



Lumiere 2015 Evaluation

Policy Research Group
St Chad's College
Durham University
0191 3343330



Contents

Lumiere Durham 2015: Festival facts at a glance	1
Executive summary	2
1 Introduction to Lumiere Durham 2015.....	5
2 Festival Visitors	7
2.1 Where Lumiere visitors came from	7
2.2 Visitor profile	8
2.3 Building audiences: How visitors heard about Lumiere 2015	9
2.4 Audience engagement with the arts.....	11
3 Overall visitor experience	14
3.1 Quality of visitor experience	15
3.2 Festival organisation	16
3.3 Longer term outcomes: increased civic pride & repeat visits.....	19
4 Audience response to installations.....	21
5 Total economic benefits.....	25
5.1 Value of contracts placed locally	25
5.2 Press and media coverage	25
5.3 Visitor Spending	25
5.4 Total benefits, costs and ROI	27
6 Festival impact on local businesses	28
7 Festival makers	33
8 Learning and Participation	34
8.1 Installations.....	34
8.2 <i>Home Sweet Home</i> , Shared Space and Light (UK)	34
8.3 <i>Litre of Light</i> , Mick Stephenson (UK)	34
8.4 <i>Precious</i> , Storybox and Durham Sixth Form Centre students (NZ/UK).....	35
8.5 <i>Wave</i> , Stu Langley (UK).....	36
8.6 <i>Asalto Durham</i> , Daniel Canogar (Spain).....	36
8.7 <i>Electric Fireside</i> , The Brick Box (UK).....	36
9 Artists' experience of Lumiere	37
9.1 Stimulating innovation.....	37
10 Quality Metrics.....	39
Recommendations	41
Appendix 1: List of installations	43

Appendix 2: Economic Impact calculation	46
Appendix 3: Unique visitor estimation	49
Appendix 4: Full AVE Breakdown.....	50
Annex 1: <i>Litre of Light</i> evaluation	53

Tables

Table 1	Composition of festival-goers' parties	9
Table 2	Visitor comments on 'most memorable' installations	24
Table 3	Summary of AVE values by type of publication	25
Table 4	Responses to Lumiere 2015 by local businesses	30

Figures

Figure 1	Growing visitor numbers for Lumiere 2009-2015.....	5
Figure 2	Where Lumiere 2015 visitors came from.....	7
Figure 3	Age profile of Lumiere 2015 visitors	8
Figure 4	Percentage of visitors attending previous Lumiere festivals	10
Figure 5	Sources of awareness of Lumiere 2015	11
Figure 6	Numbers of Arts Activities attended or undertaken in past 12m.....	12
Figure 7	Leisure/arts venues attended in past twelve months	13
Figure 8	Leisure/arts activities undertaken in last twelve months.....	13
Figure 9	Overall quality of Lumiere 2015.....	14
Figure 10	Aspects of Quality of Lumiere 2015	15
Figure 11	Visitors' views on organisational aspects of Lumiere 2015.	16
Figure 12	Respondents' impressions of Lumiere	17
Figure 13	Did Lumiere increase your pride in County Durham?.....	19
Figure 14	Combined footfall at central Durham sites.....	20
Figure 15	Areas of installations.....	21
Figure 16	Most memorable installation in each area	22
Figure 17	Visitor spend per head by category (gross)	26
Figure 18	Durham Business survey pre-Lumiere, June 2015	28
Figure 19	Assessment of Festival Makers	33
Figure 20	Quality Metrics scores for Lumiere by public, self and peer	39

Lumiere Durham 2015: Festival facts at a glance

<u>The Event</u>	
Main festival performance dates:	12 th -15 th November
Locations:	Durham City, with community & schools' activity across Co Durham
Total no. of installations:	29
<i>Duration</i>	<i>4 nights</i>
Total audience:	
<i>Main programme audience:</i>	200,000 (estimated)
<i>% of visitors from County Durham:</i>	62%
<i>% of visitors from the rest of the North East</i>	24%
<i>% of visitors from the rest of the UK:</i>	13%
<i>% from overseas:</i>	1%
<i>Schools audience:</i>	<i>860 children & young people</i>
Overall experience:	91% of visitors reported Lumiere 2015 'Excellent' or 'Very good'
Schools involvement <i>28 workshops at 25 schools</i>	<i>860 children & young people</i>
Community involvement <i>Included older people, residents and volunteers from various locations across County Durham</i>	<i>525 people</i>
<u>Economic impact and Return on Investment</u>	
Total economic impact:	£9,615,827
PR value:	£3,496,947
Value of contracts placed in County Durham	£242,539
Visitor spending	£5,876,341
Total cost (<i>incl £200,000 of in-kind support</i>)	£1,716,509
DCC investment (<i>incl £100,000 of in-kind support</i>)	£700,000
Durham County Council ROI:	1,374%

Executive summary

Durham Lumiere 2015 was a four-day winter light festival held in Durham City between the 12th and 15th of November. Durham County Council commissions Artichoke, one of the UK's leading creative companies, to produce Lumiere, working with a broad cross-section of partners and supporters. Lumiere is part of Durham County Council's portfolio of arts and cultural events, in the Council's role as a National Portfolio Organisation, and part of its three year national funding agreement with Arts Council England.

Lumiere is biennial, the first presentation having taken place in 2009. The festival incorporates new commissions and existing work by regional, national and international artists. Installations are largely outdoors and mainly located around the city centre and, as with all previous Lumières, access is free to visitors.

The Policy Research Group of St Chad's College, Durham University, was commissioned by Durham County Council to evaluate Lumiere 2015, along with the three other major festivals supported by the Council in 2015. 1,960 visitors completed a survey about their views of Lumiere 2015, gathered via an on-street survey (using tablets), and a longer questionnaire available online. Quality Metrics, an arts evaluation methodology being trialled nationally by the Arts Council, was also used for the first time during Lumiere 2015, alongside the main evaluation.

The festival's audience has grown with each presentation. In 2015 it was estimated to be 200,000; up by around 14% on 2013 (175,000) and continuing the steady increase from 150,000 in 2011 and 75,000 in 2009.

Where the festival's audience was drawn from changed in 2015: the local audience from County Durham grew significantly, from c89,250 or 51% in 2013 to c124,000 or 62% in 2015, up by almost 40%. Some 24% of visitors in 2015 came from other parts of the North East (versus 29% in 2013), and 14% from the rest of the UK or overseas (down from 22% in 2013). Almost two-thirds of respondents (63%) had attended at least one previous Lumiere, indicating the levels of continuing interest and enthusiasm that the festival inspires.

Festival visitors rated the overall quality of Lumiere 2015 very highly: 91% considered it 'excellent' or 'very good', 10% up from 2013. Of people from outside the County, 80% said they were likely to come back and 90% of the County's festival-goers said Lumiere increased their sense of pride in Durham. Over 90% also reported that Lumiere 2015 made them happy personally and was an enjoyable experience; they also believed that Lumiere makes a positive contribution to Durham's cultural offer and is good for the region's economy.

Responding to the festival's exhibits visitors reacted positively to interactivity and 'kinetic' installations, which involved motion in some way, especially those which engaged children. They also valued the use of iconic, local locations such as the Castle, Cathedral and Old Shire Hall; these contributed to civic pride and sense of place. Visitors appreciated the ways in which the local area and local people had been linked to certain installations: by contributing tangible materials or personal stories and through the exhibits' evocation of broader regional themes and local industrial heritage.

Visitors' ratings for logistical and organisational aspects of the festival were also extremely positive, with over three quarters of survey respondents rating the festival guide, ticketing, parking, visitor hub and public transport 'Excellent' or 'Very good'.

Lumiere was the most 'inclusive' festival of the four studied from Durham County Council's wider portfolio during 2015, attracting the broadest cross-section of different types of visitors. Just under two-thirds of festival visitors were female, with an even distribution across virtually all age bands. Visitors tended to come with a partner (30%), a family group (32%) or with friends (25%). Most were concentrated in the higher level skill bands (professional and administrative) with a relatively high proportion of retired people and (unsurprisingly) students; few attending the actual festival were in manual jobs, or unemployed.

These estimates do not include participants in the Lumiere's outreach activity; as well as the core festival offer, a number of longer-term community, educational and outreach projects were undertaken across County Durham by the festival's producers, Artichoke. Linking with local Area Action Partnerships these drew in almost 1,400 people of all ages, from a range of locations and socio-economic backgrounds.

The impact of the festival's community and outreach work in 2015 was rated as 'notably strong' and 'highly important' by the artists involved. It was also rated highly by teachers for the activities undertaken with local primary schoolchildren, in terms of their organisation and the connection to learning outcomes. The Litre of Light project specifically contributed to curriculum subject areas of art and design, science (light-related and environmental issues) and knowledge of other parts of the world, leading to further work on global sustainability issues. Teachers singled out the value of demonstrating aspects of technology 'in action' in the real world.

Festival Makers (the volunteer stewards) were highly rated by festival-goers, with over 80% of survey respondents reporting that they enhanced their Lumiere experience, made people feel welcome, provided helpful information, and helped them find their way around. Respondents also reported that they would have liked Festival Makers to have been able to explain more about the actual art works.

Lumiere 2015 generated significant economic returns for Durham: Total economic impact was over £9.6million (versus £5.8m reported in 2013). Some of this difference may be attributed to greater scrutiny of Visitor spend in 2015, including size of survey respondents' parties rather than focusing on individual spend.

The estimated gross direct spend reported by Lumiere visitors was £6.5m, equivalent to almost £5.9m net. The relative net impacts per visitor according to where people came from varied: County Durham visitors' net spend was £22.87; visitors from the Rest of North East spend was £29.88; and £202.39 for visitors from the rest of UK, reflecting accommodation costs. Forty-five per cent of visitor spending went on food and drink, rising to over 60% for visitors from within the region.

Total Advertising Value Equivalency (AVE) generated by Lumiere 2015 amounted to £3,496,947, up by 11% from 2013 (£3,158,016). The overall Return on Investment from Lumiere for Durham County Council was 1,374% (slightly up on 1,358% in 2013).

The overall response of local businesses to Lumiere 2015 was more positive than previously. They appreciated business engagement activity and improved communication in the run up to the festival; some businesses changed their offer during the festival and some reported an increase in their takings – though this could be better reported to improve impact assessment. There was a sense of acceptance about the practical issues of the festival which can cause disruption and a general appreciation that Lumiere is good for the city and for the region.

Food & drink businesses in the city centre (i.e. near the marketplace) reported that they had perform well during Lumiere, but other businesses (including larger retailers – supermarkets etc.) and those further away from the centre, reported smaller impacts, if any at all. Just over half the businesses responding to the survey thought that Lumiere had brought them new customers - again, these were mostly the food and drink businesses in the city centre.

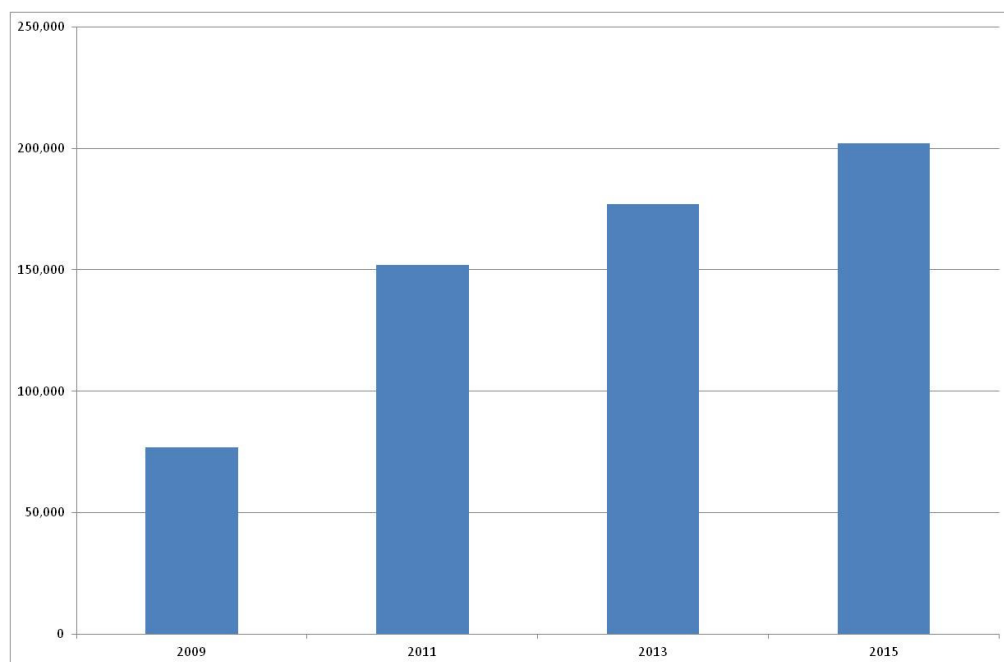
Lumiere was rated highly by the festival's artists for encouraging innovation, achieving artistic excellence, and achieving community participation with praise for the scale of ambition and imagination demonstrated by the festival. Communications with the festival organisers were rated as good or very good, as were the siting of installations, the hosting of artists and administration of the festival in general.

1 Introduction to Lumiere Durham 2015

Lumiere 2015 was a four-day winter light festival held in Durham City between the 12th and 15th November and is the largest light festival in the UK. The festival is biennial, with the first presentation having taken place in 2009. Durham County Council commissioned Artichoke, one of the UK's leading creative companies, to produce the festival, working with a broad cross-section of partners and supporters. The festival is part of Durham County Council's portfolio in its role as a National Portfolio Organisation, funded by Arts Council England.

The total audience for the 2015 festival was 200,000, continuing the steady increase in audience numbers (from 175,000 in 2013, 150,000 in 2011 and 75,000 in 2009) (Figure 1). This was despite extremely bad weather in 2015, with very heavy rain, indicating the festival's increasing reputation and the effectiveness of promotional activity. As with previous festivals, all Lumiere's installations were free, with the exception of the one-day conference, *Light, Art, the Universe and Everything*, which explored how light can change the world through science, the arts, spirituality and public space.

Figure 1 Growing visitor numbers for Lumiere 2009-2015



Evaluation was commissioned by Durham County Council and carried out by the Policy Research Group (PRG) of St Chad's College, Durham University as part of an overall programme to evaluate the four main festival events supported by the Council during 2015.

Evaluation activity included a review of strategic documentation, such as previous evaluation reports and event data; an on-street survey using tablets and an online survey to assess visitors' experience of the festival; a postal survey of participating schools (undertaken by OASES); and a survey of artists involved in creating installations for the Festival. Additional engagement activity with local Durham businesses was commissioned by Artichoke the festival producers, as part of the preparations for

Lumiere; this was also evaluated by PRG. Immediately prior to Lumiere, Durham County Council applied and was accepted to take part in a trial to test *Quality Metrics*, a set of evaluation metrics currently being assessed by Arts Council England, to measure arts and cultural content and facilitate comparability across events and venues across the country. Brief results utilising this methodology are included in this evaluation report.

Durham University students were recruited and trained to administer the on-street survey for the festival, supported by the University's Careers, Employability and Enterprise Centre. Festival Makers were also recruited for Lumiere 2015: local volunteers deployed to support the festival and improve the visitor experience. The volunteers' experience has been evaluated separately though a limited number of questions were included in the main visitor evaluation survey to assess the impact of Festival Makers.

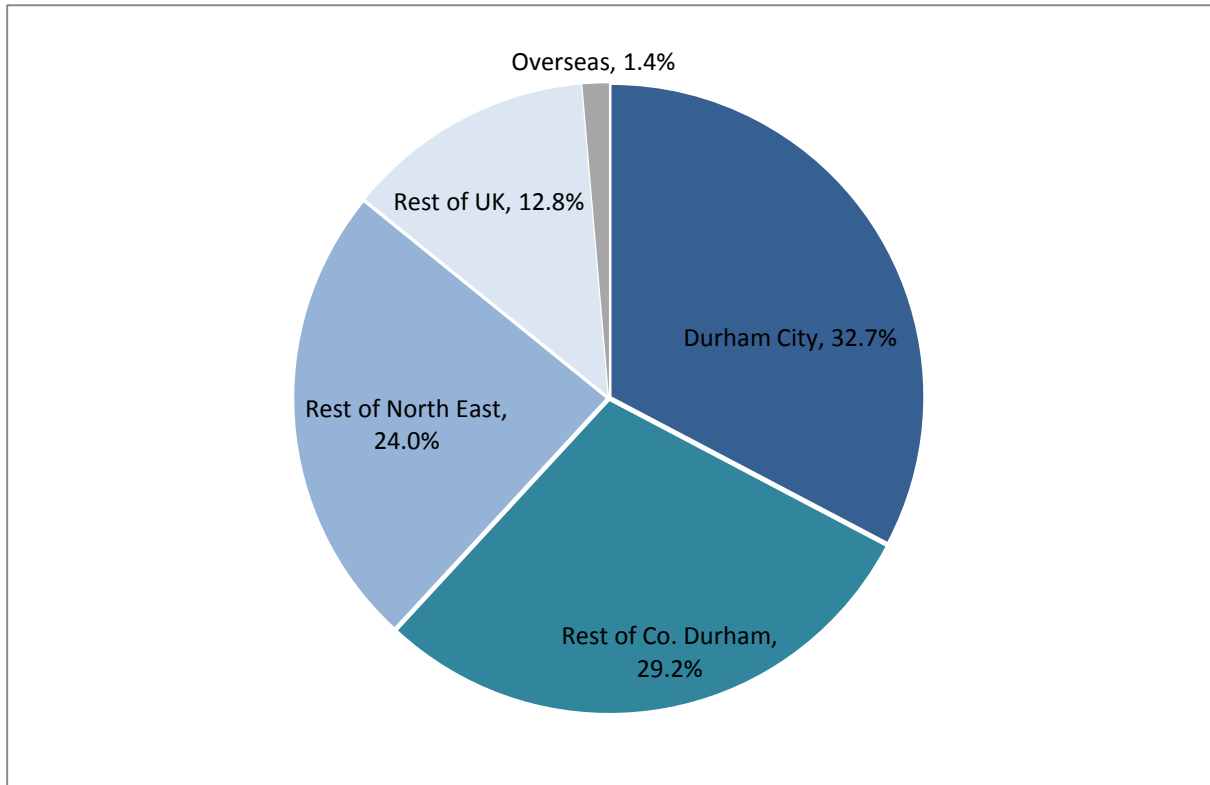
The main survey, the festival visitor survey, received a total of 1,960 responses upon which a large proportion of the following analysis is based; 1,374 responses were collected on-street via tablets during Lumiere, a further 586 responses were received via the online survey during and after the festival.

2 Festival Visitors

2.1 Where Lumiere visitors came from

Lumiere mainly tends to attract visitors from County Durham; the numbers and proportion appeared to have grown from 2013 – from 89,250 or 51% (estimated) in 2013 to around 124,000 or 62% in 2015. There were also many visitors from the rest of the North East (24%), but fewer from the rest of the UK (13%) or overseas (1%) (Figure 2).

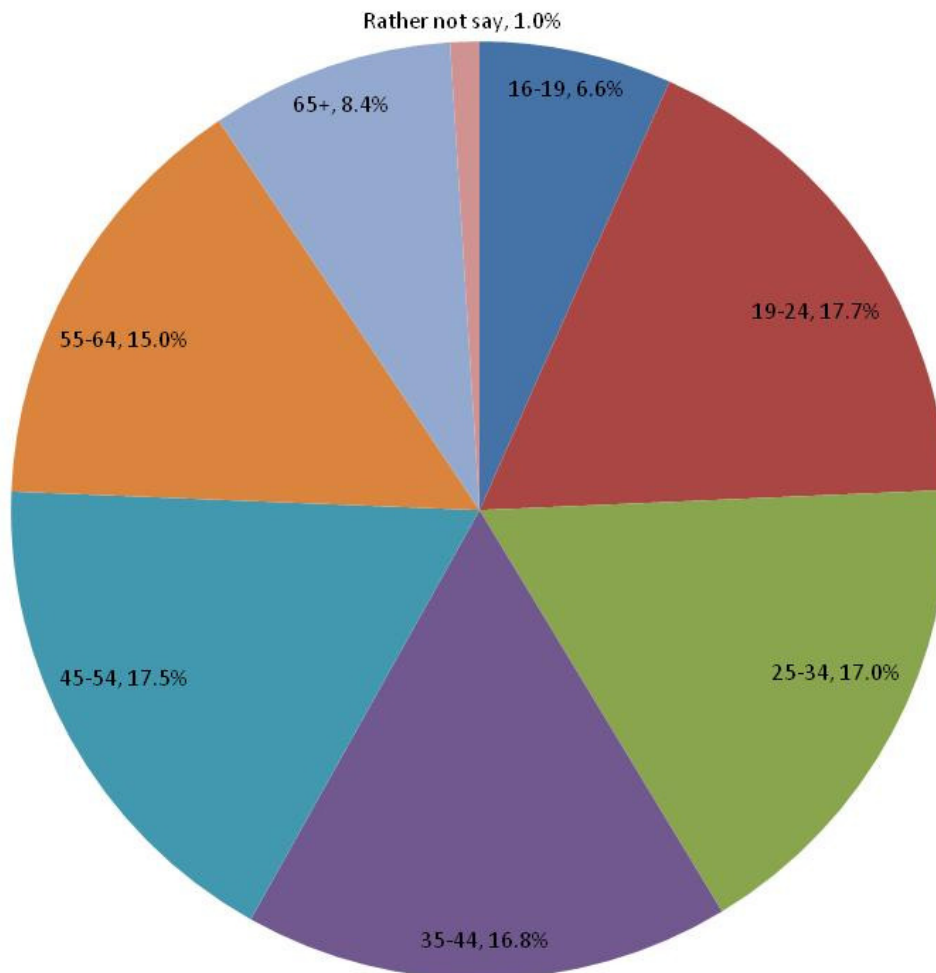
Figure 2 Where Lumiere 2015 visitors came from



2.2 Visitor profile

Nearly two-thirds (63%) of survey respondents were female, and the audience was fairly evenly spread across the full range of age bands (Figure 3), with the exception of 16-19s and over 65s, which were both relatively under-represented in relation to proportions in the local population.

Figure 3 Age profile of Lumiere 2015 visitors



Social class Interviewees were asked about their occupation as a proxy for social class. This somewhat crude measure helps to demonstrate the different social types an event attracts. The breakdown was as follows:

- Higher managerial/professional/administrative 21%;
- Intermediate managerial/professional/administrative 18%;
- Supervisory or clerical/junior managerial/professional/administrative 15%;
- Skilled manual work 8%;
- Semi or unskilled manual work 3%.
- Carers and Unemployed, both 1%;

- Proportions of both students¹ and retired people were relatively large: 16% and 13%, respectively.
- ‘Other’ – 5%

Size of party (see Table 1) The majority of visitors to Lumiere were adults, coming as part of a larger group; 33% with a family group, 31% with a partner, and 26% with a group of friends.

Relatively few respondents came to the festival on their own (8%²) or as part of an organised trip/tour (2%). The number of children coming to the Festival was lower than might be expected, perhaps due to poor weather on several nights³. (Table 1). Amongst those coming as part of a family group or with friends, adults outnumbered children by 3:1. This party composition (adults and larger groups) might be worth sharing with local businesses to assist in their planning and the formulation of any festival-related offers.

Table 1 Composition of festival-goers’ parties⁴

	Female %	Male %	All %	Adults (No.)	Children (No.)
<i>Alone</i>	7.0%	9.1%	8.1%	153	
<i>With partner</i>	28.9%	35.0%	31.2%	1180	
<i>In a larger family group</i>	35.1%	31.0%	33.1%	768	242
<i>With a group of friends</i>	26.6%	23.5%	25.6%	492	24
<i>As part of an organised trip/tour</i>	1.7%	1.4%	1.7%	323	29
<i>Other</i>	0.6%	0.0%	0.4%	22	
<i>Totals</i>				2,938	295

2.3 Building audiences: How visitors heard about Lumiere 2015

Not only is Lumiere’s audience building with each presentation, the festival has maintained audience interest and retained a loyal and enthusiastic following. Almost two-thirds (62%) of survey respondents in 2015 had attended one or more of the previous Lumieres, and 22% (more than one in five) had attended all three previous Lumieres (Figure 4).

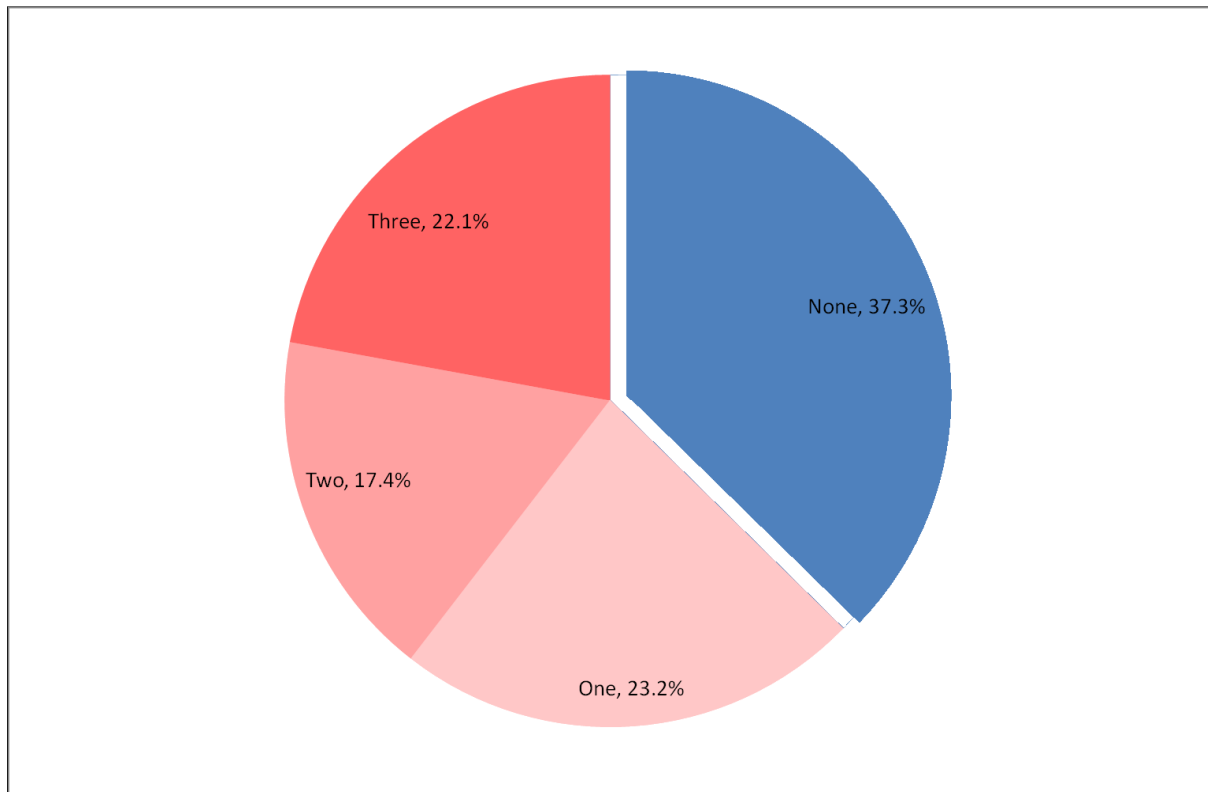
¹ Durham is a university city, with much of the student accommodation located very centrally, and university students were recruited to administer the on-street evaluation questionnaire.

² For lone visitors there was no significant difference between male and female respondents.

³ This result could also be affected by families with children being less willing to stop to respond to a survey.

⁴ Note: detailed composition of festival visitors’ parties only asked of online survey respondents, in an effort to limit the length of the survey for on-street respondents; n=1893 (first 3 columns); n=584 (last 2 columns).

Figure 4 Percentage of visitors attending previous Lumiere festivals



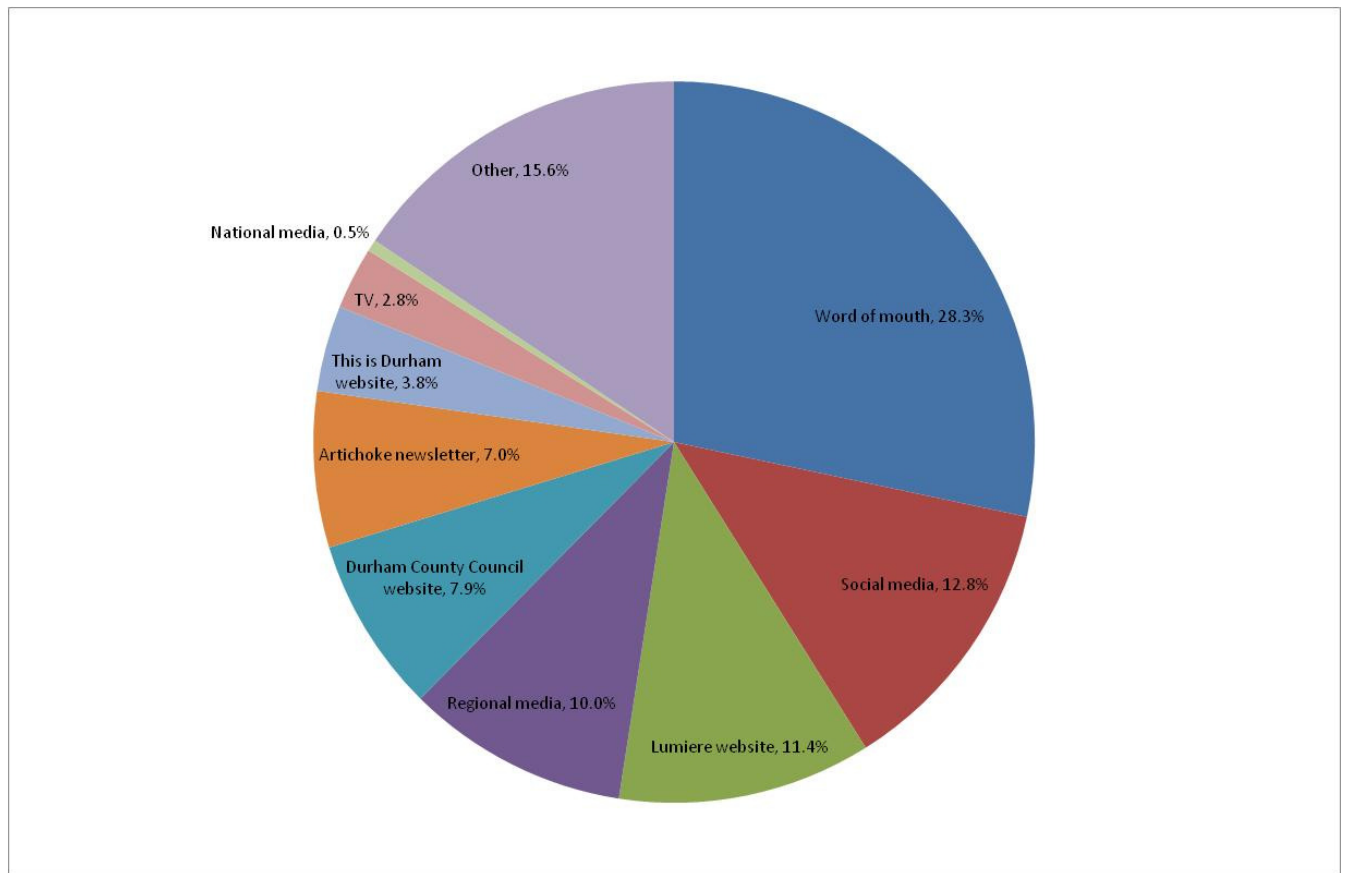
In order to explore how new and existing festival audiences are being reached survey respondents were asked how they first heard about Lumiere 2015.

The most common method reported was via word of mouth (28% of respondents); followed by other, non-listed sources (16%) and two online sources: social media (13%) and the Lumiere website (11%). Durham County Council's and This is Durham websites each comprised 12% of initial awareness sources, with a further 10% coming from regional media. TV and national media were the initial sources for just over 3% while Artichoke's own website was used by 7% of respondents. The pattern of awareness seems to reflect the large proportion of local visitors to the festival. It may be worth investigating further, to explore how local audiences use local sources of information and/or whether the sources currently in use do not reach 'out of County' audiences as frequently as they might.

Those reporting 'Other' as their primary source of festival information mainly referred to family or friends living in Durham or meant themselves, and/or that they had attended previous Lumieres, and had been anticipating Lumiere 2015.

How people became aware of Lumiere differed according to the ages of respondents and where they came from. While 'word of mouth' was the main source of awareness for both younger visitors (under 35) and older visitors, it was far more prevalent for younger people: more than twice as many under-35s (48%) had first heard of Lumiere via word-of-mouth, compared to 22% of older visitors. Similarly, twice as many younger visitors had first become aware of Lumiere through social media (20%) as older visitors.

Figure 5 Sources of awareness of Lumiere 2015



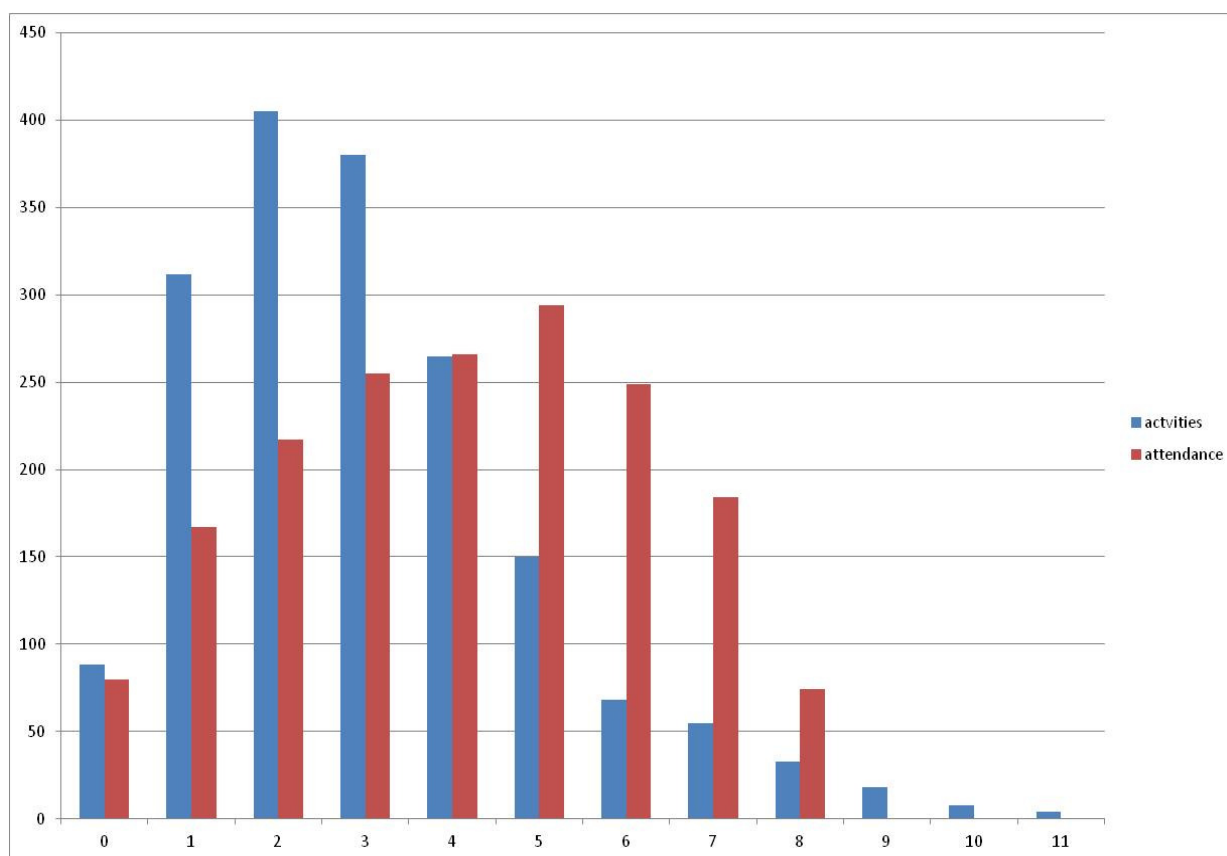
In general older visitors made use of a wider number of information sources than younger ones, and were more likely to use online non-social media sources - the Lumiere website (12.5% vs 9% of younger visitors), Durham County Council website (10% vs 3%), the Artichoke newsletter (8% vs 4%), and, in particular, regional media (13% vs 1.5%).

Visitors from *outside the North East*, as would be expected, were far less likely to become aware through regional sources of information - the Durham County Council website was used by only 1%, This is Durham, 2%, and regional media, 3%. This group of outside visitors (capable of bringing 'new' money into the County) were more likely to gain their awareness of the festival through sources linked closely to Lumiere specifically, rather than general news, events or arts listings – e.g. the Artichoke newsletter (15%) and the Lumiere website (16%).

2.4 Audience engagement with the arts

Figures 6-8 show the festival audience profile in terms of levels of engagement in arts and leisure. Very few respondents had undertaken no arts engagement at all, in terms of either attending events or taking part in activities themselves (under 10% in both cases).

Figure 6 Numbers of Arts Activities attended or undertaken in past 12m



Note: absolute numbers of responses

This data can be compared to statistics collected by DCMS.⁵

- In terms of *engagement* with the arts (excluding cinema, sporting events, historic sites and museums/galleries⁶), 67.2% of respondents had attended an arts event in the past twelve months, a similar figure to the national average.
- In terms of *participation* in the arts (excluding reading, playing sport and blogging/vlogging⁷), 69.1% had taken some active part in the past twelve months, well above the national level of 47%.
- 53.7% had both attended an arts event and participated - again, well above the national figure of 37.7%.

Overall the survey data indicates that Lumiere attracts a diverse range of audiences, in terms of their levels of engagement and participation with the arts.

⁵ Department for Culture, Media and Sport *Taking Part – Statistical Release 2015* (data relates to April 2013-March 2014)

⁶ DCMS figures include galleries but not museums in their definition of arts engagement - our survey did not distinguish between the two, meaning that our figure will be an underestimate of engagement. by the DCMS measure.

⁷ DCMS includes membership of a book club, rather than just reading, and does not include the other two activities listed.

Figure 7 Leisure/arts venues attended in past twelve months

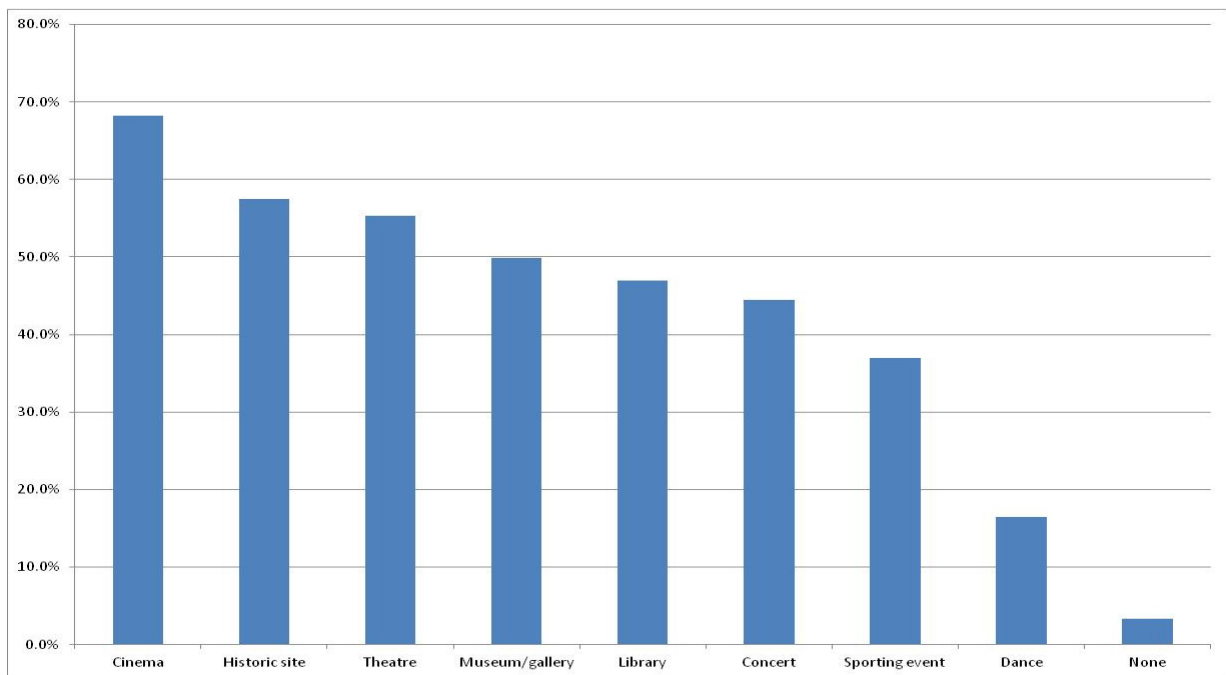
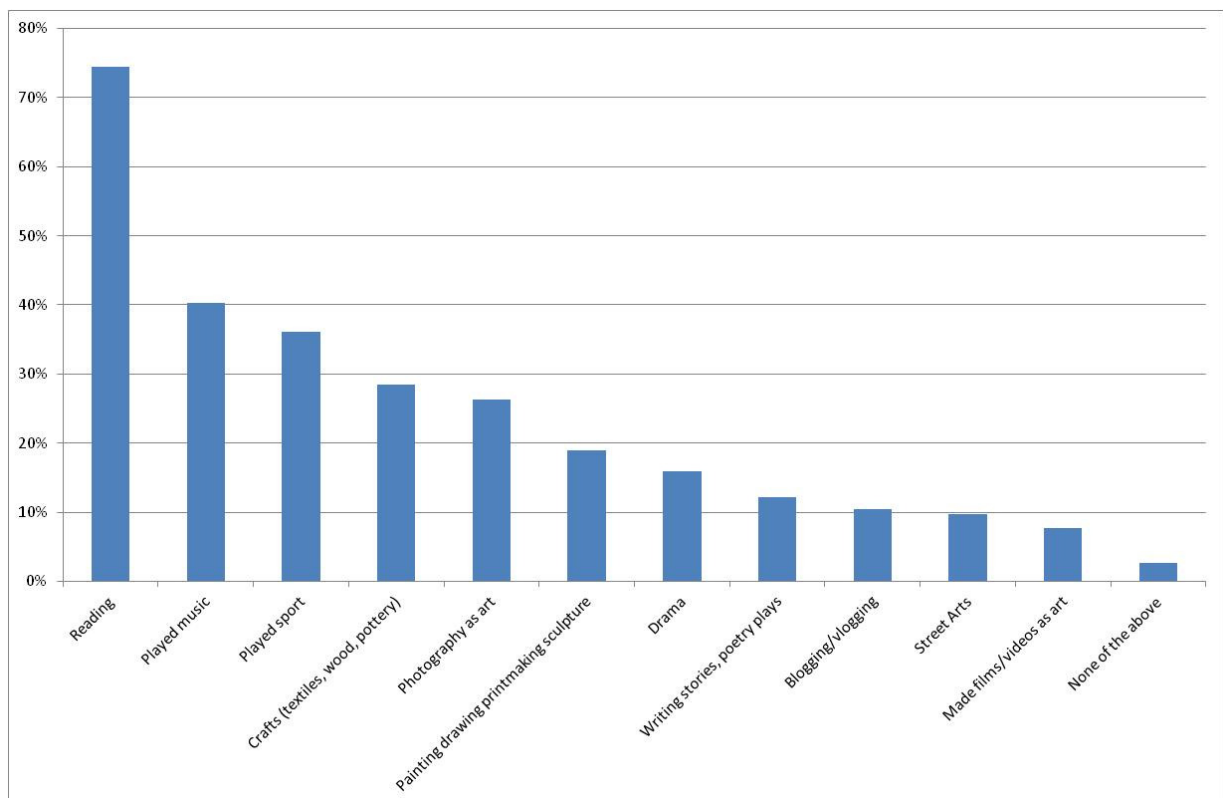


Figure 8 Leisure/arts activities undertaken in last twelve months



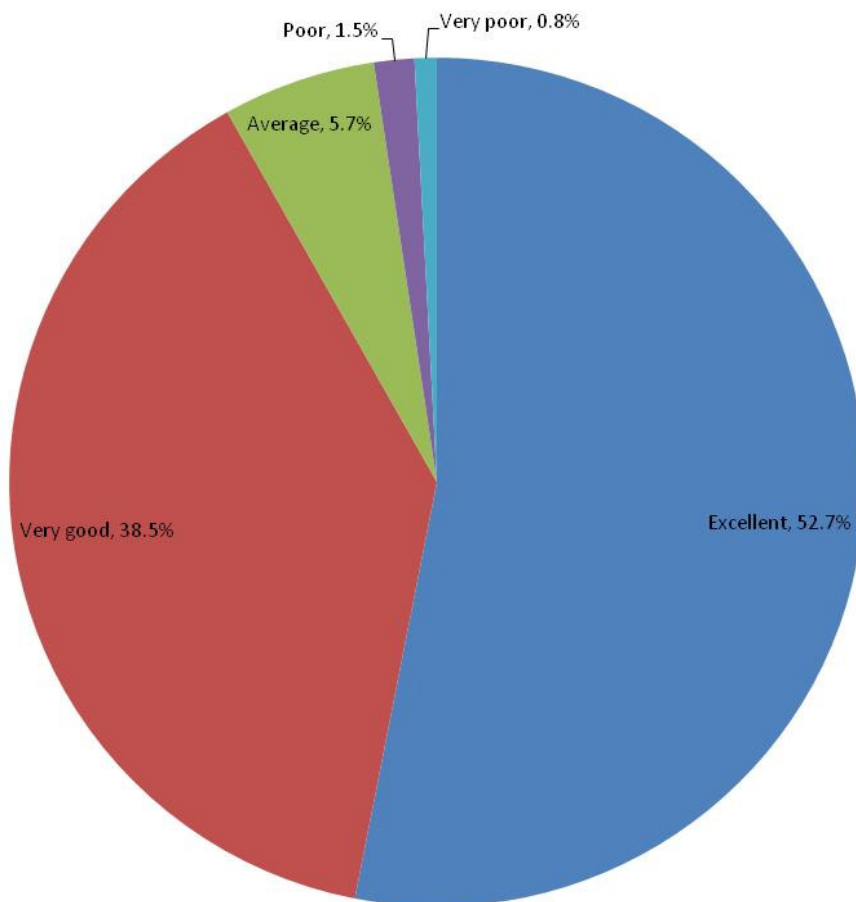
3 Overall visitor experience

Respondents were asked to rate the overall experience of Lumiere 2015 (Figure 9).

91% of Lumiere visitors in the sample rated their overall festival experience ‘Excellent’ or ‘Very good’.

Only 2% of respondents rated the festival ‘Poor’ or ‘Very poor’. This was corroborated by responses to a question on the likelihood of recommending Lumiere to friends: almost all respondents⁸ reported that they were ‘very likely’ to recommend it; less than 4% were unlikely to recommend the festival.

Figure 9 Overall quality of Lumiere 2015



15 respondents (0.8%) did not supply a response and are omitted.

⁸ Only respondents to the online questionnaire were asked this, and 329 responded, with many not completing the question.

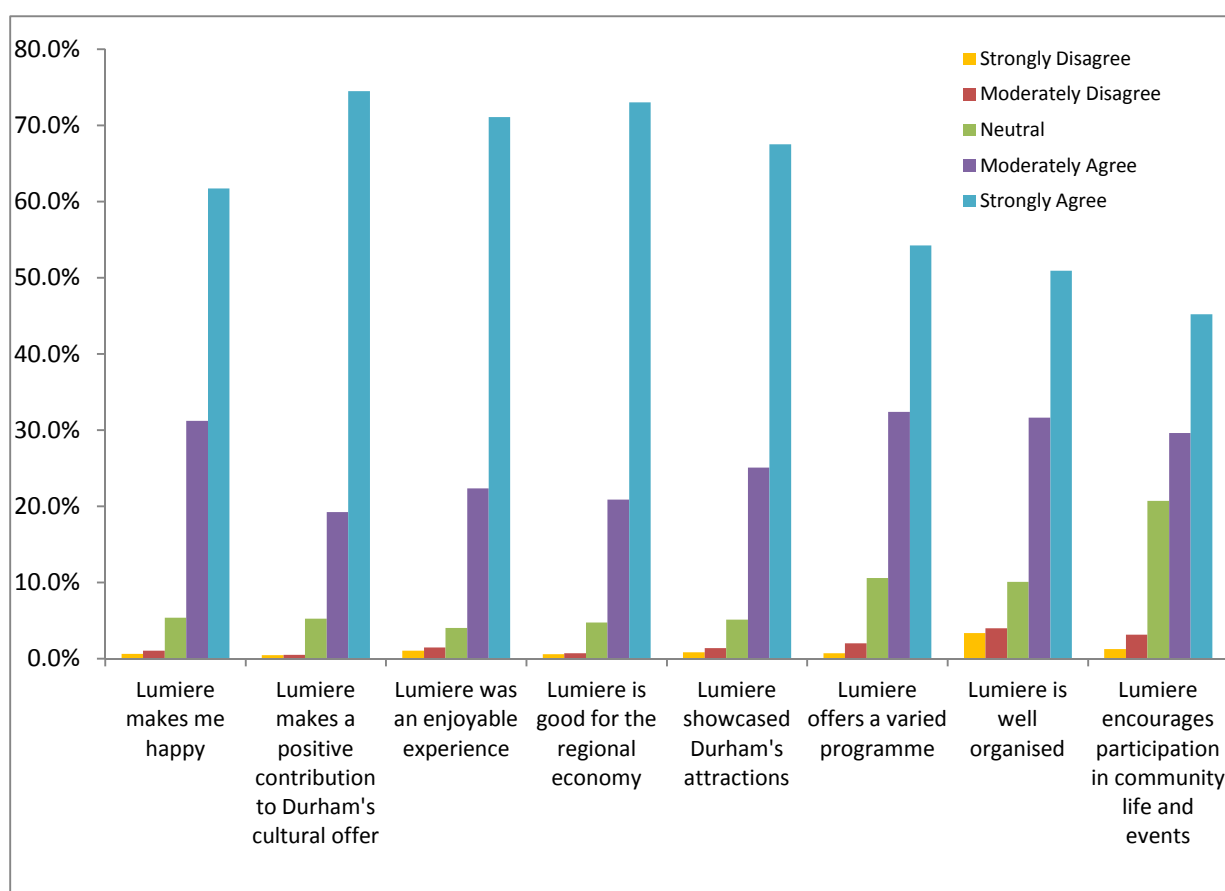
3.1 Quality of visitor experience

Respondents were asked in more detail about various aspects of Lumiere’s appeal. First and foremost, for all aspects listed, responses were overwhelmingly positive (Figure 10). Over 90% of respondents agreed with the following statements⁹:

- ‘Lumiere makes me happy’ (93%)
- ‘Lumiere makes a positive contribution to Durham’s cultural offer’ (94%)
- ‘Lumiere was an enjoyable experience’ (94%)
- ‘Lumiere is good for the regional economy’ (94%)
- ‘Lumiere showcased Durham’s attractions’ (91%)
- 86% believed that Lumiere offers a varied programme.
- 83% thought the Festival is well organised.
- 75% thought Lumiere encourages community participation.

This question also received the highest proportion of ‘Neutral’ responses; up to four times those for other questions, suggesting that respondents are not all aware of the community activities which form part of Lumiere, suggesting an opportunity to promote these aspects of the festival to a greater extent with festival-goers.

Figure 10 Aspects of Quality of Lumiere 2015



⁹ Responses Moderately and Strongly Agreeing with these statements have been added together.

3.2 Festival organisation

Respondents were also asked for their views on the organisational aspects of Lumiere 2015 (Figure 11). Responses were generally very positive; with approximately three-quarters of respondents in each of five categories reporting that the service in question was ‘Excellent’ or ‘Very good’. Of the five organisational factors listed, the festival guide was used by 1,335 respondents, obtaining tickets by 1,118 respondents; and the Visitor Hub, Durham City parking, Park & Ride and public transport, each used by approximately 750 respondents.

Figure 11 Visitors’ views on organisational aspects of Lumiere 2015.

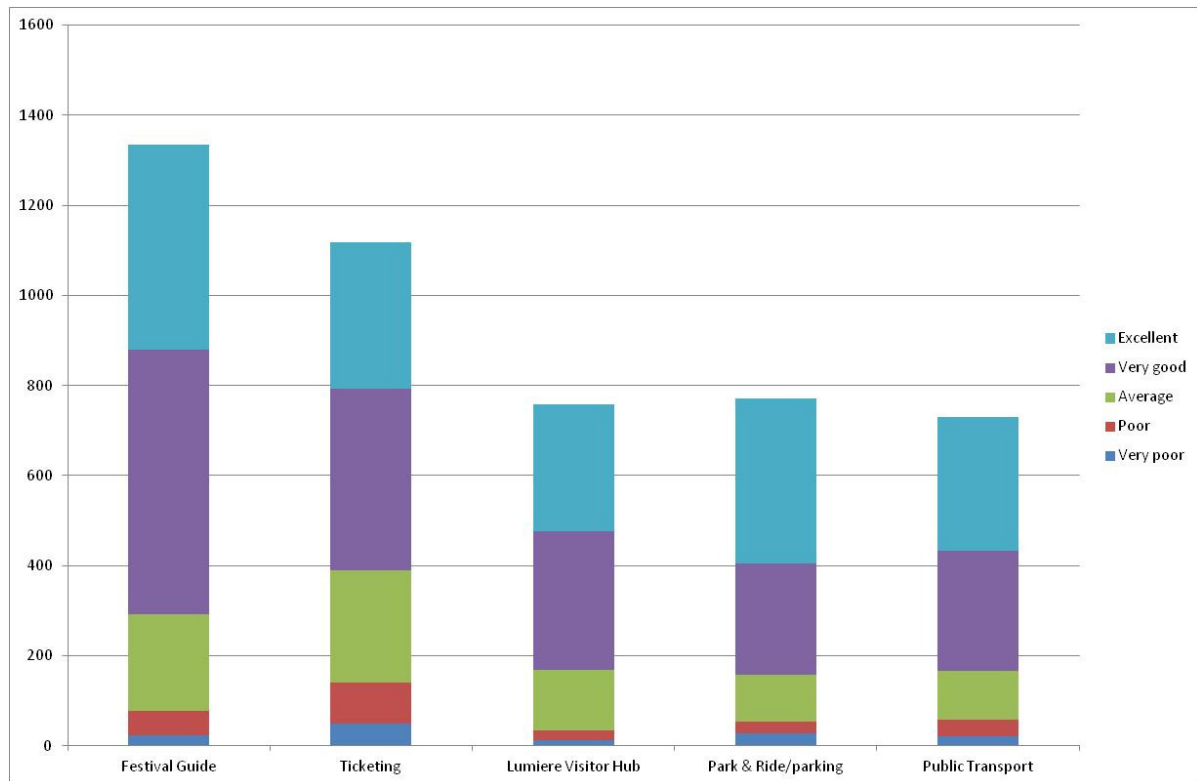


Figure 12 shows respondents’ impressions of Lumiere 2015 in a word cloud, developed from responses to a question asking for three words summing up visitors’ Lumiere experience. For the most part, this feedback was highly positive, with ‘fun’ the single most popular word choice, and a large variety of synonyms capturing similarly positive responses.

Only one explicitly negative term featured in the top 50 most common word choices (‘disappointing’, near the bottom of the list), although both ‘wet’ and ‘cold’ feature relatively prominently. This is unsurprising given that Lumiere is an outdoor festival, and the weather was particularly poor across the festival weekend. Nonetheless, it is very clear that the rain did not stop the audience enjoying Lumiere 2015.

This compares very favourably to assessment of overall festival experience in 2013: respondents were asked to describe the festival in one word: 72% used a positive word, while 21% used a negative word.

Figure 12 Respondents' impressions of Lumiere



Note: respondents were asked to provide three words which summed up their experience of Lumiere 2015; size of font corresponds to frequency; top 50 choices shown.

Those who completed the online survey were also asked to provide more detailed feedback about their experience; 371 responses were received. For the most part, responses fell into three broad groups: (i) congratulating the festival organisers; (ii) providing constructive criticism and/or suggestions about ways in which the festival could be improved in the future; or (iii) singling out specific aspects of the organisation of the festival for complaint.

There are a number of caveats to be borne in mind here. It should be noted that people were not being prompted to make 'suggestions for improvement', and that comments are not necessarily representative, making it difficult to gauge the extent to which they were common reactions. In addition, the numbers of respondents expressing critical viewpoints roughly equalled those reporting that the festival seemed, in general, well organised or better organised than in the past. Opinions were evenly divided between whether installations were too spread out, whether the density was just right, or whether installations should be more spread out. There also seems to have been some inconsistency in experiences of the festival on different days, at different times, and different locations, which may have been influenced by weather, visitor numbers etc.

In particular, respondents were critical about some logistical aspects of Lumiere:

- **Crowd control and congestion** at entry points, which some respondents reported finding scary and/or dangerous (especially for elderly or disabled visitors, and on the cobbled, fairly steep streets leading up to Palace Green, which are very much a feature of Durham city).

- **Lack of ‘live’ information or information in advance** (about, for example, length of queues, routes/directions, availability of guides; this would also help crowd control, many thought).
- **Perceived lack of knowledge about installations** from Festival Makers and security staff (festival audiences did not always appear to make distinctions between the two)
- A small number of complaints of **rudeness or aggression from security staff** controlling crowds.
- A similarly small number of complaints about ‘chaos’, **queueing (both pedestrian and on the roads)** and/or delays at Park & Ride locations.

A common point of disappointment concerned the content and format of the **Festival Guide** and its usability. Comments include:

- Colours used in the Guide were too dark, impairing legibility in dark conditions
- Suggested route(s) to be clearly marked, to maximise visitors’ experience of the installations, especially those on a short visit, or unfamiliar with Durham
- Lack of clarity around the actual location of installations and where they were in relation to named landmarks i.e. it seemed difficult to relate the text about installations to the map, and/or to translate the map/text into a precise location.
- Several people failed to find the fold-out map in the Festival Guide.

In fact many respondents noted a general lack of signage: improving the clarity of navigating Lumiere in terms of signage, siting large scale Lumiere maps around the area and/or providing a suggested route, were the most frequently requested improvements.

Other suggestions¹⁰ included:

- Extending the length of the festival (partly in response to the size of crowds);
- Avoiding those areas which can be muddy or dangerous in wet weather (e.g. the riverbank);
- Improving disabled access in some way and/or providing improved street level/low-level lighting, especially on steps, steep hills and muddy ground;
- Taking preventative steps to mitigate the impact of rain on open areas e.g. providing hessian boards on Palace Green;
- Increasing the number and visibility of outlets offering the Festival Guide;
- Making the Guide easier to obtain in advance, such as when tickets are collected (although no comments were received about the £1 donation required for the Festival Guide, suggesting that is an appropriate price);
- Placing installations closer together for the benefit of those with limited mobility and/or only making a short visit;
- Increasing the availability of toilet facilities;
- More (live) music, either in the streets, as people move around the city, or relating to specific installations (such as *The World Machine*) to create a ‘fun vibe’;
- Improving traffic management, and increasing capacity at the Park & Ride locations, if possible, to reduce bottlenecks;
- Improvements to the festival website, clearer signposting of the availability of guides and maps (and where to obtain them), and heavier promotion of the website in advance

¹⁰ The most frequent and those which seemed feasible/sensible have been selected.

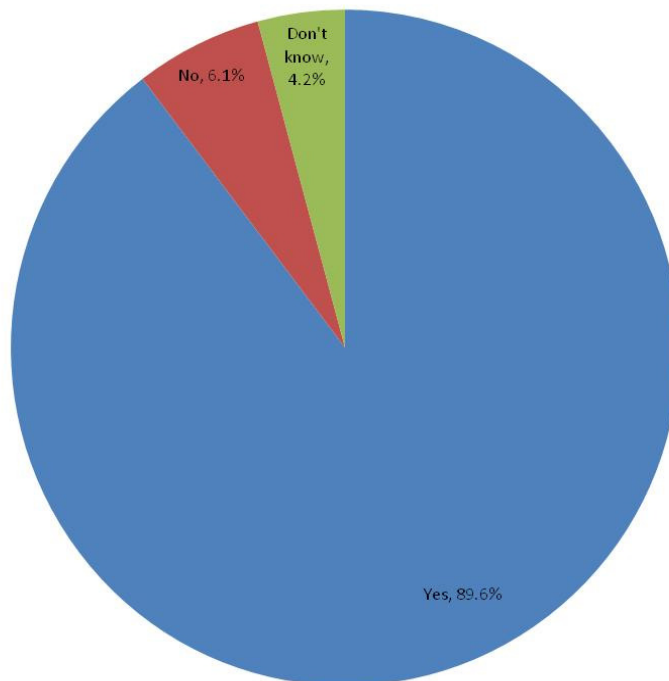
(perhaps through a Facebook event page), including provision of a clear map and suggested routes;

- Priority for tickets could be given to families with young children - 7.30pm may be too late for families without tickets to attend;
- Increase the familiarity of event staff with the City, the location of installations, and the installations themselves; ensuring that event staff are friendly and approachable in dealing with the public (although staff may appear rude when they are actually concerned about safety);
- Considering charging for tickets to reduce congestion and for those only able or wishing to visit at certain times (e.g. 'earlybird' tickets and preview nights);
- Increase the number of interactive installations (such as *Electric Fireside*) re-enforcing feedback on 'most memorable' installations.

3.3 Longer term outcomes: increased civic pride & repeat visits

Over 80% of visitors from outside the North East said they were likely to come to County Durham again, having visited for Lumiere. An overwhelming majority of County Durham residents (almost 90%) stated that Lumiere had increased their sense of pride in the county (Figure 13).

Figure 13 Did Lumiere increase your pride in County Durham?



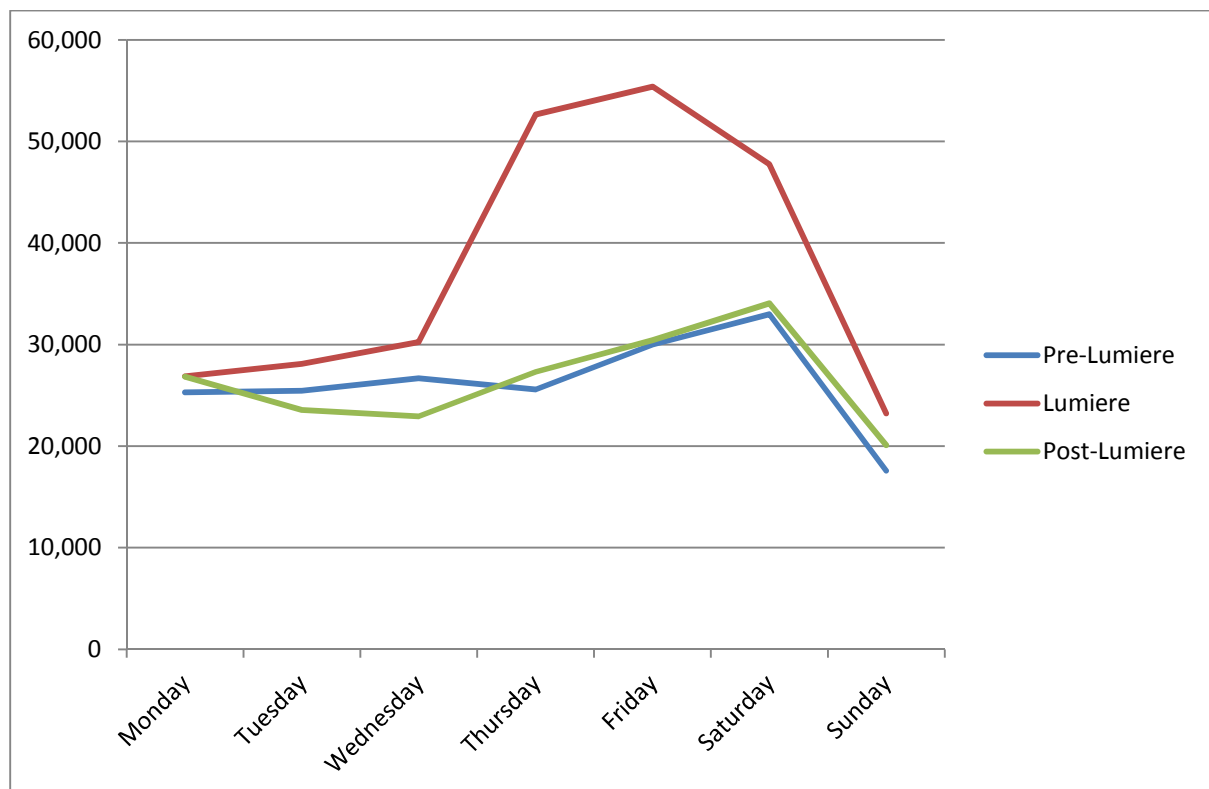
n=1187 -Durham residents only

Total attendance over the four days of the festival was estimated by the festival organisers at 200,000: 35,000 on Thursday 12th November, and approximately 55,000 on each of the following three days.

Figure 14, using data from a different source, shows how footfall increased for Lumiere in the city centre, compared to 'normal' weeks before and after the festival¹¹.

- (i) Following the very obvious higher footfall on Thursday, Friday and Saturday, the increase on Sunday was much less marked, with footfall was close to its normal level – though this may have been connected to poor weather on Sunday;
- (ii) In the week following Lumiere. little impact was discernible in terms of increasing visitor numbers. Again, in the longer term, some method of testing post-Lumiere effects could be tested by local businesses, car parking or Park & Ride, potentially using vouchers or tokens issued to visitors during the festival.

Figure 14 Combined footfall at central Durham sites



Note: the three sites used were Elvet Bridge, Silver Street and North Road

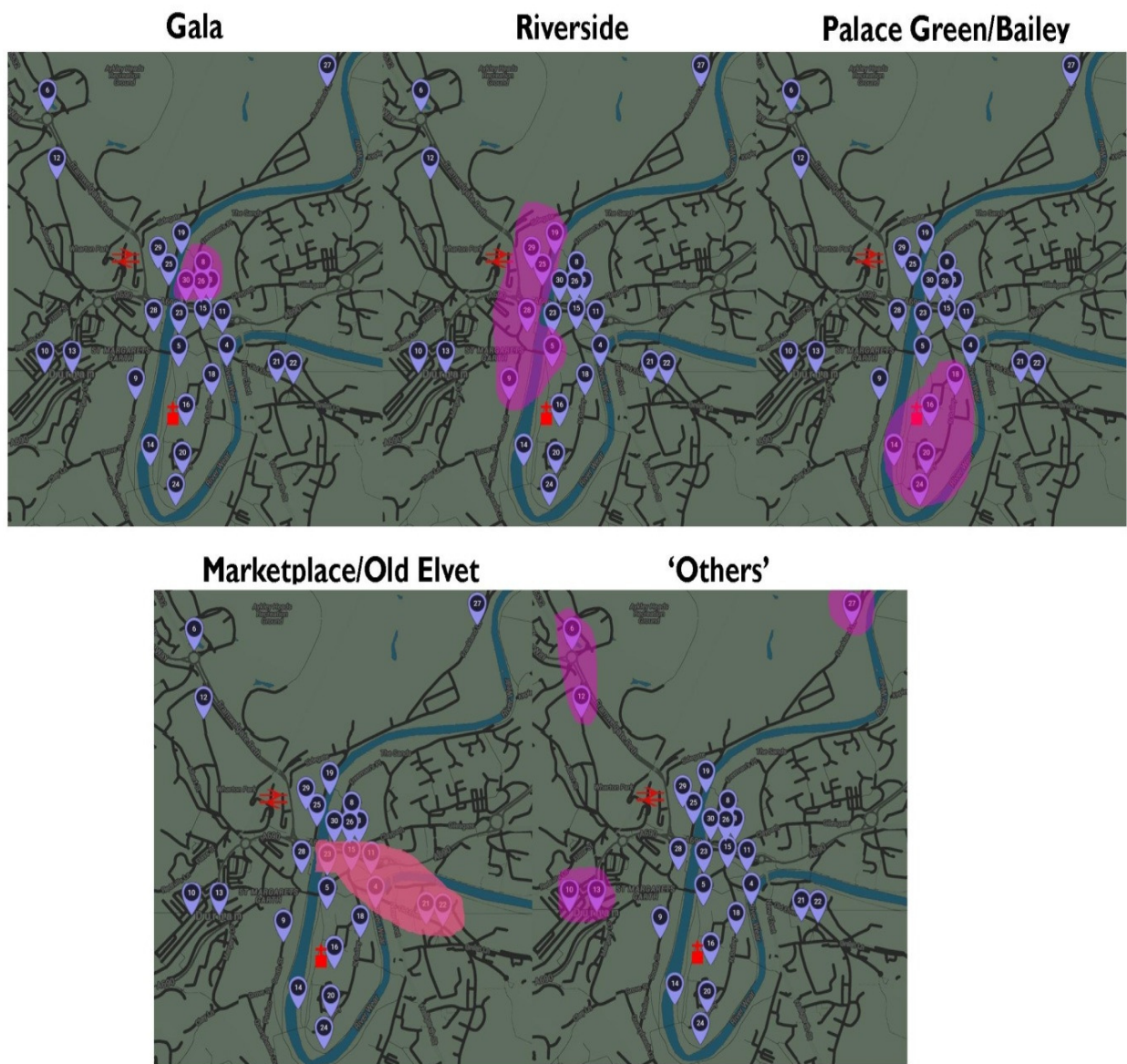
¹¹ The graph uses data from Durham BID from cameras located at three sites around the city centre to measure footfall

4 Audience response to installations

All respondents were asked which they considered to be the ‘most memorable Installation’ (i.e. not the ‘best’) within each of five geographical clusters¹² around the city centre. These clusters (Figure 15) were areas around

- (i) the Gala
- (ii) the Riverside
- (iii) Palace Green and the Bailey,
- (iv) Marketplace and Old Elvet and
- (v) ‘Other areas’

Figure 15 Areas of installations



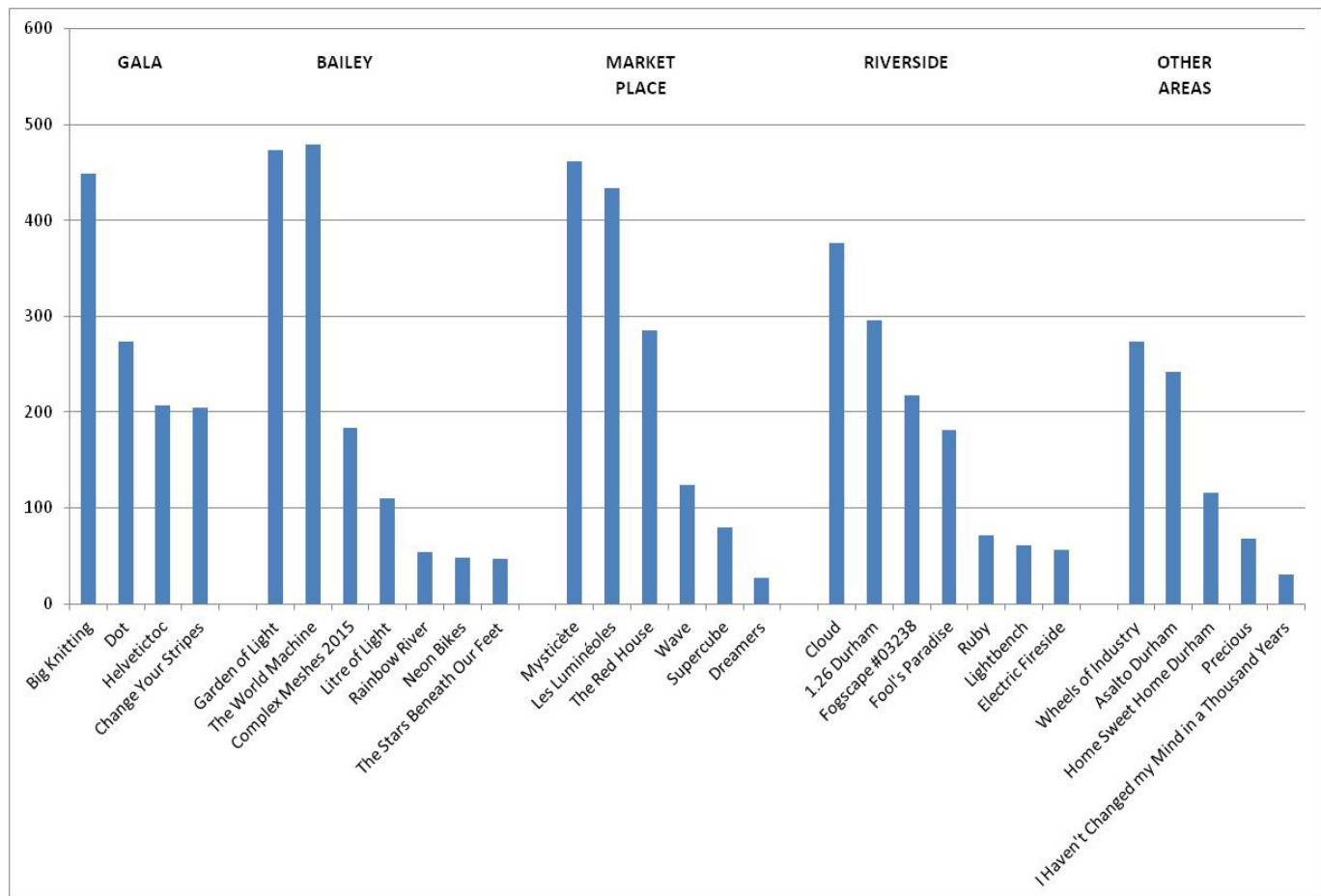
Note: Each numbered point represents one installation; see Appendix 1 for a full list

¹² Chosen to shorten the list to a manageable length; in addition asking respondents to choose the most memorable overall was not necessarily feasible, as not everyone could manage to visit all installations.

- The most commonly visited areas were the Bailey and the Marketplace, each attracting responses from approximately 75% of respondents
- Riverside and Gala areas were visited by around 66% of respondents
- Installations in the 'other' areas were the least seen, visited by some 43% of respondents.

Figure 16 shows responses for the 'most memorable installation' by area, with most areas having some installations some way ahead of others.

Figure 16 Most memorable installation in each area



Note: shows absolute number of responses

There is some difficulty in interpreting these results, as not every visitor saw every installation in an area. For example, comments show that many people visiting the Palace Green area did not even attempt to enter the Cathedral, due to the (perceived) length of the queues. This meant that *Complex Meshes 2015* and *Litre of Light* were inevitably excluded from their consideration and therefore disadvantaged in ratings. Outdoor installations, more easily viewable were, by default, more likely to receive a higher number of votes.

A similar situation may also explain the popularity of *Big Knitting* (large and prominent position outside the library and at a major crossing point); *Wheels of Industry* and *Asalto* (on a main thoroughfare) and *Les Luminéoles* (also on a main thoroughfare). Attractions such as *Home Sweet Home Durham*, *Precious*, *I Haven't Changed my Mind in a Thousand Years*, *Neon Bikes* and *Dreamers* may have been somewhat less likely to be considered 'most memorable' due to their less prominent

locations. In addition a number of respondents reported indicated that they rated *Les Luminéoles* most memorable as *Mysticète* had been cancelled due to bad weather and they were unable to see it.

These assessments must be taken in context. Some installations benefit from quieter locations, offering more opportunity for reflection. Others may generate audience expectations: while festival marketing is careful not to focus on particular installations and to stress the range and different aspects of exhibits; word of mouth, social media and, traditional media all contribute to a perception of some 'must-see' installations. This can lead to unfulfilled expectations if any have to be cancelled or withdrawn due to unforeseen circumstances. It may be possible to emphasise the fragility or vulnerability of certain exhibits in publicity in order to manage any disappointment – and contribute to anticipation and a sense of achievement when visitors are able to see certain exhibits.

Respondents were also asked the reasons for choosing the 'most memorable' installation in each area (see Table 2); these varied widely across the diverse range of installations, but some broad themes emerged:

(i) Visitors responded positively to interactivity, especially where it engaged children. In general, installations which proved appealing to children were considered the most memorable.

(ii) Visitors tended to split installations into broad categories:

- those which were 'fun' and/or appealed to children
- those which were 'beautiful', 'atmospheric' or 'magical'
- those which were 'spectacular'
- a small number were seen as 'thought-provoking'

These categories are not mutually exclusive: some installations fitted into several categories.

(iii) Visitors responded very positively to the use of iconic, local locations, which built on civic pride and sense of place (such as the Castle, Cathedral and Old Shire Hall).

(iv) Visitors also singled out and appreciated the ways in which the local area and local people had been linked to certain installations: by contributing materials to installations such as *Litre of Light* and *Wave*; through the inclusion of personal stories from local residents in *Home Sweet Home* and *Precious*; and through the evocation of broader regional themes and industrial heritage in installations such as *Wheels of Industry*.

(iv) Respondents also commented positively on 'kinetic' installations, which involved motion in some way (e.g. *Les Luminéoles*, *Garden of Light* 'swaying in the breeze') and/or audio accompanying an installation (e.g. *The World Machine*, *Dot*, *Mysticète*)

(v) *Garden of Light* was singled out in particular as the only large-scale installation which visitors were able to walk through, as opposed to viewing from a relatively fixed point.

Table 2 Visitor comments on 'most memorable' installations

<i>Installation</i>	Number of comments	Summary of comments
<i>Big Knitting</i>	139	Largely based around the bright, vibrant colours used and the prominence of the installation's size and location.
<i>Dot</i>	93	Liveliness and 'fun', especially for children, and appreciation of the 'hypnotic' effect created by the combination of music and light, and the tribute to Paris following the terrorist attacks. ¹³
<i>Garden of Light</i>	161	Many comments that the installation was 'magical', 'delightful' and 'beautiful'; plus appreciation for the way the plants 'swayed' and the installation's large size and arrangement, allowing visitors to wander through and experience the exhibit.
<i>The World Machine</i>	109	A 'mesmerising' 'spectacle', plus appreciation for the use of the iconic cathedral and the 'thought-provoking', scientific nature of the projection (which stemmed from local research). Also appreciation for the tribute to Paris.
<i>Mysticète</i>	166	An 'amazing', 'stunning', 'incredible' 'spectacle', highly appreciated by children, with good use made of the river location and atmospheric accompanying audio.
<i>Les Luminéoles</i>	98	'Funny', 'ever-changing' and 'majestic', highly appreciated by children as seeming to be alive, also making good use of musical accompaniment. Plus memorable for central location and being the only major installation some respondents saw when other attractions were unavailable
<i>Cloud</i>	91	Praised for being 'fun' and 'interactive', easy to grasp (!)and take part. The installation which attracted the highest number of responses specifically citing its appeal to children.
<i>1.26 Durham</i>	88	Appreciated for its interactivity, 'ever-changing' quality, and large scale. Admired for its technical aspects and well-chosen location on the river.
<i>Wheels of Industry</i>	64	Praised for being 'fun', (public) interactivity, appeal to children and use of local industrial themes and of the well-loved Reliant Robin. Also memorable in part for its location on a main thoroughfare.
<i>Asalto Durham</i>	72	Praised for its appeal to children, the use of local volunteers, and being 'humorous' and 'clever' - one of the few to attract this latter description by a high number of respondents.

Note: comments for the two most memorable for each area shown

¹³ The attacks in Paris took place on the Friday of the Lumiere 2015 weekend.

5 Total economic benefits

5.1 Value of contracts placed locally

Records from the accounts of the festival show £204,243 of the total festival budget (£1.72m) went on purchases within County Durham. Accounting for leakage of 5%, and using the multiplier of 1.25 to calculate further direct and indirect spending, this comes to £242,539.

5.2 Press and media coverage

Lumiere achieved an Advertising Value Equivalency of £3,496,947 from a circulation/audience of 235,861,166 (Table 3). In comparison to other local festivals, Lumiere attracts a much higher number and range of media outlets, and a significantly higher AVE figure. The full AVE breakdown, including details of publications, is shown in Appendix 4.

Table 3 Summary of AVE values by type of publication

	No. of Clips	Circulation	AVE
National	12	3,423,605	£217,617
International	8		
Regionals	161	3,055,296	£636,579
Consumer	19	1,141,804	£39,207
Trade	4	7,620,705	£2,319
Online	175	169,169,560	£704,880
Broadcast	79	51,450,196	£1,896,345
Total	458	235,861,166	£3,496,947

5.3 Visitor Spending

In total, surveyed 1,959 individuals were surveyed. Scaling up figures based on the number of nights they visited and/or planned to visit, and including the number of people in their parties, the estimated total direct (gross) spend reported by visitors was £6.5m, translating to £5.9m net.¹⁴

- Of 1,959 responses, 538 respondents (27%¹⁵) spent nothing at all.
- By far the most common type of expenditure was on food & drink (68% of visitors spent some amount in this category)
- Expenditure in other areas was substantially lower: accommodation, 11% of the sample (mainly, as would be expected among visitors who had travelled further);

¹⁴ Details of methodology given in Appendices 2 and 3.

¹⁵ Counting only individuals for percentages: these are not extrapolated to calculate percentages based on the size of the party.

shopping, 17%; other entertainment, 9%; other spending (most commonly travel or parking), 15%.

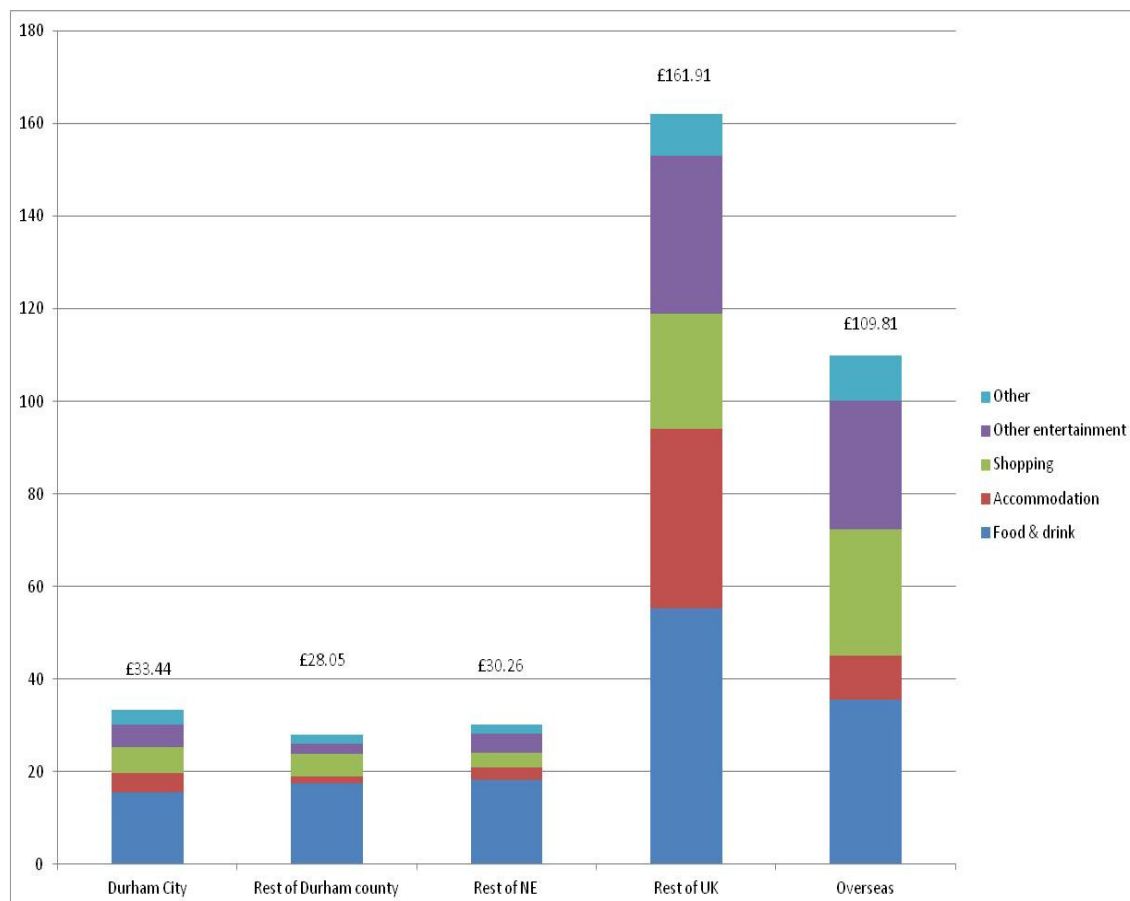
Attracting visitors from further afield is important to the festival, since it attracts higher levels of gross spending (as noted above, partially because of spending on accommodation). The reported (gross) spend by visitors in relation to where they came from is shown below.

- Co Durham visitor - £30.65
- North East visitor - £30.26
- Visitors from Rest of UK - £161.91
- Overseas visitors - £109.81

Figure 17 shows how visitors to Lumiere from different locations spent their money by type of purchase.

- Food and drink accounted for the highest proportion of spending (45%); this was highest among visitors from the Rest of Durham County and the Rest of the North East (just over 60% for both categories).
- Shopping, accommodation and other entertainment each represented 15-16% of total spend.
- Rest of UK visitors accounted for the highest proportion of accommodation spend (24%), while overseas visitors reported mainly staying with friends, rather than in paid accommodation.

Figure 17 Visitor spend per head by category (gross)



5.4 Total benefits, costs and ROI

In total, taking account of visitor spend, AVE data and the value of local purchases, the net economic impact of Lumiere on County Durham was £9,615,827. The total cost of the festival was £1.72m with a DCC contribution of £700,000 (including support in kind worth £100,000). The total return on investment was 1,374%.

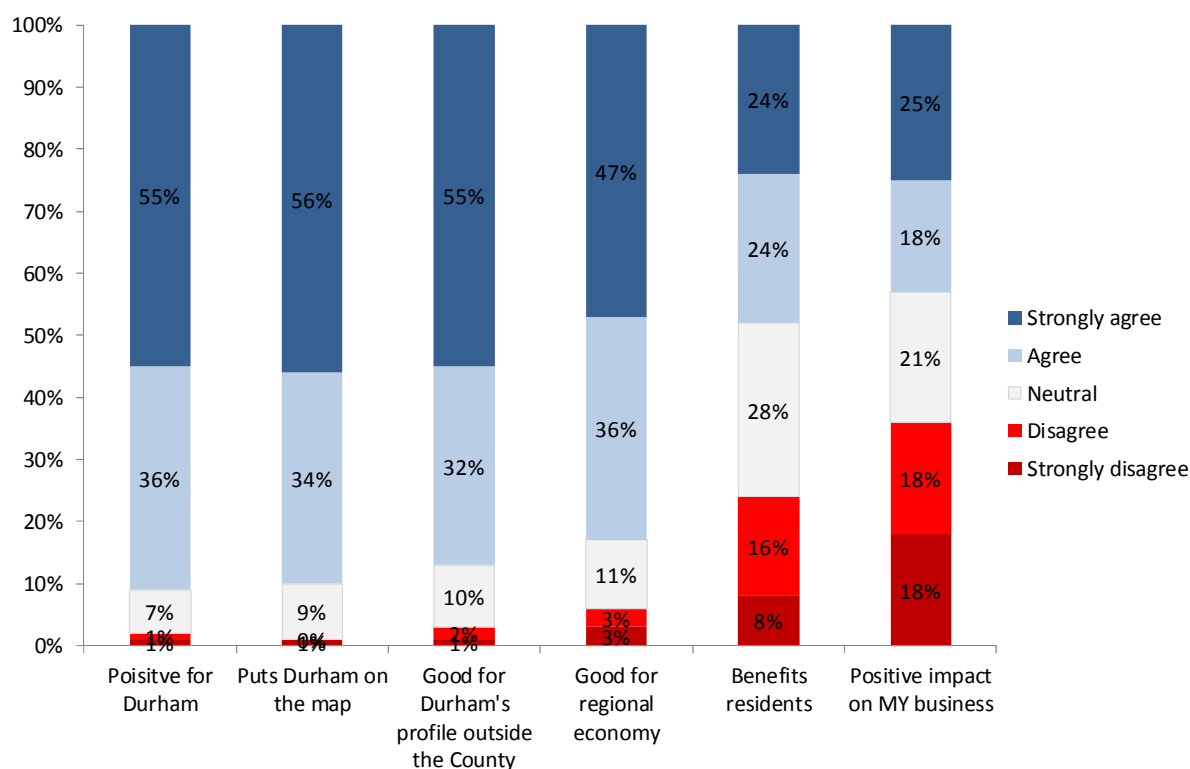
6 Festival impact on local businesses

For Lumiere Durham 2015 festival producers Artichoke worked to establish stronger, positive links and communications channels with Durham businesses, with a specific focus on businesses within the peninsula and immediate surrounds, building on existing tested channels and creating new ones. The Policy Research Group (PRG) was commissioned to facilitate and evaluate activities led by Artichoke, in partnership with Durham BID and Durham County Council. The aim of these activities was to keep businesses informed of the plans for Lumiere and how they were likely to be affected, addressing concerns and answering questions. Activity also aimed to support the generation and sharing of ideas about how to make the most of business opportunities.

The programme of business engagement had a number of stages:

1. An initial survey of local businesses to ascertain expectations and previous experiences of Lumiere, conducted by PRG and distributed and promoted by Durham BID (Figure 18). This was used to identify businesses' concerns and appropriate responses.

Figure 18 Durham Business survey pre-Lumiere, June 2015



2. To complement the survey a number of local businesses were interviewed face-to-face by PRG and Artichoke to explore their experiences and concerns in greater depth.
3. 117 responses were received to the business survey, around 25% of BID membership. The breakdown by business type was retail 44%, Food & drink 32%, Other consumer goods 15% and B2B 8%. Two thirds had experienced previous Lumiere festivals, while for 10% 2015 was their first Lumiere.
4. Overall most businesses recognised very positive effects from Lumiere on the city and its profile but were noticeably less positive about the impact on their businesses. Concerns largely focused

on the disruption closed by road closures before and during the festival, with calls for 'frequent and organised' consultation with businesses.

There's always a downside but it's important to the city and to the North East. It's confidence building – it says 'We can do this' to the rest of the country.

Restaurant, Claypath

5. Following the survey, workshops were held in July 2015 to report survey results to the businesses and discuss the issues that had been identified. Artichoke representatives were also able to share the festival information they had at that point and to indicate how they would approach the issues raised and continue to keep local businesses informed. They were also able to explain the processes and different organisations involved in staging the Festival, highlighting any issues that were unavoidable and helping to manage expectations.
6. Durham BID (Business Improvement District) circulated notes supplied by Artichoke, drawn from the survey results and workshops to its full membership (c430 businesses) to ensure the information was widely communicated and shared. These included a summary of the concerns that had been raised and how Artichoke planned to progress them, including referring issues to other organisations, including council departments, as appropriate.
7. Contact was maintained with local businesses, by Artichoke and via the BID, until September 2015 when a second workshop was held. Artichoke and Durham County Council representatives were able to communicate up to date plans for Lumiere, and to help businesses develop and share best practice about how to make the most of the business opportunities offered by the festival. The evaluation team gave advance warning to businesses of the data that would be required to assess the impact of the festival on local businesses.
8. Regular contact with businesses continued until the Festival in November 2015, via BID and Artichoke, to keep them informed of developments and how businesses might become more involved.

We were stockists for the Lumiere guides. Although this couldn't have an immediate effect on our business, it was more about people knowing we were here.

9. Following Lumiere local businesses were asked for feedback via an online survey (also available in hard copy) on the Festival and on the business engagement activity. 24 businesses responded, from the total of around 430 BID businesses (around 6%) and representing around 1 in 5 of those responding to the pre-Festival survey. Most were retail or food & drink/leisure (nine each), plus a small number of business services and 'other services' businesses.
10. BID staff issued numerous prompts and reminders about the survey and a member of the evaluation team attended a BID meeting in December 2015 to encourage more responses. Unlike the July and September workshops no complaints were received from businesses attending the BID meeting; they seemed 'at ease' with the Festival and its organisation and no longer appeared to be seeking opportunities to raise concerns.

The low response rate to the post-Festival survey means care is needed in interpreting the findings and to not over-emphasise the significance of comments. It may indicate that most businesses no longer had issues that they wished to report, possibly as the result of the opportunities provided during the run-up to Lumiere (though of course we cannot be sure that this is the case).

Only one respondent business had been established since Lumiere 2013, meaning virtually all respondents to the post-festival survey had a comparator, based on their previous experiences of Lumiere. Three businesses thought 2015 was worse than previous Lumieres, while the majority, 18 businesses, reported that it was at least ‘the same’ or ‘better’ (9 in each category). One stated: *‘It seemed a lot easier this year, it’s becoming more mature.’*

In terms of businesses changing how they worked during Lumiere (i.e. how they responded to anticipated changes in the level or distribution of demand) the most common response - especially in the case of food and drink and leisure businesses – was increased staff hours and/or extra resources. However, businesses in the low impact sectors (services, business to business etc.) mainly reported making no changes or actually reducing resources. In total 25% of responding businesses made no changes to their normal routines or offering. (Table 4)

Table 4 Responses to Lumiere 2015 by local businesses

Action	Yes	No	Examples
Put in extra resources	12	12	Flyer, extra displays, extended hours, stall outside, promotional opportunity, security staff/safety provisions
Put in fewer resources	2	12	
Extra hours for staff	13	10	Longer opening hours for most
Reduce staff hours	4	19	
Extra stock/products	9	12	Hot drinks/snacks for (temporary) stalls outside business (in some cases, defeated by bad weather), reducing displays of Christmas stock, increasing stock related to Lumiere
Different stock/products	5	17	
Other changes/additions to normal routine	6	16	Sponsoring special event, altering rotas and deliveries, reduced/changed menu to speed up service
Nothing	6	18	

Despite prior notification most businesses did not provide takings figures to enable comparisons between the week of Lumiere and the same week in 2014, and the weeks either side to assess the impact of the festival. Collecting data to establish the festival’s effect on business takings might be improved through interviews and face to face contact.

Of the small number of businesses providing information on takings, most reported increases during Lumiere, although the degree of increase was highly variable, ranging from a few percent up to more than 50%. Food & drink businesses in the city centre (i.e. near the marketplace) reported that they had performed well during the festival, but other businesses (including larger retailers – supermarkets etc.) and those further away from the centre, reported smaller impacts, if any at all.

Just over half the businesses responding to the survey thought that Lumiere had brought them new customers - again, these were mostly the food and drink businesses in the city centre. Nevertheless most did not believe that any boost in custom from new customers carried over beyond the festival. However, businesses also commented on the difficulty of tracking whether customers returned after Lumiere. This may be an idea for future development – working with local businesses to find effective ways to demonstrate whether festivals or events are able to generate new and repeat businesses (e.g. via tokens, vouchers etc.).

Business survey respondents also noted a number of concerns similar to those of festival visitors (note that the survey prompted respondents to make suggestions for improvements):

- Opinions on pedestrian management varied (some thought it was excellent, or at least better than previously) but in general comments were negative. Pedestrian congestion and queues leading to access and safety issues in some areas were reported (Saddler Street and the Riverside in particular); and it was perceived by some that previous lessons had not been fully responded to.
- Traffic management was a concern, particularly at the Park & Ride sites. Road closures were considered by some to be excessive, and public transport also caused concern. Businesses emphasised the need for improved and earlier consultation on these issues, advance notice of road closures etc.
- Businesses also reported concerns that traffic issues and pedestrian congestion deterred local residents and regular customers and created difficulties for staff.
- Some festival security staff were perceived to be aggressive – in common with some festival visitor responses. However, one or two businesses reported that offering hot drinks and the use of toilets to security staff and this seems to have been an effective way of establishing co-operation. Changing the ways in which businesses work with the security staff could be raised at future business engagement meetings and/or via BID, along with ensuring that security staff are appropriately briefed.
- Some suggested the need for transitional low level lighting around and between installations and recommended a well-publicised clear suggested route(s) to assist visitors unfamiliar with Durham.
- Some businesses stated that they wanted to become more involved in the festival, and would have liked more publicity for the fact that the Lumiere Guide was available from them (i.e. in local businesses) and that they were able to provide directions for visitors.
- Timing - business respondents also remarked how close the festival is to Christmas and that this affects Christmas shopping and promotions. Boots plc for instance, reported much

lower than expected takings during Lumiere 2013, when the launch of the company's national TV Christmas campaign took place at the same time as the festival.

- There were also a small number of comments related to specific businesses: how installations and associated road closures interfere with the need to cater for regular hotel visitors; and suggestions to limit or give first refusal to local businesses to run on-street food concessions during Lumiere.

Despite these suggestions, the overall response of local businesses to Lumiere seems to have been more positive than for previous festivals. They appreciated the business engagement activity and improved communication; some made efforts to change their offer for the festival and some were able to report an increase in takings. There was a sense of acceptance about the practical issues of the festival which can cause disruption and general appreciation that Lumiere is good for the city and for the region. In future it would be good to devise ways of establishing whether return business is generated by the festival.

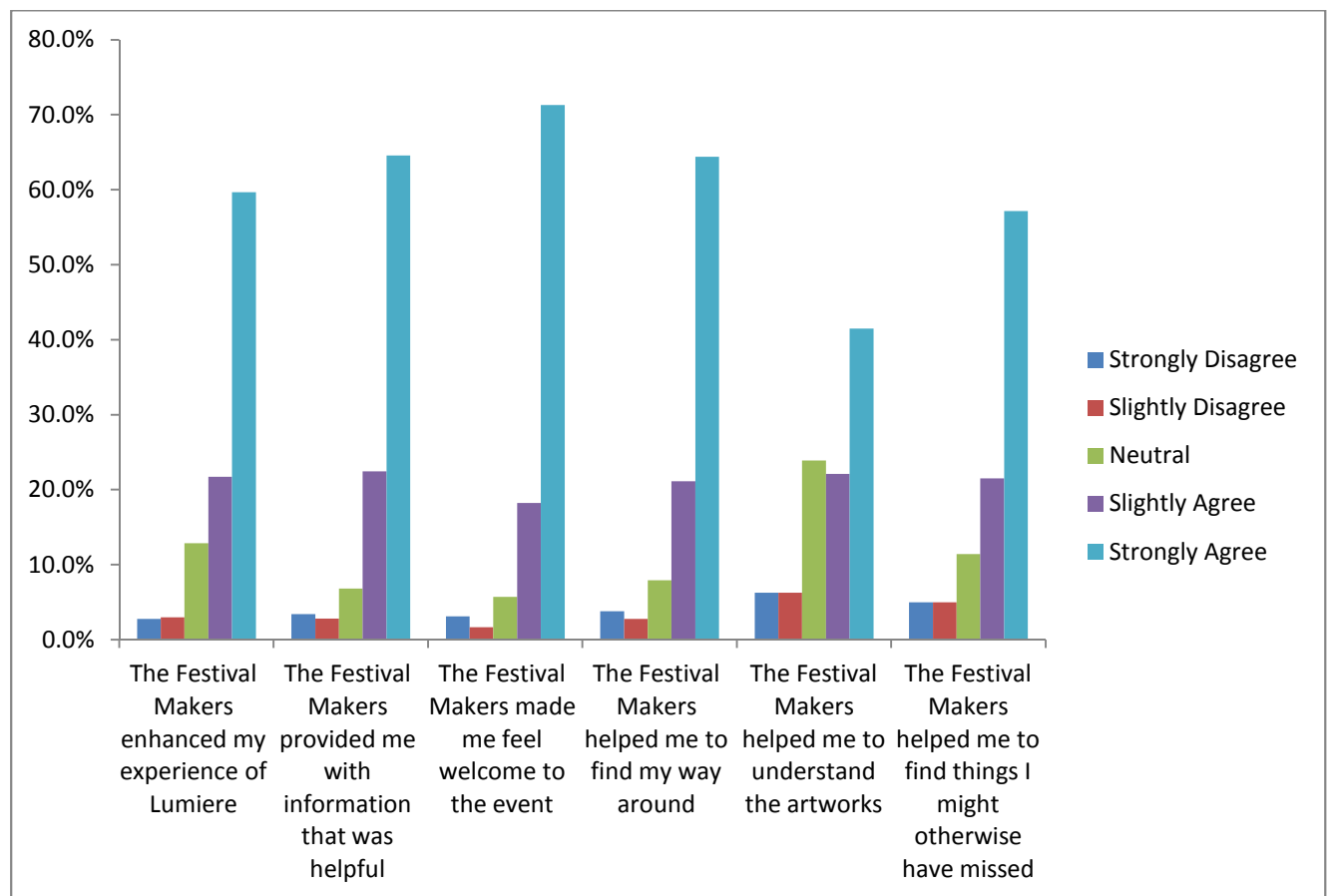
Lumiere - excellent - thank you - by miles the best organised from our side of it... and therefore a huge uplift in sales for us too! My only criticism (again) was the roping off of Saddler Street when it got busy - this totally denied access for anyone going up to the Cathedral. We had a few run-ins with some of the marshals (most were excellent but some were extremely rude and unhelpful). During these times our trade literally petered out to zero for long periods, then back to very busy as soon as the rope was removed - a logistical nightmare for staffing etc...!! Overall big thumbs up though!

Food & drink business, Saddler Street

7 Festival makers

Just under half of visitor survey respondents (47%) had interacted with the Festival Makers. Opinions were highly positive, in particular regarding making visitors feel welcome and providing information that was helpful or helped visitors find their way around (Figure 19). The topic with the lowest number of positive responses was *Festival Makers' ability to help visitors understand the artworks*; suggesting that Festival Makers could be better briefed or more proactive, in understanding and explaining the artworks to visitors. A further report, evaluating the impact on volunteers of working as Festival Makers during Lumiere, is due imminently.

Figure 19 Assessment of Festival Makers



Note: only those includes respondents who interacted with the Festival Makers

8 Learning and Participation

Now in its fourth iteration, Lumiere has become increasingly embedded within the local community, attracting a high proportion of audiences from within County Durham and the region. As well as acting as an audience for the festival, the involvement of participants from across the county is seen as integral to the festival.

In 2015 festival producers (Artichoke) sought to build on local participation and worked closely with local Area Action Partnerships (Chester-le-Street and District, Durham, East Durham and Spennymoor), each of which played a significant role in Lumiere's participation programme, contributing both financial and practical support. These partnerships enabled the festival to have a bigger footprint, in terms of communities and a wider geographical spread, thus increasing the scope and reach of Lumiere-related projects. A number of trusts, foundations and local businesses also provided support for the festival's Learning and Participation programme. Activities involved a number of works which created opportunities for local participation and/or representation.

The community and participation programme reached a total of c.1,385 participants; 860 children and young people and 525 people of all ages from different communities were directly involved in the creation of the following installations:

- *Home Sweet Home*: 25 participants from across County Durham
- *Precious*: 25 older people and 20 students from Durham Sixth Form College
- *Litre of Light*: 28 workshops in 25 schools, total c. 840 children
- *Wave*: 150 volunteers from local community groups
- *Asalto Durham*: 220-225 residents from Durham
- *Electric Fireside*: c. 100 participants from Spennymoor, Wingate and Dawdon

8.1 Installations

8.2 *Home Sweet Home, Shared Space and Light (UK)*

This community-based installation used stories from local residents across the county to bring a residential street in Durham city centre to life. 25 participants, representing a broad spectrum of local tenants and homeowners, were interviewed about their homes, creating a projection which was video-mapped onto a quiet terraced house. This installation allowed local people to engage audiences with tales of their home lives, reflecting the life of the area. The success of this project reflected the involvement of County Durham Housing Group, Derwentside Homes and the Chester-le-Street and District Area Action Partnership, who not only provided financial support but also enabled the involvement of local residents who appeared in the installation.

8.3 *Litre of Light, Mick Stephenson (UK)*

Festival producers commissioned a new *Litre of Light* installation and accompanying schools participation programme for Lumiere 2015. Working with local education specialists OASES, the programme was delivered to 28 classes in 25 different schools preceding the festival, introducing c.840 primary school children to the *Litre of Light* campaign, which brings sustainable light sources to impoverished communities around the world. The *Litre of Light* schools workshops operated in a wide number of areas across the county and were supported through partnerships between schools and AAP boards or APP Councillors.

A series of workshops engaged the children in creative activities, while encouraging interest in science and technology, and greater awareness of wider global issues. The resulting installation was created using 12,000 recycled plastic bottles collected locally and coloured by participating children.

These were placed in Durham Cathedral's Cloisters, designed by artist Mick Stephenson to create an enormous replica of the Cathedral's Rose Window. Local residents were encouraged to 'Grow the Rose' and participate in the construction of the piece by adding their own messages into bottles to be incorporated into the artwork and donating to two charitable causes: MyShelter Foundation and Durham Cathedral. The *MyShelter Foundation* provides (along with other charitable work) light sources made from recycled plastic bottles to developing countries – a cheap and environmentally sound solution to meeting energy needs.

In total, 2,268 messages were received for placing in bottles, illustrating a number of broad themes stimulated by the installation and the festival, these included: charity, in general; world peace (often inspired by the attacks in Paris on the Lumiere weekend); prayers for the dead, illness and thanksgiving for family; celebrations of Lumiere and of life, the Cathedral and Durham in general; appreciation of the artist and Litre of Light; and prayers for the environment. Feedback from participating schools reported impacts on self-esteem, improved involvement and environmental awareness:

The children were enthused and eager to visit the Lumiere festival to see their installation

We have been looking at other big art projects that involve recycling and are now onto making our own school igloo from milk bottles!

A well delivered, knowledgeable practical project which raised environmental issues and really got the children thinking and feeling like they were contributing the wider community. They were all very proud to be part of this project

The majority of teachers' feedback emphasised the importance of children being part of a major project locally, enabling them to be more involved in their local community. They praised the management and delivery of the project, although several stated that they would have appreciated earlier warnings about the project in order to maximise learning gains.

The Litre of Light project specifically contributed to the subject areas of art and design, science (in terms of both light-related and environmental issues) and knowledge of other parts of the world, leading, in particular, to further work on global sustainability issues. Teachers singled out the value of the project in demonstrating aspects of technology 'in action' in the real world, and most were satisfied with the relevance and usefulness of the learning and the instructional materials supplied.

8.4 Precious, Storybox and Durham Sixth Form Centre students (NZ/UK)

Commissioned from New Zealand artists Storybox, working with students from Durham Sixth Form Centre, *Precious* was the result of a global partnership. Before the festival, 20 students received lessons in filmmaking techniques from the artists using Skype, creating a toolkit for the recording of interviews. Supported by tutors, the students recruited 25 older interviewees from County Durham

and recorded them talking about objects most 'precious' to them, and exploring the stories behind these possessions.

The resulting footage was then edited by the artists, before being projected onto shipping containers during the festival. The resulting installation will provide the basis for further international work by the artists, working with student groups to engage wider audiences through storytelling.

8.5 *Wave, Stu Langley (UK)*

Made using sea glass collected from local beaches, this installation celebrated the sub-region's industrial heritage, the former glass industry of bottle-making on the East Durham coast. Festival producers Artichoke worked with East Durham Area Action Partnership and East Durham Creates to involve over 150 local participants in the collection of sea glass from the North East coast. Local community groups joined the artist on trips to the beach to learn more about the history of the glass.

The final artwork has been placed in the Fowlers Yard area of Durham city, where a number of local artist studios are based. The festival producers continue to work with East Durham Area Action Partnership to plan its permanent installation in a local coastal location, creating a longer term legacy.

8.6 *Asalto Durham, Daniel Canogar (Spain)*

Part public intervention and part video installation, *Asalto Durham* was created by Spanish artist Daniel Canogar and featured the participation of c.225 residents from Durham. Using a technique developed in previous editions of the work in New York and Madrid, participants were filmed crawling along a green screen, creating a projection in which residents appeared to 'climb' Durham's historic railway viaduct. Families, individuals and professional groups took part - including firemen, the police and a bride - entering into the creative spirit of this work. This large-scale installation aimed to inspire an imaginative approach to overcoming the obstacles in people's lives. Audience feedback praised the installation for its appeal to children and the involvement of local participants.

8.7 *Electric Fireside, The Brick Box (UK)*

In response to demand for projects involving deeper community engagement, and drawing inspiration from the ancient idea of telling tales by the fire, festival producers worked with artists from The Brick Box to create *Electric Fireside* with community groups in East Durham and Spennymoor.

Artists worked with two youth groups and an older people's group to create storytelling sessions, bringing participants together to share experiences and express themselves creatively, using puppetry, storytelling, dance and music.

Sharing events took place before Lumiere, and during the festival each group was taken to the city to host the Fireside for an evening. The project was enthusiastically received by participants and group leaders, and Brickbox has subsequently been approached by the Area Action Partnerships to continue working with community groups, contributing to the festival's legacy.

9 Artists' experience of Lumiere

Some 39 artists were involved in Lumiere 2015 and a number of the festival's 29 installations involved more than one artist. 17 artists responded to a survey of their views on Lumiere; 7 had had previous experience of the festival: 3 as artists, 2 as both artists and visitors and 2 as visitors only.

Lumiere was rated highly by the artists (ratings out of 10): 7.7 for encouraging innovation, 8.0 for achieving artistic excellence, and 8.5 for achieving community participation: *the scale of ambition and imagination of Lumiere far outweighs other festivals of its type in the UK*. Communications with the festival organisers were rated as good or very good, as were the siting of installations, the hosting of artists and administration of the festival in general, with very few or no negative responses:¹⁶

Artichoke go to great lengths to make sure the artworks are best located to the benefit of the artists and the audience. Similar festivals I've taken part in have a less thought out approach to how an artwork's location will affect visitor experience.

Artists rated being chosen to exhibit at the festival very highly, scoring an average of 8.6 out of 10: *the largest light festival of its kind in the UK is incredibly prestigious. It was always my career goal to exhibit there as I feel it is also one of the best festivals of its type.*

Asked about the balance of the festival between being 'people-focused' (1 on a scale of 1-10) and 'arts-focused' (10), Lumiere was judged by the artists to have achieved a good balance, with an average of 6.5, and the impact on the audience averaging a high score of 8.3 (1=poor, 10=terrific). Artists commented that they had '*never seen better community outreach take place*' and '*the way the county's audiences get behind it is testament to its success. The buzz in town is great during the festival*'.

Two installations in particular were singled out: '*I loved the inclusion of Brick Box's fireside as the theatrical side of this was very welcome among the programme as a whole*' and '*Wave was very successful in canvassing the participation of hundreds of local people collecting sea glass from the local coastline. This fostered a very strong sense of ownership of the artwork*'.

As a whole, the artists' comments suggested that the engagement activity was extremely important, and any way in which Artichoke could increase that, especially in terms of including local people in helping to make the installations, was welcomed: '*engagement is essential to the sustainability of any festival. It would be neat to see Artichoke to create more engagement opportunities directly between artists and the community*'. It was suggested that more pieces could be made with the community in the lead-up to the festival.

9.1 Stimulating innovation

In addition festival producers Artichoke operate a competition associated with Lumiere – 'BRILLIANT': anyone living in the north east or originally from the region can submit ideas for

¹⁶ One response only awarded lower scores apparently stemming from logistical difficulties with the installation.

installations at the festival. Those which are chosen are turned into technical reality and become part of the festival. A winner from BRILLIANT 2013 returned as a contributing, commissioned artist in 2013 (Stu Langley, Wave). In 2015 there were over 100 applications to BRILLIANT. The ideas of five local people were selected to be turned into reality and become part of the festival's installation programme in 2015.

- Louise MacKenzie, a Newcastle based artist currently studying at BALTIC and Northumbria University. Her winning idea was based on her research into cyanobacteria.
- Victoria MacLeod, a retired teacher from Sunderland turned a well-known hobby (knitting) into a light installation.
- Robyn Wright, from Darlington and currently studying at Cleveland College of Art and Design 're-invented' bikes using light.
- Richard Hornby and Alison Lowery, both Durham residents and inspired by UNESCO's Year of Light 2015, submitted a joint proposal exploring refraction and what makes a rainbow.

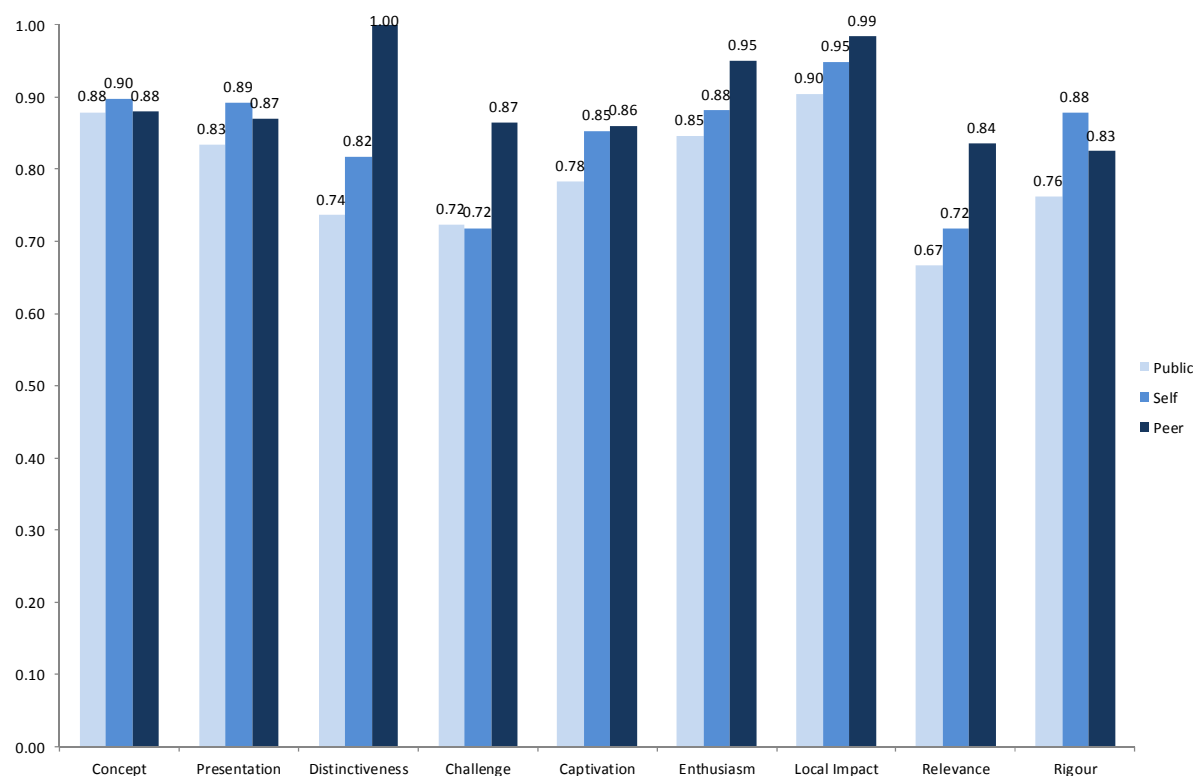
10 Quality Metrics

Arts Council England is testing the use of *Quality Metrics* to demonstrate the intrinsic artistic value of events and festivals using a standardised process. A number of organisations across the county have signed up to participate in the trial, including Durham County Council and the University of Durham, collecting data to facilitate comparisons between different types of arts and cultural events over time and wider geographies. *Quality Metrics* utilises nine dimensions to assess the quality of arts and cultural events: concept; presentation; distinctiveness; challenge; captivation; enthusiasm; local impact; relevance; and rigour.

Lumiere was the first occasion on which Durham was able to use the metrics, with very little lead time to set up the survey instruments. *Quality Metrics* questions were used to help assess the impacts of the Lumiere festival itself and a conference which accompanied the event. Respondents were able to use tablets or online surveys to offer a score for each of the nine dimensions.

The public are invited to respond to these surveys, as well as those involved in hosting or organising the event ('self' responses) and those involved in presenting the arts elsewhere ('peers'). Each respondent cohort provides scores, allowing the assessment of events from different perspectives. Interpretation of scores is achieved showing all three scores (public, self and peer) (Figure 20).

Figure 20 Quality Metrics scores for Lumiere by public, self and peer



Public n=74, Self=14, Peer=2

The uniformly highest score for Lumiere was awarded for local impact (in response to statement: *It's important that it's happening here*), closely followed by enthusiasm (*I would come to something like*

this again). The lowest scores were awarded for relevance (*It had something to say about the world in which we live*) and Challenge (*It was thought provoking*).

For the most part, the answers of the public, self and peers showed a similar pattern; with public scores generally lower than 'self' or 'peer' scores. Peer scores were the highest (average 0.897), five percentage points ahead of self (0.844), with public scores a further five percentage points behind (0.793).

The greatest discrepancies between the different types of respondent were in terms of 'distinctiveness' (*It was different from things I've experienced before*) and relevance (*It had something to say about the world in which we live*), where artistic peers awarded higher scores than either public or self.

Overall the scores seem positive though the actual survey proved difficult to administer on tablets, outdoors at night and with heavy rain. Also time is needed in order to build up a store of data using Quality Metrics methodology in order to facilitate comparisons, over time and across locations.

Recommendations

Festival visitors, local businesses, artists and schools were surveyed and asked for comments and suggestions about how to further improve the festival. The following list of recommendations has been drawn up based on this feedback, taking account of the number of comments related to a particular issue and the feasibility of responses.

- How information is communicated to potential visitors and promotional activity warrants further scrutiny: (i) how potential audiences, especially from outside County Durham can be made aware of the festival most effectively (how and where they look for information, is enough use being made of social media etc.); (ii) some also suggested that Lumiere be linked more explicitly to other local attractions, or possibly schedule other events during the daytime of the festival, in order to offer a more rounded package and attract more out-of-region visitors.
- Suggestions were also made for improving how information is communicated to festival goers: (i) improve the legibility and clarity of the Festival Guide; (ii) increase awareness of how to obtain a copy of the Guide, including in advance of the festival (e.g. online, availability at the Gala, when collecting tickets and from local businesses; (iii) more signage at the festival itself; and (iv) suggested route(s) around installations at the festival.
- In general audiences would like to know more – particularly about the art works (possibly from Festival Makers) and survey responses suggest promotion of information about Lumiere’s education and community activities would be valued.
- More ‘live’ information for visitors during the festival could help to manage congestion to key attractions at peak times, possibly using electronic display boards to relay information and suggest alternate routes. This could also relieve pressure on security staff, allowing audiences to become more independent in anticipating potential problems.
- Businesses could also benefit from more information. A lot of progress was made in 2015 on the relationship of local businesses to the festival; this could be further capitalised upon: sharing information about the economic impact of the festival for Durham; information about visitor group size and composition to help businesses shape their offer to festival goers (larger adult groups, fewer children than might be expected etc.).
- Some visitors expressed concerns about safety, especially where there is severe congestion. ‘Live’ pedestrian traffic information, the promotion of suggested routes and clearly marked one-way pedestrian channels (including on the map), possible ‘early bird’ tickets and preview nights (which might be charged for), were all suggested as ways of alleviating crowding.
- Some respondents also suggested operating the festival over a longer period to reduce pressure and distribute audience numbers more evenly.
- Businesses and visitors reported finding some security staff officious or aggressive, though visitors seemed to find it difficult at times to distinguish between Festival Makers and security personnel and may have had misplaced expectations. However, it was proposed that security staff could be better briefed about the city.
- When local businesses offered security staff use of their toilet facilities and hot drinks they reported that relationships improved, leading to greater flexibility over access; it would be worth exploring whether this approach could be shared and built upon.

- Music, movement and interactivity associated with the installations were all valued by visitors with requests to increase these aspects in future. Using music to a greater degree more generally, both accompanying and between installations, was a popular idea and activities to create a ‘fun vibe’ and ‘festival feel’.
- Artists reported how much they valued working on creative projects with communities as part of the festival. They thought this could be extended further and suggested more opportunities to do so in advance of Lumiere.
- In a similar vein, teachers rated the festival’s educational activities highly and thought more could be derived from them; given earlier advance information of activities to allow them to prepare appropriately and to capitalise on the learning opportunities Lumiere offers – such as links to art, science and the environment.
- Consider how audience expectations could be managed in relation to major and possibly fragile or vulnerable installations. There is inevitable disappointment if people are unable to see what come to be considered key pieces. Yet, the most spectacular installations may also be the most technically challenging, exacerbated by weather conditions, particularly given the time of year. More information for visitors about this vulnerability, greater use of ‘live’ communication and suggestions for alternate routes to see other parts of the festival could be considered.
- Some respondents also made a number of logistical recommendations: increasing toilet facilities; low-level lighting to improve safety and/or create a route between installations; use of hessian covered boards in muddy areas like Palace Green; improving traffic management provisions (especially congestion at the Park & Ride).

Future evaluation activity

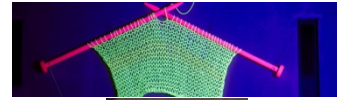
- Evaluate all festival-related activity - community, outreach and business engagement and artists’ views - using the same form of questions and methodology, to better facilitate the aggregation of data to meet local authority objectives, and build a more complete picture of impact and how best to improve the festival.
- Clarify how the estimated attendance is calculated, and how footfall compares to a ‘normal’ weekend. The BID now has cameras permanently placed around the city to measure footfall and these could be used to supplement or corroborate data.
- Work with businesses is recommended, possibly via the BID, to explore how best to improve the quality and quantity of data provided - reporting on takings during the festival and how to attract and count any new customers generated by the festival.

Appendix 1: List of installations

GALA

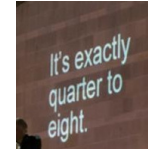
Big Knitting

Jumbo knitting needles and 'wool' glowed above a Durham street.



Helvetictoc

Now a permanent piece in the city, displays the time.



Dot

Enormous bank of light bulbs pulsed, flashed and beamed across the city centre.



Change Your Stripes

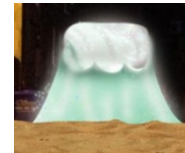
Invited people to dance with their own shadows as the giant abstract painting came to life with movement.



MARKETPLACE

Wave

A glinting, frozen wave made using sea glass collected from local beaches



Les Luminéoles

Dream-like creatures ebbed and flowed against the wind.



Supercube

A surprise was in store for anyone that peered inside one of the 448 special Kilner jars.



Mysticète

Colossal projection of a whale.



The Red House

Repainted a well known building with light



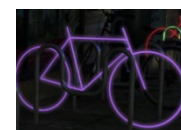
Dreamers

Large letters of mirror and steel scattered across the ground, casting shadows as they went

BAILEY

Neon Bikes

A simple re-imagining of an everyday mode of transport



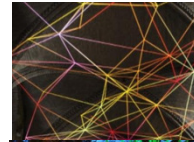
World Machine

The story of the birth of modern cosmology from the 12th century until the present day in son et lumière -



Complex Meshes 2015

This monumental interactive projection brought new light to the ribbed vault ceiling at Durham Cathedral



Garden of Light

These giant illuminated plants brought the tropical summer to wintry November



Stars Beneath our Feet

An audio-visual installation that used light-absorbing micro-algae to play with our sense of perception



Rainbow River

A triangular prism cast multi-coloured patterns onto the River Wear



Litre of Light

This installation supported two worthy causes: bringing sustainable lighting solutions to communities across the world and preserving a beautiful building.



RIVERSIDE

Lightbench

Piece of illuminated street furniture.



Electric Fireside

Community groups from East Durham and Spennymoor told a tale around the fireside.



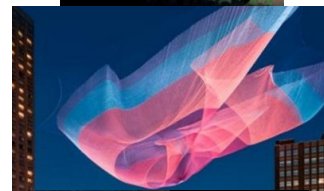
Fool's Paradise

Projection that transformed Durham Castle to retell tales of local history, folklore and famous fables



1.26 Durham

Interactive sculpture asked us to consider the interconnectedness of our world. –



Cloud

An interactive sculpture built from 6,000 incandescent light bulbs.



Fogscape #03238

Fog as a sculptural medium, using it for the transmission of light and shadow



Ruby

This animated self-portrait explored the idea of rebirth, the transfer of energy from one incarnation to another



OTHER AREAS

Wheels of Industry

The illuminated windows of this stained glass car were powered by Durham's pedal power



I Haven't Changed my Mind in a Thousand Years

Neon projection of a forgotten proverb



Home Sweet Home Durham

On a quiet residential street, a red brick terraced house came alive with true stories from across the county.



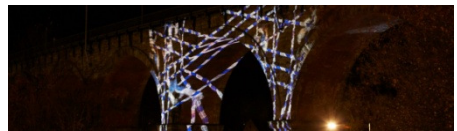
Precious

This projection explored the stories that lie behind some of our most 'precious' items



Asalto Durham

A large-scale projection that helped us imagine overcoming the obstacles in our lives



Appendix 2: Economic Impact calculation

In order to calculate additionality of impact, it is most helpful to calculate visitor spending in terms of their residence location. The total number of individual visitors from each location is based on the proportion of respondents, taking into account the total number in their party, and the number of days they planned to visit, and applying these rates to the estimated total number of visitors (200,000, which would double count those visiting on more than one day). It is assumed that the spend total reported is for all four nights (rather than just for single night) and that all those in the party spent a similar amount.

Gross spend

area	Individual visitors	Spend per person	Total gross spend
Durham (whole county)	81,307	£30.49	£2,479,0474
Rest of North East	38,377	£29.88	£1,146,786
Rest of UK	16,319	£161.91	£2,642,221
Overseas	1,364	£109.81	£149,805
			£6,417,859

The number of individual visitors is calculated by assuming (i) the survey is a representative sample, which seems reasonable considering the high response rate; (ii) all people reported as being in the party attend on the number of nights reported by the respondent, and all spend the same amount, which is spread over the total number of nights they attended (rather than the spend reported by the respondent being just for a single night); (iii) total footfall attendance is 200,000, and there is no double counting within each night (some people will be counted twice in the total, as they attended on multiple nights – see Appendix 4 for calculations, which produce a total estimate for unique visitors of approximately 137,000); (iv) spending is estimated by taking the mid-point of the range presented to respondents.

It is worth noting that the overseas visitor spend seems lower than may be expected, and lower than the UK spend per person in particular; this appears to be due to the higher than expected number of foreign visitors staying with friends of family, thereby reducing their accommodation costs below those of UK visitors (a greater proportion of which stayed in paid accommodation).

The spend figures may also have been distorted slightly by the surprisingly high figure relating to Durham residents who appeared to have paid for accommodation. It may be that some of these visitors reported that they travelled from Durham on the night of attendance (which was the way the question was phrased), rather than their actual point of origin further afield (which is what the question should have elicited). This suggests that the wording of the question may need to change in the future. The question on spend could also be clarified, as to whether it covers just that night, or all nights of attendance.

The gross visitor expenditure needs to be transformed into net spending i.e. only the spending which is *additional* – brought about by the event itself, on top of the expenditure which would have taken place in Durham anyway. This takes into account reductions in gross expenditure (deadweight, displacement and leakage¹⁷) increases through multiplier effects (all terms explained below).

Gross spend

Area	Gross spend	Deadweight loss	Displacement loss	Leakage	Total net spend	Total net spend (assuming multiplier of 1.25)
Durham (whole county)	£2,479,0474	40%	20%		£991,619	£1,239,524
Rest of North East	£1,146,786	10%	10%		£917,429	£1,146,786
Rest of UK	£2,642,221				2,642,221	£3,302,776
Overseas	£149,805				£149,805	£187,256
Total	£6,417,859				£4,701,073	£5,876,341

I

The second column in this table brings forward the gross spend, with estimates for calculation of the adjustments to the gross spend to estimate the net spend. These estimates are derived from BIS Occasional Paper No.1¹⁸, adjusted accordingly – each study quoted in the paper uses different estimates, based on the actual intervention in question. Thus, we use those estimates as baseline starting points, with the actual estimates adjusted for the circumstances of each festival.

Deadweight is defined as the proportion of total outcomes that would have been secured anyway without the intervention in question. Lumiere is free, suggesting that at least some of the spending would have happened anyway in the course of people being in Durham on a ‘normal’ day. However, Lumiere would have likely encouraged them to spend longer going around Durham, and encouraged more expenditure on, for example, food and drink outside normal food shopping than would have been the case. Balancing these divergent tendencies suggests a figure of around 40% - near the average – is appropriate. Some spending, although at a lower level, would have occurred in Durham anyway by visitors from the rest of the North East, accounting for the reduced deadweight loss, and

¹⁷ It is assumed there is no substitution because of the nature of the expenditure.

¹⁸ *BIS OCCASIONAL PAPER NO. 1 Research to improve the assessment of additionality*, available at www.gov.uk/government/uploads/system/uploads/attachment_data/file/191512/Research_to_improve_the_assessment_of_additionality.pdf. The value of this study is that it presents evidence from many studies and quotes average or typical values for each estimate and does so at a sub-regional scale.

it is assumed that all visitors from outside the North East were attracted by Lumiere and would not have spent the money in Durham normally. Displacement is the proportion of total outcomes that are reduced elsewhere in the target area typically among other businesses – i.e. ‘cannibalising’ of spending elsewhere in Durham, which would have been switched to Durham, rather than being additional in the true sense. Again, there is assumed to be no displacement for those coming from outside the North East, as they would normally not purchase items in Durham.

Leakage is the extent to which businesses from outside the area benefit. This would principally be in the form of purchases made from businesses which are based outside County Durham. In terms of purchases at Lumiere, it could be assumed that most food and drink purchase are local.

The multiplier represents the extent to which £1 of spending generates further economic benefits as it circulates in the local economy – i.e., the ‘knock-on’ effects whereby, for example, 20% of an employee’s wages would be spent locally, of which a further 20% of those employees’ wages would be spent locally and so on.. This figure is taken to be 1.25 for a subregional multiplier.¹⁹

¹⁹ *BIS Occasional Paper 1*, *ibid*

Appendix 3: unique visitor estimation

The questionnaire asked respondents how many days they had attended or were planning to attend the festival, and the size of their party, enabling an estimation to be made of the number of individual visitors – i.e. taking account of double-counting caused by people attending on more than one day. The figures – shown in **Error! Reference source not found.** enable a weighted average to be calculated of number of individuals and how frequently they visited. It is also important in calculating the total economic impact – respondents were asked how much they had spent during the course of the festival, rather than on the individual night they were surveyed, such that scaling up individual responses to reach 200,000 would have overestimated the impact.

Attendance at Lumiere

Number of days attending Lumiere	Total number (derived from survey)	Estimated attendance figures (each night)	Estimated attendance figures (total across all nights attending)
Only one night	5,240	94,400	94,400
2 out of 4 nights	1,683	30,150	60,300
3 out of 4 nights	331	5,900	17,800
All 4 nights	383	6,900	27,500

Note: based on estimated attendance of 200,000; the number of nights attending are not necessarily consecutive, and we cannot say from the questionnaires on which nights people attended

This suggests that the total number of individuals who visited was just over 137,000.

Appendix 4: Full AVE Breakdown

Outlet	Number of items	Category	Media value	Reach
Express: 3 print, 1 online	4	National press	£3,818	859,105
Mail	2	National press	£26,965	1513722
Observer: 1 print, 1 online	2	National press	£3,071	259142
Guardian: 1 print, 2 online	3	National press	£7,865	5,347,965
Independent (i)	1	National press	£2,169	274,639
Times	3	National press	£28,895	415032
Daily Telegraph (online only)	3	National press	£19,338	4,125,437
Punkufer	1	Int'l press	n/a	n/a
Sakshi	1	Int'l press	n/a	n/a
Exibart.com	1	Int'l press	n/a	n/a
LaExtra	1	Int'l press	n/a	n/a
dainikbhaskar.com	1	Int'l press	n/a	n/a
rtrs.tv	1	Int'l press	n/a	n/a
Gulf Times	1	Int'l press	n/a	n/a
Arab Times	1	Int'l press	n/a	n/a
Belfast Telegraph	1	Regional press	£3,462	44,141
Durham Advertiser	9	Regional press	£2,831	21074
Chester Le Street Advertiser	3	Regional press	£480	13,890
Consett & Stanley Advertiser	1	Regional press	£896	22,840
Darlington & Stockton Times: 6 print, 12 online	18	Regional press	£2,475	13,559
Derry News	2	Regional press	£995	4,869
Durham Times: 32 print, 33 online	65	Regional press	£42,136	6,270
Evening Chronicle: 14 print, 26 online (Chronicle Live)	40	Regional press	£20,064	259,422
Glasgow Evening Times	1	Regional press	£3,456	29951
Hartlepool Mail: 4 print, 5 online	9	Regional press	£2,744	39,849
Jersey Evening Post	1	Regional press	£1,726	15002
North Yorkshire News	1	Regional press	£7	31498
Northern Echo: 42 print, 39 online	81	Regional press	£98,077	203,329
Scunthorpe Telegraph	1	Regional press	£994	17403
Shields Gazette: 2 print, 3 online	2	Regional press	£497	50,410
Sunday Sun	1	Regional press	£617	28588
Sunderland Echo: 14	24	Regional press	£18,861	104651

print, 10 online				
Teesdale Mercury	1	Regional press	£610	5500
The Journal	20	Regional press	£24,412	15047
The Press (Dewsbury)	2	Regional press	£98	24312
Washington Star	1	Regional press	£576	16528
Western Daily Press	1	Regional press	£124	19970
Caravan Magazine	1	Consumer	£215	11,268
Practical Motorhome	1	Consumer	£420	12,470
Caravan Club Magazine	1	Consumer	£1,654	355,220
Manx Life	1	Consumer	£15	6,000
Lifestyle (North East)	1	Consumer	£44	20,000
Britain	1	Consumer	£414	80,000
Optima	1	Consumer	£4,617	42,000
Practical Caravan	1	Consumer	£1,759	24,013
Living North (North East)	1	Consumer	£1,042	15,500
Durham, Tees Valley and North Yorkshire Living	1	Consumer	£263	5,300
Crack, The	1	Consumer	£38	21,809
Simple Things	1	Consumer	£54	65,000
Woman's Weekly	1	Consumer	£718	296,793
Luxe magazine (North East)	2	Consumer	£475	17,500
North East Times Magazine	1	Consumer	£1,198	10,000
Crafts Magazine	1	Consumer	£10	12,000
Little London	1	Consumer	£85	50,000
First News	1	Consumer	£48	79,431
Travel GBI	1	Trade magazine	£26	12,076
BQ Business Quarter (North East)	1	Trade magazine	£27	10,000
Stand Out	1	Trade magazine	£587	9,800
LJ (Lighting Journal)	1	Trade magazine	£133	4,500
ABC News	2	Online	£636	203,736
Art Daily	1	Online	£25	4608
Arts Professional	1	Online	£25	2,058
AV Interactive	2	Online	£50	15,498
BBC	6	Online	£149,568	18,061,000
B Daily	2	Online	£25	2,685
Carillion	1	Online	£1	16,686
Creative Tourist	1	Online	£25	500
Durham University	1	Online	£70	44,881
Group Leisure	2	Online	£50	500
Huffington Post	1	Online	£2,600	1664217
ITV	7	Online	£26,185	2,774,642
Living North	1	Online	£25	500
Metro Radio	1	Online	£44	28,121
Minster FM	1	Online	£1	34,000

North East Life	1	Online	£1	942
Palatinate	3	Online	£75	369
Sun FM	1	Online	£4	25,283
TFM	1	Online	£53	34,715
The Arts Desk	1	Online	£42	27,000
Yahoo	1	Online	£2,989	1,913,122
BBC local TV	24	Broadcast	£148,800	620,000
BBC local radio	10	Broadcast	£2,368	35,685
BBC national TV	2	Broadcast	£222,600	7,880,000
ITV local TV	8	Broadcast	£43,200	540,000

Note this is the 'raw' media value: the full AVE is obtained by multiplying by 3

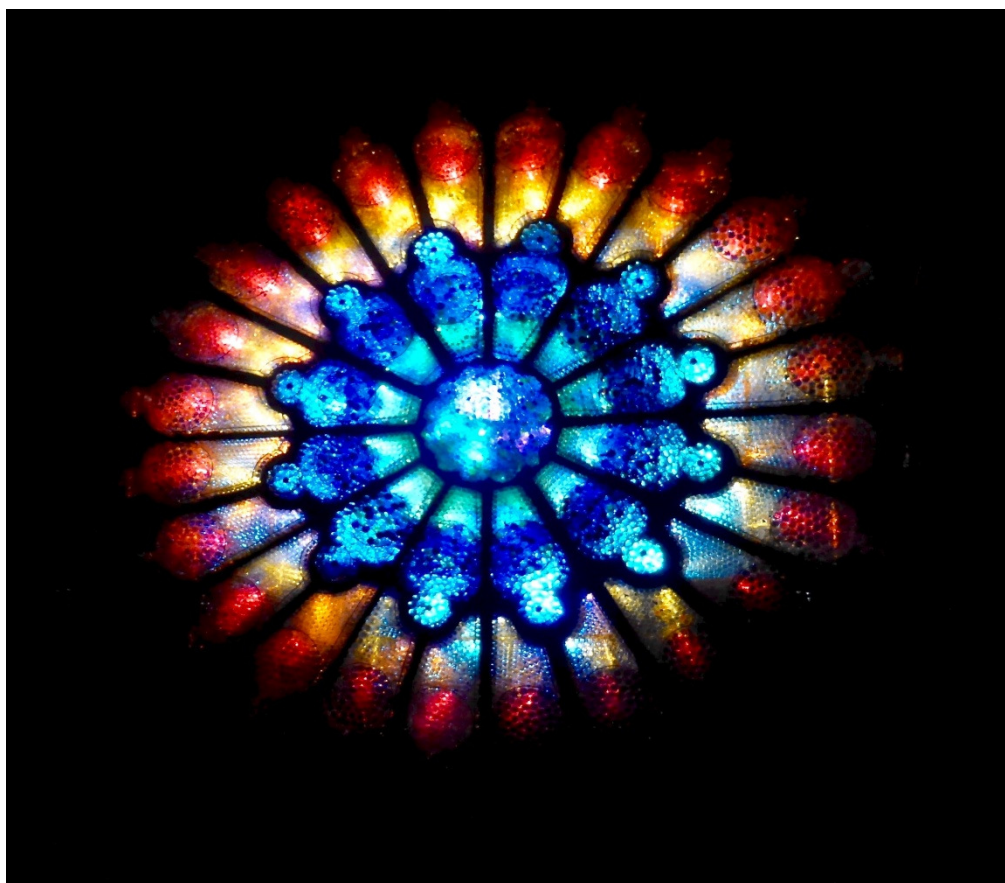
Annex 1: *Litre of Light* evaluation

Lumière Durham November 2015

A Litre of Light – Message in a Bottle

Artist: Mick Stephenson

A Commentary by James Francis



Introduction

As part of the 2015 Lumière Festival in Durham, the light artist Mick Stephenson and his team created a full size replica of the Cathedral Rose Window made from recycled plastic bottles. The aim was to raise money for the *My Shelter Foundation* and the Cathedral's own charitable giving.

The *My Shelter Foundation* works (among other things) to provide sources of light using recycled plastic bottles (filled with a mixture of water and chlorine and sunlight) in developing countries. Each litre bottle can produce the equivalent of a 55 watt light bulb. With developing solar panel and LED technology, the bottles (set into the roof of buildings or used as street lights) provide light in dark and poorly lit areas to improve people's lives without the need to run expensive and environmentally harmful generators.

As a project *Litre of Light* draws art, environment, science and engineering (including skills acquired in rod welding) together. It provided a multiform educational project for schools as

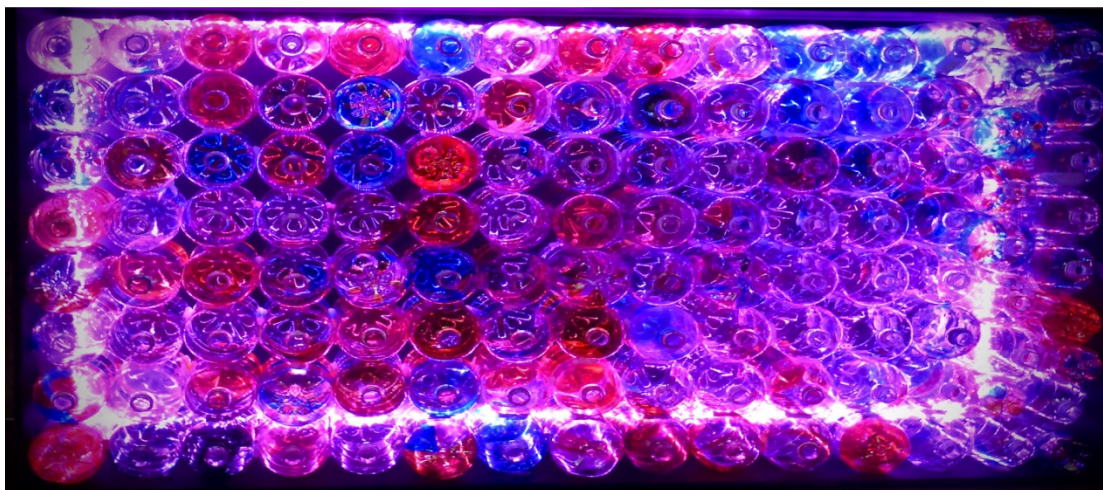
the artist worked with others in the development of the idea. The installation was made up of some 20,000 bottles, gathered from a wide range of sources including schools, prisons and voluntary bodies in the Durham area and NE England.

The Rose Window installation was set in the Cloister Garth of the Cathedral with a (back-lit) rack of plastic bottles placed in the south aisle of the Cloister and a display board giving details of the *My Shelter Foundation* project. People were invited to make a donation and to put a message in one of the bottles, with the added encouragement that the messages would thereafter be placed in the recycled bottles in the Window itself. I attended the installation to promote the charity and to guide the message writing process over the course of the four nights of the Festival. A total of 2,268 messages were put into the bottles, and some £2,000 was raised. A film of the whole project has been made by Dr. Matt James Smith (Lintelfilm).

A Message in a Bottle

Made famous in modern times by the lyrics of STING, the idea of putting a message in a bottle is a blend of science and imagination. Going back to ancient times, the Greek philosopher Theophrastus is said to have used messages in bottles to discover whether the Mediterranean Sea was fed by the Atlantic Ocean.

A brief search of the *Poetry Foundation's* archives shows a number of poems with the title "A Message in a Bottle". These express and explore a range of human emotions, of hope, loss, celebration, and finding, such as also characterise the lyrics of STING. Not surprisingly, the messages put into the plastic bottles of *A Litre of Light* similarly reflect a wide range of themes.



At heart a message in a bottle is a form of communication. Here the creativity of the installation meets the idea of a (castaway) message, since the art is itself a form of communication that brings both the artist and the message writer into something of a shared conversation and adventure.

In this at least the medium and the message belong together – not just that the bottle holds the message but both combine in a visual enacted metaphor. Integral to this is the Rose Window itself as the chosen Lumière focus (in its simultaneous evocative depiction of the "East" as dawn, creation, resurrection and fulfilment), and the stated intention that the

messages in the bottles would be placed in the installation. Many people were visibly moved when told that their message would be taken into the installation. The whole, therefore, in artistic creativity, charitable focus and invited participation may be understood as a multi-layered process of becoming; something that together is more than the sum of its parts.

Some asked what would happen to the messages. I said that I would read all the messages and then take them to the Aidan Altar in the Cathedral beneath the Rose Window for a time of silent prayer. Thereafter I took them to a candle stand to light a candle in thanksgiving for the project. The messages were then returned to Mick Stephenson to be put into the Rose Window installation.

Message Themes:

The following is a representative sample of the messages. They are arranged by topic, though these occasionally reflect more than one theme. Some messages were entwined within each other, obviously meant to be put in a bottle together.

1. For the Charity: “Even in the darkest place there is light and love, and people who make a difference.” “A message in a bottle – to have light everywhere in the world where it is needed.” “Light brings hope in dark times.” “Darkness presents only darkness. Only light can shine out of darkness.” “The darkness behind the light is what makes it so damn bright.” “Live and pray our way into the light. Nothing is ever finally lost.” For the amazing work *Litre of Light* is doing with communities around the world.” “Litre of Light - a wonderful cause.” “That peace may spread as the power of light brings joy in the night.” “This is a phenomenal experiment and idea – true beauty – there is a light that never goes out.” “We must never take light for granted.” “Glad to help. I donated because charities help people lots.” “To Africa – I am sending you a present.” “The world needs love, goodness, truth and beauty; this litre of light project is a fabulous idea.”

“This is fantastic – I hope you raise a lot of money for the charity.” “Re. bottle technology: Looks like science was right all along.” “Thank you for building the art work for charity.” “Sorry you have not got electricity.” “Reach out, touch the light, our waste is someone else’s bright.” “Bringing light into houses lets so many more people have access to so many other opportunities. A beautiful, simple idea done well – thank you.” “I think this is a very good idea – it will help lots of people around the world.” “Bring light and love to all corners of the world.” “I hope this helps lots of people have light in their homes.” “Thank you for the lights in our house so we can stay safe.” “I hope there are enough bottles to give enough light.” “Litre of light relieving the darkness.” “We wish you the joy of light.” “God bless your project.”

2. World Peace: –Many messages reflected the atrocity in Paris that occurred during Lumière. “A beam of light after the darkness of last night – pray for Paris.” “Wishing light on the whole of humanity in times of darkness.” “May Allah give peace to the world and let us pray for those who have lost their lives in Paris.” “So much beauty on a day when the world is plunged into darkness – Durham Cathedral, light, beautiful.” “To accept one another regardless of race, religion and other factors.” “Humanity is the ability to reject animosity.” “War never changes; but people do through the roads they walk.” “Bring peace to the world and help the homeless, please.” “May light overcome the darkness in our souls.” “I pray for all who are affected by conflict around the world, those who have suffered in one way or another, and for all those in need.” Live, love, pray, humanity is important.” “Lord, come and

glorify yourself and restore perfection through Jesus.” “May this light lead you to a better quality of life and more opportunities – you are my equal and I am your equal.” “Light of the world be with the people of the world.” “Room for all.” “Save children in need.” “Pray for everything that has ever been, and for the universe in which we live, the questions which we ask, and the science and religion we believe.”

“Love goes out to all those in need of it.” “Pray for the poor.” “May light shine on all political leaders and bring forward peace.” “A Prayer – I hope no more hunger in this world, I hope everyone can always stay warm and get food to eat, I hope for equal medicine and medical services in the world. Amen.” “Feed the World.” “Let us all strive for religious and racial tolerance – let us care for all, in particular Muslims against whom hate crimes have been carried out and their families – let Muslims and Christians work together in union. Amen.” “We pray for humanity, for love, for understanding and for hope.” “Imagine ...” ““A flickering light that will not go out.” “A prayer for patience and love.” “May there be much more love and light within this precious world we live in.” “Our prayer is a prayer for peace, love and transformation for the world – to a world where everyone has enough and no one lives in fear.” “A Hindu prayer: Let peace light up the world.” “I hope all refugees find a good home.” “Please God give me strength to love and give.” “May God walk with those fleeing for safety and give them light”.

3. Prayers (for those with illness) and thanksgivings for family. “You are always in my heart, there you stay always.” “Dear God, please help people in hospital and in heaven.” “I pray for all those in need and those who are lonely and hurt – may your light flood their lives.” “Thank you Lord for all the good you do.” “Lord, give my family blessings and safety – Lord please keep the world in peace and help those who are truly in need.” “We pray for the families that need a prayer this night.” “To surround my mother living with dementia.” “Our youngest daughter, we pray for the recovery of your sight.” “To all those in need and in sadness we wish a happy Christmas. And for love ...” “Let all those who are lost be found, and let all those who are found be helped.”

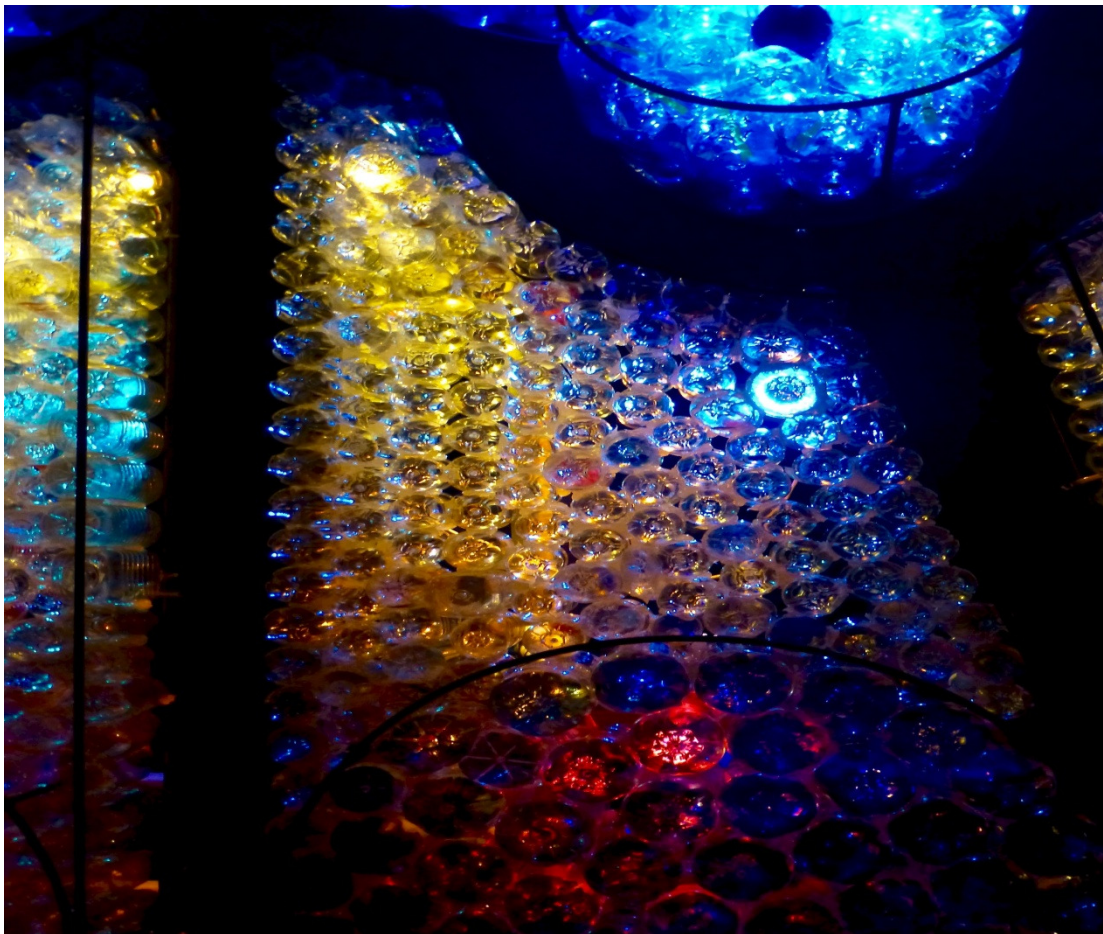
4. Remembering the departed. “Well, Mum, you would have SO loved this in your beloved Cathedral.” “Our little star in heaven – we never got to know you but you will always be in my heart.” “Love to my family who are no longer with me.” “Thanksgiving for a priest (now deceased) in the diocese who married a couple.” Remembrance of fallen and injured in war: “Former colour sergeant in the Green Howards for 23 years: never forgotten.” “Memories of R.W. of the DLI.” “For all the soldiers in the war may you rest in peace, from Hannah age 9”. “To people we love and to people we have lost.” “Rest in peace our grandson we did not meet – 30.9.15. With love.” “From a mother to her daughter, the fourth anniversary of whose death coincided with the festival: To my darling daughter - I’m posting this message for you with all my love, so you are now part of Lumière; I am so grateful for the thirty years you blessed my life.”

5. Celebration of Lumière, the Cathedral and Durham. 1. Children appreciated their work with the artist (and brought their families to see it): “I think that seeing this is amazing.” “It was great making it (St. John’s Brownies).” “We love the Rose Window.” “What a lovely flower made out of bottles.” “I love the bottle glass window.” “I enjoyed making the blue bottles – from I. aged 10.”

2. Quotes (from young children age 6/7): "I love Durham Cathedral" "My favourite place in Durham is the Cathedral." "I like the idea of Lumière."

3. General appreciations: "Thank you for this wonderful display in a beautiful city. May everyone find light in their lives." "May Durham's Festival of Light bring hope to our troubled world." "A beautiful display – may God's flame and light shine on this Cathedral and over the North for the rest of time." "Dear God, I am part of your fantastic world for ever." "Dear God, thanks for putting Durham into our lives - we wouldn't have met each other or grown into the people we are." "Blessed to live in a beautiful city." "Fantastic show." "Lumière has created great memories with new friends – it's so special." "Love light, love life, love totally." "Thank you to all the organisers of Lumière. I wish them all the love and success in the world." "Let this Cathedral continue to inspire every day every year." "Lovely display, I really enjoyed it."

"I love the Cathedral." "This Church is full of memories and goodness." "This Church is forever in my heart." "Best light show ever – thanks." "Thank you for a brilliant show." "This year's Lumière is awesome." "May Durham's Lumière Festival of Light bring hope to our troubled world." "Thank you for this wonderful display in a beautiful city – may everyone find faith and light in their lives." "I love Durham Cathedral - from Ava 10 years old." "Dear God, thank you for bringing me here." "May the Cathedral continue its fantastic work for all the underprivileged, poor, sick, lonely and depressed." "Durham is a wonderful place that has been built around St. Cuthbert and his Cathedral." "Great Lumière – gave me lots of inspiration for my GCSE Art."



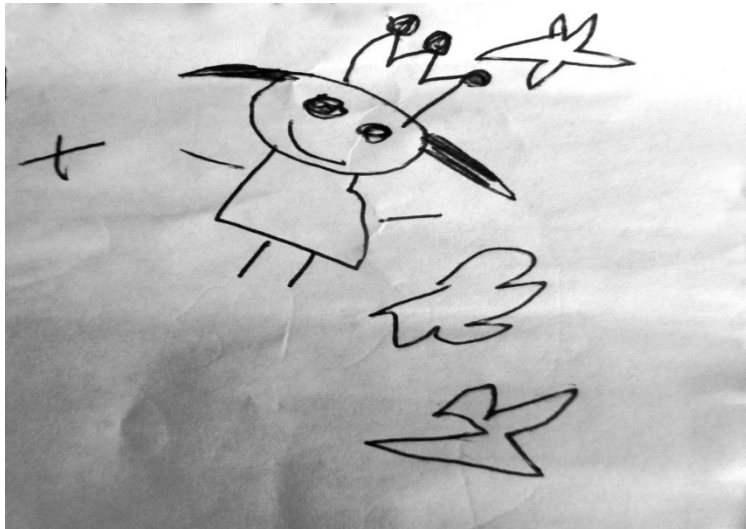
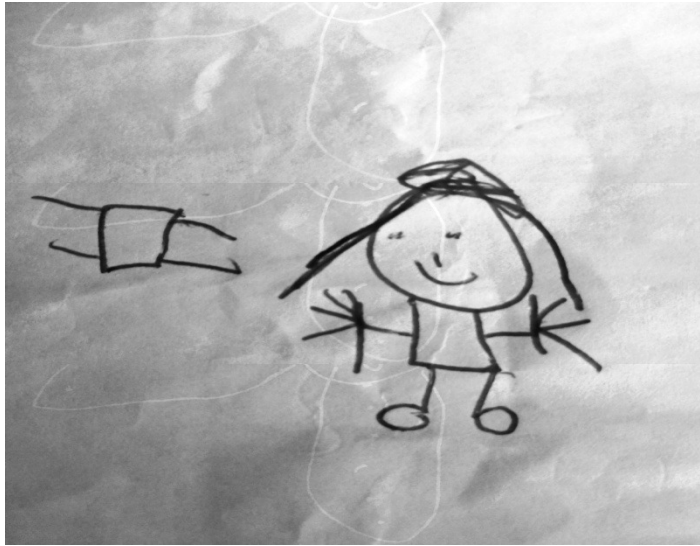
6. Appreciation of the artist and his work: “Lovely bottles.” “Amazingly creative and fantastic work.” “I am an artist. I am inspired. Thank you for this charitable cause and for your creativity.” “Amazing artwork.” “Live a life as beautiful as these lights.” “Thank you for this moving experience – I send calm, peace and love to the world from this moment, captured in this note.” “Beautiful display of light.” “First Newton Hall Guides helped to make this – thanks!” “It was very cool and interesting and we really liked it. I hope you can make some more - from Thomas age 7.” “May all the people who see this sculpture be as inspired as the artist, the school children, and the helpers here in this Durham Cathedral setting.”

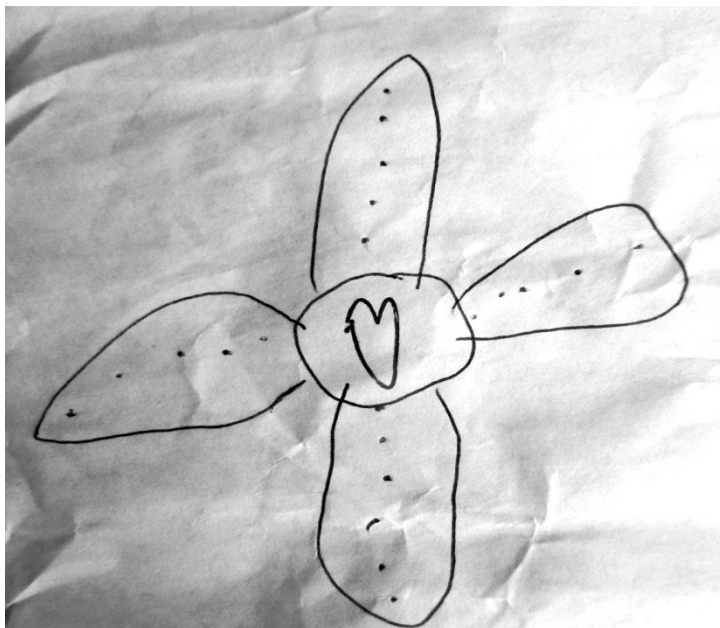
“I just want to say thank you for organising this display. I am really enjoying it.” “Amazing effort by all, beautifully mesmerising – candles lit for NNN”. “What a fantastic combination of wonderful creative artistic work and sustainable solutions to homes without electricity.” “I like the big flower” - from a child age 3”. “Beautiful festival on a rainy night – a wonderful idea to help less fortunate people.” “Wonderful reminder of humanity and hope – thank you.” “Good Lord, bless all these wonderful people – artists and spectators alike.” “This is what beauty is – simply amazing.”; “Litre of Light and the Durham Rose – really fantastic – best wishes bringing light to the world.” “Great light show.” “To enjoy beauty.” “An absolutely brilliant display.” “Wonderful light, please spread your love.”

7. Prayers for the environment: “Make Durham City green” “Words can’t describe the effects of climate change on the people of the world. But it is in my heart. I hope for change, change, change with love, love, love”; “Look after the environment and yourself.” “May all things be healed, may all things be free from suffering, may all beings be at peace.” “Do not waste our world, it is one in a million.” “Pray for humanity.” “May light light up the world for peace.” “Green our world.” “I would like to write a message of thoughtfulness and caring, about each other and our beautiful planet.”

8. Drawings by children:







9. Prayers for academic achievement: “Hope I gain a first.” “That I do well in my dissertation.” “That I gain acceptance by the university of my choice.” “Education was my salvation.”

10. Celebration of life “I like to dance.” “A poem to my future love: When you are old and grey and full of sleep take down this book and slowly read and dream of the soft look.” “Sic luceat lux vestra.” The messages contained two or three marriage proposal intentions. “You are the light in my bottle.” “God made light.” “From out of the darkness the light of love prevails.” “I just want to be happy, that’s all.”

11. Scripture and related quotations: John 3.16 (“God is light and in Him is no darkness at all”.); Gen.1.1-3 written out in full. 1 John 1.4-5 quoted in full. “May the peace of our Lord and Saviour Jesus Christ be upon all those who call upon him.” “Jesus is the light of the world.” “A Taizé chant: The Lord is my light, my light and my salvation, in Him I trust.”

12. Expressing sorrow and asking for forgiveness: “Let me try again and be ...”; “Believe how sorry I am.” “Please God forgive me.” “May a rainbow touch your shoulder with the promise of its glow.” “Please pray for N. that she finds peace in her mind and finds a purpose

that is fulfilling and makes her happy.” “I hope this is the start of a whole new life out of darkness.” “Mend my family.” “I would like to lead a better life.” “As a dedication: I will always cherish my life and my friends.”

13. Everyday advice and wisdom: “Light can be seen through your heart. Let there be light.” “Make sure at the end of the day you have a good story to tell.” “Be kind.” “Keep looking forward” “To seek peace within ourselves and find the path we seek.” “This world is at your fingertips.” “Enjoy the light.” “Open our hearts.” “Dear World, life’s unsure at best. But every smile is an infinite amount.” “Be the change you want to see in the world.” “Light is good and helps me see.” “The greatest thing you will ever learn is just to love and be loved in return- may the world find love instead of hate, and then we will find peace.”

“A good traveller always remembers their travel.” “Make the best of it all. If you can’t, then rest and try again.” “Remember whatever you are worrying about today will seem insignificant in a year.” “May we never lose our sense of wonder.” “Better to light a candle than curse the darkness.” “I found my light – don’t let yours go out.” “Always remember all that is good in your life, and live to make others happy.” “The past is gone, learn from it. The present is now, live it. The future is to come, prepare for it.” “Pray for everyone.”

“Where there is light there is hope, and where there is hope there is light.” “Religion was made for hope, love and unity, not destruction and death – don’t twist it.” “All you must do is decide what to do with the time that is given to you.” “Light is the only truth in this world.” “A person’s mind is only restrained by the mind; may that mind always send light and love outward into the darkness.” “Love is stronger than fear, compassion is stronger than hatred, kindness is stronger than violence – love, compassion and kindness will bring peace.” “Be kind to strangers – they may be angels in disguise.” “Live your life in peace and you will become a better person.”

“You are worth more than you know.” “Remember God loves you, no matter who you are.” “Leave a better world than the one you were born into.” “Be a light in a world of darkness.” “The stars shine only in darkness.” “Shine as a light in the world and let no one obliterate it, for you are unique and beautiful – created by God to shine.” “Another world is possible.”

“Compassion is the expression in action of empathy.” “Think, reason and be a decent person.” “Live life to the full, tomorrow is never promised.” “Stay humble.” “If you want to catch your dreams you have to chase them.” “Non vestra sed vos.” “Light and peace are all we ask.” “No matter how dark it gets the sun will shine again.” “Love can change the world.” “You are the light.” “Keep happy, smile and look ahead.” “Change is hard; apathy is easy – so let’s try”.

14. Writing a name. Many messages contained simply a name, whether of the writer or another. (Some mentioned that they did not know what to write. A suggestion was gently made to write their own name or another’s and to say the name quietly as the message was put in a bottle. One is reminded of Carol Ann Duffy’s poem “Prayer” which begins: “Some days, although we cannot pray, a prayer utters itself ...”.)

Some concluding thoughts.

1. It is the nature of light to illuminate. The artist’s choice of the Cathedral Rose Window is in itself significant. Mick says (in an email correspondence): “The opportunity to build the Rose

Window has been an ambition of mine since first playing around with plastic bottles back in 2011. Lumière gave me the opportunity to fulfill that ambition. The Rose Window, just by its scale, is a beautiful example of architecture, colour and light - such a powerful combination. I had to understand and get into the mindset of the original creators of the Rose Window. The beautiful geometry, its purpose and what were their expectations. I do think now that they were the original masters of light, it's power within a beautiful space. And also like myself there was a great understand of the audience who would view their creation far into the future. I think the *Litre of Light* did all of that and exceeded my expectations." Interestingly, this also resonates (as we saw earlier) with the combination of science and creativity associated with messages in bottles.

The installation and the bottle racks were also necessarily located outside the Cathedral. The Rose Window in the Cloister Garth was an exact size replica of the one inside the Church. The bottle rack outside also in some respects has a resonance with votive candles being lit within. Clearly putting a message in a bottle is akin to lighting a votive candle. One overheard conversation between two ladies went thus: "Do you want to put a message in a bottle?" "No, you go ahead, I've done my candle". Indeed it is likely that messages put in the bottles outside would often be similar to messages written at the candle stands within.

There is, however, something of profound significance here about space, both physical and metaphorical, and how the intentional faith of the Cathedral's life and worship can nevertheless give breadth to people to find their own way of coming home within it.

The Irish theologian-poet John O'Donohue says that "Prayer issues from that threshold where soul and life interflow" (*Eternal Echoes. Exploring our Hunger to Belong* London, Bantam 2000, page 266). And the Biblical scholar Luke Timothy Johnson reminds us (page 1ff) that "the arena in which God is pre-eminently revealed in the world is not some disembodied 'spiritual' experience but ordinary, everyday human *bodily* experience" (*The Revelatory Body: Theology as Inductive Art* Grand Rapids, Eerdmans 2015, page 1ff). Mick himself sums it up: "For me art has to connect, has to have a function, a message with no boundaries." That would also serve well for a vision of faith that looks outward (as it must) to the world, for we all live embodied lives.

2. Then again, it is light that draws us on. Its inherent nature is to evoke. John O'Donohue (*Eternal Echoes* page 351ff) speaks of the artist as a permanent pilgrim: "Each artist is animated by a unique longing as there are no readymade maps for what the artist wants to create – an inner voice that will not permit any contentment until what is demanded is created. Artists also help us to see what is secretly there. Every artist works from the huge belonging to the tradition but yet does not repeat anything. The artist belongs in a strange way. (S)he inhabits the tradition to such depth that (s)he can feel it beat in one's heart, but one's tradition also makes one feel like a total stranger who can find for the longing no echo there. Out of the flow of this intimate foreignness something new begins to emerge. ... The artist is always faithful to longing first. This willingness to follow the longing 'wherever it leads' demands and enables all kinds of new possibilities". And again he says (page 275): "Spiritual discernment is the art of critical attention that is able to recognise the Divine Presence in its expected and unexpected forms."

As for the artist so also for the message writers there is, however momentarily, something evocative in how to respond to the opportunity to make a wish, to present a statement, or to offer a prayer.

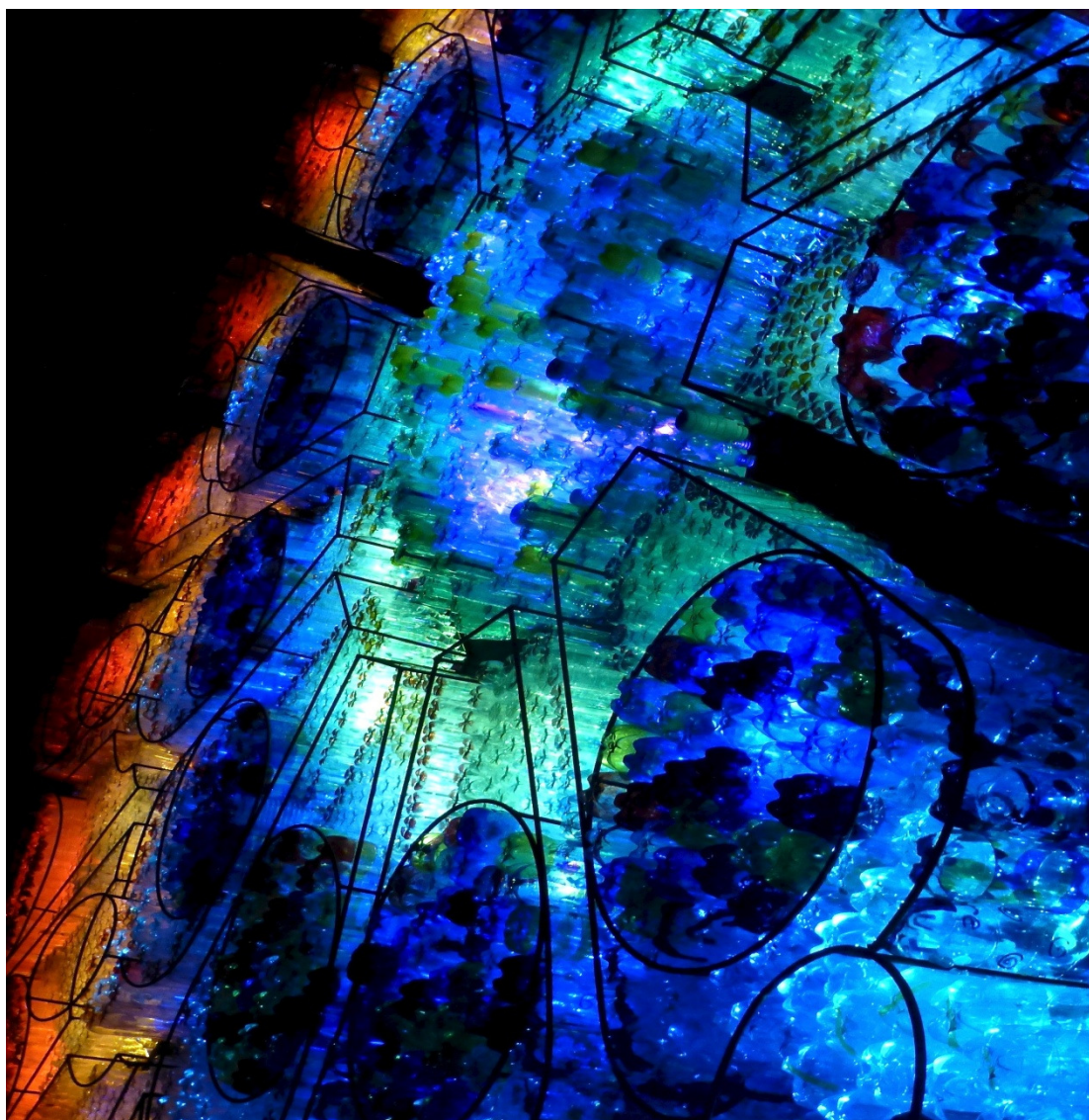
From the messages it is clear that the church's influence is wider than it thinks. On the other hand the church should not be overly prescriptive in its understanding of discipleship.

A Rose window is a kind of *mandala*. Durham's two Rose Windows of glass and stone, and of recycled plastic and welded rod, are a reflection of physical geometry and proportionality on the one hand, and of spirituality on the other (signifying Creation, Resurrection, and the coming to completion of all things in the justice and love of God). Light inhabits all these intentions. One could not imagine a more fitting symbol of communication that brings together through the theme of light, the artistic endeavour, the charitable focus, and the invited response of a message to be placed symbolically in the installation.

Such a creative interplay reflects the Cathedral's presence in society, and should serve as an inspiration for its mission.

(Rev. Canon Dr.) James Francis

12th December 2015. jamesfrancis@mac.com



With thanks to Mick Stephenson (light artist), Dr. Matt Smith (Lintelfilm), and from the Cathedral: the Revd. Canon Rosalind Brown, Ruth Robson, Gaye Kirby, Sophia Stovall, and the Lumière Cathedral stewards. Photographs by James Francis.

