

10 days | Winchester | Creative Collisions
Evaluation Report
January 2014



10 days
Winchester
Creative Collisions

An interdisciplinary contemporary arts platform across the district
25 October – 3 November and online www.10dayswinchester.org

“It also changed my view of Winchester in the sense that I had not previously realised just how much artistic potential we have in Winchester. So it has enhanced my feelings about what is now my home-town and it has enabled me to talk to family and friends in Brighton/London and elsewhere with pride in the arts scene here in Winchester.”

Introduction

10 days | Winchester | Creative Collisions took place across Winchester and online at www.10dayswinchester.org from 25 October to 3 November 2013. This was during Hampshire schools half-term holiday. It was a city-wide event using indoor spaces across the city.

This report brings together feedback on 10 days 2013 event from a number of sources including:

- audience figures
- web data
- comment books
- online surveys of artists and partners
- visitor questionnaires
- a marketing review
- individual meetings with artists and businesses
- an open meeting for participants and stakeholders

The report has been drawn up by the 10 Days Steering Group and edited by Trish Bould (Creative Director) and Stephen Boyce (Arts Adviser to Winchester City Council). It will be shared with participants and stakeholders and used to help shape future events.

1. Summary of key points

10 days | Creative Collisions, the third biennial event under the 10 days banner, represents a significant step forward for the organisation and for culture and creativity in the district. Specific achievements include:

- Setting up a Community Interest Company (CIC) with four directors and establishing a Steering Group to support and guide the Creative Director.
- Putting in place policies and procedures regarding equality, health and safety, etc.
- Securing Arts Council funding, support from Winchester City Council and Hampshire County Council in addition to sponsorship and in-kind support.
- Establishing a freestanding website and a more visible presence.
- Introducing bursaries for artists to support project development.
- Negotiating new venue partnerships, e.g. with St Cross Hospital, Winchester Science Centre.
- Establishing new artistic partnerships, e.g. with Badger Press, and new artistic collaborations.
- Achieving higher levels of publicity and marketing.
- Facilitating 59 separate projects, tours, talks, workshops or sessions of public engagement across 27 venues, featuring the work of 168 artists and reaching as many as 15,000 people
- Attracting substantial amounts of voluntary and in-kind support from artists and organisers.
- Engaging in a greater degree of consultation and feedback throughout the project.

I have more confidence around working on a larger scale, and in a public place - ie, not a gallery. I've acquired some more skills: screen printing mainly (and working with timber, with a carpenter). I have been to Badger Press, and hope to go again. Adding this work to my CV will be useful when I send in future proposals of a similar nature.

Penny Burnfield, visual artist

Living in the District, rather than the city, and straddling the fields of art and faith I sometimes feel isolated. So, I thoroughly enjoyed being part of Winchester's vibrant contemporary arts scene whilst being able to fulfil some of the aims of Art and Sacred Places at the same time.

Angela Peagram, Art and Sacred Places

It was a great privilege and one that has taught me a huge amount - particularly when it comes to working 'live' on a project. I have been overwhelmed by the visitor response and also by the huge interest shown by everyone who works in the cathedral. This was a living work, and I felt a genuine sadness when I switched the projector off for the final time yesterday.
Caroline Hall, Artist

[10 days] helps to develop the image of Winchester as a vibrant, forward-looking city, as well as one with tradition and history.

Partner organisation, response to online survey

I wrote poetry, so nobody took part in the process but subsequently members of the public attended the exhibition, specially invited by me and they enjoyed the interaction of artworks with poetry. Also, as this was a university space, used by students every day, I was able to chat to students casually about the works.

Artist responding to online survey

The responses of the bus-passengers were delightful and we had several really good conversations and experiences with people. It was exciting to step into this mobile community of passengers. The level of willingness to participate was very pleasing and we gathered a lot of material during the course of our day on the buses – enough to fill a 'zine', which we compiled and printed to complete the project.

Peter Driver, artist

- Deepening the relationship with some business sponsors and securing their willingness to be involved in the organisational aspects of 10 days in future.

Areas for development include:

- Further strengthening organisational capacity
- Increasing support for artists
- Further sharpening tactical approaches to marketing and communications
- Strengthening schools engagement
- Consolidating and expanding relationships with partners including businesses.

2. Vision for 10 days | Creative Collisions

Building on previous events *10 days at the Laundry* 2009 and *10 days across the City* 2011 our ambitions for 10 Days | Creative Collisions 2013 (as set out in our Grants for the Arts application) were:

- to create opportunities in which contemporary art is exposed to and experienced by the widest audience possible within the city of Winchester. We work with the city's vibrant creative community to produce a diverse programme of high quality arts events in the lead-up to and over a ten day period that impacts all sectors of the community including businesses, cultural organisations, educational establishments and the general public.
- to produce a more ambitious platform in 2013 and ... a sustained public engagement and bringing in new audiences. We anticipate the participation of between 350 - 400 artists and a footfall of 10,000 in the city, with considerable additional impact on-line.
- 10 Days CC is a series of high quality curated exhibitions, events and participatory projects offered on-line and in the city of Winchester centred around three cornerstone projects and a series of satellite events involving talented artists from professional and amateur groups.

In summary, 10 Days | Creative Collisions has added to public appreciation and understanding of the arts in Winchester and has:

- secured a better shared understanding of the vision for 10 days, though we need to build on our communication with artists, partners and supporters
- established structures and procedures as well as local voluntary support that will enable future events to be planned with confidence, and we need to make use of the commitment of time and skills now on offer
- gained valuable experience of project management, marketing, curation, fundraising and public engagement which will serve future events well
- raised the profile of the creative community in Winchester at a time when Winchester City Council is looking seriously at its strategy for Culture, Innovation and the Winchester Economy 2014-2019

- enabled artists to learn and to develop their practice
- run a successful schools engagement project
- established new and continuing creative partnerships
- created fresh opportunities for artists.

Artists responding to our online survey felt that the greatest benefit (91%) was in the promotion of cultural and creative life in Winchester; also highly rated (over 80%) were opportunities for partnership and collaboration. Least beneficial (50%) was the impact on businesses, educational establishments and the general public, suggesting these are areas in which further work can be done, including better communication. Only 3 respondents (7%) felt that 10 days had not benefitted the arts in Winchester.

3. External environment / Context

10 days | Creative Collisions took place against a background of:

- a historic city with a strong reputation for its heritage and a comparatively low profile for the cultural and creative industries, which nonetheless make a significant contribution to the economy of the district
- increasing recognition within Winchester City Council of this economic contribution and its potential, reflected in a new cultural strategy
- the presence of two universities which contribute significantly to the cultural and creative opportunities of Winchester and the area
- a funding climate in which both public and private sector support for the arts is increasingly constrained and strategic.

4. Artistic programme

The artistic programme reflected well – and with variety and imagination – the ‘creative collisions’ theme and the policy of collaboration and public engagement to which artists responded enthusiastically.

The strongest reasons cited by artists for responding to 10 days were the opportunity to take part in a city-wide arts platform (58%), the opportunity to present their work to a wider audience (52%) and because they enjoy working with other artists (48%). Only 4% were motivated by the opportunity to sell their work, but this may be attributable to the fact that selling opportunities were limited. This may be an important area for future development.

However, the development of on-line sales through Umbrella has the potential to address this in the future.

It has given me confidence to produce a site-specific body of work. The opportunity also helped my work to be seen by wider audience, giving my abstract work more presence.

Junko O'Neil visual artist

[10 days] has given me the opportunity to create site-specific work for the Cathedral and also to engage with other artists. I am going to continue to develop the work and make some work to hopefully sell. I hope to become more involved in future.

Artist responding to online survey

The Cathedral has allowed access to all levels of the institution and has been a continuous part of the whole process.

Angela Peagram, Art and Sacred Places

As we were a last minute venue it felt very rushed. it would be helpful in future to involve the venues in meetings in order for them to understand the full event and also have an input into what can and cannot be undertaken with the venue.

Partner organisation, response to online survey

I spoke with over 100 people in Winchester at The Discovery Centre, The Cathedral, on the High Street at Jewry Cafe and other venues across the city centre.

Artist responding to online survey

I really enjoyed the set-up days and it gave me a very good picture of how such a huge manoeuvre all comes together, last minute glitches and all. I was very aware, though, that the efficient planning and hours of preparation ensured the success of "10 days".

Gilly Sakakini, Assistant to Sophie Hacker, Winchester Cathedral

In my opinion the 47 artists who were selected to create 30 new works for the Cathedral showed skill, imagination and innovation in their execution of enterprising and challenging work for this beautiful, evocative, historical site. As we hoped, in the call for proposals, they speculated and reflected on daily life, the hand-made and aspects of architecture, to name but a few of the many inspirations the sacred site offered.

Angela Peagram Cathedral Curator

Venues

Our artistic goals of presenting high quality collaborative work in key venues were largely achieved though the structure of three cornerstone projects augmented by a number of satellite project and a learning programme had to be adapted due to circumstances beyond the control of 10 days.

We were unable to negotiate the use of the Brooks shopping centre as a 'creative hub' and turned to another venue. Late in the day it became clear that, as a result of not being able to secure rate relief on that property, it was beyond our reach financially. Thanks to the support of Ivor Bundell we were able to secure use of the Courtyard space at Winchester Guildhall as an alternative exhibition space.

This late change and the limitations of the space meant that we could not fulfil all our expectations of the hub. Moreover, it put the artists concerned under considerable additional pressure. It is clear that, in future, unless an early commitment can be secured, we should focus on arrangements in which we are less dependent on the goodwill of others. This experience has led us to question the advantages of a 'hub' as originally envisaged, by contrast with an approach in which projects are more widely integrated across the city.

A venue which provides a meeting and information point is nonetheless an essential component.

Arrangements for the Cathedral worked extremely well thanks to the curatorial input of Angela Peagram and Sophie Hacker as well as the highly co-operative attitude of Cathedral staff.

Satellite projects revealed a number of successful new venues, notably St Cross Hospital and the QE II Theatre at Winchester College.

Collaboration

Artists consulted through an online survey gave the opportunities offered through the Creative Collisions theme a 75% success rate, suggesting a high degree of interest in collaboration. New creative and collaborative partnerships were formed. For example:

- Alwyn Marriage (poet) working with artists Lisa Earley, Lucy Cass, Sue Wood, Michael Weller, Penny Burnfield and Anna Sikorska
- Belinda Mitchell (architectural drawings) and Eileen White (3-D paper sculpture)
- Matthew Sergison-Main, Frances Bennett, Harold Pack and Jim Walsh (graphic design)
- Yard Studios and Hyde Writers
- Anna Cady with poets, musicians, dancers

and new creative partnership are developing as spin-offs from 10 days:

- Badger Press and Winchester Poetry Festival, for example.

All the artists have new work for their portfolios, many have worked in new ways and many have worked in a non-gallery setting for the first time. Several have had unforeseen developments

resulting from their work in the Cathedral. For example:

- Lucy Ash, Junko O'Neil and Amelia Tuttiatt have all been asked to exhibit their work for longer
- Dave Gibbons is being helped by the Cathedral with a proposal for 2014
- Caroline Hall and TreeCreeper may be offered further opportunities.

Others have been inspired to take on the organisation of further projects and events, e.g:

- Work from the Yard&Metre collaboration have been exhibited at the Screen, Winchester
- Bea Kovaks is working with contributors to Yard & Metre on a new collaborative project

Overall the event has generated interest and confidence in collaboration as well as a number of continuing creative dialogues.

Quality

The overall impression among visitors and those participating appears to be that the quality of work across 10 days | Creative Collisions was higher and more consistent than in 2011. Contributing factors include:

- an overarching theme to which artists were invited to respond
- a longer development period for the work (6 months)
- a clear mechanism for submitting and selecting proposals
- an overall framework, including the incentive of bursaries which led to higher aspirations and greater sense of commitment.
- the Cathedral as a site improved the quality of opportunities and raised ambitions
- the online presence was mediated by 10 days organisers
- funding gave 10 days recognition, the support of ACE, WCC, HCC was an endorsement which built respect for the steering group and its approach.

Creative processes

We have established valuable procedures such as the selection process for artists, the requirement for Method Statements, etc. We have also learned how these need to be refined to serve their purpose even better in the future.

With less need to focus on defining policy in future projects we expect to be able to devote more time and attention to helping artists develop their creative processes.

Timescales for the preparation and development of ideas appear to have been adequate. However, we need to allow more time for artists installing more ambitious works to do a proper job, and we need to ensure more clarity in communications with artists.

[10 days has] challenged my practice. Forged invaluable links with the Cathedral.
Artist responding to online survey

I absolutely loved being in the cathedral in the evening with the flickering candlelight and dramatic up lighting; there was a marvellous atmosphere in the cathedral , plenty of people but not crowded and a leisurely chance to absorb some of the different art on display. It was a very special evening, you must be thrilled.
Sarah Webster, Visitor

It has been an incredible experience for me so early on in my career as an artist. I have learnt a lot from it and wish you all the best.

Ben Mousley Artist

10 days provided me with the opportunity to develop new works, and given me an excellent platform to showcase those works.

Artist responding to online survey

The children loved it, even the shy ones, and the parents were saying 'fantastic' from the word go. 'Amazing' was another word used. One lady said, the children like going to the Cathedral but the performance really made it come alive. All went away delighted.

Angela Peagram reporting on families attending TreeCreeper's performances

I thoroughly enjoyed Friday evening. I went home on Cloud Nine (wherever that is).

Jean Forster, Audience member, Poetic Interaction

My ignorance of art became very apparent to me as I wondered at such an amazing array of shapes and colours and all the work that you did, too, to accomplish a huge exhibition. Rather a shame after all that work with so many people involved that it isn't exhibited for a longer period...

Anne Wilkinson, Visitor

Support for emerging artists

The event provided an opportunity to support artists at all stages of their careers, including a number of 'emerging artists' such as Ben Mousley and Isaac Whitcombe. In fact relatively few of the artists taking part can be described as 'established' and the integration of work by artists such as Alice Kettle, Stephen Cooper, Andrew Carnie, June Boyce Tillman, Alwyn Marriage and Sebastiane Hegarty helps to strengthen the platform on which the work of less well known artists is seen.

Many artists were new to exhibiting in public spaces and support was made available through the advice of project curators. In particular Art & Sacred Places provided significant support for artists at the Cathedral, eg facilitating and mentoring during the development of art works, managing engagement with Cathedral staff and advising on risk assessments. While less mentoring took place in the development of applications than envisaged, we acknowledge its value and would welcome the involvement of the universities in helping foster artists' practice and engagement in future events.

The offer of bursaries to help artists realise their projects was clearly seen as helpful, and artists have indicated that more assistance of this kind would be welcome.

10 days has undoubtedly contributed to supporting creative enterprise and growing the economy as well as giving additional exposure to artists, building capacity, support and ongoing public interest.

5. Participation and engagement

A detailed breakdown of visitor numbers and engagement is available on request.

Audiences

- The Cathedral had a 6% increase in visitors over the same period in the previous year and received a significant amount of very good publicity.
- An estimated 100 people out of the 400 who attended the private view had not visited the Cathedral before.
- 58% of respondents to the Cathedral had come from outside Hampshire. Of these 18% had come from outside the South East region.
- The ages of a total of 68 visitors to the Cathedral were identified. Of these just over 25% were aged 35-44 and these were most often in family groups. 19% were aged 45-54 and 15% were 55-64. The 16-24 age group were under-represented accounting for only 3 visitors (4.5%).
- The 10 days website received 13,800 visits in six months

We have been able to get somewhat better qualitative feedback from visitors this year through a limited survey and the use of visitor comment books. Overall though we need to develop a better understanding of our audience and how to move beyond the 'culturally aware audience'.

Marketing

A report on marketing effectiveness is available on request.

Resource was clearly needed elsewhere for bursaries, launch events, technical support, project management, insurance, admin etc, so we anticipated having to achieve a great deal on a limited budget. Nonetheless, we allocated a realistic amount of funding to Marketing and decided to employ a freelance marketing consultant to lead this key area. The final sum spent on marketing represents a higher proportion of the overall budget than planned and included additional hours for the consultant, a dedicated social media activist and additional printing costs.

Publicity and profile were acknowledged to be much greater than previous years with largely favourable comments on the broadsheet brochure. We made more of our marketing by partnering with other organisations. The event was publicised in the Theatre Royal Winchester autumn brochure (30,000 copies, 24,000 of which were mailed to individual households). The satellite projects Zero Twelve and Accelerate! were also featured on the theatre website. Any press releases sent out by TRW went to the theatre's distribution list of local and regional press, TV and radio. A wraparound to Mid Hants Observer was distributed to 17,000 homes.

The challenge for marketing was that everything was being devised and set up for the first time in a more professional context than previous years, so for example the logo and branding, broadsheet, sponsorship literature, compilation of press lists and business sponsorship targets required a lot of groundwork and decision-making. In subsequent years we would be able to build on the existing marketing collateral and databases. Partnering with other organisations and their marketing enabled us to maximise publicity for the event.

Employing a freelancer with local knowledge, contacts and experience was very beneficial. Sara was enthusiastically engaged in the project and volunteered additional time.

Given that there were so many audiences – schools, businesses, artists, cultural organisations and partners, the creative community and the public in general (residents and visitors) – the marketing reached the widest possible number of key audiences through appropriate marketing channels.

We could have been stronger at emphasising to participating artists that they could play a key role in developing audiences for the event, though some were active on social media.

It would also be interesting to contemplate what difference a hub might have made to building city centre presence, providing a focus for the event, and being a news/communications/information centre as well as an artistic hub. This would be an exciting development for the future if a suitable venue can be identified.

I liked the poetry and artwork combined.
Visitor comment

From a marketing perspective I thought the pull out newspaper was easy to follow and comprehensive and that the event received regular coverage in the local media.

It would have helped us if we could have seen a marketing plan and planned our involvement from the outset.

Alison Woods, Economy and Arts Development Manager, Winchester City Council

It may have been helpful if the business premises were perhaps curated. Better public engagement. It was Cathedral centred (understandably) and consequently fragmented. Perhaps more support from Winchester's council and institutions. However I felt it was a really excellent event for those that were prepared to make the effort.

Artist responding to online survey

We could use banners at each venue to increase public awareness of venues - this is something businesses might contribute in 2015.

Lesley Carr – bulthaupt Winchester

We sold a total of 20 prints and had great reception from many businesses we worked with to display the artworks. The Corner House expressed an interest in buying a whole set of prints and Ocean Drive Living sold all the ones they had and asked for more. Toscanaccios and Ginger Two were also particularly pleased to have the prints and it was rewarding to receive their positive comments.

Adam Eager, Badger Press

I enjoyed making the things to go in the installation, learning about the Large Hadron Collider... what it would feel like in the collider and what things would interest the audience like 3D, 4D, sounds and lighting.
Amelia Cross, Year 9, Henry Beaufort School

A really good combination of Art and Science together so the children could see how we can link things.
Weeke Primary School teacher

A fabulous opportunity for us. We all enjoyed every workshop, the children couldn't stop talking about it and I had great feedback from parents that their children had come home talking about it.
Weeke primary School teacher

It was very disappointing that some of the children didn't get to see the finished Collider Scope if they didn't have parent transport ... especially as they had been so enthusiastic about preparing items for it.
Stanmore primary School teacher

Artists consulted through the online survey gave the marketing of 10 days a 61% success rate suggesting that this is the area which needs closest review and continuing development. There was helpful detailed feedback on presentation of marketing materials, accessibility of website etc.

Website and social media

The website www.10dayswinchester.org was designed at modest cost and provides a strong online presence for 10 days. While navigation needs some improvement to ensure ease of access to the archive of 2013 and to the ongoing work of artists engaged in Creative Collisions, this valuable resource represents a comprehensive platform on which we can build.

April - Nov the 10 days website registered 13,873 visits with peaks following the launch at Winchester science Centre and in the two weeks before the event. 95% of visits were from the UK, with 38% from Winchester or Southampton, 17% from London.

Our twitter account – @10days2013 – achieved 127 followers (from approx. 30 at the end of September 2013) with a potential reach of 215,179. Links to website and visual imagery most popular. This is a valuable tool that could be used much more and to greater effect next time if we enable more artists to become adept at social media.

We have 167 Friends (145 registered Artists / creative organisations + 16 businesses, 2 universities, 4 other educational organisations).

Schools engagement programme

The schools programme, while largely successful in its outcomes – engaging children in the creative collisions theme through poetry art and physics, partnering with Winchester Science Centre and the Institute of Physics – suffered from some organisational shortcomings.

The main lessons from this are that future projects need clear leadership from the outset and that adequate provision needs to be made for organisational and technical support. In the event the schools engagement programme succeeded because of the significant additional voluntary effort made by some of the contributors.

A full evaluation report on the schools engagement project is available on request. Key points are:

- the number of schools taking part was reduced to allow for better quality of engagement
- the schools were enthusiastic and supportive
- the workshops were appreciated by staff and enjoyed by the children
- an additional objective was agreed, to create a public installation of the students work
- a comprehensive schools pack was created and made available on line
- partnerships with the schools, Winchester Science Centre and the Institute of Physics were

successfully established

- transport arrangements to the out-of-town venue need to be given further consideration to ensure that everyone is able to participate fully
- future schools projects need to be more adequately funded and cannot be as dependent on the goodwill of artists.

6. Organisational Capacity

Achievements

The most significant development for 10 days over the last eighteen months has been the growth in organisational capacity and structure. This includes:

- Setting up a Community Interest Company (CIC) with four directors and establishing a Steering Group to support and guide the Creative Director.
- Putting in place policies and procedures regarding equality, health and safety, etc
- Securing Arts Council funding, support from Winchester City Council, and Hampshire County Council in addition to sponsorship and in kind support.
- Establishing a freestanding website
- Introducing Bursaries for artists
- Negotiating new venue partnerships, e.g. with St Cross Hospital, Winchester Science Centre
- Establishing new artistic partnerships, e.g with Badger Press
- Achieving higher levels of publicity and marketing
- Engaging in a greater degree of consultation and feedback
- Deepening the relationship with some business sponsors and securing their willingness to be involved in the organisational aspects in future
- Generating ongoing interest in and support for 10 days from Winchester Cathedral
- Establishing a strong on-line presence.

Issues we faced

High levels of ambition lead to higher levels of expectation both within and outside the organisation. Managing expectations is a continuing challenge. Our **communication** was inadequate at times. This underlines the necessity at all times to operate in as professional a manner as possible and to recognise the pressures on others and the context in which they are working. It is also important to consider what the core team is aware of and what needs to be communicated more widely at any time, and to whom.

The most troublesome issue was the loss of the expected venue for the city centre **hub**, one of our three cornerstone projects. It highlights the importance of securing early commitment as a basis of planning and of avoiding being dependent on other people's priorities, timescales and/or goodwill. This issue had a severe impact on the practical arrangements, timing and potential of our programme. However, a combination of goodwill, determination and commitment, as well as the

Perhaps do less work, but maintain the quality and develop the marketing
Artist responding to online survey

Taking part in 10 days has been a great experience for the Badger Press; helping to raise and develop the profile of the business. It has been of great benefit to me personally and the Badger Press volunteers involved in the project enabling us to gain valuable experience developing and delivering a project as part of a major local arts festival.
The Editions of 10 project has enabled the Badger Press to grow our visibility in the arts community and developed our status with current artists. Being part of something bigger added value to their engagement and enabled regular contact with established Badger Press artists. We would definitely do it again.
Adam Eager Badger Press

The process was for me extremely time-consuming but much was achieved in a very short space of time. With a longer run-in and a few, largely documentary improvements, the job could be done more efficiently and even more successfully, in future.

Artist responding to online survey

helpful intervention of Ivor Bundell at WCC, enabled us to make the best of a less than ideal situation.

Capacity continues to be a challenge, even with the significant additional input from Steering Group members, other volunteers and paid professionals. It is vital to assess capacity at an early stage and to match that with ambition. Some respondents have commented that doing less and focussing more on quality could be advantageous. This is an issue the Steering Group will need to take seriously as the pressure on individuals to deliver at this level is ultimately not sustainable. It is noteworthy, however, that on this occasion 10 days was setting up the CIC in parallel with organising the project, which undoubtedly added to the volume of work.

Areas for development

The following areas would benefit from development:

- Further growth in capacity through drawing on people who have offered to become engaged in the organisational activity.
- Establishing a dedicated administrative role, and playing to the curatorial and other strengths of individuals.
- Building up marketing expertise and reviewing our tactics including expanding the use of social media.
- Increasing the funding available for curation and artists' bursaries.
- Better funding for the schools engagement programme.
- Continuing to build business and other partnerships, especially in the city.

Unforeseen outcomes – continuing impact

One of the most gratifying aspects of 10 days | Creative Collisions has been the range of unforeseen outcomes. This vindicates the policy of creating a platform around which creative people can respond and take initiative. Highlights include:

- Success of satellite events, e.g St Cross, Yard & Metre (Y&M)
- The Cathedral's interest in keeping some of the work on display
- 10 days, and the work of Alwyn Marriage and Penny Burnfield, being the main focus of a sermon for a Royal British Legion Remembrance Day service, by a clergy member who had attended the private view
- The work of Jane Price featuring in an article by Canon Roly Riem for the Hampshire Chronicle
- 10 days featuring in the Church Times as part of an interview with Dr Alwyn Marriage
- A number of ongoing or new collaborations and other work opportunities
- Research by Dr Vasiliki Tzibazi, Senior Lecturer at the University of Winchester, exploring visitors' perceptions and meaning-making: the latter being important to the work of Art and Sacred Places.
- Since 10 days, The Yard has held a studio exhibition in the Screen cinema. Six of the exhibiting artists invited their Y&M collaborators from the Hyde Writers to display their written work

alongside their artwork. Through the Screen exhibition, Yard artists have had an opportunity to re-connect with their partners, opening the gateway to further projects.

- The Yard is in the process of organising a second Y&M event with the Hyde Writers to take place in Autumn 2014, and several partnerships made through Y&M (eg Rob Truscott and Bernard Tanter) have continued to meet to develop their work independently.
- Badger Press have attracted more artists, this in turn is growing their economy and leading to more collaborations.
- There is greater all round awareness of what exists within the creative community in Winchester.

Creative Director

The role of Creative Director is not simply important in an administrative sense, it is vital to ensuring a coherent vision. In Trish Bould 10 days is fortunate in having someone with an extraordinary generosity of vision and commitment as well as a stubborn determination to make things happen – for the benefit of the majority. However, as with many organisations, it is vital that 10 days learns from Trish and from the experience of the 2013 activities and avoids becoming unduly dependent on one person.

One of the successful outcomes was identifying other individuals with curatorial skills and the interest and commitment to participate in this way or as part of the Steering Group. This is an important area with potential for further development and it is our intention shortly to bring together all those who have expressed interest in contributing to the organisation of future events.

Artists consulted through an online survey gave the management of 10 days a 70% success rate, a high level of approval with room for further refinement.

7. Business management

The business model of 10 days | Creative Collisions has proved itself workable in principle. With refinements it could be extremely successful. The notion of a body broadly representing the creative community and interacting with key partners in the cultural and business community to establish a platform in which large numbers of artists and practitioners can showcase their work has several benefits.

It secures profile and opportunity for individuals but it also demonstrates the collective creative potential in the district, highlighting the contribution of creative people to the economy, reputation and vitality of the city. It encourages co-operation and collaboration.

The model makes excellent sense in terms of value for money, making the investment of modest

Trish Bould, who has been inspirational and visionary in designing and executing this exciting, far-reaching and wide-ranging artists' platform which has superbly fulfilled its aims. Her unselfish determination to support artists and to make Creative Collisions a success on so many levels has been indefatigable. Her skill, creativity, fairness, endeavour and community spirit is unmatched.

Artist responding to online survey

The 10 days team worked with a very high level of professionalism with great attention to detail. For such an ambitious project to have functioned with so few snagging points is little short of miraculous. I was very impressed.

Partner organisation, response to online survey

Documents available on request:

- 10 days | Creative Collisions | Marketing effectiveness
- 10 days | Creative Collisions | Visitor Survey
- 10 days | Creative Collisions | Visitor Numbers
- 10 Days website and social media reports
- 10 days Schools Engagement Project (SEP) Evaluation and Resource Breakdown
- 10 Days Winchester Cathedral Evaluation
- Evaluation of *re:alms* exhibition at St Cross Hospital
- Evaluation of Yard & Metre event at QEII Theatre, Winchester College

www.10dayswinchester.org/creativecollisions

Photography by Joe Low (www.joelow.com) and Dave Gibbons (www.dave-gibbons.com)

amounts of public funding go a long way in terms of attracting voluntary, in-kind and other support.

With the assistance of a volunteer treasurer 10 days' finances have been carefully managed and every ounce of value secured. Systems still need to be refined, but the basic know-how and experience is now there.

The Steering Group acknowledges the invaluable support of Winchester City Council and Art & Sacred Places. Winchester City Council's support has included significant input from Stephen Boyce, Arts Adviser. Art and Sacred Places included considerable expertise in developing high quality contemporary art works for sacred sites

Finance and fundraising

10 days | Creative Collisions was significantly enhanced by the support it received from Arts Council England, Winchester City Council, Hampshire County Council and others. The budget was managed with assistance from treasurer, Paul West, the outturn being as follows:

- Total income for 10 days | Creative Collisions amounted to £58,330
- Total expenditure was £56,550. The balance of £1780 has been designated for ongoing web development.
- The main categories of expenditure were:

• Investment in Artists	£15,570 (28%)
• Marketing	£19,260 (34%)
• Project administration (incl Creative Director)	£21,720 (38%)
- We were less successful with trusts and foundations than anticipated, we recognise that some funders need to have a clear sense of impact and that the current climate is highly competitive
- Earned income was below expectations, but we have a better understanding of the potential of this area and how to optimise it in future.
- The value of voluntary and in-kind support was exceptionally high. In particular in-kind support from artists and organisers was significantly beyond expectation :

• Creative support (curators – does not include the substantial support of artists' time and materials)	£27,150
• Marketing support	£10,165
• Administration and Venue support	£55,734
- The event has increased 10 days experience of fundraising and financial management, introduced new skills in the form of an experienced treasurer and helped to grow the not-for-profit business.

Trish Bould, Creative Director

Stephen Boyce, Arts Advisor, Winchester City Council

on behalf of the 10 days Steering Group

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