



2024 San Francisco International Arts Festival

Economic Impact Analysis

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Executive Summary

The San Francisco International Arts Festival (SFIAF) partnered with San Francisco State University (SF State) to conduct a pilot study assessing the 2024 festival's economic and social impact on San Francisco's Mission District. Through a combination of attendee surveys, community surveys, and credit card purchase data, this study analyzed festival attendance, customer satisfaction, attendee behavior, and the festival's broader economic contributions.

The findings indicate that a significant majority of attendees were San Francisco residents, with 65.7% attending for the first time. Audience satisfaction was high, with over 90% likely to recommend the event to others. Music events were the most popular, attracting attendees of all ages, while spending primarily focused on tickets and transportation. Local businesses reported increased sales and client engagement during the festival, emphasizing the festival's positive social and economic influence on the community. A very conservative estimate of SFIAF's direct economic impact was approximately \$133,437, reflecting both direct ticket sales and additional local spending by attendees.

To further enhance SFIAF's impact, we recommend targeted marketing in San Francisco and nearby areas, providing promotional incentives to boost festival and survey participation, expanding live music and dance events, and creating "Festival Experience" packages in partnership with local businesses and city agencies supporting tourism and small businesses. These strategies would strengthen community engagement, support local businesses, and attract a broader audience, solidifying SFIAF's role in San Francisco's cultural landscape.

Introduction

The San Francisco International Arts Festival (SFIAF) is a dynamic cultural event that brings together a diverse array of artists, performers, and attendees from both the local community and from around the world. Its mission is to present “innovative projects that focus on increasing awareness and understanding within and across cultures” (“San Francisco International Arts Festival Mission”, n.d.). Every year during the months of April and May, SFIAF organizes a festival showcasing artists, organizations and ensembles through educational and community engagement activities to represent culturally diverse and historically marginalized narratives. After a decade at Fort Mason, the festival moved to the Mission district of San Francisco in 2024.

SFIAF experimented with a variety of venues such as theaters, restaurants and bars to locate various events within 10 city blocks with the hope that these events would not only activate the occupied space but also impact the local businesses and services such as parking and transportation. SFIAF collaborated with a team of San Francisco State University (SF State) students and faculty from the Economics department to study the festival's economic impact for the year 2024, utilizing a combination of survey data and credit card transaction information. The objective of this research is to provide valuable insights into festival revenue, attendee behavior, spending patterns, and also the overall influence of the festival on the local merchants and community members. The findings offer a holistic view of how the festival contributes to the economic vitality and cultural fabric of San Francisco.

Methodology

Using a mixed-methods approach, quantitative and qualitative data were collected from three key sources: by administering internet-based attendee surveys, internet-based community impact surveys, and using credit card transaction data from ticket purchases. The *attendee survey (Appendix Table 2)* was created using Qualtrics by SF State students in collaboration with SFIAF team and distributed via

QR codes at each event venue and via email follow up. This sample survey with an aim to understand attendee behavior and the festival's social impact, captured data on attendee demographics, spending behavior, and motivations for attending the festival. A *community impact survey* (Appendix Table 3), also constructed by SF State students using Qualtrics, was distributed by SFI AF via email to its vendors and merchants' associations in the historic Mission Neighborhood. The community survey aimed to assess the festival's impact on local businesses by gathering data on sales, customer activity, and overall economic activity in the neighborhood. The design of the surveys was informed by previous studies on event economics (Apostolakis & Viskadouraki, 2017; Nair, 2012), ensuring comprehensive coverage of spending behaviors, motivations, and transportation choices. Additionally, *credit card transactions* of ticket sales from SFI AF were used to gain insights into the geographic impact of SFI AF as well as total attendance and revenue generated from ticket sales.

Attendees were categorized by their geographic origin into three groups: those from San Francisco, from other Bay Area counties, or from outside the Bay Area. The groups were assigned using zip code data from credit card transactions and distance travelled from the attendee survey. Column 1 in Table 1 shows the zip code categorization while Column 2 shows categorization using distance travelled.

Table 1: Zip Codes and Distance Travelled Used to Categorize Geographic Origins

| Area | Zip Codes | Distance Travelled |
|------------------|--|---|
| San Francisco | 94102 – 94188 | "From a San Francisco location"; "5-10 miles" |
| Bay Area | 94002 – 95070; 94301 – 95476; 94501 – 94978 ;94608 | "10-49 miles" |
| Outside Bay Area | All other zip codes | "50-300 miles"; "More than 300 miles" |

The analysis of the economic impact of the San Francisco International Arts Festival is organized around two main components: ticket sales revenue and additional attendee spending. To calculate the total revenue generated from ticket sales, data from both pre-sale and at-door purchases were utilized, based on recorded credit card transactions. This data provided a comprehensive overview of direct ticket

sales. To estimate additional spending by festival attendees beyond ticket purchases, attendee survey data was incorporated. For each spending category reported in the survey, the minimum value was used as a conservative estimate.

The average ticket price, derived from the credit card data, was subtracted from each minimum spending value, assuming all survey respondents had purchased tickets. This calculation allowed for an estimate of extra expenditures in each category beyond the cost of tickets. The adjusted spending estimate was then multiplied by the number of survey respondents within that category to obtain additional expenditures incurred. Summing all spending categories yielded a total additional spending figure. Assuming the survey sample accurately represented the broader attendee population, this total was divided by the number of respondents to determine an average additional spending amount per attendee. Finally, this average was multiplied by the total number of festival attendees to approximate the overall additional expenditure incurred by attendees beyond ticket sales. The total expenditures on ticket purchase and additional spending provides a lower-bound estimate of the direct economic impact of SFIAF.

Excel and R Studio were used for data cleaning and visualization. These tools facilitated the efficient processing of quantitative data and the creation of visual representations of festival attendance patterns, spending behavior, and economic contributions.

Findings

Findings include insights into attendee behavior, social impact, and the broader economic implications of the event. Data gathered from both the attendee and community surveys as well as the credit card spending patterns provide a comprehensive view of how attendees engaged with the festival

and the surrounding community, while also allowing for a conservative estimate of the event's economic impact.

Sample Description

The attendee survey for the San Francisco International Arts Festival received responses from 150 participants, with 133 providing data on spending categories. This survey primarily gathered demographic information, spending patterns, and motivations for attending the festival, contributing to an understanding of attendee satisfaction, behavior and economic impact. Respondents were predominantly female, making up over 63% of the sample, while males accounted for 32.6%, and a smaller portion identified as trans-female or non-binary, reflecting the festival's inclusivity. Age distribution varied, with younger attendees more likely to be accidental visitors, while older age groups attended with more focused intent, particularly drawn by specific performers or events. SFIAF reported that there were 2850 attendees at the festival. The survey received responses from about 5% of the total attendees. This is a low response rate yet provides a preliminary picture for SFIAF attendees in the absence of any prior concerted effort to collect such data.

In addition to the attendee survey, a community survey was distributed among local merchants and artists, yielding 30 responses. Of the 30 community survey respondents, majority were festival artists, with many already familiar with the event.

While both surveys provided valuable insights, not all questions were answered by every respondent, particularly in the spending and demographic sections of the attendee survey. However, given the distribution of responses, the samples appear reasonably representative, capturing a broad cross-section of both attendees and community members. This dual perspective enabled an analysis of both the direct impact on festival attendees and the broader social influence on the surrounding community.

Attendee behavior

More than half of the attendees (65.7%) were first-time visitors, indicating the event's success in attracting new audiences (Figure 1). This could also be attributed to the change in the event location. However, SFAIF also retained regular attendees from past years, with over 34% being repeat visitors.



Figure 1

Attendees' gender distribution showed a strong female presence, comprising over 63% of the audience, while male attendees made up 32.6%. Additionally, a small but notable portion, 2.2%, identified as trans-female or gender queer/non-binary, reflecting the event's inclusivity.

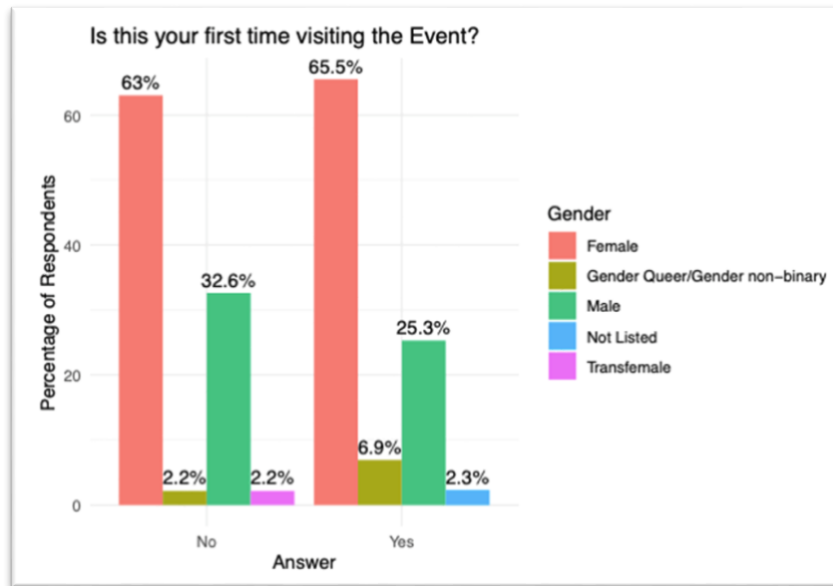


Figure 2

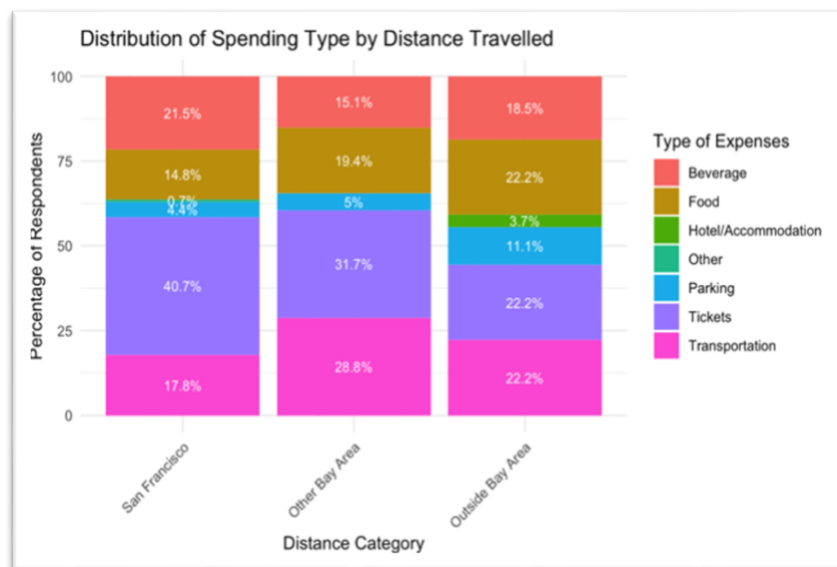


Figure 3

Attendee spending behavior highlighted that the primary focus of spending was on entry tickets (Figure 3). However, those who traveled from outside of San Francisco spent equally on travel and tickets. San Franciscans spent the most on beverages, while attendees from outside the Bay Area

prioritized food. Many festival venues offered beverages, making it challenging to distinguish between on-site and off-site purchases. This spending pattern suggests that attendees prioritized core festival experiences over additional purchases.

As shown in Figures 4 and 5, music events emerged as the most popular attraction at the festival, drawing attendees from all age groups and accounting for 38.4% of single-event attendance. Music's appeal remained strong even for those attending multiple events, representing 33.3% for attendees at two events and 25.6% for attendees at three or more events. The high percentage across these categories underscores music as a consistent draw, positioning it as a core festival offering.

Following music, theater events captured substantial interest, making up 31.3% of single-event attendees and maintaining solid representation among those attending multiple events (24.4% for two events and 17.5% for three or more events). This indicates that theater is a secondary but significant attraction, appealing particularly to dedicated festival-goers interested in a broader range of performances.

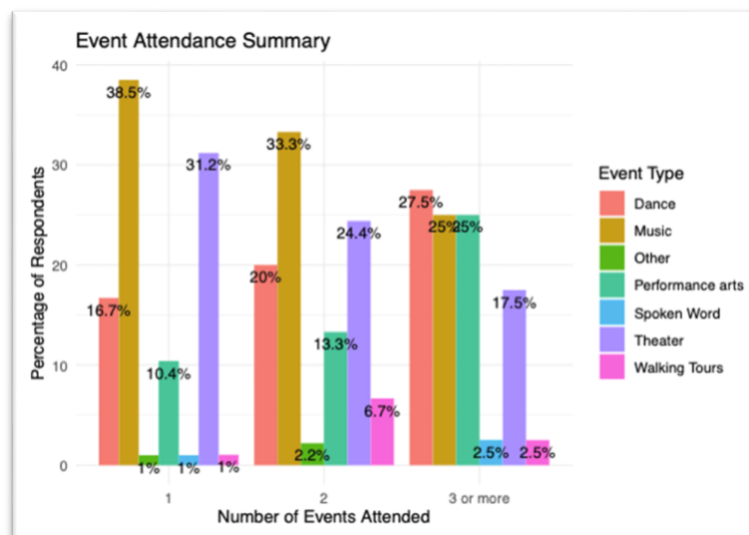


Figure 4

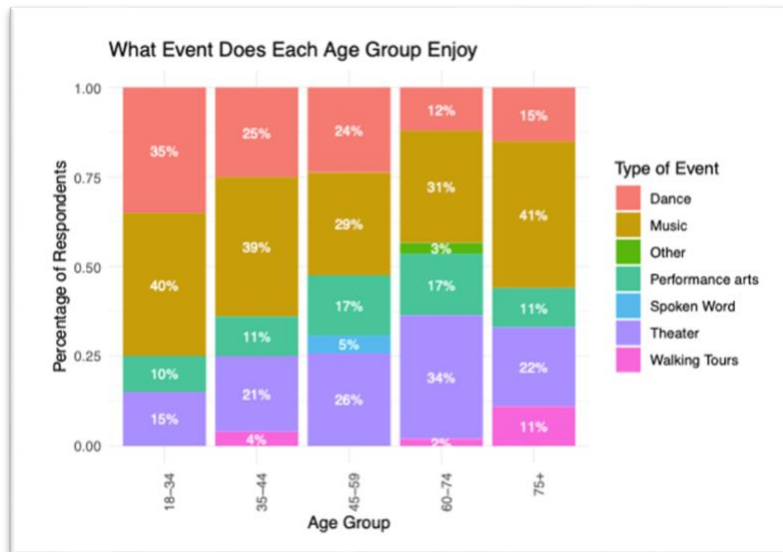


Figure 5

In Figure 6, motivations for attending the event varied slightly across age groups. The primary motivation for all demographics was to see a specific performance or performer. However, older attendees (aged 60-74) were more intentional in their decision to attend, often influenced by the event's reputation or recommendations from friends, which were less influential factors for younger attendees. This trend aligns with research indicating that older adults tend to make decisions with greater intentionality, emphasizing choices that hold personal relevance and emotional value due to cognitive selectivity and a preference to invest in meaningful experiences (Strough, Bruine de Bruin, & Peters, 2015). In contrast, younger attendees often exhibit greater flexibility and fluidity in their choices, reflecting exploratory motivations rather than focused intent (Hess & Queen, 2014). As a result, the event "Let the Wind Sweep Through" generated the highest ticket revenue with broad appeal, while events like "Pasajes Flamencos" attracted older attendees motivated by the festival's reputation and social influence.

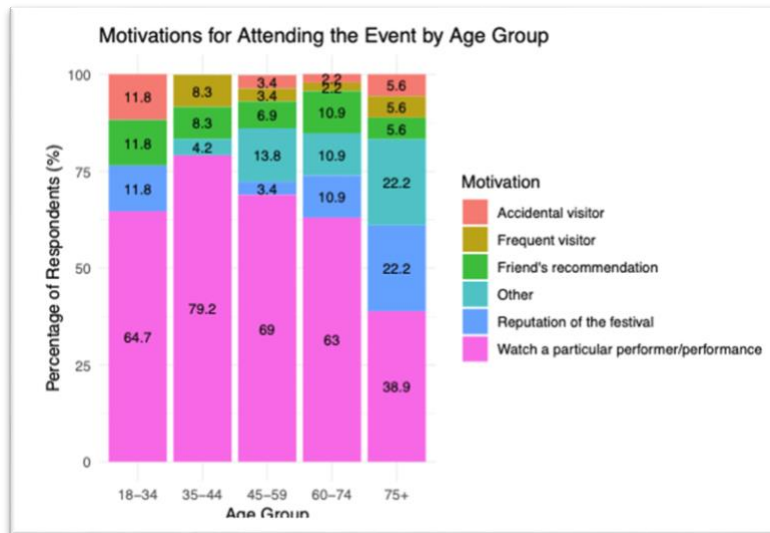


Figure 6

The attendee survey revealed that most event participants hailed from San Francisco, followed by those from other Bay Area counties and visitors from outside the Bay Area (Figure 7). Interestingly, attendees from San Francisco and other Bay Area regions tended to report spending less than \$50 (Figure 8). However, an analysis of credit card data for pre-sale tickets (Figure 9) showed that San Francisco residents actually contributed the most in terms of revenue. This is also consistent with our findings in Figure 10 depicting the distribution of spending types by distance traveled. Local residents mostly spent their money on tickets while those who came from outside San Francisco spent on transportation and food in addition to tickets.

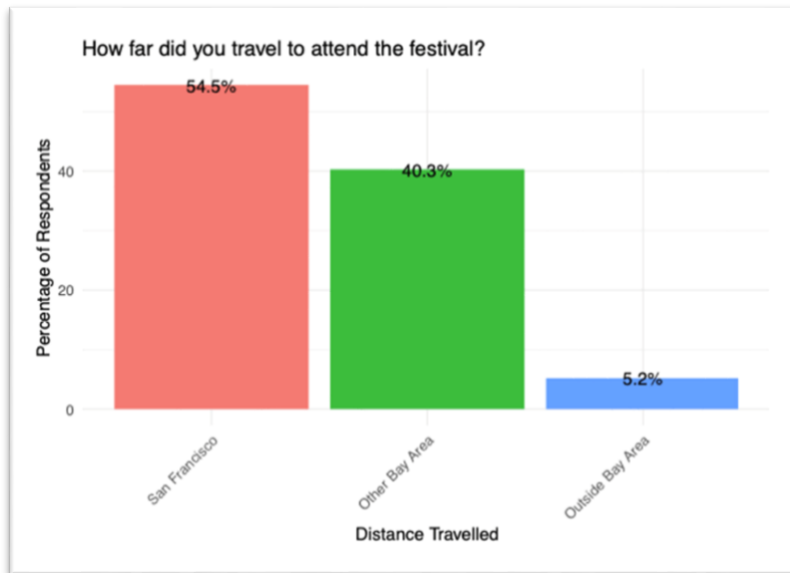


Figure 7



Figure 8

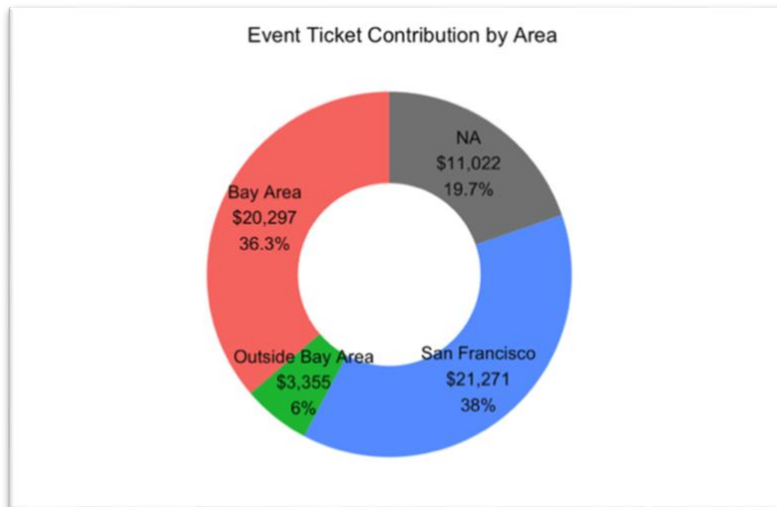


Figure 9

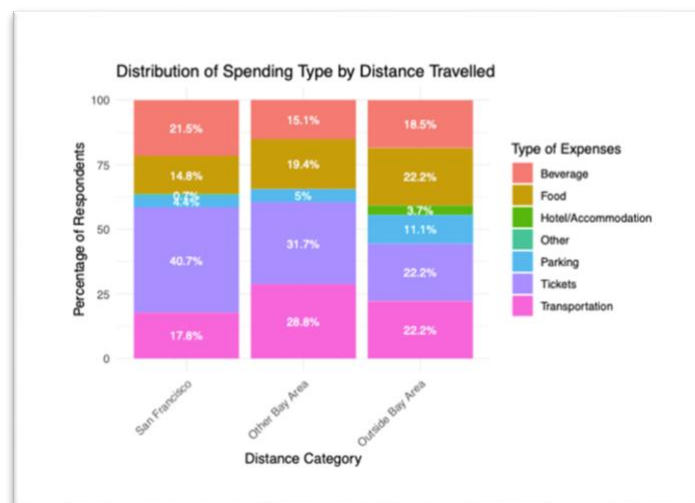


Figure 10

Overall, all attendees in the sample at SFI AF were satisfied with SFI AF offerings with over 90% likely to recommend SFI AF to their friends.

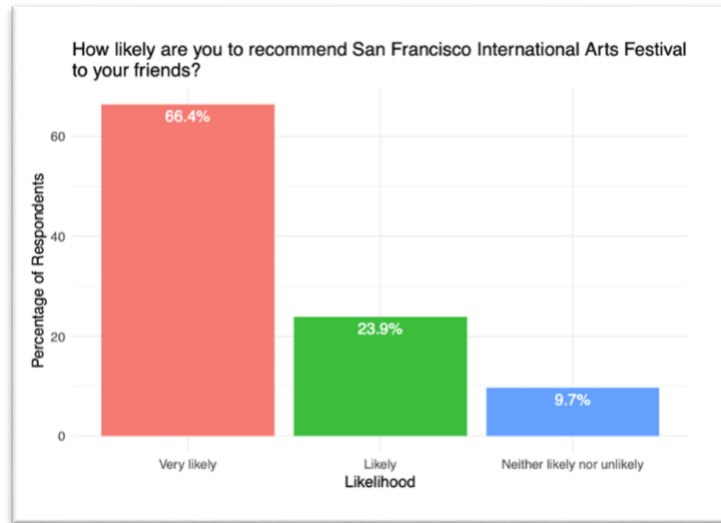


Figure 11

Economic impact

Using the methodology explained earlier, we estimate an economic impact of SFIAF by calculating the direct revenue earned from the festival through ticket sales as well as an estimate of expenditures incurred by festival attendees beyond ticket purchases. Total revenue from ticket sales, using credit card transaction data was approximately \$55,630. There were a total of 2850 attendees. Using the attendee sample survey data, we estimated a lower-bound of additional attendee spending to be approximately \$77,807.14. Estimated direct economic impact of SFIAF was approximately \$133,437. It is likely that the true impact could be larger as sample may not be an accurate representation of how much attendees truly spent. Further disaggregating the impact by geographic location revealed that San Francisco residents were the majority of the economic contributors to the festival, transportation, parking and the neighborhood businesses.

Social Impact

The festival also had a positive impact on the local community, particularly in terms of economic and social contributions. Feedback from various community members, including festival artists and nonprofit collaborators, highlighted the event's benefits. A festival artist shared appreciation for being invited, and they hope to be invited again in the future. Many artists also reported an increase in clients or audience size during the festival, while several businesses experienced higher sales compared to the same period in the previous month or during their last event. Almost 80% of the community respondents agreed that SFI AF positively impacted the neighborhood. More than 60% of host locations, restaurants or vendors reported an increase in client volume and economic activity during the festival period (Figure 12), underscoring the festival's role in fostering connections within the community and supporting local businesses through increased visibility and foot traffic. The overall increase in economic activity, driven by festival attendees, was clear. All of the qualitative comments received are listed in the Appendix.

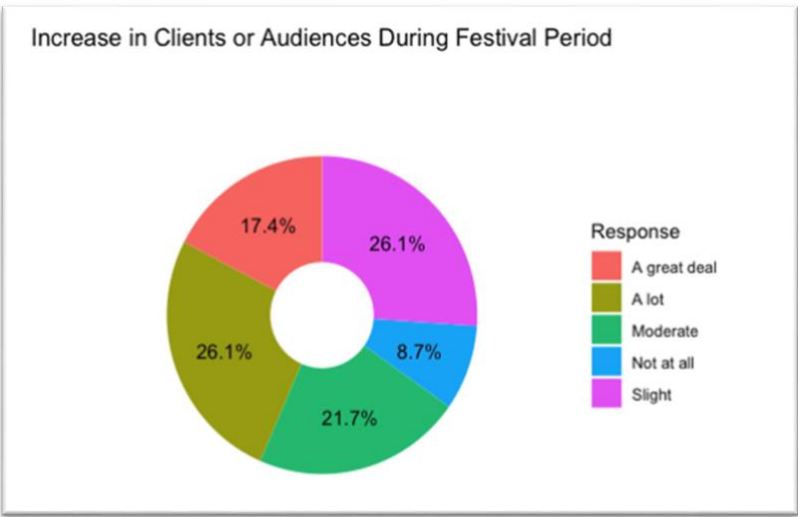


Figure 12

Limitations of the Study

The most significant limitation of this study was the low response rate to the attendee survey, with only about 5% of festival-goers participating. This limited response affects the representativeness of the data, making it difficult to generalize the findings to the entire festival population. A notable challenge was the underrepresentation of older attendees, who are typically less likely to complete online surveys. To address this issue in future studies, we recommend incorporating paper surveys alongside digital ones to better capture responses from older demographics. Additionally, women appeared more likely to respond than men, potentially leading to a skewed view of overall attendee behavior. Ensuring balanced gender representation in future surveys will be essential for gathering more accurate and comprehensive insights. Offering incentives, such as raffling tickets for future events, could also encourage higher participation and boost overall festival attendance.

Although we were unable to directly link the survey data with credit card purchase data, this limitation was somewhat mitigated by the insights gained from both datasets. While the low survey response rate impacted our analysis, the credit card data effectively supported our survey findings. By combining these sources, we validated spending patterns and developed a more comprehensive understanding of attendee behavior, particularly regarding ticket purchases.

Another significant limitation was the categorical nature of the survey data, which restricted our ability to conduct a more detailed economic impact analysis. Additionally, the study did not incorporate other relevant data sources, such as public transit ridership, which could provide a more accurate picture of the festival's overall economic impact. Despite these limitations, the credit card data proved invaluable in identifying the geographic origins of attendees and quantifying their economic contributions. It confirmed that the festival was primarily a local event, with most tickets purchased by San Francisco residents. While the credit card data was not exhaustive, it complemented the survey results and provided a clearer picture of spending trends.

Furthermore, our study did not account for employment generated by the festival or its indirect and multiplier impacts on the local economy. Employment data, including temporary jobs created for the event, and secondary economic effects—such as increased demand for goods and services from local suppliers—would provide a more comprehensive understanding of the festival’s overall economic contributions. Including these factors in future analyses could offer a more complete picture of the festival’s economic significance and its broader impact on the community.

In addition, while festivals like the San Francisco International Arts Festival are known to contribute to both social cohesion and local economic activity, their impact on tourism and broader regional economies may be limited. Research suggests that many festivals primarily attract local residents, meaning their economic effects can be concentrated within the immediate community rather than drawing substantial outside tourism (Mair & Weber, 2019; McKercher et al., 2006). This may limit the broader economic impact, but it strengthens community identity and engagement, underscoring the festival’s cultural significance.

Recommendations

To leverage the festival’s reliance on San Francisco attendees, we suggest a targeted expansion strategy that prioritizes local engagement while growing the audience:

Focus Marketing Efforts on San Francisco with Strategic Bay Area Expansion: Concentrate marketing efforts in San Francisco, where most attendees come from, while also exploring nearby Bay Area regions with potential for attendance growth. Offering multiple tickets or festival passes could improve investment into the festival by local attendees. Promote local businesses when sending ticket confirmations and reminders.

Incorporate Raffles to Boost Survey Participation and Attendee Engagement: To increase survey response rates and incentivize attendance, introduce raffles for free tickets to future events for

survey takers. This strategy enhances data collection and boosts engagement, encouraging more festival-goers to participate.

Increase Live Music and Dance Events: Given that live music is the most popular attraction followed by theater and dance, expanding the number of live music and dance events can cater to attendee preferences and likely attract more visitors. Additionally, tracking satisfaction data will help identify trends in preferences for event types and artists.

Create Partnered “Festival Experience” Packages with Local Restaurants: Collaborate with local restaurants to offer pre-fixe menus under \$50, along with incentives like complimentary drinks, discount codes or raffle entries redeemable at the festival. Partner with local merchants associations to promote these experiences. This approach enhances the overall experience and supports local businesses.

Promote Local Businesses: Offer discounted advertisements or coupons by local businesses in the SFIAF program.

Targeted marketing to Tourists: Work with SF Travel, hotels and other agencies promoting tourism for greater visibility of SFIAF events.

These recommendations aim to maximize the festival's participation, but also improve attendee experience by focusing on San Francisco, boosting engagement through raffles, expanding live events, and partnering with local restaurants. By thoughtfully implementing these strategies, the festival can grow sustainably and strengthen its role in the San Francisco cultural landscape.

Conclusion

The analysis of the 2024 San Francisco International Arts Festival reveals significant insights into its economic impact, attendee behavior, and social contributions to the local community. The festival successfully attracted a large number of first-time visitors, underscoring its appeal and potential for growth. Over 90 percent were likely to recommend the festival to their friends. Most of the attendees were local San Francisco residents. The spending patterns of attendees observed indicate that attendees prioritized festival experiences, spending on tickets and at the most beverages. San Francisco residents were the primary economic contributors. Those that came from outside San Francisco spent on transportation and food in addition to tickets.

This study used credit card transaction data as well as an online sample survey. The survey had a very low response rate of 5%. However, the credit card transaction data validated the findings from the survey lending a lot of credibility to the survey data. The estimated direct economic impact of over \$125,000 highlights the festival's positive influence on local businesses and the overall economy. Recommendations to enhance local engagement, such as targeted marketing, incentivizing survey participation, expanding live events, collaborating with local businesses, and partnering with city agencies that promote tourism, can further strengthen the festival's impact.

In conclusion, this report advocates for continued funding support from the City of San Francisco, emphasizing the festival's role in fostering cultural vitality and economic resilience within the community. By implementing the proposed strategies, the San Francisco International Arts Festival can enhance its contributions to the city's cultural landscape while continuing to attract diverse audiences.

References

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APPENDIX

Table 2: 2024 San Francisco International Arts Festival Attendee Survey

| Q # | Survey Question | |
|-----|---|------------|
| 1 | Is this your first time at a San Francisco International Arts Festival event? | |
| | Yes | 92 |
| | No | 48 |
| | Total Response | 140 |
| 2 | What is the main motivation for your participation in the festival? | |
| | Accidental visitor | 5 |
| | Frequent visitor | 6 |
| | Friend's recommendation | 14 |
| | Other | 14 |
| | Reputation of the festival | 12 |
| | Watch a particular performer/performance | 90 |
| | Total Response | 141 |
| 3 | How did you find out about the Festival this year? Choose all that apply. * | |
| | Direct mail (postcard/brochure/flyer) | 21 |
| | Email | 57 |
| | Friend of Festival Artist | 37 |
| | Other | 8 |
| | Website/Social Media | 3 |
| | Word of mouth | 36 |
| | Radio | 2 |
| | Television | 2 |
| | <i>* Total response not reported as respondents were allowed to choose all categories that applied</i> | |
| 4 | How many San Francisco International Arts Festival events are you attending this year? | |
| | 1 | 85 |
| | 2 | 30 |
| | 3 or more | 19 |
| | Total Response | 134 |
| 5 | What is the type of event that you attended? Choose all that apply. | |
| | Dance | 36 |
| | Music | 62 |
| | Performance arts | 26 |
| | Spoken Word | 2 |
| | Theater | 48 |
| | Walking Tours | 5 |
| | Others | 2 |
| | <i>* Total response not reported as respondents were allowed to choose all categories that applied.</i> | |

| | | |
|----|--|------------|
| 6 | How likely are you to recommend San Francisco International Arts Festival to your friends? | |
| | Very likely | 89 |
| | Likely | 32 |
| | Neither likely nor unlikely | 13 |
| | Total Response | 134 |
| 7 | How far did you travel to attend the festival? | |
| | From a San Francisco location | 73 |
| | 5 - 10 miles | 20 |
| | 10-49 miles | 34 |
| | 50-300 miles | 6 |
| | More than 300 miles | 1 |
| | Total Response | 134 |
| 8 | How did you primarily travel to the festival? | |
| | Foot/Bicycle/Scooter | 15 |
| | Personal vehicle | 64 |
| | Public transportation | 46 |
| | Rideshare service (Taxi, Uber, Lyft, etc.) | 6 |
| | Other | 2 |
| | Total Response | 133 |
| 9 | How much in total did you spend on attending the SFIAF events? (Include all expenses, for e.g., travel, food, accommodation and tickets) | |
| | Less than \$50 | 67 |
| | \$50-\$99 | 43 |
| | \$100 - \$250 | 19 |
| | More than \$250 | 4 |
| | Total Response | 133 |
| 10 | What kind of expenses did you incur to attend the SFIAF events? Choose all that apply. * | |
| | Beverage | 55 |
| | Food | 53 |
| | Tickets | 105 |
| | Transportations | 70 |
| | Parking | 16 |
| | Hotel/Accommodation | 1 |
| | Other | 1 |
| | <i>* Total response not reported as respondents were allowed to choose all categories that applied.</i> | |
| 11 | What is your gender identity? | |
| | Female | 86 |
| | Male | 37 |
| | Not Listed | 2 |
| | Gender Queer/Gender non-binary | 7 |
| | Transfemale | 1 |
| | Total Response | 133 |

| | | |
|----|--|------------|
| 12 | What age group do you belong to? | |
| | 18-34 | 17 |
| | 35-44 | 24 |
| | 45-59 | 29 |
| | 60-74 | 46 |
| | 75+ | 18 |
| | Total Response | 134 |
| 13 | What is your race/ethnicity? | |
| | Asian/Pacific Islander | 22 |
| | Latina/o | 8 |
| | Middle Eastern | 3 |
| | Multiracial | 9 |
| | White | 82 |
| | African American | 5 |
| | Total Response | 129 |
| 14 | What is your highest level of education completed? | |
| | High School | 18 |
| | Bachelor's Degree | 52 |
| | Master's Degree | 46 |
| | Doctorate or Higher | 15 |
| | Total Response | 131 |
| 15 | What is your total annual income? | |
| | Less than \$15K | 8 |
| | \$15K - \$34K | 14 |
| | \$35K - \$50K | 12 |
| | \$51K - \$ 75K | 20 |
| | \$76K - \$100K | 21 |
| | \$101K - \$125K | 11 |
| | \$126K - \$150K | 13 |
| | Over \$150K | 24 |
| | Total Response | 123 |
| 16 | To enable us to send you the raffled prize, please provide your email. | |

Note:

We did not make all questions mandatory in the attendee survey. As a result, while there are 150 respondents, not every question received a complete set of responses.

Table 3: 2024 San Francisco International Arts Festival Community Survey

| Q # | Survey Question | |
|-----|--|-----------|
| 1 | How were you involved with the SFIAF event? Were you: | |
| | Business that provided discounts to SFIAF attendees | 5 |
| | Festival Artist | 13 |
| | A For-profit businesses or non-profit organization that collaborated with SFIAF | 3 |
| | A non-profit venue that provided space for SFIAF programming | 1 |
| | SFIAF vendor or supplier | 1 |
| | Total Response | 23 |
| 2 | How familiar are you with the SFIAF Events? | |
| | Extremely familiar | 5 |
| | Very familiar | 9 |
| | Moderately familiar | 4 |
| | Slightly familiar | 3 |
| | Not familiar at all | 2 |
| | Total Response | 23 |
| 3 | Do you agree that SFAIF being located in the Mission District this year positively impacted the neighborhood? | |
| | Strongly Agree | 7 |
| | Agree | 12 |
| | Neither agree nor disagree | 3 |
| | Strongly Disagree | 1 |
| | Total Response | 23 |
| 4 | Did you see an increase in clients for your business or audiences at your venue or event during the festival period? (May 1st - May 12th 2024) | |
| | A great deal | 4 |
| | A lot | 6 |
| | Moderate | 5 |
| | Slight | 6 |
| | Not at all | 2 |
| | Total Response | 23 |

| | | |
|---|--|-----------|
| 5 | How much did your sales increase during the festival period compared to same time last month or from your last event? | |
| | 40% or more | 2 |
| | 30% - 39% | 3 |
| | 20% - 29% | 5 |
| | 10% - 19% | 4 |
| | 1% -9% | 2 |
| | 0%, no change | 5 |
| | Total Response | 21 |
| 6 | Did the festival provide opportunities for you to showcase your unique offerings or services to the local community? | |
| | To a great extent | 9 |
| | Somewhat | 10 |
| | Very little | 4 |
| | Total Response | 23 |
| 7 | Do you think the festival exposed a new and a diverse set of customers to your venue/business or art form? | |
| | To a great extent | 6 |
| | Somewhat | 13 |
| | Very little | 4 |
| | Total Response | 23 |
| 8 | Do you think the festival contributed to the growth of small businesses, non-profits or artists in the Mission neighborhood? | |
| | To a great extent | 7 |
| | Somewhat | 15 |
| | Very little | 1 |
| | Total Response | 23 |
| 9 | Do you have any comments you would like to share? | |

Note:

We did not make all questions mandatory in the community survey. As a result, while there are 30 respondents, not every question received a complete set of responses.

Qualitative Response from Community Survey

I do not have enough information beyond my event to comment on the impact of the festival on the neighborhood, but likely yes positive for restaurants.

- Festival Artist

The venue made for an uncomfortable experience for the artists and attendees alike, the sound equipment/lack of engineer was sub-standard and the venue's regular clientele were so noisy/drunken that it really impacted the ability for us to put on a show and connect with any potentially new audience members.

- Festival Artist

I really appreciated being a part of such a diverse talented festival. The organization was stellar and the SFIAF team was very supportive.

- Festival Artist

It was an honor to be invited to participate, and we hope to be invited again in the future

- Festival Artist

I was surprised to get as much audience as I did despite the under/construction atmosphere of the dance studio entrance

- Festival Artist

We should celebrate every week

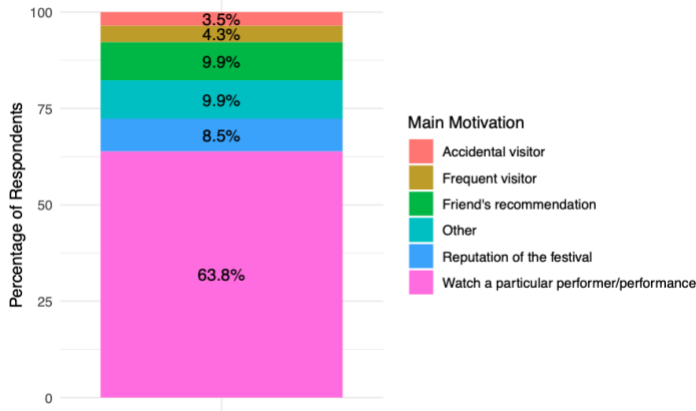
- For-/Non-Profit Organization Collaborator

I am not a venue or vendor, so some of your questions are not applicable to me (i.e., sales or increase in clients). I assist the SFIAF in getting visas for their international artists. I commend SFIAF for its connection with the community and diverse programming.

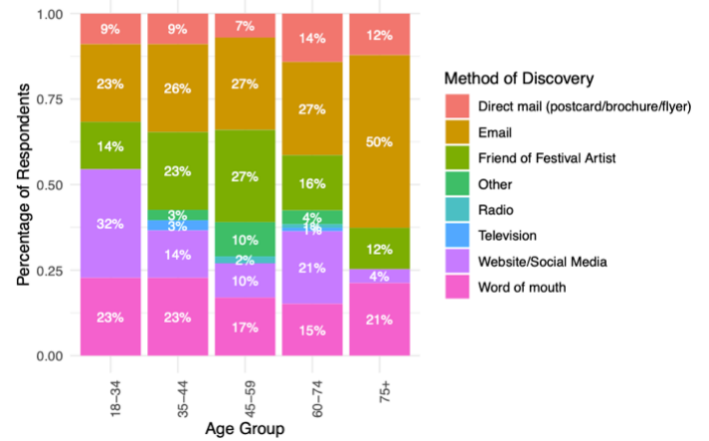
- For-/Non-Profit Organization Collaborator

Additional Data from Attendee Survey

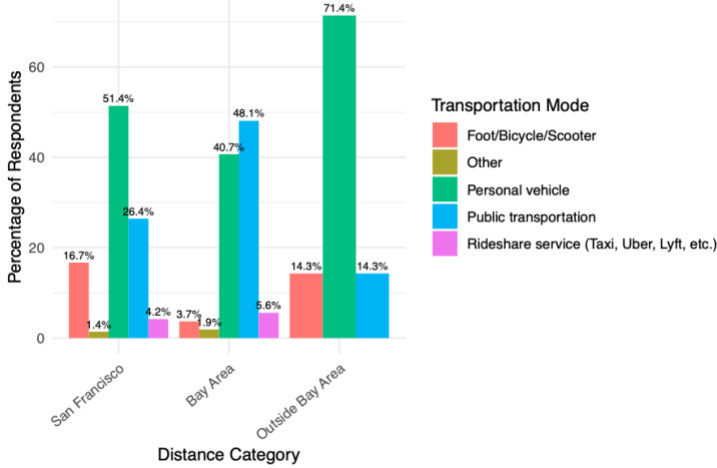
What is the main motivation for your participation in the Festival?



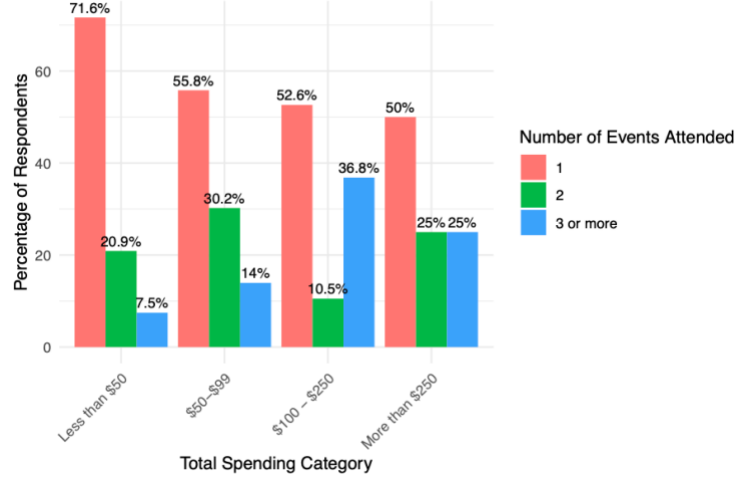
How Different Age Groups Heard About the Event



Distribution of Transportation Modes by Distance Category



Relationship Between Attendance and Total Spending



Spending Range by Type of Expenses

