## Introduction

**Details summary**

| | |
|---|---|
| Applicant: | City Of Lights |
| Activity name: | City of Lights 2015 |
| Unique reference number (URN): | 30280206 |

# Evaluation

Evaluation is a structured way of thinking about and learning from your activity. It involves gathering evidence before, during and after the project to come to judgements about what happened. Evaluation can help you to:

1. show what happened as a result of your activity
2. shape future activities
3. improve your work

Where appropriate, you should tell us about how you have shared (or plan to share) your findings with the sector.

**How we use the evaluation information you give us**
Evaluation helps us understand your work and the difference our grant made. We are interested in what went well and what didn't, and understand that activities can change throughout the lifetime of a grant. You do not need to prove that you were successful. As long as your activity has met the conditions of our grant, this evaluation will not affect your final payment.

We might refer to the information you provide when we appraise any applications you may make to us in the future.

You can find a basic introduction to evaluating arts activities in the information sheet Self evaluation.

**Please summarise how you think your project went. We are particularly interested in any lessons learned and key achievements. You may find it useful to refer back to your original application and discuss how your project went compared with your expectations.**

 If you have produced a self-evaluation report which you wish to share with us, please attach it with this form using the button below. However, please give us your main points below.

City of Lights applied for funding to further support the embedding of digital creative practice into its traditional craft based practice. We wanted to build on the digital exploration that was made in 2014, made possible by ACE funding.

We wanted to both create a series of interdisciplinary artworks and cement the collaborative and skills sharing relationship between craft and digital artists that was identified as a key need by City of Lights in order to remain innovative and boundary pushing, and as a professional development opportunity by the artists involved.

AIM 1- recruit 3 digital artists and 5 craft artists to work together in a community of practice to develop and build a minimum of 5 largescale willow and tissue lanterns with digital capabilities integrated into the design

OUTCOME -

The artists recruited were:

Craft: Antony Crosby, Jill Hudson, Liz Tyrel, Laura Wray, Imogen Bone, Graham Jobbins
Digital: Dr James Moore, Bridgette Ashton and Alcwyn Parker

Feedback on the collaborative process was extremely positive, as with 2014. It has been recognized that there is still a huge amount to learn, but it is this shared R&D process with a peer learning element which seems to inspire so much creativity and confidence. Comments from the artist personal evaluations include:

'There's massive potential, and we're just finding out what works, and what is incredibly effective or not. …With everyone in the workshop together – digital and analogue, ideas are generated that normally would not arise.' Jill Hudson

'They explained as clearly as they could something that was very unfamiliar to me. I felt they were always positive and encouraging, even though it was new ground for all of us.' Liz Tyrel

Furthermore, all artists have expressed a commitment and desire to continue developing appropriate digital engagement opportunities for the project, and are keen to explore creating works beyond the existing experiences of creating independent digital artworks reacting to the themes and digitizing the processional lanterns as carried out respectively in 2014 and 2015. Suggestions have included:

digital elements that would come into their own in an event where the public walked around stationary lanterns in

which sensors would come into their own right i.e. lantern sculpture garden in which the public could interact with the lanterns and there would be no trace of a lantern operator but responses would be generated via motion sensors etc

AIM 2 - offer 3 bursaries to emerging artists to enable development of new work and skills through collaboration with the established artist team

OUTCOME -

3 artists were recruited, but only 2, Bettina Wenzel and Imogen Bone, were able to see the project thought to the end as one had to leave due to time commitments.

The feedback from the bursary artists was extremely positive in terms of development of perspective, skills and particularly inspiration with regard to new digital engagement. Comments from their personal evaluations are as follows:

'I think that we have all learnt that there is so much that can be done to enhance the lanterns without taking away any of the traditional sculptural form. We experimented with movement in my lantern and it worked and was really exciting to see, however the mechanism wasn't strong enough to …..have stood up to the strong winds….and one of my carriers children was delighted to have strings to pull as his role in the parade. It is important to be able to work out what the best use of the technology is, not just putting it in for the sake of it.' Imogen Bone

'The new digital element works really well for the handmade lanterns. It is fantastic what can be done. I was delighted with the laser cut text and for this year's theme I think it helped my lantern to be able to explain the story. The changing colour lights and timing sequences in the other lanterns looked brilliant and I think now we have seen what can be done we are all thinking of what we would like to do next.
As a bursary artist I did not include digital elements in my lantern this year as the build, lighting, time schedule and participation in the event were significant challenges in themselves from this new perspective. However I have been inspired by the digital elements in the lanterns of the lead artists and would not hesitate in developing ideas further in this direction if the opportunity arose again.'  Bettina Holland

AIM 3 - create archive content from 'lost stores' to share online in order to further engage audiences prior to and after the procession

OUTCOME -

Bridgette Ashton was commissioned to create a story archive 'Tried Virtue will Flourish' (available at soundcloud.com\bridgette-ashton) and to provide ongoing engagement opportunities throughout the project using digital platforms.

Content was created via workshops, liaison with digital and craft artist collaborations, and curated and disseminated via the 'Museumofloststories' Instagram page. Bridgette posted at least one image each day encouraging anticipation going up until the parade itself. The Instagram feed helped promote and inform audiences about the build up to the parade and helped create anticipation for the event.

The audio artwork itself suggests a parallel series of 'Lost Stories' relating to some of the lanternists' themes and linking the museum with COL.

Bridgette intends to do a second launch of the audio artwork with audience participation using analogue cassettes. The audio piece will remain on Soundcloud for audiences to download and to do the walk themselves independently.

Whilst the Instagram page has a limited following at just over 50, as a starting point it has worked well in engaging a new demographic of digital interactors / audience. We aim to push this out further in 2016, potentially keeping the 'Museum of Lost Stories' concept as the digital archive for City of Lights, encouraging the creation of a crowd sourced archive from the last 20 years.

The social media, especially the Instagram began to deal with the issue of explaining the stories behind the lanterns to the public. This interpretation strategy offered a multi-layered experience.

We are very conscious that the project for many people focuses on one day and this is why we explored the audio work with Bridgette Ashton. Offering a complimentary archive experience helps to extend the longevity of the festival.

AIM 4 - increase and diversify multigenerational audience engagement through combination of digital platforms

and traditional community oral history workshops

OUTCOME -

We offered additional workshops this year, including Bridgette Ashton's 'Lost and Found' workshop at RCM. This was held on Saturday 14th November – the 'Lost and Found' workshop for 15 people. Discussions were held with older local residents, and conversations were recorded and included on the audio artwork. (see above link)

AIM 5 - cascade digital collaboration into schools workshops in line with KS2 curriculum requirements

OUTCOME – All schools were offered an opportunity to attend a digital schools workshop at Truro Community Library, but sadly, none were able to commit to the session. With this in mind, we aim to build on the digital element and ask digital artists to consider working with the schools to explore integrating a simple digital element into the schools lanterns as part of the existing workshop pattern in the Autumn term which is established and works well.

UNEXPECTED OUTCOMES AND LESSONS LEARNT

The common theme for 'lessons learnt' is on forward planning for the project, allowing for more creative planning time for the artists involved. This is significantly tied to fundraising, and has been acknowledged by the Board and planning is already in place for 2016.

It was felt that some of the digital elements were too subtle for the event experience, and this does need to inform creative processes in future years to ensure that the whole community is able to experience the digital innovation undertaken by the artists.

COMMUNITY EXPERIENCE

The audience for the City of Lights 2015 procession (not including online audience) was 25,000.

During the procession, a volunteer team conducted a paper based survey, asking 120 members of the public, selected at random for their views on the event. Some key findings were as follows:

- 100% of people asked felt that the event gave them pride in their area
- 100% of people asked felt that event contributes to the region having a positive reputation
- Common themes noted in response to the question 'What is the best part of City of Lights' were:

• Atmosphere
• Community spirit / people coming together
• Whole family activity
• Quality of large lanterns
• Opportunity for children
• Music

- When asked if they would be willing to pay an additional £3 per year in council tax to pay for the event, 80% of people said yes
- In response to the question 'Name one thing that you would change about City of Lights', the over 50% of respondents said 'nothing'. Common themes noted in requests included:

• More lanterns
• Earlier start time for the children
• More food vendors in more locations

LONGER TERM COMMUNITY BENEFITS

City of Lights is an annual project that will celebrate its 20th anniversary in 2016. It is very much hoped that the project will take place, and planning is already underway. Financing the project continues to provide significant challenges, not least as increasing H&S requirements for largescale public engagement activity continue to impact significantly on the budget for the project.

COL is also developing relationships with Truro Festival and will be displaying Tony Crosby's Samuel Foote lantern on the main festival marquee. This lantern engages with the event theme. Digital artists Alcwyn Parker and Dr James Moore will be testing iBeacon technologies this year to find another level of digital engagement and interpretation. We are very excited about this.

There is a key focus on making his project a year round community event. We hope to extend workshops, community engagement and digital creative research throughout the year.

PROJECT MARKETING

Please see the attached Marketing and PR Evaluation document from MPAD

VALUE FOR MONEY

One of the reasons that City of Lights is feasible is the extraordinary amount of skilled volunteer time given to the project. Board members, event team leaders, artists, fundraisers, education co-ordination, teachers, musicians, event volunteers collectively give over 400 days of effort and work free of charge. As well as enabling the event to happen and the positive impact it has on the local and regional community, this volunteering time represents skill development, support and development of social capital and capability and a broad ownership of the project across the community.

With a high multiplier of 9, the money that ACE has given has had an impact on the local economy much greater than the value of the grant itself. This positive impact not only enables City of Lights to gain further support but also builds the positive relationship that the communities, artists, volunteers, staff and Trustees have together.

Word limit 2000

# Activity location

## Your activity

This section gives us statistical information about your activity: where it happened, who was involved and the outcomes.

You should only edit information which is different from that given in your original application. Please supply as accurate figures as you can.

### Where did this activity take place?

Select **'touring'** if your activity mainly involved presenting the same artistic programme in a number of different locations.Touring activity might involve performances or exhibitions, artistic residencies, artistic work involving people from particular communities, or possibly all of these things.

Select **'non-touring'** if your activity did not involve showing the same artistic programme in a number of different locations. (This can include activities which happen in a number of different places, but are not touring.)

Select **'both touring and non-touring'** if your activity involved showing the same work in a number of locations and some non-touring work (eg a tour and some organisational development work).

| Non-touring activity |
|---|

## Location details

Non-touring activity is activity that is happening in just one place, in a series of different places (but is not touring) or activity that is not taking place in any specific place, such as online work or a publishing project.

### Did your non-touring activity happen in one or more specific places or venues?
| Yes |
|---|

## Non-Touring activity

Please enter the location(s) where your non-touring activity happened. You can add more than one location if needed. Click 'add row' to begin

## Location details

| Name | Postcode | Local authority |
|---|---|---|
| Truro | | Cornwall |

# People who benefitted from your activity

**Who was involved?**

### How many people do you estimate benefited from the activity?

'Participants' means people doing the activity, including education workshops. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or available online.

The boxes below are pre-populated with what you estimated in your original application. Please edit the figures to reflect the actual numbers as accurately as you can.

### Numbers benefitting from this activity:

| | |
|---|---|
| Artists | 14 |
| Participants | 1000 |
| Audience (live) | 25000 |
| Audience (broadcast, online, in writing) | 10000 |
| Total | 36014 |

## Results of your activity

Please give the results of your activity. Enter '0' (zero) in any field which is not relevant to your activity.

| | |
|---|---|
| Number of new products or commissions | 8 |
| Period of employment for artists (in days) | 45 |
| Number of performance or exhibition days | 12 |
| Number of sessions for education, training or participation. | 24 |

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

**People benefiting from your activity**

What are the age ranges of the people who have benefitted from your activity?
All age ranges

Was the activity directed at, or particularly relevant to, any of the following groups of people?

### Ethnicity of beneficiaries

☐ Asian or British Asian

☐ Black or British Black

☐ Chinese

☐ Other

☑ Not culturally diverse

### Disability status of beneficiaries
Not disability specific

**Social exclusion status of beneficiaries**

Not specific to social exclusion

**Beneficiaries notes**

| Please explain any significant differences between the actual figures and those you entered on your application. | Artists: 1 bursary artist left project due to other work comittments<br><br>Live audience: weather forecast for high winds and rain significantly impacted on live attendance due to out-door nature of event (November) |
|---|---|

# Statement of income and expenditure

## Statement of income and expenditure

**Please read this carefully before completing this section.**

In this section we ask for a summary of the income and expenditure of your activity. This should be for the total final cost of the activity we agreed to support.

The budget from your original application is pre-populated in the column titled 'original'. You must enter all actual figures in the column titled 'actual' and add any new budget lines if necessary. Please explain any significant differences between the actual figures and the original figures by using the notes box under the table. Clearly indicate what section you are referring to by using the relevant budget heading against each note entered. You may wish to refer to the budget section of the 'How to apply' guidance.

If you cannot provide enough detail in the box below the table, please use it as a summary and attach the details in the supporting evidence section, making sure it is clearly labelled. This may be necessary for:

- activities lasting a number of years

- some touring activities

- building projects

- grants for buying several items of equipment

For further guidance relating to invoices, tax status, VAT and Grants over £50,000 click here.

## Income for your activity

| Arts Council grant applied for | £13,500 |
|---|---|
| Actual Arts Council grant | £13,500 |

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add Income line' to add any additional sources of income.

**Income from other sources**

| Income heading | Description | Income original £ | Income actual £ |
|---|---|---|---|
| Earned income | Traders fees | £2,000 | £2,500 |
| Earned income | Education workshops | £6,000 | £5,795 |
| Earned income | Business Sponsorships | £5,000 | £3,475 |
| Earned income | Individual donations | £6,000 | £1,509 |
| Earned income | Lantern Commissions | £5,000 | £3,800 |
| Local authority funding | | | |
| Other public funding | Individual Councillors funds | £1,500 | £700 |
| Other public funding | Truro City Council | £2,000 | £2,000 |
| Private income | Business improvement district scheme contribution | £3,000 | £3,500 |
| Private income | Feast | £1,000 | £1,000 |
| Private income | Norman Family Trust | £2,000 | |
| Private income | Cornwall 100 Club | £1,500 | |
| Private income | Match funding individual donations (Santander Bank) | | £1,509 |
| **Income total** | | **£48,500** | **£39,288** |

**Income notes**

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

Business sponsorships - we set an ambitious target which we worked extremely hard to achieve but this source of income continues to be impacted by broader economic contexts in the region and nationally. We also sadly lost a long term sponsor who had given £500 for many years.

Individual donations - we increased the numbers of our street collection volunteer team, improved their training and length of time on the streets, but the anticipated increase in donations (including online giving) did not materialise. We did however negotiate a match fund of £1509 from Santander which brings the relevant total to £3018 (detailed above).

Lantern commissions - we had aimed to secure 5 comissions, however we managed to agree only 4

Individual councillors funds - this figure was based on previous years income totals, however 2015 saw an unprecedented and unanticipated reduction in allocations to individual councillors, and we experienced the knock on effect of reduced support levels

Norman Family Trust - unsuccessful application

Cornwall 100 Club - this organisation created a new shared funding partnership with FEAST, which prohibited us from applying to both funds. On advice we applied to FEAST rather than Cornwall 100 Club as there was a stronger possibility of securing through that funding stream.

# Expenditure for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add spending line' to add any additional items of expenditure.

**Spending (expenditure) activity for your activity**

| Expenditure heading | Description | Expenditure original £ | Expenditure actual £ |
|---|---|---|---|
| Artistic spending | Fees and materials | £21,500 | £16,768 |
| Making your performance accessible | | | |
| Developing your organisation and people | Fundraising, public engagement - consultant and interns | £1,600 | £900 |
| Marketing and developing audiences | Maketing and PR, printing, signage | £2,300 | £3,748 |
| Overheads | | | |
| Assets - buildings, equipment, instruments and vehicles | | | |
| Other | Contingency | £2,000 | |
| Other | Event delivery | £12,060 | £12,307 |
| Other | Education - fees and co-ordination | £4,800 | £3,395 |
| Other | Project management | £2,500 | £1,000 |
| Other | Community workshops | £1,740 | £1,740 |
| If you are disabled or Deaf, additional access or support cost you need to manage the activity | | | |
| **Expenditure total** | | **£48,500** | **£39,858** |

**Expenditure notes**

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

General statement:

Our budget for expenditure in 2015 was significantly impacted by 2 issues:

1 - a reduction in anticipated income as detailed in Activity Income pages

2 - a request for additional crowd management measures, made in September 2015 by Cornwall Council LSAG (Local Safety Advisory Group). This increased project and event delivery costs (as noted above in Marketing and PR, printing, signage / Event delivery) at a very challenging stage in the project's lifecycle.

The project team responded to the financial implications of these issues by agreeing to significant reductions in fees and an increase of voluntary activity, hence the differences noted for Artistic spending (artistic director, digital curator), Education (schools co-ordination), Project manager and Fundraising, public engagement (consultant).

The artistic integrity of the project (including payment for artists) was protected as much as possible, and we feel that the positive feedback gathered from stakeholders (participants and audiences) reflects the efforts made towards this preservation of creativity, innovation and collaboration.

(It should also be noted that the cost of digital materials, noted in Artistic Spending was less than anticipated due to support offered by partners and the final design requirements.)

## Support in kind for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add support line' to add any additional sources of support.

| Description | Income original £ | Income actual £ |
|---|---|---|
| Lantern Materials | £1,500 | £1,500 |
| Workshop space | £1,200 | £1,200 |
| Community engagement workshops (RCM) | £1,000 | £1,000 |
| Digital consultancy and equipment use (Cornwall College) | £5,000 | £5,000 |
| Volunteer time (100 x 2 days) | £8,400 | £8,400 |
| Internship time (2 x 10 days) | £1,120 | £1,120 |
| NCP carpark usage | £1,000 | £1,000 |
| | £19,220 | £19,220 |

## How did we do?

Your feedback is very important to us. The information you provide is reviewed as part of our internal quality assurance process. It helps inform us how we are managing the programme and the service we provide.

**Thinking about the grant you have received from us, how did we:**

**a) Explain about eligibility to apply for funding?**

| Very well |
| --- |

**b) Explain the application process?**

| Very well |
| --- |

**c) Manage your application for funding?**

| Very well |
| --- |

**d) Respond when you contacted us for advice or information?**

| Very well |
| --- |

**Are there any other comments you would like to make?**

|  |
| --- |

## Attachments

**Supporting documents**

**Attachments and links**

| Description | Link to open / download | File Size (MB) |
| --- | --- | --- |
| Image 1 | ACE COL 1.jpg | 0.1 |
| Image 2 | ACE COL 2.jpg | 0.1 |
| Image 3 | ACE COL 3.jpg | 0.1 |
| Image 4 | ACE COL 4.jpg | 0.1 |
| Image 5 | ACE COL 5.jpg | 0.3 |
| **Total** |  | **0.6** |

# Declaration

## Data protection and freedom of information

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy, which is available from our website at www.artscouncil.org.uk.

Under the Freedom of Information Act, we may have to provide information about your grant to a member of the public if they ask for them under the Act. However, we will not release those parts of your information covered by one or more of the exemptions under the Act. For information on the exemptions and freedom of information generally, please visit www.ico.org.uk.

We consider that the information you give us in the 'Activity location' and 'How did we do?' sections will not be protected by any exemptions, and therefore we would release it if a member of the public asks for it.

However, the information you give us in the 'Evaluation', 'Activity income' and 'Activity expenditure' sections could possibly be covered by exemptions if it is sensitive or confidential. If you consider some or all of this information to be confidential, please mark the box below and specify what parts you think are confidential and why.

☐ Mark this box if you want us to treat some or all of the information in the 'Evaluation', 'Activity income' and 'Activity expenditure' sections as confidential.

## Checklist for submitting your activity report form

Before you send in this activity report, please check the following:

☑ Have you met all payment conditions attached to your final payment?

☑ If your grant was for more than £50,000 and you are not a local authority, has the statement of income and expenditure been certified by an independent accountant? Please attach a letter in the Supporting Documents section from an independent accountant who has certified that your income and expenditure is true and accurate.

☑ Have you checked your bank details have not changed in the duration of this grant without notifying us?

## Organisations

**I confirm that, as far as I know, the information in this activity report form is true and correct, and that we have complied with the standard conditions and all payment conditions attached to the grant.**

**I confirm that the organisation named on this activity report form has given me the authority to sign this document on their behalf.**

**I understand that Arts Council England conducts checks on a sample of applications every year to ensure that our funding is being used appropriately, and that it reserves the right to ask grantholders for access to all project management and financial documentation relating to their activity.**

| | |
|---|---|
| Name | CLARE HEARN |
| Position | Fundraiser |
| Date | 01/03/2016 |