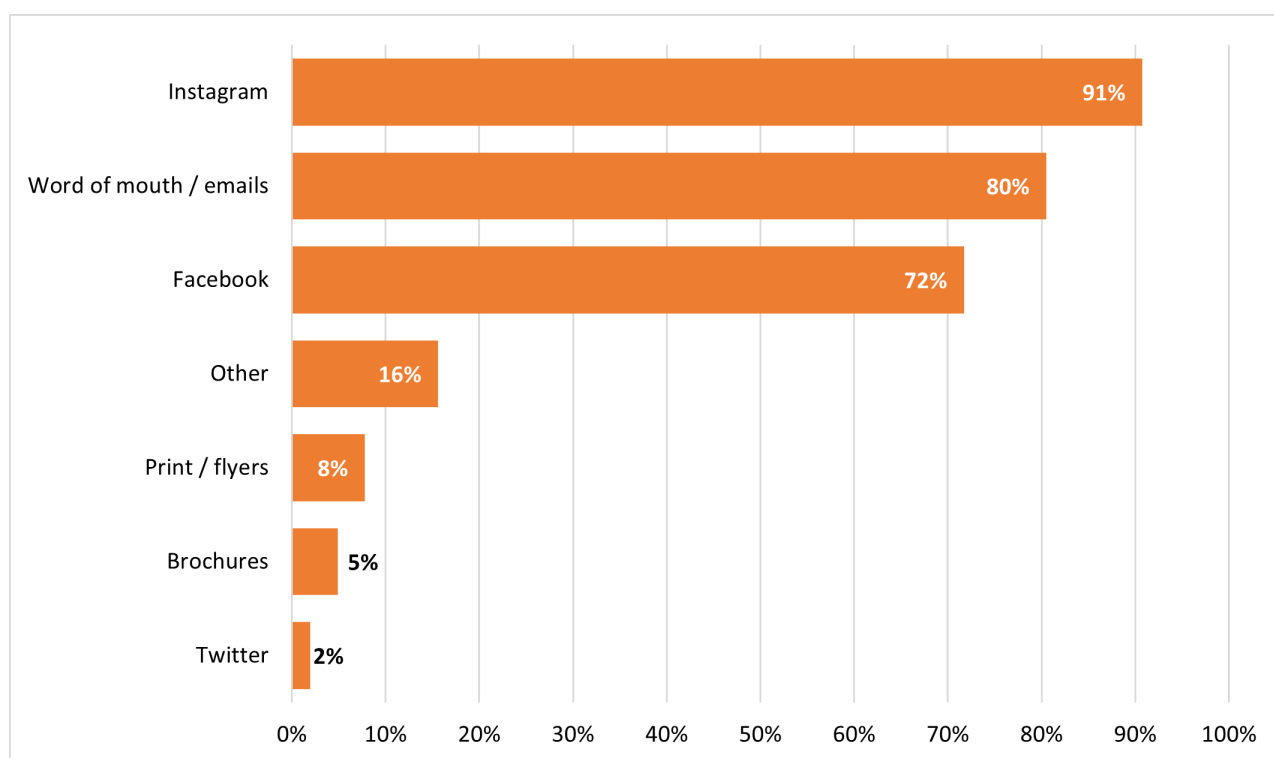


Figure 14 - Methods of advertising participation in AitP 2025. Note:  
As respondents selected more than one response, percentages do not add to 100.

Respondents who selected "Other" (16%) specified the following methods of advertising AitP:

- Several respondents stated that they utilise other similar events throughout the year to promote their attendance at AitP. Some stated that they have a noticeboard on their stall with a timetable of upcoming locations and dates, whilst others shared that they promote other appearances via word-of-mouth, directly informing customers.

- Several respondents had used a customer mailing list or newsletter, and/or sent out some individual/personalised emails to regular customers.
- Some created a link to AitP on their own website, advertising the event and letting existing customers know whereabouts they could be located.
- Several respondents reported using other social media platforms such as TikTok, LinkedIn and WhatsApp (groups). Some stated that they used the #AITP hashtag in social media posts before/during the event to increase engagement. Others reported using social media platforms to create short-form video content such as 'reels' to show potential customers what they would be displaying and how to get to their stall at the event. For example, some artists shared that they had utilised the 'stories' feature on Facebook/Instagram.
- One respondent advertised at a gallery they belong to. The gallery was unnamed.

## Artists' characteristics

AitP continues to attract a range of artists, with over a third of respondents (38%) being full-time artists:

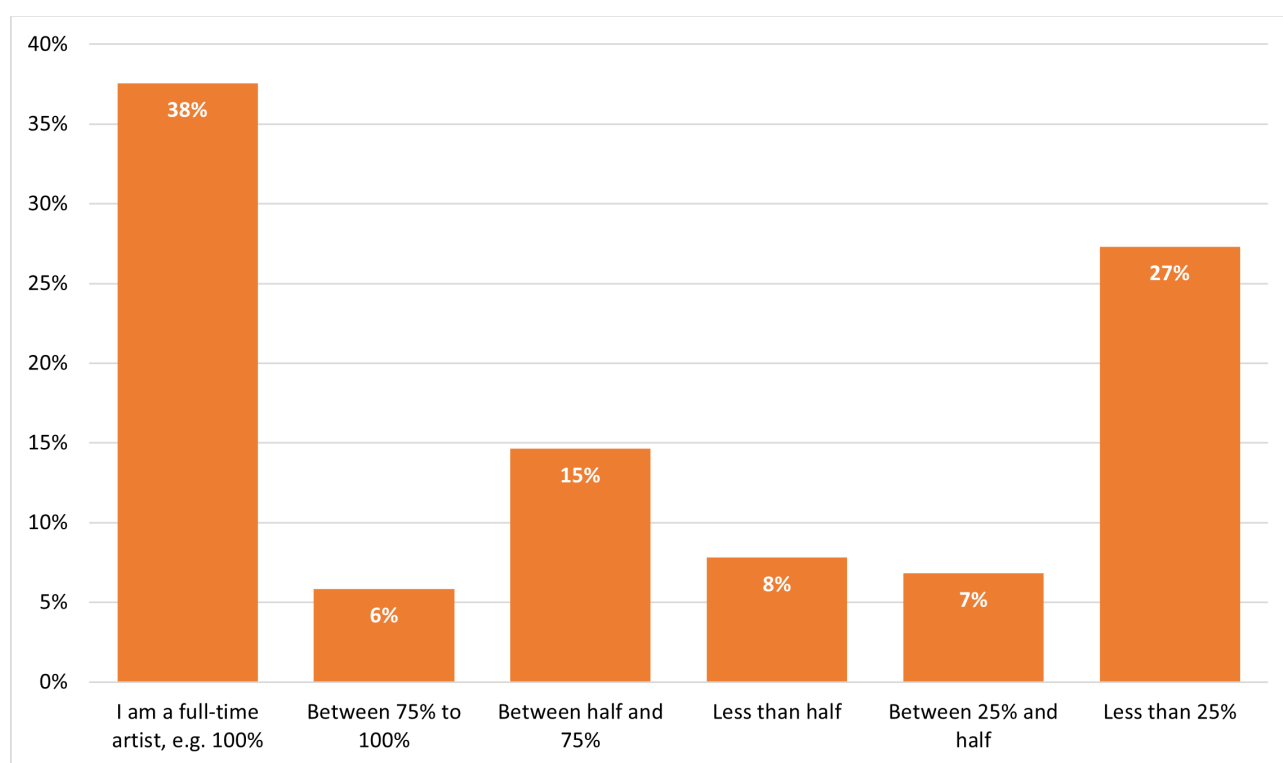


Figure 15 - % of income derived from artistic practice

Stallholders at AitP have attended a range of other events and fairs. Amongst the ones listed in the survey, the most popular venues were Warwickshire Open Studios (24%) and Leamington Spa markets (20%). However, 28% of respondents stated that they had not attended any other events.



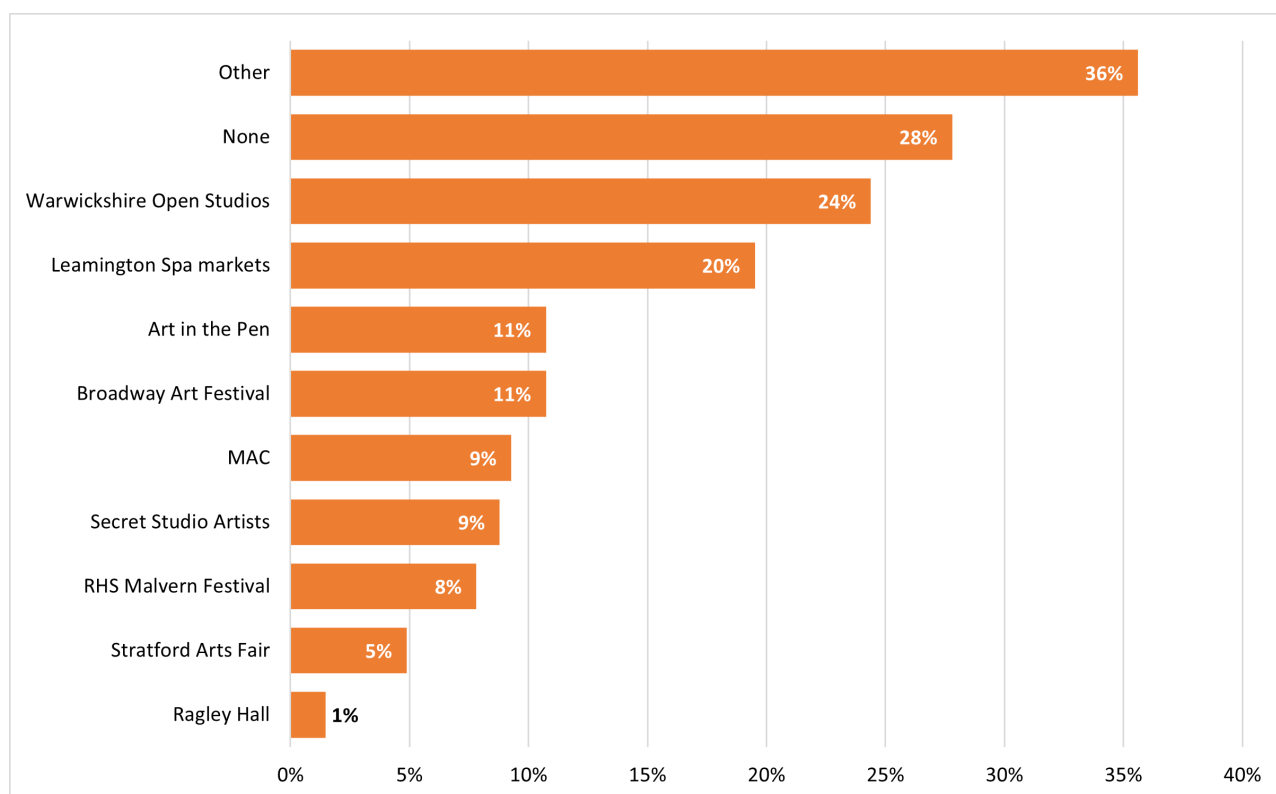


Figure 16 - % of stallholders who attended other fairs/events. Note:  
As respondents selected more than one response, percentages do not add to 100.

Over a third of respondents (36%) had attended “Other” events/fairs. These included 145 different events/fairs. The most popular events are listed as follows, in order of frequency:

- Compton Verney events (Gift Fair, Print Fair, Textile Fair) (x4)
- Edgbaston Artisan Market (x4)
- Moseley Arts Market (x4)
- Warwick Market (x3)
- Bath Art Fair (x2)
- Blue Magpie (Malvern) (x2)
- Great Northern Contemporary Craft Fair (Manchester, Newcastle) (x2)
- Hay Festival (x2)
- Kelmarsh Hall (x2)
- Made in Leamington (x2)
- Oxfordshire Art Week (x2)
- Pump Rooms (Leamington) (x2)
- Sparkle Festive Fair (x2)

## Artists' income

The majority of respondents (200 out of 205) provided details of their takings at this year's AitP. A conservative estimate of the total of actual sales figures provided by 200 artists is **£207,538.00**, resulting in an estimated average sales per artist of **£1,037.69**. The graph below shows the distribution of artists amongst the sales brackets.



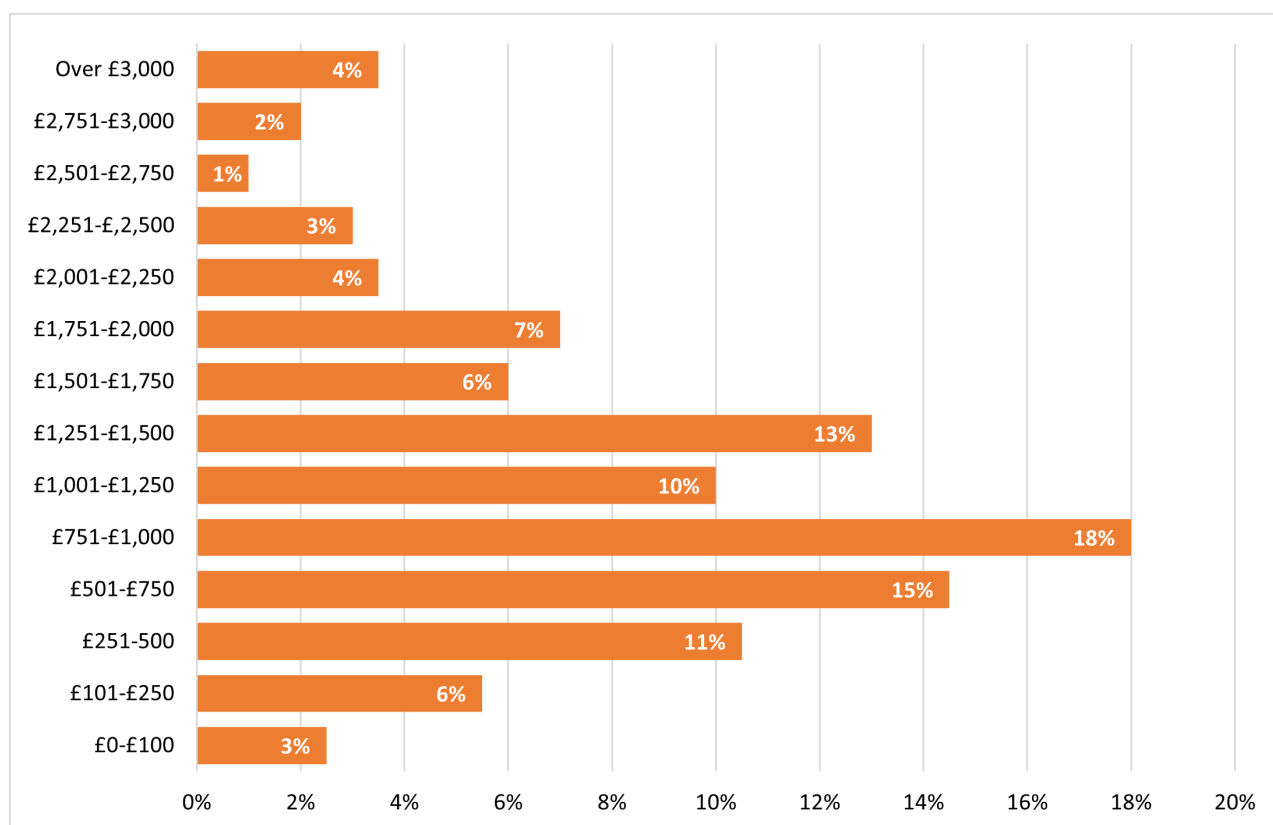


Figure 17 - Total value of artist sales, AitP 2025

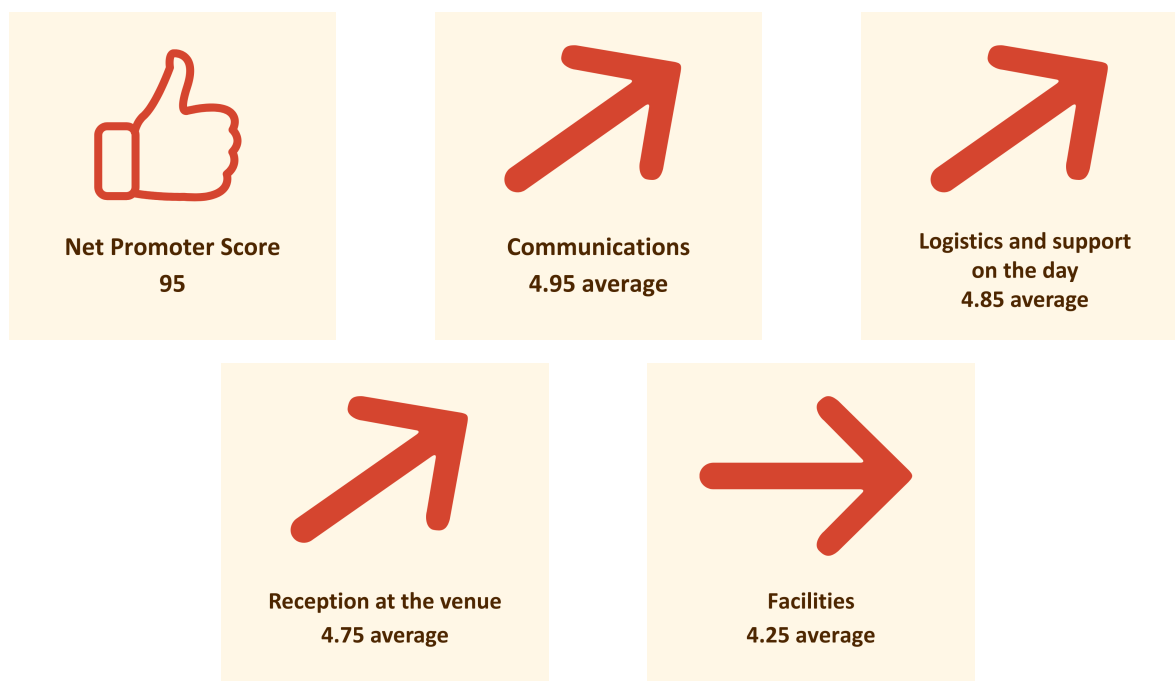
For a majority of respondents, AitP created potential opportunities for further work, with a cumulative 93% answering either “Yes” (67%) or “Maybe” (26%) when asked if they had had conversations with visitors leading to future commissions.

For the majority of artists, AitP appears to be more valuable and creates stronger sales opportunities than other events. Of the respondents who had attended other similar events, over half (54%) said they had sold more at AitP, whilst 23% had sold about the same and just 21% had sold less. A further 3% shared more specific details: one artist commented that as AitP was a weekend event, they automatically had better overall takings compared to other, one-day events. Another respondent shared that their takings at AitP were broadly comparable to the Christmas market(s) they regularly had stalls at.

Artists had mixed experiences of sales in 2025. Of the respondents who had attended AitP previously, 37% said they had sold less this year, 34% said they had sold more, and 25% said they had sold about the same amount. A further 6% of respondents shared more specific details of how their sales compared with previous years; common themes were that sales were generally better in years based at Archery Lawn, and that as 2024 had been a particularly strong year for many artists, this year was “back to average”. However, these respondents mostly saw 2025 as “still a successful year.”



## Performers: Key findings and trends across the years



- The vast majority of 2025 performers would recommend AitP to a friend or colleague, with a **Net Promoter Score** of **95**. This has been consistently very high since 2023 (100 in 2024, 96 in 2023).
- **Communication** with the festival team is also consistently **rated very highly**, with an average rating of 4.95 in 2025.
- Compared to 2024, in 2025 there was an **improvement** in performers' satisfaction with **logistics and support** on the day (4.85 average in 2025, 4.75 in 2024) and **reception at the venue** (4.75 average in 2025, 4.56 in 2024).
- Performers' satisfaction with **festival facilities** was **consistent** with the 2024 edition (4.25 average on both years.).

## Feedback and recommendations

- **Performers enjoy the friendly and relaxed atmosphere** at AitP and **compare it favourably** to other festivals and events.
- The **festival team** are praised as **friendly, helpful, and well-organised**.
- Performers **appreciated** the work of **BSL interpreters**.
- A small number of performers would like **improvements** to be made **to the sound engineering**. A longer sound check and more communication with the sound engineer during performances were suggested.
- In line with feedback from previous years, a few performers would appreciate **more parking and unloading space**, and provision of **storage for equipment** in between performances.

## Performers: Detailed Findings

This section highlights insights gained from the survey of performers, which was completed by 20 respondents in total.

### Communication with the festival team

Communications with the AitP team were praised by performers across the board. 19 out of 20 respondents rated this aspect as “very good”, and the remaining respondent rated it as “good”.

Performers found that the AitP team relayed information clearly, efficiently, and in a friendly manner. They also promptly responded to queries and requests for advice.

*“I received all info months in advance. The on the day teams were lovely, helpful and welcoming.”*

*“Everyone that we work with was very easy to communicate with and always quick to respond to any queries.”*

Three respondents reported that they found the sound team very efficient and friendly, which made for a smooth experience on the day. One performer also praised the work of the BSL interpreter.

*“The BSL interpreter, Chloe, was absolutely brilliant. Her performance on stage added an extra touch of magic to the event. The sound team were also fantastic — efficient, friendly, and a key part of what made the whole experience feel so special for everyone attending.”*

### Reception at the venue on the day of the performance

Interactions with festival teams on arrival at the event were also rated positively, with 15 out of 20 respondents rating this aspect as “very good” and 5 respondents rating it as “good”.

On-the-ground festival staff were described by performers as friendly and helpful, making for a smooth arrival and set-up experience. This included marshals, the stage management team, as well as producer Ella.

*“Met with a friendly marshal and the stage manager was also incredibly friendly and helpful.”*

*“Friendly and co-operative reception on arrival at gate. Help moving gear to stage.”*

One respondent did experience an issue with obtaining a parking slip at East Lodge as the team member they talked to was not aware of this aspect.

### Logistics and facilities provided by festival team on the day of performance

Most performers were happy with the logistics and support provided by the festival team on the day of their performance. 18 out of 20 respondents rated this aspect as “very good”, 1 out of 20 as “good”, and the remaining respondent rated it as “neither good nor poor”.

The facilities provided at the festival were rated slightly lower than other aspects, with 7 out of 20 respondents finding them “very good”, 11 rating them as “good”, and 2 as “neither good nor poor”.





## Comparison with other similar festivals and events

All respondents had positive feedback about AitP, with many performers reporting that their experience was on par or better than at other similar events. They praised the festival as being well-organised and staffed by friendly and competent teams. One respondent found that it has kept improving over the years.

*“Very good, always well looked after and a pleasure to play.”*

*“It was definitely as good, if not better than other festivals I've played. Really lovely team and everything went very smoothly.”*

*“We feel that the organisation gets better year on year.”*

A few respondents highlighted the friendly and creative atmosphere of the event, which made a positive difference to their experience.

*“Atmosphere is ten times more friendly at art in the park. It feels chill and people are super happy to be there so that makes performing a delight.”*

*“This festival truly stood out to me because it was the most 'creative' event I've personally experienced so far.”*

Two respondents suggested possible improvements for the back of house space, to allow performers to get changed and leave their equipment for a while before and after their sets. One performer felt that the quality of the sound engineering could be improved.

## Favourite aspects of Art in the Park 2025

The atmosphere and supportive audiences at Art in the Park were the most frequently mentioned highlight for performers. Respondents found the event fun, family-friendly, and relaxed.

*“It's such a lovely, fun, vibrant, family day out.”*

Several respondents also praised the quality and variety of the festival, from the music performances to the artist stalls, to the food.

*“Best thing I experienced was the diversity of acts and stalls! There was a lot of variety so I felt everyone would be able to watch, listen or find something that would speak to them artistically.”*

*“The amount of creativity and interactivity around the festival.”*

The friendliness of the festival team and facilities provided also contributed to making Art in the Park a positive experience for performers.

*“The whole team I was lucky to work with.”*

*“Good facilities to do our job (stage, drums etc)”*

## Improvements for future

Performers highlighted some possible areas for improvement at AitP. A few felt that the sound engineering could be improved and reported audience comments to this effect. One respondent thought having a longer



sound check would have helped, and another reported that they were not able to see the sound engineer for part of their set, leaving some band members unable to hear their instruments.

Some respondents would have liked the option to unload and pick up their instruments closer to the stage. They also suggested more guaranteed and clearly signposted parking for performers.

Two respondents mentioned that food vouchers or tokens for performers would be appreciated.

Other suggestions included:

- More water bottles for performers
- Dry storage for equipment
- Better instructions about where to report to on the day

## Future participation

All respondents would be happy to perform at AitP again, citing positive factors including the supportive and well-organised festival team, the friendly audience, and the fun and creative atmosphere.

*“Yes - I really enjoyed performing here. I felt very supported by the sound crew and it was an awesome vibe.”*

*“Yes, I really enjoy performing at art in the park, you work with great people and the audience is always lovely.”*

A couple of performers expressed an interest in experimenting with performing on a different stage and at different times.

## Likelihood of recommending Art in the Park

Most respondents are likely to recommend participation in Art in the Park. They each rated their likelihood of recommending participation in the festival to a friend or colleague on a scale of 0 – 10, with 0 meaning “not very likely” and 10 meaning “very likely”. 18 respondents selected the 10 score, 1 selected the 9 score and the final respondent selected the 8 score. This translates into an overall Net Promoter Score of 95.

## Other thoughts and recommendations

In their concluding thoughts about the festival, performers reiterated that they had a positive experience and found the event enjoyable and varied.

*“I felt honoured to participate as a local musician, and someone who's extremely proud of the town. It's an excellent, welcoming event that I'd love to be a part of in the future.”*

*“It's a great family festival, with great music, incredible art and a really lovely team running it.”*

Two respondents made suggestions to raise the profile of performers at the event and online. One concerned finding a way to visually advertise performers during their sets and signposting audiences to their online profiles, as the performer found they didn't have much time to introduce themselves to the audience during their performance. Another performer suggested interviews with performers to be posted on social media, which could spark audiences' interest ahead of the festival.



# Economic Activity Analysis

## Introduction

The economic impact of AitP 2025 has been estimated using income and expenditure figures collected from the festival team, combined with visitor spend figures collected through the surveys.

The estimation is based on the methodology derived from The Economic Impact Toolkit developed by West Midlands Cultural Observatory (2011).

## Margin for error

Based on a total sample size of 270 visitor surveys, there is a margin for error of (+/-) 7% associated with the visitor questionnaire data, which is used to estimate spend by visitors.

The margin of error for individual questions may be higher where not all respondents provided an answer and may be smaller where the results deviated from 50% (i.e. were more conclusive).

## Definitions

'Economic activity' refers to the overall amount of money that was spent by members of the public due to the project. This includes money spent by visitors in order to take part in the project, and money spent by the organisation delivering the project.

Not all economic activity can be categorised as economic impact. For example, all money spent by visitors who live within Leamington Spa is excluded from the economic impact estimate - money spent by this group of people is viewed as money which would have been spent in the area's economy with or without the project. Furthermore, only money spent by participants/attendees who were motivated to visit the area *because* of the festival is included.

Similarly, when it comes to working out the economic impact associated with spend by the delivery organisation, only money sourced from funders based outside Leamington Spa that is spent on services/products provided by individuals/organisations based *inside* Leamington Spa counts as economic impact.

'Economic impact' refers to 'new' money that has been 'injected' into the economy of Leamington Spa that would not have been present had AitP 2025 not taken place.

## Economic estimates

Evidence suggests that AitP 2025 generated around £982,000 worth of economic activity in Leamington Spa. The table gives a breakdown of the economic activity associated with AitP 2025.

Economic output	Total
<b>Total number of visitors</b>	52,000
<b>Total number of visits generated<sup>2</sup></b>	14252
<b>Total visitor spends generated</b>	£834,005
<b>Total spend by delivery organisation</b>	£148,131
<b>Total economic activity</b>	£982,136




Earthen Lamp exists to bring bright thinking to cultural and heritage organisations and creative businesses. What sets us apart is our straight talking approach, our experience, and attitude to tackle any challenge with gusto. We believe that simple ideas and solutions can light up the darkest corners and solve complex issues.

If you would like to discuss the dark corners in your organisation or business, or just fancy a chat to see how we can help, drop us a line.



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