

Audiences North East

Connecting people and culture

AV Festival 08 Evaluation Report

Audiences North East Limited

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1. Background

Audiences North East was commissioned to evaluate AV Festival 08 – the UK's largest international festival of electronic art. The Festival is a biennial event and takes place in Gateshead, Middlesbrough, Newcastle and Sunderland. The Festival consists of concerts, performances, exhibitions, film screenings, outdoor events, seminars, symposia, workshops and other special events. AV Festival 08 took place between 28 February and 8 March 2008. The theme for the Festival was broadcast. The UK began to switch off analogue television signals in 2007-08, paving the way for television to become entirely digital. At the same time internet and mobile networks have created opportunities for us to 'broadcast' ourselves in entirely new ways. AV Festival 08 created a catalyst for debate about the future of broadcasting and acted as an event to celebrate a century of on-air and online transmission.

The objectives of AV Festival 08 were as follows:

1. Create a festival of outstanding artistic quality, as measured by qualitative feedback from audiences and participants.
2. Establish the AV Festival as a key event of national and international standing.
3. Draw attention to the region's key cultural venues and producers (concert halls, galleries, museums, cinemas).
4. Raise public awareness of electronic arts by creating 10 days of performances and exhibitions.
5. Encourage its development as a form of expression amongst artists by providing 200 days work for artists, musicians, filmmaking talent or other creative producers.
6. Offer professional development opportunities for regional artists, part-time and volunteer staff, and regional audiences by creating up to 268 learning opportunities through workshops, symposium, seminars, talks and summits and creating 45 education sessions.
7. Contribute to the economic vitality of Gateshead, Middlesbrough, Newcastle and Sunderland and the wider North East region in line with the Regional Economic Strategy, specifically by:
 - Creating 1 business
 - Safeguarding 1 job
 - Creating 1 job
 - Creating 15 freelance positions

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- Supporting at least 20 cultural businesses and 3 voluntary organisations
 - Attracting 36 sponsors or funders
8. Benefit the North East's electronic art, moving image and digital culture sectors, by raising the profile of local producers nationally and internationally.
 9. Benefit the North East region's audiences, by bringing high quality artistic product to the region and by attracting an audience of 200,000 people to Festival events or Festival produced activity (including the Festival website).
 10. Stimulate the production of new artistic work, through commissioning or co-commission at least 15 new artworks.
 11. Increase the diversity of audiences and artists participating.
 12. Ensure a fair balance of provision, funding and participation between the 4 festival centres.
 13. Recruit 70 volunteers.
 14. Attain PR value of £400,000 or more.
 15. Stimulate stronger networks between participating Festival venues and partners in the region.

2. Research methodology

Audiences North East drafted an Evaluation Strategy which used the following methods to evaluate AV Festival 08's achievement of the objectives identified above:

- Distribution of 1,300 Festival questionnaires to audience members – 381 questionnaires were completed (247 through self completion, 124 through interviews carried out by Audiences North East and 10 online)
- Observation of audience behaviour at exhibitions/events/performances
- Mini interviews with audience members – 25 completed
- Analysis of audience comment cards collected by participating venues
- Artist electronic survey – 27 completed
- Artist interviews – 10 conducted
- Collaborator electronic survey – 28 completed
- Attendance at one collaborators' debrief
- Production team/trustee interviews – 7 conducted
- Attendance at 1 pre-festival production team meeting

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- Attendance at 1 production team debrief
- Provision of interim report
- Analysis of data provided by the production team
- Analysis of data provided by the PR company
- Conversations with stakeholders – 2 conducted

Where possible, results for AV Festival 08 have been compared to AV Festival 06. Results have not been compared to AV Festival 03 as this was a pilot festival with much lower audience figures (6,750).

3. Executive summary

3.1 Programming

AV Festival 08 took place across the 4 urban centres of Gateshead, Middlesbrough, Newcastle and Sunderland between 28 February and 8 March 2008. The theme of the Festival was 'broadcast'. The programme included 75 projects which manifested itself as over 100 events including 17 new commissions and premieres, 19 performances, 13 exhibitions, 3 conferences, 13 talks and seminars, 21 screenings, 10 courses and workshops and 3 radio stations.

3.2 Artistic quality, Festival standing and organisation

The artistic quality of the Festival was rated highly by audiences, artists and collaborators. The broadcast theme was felt to be relevant, timely, inspiring and provided scope for interpretation. The Festival was considered to be enjoyable and well organised. AV Festival 08 was regarded as an important event of national standing and was coming to be regarded as an important event of international standing. The Festival production team communicated effectively with artists and collaborators and projects were well planned and delivered.

3.3 Audiences

Audience numbers

The target for total audience figures comprising both physical attendance and participation and extended reach (online and radio listeners) was 200,000. Total audience figures are estimated at 100,114 (revised figure based on figures supplied by the production team) and hence the target was not achieved. However, there was a 26% increase in physical attendance and participation compared to AV Festival 06 (AV Festival 06: 34,142, AV Festival 08: 43,038).

The non achievement of the target audience figures raises questions over how the target was set and whether it was a realistic target. A review of how the audience target is set is suggested in the recommendations in section 19.

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Detailed analysis of audience figures also highlights the need to review the collection of audience numbers. In particular, collection of data for events in public spaces and for extended reach. The original estimated audience number for Now Hear This, a series of site-specific audio works by Marcus Coates presented in public spaces in Middlesbrough, was reduced from 8,000 to 500 (on the recommendation of the evaluation team). Also, the recorded audience figures for extended reach do not include unique visitors for Festival events featured on partners' websites resulting in lower than expected extended reach figures. A review of methods and resources available for collecting audience numbers (both physical and extended reach) is suggested in the recommendations in section 19.

Demographics

The majority of audience respondents were aged 20 to 44 (63%). 53% of surveyed audiences were male. 85% of audience respondents were White British with 9% Other White (US and Europe) (AV Festival 06: 89% White British). There was a wider spread of ethnic backgrounds of audience respondents than the previous Festival. 6% of audience respondents considered themselves to be disabled. Based on an analysis of respondents' occupations, 50% of respondents were from higher managerial, lower manager and professional occupations.

Geographical origin

The majority of audience respondents were from the UK (91%). Of these 53% were from Tyne & Wear, 18% were from the Tees Valley, 6% from Northumberland and 5% from County Durham. There was an increase in inbound tourists amongst audience respondents from 22% in AV Festival 06 to 26% in AV Festival 08.

Cultural behaviour and attitudes

Amongst audience respondents there was a high percentage of first time attenders to the Festival. 24% of audience respondents had attended AV Festival 06. There was a growth in repeat attendance compared to AV Festival 06. 14% of audience respondents claimed not to be regular participants in cultural activities. 42% of audience respondents had not been to a similar event before and 84% were willing to attend a similar event in future.

3.4 Promotion

The Festival achieved PR value of £556,449 within and outside the region. This represented a 20% increase on PR value achieved over AV Festival 06. Several items of national and international media coverage enabled the Festival to dramatically raise public awareness of electronic art including BBC Radio 4 News coverage and articles in the Guardian and the Independent.

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Given that the marketing budget was less than half that of the previous Festival, the high awareness of AV Festival 08 amongst audiences (88%) is commendable. The 2 most common methods by which audiences heard about the Festival were through the Festival programme and word of mouth. The marketing materials were acknowledged to be of high quality although there were some comments from audiences, artists and collaborators regarding the design of marketing materials and the lack of signage in public spaces for the Festival.

3.5 Quantitative output targets

The following quantitative outputs were achieved:

Objective no.	Output target	Target	Achieved
4	Raise public awareness by creating 10 days of performances and exhibitions.	10 days	10 days
5	Encourage its development as a form of expression amongst artists by providing 200 days work for artists, musicians, filmmaking talent or other creative producers.	200 days	447 days Total no. of artists/participants 306 of which 245 were from the region and 61 outside the region
6	Offer professional development opportunities for regional artists, part-time and volunteer staff, and regional audiences by creating up to 268 learning opportunities through workshops, symposium, seminars, talks and summits and creating 45 education sessions.	313	1,258
7	Contribute to the economic vitality of Gateshead, Middlesbrough, Newcastle and Sunderland and the wider North East region in line with the Regional Economic Strategy, specifically by: <ul style="list-style-type: none"> • Creating 1 business • Safeguarding 1 job • Creating 1 job • Creating 15 freelance positions 	1 1 1 15	1 1 1 15

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Objective no.	Output target	Target	Achieved
	<ul style="list-style-type: none"> Supporting at least 20 cultural businesses and 3 voluntary organisations Attracting 36 sponsors or funders 	20 cultural businesses 3 voluntary organisations 36	42 including 4 voluntary organisations 38
9	Benefit the North East region's audiences, by bringing high quality artistic product to the region and by attracting an audience of 200,000 people to Festival events or Festival produced activity (including the Festival website).	200,000	100,114
10	Stimulate the production of new artistic work, through commissioning or co-commission at least 15 new artworks.	15	17
13	Recruit 70 volunteers	70	81
14	Attain PR value of £400,000 or more	£400,000	£556,499

9% of audience respondents stated that they had paid for accommodation. The average amount paid for overnight accommodation was £74.58. The average spend per audience respondent for ticket price, transport and food was £13.56.

3.6 Provision, funding and participation

Centre	Number of events/ exhibitions % ¹	Income % ²	Programme expenditure % ³	Audience numbers % ⁴
Gateshead	23	6	10	11
Middlesbrough	20	3	19	19
Newcastle	27	8	20	36
Sunderland	30	1	19	34
Other	-	82	32	-
Total	100	100	100	100

1 Numbers do not take into account scale of events.

2 Percentage of total income provided direct by centres.

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- 3 Percentage of total programme expenditure directly attributable to centre specific events/exhibitions.
4. Percentage of total audience numbers for physical attendance and participation and includes revised numbers for Middlesbrough (see 15.3)

3.7 Educational activities/volunteers

Two strands of activity formed the Festival's education and professional development programme – Education and professional development activities at the Festival and professional development traineeships and mentorships with Audio Visual Arts North East. Educational and professional development opportunities were provided through 13 talks, seminars, panels, 3 conferences and 10 hands-on workshops and courses. Audio Visual Arts North East provided 3 mentorships for young cultural workers and through the evolve scheme offered professional development opportunities for 81 young volunteers.

3.8 Partnerships

AV Festival 08 stimulated working partnerships between Audio Visual Arts North East and over 20 cultural organisations which had not previously been engaged in past AV Festivals. These included national and international partnerships with Cornerhouse in Manchester, Resonance FM, The John Cage Trust and the Centre for Contemporary Culture in Barcelona.

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Evaluation findings

4. Artistic quality

Create a festival of outstanding artistic quality, as measured by qualitative feedback from audiences and participants.

4.1 Overall assessment of artistic quality

70% of audience and artist respondents rated the artistic quality of AV Festival 08 as high (AV Festival 06: 65%). 86% of collaborator respondents rated the artist quality of the Festival as high. See Appendix A2 1.1.

4.1.1 Audience feedback

70% of audience respondents agreed with the statement that the artistic work was of outstanding quality. See Appendix A2 1.2.

Comments from anonymous audience members on the artistic quality of AV Festival 08:

‘A very wide-ranging and imaginative series of events – I wish I could attend more.’

‘Great – informal, relaxed, professional and stimulating.’

‘Incredibly well-organised and produced/curated programme with an impressive international dimension.’

‘This particular year has superseded others for quality.’

‘This year’s event is of superior quality – and there is a massive choice of events to choose from.’

4.1.2 Artist feedback

70% of artist respondents agreed with the statement that the artistic work in AV Festival 08 in general was of outstanding quality. See Appendix A2 1.3.

Comments from artists on the overall artistic quality of AV Festival 08:

Ed Baxter, Resonance FM: ‘Populist edge that saw signs of astute programming.’

Joyce Hinterding, Aeriology: ‘Very high quality.’

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Sneha Solanki, Radio Craft Lab: 'It was excellent.'

Atau Tanaka, Music & Machines VIII: 'Very high.'

4.1.3 Collaborator feedback

86% of collaborator respondents agreed with the statement that the artistic work in AV Festival 08 in general was of outstanding quality. 85% agreed with the statement that the artistic work in which they were involved was of outstanding quality. 84% agreed with the statement that the artistic work in the project with which they were involved was innovative. See Appendix A2 1.4.

Comments from collaborators on the artistic quality of AV Festival 08:

David Haley, Comet Music Management: 'This is becoming a very important part of our growing culture and arts programme in the region and highlights the incredible work underway. Excellent event, well publicised and well attended. Well done.'

Adam Lopardo, The Sponsors Club for Arts & Business: 'Great event, too much to see. I missed loads and can't wait for the next one.'

Ian Simmons, Centre for Life: 'I thought it was one of the best festivals we've had in Newcastle recently. All the events I saw had real substance and value, the artistic and organisational direction was strong.'

Barbro Schultz Lundestam, Schultz Forlag AB/EAT: 'The performance of Cage's Variations VII was absolutely outstanding.'

David Whetstone, The Journal/Culture magazine: 'I think the AV Festival was extremely impressive. It has the potential to go from big to huge – with much greater public awareness and involvement.'

4.2 High artistic quality – specific events/exhibitions/performances

The following elements of AV Festival 08 were highlighted as being of particularly high artistic quality:

4.2.1 Audience feedback (anonymous comments)

Atlas of Electromagnetic Space: 'Content highly relevant and stimulating', 'fantastic to see something like this being done'.

Broadcast Yourself: 'Compelling and illuminating', 'thought provoking'.

Deep Play: 'Fantastic and would happily sit here and watch the full thing', 'interesting – been several times and it's grown on me', 'absolutely brilliant'.

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Radiophonia: ‘Thoroughly engaging and positive’, ‘entertaining and informative’.

War of the Worlds: ‘Believable and realistic’, ‘captivating’, ‘pretty special’.

Whispering in the Leaves: ‘Beautiful and stunning’, ‘fantastically disorientating’.

Yokomono: ‘A sensory feast’, ‘intense’.

4.2.2 Artist feedback

Artist respondents commented that the following were of high artistic quality:

- Aeriology
- Broadcast Yourself
- Deep Play
- Radiophonia
- Variations VII
- Whispering in the Leaves

Comments from artist respondents on specific elements of AV Festival 08 which they regarded to be of high artistic quality:

Broadcast Yourself: Atau Tanaka commented: ‘A very well curated exhibit.’

Deep Play: Chris Watson commented: ‘Brilliant – I loved that.’

Variations VII: Ed Baxter commented: ‘I like the ambition of the Cage Variations. Chris Watson commented: ‘A really good event, perfect for the Festival.’

Whispering in the Leaves: Atau Tanaka commented: ‘Chris Watson’s performance at the Winter Garden showed his excellence as a musician and sound artist. He’s legendary and so it was a great chance for me to hear him for the first time live.’

4.3 Lower artistic quality

The following elements of AV Festival 08 were highlighted as being of lower artistic quality:

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4.3.1 Audience feedback

Visitors to the Discovery Museum were confused by Yuko Mohri's Bairdcast Media. The installation was located in a gallery of the Museum which featured many interactive exhibits. This gallery in particular attracts a lot of families with children aged from 5 to 11 who spend time engaging with the exhibits on display. The installation itself was located at the far end of the gallery and had a wire barrier around it. The interpretation materials were located opposite the installation rather than adjacent to it. On average, visitors walking past the exhibit spent 20 seconds looking at the installation. The installation was very slow and at times broken. It was clear that there was a lack of audience engagement and understanding of this exhibit even after they had read the interpretation materials and had had the installation explained to them by the evaluation team.

Bairdcast Media: Anonymous audience members commented: 'Hated it – it isn't art', 'printer on wheels – can't see the point of it', 'thought it was a printer but not working', 'don't really understand it'.

Alternative Top TV also attracted negative comments in the quality of the presentation rather than the artistic quality.

Alternative Top TV: 'The content and speakers were fine but the technical quality was sorely lacking. Many of the clips in the first part were shown in the wrong aspect ratio. What really irked me was the way the Blue Planet was presented: the slightly blurred copy shown had obviously been recorded off television, and analogue television at that... The AV Festival is intended as a celebration of developing broadcast technologies, why then was the decision made to show this programme in an inferior analogue format that deprived the audience of about quarter of the picture. One of the key factors to this programme's popularity is the beautiful widescreen HD quality filming, this was even pointed out before the screening. To show such a poor copy of a programme to a paying audience... shows a good deal of disrespect not only to the audience but to the talented filmmakers behind the show. A very poor end to the Festival screenings.' Anonymous audience member.

4.3.2 Artist feedback

Alternative Top TV: Ed Baxter commented: 'A bit incoherent.'

SCATTER!: Ed Baxter commented: 'It seemed to me too ponderous to work as a closing event. Everyone wanted a big party and it was too cumbersome. It seemed out of proportion in that that there was a live room with big visual screens and there were some big screens in the bar and it really didn't merit that amount of technology and I suspected everyone was glad it wasn't taking place outside.'

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4.4 Improvements to artistic quality

The following comments were made in relation to how artistic quality could be improved – these concerned specific projects rather than overall artistic quality of AV Festival 08.

4.4.1 Artist feedback

The comments were mainly in relation to: technical limitations (unable to send radio signals from venue, limited lighting and sound equipment); inappropriate size of venue and limited rehearsal time.

Mike Edgerton, A Marriage of Shadows: ‘Not really the fault of the Festival itself – but I had little chance to rehearse with the ensemble – not enough time the night before the performance and then one session on the day is not enough to fix things.... Also the recording engineer needed a better grasp of the piece – as the opening few minutes, after the vocal solo, were significantly lower in volume than needed – and the overall mix was always a problem with some instruments coming through much louder than others.’

Patricia Leroy, Radiophonia: ‘Better technical support, particularly at the lecture.’

Joanna Read, War of the Worlds: ‘Very limited lighting and sound equipment which limited what we could do, 12 channels are not enough to light a show well. Acoustics also difficult. However, staff at the venue were excellent and did all they could for us despite their lack of equipment.’

David Stansfield, Amateur Radio Rally: ‘Impossible to send radio signals out of the building.’

Mark Warren, Variations VII: ‘BALTIC were brilliant, but no radio reception in building rather ironic considering the nature of the piece!’

‘I think that the auditorium was too large for the size of the audience. A more intimate smaller venue could have facilitated even more debate.’ Anonymous artist, The Television Will Not Be Revolutionised.

4.4.2 Collaborator feedback

The comments were mainly in relation to: venue limitations, size of budget and poor reproduction quality of TV programmes.

Ilana Mitchell, Star and Shadow Cinema: ‘The Prisoner – this was either our system or the fact that the tapes were literally copies of the telly but the sound was pretty bad, which was a shame...’

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Andrew Nixon, Novak/Name: ‘The venues in Middlesbrough weren’t great at all, as they have no previous experience of arts events, and one of these was very expensive. Sunderland Glass Centre didn’t work unfortunately, but that was probably more to do with the promoters.’

Andrew Nixon, Novak/Name: ‘We would much prefer to concentrate on delivering less events, but with a lot more focus... We would also like to be able to concentrate on our artistic practice if possible, we feel the likes of Kinetxt could have been a major part of the Festival and it would have been received well. Less events means that we could also be more selective of the contributing artists, improving the quality of work.’

Ian Simmons, Centre for Life: ‘I have said ours wasn’t innovative because it involved performances that the artists have been delivering to various audiences for some years now, although not locally. I would have liked something totally new ideally, but it was still interesting and of high quality. It was something new for our institution, so we played relatively safe, for future festivals, we would like to take more risks and be more innovative.’

‘Town Hall has great potential for live theatre, however it lacks basic technical infrastructure that would make the venue more pleasurable to work in. Due to budget restrictions it was unfortunate that these issues could not be addressed as fully as I would have liked.’ Anonymous collaborator.

‘Revised budget to allow working participants to be paid their standard fees rather than a heavily discounted rate. A greater budgetary consideration for putting a full production into essentially an empty venue.’ Anonymous collaborator.

‘Clearer communication and support from technical team earlier on to support project manager in technical realisation of the work.’ Anonymous collaborator.

4.5 Broadcast theme

4.5.1 Audience feedback

There was a mixture of feedback – ranging from it was a relevant and timely theme to lack of awareness of the theme.

Comments from anonymous audience members on the broadcast theme:

‘I didn’t know broadcast was the theme for the whole thing – is it because they’ve switched off the analogue?’

‘Didn’t know it was broadcast.’

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'It seems quite interesting – quite relevant for a lot of people. People are able to broadcast themselves quite easily... it seems like a good thing to investigate in the Festival.'

'Broadcast is fantastic because everyone can relate to it.'

'I don't know, I like the notion of broadcast on one level, there's something quite problematic about the term 'broadcast', it's slightly ambiguous.'

4.5.2 Artist feedback

Feedback from artists was that the broadcast theme was relevant, timely, inspiring and provided scope for interpretation.

Knut Aufermann, AV Festival on NE1FM: 'It touches on many important issues and the opposite extremes of the wide field of broadcasting were represented.'

Nik Barrera, AV:ISION: 'Relevant and strong concept to unify events; timely.'

José Luis de Vicente, Atlas of Electromagnetic Space: 'Completely contemporary topic and well chosen and well curated.'

Dick Mills, Radiophonia: 'Extremely comprehensive.'

John Patterson, Amateur Radio Rally: 'Good, hit the spot.'

Ben Ponton, Variations VII: 'Timely, appropriate and a good theme to convey and work with.'

Joanna Read, War of the Worlds: 'It's a broad theme which is understandable and inspiring - seemed to give the Festival a good range of work.'

Atau Tanaka, Music & Machines: 'I think it's good that the Festival has a theme and I think the curation of the Festival was successful in that they stuck to the theme and I think the theme is quite pertinent now.'

Jo Tyler, Soundscape FM: 'Excellent scope for interpretation for TV and radio and in some cases the internet.'

Chris Watson, Whispering in the Leaves: 'Particularly apt.'

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4.5.3 Collaborator feedback

Feedback from collaborators was that the broadcast theme was timely, apt and open-ended although there were comments that some events felt a little tenuously linked to the theme.

Jenni Beale, Tyne & Wear Museums: ‘The broadcast theme was a great subject with lots of scope for different artists to interpret this theme. In our case this was a broadcast of the natural world in an unnatural space – the Winter Gardens.’

Beryl Graham, CRUMB: ‘Useful and timely, though some events felt a little tenuously linked to this theme.’

Alistair Robinson, NGCA: ‘Perfect: very apt timely, open-ended, and able to open onto a host of issues both visual and audio media.’

David Whetstone, The Journal/Culture magazine: ‘It worked well in many ways (especially War of the Worlds and Radiophonia) although the Northern Screenwriters Convention and 1 or 2 other things maybe looked a little tacked on. And I looked in vain for anything dealing specifically with the TV switch-on in China, one of the anniversaries mentioned in the original briefing notes.’

5. Key event of national and international standing

Establish the AV Festival as a key event of national and international standing.

5.1 Audience feedback

84% of audience respondents enjoyed the event they were attending. 69% thought the event was well organised. For 42% this was a new experience. 84% of respondents were willing to attend a similar event in future. 61% thought the Festival was an important event of national and international standing. See Appendix A2 2.1.

AV Festival 06 respondents willing to attend a similar event: 91% yes, 1% no, 9% don't know.

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5.2 Artist feedback

5.2.1 Standing of the Festival

83% of artist respondents commented that the Festival was an important event of national standing, with marginally less (76%) stating that they considered the Festival to be an important event of international standing. 87% enjoyed the Festival and 92% would recommend the Festival to other artists. See Appendix A2 2.2.1.

Nik Barrera, AV:ISION: 'With regard to artists, the Festival is well known and respected in the specific area of AV. However, I'm not sure that it has a standing amongst more traditional artists.'

José Luis de Vicente, Atlas of Electromagnetic Space: Amongst peers – it's a good festival and it shows – the work that they have done in only three editions is very good.'

Sneha Solanki, Radio Craft Lab: 'It does have an international standing because of the quality of the work and the nature of the work presented.'

Atau Tanaka, Music & Machines VIII: 'It's a festival that has an international stature but is new in this sort of realm of international festivals, so it's 'becoming'.'

Chris Watson, Whispering in the Leaves: 'I had a lot of direct contact with the audiences of my piece because I took them around. What I liked about it was it seemed to appeal across a wide age range and demographic so people that I took around and talked them through it I was really pleased with the feedback from them.'

5.2.2 Organisation of AV Festival 08

87% of artist respondents considered AV Festival 08 to be well organised and 83% thought the Festival project team communicated effectively with them. 83% commented that the Festival was technically well delivered and 87% that the project in which they were involved was well planned and delivered. See Appendix A2 2.2.2.

Ed Baxter, Resonance FM: 'I was generally happy, but there were 2 or 3 crucial errors... the gear was clapped out and the CD player didn't work. The main project that I worked on was... ruined because we couldn't get a mixing desk – we were in the IDI(!) and we had to drive to Stockton to get a guitar amp. Although the manageress at the IDI was very helpful there was no communication between the different academic departments... and nobody would let us into the recording studio.'

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Atau Tanaka, Music & Machines VIII: 'I got to see all sides of the Festival and overall I would say the production values of the Festival were excellent. They really put the means necessary to successfully produce each piece and to look after each artist. I think the organisational aspects of going between three cities... must be a huge challenge but I think everything went smoothly.'

Chris Watson, Whispering in the Leaves: 'I thought the planning was good... There were a couple of technical things that we could have improved on but that was simply because I didn't realise how many people were going to come.'

5.3 Collaborator feedback

5.3.1 Standing of the Festival

93% of collaborator respondents commented that the Festival was an important event of national standing, with 75% stating that they considered the Festival to be an important event of international standing. See Appendix 2 2.3.1.

Robert Blackson, Reg Vardy Gallery: 'I thank AV for a wonderful job...I appreciate the pressure added on festivals to always do a bigger and better festival than last time. I wonder if this is something, the outdoing of the previous festival mindset might be looked at.'

'In my opinion I struggle to see the benefit of making the Festival over three cities. To me it seems to be stretching everything too thin, there is no central 'hub' which I think is important to the overall feeling of a festival. If I was a visitor to the region for the Festival I would be very confused about where to stay, which part to come to etc. Majority of audiences at events we held in Middlesbrough were bused in from Newcastle... why not just hold events in Newcastle?... From our point of view, we feel that more public engaging/interactive pieces would work better in Middlesbrough eg events/AV parties are much harder to make work, as has been our experience from 08. There possibly needs to be more grass roots engagement before the audience develops or bespoke events.' Anonymous collaborator.

5.3.2 Organisation of AV Festival 08

90% of collaborator respondents considered AV Festival 08 to be well organised and 82% thought the Festival project team communicated effectively with them. 86% commented that the Festival was technically well delivered and 88% that the project in which they were involved was well planned and delivered. See Appendix 2 2.3.2.

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Ilana Mitchell, Star and Shadow Cinema: 'In future, it would be good to programme within timeframe of our usual schedule as our volunteers are stretched and the AV volunteers were not able to compensate – Star and Shadow volunteers need to have a bit more experience than just turning up on the night... I think there could actually have been less events as there weren't that many people at all the events and in particular the late night Friday no-one even from the AV team came.'

'I feel the marketing communication has improved a lot, but there is still room for improvement. The method we were told about from proofing did not transpire: the dates we were given for proofing the brochure were not stuck to: amends suggested were not made (they were eventually, but same amends more than once): and turnaround times for proofing were far too short to be fitted into working day with no notice.' Anonymous collaborator.

6. Promotion of the region's key cultural venues and producers

Draw attention to the region's key cultural venues and producers (concert halls, galleries, museums, cinemas).

Traditional, online and viral marketing methods were used to promote the Festival. Key elements of the campaign included:

- A programme, poster and thematic flyers
- Vinyl banners
- Online – the AV website hosted at www.avfest.co.uk
- New media tools such as facebook, e-bulletins, user interactivity
- On air – through AV Festival 08 on NE1FM, Resonance FM at mima and Soundscape FM
- Online and print advertising
- Viral marketing – face-to-face presentations, personalised invitations
- Working in partnership with partners organisations (councils, venues, promoters and other arts organisations)

The key target audiences for AV Festival 08 were the following:

- Electronic artists/practitioners and audiences in the North East
- Audiences at partner venue cultural events in the North East
- New media developers/filmmakers/DJs, other creatives in the North East
- Professionals who work within the broadcast industry nationally
- Professional who work in the broadcast industry regionally
- Amateurs with specific interest in the theme in the North East
- Specialised film and visual arts audiences
- Specialised music audiences
- Specialised electronic art audiences

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- Specialised music practitioners
- Cultured Clubbers
- Uncultured Clubbers
- Staff at partner venues/outdoor sites
- Pedestrians at outdoor sites
- Targeted excluded groups
- AV Festival volunteers

6.1 Audience feedback

88% of audience respondents stated that they were aware of AV Festival 08. The 2 most common methods by which audiences heard about AV Festival 08 were through the Festival programme (40%) and word of mouth (37%). Programme and word of mouth were also the most common methods amongst respondents to the AV Festival 06 evaluation (39% and 27% respectively). See Appendix 2 3.1.

In common with trends in the cultural sector, audiences commented negatively rather than applauding marketing methods. Specific comments from audience respondents regarding the marketing and interpretation of the Festival can be categorised as follows:

Bairdcast Media: interpretation materials poorly sited and difficult to understand.

NGCA family day: lack of signage outside the building, recommend inclusion in children's school bags.

Whispering in the Leaves: a written description of the sounds required.

General comments about marketing methods:

- Lack of publicity
- Lack of signage around the cities
- Programme difficult to negotiate, difficult to understand, make it more readable – 'the colour and small print were appalling'

46% of audience respondents had not visited the venue before (AV Festival 06: 42%).

6.2 Artist feedback

79% of artist respondents commented that the AV Festival 08's marketing materials were of a high quality and 71% thought the Festival was well publicised. 67% thought the Festival drew attention to the region's key cultural venues and producers. See Appendix 2 3.2.

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Nik Barrera, AV:ISION: ‘Liked it – eye catching. But I wonder whether I like it because I work in that field and I get it. But I do wonder whether if people without much connection to AV it passes them buy a little – it looks a little bit niche, bold and eye catching though.’

Ed Baxter, Resonance FM: ‘I thought there was design flaw in the black and white postcard in Sunderland. Generally fine... I like to see emphasis on detailed text in the programme.’

Ed Baxter, Resonance FM: ‘There was far too little awareness among... pubs and mini cab firms – places where word spreads to make it appear as anything but an arty extension of mima.’

Joyce Hinterding, Aeriology: ‘I found the programme was good. There are always challenges for such a big event to communicate.’

Atau Tanaka, Music & Machines VIII: ‘The website programme could have been easier to use, partly because the programme on the website was simply a PDF file of the booklet, which is not ideal.’

Atau Tanaka, Music & Machines VIII: The Festival was very effective in drawing attention to cultural venues because it did plan events in all these places and all the important cultural venues both from the grass roots scale of the Star and Shadow Cinema to the academic partners at the university.’

Sneha Solanki, Radio Craft Lab: ‘Thought the programme was very clear, with the layout for each day/week. Website better this year than previously.’

Chris Watson, Whispering in the Leaves: ‘The website seemed to be more informative than interesting... there seemed to be a lot of text... I did refer to the programme constantly while the Festival was on so it was very useful.’

Chris Watson, Whispering in the Leaves: ‘Several people from Sunderland said they were really pleased that I’d chosen that event... That little gallery we went to, to see the football thing, that was good as well.’

6.3 Collaborator feedback

75% of collaborator respondents thought the AV Festival 08’s marketing materials were of a high quality and 79% commented that the Festival was well publicised. 82% thought the Festival drew attention to the region’s key cultural venues and producers. See Appendix 2 3.3.

Despite the high percentages for high quality of the AV Festival 08’s marketing materials there were more comments by collaborators about improvements required to marketing materials than about any other element of the Festival. These comments were mainly in relation to:

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- Font size used in the programme
- Lack of banners outside participating venues
- Lack of street presence
- Online programme not 'sexy'
- Programme and flyers too text heavy
- Programme difficult to navigate
- Use of 'AV' not understood by potential audience

Jenni Beale, Tyne & Wear Museums: 'Clear print booklet – larger font would be more accessible.'

Lee Etherington, NO-FI: 'I'm not sure the online programme looked too sexy, but that's a minor gripe.'

Adam Lopardo, The Sponsors Club for Arts & Business: 'I saw some strand specific flyers and ads but even then there just seemed to be too much information to read. Bearing in mind the 'visual nature' of the Festival the marketing materials felt very text heavy.'

Ilana Mitchell, Star and Shadow Cinema: 'I was personally disappointed that as a venue we did not have a banner or some advertising for the building. I also didn't notice much advertising on the streets of Newcastle or on other buildings... I found the design of the flyers and posters a bit text heavy and the logos and straplines not that big in overall design.'

Barbro Schultz Lundestam, Schultz Forlag AB/EAT: The design of the programme is not clear. Difficult to read and to easily find the different activities... Perhaps better information of the various places with addresses and maps for foreigners.'

Guy Starkey, University of Sunderland: 'Earlier decision-making over content and debate speakers, leading to more explicit and more widely disseminate publicity. I spoke the following week with Programme Director of 2 of the region's radio stations and he hadn't even heard of the AV Festival.'

Iain Watson, Tyne & Wear Museums: The accessibility, particularly for the visual impaired, of Festival brochure in particular needs to be looked at.'

David Whetstone, The Journal/Culture magazine: I did find the brochure extremely tricky to navigate. Most times, when writing about specific events for the Journal, I was forced to refer to the website for a simple chronological rundown of events. I didn't find the NG/Middlesbrough/Sunderland colour breakdown in the brochure to be particularly helpful.'

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David Whetstone, The Journal/Culture magazine: I pass on a feeling from the Journal newsroom regarding the AV Festival name. Some felt it flew over the heads of a lot of people, requiring too much explanation. I realise it is now an established brand in the art world but I'm not sure it registers beyond that. It became apparent that AV doesn't automatically suggest 'audio visual' to a lot of people.'

'I found the brochure hard to navigate, and the font size (tiny!) off-putting and impractical for anyone with imperfect sight (totally contravenes RNIB guidelines).' Anonymous collaborator.

'I only saw brochures and flyers – was there any outdoor advertising at all?' Anonymous collaborator.

7. Public awareness of electronic arts

Raise public awareness of electronic arts by creating 10 days of performances and exhibitions.

7.1 Range of events/activities

AV Festival 08 took place across the 4 urban centres of Gateshead, Middlesbrough, Newcastle and Sunderland between 28 February and 8 March 2008. The theme of the Festival was broadcast. The programme included 75 projects which manifested itself as over 100 events. The Festival attracted an audience of over 100,000 including visitors to events, online and through it on air radio stations.

- 17 new commissions and premieres
- 19 performances
- 13 exhibitions
- 3 conferences
- 13 talks and seminars
- 21 screenings
- 10 courses and workshops
- 3 radio stations

Ed Baxter, Resonance FM: 'I think it was trying to say things and make links with things that go unsaid elsewhere.'

David Whetstone, The Journal/Culture magazine: 'While there was a lot of accessible stuff, it didn't quite shed the 'arty' tag. Sonia Boyce worked well in Castle Keep for instance – but could it have worked in Eldon Square where many more people would have experienced it?'

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7.2 PR

PR value of £556,499 was achieved as follows:

Media	AV Festival 08 £	AV Festival 06 £
Press coverage	289,099	
Radio coverage	219,400	
Television coverage	32,000	
Web	16,000	
Total	556,499	

Of which:

Within the region £350,175

Outside the region £206,324

This represents a 20% increase in PR value achieved over AV Festival 06.

In particular, several items of national and international media coverage enabled the Festival to dramatically raise public awareness of electronic art. These included an interview with Honor Harger on BBC Radio 4 News on 2 January 2008, an article in the Guardian on 2 January 2008, an item on BBC online and a feature in the Independent on 3 January 2008. Following an interview with the Director of War of the Worlds and interviews with members of the cast including Mark Benton on Radio 4 PM on 5 March 2008, the radio station was inundated with requests about how people could listen online to the production that night which was live from Middlesbrough Town Hall.

7.3 Repeat attenders

24% of audience respondents had attended AV Festival 06 and 10% had attended AV Festival 03. 12% of respondents to the AV Festival 06 evaluation had attended AV Festival 03. This indicates that whilst there is still a high percentage of first time attenders, there is a growth in repeat attendance.

7.4 Number of events attended/planned to attend

One of the challenges that the Festival faces is encouraging audiences to visit a number of events throughout the Festival. 59% of audience respondents had attended one event and 44% were not planning to attend any more events. See Appendix A2 4.1.

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8. Encourage electronic art as a form of expression

Encourage its development (electronic arts) as a form of expression amongst artists by providing 200 days work for artists, musicians, filmmaking talent or other creative producers.

306 artists and performers were involved in the Festival, of which 61 were from outside the region. Estimated direct employment of artists/collaborators is 447 days. The Festival also encouraged electronic arts development by forming regional, national and international partnerships (see section 18) and by producing 17 new commissions and premieres (see section 13).

9. Professional development opportunities

Offer professional development opportunities for regional artists, part-time and volunteer staff and regional audiences by creating up to 268 learning opportunities through workshops, symposium, seminars, talks and summits and creating 45 education sessions.

9.1 Education and professional development programme

There were 2 strands of activity which formed the AV Festival 08's education and professional development programme:

- Education and professional development activities at AV Festival 08
- Professional development traineeships and mentorships with Audio Visual Arts North East (including the evolve scheme)

9.2 Education and professional development activities at AV Festival 08

This comprised 13 talks, seminars, panels, 3 conferences, and 10 hands-on workshops and courses. The aims of the programme were to:

- Provide professional development opportunities for artists and cultural workers in the North East
- Provide training and education activities during the Festival for specific groups

Total numbers for participants and audience members for education and professional development activities at AV Festival 08 were as follows:

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Activity	Participants	Audience
Conferences	47	280
Workshops and courses	16	149
Seminars and talks	40	829
Total	103	1,258

For list of events see Appendix A2 5.1.

9.2.1 Audience/participant feedback

Broadcast Yourself: ‘Great – informal, relaxed, professional and stimulating’, ‘the Broadcast debate was fantastic and central to the whole festival theme, which is why the most disappointing aspect of the Festival was low attendance at this’. Anonymous participant.

Radio Craft Lab: ‘Learned an incredible amount at Radio Lab... Really has made a difference to the approach of my work and have now met a lot of like minded people, which is wonderful!’ Anonymous participant.

Radiophonia: ‘It was wonderful, Dick Mills is a legend.’ Anonymous participant.

Some suggestions were made for improvements mainly in relation to logistics:

Music & Machines: ‘All the speakers were interesting, but the day was a bit long. I was flagging by the last session’, ‘food at lunch to provide networking session’. Anonymous participants.

The Television Will Not Be Revolutionised: ‘Better attendance’, ‘speakers could have been better’, ‘moderator should have kept speakers within their timescale’, ‘needed to be slightly edgier.’ Anonymous participants.

9.3 Professional development traineeships and mentorships with Audio Visual Arts North East

With the support of v and CSDI Audio Visual Arts North East professionally developed selected cultural workers by facilitating 3 mentorships providing training, intensive mentoring and professional development for 3 exceptional young cultural workers. Through participation in the evolve scheme, the company also offered targeted professional development opportunities for 81 young volunteers. The mentorships were in the following areas:

- Marketing: AV’s Marketing & Communications Manager, Cait Read mentored Andrew Waters in marketing techniques, in the lead up to AV Festival 08. This mentorship had a special focus on e-marketing using the social web.

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- Programme Management: AV's Festival Director, Honor Harger and Festival Producer, Michelle Hirschhorn mentored Georgia Rakusen in programme development and festival management, in the lead up to, and during, AV Festival 08.
- Event Management: AV's Festival Director, Honor Harger and Festival Producer, Michelle Hirschhorn mentored Beckie Darlington in event management in the lead up to, and during, AV Festival 08.

9.3.1 Production team/trustee feedback

Georgia Rakusen, Programme Envoy: '(on personal benefit): 'Immensely, it's been quite something being able to work directly under the Festival Director and alongside the team of professionals who as far as I'm concerned and I think others consider as well to be the best in their field really in the North East.'

10. Contribute to the economic vitality of the 4 urban centres

Contribute to the economic vitality of Gateshead, Middlesbrough, Newcastle and Sunderland and the wider North East region in line with Regional Economic Strategy, specifically by:

10.1 Creating 1 business

Audio Visual Arts North East – the AV Festival is run by an independent charitable trust incorporated in March 2007 and which is governed by a Board of Trustee Directors.

10.2 Safeguarded 1 job

Director – Honor Harger

10.3 Creating 1 new job

Volunteer & Projects Manager – Tom Higham – manages the evolve scheme which provides 120 new volunteers with professional development opportunities at leading cultural organisations throughout the North East including Tyneside Cinema, AV Festival and Northern Lights Film Festival.

10.4 Creating 15 freelance positions

The following freelance positions were created:

Consultant Producer
Marketing & Communications Manger
Press Officers x 2
Technical Director

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Technical Assistants x 4
 Programme Manager (Middlesbrough)
 Project Manager (Sunderland)
 Project Manager (Newcastle Gateshead)
 Planning Consultant
 Event Project Managers x 2

Total 15

10.5 Supporting at least 20 cultural businesses and three voluntary organisations

AV Festival 08 developed close working relationships with some of the region's key cultural organisations (42 cultural organisations including 4 voluntary organisations). See Appendix A2 6.1.

10.6 Attracting 36 sponsors or funders

AV Festival 08 attracted 38 sponsors or funders. See Appendix A2 6.2.

10.7 Audience respondent geographical origin and spend

The geographical origin of audience respondents is as follows:

Geographical origin	AV Festival 08 %	AV Festival 06 %
North East	74	78*
Elsewhere in UK	17	22*
International	9	
Total	100	100
Base	381	312

*It is not possible to determine from the AV Festival 06 evaluation the specific geographical origin of audience respondents. The percentages included here for AV Festival 06 are based on 78% of respondents who stated that they were staying at home (assumed to be from the North East) and 22% who stated that they were staying away from home (assumed to be from elsewhere in the UK and international visitors).

For AV Festival 08, 9% of all respondents stated that they had paid for accommodation. For AV Festival 06, 13% of all respondents stated that they had paid for accommodation.

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For AV Festival 08, of those respondents who paid for accommodation, 8% were from the North East, 52% were from elsewhere in the UK and 40% were international visitors. Of those respondents who had paid for accommodation, the average amount paid was £74.58. There are no comparable figures for AV Festival 06 for split of geographical origin of respondents who had paid for overnight accommodation or for amount paid.

For AV Festival 08, the average spend per person for ticket price, travel and food/drink is as follows:

Average spend (per person)	£
Event ticket/price	2.85
Travel/car parking	7.46
Food/drink	3.25
Total	13.56

There is no comparable data for AV Festival 06 for equivalent average spend.

11. Raise the profile of local producers nationally and internationally

Benefit the North East region's electronic art, moving image and digital culture sectors, by raising the profile of local producers nationally and internationally.

AV Festival 08 raised the profile of local producers nationally and internationally through:

- Involvement of 245 regional artists and performers during the Festival
- Establishing partnerships between regional producers and national and international partnerships (see section 18 for details)
- Achieving PR value of £556,499, £206,324 of which was outside the region. Also 12 journalists representing media from outside the region attended the Festival (see section 17 for details)
- Attracting national and international audiences – 26% of audience respondents were from outside the North East region (see section 14 for details)

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12. Attract an audience of 200,000

Benefit the North East region's audiences by bringing high quality artist product to the region and by attracting an audience of 200,000 people to festival events or festival produced activity (including festival website).

The target of attracting an audience of 200,000 people was not achieved. Audience numbers are estimated to be 100,114, a 14% decrease on AV Festival 06 figures. This figure comprises both physical attendance and participation and extended reach (online and radio listeners). Physical attendance and participation for AV Festival 08 was 43,038, a 26% increase in the comparable figure for AV Festival 06 (34,142). See Appendix A3 for detailed analysis of audience figures.

13. Production of new artistic work

Stimulate the production of new artistic work, through commissioning or co-commission at least 15 new artworks.

17 new commissions and premieres were produced for the Festival as follows:

A Marriage of Shadows – by Michael Edgerton (concert, world premiere and co-commission)

Aeriology – by Joyce Hinterding (exhibition, UK premiere)

Atlas of Electromagnetic Space – José Luis de Vicente, Irma Vilà and Bestiario (installation, co-commission)

AV Festival on NE1FM – (radio station, commission)

Bairdcast: A History of Machine Translation – Yuko Mohri (exhibition, commission)

Broadcast Yourself – various artists (exhibition, co-commission)

Deep Play – Harun Farocki (exhibition, UK premiere)

Fantasy A-List Generator – Active Ingredient (Rachel Jacobs/Matt Watkins) for Broadcast Yourself (installation, commission)

Now Hear This – Marcus Coates, Zoe Irvine and People Like Us (outdoor sound works, 2 new commissions)

War of the Worlds – directed by Joanna Read (theatrical performance, commission)

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Radiophonia – by Broadcast, Dick Mills, Jean-Jacques Perrey et al (concert, world premiere)

Resonance FM at mima – (radio station, commission)

SCATTER! – by Marko Peljhan (performance, commission)

Soundscape FM – (radio station, commission)

Variations VII - :zoviet*france, Atau Tanaka (performance, commission)

Waygood's Amateur Radio Rally – (event, co-commission)

Whispering in the Leaves – Chris Watson (installation and performance, co-commission)

14. Diversity

Increase the diversity of audiences and artists participating.

14.1 Audiences

14.1.1 Group composition

The surveyed audiences were clustered in the 20 to 24 (22%), 25 to 34 (21%) and 35 to 44 (20%) age groups. This echoes AV Festival 06 figures. 53% of surveyed audiences were male, 47% female (AV Festival 06: 50:50). See Appendix A2 7.1.1.

14.1.2 Ethnic origin

85% of audience respondents were White British (AV Festival 06: 89%). (2001 Census - GB White British 92%, North East 98%.) The respondents showed a wider spread compared to AV Festival 06. See Appendix A2 7.1.2.

14.1.3 Disability

6% of audience respondents considered themselves to be disabled. (No comparative figures for AV Festival 06.)

14.1.4 Geographical origin

91% of audience respondents were from the UK. Of those UK audience respondents, 53% were from Tyne & Wear, 18% were from the Tees Valley, 6% from Northumberland and 5% were from County Durham. In total 82% of UK respondents were from the North East. See Appendix A2 7.1.3. See Appendix A2 7.1.4 for details of international audience respondents.

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14.1.5 Employment status

Employment category	AV Festival 08 %	AV Festival 06 %
Employed	64	72
Student	22	19
Unemployed	7	2
Homemaker	6	2
Other	1	5
Total	100	100

14.1.6 Socio Economic Classification

Based on an analysis of audience respondents' occupations, 50% of respondents were from higher managerial, professional, lower managerial and professional occupations (AV Festival 06 57%). See Appendix A2 7.1.6.

14.1.7 Attendance at cultural events

In response to the statement: I regularly attend cultural events, 14% of audience respondents claimed not to be regular participants in cultural activities with 12% ambiguous. (AV Festival 06 10% and 18% respectively). See Appendix A2 7.1.7.

14.2 Artists

14.2.1 Age and gender

Artist respondents were clustered in the age groups 35 to 54 (70%). See Appendix A2 7.2.1.

67% of artist respondents were male, 33% female.

14.2.2 Ethnic origin

53% of artist respondents were of other white origin. 39% were of White British origin. See Appendix A2 7.2.2.

14.2.3 Disability

No artist respondents considered themselves to be disabled. (No comparative figures for AV Festival 06.)

14.2.4 Career stage

63% of artist respondents were international artists.

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Career stage	Count	%
Aspiring local artist	0	0
Local artist	2	11
Aspiring national artist	1	5
National artist	2	11
Aspiring international artist	1	5
International artist	12	63
Largely work in educational capacity	4	21
Occasional exhibitor	3	16
Frequent exhibitor	1	5
Other	5	26
Base	19	

Other:

- Activist and academic research
- Amateur radio operator
- Author, retired sound designer
- Radio art producer and cultural manager
- Tactical media worker

15. Fair balance of provision, funding and participation

Ensure a fair balance of provision, funding and participation between the four festival centres.

15.1 Provision

The number of events/exhibitions/installations/conferences that took place in each urban centre is as follows:

Centre	Count	%
Gateshead	29	23
Middlesbrough	25	20
Newcastle	35	27
Sunderland	38	30
Total	127	100

Note: the above table does not take into account the scale of events which vary significantly.

See Appendix 2 8.1 for list of venues.

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15.2 Funding

The split of funding and expenditure across the 4 urban centres is as follows:

Centre	Income	%	Programme expenditure	%
Gateshead	25,000	6	21,700	10
Middlesbrough	13,000	3	40,500	19
Newcastle	30,000	8	42,750	20
Sunderland	5,000	1	40,500	19
Balance spread across all 4 centres	334,510	82	66,961	32
Total	407,510	100	212,411	100

15.3 Attendance and participation

Excluding extended reach (eg online, radio broadcast), the split of audiences by urban centre is as follows:

Centre	Original		Revised	
	Count	%	Count	%
Gateshead	4,643	9	4,643	11
Middlesbrough*	15,578	31	8,078	19
Newcastle	15,737	31	15,737	36
Sunderland	14,580	29	14,580	34
Total	50,538	100	43,038	100

* Middlesbrough reported figures include estimated audience figures for Now Hear This, a series of site-specific audio works by Marcus Coates presented in public spaces in Middlesbrough. The reported audience figures for this installation include a total of 8,000 for audience members in The Mall, a shopping centre in Middlesbrough. This is based on a percentage of footfall figures to The Mall from 29 February to 9 March 2008. It is likely that audience figures are lower than this and based on feedback from the evaluation team staff who observed audiences for this installation, a figure of 50 audience members per day seems more likely ie a total of 500 for Now Hear This in The Mall, Middlesbrough over the 10 days of the Festival thereby reducing Middlesbrough total audience for the Festival from 15,578 to 8,078.

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16. Volunteers

Recruit 70 volunteers.

16.1 evolve

The Festival is a core partner in the evolve volunteers scheme which provides professional development opportunities for 16-25 year olds at leading cultural organisations throughout the North East including Tyneside Cinema, AV Festival and the Northern Lights Film Festival. The professional work experience includes event management, marketing and promotion, administration and guest services. The evolve scheme is managed by Tom Higham, Volunteer & Projects Manager.

Volunteers were recruited through e-marketing and a printed flyer which was distributed through mailouts and at University fresher weeks. The recruitment process involved every candidate being briefed and interviewed. Individual requirements and the opportunities available were discussed with each applicant. Each volunteer was registered on the evolve scheme and briefed in terms of responsibilities, health and safety etc.

Total number of volunteers engaged	81
Total number of volunteer days	153
Number of volunteers receiving training of more than 8 hours	30

The evolve scheme, in tandem with the Festival's Education and Professional Development programme, also created 3 mentorships which were called envoys who took an active part in shaping the volunteer programme.

16.2 Volunteer feedback

'A great opportunity to get some work experience in an arts venue – I want to get a job in the arts and this will look good on my CV.' Anonymous volunteer.

'Working for AV has been eye-opening – it's tapped me into the digital arts scene in the North East and I've made some really useful contacts for the future.' Anonymous volunteer.

16.3 Collaborator feedback

Jennie Beale, Tyne & Wear Museums: 'Volunteers network will be helpful for us to co-ordinate future events.'

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16.4 Issues with volunteers

One issue which emerged during the collaborator and production team feedback sessions and from the evaluators' experience of the volunteer scheme throughout the Festival is the need to re-examine the invigilation role that volunteers played during the Festival.

A collaborator commented: 'It was difficult having 2 volunteers per day to provide induction for. Not sure whether the needs of the gallery and this particular installation were taken on board by the Festival volunteers programme. Was very pleased with the volunteers we had though and some of them were excellent!'

17. PR value

Attain PR value of £400,000 or more.

17.1 PR Brief

The brief to the Festival's PR consultants, White Hot Communications, was to ensure that that AV Festival 08 was visible in national broadcast and/or print media, and highly visible within regional broadcast and print media. In order to do this White Hot developed and delivered a PR Strategy to ensure a wide range of accurate and positive coverage about the Festival as a whole, its theme and individual events throughout the Festival, with coverage across all the geographical centres of the Festival. The approach taken was as follows:

- Developed and delivered a Media and PR Strategy
- Worked to create a suitably high impact campaign across a wide range of media to gain the maximum exposure for the Festival as whole, its theme and individual events
- By analysing the national press and media coverage of AV Festival, set targets for the national coverage for AV Festival 08, aiming to achieve similar if not greater coverage
- By analysing the regional press and media coverage of AV Festival 06, set targets for the regional coverage for AV Festival 08, aiming to achieve similar and if not greater coverage
- Explored all avenues of coverage in broadcast and new media reflecting the Festival's theme, and developed PR opportunities arising as appropriate.
- Worked with AV partners and collaborators in each urban centre to deliver a wide range of media coverage and PR exposure across all 4 urban centres – cherry picking and highlighting 1 or 2 key events in each city to concentrate media attention on eg Variations VII in Gateshead, War of the Worlds in Middlesbrough
- In January 08 delivered a media briefing and launch at BALTIC

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- Pre arranged interviews with Festival artists, filmmakers, musicians and other talent, as well as key Festival personnel, as appropriate concentrating on achieving 2 national broadcast and press features
- Analysed and evaluated the media coverage and PR activity before, during and after the Festival

17.2 PR value achieved

PR value of £556,499 was achieved as follows:

Media	AV Festival 08 £	AV Festival 06 £
Press coverage	289,099	
Radio coverage	219,400	
Television coverage	32,000	
Web	16,000	
Total	556,499	

Of which:

Within the region £350,175

Outside the region £206,324

This represents a 20% increase in PR value achieved over the 2006 Festival.

38 journalists attended parts of AV Festival 08 – 12 representing media from outside the region and 26 from within the region.

See Appendix A2 9.1 for highlights of media coverage.

18. Regional partnerships

Stimulate stronger networks between participating festival venues and partners in the region.

AV Festival 08 stimulated working partnerships between Audio Visual Arts North East and over 20 cultural organisations which had not previously been engaged in past AV Festivals. Some of the very positive new working partnerships are outlined below.

18.1 Regional partnerships

- **BALTIC** in Gateshead – the Festival collaborated with BALTIC for the first time on the production of the Festival's opening gala - Variations VII. The partnership was highly successful, and is likely to lead to future working collaborations.

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- **CultureLab** in Newcastle – the Festival partnered with CultureLab on the Music & Machines conference, which was one of the key academic research events at the Festival, and will lead to ongoing collaborations
- **The Hatton Gallery** in Newcastle – the Festival partnered with the Hatton Gallery on the Festival exhibition, Broadcast Yourself
- **NO-FI** in Newcastle – the Festival partnered with NO-FI for the first time to create the Radiophonia event, a partnership very likely to generate future events
- **The Centre for Life** in Newcastle – the Festival partnered with LIFE for the first time to create the National Grid performance
- **Discovery Museum** in Newcastle – the Festival partnered with Discovery to exhibit Yuko Mohri's Bairdcast exhibition, and to host the on-air radio studio in which Knut Aufermann and friends broadcast from daily. This partnership is likely to generate future projects.
- **The Design Centre** in Sunderland – the Festival worked with the Design Centre at the University of Sunderland for the first time, displaying the Prepared Radios exhibition in their new gallery, as well as showing film screenings in their screening room
- **Radio Studies** department at the University of Sunderland – the Festival partnered with the University to create Soundscape FM, 1 of the 3 festival radio stations, and built lasting bonds with the Radio Studies department at the University
- **Institute for Digital Innovation (IDI)** in Middlesbrough – the Festival partnered with the IDI on the exhibition of the Atlas of Electromagnetic Space, and the premiere of the composition, A Marriage of Shadows. This positive working relationship will be continued through future projects.
- **mima** in Middlesbrough - mima's new gallery hosted the on-air studio of Resonance FM during the Festival, a working partnership which it is hoped will yield future projects with mima

18.2 National and international partnerships

- **Cornerhouse** in Manchester – the Festival partnered with Cornerhouse on the research, development and tour of the exhibition, Broadcast Yourself. Cornerhouse will exhibit the exhibition in June 2008.

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- **Resonance FM** – the Festival commissioned the UK's only art radio station to broadcast from mima during the Festival, leading to partnerships between Resonance FM staff and artists and AV Festival 08 staff and artists
- **The John Cage Trust and Experiments in Art and Technology (EAT)** in the USA – the Festival worked in partnership with these highly prestigious international organisations on the research and development of Variations VII, and these partnerships are likely to generate future projects
- **Centre for Contemporary Culture in Barcelona (CCCB)** – the Festival co-commissioned the Atlas of Electromagnetic Space with the CCCB, who will exhibit the Atlas at its venue in Barcelona several times over the next 2 years

18.3 Regional artist feedback

Nik Barrera, AV:ISION: 'This gave us the chance to road test a couple of projects which are at an embryonic stage.'

John Patterson, Waygood Radio Rally: 'We have had the chance to meet other clubs in the south of the region. We have discussed doing joint operating events in the field. Talked about collective training.'

Sneha Solanki, Radio Craft Lab: 'Great to meet other artists but also to create and forge new networks.'

Atau Tanaka, Music & Machines VIII: 'Excellent platform for me to show my work.'

18.4 Collaborator feedback

Lee Etherington, NO-FI: 'Eased making contact with Tyneside Cinema with whom NO-FI are already planning some events for this autumn and following the Radiophonia event, have plans to bring broadcast and Brian Duffy's modified toy orchestra back for live shows.'

Ilana Mitchell, Star and Shadow Cinema: 'It was good to meet them (NE1FM volunteers) and realise the connections that could be made between them and Star and Shadow, and this is a potential new relationship to be developed.'

David Whetstone, The Journal/Culture magazine: 'I now know Atau Tanaka and understand a bit more about what goes on at Culture Lab. I have also been made aware of s/lab. And I am keenly aware of digital developments at Teesside University, which I must explore further.'

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19. Recommendations

Section	Issue	Recommendation
3.3	Query about how target audience numbers are set and methods for collecting audience figures (both physical and extended reach).	Review methods for setting audience number targets. Review methods and resources for collecting audience numbers (both physical and extended reach).
4.3	Inappropriate installations/venues eg Bairdcast Media, SCATTER!, Now Hear This, Grainger Market.	Review appropriateness of installations for venues and vice versa and technical limitations of venues.
4.3	Poor technical quality of screenings eg The Prisoner, Alternative Top TV.	Review availability of high quality film materials.
4.4, 5.2	Lack of appropriate technical equipment/knowledge eg Marriage of Shadows, War of the Worlds, Radiophonia, Resonance FM.	Review provision and availability of equipment. Review availability of knowledge bank of equipment availability.
6.2, 6.3, A4 3.2	Improvements required to online resources eg radio stations not online from start of the Festival, slow updates to the Festival website, text heavy nature of website, programme only available as PDF	Review resourcing of online resources.
4.5	Some of events felt to be tenuously linked to the theme of broadcast.	Review rationale for setting a theme and whether all Festival elements need to fit within theme.
5.3.1	Whilst variety of the Festival welcomed, the spread across 4 centres was questioned	Review rationale for geographic provision.
5.3	Programming of screenings outside normal cinema schedule.	Review timings of events/consult with collaborators.
5.3	Complaint about marketing materials deadlines.	Review levels of marketing staffing.
A4 2.2	Late appointment of staff – production managers, evaluation team.	Secure funding earlier. Appoint evaluation team 3 months before start of the next Festival.
A4 2.2	Lack of centralised administration resource.	Review staff structure.

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Section	Issue	Recommendation
A4 2.2	Complaints re location and timing of staff planning meetings.	Rotate meetings across urban centres.
A4 2.2	Lack of parity in staffing resources across the urban centres.	Review staff structure.
16.4, A4 2.2	Comments from production team, collaborators and evaluation team of appropriateness of volunteers' invigilation role.	Review staff structure.
6.1	Interpretation materials – lack of, difficult to understand and poorly sited eg Bairdcast Media.	Review provision of interpretation materials.
6.1, 6.3	Lack of on street signage and banners at venues.	Fundraise for additional marketing resources. Prioritise on street signage and banners within marketing budget.
6.1, 6.2, 6.3	Programme difficult to understand for 'man in the street', too text heavy, font size too small.	Review design and content of the programme.
6.2	Lack of awareness among pubs and mini cab firms.	Review viral marketing.
9.2.1	Poor chairing of debate Eg The Television Will Not Be Revolutionised.	Brief Chairs – strict adherence to time slots, 5 minute warnings.
14.1.1	Under represented groups – families, over 45s, less prosperous.	Review audience development plan.
14.1.4	Heavy emphasis on audiences originating from Tyne & Wear for events.	Review curation/location of Festival events in Middlesbrough and Sunderland – take art to where people spend their time.

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A1 Methodology

1. Self completion questionnaires and face-to-face interviews

By date:

Date	Count
29-Feb	9
01-Mar	69
02-Mar	14
03-Mar	47
04-Mar	16
05-Mar	67
06-Mar	62
07-Mar	57
08-Mar	31
09-Mar	7
10-Mar	2
Total	381

By event/exhibition/performance:

Event/exhibition attended	Count
Radiophonia	66
Now Hear This	25
War of the Worlds	25
Whispering in the Leaves	25
Chris Watson Live	20
Broadcast Yourself	19
Dr Who Special	18
Middlesbrough Late & Live	15
Abigail's Party	14
Deep Play	14
The TV Will Not Be Revolutionised	14
Cathy Come Home	13
Alternative Top TV	12
Completed online survey	10
Northern Screenwriters Conference	10
Bairdcast Media	9
Atlas of Electromagnetic Space	8
Desert Island TV	7
Music & Machines VIII	7
For You, Only You	6
Regime change on air	6

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Event/exhibition attended	Count
Yokomono	6
Family - Chris Watson	5
Family - Deep Play	5
Mobile Cinema	5
Community Radio Night	3
SCATTER!	3
Variations VII	3
AV:IRAL Design Centre	2
Distorted Reality	2
Prepared Radios	2
Aeriology	1
Slow TV	1
Total	381

By city:

Town	Count	%
Gateshead	138	37
Middlesbrough	85	23
Newcastle	57	15
Sunderland	91	25
Total	371	100

Note: 10 fewer than total number completed due to online surveys.

Gateshead event	Count	%
Radiophonia	66	48
Dr Who Special	18	13
Abigail's Party	14	10
Cathy Come Home	13	9
Alternative Top TV	12	9
Desert Island TV	7	5
Variations VII	3	2
SCATTER!	3	2
Distorted Reality	2	1
Total	138	100

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Middlesbrough event	Count	%
War of the Worlds	25	29
Now Hear This	25	29
Middlesbrough Late & Live	15	18
Northern Screenwriters Conference	10	12
Atlas of Electromagnetic Space	8	9
Mobile Cinema	2	2
Total	85	100

Newcastle event	Count	%
Broadcast Yourself	19	33
Bairdcast Media	9	16
Music and Machines	7	12
For You, Only You	6	11
Yokomono	6	11
Regime change on air	6	11
Community Radio Night	3	5
Slow TV	1	2
Total	57	100

Sunderland event	Count	%
Whispering in the Leaves	25	28
Whispering in the Leaves - LIVE	20	22
The TV Will Not Be Revolutionised	14	16
Deep Play	14	16
Family day - Chris Watson	5	5
Family day - Deep Play	5	5
Mobile Cinema	3	3
Prepared Radios	2	2
AV:IRAL	2	2
Aeriology	1	1
Total	91	100

2. Artist interviews

- Nik Barrera – AV:ISION
- Ed Baxter – Resonance FM at mima
- Lesley Cooperwaite – Sunderland Family Day
- José Luis de Vicente – Atlas of Electromagnetic Space
- Joyce Hinterding – Aeriology
- Yuko Mohri – Bairdcast Media
- Sneha Solanki – Radio Craft Lab
- Atau Tanaka – Music & Machines VIII: Broadcast
- Chris Watson – Whispering in the Leaves

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- Jo Tyler – producer on Soundscape FM/Sunderland Family Day

3. Production team/trustee interviews

- Mark Dobson – Chair of Audio Visual Arts North East
- Jenny Hall – Trustee of Audio Visual Arts North East
- Honor Harger - Director
- Tom Higham – Volunteer & Projects Manager
- Michelle Hirschhorn – Consultant Producer
- Georgia Rakusen – Programme Envoy for the Evolve scheme
- Cait Read – Marketing & Communications Manager

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A2 Audiences, artists and collaborators tables and graphs

1. Artistic quality

1.1 Overall assessment of artistic quality

Festival	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
AV Festival 08 audiences	40	30	22	5	3	349
AV Festival 08 artists	13	57	30	0	0	23
AV Festival 08 collaborators	43	43	14	0	0	28
AV Festival 06	23	42	29	5	1	352*

* AV Festival 06 includes responses from audiences, artists and organisers.

1.2 Audience feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The artistic work was of outstanding quality	40	30	22	5	3	349

1.3 Artist feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The artistic work in the AV Festival 08 in general was of outstanding quality	13	57	30	0	0	23

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1.4 Collaborator feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The artistic work in the AV Festival 08 in general was of outstanding quality	43	43	14	0	0	28
The artistic work in the project I was involved with was of outstanding quality	46	39	15	0	0	26
The artistic work in the project I was involved with was innovative	42	42	12	4	0	26

2. Key event of national and international standing

2.1 Audience feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
I enjoyed today's event	50	34	10	3	3	355
The event was well organised	42	27	18	7	6	355
I have never been to anything like this before	24	18	21	14	23	354
I would be willing to attend a similar event in the future	55	29	10	2	4	357
The AV Festival is an important event of national and international standing	35	26	29	4	6	352

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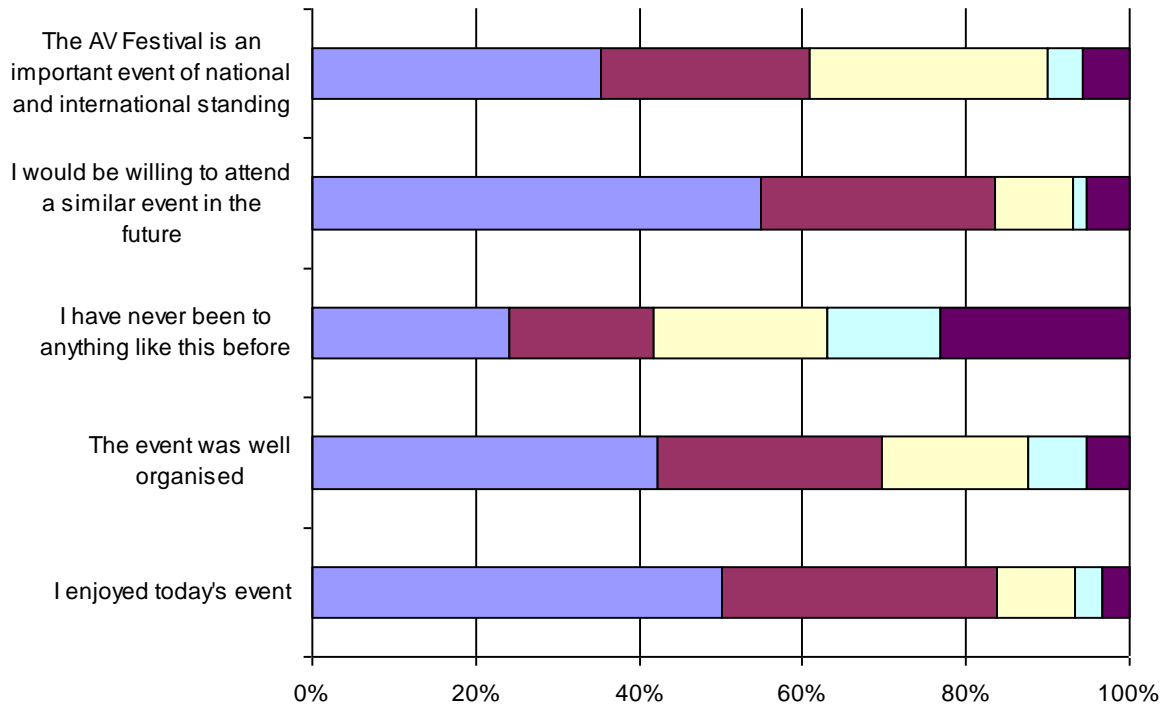
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To what extent do you agree with the following statements?



■ Strongly agree
 ■ Agree
 ■ Neither agree or disagree
 ■ Disagree
 ■ Strongly disagree
 ■ Strongly disagree

2.2 Artist feedback

2.2.1 Standing of the Festival

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The Festival is an important event of national standing	33	50	17	0	0	23
The Festival is an important event of international standing	13	63	24	0	0	24
I enjoyed the Festival	35	52	13	0	0	23
I would recommend the Festival to other artists	46	46	8	0	0	24

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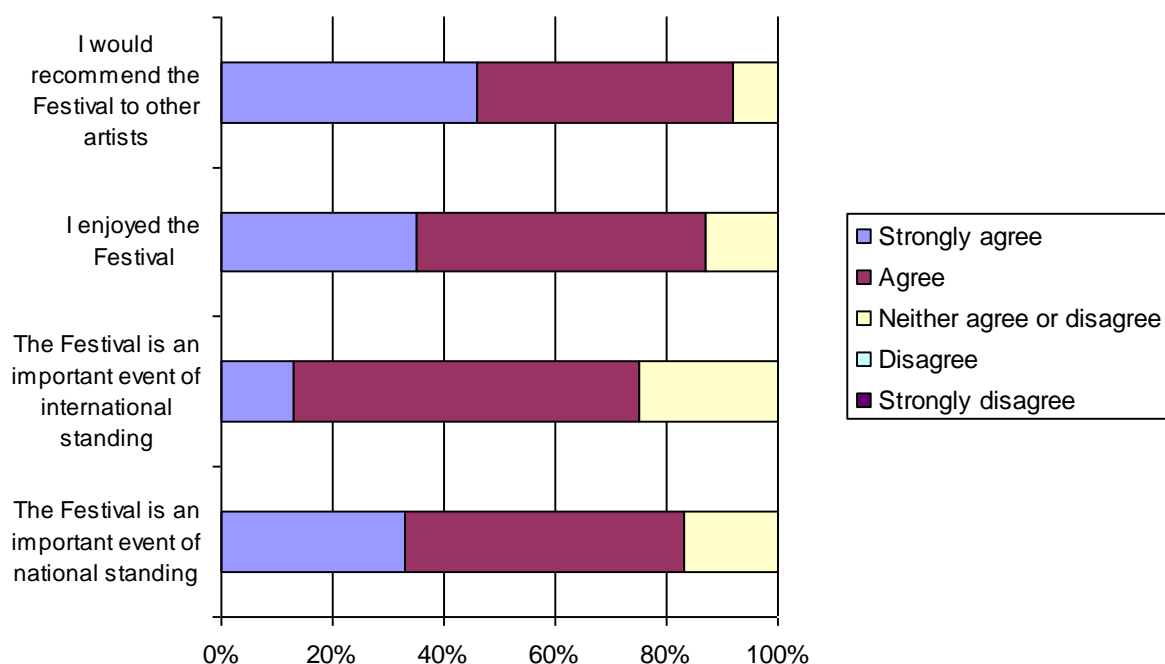
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To what extent do you agree with the following statements?



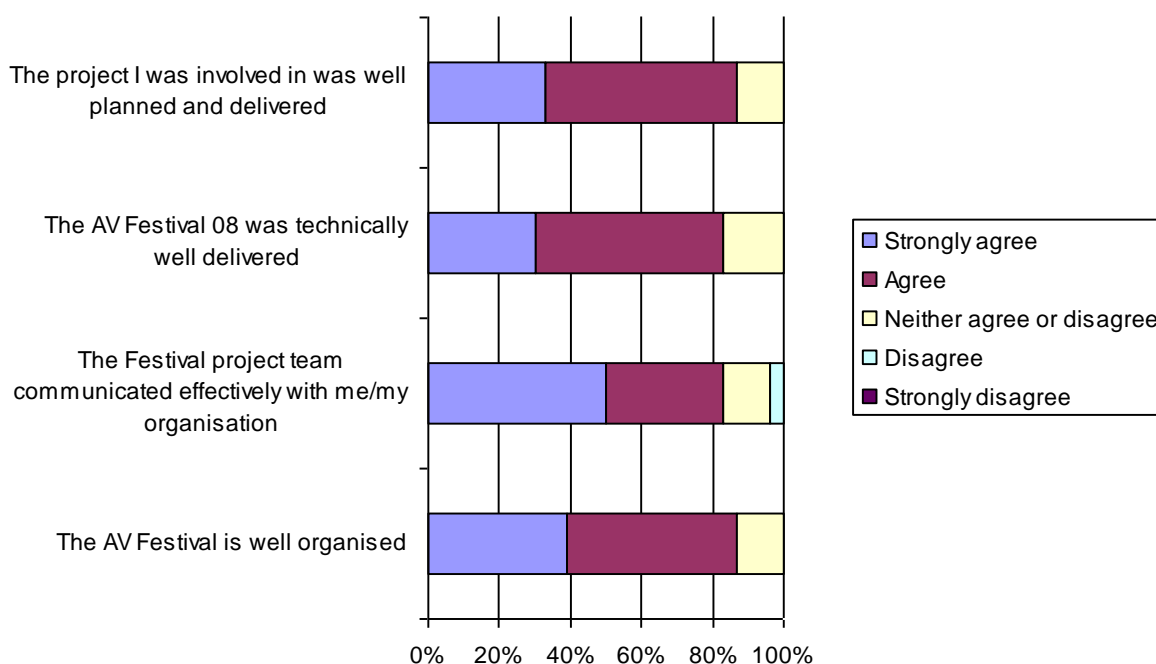
2.2.2 Organisation of AV Festival 08

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The AV Festival was well organised	39	48	13	0	0	23
The Festival project team communicated effectively with me/my organisation	50	33	13	4	0	24
The AV Festival 08 was technically well delivered	30	53	17	0	0	23
The project I was involved in was well planned and delivered	33	54	13	0	0	24

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To what extent do you agree with the following statements?



2.3 Collaborator feedback

2.3.1 Standing of the Festival

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The Festival is an important event of national standing	57	36	7	0	0	28
The Festival is an important event of international standing	32	43	21	4	0	28

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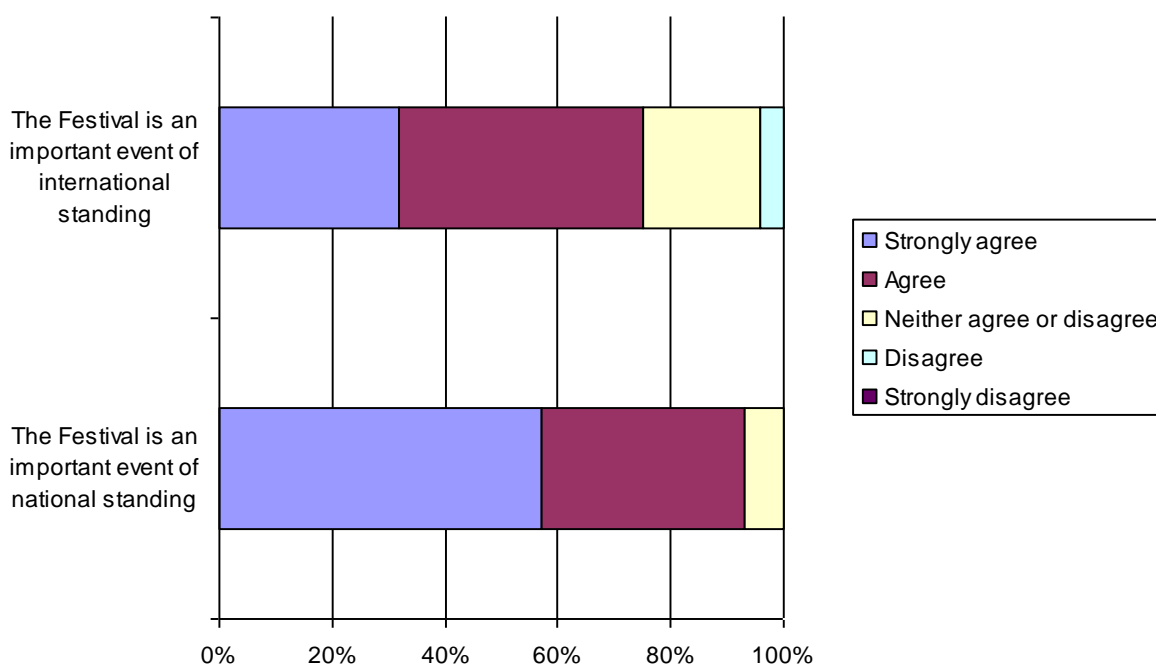
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To what extent do you agree with the following?



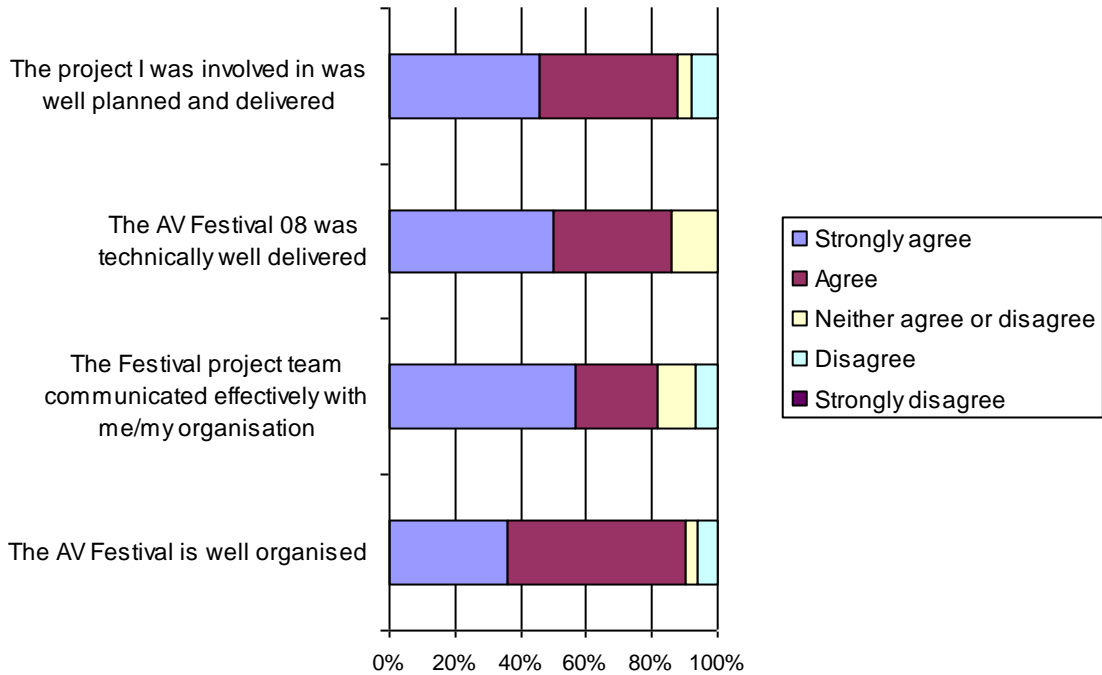
2.3.2 Organisation of AV Festival 08

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The AV Festival was well organised	36	54	4	6	0	28
The Festival project team communicated effectively with me/my organisation	57	25	11	7	0	28
The AV Festival 08 was technically well delivered	50	36	14	0	0	28
The project I was involve in was well planned and delivered	46	42	4	8	0	26

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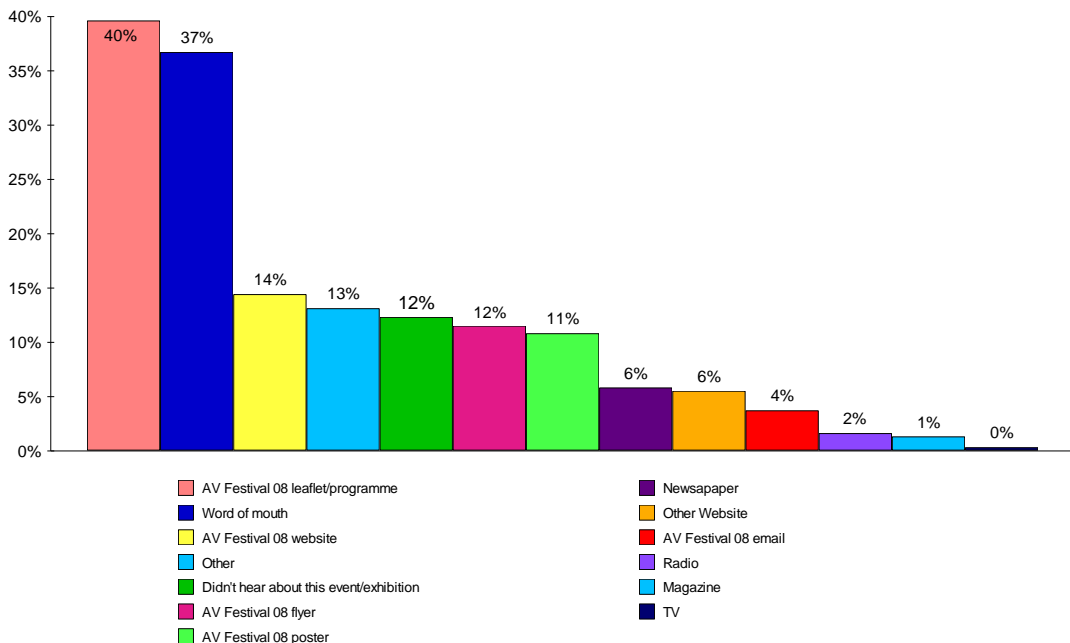
To what extent do you agree with the following statements?



3. Promotion of the region’s key cultural venues and producers

3.1 Audience feedback

How did you hear about this event?



Base: 381

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Other (13%) included the following methods:

Other	Count
Work/volunteer for AV	11
Walked by	6
Work/volunteer for AV's partners	4
Visiting Newcastle	3
University of Sunderland	3
Tyneside Cinema	3
The Sage Gateshead programme	2
Invited	2
Can't remember	2
AV mailing list	2
Young explorer pass	1
Star and Shadow	1
Screenwriters conference	1
New Writing North	1
Museum	1
Middlesbrough Council email	1
Live nearby	1
Kept my ears open since last festival	1
Forbidden Planet	1
Banner	1
BALTIC	1
Total	49

Awareness of marketing methods for AV Festival 08 compared to AV Festival 06 is shown below:

Marketing method	AV Festival 08 %	AV Festival 06 %
AV Festival 08 leaflet/programme	40	39
Word of mouth	37	27
AV Festival 08 website	14	13
Other	13	7
Didn't hear about this event/exhibition	12	
AV Festival 08 flyer	12	
AV Festival 08 poster	11	5
Newspaper	6	8
Other website	6	
AV Festival 08 email	4	
Radio	2	1
Magazine	1	
TV	0	
Base	381	312

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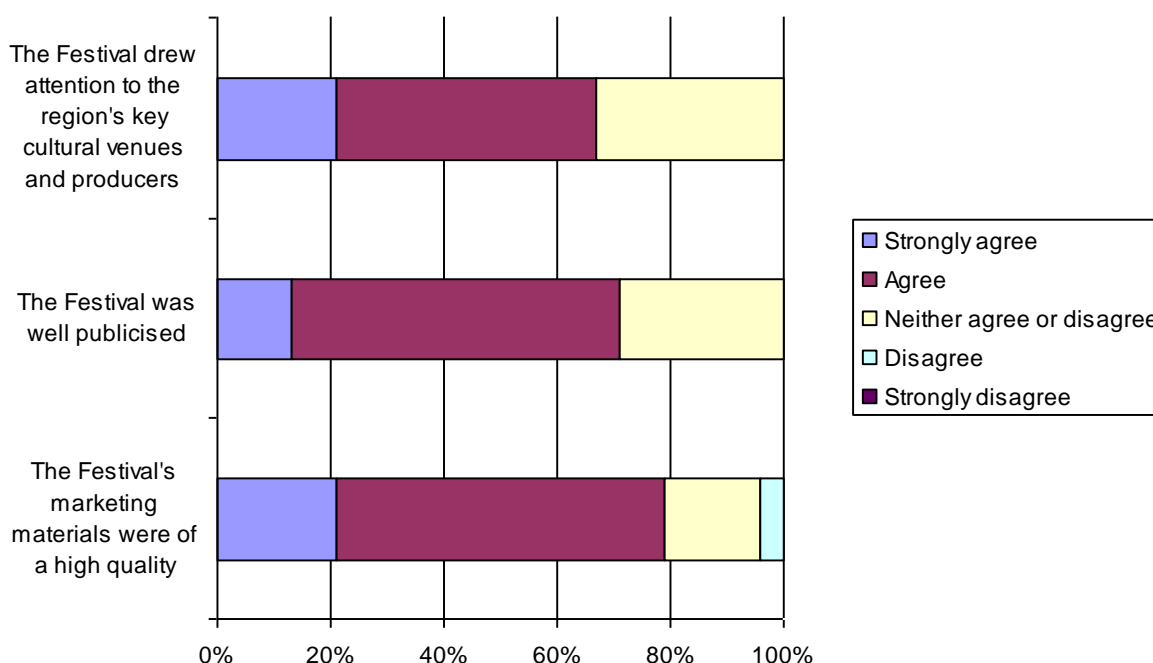
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3.2 Artist feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The Festival's marketing materials were of a high quality	21	58	17	4	0	24
The Festival was well publicised	13	58	29	0	0	24
The Festival drew attention to the region's key cultural venues and producers	21	46	33	0	0	24

To what extent do you agree with the following statements?



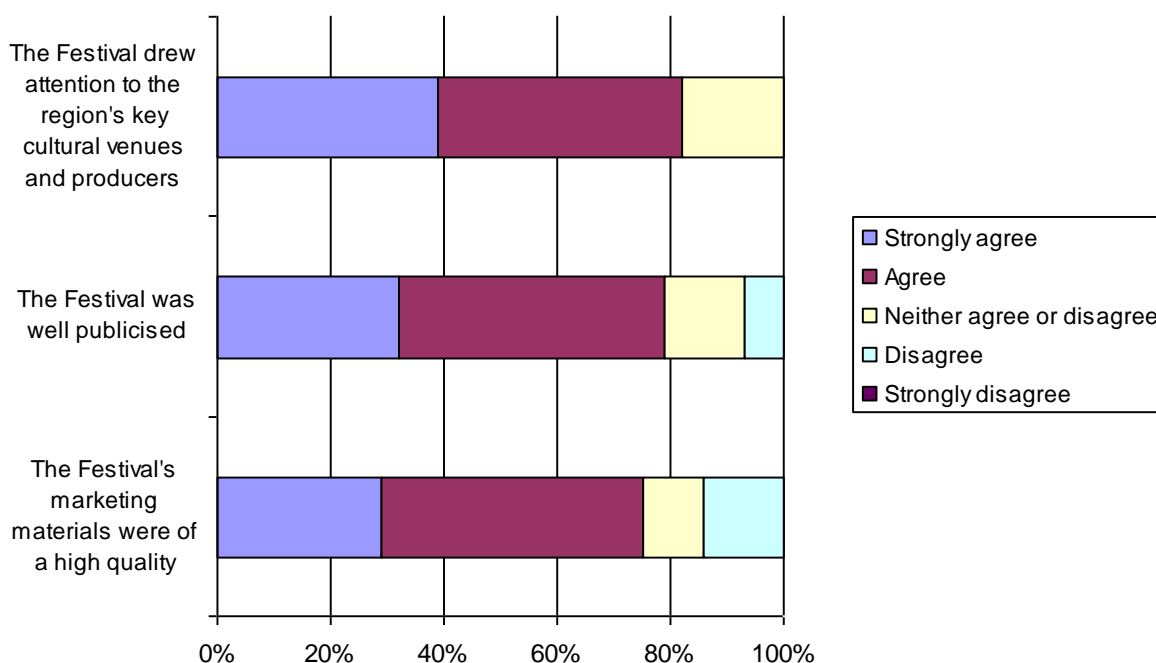
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3.3 Collaborator feedback

Statement	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
The Festival's marketing materials were of a high quality	29	46	11	14	0	28
The Festival was well publicised	32	47	14	7	0	28
The Festival drew attention to the region's key cultural venues and producers	39	43	18	0	0	28

To what extent do you agree with the following?



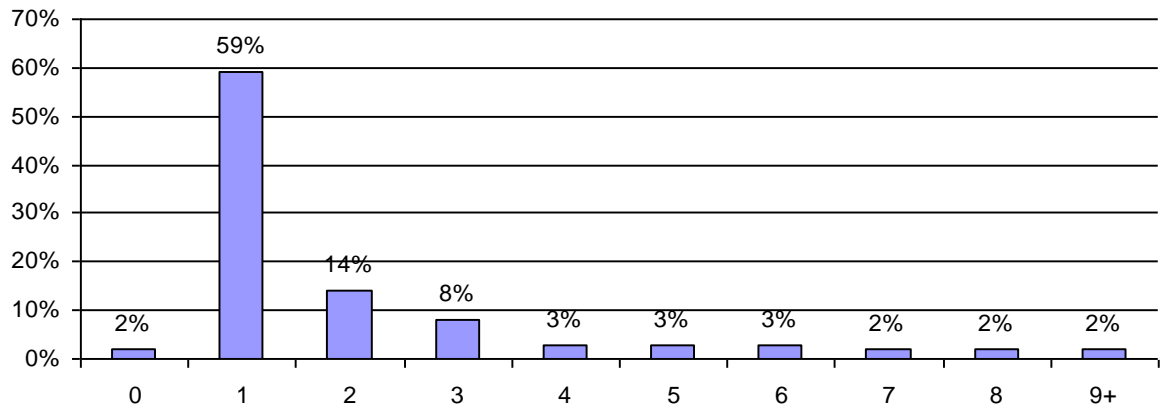
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4. Public awareness of electronic arts

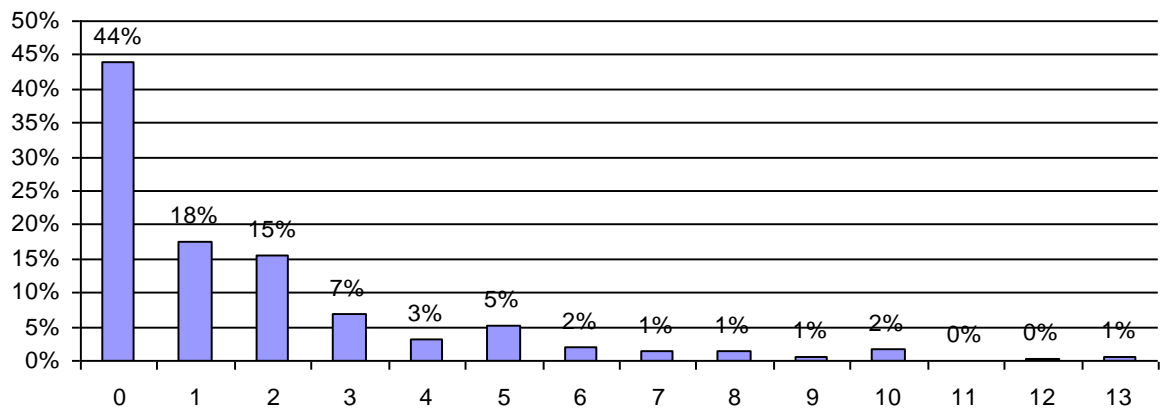
4.1 Number of events attended/planned to attend

Number of events attended so far



Base: 381

Number of events planning to attend



Base: 381

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5. Professional development opportunities

5.1 Education and professional development activities at AV Festival 08

- Anatomy of a Television Programme – professional development TV workshop – 6 March
- Documenting New Media Art - workshop for professionals, lead by Caitlin Jones – 5 March
- Introduction to Writing for Television - a 10 week course lead by Julie Blackie – January - April
- Media Routes workshops in animation & radio - workshops for young people - March
- Radiophonia workshop - electronic music workshop lead by Brian Duffy - February
- Radio Craft Lab - a 5 day workshop for artists lead by Tetsuo Kogawa, Raitis Smits, Joyce Hinterding & others – 3 – 7 March
- Thinking Outside the Goggle Box - a 10 week course lead by Ben Dickenson – January - April
- Write Your Own Radio Play - an intensive 2 day workshop for young people - March
- Professional development Talk by José Luis de Vicente – 3 March
- Professional development Talk by Chris Watson – 8 March
- Professional development Talk by Jean-Jacques-Perrey – 1 March
- Professional development Talk by Yuko Mohri – 8 March
- Professional development Talks by Zoe Irvine, Geoff Sample & Vicki Bennett – 3 March
- At the Top of the Game: Jimmy McGovern – a talk by the celebrated television writer and an opportunity for professional development - 4 March
- BBC Radiophonic Workshop - a professional development workshop at The Sage Gateshead by Dick Mills - 1 March
- Broadcast Yourself in person & on-screen - a seminar & screening event featuring Sarah Cook, Kathy Rae Huffman, Shaina Anand, Karel Dudasek, Active Ingredient & Maria Pallier - 2 March
- Desert Island TV - a very special development event featuring a leading light of British Broadcasting, Paddy MacDee - 2 March
- Music & Machines VIII - AV Festival 08 conference on broadcasting & art featuring professional development presentations by Atau Tanaka, Douglas Kahn, Brandan Labelle, Heidi Grundmann and others - 29 February - 1 March
- Northern Screenwriters Conference 2008 - a professional conference for North East screenwriters - 4 - 5 March
- The Television Will Not Be Revolutionised - a 2-day debate on broadcasting featuring Bill Thompson and others - 6 - 7 March

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6. Support for cultural businesses and voluntary organisations

6.1 Cultural businesses

Alt.gallery
BALTIC
Castle Keep
Centre for Life
Centre for Excellence in Teaching and Learning in Music and Inclusivity
(Newcastle University)
Cineworld
Cornerhouse
CRUMB
CultureLab (Newcastle University)
Design Centre (University of Sunderland)
Discovery Museum
Evolve*
Forma
IDI (University of Teesside)
ISIS
Locus +
MAP
Media Routes
Middlesbrough Council
Mima
Media Centre (University of Sunderland)
Mobile Cinema
National Glass Centre
Northern Gallery for Contemporary Art
NE1FM*
NO-FI
Novak
Northern Screenwriters Conference
Reg Vardy Gallery
Resonance FM
s/Lab
Star and Shadow Cinema*
Sunderland Museum & Winter Gardens
Sunderland City Council
The Hatton Gallery
The Sage Gateshead
Tyne & Wear Museums
Tyneside Cinema
Waygood
Waygood Amateur Radio Club*
White Hot Communications
Velcrobelly

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*voluntary organisations

6.2 Sponsors and funders

AV Festival 08 is supported by:

AV Festival 08 is run in partnership with Culture¹⁰.

Funders:

- Arts Council England, North East
- Newcastle City Council
- Gateshead Council
- ONE NorthEast
- Middlesbrough Council
- Sunderland City Council
- Tyneside Cinema
- Northern Film & Media
- UK Film Council
- European Regional Development Fund
- V

Supporters, In-kind Sponsors and Funders of individual events:

- BALTIC
- Centre for Life
- Centre for Excellence in Teaching and Learning Music and Inclusivity
- Cineworld
- Cornerhouse
- CRUMB
- CultureLab
- IDI – University of Teesside
- ISIS
- Locus+
- University of Sunderland
- Northern Gallery for Contemporary Art
- Northern Screenwriters Conference
- /slab
- The Hatton Gallery
- Tyne & Wear Museums
- Waygood
- Animate Projects
- Castle Keep
- The Leverhulme Trust
- MAP

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- Media Routes
- National Express
- Ormiston Wires
- PRS Foundation
- Triple Echo
- Evolve

Total 38 funders and supporters

7. Diversity

7.1 Audiences

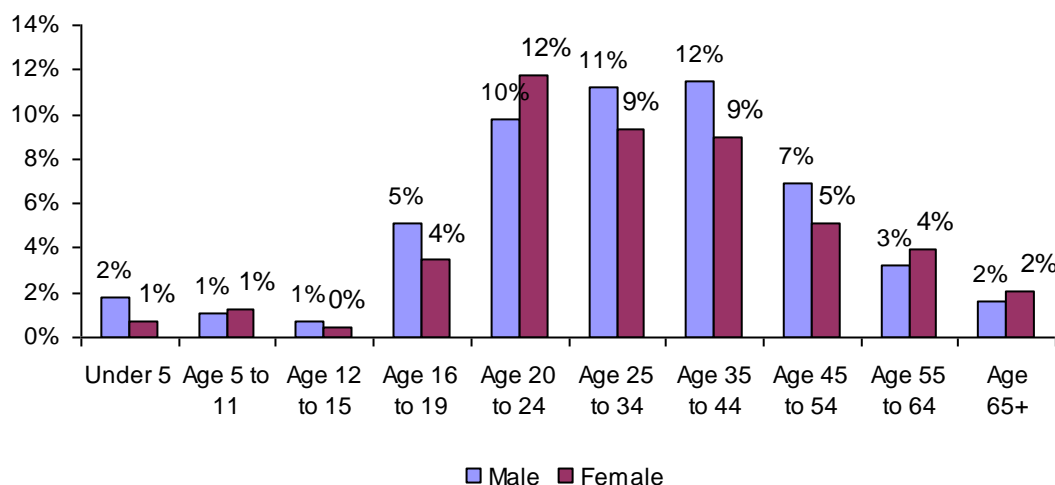
7.1.1 Group composition

Age	Male Count	Male as % of surveyed audiences	Female Count	Female as % of surveyed audiences	Total Count	% of surveyed audiences
Under 5	13	72	5	28	18	2
Age 5 to 11	8	47	9	53	17	2
Age 12 to 15	5	63	3	37	8	1
Age 16 to 19	38	59	26	41	64	9
Age 20 to 24	72	45	87	55	159	22
Age 25 to 34	83	55	69	45	152	21
Age 35 to 44	85	56	66	44	151	20
Age 45 to 54	51	57	38	43	89	12
Age 55 to 64	24	45	29	55	53	7
Age 65+	12	44	15	56	27	4
Total	391	53	347	47	738	100

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Age of surveyed audiences



Age	AV Festival 08 % of surveyed audiences	AV Festival 06 % of surveyed audiences
Under 5	2	0
Age 5 to 11	2	0
Age 12 to 15	1	0
Age 16 to 19*	9	6
Age 20 to 24*	22	18
Age 25 to 34	21	33
Age 35 to 44	20	21
Age 45 to 54	12	12
Age 55 to 64	7	9
Age 65+	4	1
Total	100	100

* 2006 age categories shown as 16 to 18 and 19 to 24

7.1.2 Ethnic origin

Ethnic origin	AV Festival 08 %	AV Festival 06 %
White		
White British	85	89
White Irish	1	
Other white	9	
Mixed ethnic origin		
Mixed White and Black Caribbean	<1	
Mixed White and Black African	1	

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Ethnic origin	AV Festival 08 %	AV Festival 06 %
Mixed White and Asian	1	
Other Mixed	<1	
Asian ethnic origin		
Asian Indian	<1	4
Asian Pakistani	<1	
Asian Bangladeshi		1
Other Asian	1	
Black ethnic origin		
Black African		
Black Caribbean		1
Other Black		
Other ethnic origin		
Chinese	1	1
Other ethnic group	1	4

Base: 352

Other white origin	Count
German	6
American	4
Dutch	3
European	3
Polish	3
Not specified	3
Australian	2
Romanian	2
Spanish	2
Belgian	1
Canadian	1
Flemish	1
Swiss	1
Total	32

Other mixed origin	Count
Mixed African and Indian	1

Other Asian Origin	Count
Malaysian	1
Japanese	1

Other ethnic origin	Count
Mexican	1
Burmese	1
No response	2

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7.1.3 Geographical origin of UK respondents

Postcode	Count	%
Newcastle	73	27
Tees Valley	48	18
Sunderland	25	9
Gateshead	17	6
North Tyneside	17	6
London	15	6
Northumberland	15	6
South Tyneside	13	5
County Durham	11	5
Yorkshire	11	4
Other	7	3
Manchester	4	1
Hampshire	3	1
Scotland	3	1
Birmingham	2	1
Bristol	2	1
Dorset	2	1
Total	268	100

7.1.4 Geographical origin of international respondents

Country	Count
Germany	7
America	4
Belgium	2
Poland	2
Spain	2
Canada	1
Greece	1
Holland	1
India	1
Mexico	1
Netherlands	1
Romania	1
Slovakia	1
Switzerland	1
Total	26

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7.1.5 Socio Economic Classification

NS-SEC Classification National Statistics Socio Economic Classification	AV Festival 08 %	AV Festival 06 %*
Higher managerial and professional	14	57
Lower managerial and professional	36	
Intermediate occupations	19	28
Small employers and own account workers	7	
Lower supervisory and technical	13	7
Semi-routine occupations	9	8
Routine occupations	1	
Total	100	100
Base	221	312

* Approximation as AV Festival 06 used socio economic group rather than NS-SEC.

7.1.6 Attendance at cultural events

Festival	Strongly agree %	Agree %	Neither agree or disagree %	Disagree %	Strongly disagree %	Count
AV Festival 08	45	29	12	8	6	354
AV Festival 06	37	35	18	7	3	312

7.2 Artists

7.2.1 Age

Age	Count	%
Age 16 to 19	0	0
Age 20 to 24	0	0
Age 25 to 34	4	17
Age 35 to 44	8	35
Age 45 to 54	8	35
Age 55 to 64	2	9
Age 65+	1	4
Total	23	100

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7.2.2 Ethnic origin

Ethnic origin	%
White	
White British	39
White Irish	
Other white	53
Mixed ethnic origin	
Mixed White and Black Caribbean	
Mixed White and Black African	
Mixed White and Asian	
Other Mixed	4
Asian ethnic origin	
Asian Indian	4
Asian Pakistani	
Asian Bangladeshi	
Other Asian	
Black ethnic origin	
Black African	
Black Caribbean	
Other Black	
Other ethnic origin	
Chinese	
Other ethnic group	1

Base: 23

Other white origin	Count
Swedish	3
Not specified	3
European	2
Austrian	1
International origin	1
US citizen	1
White American	1
Total	12

8. Provision, funding and participation

8.1 Provision

The Festival took place in the following venues:

Gateshead:

1. Tyneside Cinema, West Street, Gateshead NE8 1HE

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2. BALTIC, South Shore Road, Gateshead NE8 3BA
3. The Sage Gateshead, St Mary's Square, Gateshead NE8 2JR

Middlesbrough:

1. MIMA, Centre Square,, Middlesbrough TS1 2AZ
2. Cineworld, Middlesbrough Leisure Park, Middlesbrough TS1 2DY
3. Central Library, Victoria Square,, Middlesbrough TS1 2AY
4. Middlesbrough Town Hall, Albert Road, Middlesbrough TS1 1LP
5. Blue & Basement, Albert Road, Middlesbrough TS1 2PP
6. Bar Absolute, 2 - 6 Albert Road, Middlesbrough TS1 1PQ
7. IDI (Institute of Digital Innovation), Phoenix Building, Woodlands Road, University of Teesside, Middlesbrough TS1 3BA
8. University of Teesside, Victoria Road, Middlesbrough TS1 3BA
9. Playing For Success Centre, Middlesbrough Football Club, Riverside Park, Middlesbrough TS3 6RS
10. Mobile Cinema Caravan, (Temporary location), Near BHS, Corporation Road, Middlesbrough

Newcastle:

1. Hatton Gallery, Newcastle University, Newcastle upon Tyne NE1 7RU
2. Star and Shadow Cinema, Stepney Bank, Newcastle upon Tyne NE1 2NP
3. alt.gallery, 61/62 Thornton Street, Newcastle upon Tyne NE1 4AW
4. Discovery Museum, Blandford Square, Newcastle upon Tyne NE1 4JA
5. Secco Bar, Pilgrim Street, Newcastle upon Tyne NE1 6SG
6. Bernaccia, 1 The Side, Newcastle upon Tyne NE1 1PR
7. Castle Keep, Castle Garth, Newcastle upon Tyne NE1 1RQ
8. Centre For Life, Times Square, Newcastle upon Tyne NE1 4EP
9. Digital, Times Square, Newcastle upon Tyne NE1 4EP
10. Waygood, 31 High Bridge, Newcastle upon Tyne NE1 1EW
11. Culture Lab, Grand Assembly Rooms, Kings Walk, Newcastle upon Tyne NE1 7RU
12. ISIS Arts, First Floor, 5 Charlotte Square, Newcastle upon Tyne NE1 4XF
13. Northern Stage, Barras Bridge, Newcastle upon Tyne, NE1 7RH
14. Grainger Market, Grainger Street, Newcastle upon Tyne, NE1 SQG
15. Dance City, Temple Street, Newcastle upon Tyne NE1 4BR
16. Mobile Cinema Caravan, (Temporary location), Northumberland Street, Newcastle upon Tyne

Sunderland:

1. Northern Gallery For Contemporary Art, City Library and Arts Centre, Fawcett Street, Sunderland SR1 1RE
2. Sunderland Museum & Winter Gardens, Burdon Road, Sunderland SR1 1PP
3. The White Room, 29 Holmeside, Sunderland SR1 3JF

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4. National Glass Centre, Liberty Way, Sunderland SR6 OGL
5. Reg Vardy Gallery, University of Sunderland, Ashburne House, Ryhope Road, Sunderland SR2 7EF
6. The Media Centre, St. Peter's Campus, University of Sunderland, Sunderland SR6 0DD
7. s/Lab, Ashburne House, University of Sunderland, Ryhope Road, Sunderland SR2 7EF
8. Design Centre, City Campus, University of Sunderland, St Michael's Way, Sunderland SR1 3SD
9. Crumb, Ashburne House, University of Sunderland, Ryhope Road, Sunderland SR2 7EF
10. Mobile Cinema Caravan, Market Square Near Sunderland Station, Sunderland SR1 3HW

9. PR value

9.1 Highlights of media coverage of AV Festival 08 are as follows:

Press:

17 October 2007, Evening Chronicle – Mike's sending out the right message, AV Festival 08 launch, AVE £2,898

Mike Neville came out of retirement to launch AV Festival 08 on the day the BBC starts switching off analogue television signals – at Pontop Pike, the transmitter which serves most of the NE and North Yorkshire.

10 January 2008, Sunderland Echo – Visual festival a must see event, AVE £2,085

Marissa Carruthers: 'A collection of some of the finest visual artwork is set to take some of the city's finest locations by storm.' With detailed descriptions of Whispering in the Leaves, NGCA, Aeriology. Also AV Festival 08 never sleeps and after last year's night time agenda proved popular, another official after dark programme has been drafted. AV:ISION will take events into the early hours of the morning, giving local VJs and DJs the chance to shine. The White Room and the NGC will be hosting after dark parties.

2 January 2008, The Guardian – Cage's experimental classic gets British premiere, AVE £3,836

Mark Brown: 'The piece is seldom attempted, which is why there is such keen expectation before the UK premiere at the electronic arts AV Festival 08.'

3 January 2008, The Independent – The Art of Noise, AVE £35,200

Andy McSmith: 2-page spread on challenging pieces of music to play including Variations VII.

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17 January 2008, The Journal – Martian panic is recreated in North, AVE £7,909

David Whetstone: 2-page spread on Festival highlights: War of the Worlds, Variations VII, Radiophone, Whispering in the Leaves, Yokomono, Broadcast Yourself and SCATTER!

February 2008, The Crack magazine – AV Festival 08 on cover and inside cover - Transmitting on All Frequencies, AVE £38,000

James E Thompson: 2-page spread: 'This year's programme aims to vividly illustrate broadcasting's fundamental shift toward the empowerment of individuals through electronic or new media whilst also focusing on a number of more traditional methods of broadcast and their relevance to us today. AV Festival 08 looks set to dissect its theme from every angle, offering us all the chance to form an opinion.' Highlights Variations VII, Deep Play, BAFTA award-winning screenwriter Jimmy McGovern hosting a screenwriting tips workshop at Cineworld to coincide with the Northern Screenwriters Conference, Resonance FM, Aeriology and Radiophonia.

February 2008, Flux magazine – John Cage & Variations VII, AVE £22,000

Elizia Volmann: 2-page spread: 'Variations VII is perhaps John Cage's most legendary and most mysterious work. The idea of having one single minded conductor to replace Cage was rejected in favour of using the wealth of sound art talent in the North East.'

February 2008, The Journal Culture magazine inside cover – Where Art Meets Technology, AVE £13,200

David Whetstone: 4-page spread. Interview with Honor Harger. 'AV Festival has become established as the UK's largest international festival of electronic arts.' Highlights Resonance FM, War of the Worlds, Atlas of Electromagnetic Space, Variations VII, Radiophonia, Yokomono, SCATTER!, Whispering in the Leaves, Aeriology and Deep Play.

28 February, 2008, The Guardian - The Godfather of Techno, AVE £34,000

Alfred Hickling interviews Jean-Jacques Perrey. 2-page spread. Jean-Jacques Perrey found himself to be acclaimed as the father of hip-hop and techno when a track from the 1960s called EVA was sampled by Ice-T and remixed by Fatboy Slim.

March 2008, The Journal Culture magazine – Just spec-tacular, AVE £4,000

Daniel Thomson interviews video artist Adam Finlay about AV:ISION – regular series of club nights at the region's hottest venues.

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1 March 2008, The Journal - Surround yourself with total football, AVE £2,604

Review of Deep Play by David Whetstone: 'It was oddly reminiscent of being at the bedside of someone in intensive care, with wires, drips and machines with lights, bleeps and pulsating screens. This is the life support system of football at its most tense, lucrative and keenly observed.'

1 March 2008, The Journal - Throw in everything bar the kitchen sink!, AVE £3,906

Review of Variations VII by David Whetstone: 'History gets made in some extraordinary ways as was demonstrated at BALTIC last night by the first UK recreation of a famous piece of avant garde music... an extravaganza of electronic art running across the NE until March 8, a modern day Variations VII got two modern renditions, one after the other, before a combined audience of 500.'

3 March 2008, The Journal - Behind the veneer inner city fortress, AVE £1,302

David Whetstone on For You, Only You at Castle Keep: 'There is something about the animal-like utterances of Karikis... who remind us of the humanity of music-making... Renaissance music – polished, refined, revered – may sound celestial, but under that veneer lies the vulnerability of the earth-bound performers.'

8 March 2008, The Northern Echo - War of the Worlds review, AVE £694

Steve Pratt: 'Even without props and costumes the power of the spoken word conjured up the horrific events unfolding.'

Radio:

2 January 2008, BBC Radio Newcastle – Drivetime 16.00-18.00, AVE £9,600

Interview with Honor Harger.

2 January 2008, BBC Radio 4 – News 18.00, AVE £4,000

Honor Harger re: Variations VII and AV Festival 08

This particular feature on Radio 4 was a huge coup as it was a 4-minute plug for Variations VII at BALTIC twice on same day - but mentioned the Festival as a whole.

27 February 2008, Radio 4 – Midweek, AVE, £48,000

Huge coup to get Chris Watson on midweek talking predominantly about Whispering in the Leaves in Sunderland Museum and Winter Gardens and also plug for Festival as a whole.

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5 March 2008, Radio 4 – PM, War of the Worlds, AVE, £8,000

Excellent piece on Radio 4 PM – interview with Director of War of the Worlds rewrite and interviews with members of cast including Mark Benton as well as excerpts from rehearsals. Radio 4 inundated with requests about how people could listen online to the production that night which was live from Middlesbrough Town Hall. An unprecedented number of people listened in – and there were requests from Radio 4 listeners for it to be broadcast on Radio 4 which Stella Hall was chasing up with a contact at the BBC.

Television:

29 February 2008, Tyne Tees TV – Variations VII and Desert Island TV, AVE £20,000

TTTTV interviews with Ben Ponton and Honor Harger re Variations VII and coverage of rehearsals.

5 March 2008, BBC Look North – War of the Worlds, AVE £12,000

Look North interviews Mark Benton and Joanna Read – War of Worlds Director re the show that night (which was sold out).

Internet:

2 January 2008, BBC online – Cage ‘classic’ gets UK premier

Variations VII will receive its UK premiere at BAL TIC on 29 February as part of the North East’s AV Festival of electronic arts.

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A3 Audience figures

PART A: TRADITIONAL ATTENDANCE				Notes
Date	19 Performances/Concerts/Events	Artists	Audience	
28.02.08	Lumen & AV:ISION lounge, Secco, Newcastle	6	150	
29.02.08	Radio Rally day 1 & 2	8	520	
29.02.08	Variations VII opening gala Perf 1	4	250	
29.02.08	Variations VII opening gala Perf 2		250	
29.02.08	Yokomono Performance	2	400	
29.02.08	Long Range (Live)	4	306	
01.03.08	Taos Radio performance	1	2,027	
01.03.08	Radiophonia Concert	14	253	
01.03.08	AV:ISION at Bernnaccia, Newcastle	7	400	
02.03.08	Autechre	5	395	
03.03.08	Marriage of Shadows	9	64	
03.03.08	AV:ISION at Basement, Middlesbrough	11	50	
04.03.08	AV:ISION - Kinetext, Middlesbrough	7	60	
05.03.08	War of the Worlds	14	350	
05.03.08	National Grid	2	60	
05.03.08	AV:ISION - 3D Disco, Middlesbrough	7	120	
06.03.08	Chris Watson - Whispering in the Leaves Performance	1	170	
06.03.08	AV:ISION at The White Room, Sunderland	5	60	
07.03.08	AV:ISION at The National Glass Centre, Sunderland	7	60	
08.03.08	SCATTER! BALTIC	5	300	
09.03.08	AV:ISION at the Round	13	119	
SUB-TOTAL		132	6,364	

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Date	13 Exhibitions/Displays	Artists	Audience	
28.02.08	Broadcast Yourself Preview		283	
29.02.08 - 09.03.08	Broadcast Yourself Exhibition until 8 March	24	1,910	
09.03.08 - 05.04.08	Broadcast Yourself 9 March until 5 April		2,500	Estimate - yet to receive final figures from venue
	Broadcast Yourself (Cornerhouse 13 June - 10 August)		0	Has not yet taken place
28.02.08	Bairdcast preview	0	112	
29.02.08 - 09.03.08	Bairdcast Exhibition (29 Feb - 9 March) - Discovery	1	3,000	Estimate - yet to receive final figures from venue - 10528 was the number of visitors to Discovery Museum during the show
28.02.08	Yokomono Preview	2	200	
29.02.08 - 08.03.08	Yokomono Exhibition	2	280	
09.03.08 - 05.04.08	Yokomono Exhibition 9 March until 5 April		300	Estimate - yet to receive final figures from venue
28.02.08	Slow TV preview		100	
28.02.08 - 09.03.08	Slow TV exhibition	1	1,000	Estimated 36 artists took part in some way
28.02.08	For You Only You Preview	1	350	
28.02.08 - 09.03.08	For You Only You Exhibition (29 Feb - 9 March) 150 per day	1	1,500	
29.02.08 - 09.03.08	Now Hear This - Marcus Coates The Mall	1	500	Original estimate of 8,000, based on daily footfall figures from the Mall, revised to 500 by evaluators
29.02.08 - 09.03.08	Now Hear This - Zoe Irvine, Central Library	1	500	
29.02.08 - 09.03.08	Now Hear This - People Like Us (downloads)	1	820	
03.03.08	Now Hear This Tour		40	
29.02.08	Resonance/ Based on Paper Preview 29 Feb		300	
28.02.08 - 08.03.08	Resonance studio at mima	2	4,215	Estimated 119 people took part in the programme

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Date	13 Exhibitions/Displays	Artists	Audience
03.03.08	Atlas Reception		75
28.02.08 - 08.03.08	Atlas Exhibition	5	600
06.03.08	Whispering in The Leaves Reception		80
29.02.08 - 09.03.08	Whispering in the Leaves Exhibition 29 Feb - 9 March	1	7,537
29.02.08 - 02.03.08	Variations VII Exhibition (BALTIC)		2,025
06.03.08	Deep Play Reception		200
29.02.08 - 08.03.08	Deep Play 28 Feb - 9 March	1	2,185
09.03.08 - 11.04.08	Deep Play Exhibition (until 11 April)		1,500
06.03.08	Aeriology Reception		200
29.02.08 - 08.03.08	Aeriology exhibition (during festival)	1	350
09.03.08 - 05.04.08	Aeriology exhibition (until 5 April)		300
06.03.08	Prepared Radios Reception		60
29.02.08 - 08.03.08	Prepared Radios Exhibition	1	1,164
29.02.08 - 08.03.08	Radio stations in Sunderland and Newcastle	10	
SUB-TOTAL		56	34,186
TOTAL ARTISTS/PERFORMERS *		188	

Estimate, number of visitors to BALTIC during this period was 3025

Estimate - yet to receive final figures from venue

Estimate - yet to receive final figures from venue

* accounting for repeat performances, total number is 141

Date	3 Conferences	Participants	Audience
29.02.08 - 01.03.08	Music and Machines Conference Day 1 + 2	24	100
04.03.08 - 05.03.08	Northern Screenwriters Conference Day 1 + 2	5	80
06.03.08 - 07.03.08	The TV will not be Revolutionised Day 1 + 2	18	100
SUB-TOTAL		47	280

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Date	21 Screenings	Guests	Audience
29.02.08	TV at The Cinema: Distorted Reality	1	27
29.02.08	Mobile Cinema screenings, Newcastle, Day 1		35
01.03.08	Mobile Cinema screenings, Newcastle, Day 2		171
02.03.08	Mobile Cinema screenings, Newcastle, Day 3		41
01.03.08	Dr Who and Daleks - Kid's Club screening	1	76
01.03.08	TV at the Cinema: Shooting the Past		15
01.03.08	TV Dinners Cops & Robbers		6
02.03.08	American Family Revisited and The Truman Show		6
02.03.08	TV At The Cinema: The Prisoner		8
03.03.08	Mobile Cinema screenings - Middlesbrough, Day 1		34
04.03.08	Mobile Cinema screenings - Middlesbrough, Day 2		17
05.03.08	Mobile Cinema screenings - Middlesbrough, Day 3		33
03.03.08	Dr Who Special	2	85
03.03.08	Regime Change on Air Double Bill	1	25
04.03.08	Community Radio Night screening	2	30
04.03.08	Boys from the Blackstuff	2	34
05.03.08	Abigail's Party		48
05.03.08	TV Dinners Fawlty Towers		20
06.03.08	Mobile Cinema screenings - Sunderland, Day 1		39
07.03.08	Mobile Cinema screenings - Sunderland, Day 2		26
08.03.08	Mobile Cinema screenings - Sunderland, Day 3		24
06.03.08	Cathy Come Home	2	39
06.03.08	Not The Nine O'Clock News		6
06.03.08	AV:IRAL & Digital Stadium Screenings		164
07.03.08	Cult TV: The Prisoner		10

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Date	21 Screenings	Guests	Audience
08.03.08	Chris Watson Life of Birds		52
08.03.08	TV Dinners Brass Eye		10
SUB-TOTAL		11	1,081

Date	10 Workshops and Courses	Leaders	Participants
25.02.08 - 01.03.08	Radiophonia Participation Group	1	8
01.03.08	Write Your Own Radio Play workshop	1	9
03.03.08 - 07.03.08	Radio Craft Lab	5	12
01.08 - 04.08	Outside the Goggle Box, 10 Dramas that Changed the World	1	8
05.03.08	Documenting New Media Art workshop	1	28
01.08 - 04.08	Writing for TV Course - Tyneside Course	1	15
06.03.08	Anatomy of TV workshop - Newcastle	3	30
06.03.08 - 07.03.08	Media Routes Workshops - Middlesbrough	1	15
02.08 - 03.08	Sunderland Teacher Training Days	1	15
02.08 - 03.08	Waygood Radio Club - license exam	1	9
		16	149
SUB-TOTAL OF PARTICIPATION			165

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Date	13 Seminars and Talks	Participants	Audience
06.03.08	Them and Us	2	36
	Marko Pelijhan pre Festival talk	1	70
08.03.08	Yuko Mohri Talk at /slab	1	35
08.03.08	Gallery Walk & Talk, Reg Vardy	2	5
08.03.08	Crumb at home	2	20
08.03.08	Chris Watson Talk	1	60
07.03.08	Alternative Top TV Gala	9	111
05.03.08	AV:IRAL Discussion	4	40
04.03.08	At the Top of the Game with Jimmy McGovern	2	115
03.03.08	Atlas and Now Hear This Talks	4	65
02.03.08	Desert Island TV	2	44
02.03.08	Broadcast Yourself in person & on screen	7	30
01.03.08	Radiophonia Talks with Jean Jacque Perrey & Dick Mills	3	198
SUB-TOTAL		40	829

Date	6 FAMILY ACTIVITY SESSIONS	Children	Adults (over 19 yrs)
08.03.08	Design Centre	9	0
08.03.08	Museum & Winter Gardens	10	9
08.03.08	NGCA Art Club – am + pm	16	0
08.03.08	NGCA – Drop In, am	19	8
08.03.08	NGCA – Drop In, pm	35	15
08.03.08	Reg Vardy Gallery	12	0
		101	32
SUB-TOTAL ATTENDANCE			133

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TOTAL TRADITIONAL ATTENDANCE		43,038
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PART B: EXTENDED REACH		
Online and on air	Participants	Audience
www.avfestival.co.uk internet		16,092
online radio stations on avfestival.co.uk		2,175
sunderland radio station on 87.7fm	40	1,000
Newcastle radio station on NE1FM (28 Feb - 3 March)		1,000
Resonance radio station on 87.7fm		1,000
Resonance Radio Station online on resonancefm.com		9,760
Resonance Radio Station on air in London		10,000
PDF Downloaded		11,987
E-bulletin subscribers		1,059
Facebook group members		503
Facebook application subscribers		233
Top TV Votes		649
Flickr Friends		294
Flickr Group		115
Myspace		136
AV:IRAL entries	21	0
War of the Worlds on www.avfestival.co.uk		316
War of the Worlds on Resonance FM		757

Notes

11,575 unique website visitors 22 Feb - 8 March

estimate only - rajar figures not yet available

estimate only - rajar figures not yet available

estimate only - rajar figures not yet available

Figures from Resonance FM

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TOTAL OF EXTENDED REACH	375	57,076
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TOTAL OF COMBINED AUDIENCE FIGURES		107,614
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Type of activity	AV Festival 08 No.	AV Festival 06 No.
Physical attendance and participation	43,038	34,142
Extended reach (online, radio stations)	57,076	81,674
Total	100,114	115,816

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A4 Production team/trustee feedback

1. Artistic quality

1.1 Overall assessment of artistic quality

Comments from production team/trustees on the artistic quality of AV Festival 08:

Mark Dobson, Chair: 'Really 'buzzy' this time – energetic and exciting.'

Jenny Hall, Trustee: 'It was an excellent media arts festival which had a broad appeal in terms of its coverage of the sector.'

Honor Harger, Director: 'Overall, I was actually very pleased with it, there weren't that many weak points.'

Tom Higham, Volunteer & Projects Manager: 'Ambitious and dynamic.'

Georgia Rakusen, Programme Envoy: 'Eye opening.'

Cait Read, Marketing & Communications Manager: 'Excellent.'

1.2 Higher artistic quality

The production team/trustees commented that the following were of high artistic quality:

- Aeriology
- Atlas of Electromagnetic Space
- AV:ISION Kinetxt
- Radio Craft Lab
- Radiophonia
- Variations VII
- War of the Worlds
- Whispering in the Leaves
- Yokomono

Comments from the production team/trustees on specific elements of AV Festival 08 which they regarded to be of high artistic quality:

Aeriology: Georgia Rakusen, Programme Envoy: 'Really fantastic.'

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Atlas of Electromagnetic Space: Honor Harger, Director: 'I was delighted by the Atlas of Electromagnetic Space and I think this is a very important project for the organisation.'

Radio Craft Lab: Honor Harger, Director: 'Life changing practice.'

Variations VII: Honor Harger, Director commented: 'Exceptional. Mark Dobson, Chair: 'Extraordinary.'

War of the Worlds: Cait Read, Marketing & Communications Manager: 'Really good and especially because it was a departure from the kind of core experience of AV programming.' Tom Higham, Volunteer & Projects Manager: 'Daring, not groundbreaking – but an ambitious project that I really enjoyed.'

1.3 Lower artistic quality (all anonymous)

A Marriage of Shadows: 'It didn't grab me, it didn't seem there was a way in.'

Alternative Top TV and Desert Island TV: 'Were both not quite up to what we'd hoped for.'

Bairdcast Media: 'I just didn't get it... I didn't enjoy it, didn't feel like I got very much from it.'

Deep Play: 'Only because the calibre of all other exhibitions was so high, this one just seemed a bit unnecessary.'

Now Hear This: 'The project was not well executed – it was compromised severely from point of origination to the point of delivery.' 'Didn't really achieve what it set out to achieve... the interventions could have been far more engaging so I was little bit disappointed with that.'

SCATTER!: 'Particularly in the middle part of the performance conceptually the work really was noticeably weak.' 'It became a bit lame like a bit of a VJ set really, a bit boring.'

1.4 Improvements to artistic quality

The comments were mainly in relation to: the need to be more uncompromising about creative decisions, lack of online resources and development of works appropriate to the location and general lack of resources.

Mark Dobson, Chair: 'The weakness for me this time round has been around a lack of resources to curate specific parts of the programme. Certainly the one around TV and the Broadcast Conference fell completely and the Festival was very badly let down by the person we sought to work with.'

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Jenny Hall, Trustee: 'We could have worked harder to develop works that were appropriate to Middlesbrough. I'm thinking specifically of the Now Hear This piece, and also broadening the appeal of the Electromagnetic Atlas as it was an important commission in the Festival but I'm not sure how widely understood that was or why it was particularly important and I think that's a shame.'

Honor Harger, Director: 'I think we all need to be a little bit more uncompromising about the way we make creative decisions.'

Tom Higham, Volunteer & Projects Manager: 'I think the AV:ISION is a good example. It was fantastic... by its nature it felt a bit of an add on but I felt there was a lot of scope there for expanding audiences... and release another side of the AV Festival.'

Cait Read, Marketing & Communications Manager: 'More resources online, I think there were some elements of the programme such as the radio stations that could have been online certainly from the beginning of the programme.'

1.5 Broadcast theme

Feedback from the production team/trustees was that the broadcast theme was timely, pertinent, resonated with participants and audiences, and tied together as a theme more coherently than the AV Festival 06 theme LifeLike.

Mark Dobson, Chair: 'Very timely and it's a shame that some of the more overt broadcast elements of the Festival were some of the things that didn't work for us and were not the Festival's biggest success.'

Jenny Hall, Trustee: 'Really appropriate and pertinent to both national and international debates that are going on about media control, changes in the sector, changes that affect everybody's lives.'

Honor Harger, Director: 'It worked surprisingly well... it seemed to resonate with people, with artists who were really interested in the impact of the digital switchover, with the academics... it seemed to be a little more accessible.'

Tom Higham, Volunteer & Projects Manager: 'They tied together with the theme much better, the theme in 2006 was 'LifeLike' and while a lot of the projects were fantastic, some of them seemed to be quite loosely fitting whereas this time it was quite an on message like programme.'

Cait Read, Marketing & Communications Manager: 'I think the 2008 had a much more coherent theme that brought the exhibitions and events together and also made a lot more sense with the genre of the Festival.'

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2. Key event of national and international standing

2.1 Standing of the Festival

Mark Dobson, Chair: ‘Really high, based on feedback from participating artists and visitors that came to me directly, the feedback I was getting fairly consistently from people were amazed at the scale of the Festival and the ambition of the Festival, they felt that the curation of the Festival was very strong, and very clear and they felt well looked after as if they were made very welcome here and they were excited to be in the region.’

Jenny Hall, Trustee: ‘The feedback... from artists and collaborators has been very positive. All of them... really enjoyed the Festival and really appreciated the opportunity to both see and experience that quality and level of work in the North East... Taking War of the Worlds as an example... we had a very broad cross section of people attending that... it’s events like War of the Worlds that have that broad appeal, we need to keep that mix in the Festival.’

Honor Harger, Director: We must be realistic, we’re not there yet but other festivals have 25 years head start on us, but everyone who comes to this festival from those communities (electronic arts curators/academics) is really positive.’

2.2 Organisation of AV Festival 08

Key themes within comments about the organisation of AV Festival 08 are that planning and delivery of the Festival was good with a high standard of technical delivery and effective communication with collaborators and artists.

Mark Dobson, Chair: ‘Fantastic – I felt completely redundant, which was great.’

Mark Dobson, Chair: ‘From the feedback that I’ve had, I think really well, I think a lot of learning has been taken from the last Festival and a different project management structure was put in place for each of the cities and it really paid off. Ran more smoothly, more professionally and was a much more organised event than the 2006 one.’

Mark Dobson, Chair: (technically) top notch, absolutely first rate. The only one that has any issues for me I think there some technical issues around sound for War of the Worlds which I think was a real shame but these things happen in a big festival.’

Jenny Hall, Trustee: ‘I think that was superb (communication with artists and collaborators) and I don’t know of any artists who had any particular strife or difficulty because that process of communication was really sorted and spot on.’

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Honor Harger, Director: 'This was the best team I've ever worked with... this team was the reason why this Festival was so well delivered.... I know from personal feedback from the artists that they were working with that the artists were delighted with the relationship.'

Georgia Rakusen, Programme Envoy: 'I think that's one of the most important bits - having an excellent level of communication and a good relationship with collaborators.'

Cait Read, Marketing & Communications Manager: 'I think it was very good, I think artists normally had one point of contact be it project manager or a liaison person when they arrived and the collaborators normally had one point of contact in the planning of the Festival... I think there were issues where there was more than one collaborator on an event, Broadcast Yourself certainly suffered from differing lines of communication from the partners inwards to the Festival.'

However, particular areas which the production team/trustees identified as areas to reconsider are:

- Earlier appointment of the evaluation team
- Insufficient staff resources overall
- Location and timing of staff planning meetings across the region
- More staff resource for development of website and e-marketing
- Parity in staff resourcing across the four urban centres
- The need for a central administration resource
- The need for paid staff to carry out invigilation rather than using volunteers

Jenny Hall, Trustee: 'Need for paid invigilation is something that needs to be looked at with particular reference to Middlesbrough because we are using a lot of non traditional venues.'

Jenny Hall, Trustee: 'Again the geographical scope of the Festival means that the concentration of the resources are in Newcastle Gateshead which meant that Middlesbrough suffered – we had one project manager who was appointed far too late in the process who was then stretched to the limit trying to meet all the demands of the centre. Whereas there was marketing supporting on the ground in Newcastle Gateshead that certainly wasn't felt down here.'

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Jenny Hall, Trustee: 'I think there was an improvement particularly within the staffing structure. I think that we could look at tweaking that... a particular point really was the volunteer co-ordinator who was based in Newcastle Gateshead and it wasn't practical or sustainable to expect that person to on a daily basis manage the volunteer programme down here in Middlesbrough... we made a point of having an assistant volunteer co-ordinator based in Middlesbrough and that seemed to work better but we should improve that and plan that better next time.'

Jenny Hall, Trustee: 'There's an expectation on Sunderland and Middlesbrough to attend every single meeting in Newcastle Gateshead which I think is unfair... I think there needs to be a greater level of parity and equity between as and when those planning sessions are delivered.'

Honor Harger, Director: 'Two main things we could have done with – some form of central administrator and appointment of the production team three months earlier.'

Tom Higham, Volunteer & Projects Manager: 'Incredibly high standard of technical delivery.'

Michelle Hirschhorn, Consultant Producer: 'I really felt in terms of the delivery team that we've worked with this was one of the best team experiences I've had in my professional career.'

Michelle Hirschhorn, Consultant Producer: 'I think one of the main things that we were missing was any kind of centralised administration and I think having most of our delivery staff on board a bit sooner would have made a big difference.'

Cait Read, Marketing & Communications Manager: 'Overall organisation of the Festival was good but ... it was done on very limited staffing which meant that everybody had to give over and above normal working hours, which they did because everyone was very dedicated but I know it was a big strain on the team.'

Cait Read, Marketing & Communications Manager: 'More staff resources, from basic office support to project managers starting earlier in the year... I would have liked more time with the marketing envoy... he was actually doing 2 roles during the Festival and it would have been much more beneficial to have had him full time online. The evaluation team should have come on board earlier and I think they should have met the rest of the team and especially the marketing and volunteers managers for the delivery of the evaluation programme and to be more integrated in those parts of the programme.'

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3. Promotion of the region's key cultural venues and producers

3.1 Raising the profile

Jenny Hall, Trustee: 'I think again that was fairly successful and we were very pleased that BALTIC on board, mima on board and utilise venues like Middlesbrough Town Hall to their best advantage. Also, maintaining a relationship with The Sage Gateshead was really good.'

Cait Read, Marketing & Communications Manager: 'I think it did very well, and it also pulled in smaller venues and newer venues so it used the leverage of events at BALTIC or The Sage Gateshead or Middlesbrough Town Hall or mima to get people to visit smaller venues like alt.gallery. I think a greater emphasis could have been put on the AV by night programme.'

3.2 Marketing materials

Mark Dobson, Chair: 'I really liked the Multistorey design... Cait had a ridiculously small budget compared to the 2006 Festival and I didn't feel that this Festival had any less presence compared to then... One of the things that Cait and I talked about was that some of the individual events within the Festival would benefit from quite specific campaigns and at the moment, because of the budget, didn't really have the resources to do very much in terms of specific campaigns for specific events and activities outside the main generic marketing materials.'

Jenny Hall, Trustee: 'I think that the website and e-marketing were fantastic and the overall brand image were striking – great and I loved it. I do have an issue with the programme ... too high brow and difficult to follow, I actually resorted to using the website as it was easier to plan and look and check things. On the ground marketing, banners, posters down in Middlesbrough were virtually non existent, there was very little presence, much less presence in Middlesbrough than there was in 2006 which was very disappointing.'

Jenny Hall, Trustee: 'I think that there could have been greater facilitation input and effort made to ensure that marketing materials and profile was raised in Middlesbrough, it was almost non existent, it didn't happen.'

Jenny Hall, Trustee: 'I think there was an obvious improvement overall, and the brand image was stronger. I didn't really agree with the generic marketing flyers. I don't think they worked... I think they needed to be specific and more focused targets.'

Tom Higham, Volunteer & Projects Manager: 'I found the brochure slightly disappointing... I'm not keen on pithy statements and the very bold style of branding. The e-marketing, the website I was really impressed by.'

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Michelle Hirschhorn, Consultant Producer: 'I think the previous one was more visible on a local level. I can remember seeing more posters, banners.'

Georgia Rakusen, Programme Envoy: 'I thought they were very good, I think the guide was brilliantly put together and the branding was really good...the way it could have been improved would be to have more money to focus more out there advertising like billboards, more banners, remind people that it's going on.'

Cait Read, Marketing & Communications Manager: 'I was generally happy with them (marketing materials). I think we had problems because some of the screenings were confirmed very late and the guests were confirmed very late so I would have liked more time to communicate different aspects of the screening programme... Again more resources online, I think the website should have been up earlier and it should have had more images.'

Cait Read, Marketing & Communications Manager re marketing improvements: 'I think earlier confirmation of the screening programme, more resources online, time investment. I think if I did it again I'd try to use more images in the flyers and I'd try and do individual flyers/posters for the screenings programme for within the Tyneside and Star and Shadow.'

Cait Read, Marketing & Communications Manager on marketing compared to previous festivals: 'I think they are widely comparable as the same brand was used but the 2008 one was stronger, I think it was developed better. The guide was easier to use and follow as a TV guide layout. The website I wasn't quite so happy with and that was set live much later than in 2006, and the 2006 website was more logical.'

4. Volunteers

Tom Higham, Volunteer & Projects Manager: 'I feel I've benefited hugely in a variety of areas... but mainly just in managing people. This is the first time I've recruited, employed and managed staff as well as a volunteer scheme on this scale so the challenges and the difficulties associated with that have been my main learning curve I think.'

Georgia Rakusen: 'It's been quite something being able to work directly on the Festival Director and alongside the team of professionals... I've been given a lot of responsibility.'

Cait Read, Marketing & Communications Manager: 'I would have liked more time with my envoy... it would have been much more beneficial to have had him full time online.'

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5. Regional partnerships

Jenny Hall, Trustee: 'I think what has been achieved is to develop a genuine link between Newcastle, Gateshead, Sunderland and Middlesbrough...Our Director of Regeneration was very impressed with the Festival and had different view following the delivery of 2008. Also our portfolio holder for culture was very impressed, particularly with War of the Worlds.'

Mark Dobson, Chair: 'We're (Tyneside Cinema) establishing a lot of contacts in the UK and new people in the region, people who we haven't worked with before who will play a major role in the future of the Tyneside when it reopens as a fully digitised space, as a space which is capable of doing much more than just show film. So the AV Festival contacts and networks are going to be very important to the future of Tyneside Cinema as who knows what cinemas are going to be like in 10 years time, and some of the clues sit within the spheres of AV and within some of the people we are able to meet during the Festival.'

Michelle Hirschhorn, Consultant Producer: 'I've met new artists, I've worked with venues I haven't worked with previously.'

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