

Promoting Artistic Excellence

Evaluation report 2016/17



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1.0 Introduction

The purpose of this report is to evaluate the delivery of the 2016/17 Tight Modern tour, noting its key successes and identifying challenges, as well as making suggestions for improving delivery in the future. The report will include a brief summary of Creature Future as a whole before giving a more detailed analysis of key elements of the project (the national workshop programme, the competition itself, the judging process, the four national showcase venues, the public engagement, and the award-winners and their professional development). In addition, an analysis of financial activity against budget and marketing activity is included towards the end of this report. To compliment this analysis, we have also included qualitative information such as participant and service user feedback.

2.0 Background and context

2.1 ABOUT CREATIVE FUTURE

Founded in 2007, Brighton-based charity Creative Future (CF) provides support, mentoring and the chance to showcase work to talented people who lack opportunities due to mental health, disability, or social circumstance. Creative Future works primarily with writers and visual artists. Tight Modern is Creative Future's flagship project for visual artists including The Tight Modern, a mini-replica of the Tate Modern, which showcases the work of talented visual artists through national and regional touring. Additionally, Creative Future runs the Literary Awards - launched in 2013 as the UK's first national literary competition that celebrates talented under-represented writers. Since 2007, we've worked with 4,000 artists; delivered 275 workshops; mentored 123 individuals and run 73 events for audiences over 150,000.

2.2 ABOUT THE TIGHT MODERN

Tight Modern is the world's smallest pop-up gallery; an 8ft x 5ft miniature replica of the iconic Tate Modern showcasing the UK's best under-represented artists. The Tight Modern Gallery had its very first outing in 2008, featured in the Brighton Fringe with a pride place on the seafront close to the Brighton Pier. The show was an instant hit with 1600+ visitors viewing 55 artist's work over a May Bank Holiday weekend. Tight Modern appeared again as part of the Brighton Fringe Festival in 2009, as an outdoor event with audience figures even higher, totalling 2500+ over four days. In 2012 Tight Modern went on tour for the first time, showcasing 55 artworks at four different locations in London and the South East including Pallant House, Chichester, home of Outside In. About 5,000 people visited the exhibition during its travels in 2012.



Tight Modern went on tour again 2 years later in 2014. It was seen in Brighton, London, Towner Art Gallery, Eastbourne and travelled to the North of England where it featured in St Helen's Cultural Hubs programme,

opened on World Mental Health Day by acclaimed author Matt Haig. Around 42,000 people saw the gallery in action with the tour coming to a close in January 2015.

Due to the rising success and demand, it went on tour again in 2016 – 17, with an upgraded programme, including a series of workshops alongside the competition with key regional partners, a professional judging panel to select the art work for the show, new artist development prizes, a digital voting booth and finally an allocated project manager.

During the tour in 2016/17, our key successes included:

- **9 three hour workshops** at our partners' venues; Aspex Gallery, Portsmouth, Brighton Libraries, and Redbridge Library, Ilford, with a total of 38 participants.
- We received **double the number of competition entries** compared to 2014.
- **Secured match funding including:** Grants from: Lloyds Bank Foundation (£4,760), Joseph Levy Foundation (4,000) People's Health Trust (£800), a Brighton and Hove Arts Partnership Award (£1,200), commissions from: Vision –Redbridge Culture & Leisure and St Helens County Council, (£1,689 each), as well as funding from Arts Council England through the Grants for the Arts programme (£25,553). An additional £14,078 of support in kind was provided by project partners.
- **High-profile arts professionals** such as Jo Bushnell, Aspex Gallery Director and Cara Courage, Contemporary Visual Art Network, SE, Manager were engaged as judges, selecting our artist's award winners as part of the Judges Panel.
- **An expansion of art work on display** by the use of digital screens, showing an additional 30 artworks, totalling 84 artworks on show.
- New for 2016-17 tour: **a digital voting system**, for the public to choose their favourite artwork, (accessible through our newly launched website but also via a voting booth attached to the Tight Modern installation), enabling the audience to engage with the exhibition even further, enabling total public votes of 1600, **26% increase** to the previous tour.
- **Increased the number of artist award winners** from 3 to 11 by including the judges' award and increased the prize value to enable artist development via professional mentoring, A-N membership and arts material vouchers.
- **Excellent press coverage**, with an audience reach of 2 million plus via BBC South East, ITV Meridian, The Argus, St Helens BBC Radio amongst others.



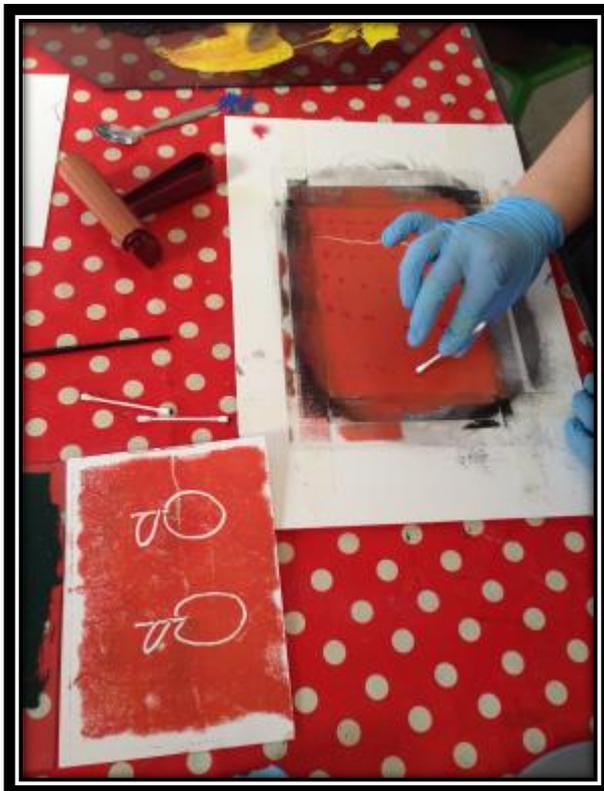
While the 2016-17 Tour was a great success, there were some key lessons to take forward:

- The time frame from the end of the submission phase to the time for the judges panel need to be increased to allow for a proper recording of last minute submissions and to accurately prepare for the judges panel.
- Creative Future need to consider a digital-only submission of artwork, as is common practise, for future Tight Moderns.

- The digital voting text needs to be in larger font and work independently from venue’s WIFI to ensure blameless accessibility.
- The time between the end of the tour and the end date of the project needs to be reconsidered and project plans adjusted to allow accurate time for wrapping up, preparing for the award ceremony, returning artwork and finalising the evaluation.
- Careful consideration needs to be given to Tight Modern project planning as to whether the project runs in a similar manner each year or if an alternate tour, showcasing award winners and outstanding artists separately, every other year, might be an alternative, providing excellent continuing artist development opportunities within Creative Future’s limited capacity.

Building on both the successes and learning from the 2016-17 tour, Creative Future has considered the following for future Tight Modern tours:

- Secure exhibition space for further development of the award winning artists at our partners’ galleries.
- Secure high quality art prizes such as professional arts development mentoring to ensure continuing development for participating artists.
- Broker partnerships between arts/cultural organisations and social care agencies to encourage arts/cultural organisations to work with more underrepresented people and encourage arts activities at social care organisations.
- Include staff professional development workshop days in partnership with arts development agencies in each location, ensuring more regular points of contact over time and creating a skills legacy.
- Develop strong partnerships with arts organisation embedded in both the contemporary art scene and the local community.



2.3 ABOUT THE PROJECT MANAGERS

The Tight Modern Project Manager post was advertised in March 2016, 23 people applied, 4 were interviewed and Lisa Finch was appointed and started in April 2016.

The Tight Modern Gallery Site Manager post was advertised, 4 people applied, 2 people were interviewed and Tom Barker was appointed in June 2016. Tight Modern Workshop Facilitator post was advertised, 15 people applied, 4 people were interviewed and Nickova Behling was appointed in June 2016.

Lisa Finch left the post in October 2016 due to relocation. With Nickova Behling working already as Tight Modern Workshop Facilitator, with knowledge of all project partners and as a regular art mentor for Creative Future and having been interviewed for the post of Tight Modern Project Manager in March 2016, it made sense for Creative Future to appoint Nickova Behling to this post. With the Tight Modern due to go on tour in November 2016 there was no time to rerun the recruitment process. As a result of Project Management

software and clear project planning, Nickova Behling took over the position seamlessly in October 2016.

3.0 Marketing, Press and Sponsorship

3.1 WEBSITE & DIGITAL COMMUNICATIONS

The Tight Modern website (<https://tm.creativefuture.org.uk/>) has been redesigned with new features including online workshops booking and submission of work

Since the new website was launched on 15/07/16 we have had:

- 907 users
- 1,394 sessions-
- 64% being new visitors. 44% of all users have been direct sessions,
- 24% have been referred through other sites (Creative Future, Arts Jobs, Outside In) 18% have come via social media and 15% have reached the site through an organic search.
- The average time on the site is just over 3 minutes.
- Our estimated reach across social media is 315,569. This was calculated by totalling the number of followers of each organisation who directly shared information about Tight Modern.

As a result of social media and website engagement the Tight Modern 2016-17 tour saw an:

- 86% increase in website users
- 87% increase in website sessions

We also saw audience engagement on Twitter and Facebook:

- 431,464 impressions since July 16 – April 17.
(In February 2017 we had 297,000 impressions – the highest over the project period due to our partners in St Helens, with lots of engagement with St Helens area tweet.)
- 1.2K engagement rate on Twitter since July 2016 –till April 2017.

3.2 PRESS AND PUBLIC RELATIONS

A press release was distributed to 64 local and national media contacts together with a social media campaign to 217 arts organisations. A Tight Modern newsletter was sent out to its mailing list of 234, The Open

Submission was also advertised via the Creative Future newsletter (2333+ contacts) and to Tight Modern and Creative Future social media accounts (9967 contacts). Information was distributed to targeted organisations that provide art activity for marginalised people in Portsmouth, Redbridge, Merseyside and Brighton & Hove to encourage participants to submit work to the Tight Modern. 250 A4 posters were printed and distributed and 2500 A6 colour flyers were produced and distributed.



Creative Future board member, Katee Woods (Winner of PR Team of the Year Award 2015, Charity Times) oversaw the marketing of Tight Modern. She succeeded in obtaining local TV coverage for the Tight Modern at the Brighton Jubilee library

and Aspex Gallery in Portsmouth from the BBC and ITV.

Alongside efforts made by Katee Woods, we also made use of our partner contacts to reach Artists across the UK. The Tight Modern was featured on BBC radio, in St Helens Star and on our partner’s blogs and social media such as Aspex Gallery, Portsmouth, St Helens Council, Redbridge Library and Council as well as Outside In and Disability Arts Online.

Estimated Total Audience Figures:

- BBC South Today/Southeast – est. 1m-1.5m (2010 figures/Ofcom)
- BBC Radio – 275k (RAJAR)
- St Helens Star – 66.5k (their website/rate card)
- ITV Meridian – 200k (BARB/their figures)

Overall audience reach: 2 million plus.

3.3 SPONSORSHIP

Art supplier CASS Arts contributed £470 worth of art materials towards our prize package as well as contributing up to £150 worth of materials towards the workshops. They also promoted the Tight Modern in their Brighton store and in their newsletter.

A-n the Artist Information Company have sponsored 3 membership subscription to a-n including free public liability insurance for prize winners.

3.4 RECOMMENDATIONS GOING FORWARD:

- Continue to work closely with partners, deepening ties and forging new partnerships for cross-marketing.
- Continue working with Katee Woods for support with press marketing and expanding on press relations.
- Seek to grow newsletter subscribers by asking workshop participants and competition entrants to subscribe.
- Increase newsletter open and click rate through format experimentation and A/B testing.
- Developing relationship with existing sponsors and building new connections with potential sponsors.



4.0 Workshop Programme



In 2015, our sister project the Creative Future Literary Awards, featured its first-ever national workshop programme, working in partnership with six writer development agencies around England. Two workshops per each location were delivered initially. Although the feedback from participants and partner organisations was generally very positive, vulnerable service users have been less likely to engage with ‘one-off’ activities, meaning that an increased presence would help to build trust.

Learning from our Literary Awards project, we delivered three workshops at 3 venues of our touring partners. This was the first time that

workshops were part of the Tight Modern project, running a total of 9 - three hour workshops, prior to the tour, during the commission phase, stimulating artist’s development and encouraging submissions.

4.1 WORKSHOP PARTNERS

The Towner Gallery, Eastbourne was unable to take the tour as planned due to capital work taking place in the gallery and was replaced by Aspex Gallery, Portsmouth. Tight Modern delivered 3 workshops at each of the following 3 locations:

- Aspex Gallery, Portsmouth
- Jubilee Library, Brighton
- Redbridge Library, Ilford

All three venues were new partnerships for Creative Future., Satisfaction ratings amongst partners were very high – **100% of respondents told us that they felt valued as a partner, and would work with Creative Future again.**

4.2 WORKSHOP FACILITATOR

In order to sustain consistency of workshops, we decided to appoint one workshop facilitator to design and deliver all of the national workshops with the support of the Tight Modern Project Manager. We were extremely pleased to appoint Nickova Behling (<https://artahead.org/nickova-behling/>) - creative director and founder of Artahead, providing inclusive art projects. Nickova has **over 20 years’ experience delivering arts workshops to vulnerable adults and under-represented communities.** She is a highly accomplished artist. A painter, printmaker and interdisciplinary performance artist, she has shown her work internationally including Japan,

USA and Europe. One of the many projects she has overseen is STEAM, working in partnership with artists, previous participants and the University Galleries, Farnham, Surrey; curating a highly diverse and extensive exhibition (with over 100 artworks) including accessible, large format printing workshops using a steamroller. Nickova is a recipient of Arts Council funding and has received commissions from the NHS Sussex Partnership

Trust and the Learning Festival Brighton&Hove, working with Mental Health Institutions and day centre such as Grace Eyre and Preston Park (Brighton&Hove). These projects have seen her work with a wide range of clients, including: people with learning difficulties, people with mental health issues, and people with multiple needs. Beside from delivering creative art workshops, Nickova provides arts development sessions and works as creative mentor.

“It’s really fantastic to be in the position to facilitate the arts workshop for Tight Modern. I feel very privileged working with such a variety of creative people engaging into the creative process. It’s a hugely enriching experience which makes me look afresh into the world.”

- Nickova Behling, Tight Modern Workshop Facilitator

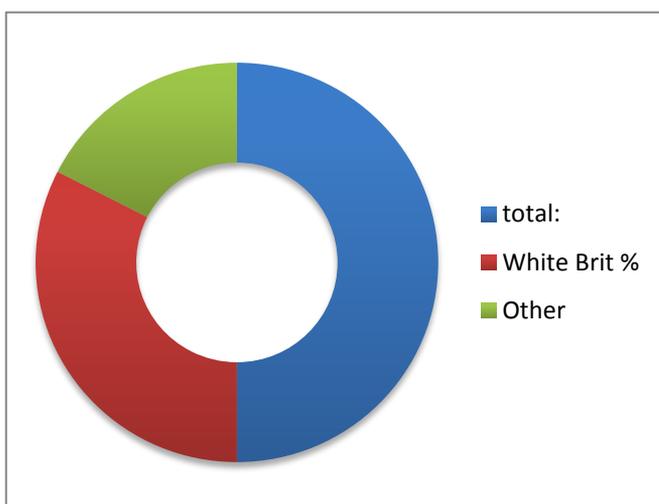
4.3 PARTICIPANT NUMBERS & DEMOGRAPHICS

Overall, **we engaged 38 under-represented artists across England as participants through our workshop programme.** The average age of participants was 54 with an age range between 27-60 years old. At Aspex Gallery, Portsmouth and Redbridge Library the same participants came to all three workshops, whilst in Brighton the workshops were distributed to three different library venues, attracting a higher variation of participants. In total the average number of participants per 3-hour session was 7.

Overall, **our workshop participants reflected a slighter greater ethnic diversity** than the national average, with only 65% identifying as White British (see Figure 1).

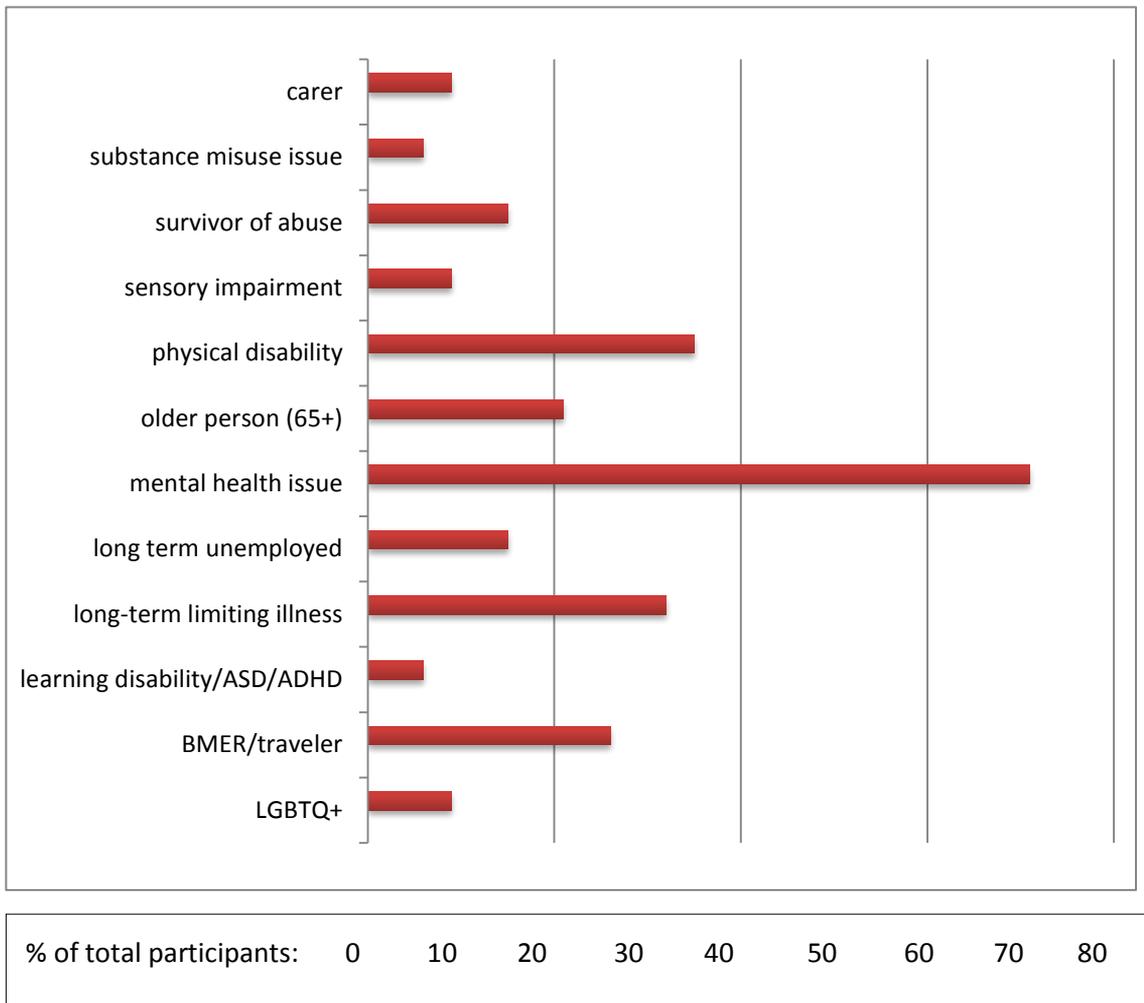
In addition, **we reached people who identify with a range of marginalisation** (see Figure 2). 71% of our participants told us they had a mental health issue – this much higher than the national average (25%). It is interesting to note that **nearly all (82%) of workshop participants told us that they identify with more than one area of marginalisation.** (See Figure 2).

Figure 1 – Ethnicity of workshop participants



total:	34
White British	22
White Brit %	65%
Other	35%

Figure 2 – Areas of marginalisation amongst participation



4.4 IMPACT ON PARTICIPANTS

We know that our workshop programme is a valuable tool to engage artists who may otherwise feel that professional arts activity aren't for them. These workshops are effective in increasing skills, confidence, and making people feel included. Workshops help participants to better manage their health issues and to learn about new opportunities and networks.

Workshop participants reported:

- **96%** learned new skills as artists
- **96%** felt that their wellbeing has increased
- **90%** of participants told us that the workshop helped them to increase their confidence
- **88%** felt that engaging in Creative Future services helped them to better manage their mental health.
- **85%** said engaging with CF services helped reduce their social isolation
- **90%** mentioned that participating in Tight Modern workshops increased their knowledge of follow on opportunities and support networks

The workshops also encouraged artists to submit work to be exhibited at the Tight Modern.

- 10% of workshop participants submitted their work
- 8% of which were selected by the judging panel.
- One of these artists will be **awarded with the 2nd Public Vote prize**, providing the artist with a cash prize, arts material and professional development opportunities.

What participants said:

What is the most useful thing you have learnt through this activity?

- *That something so simple, like a doodle of lines can develop into a beautiful piece of art and it's easy to do*
- *Different paint techniques using wax or glue with paint, using collage with paint, pictures and words together*
- *To do other courses. Learn new skills. Start to have confidence making art works.*



Other comments:

- *Thank you for a first workshop of this kind!*
- *This has been an important start to gain confidence, play and express myself after a long time not making art. Thank you!*
- *Thoroughly enjoyed it! Would definitely come again :)*
- *Wonderful experience. Very conducive to relaxation and stress free feelings. It is a pity it is not a regular workshop*
- *New techniques were very interesting. Ongoing learning of creative skills is very important regardless of age and state of health*
- *Great venue/facilitator/tutor. Very nice, encouraging, helpful and inspirational*

4.5 RECOMMENDATIONS GOING FORWARD

- Creative Future should investigate ways to increase presence within partner organisations over time to build trust with partners' service users.
- Ensuring adequate lead-in time to allow advance personal contact to be made with participants should be a priority going forward.
- Partnership agreements should include responsibilities and possible advice on advertising the workshops broadly.
- Creative Future should support partnerships between development agencies and local organisations already working with marginalised adults.

5.0 COMPETITION

The open submission was launched on 15 July and run until 30 October 2016. We launched Tight Modern’s new website at the same time. The submission fee was £5 per entry, and artists could submit as many pieces as they wished, with an average of 2 artworks per artist submitting. Ensuring accessibility for the submission process, artists had the option to register and pay online, by phone or in person at our offices. Entrants from the libraries that commissioned the Tight Modern (St Helen -Merseyside and Redbridge) were exempt from paying the admission fee. They organised collection points at their libraries to cover postage costs. A downloadable template of the size of work to be submitted was available on the website.

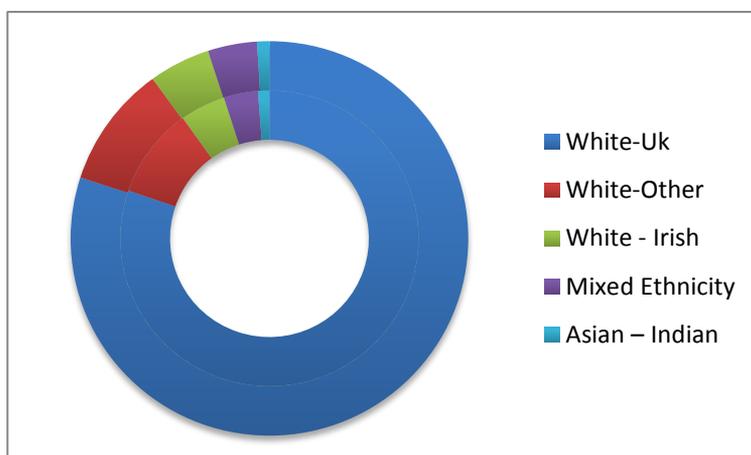
5.1 ENTRANT DEMOGRAPHICS

In total, we received 200 entries from **137 under-represented artists around the UK**. These figures are twice as much as the previous Tight Modern. With the new website, strong partnerships, the workshops and the increasing popularity of Tight Modern, we have been able to attract more entries.

Online submissions:

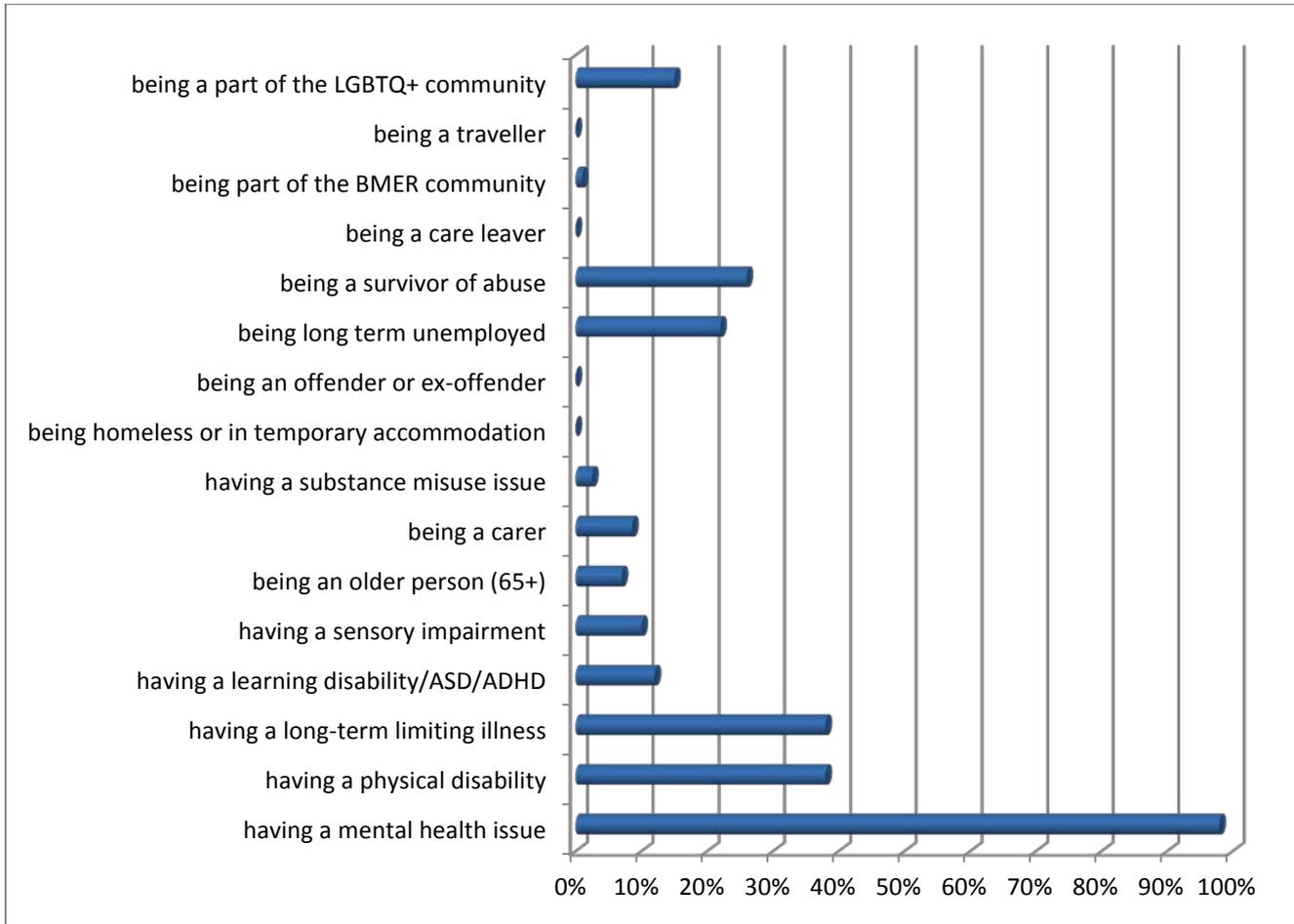
- 40% of the 200 entries were submitted online.
- 95% of online entrants identified as White, with only 5% identifying as mixed or from the BMER community.
- 98% of the entrants stated they had mental health issues. (See figure A1 and A2)

Figure A1, ethnic origin of online entrants



White-Uk	80%
White-Other	10%
White - Irish	5%
Mixed Ethnicity	4%
Asian - Indian	1%

Figure A2, area of marginalisation of online



Where entrants heard mostly about the Tight Modern:

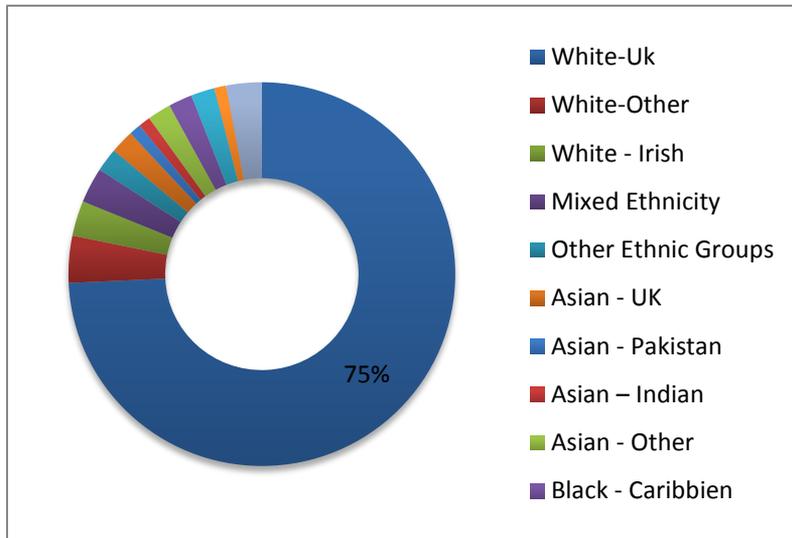
- **37%** heard about the competition through our **Website**
- **31%** came to submit their work through the **Newsletter**
- **7%** heard about the Tight Modern submission through **Social Media**

Off-line submission:

- 60% of our entries were done via post or hand delivered.
- Though entrants do not show the same range in ethnicity as workshop participants, with 75% identifying as White –UK (Figure B1), this is greater diversity than those submitting online.
- The area of marginalisation most commonly chosen by entrants was mental health (70%), long term limiting illness (38%) having a physical disability (23%). 14% identified as being long term unemployed, 10 % being a survivor of abuse and 10 % identified as over 65+. (Figure B2).

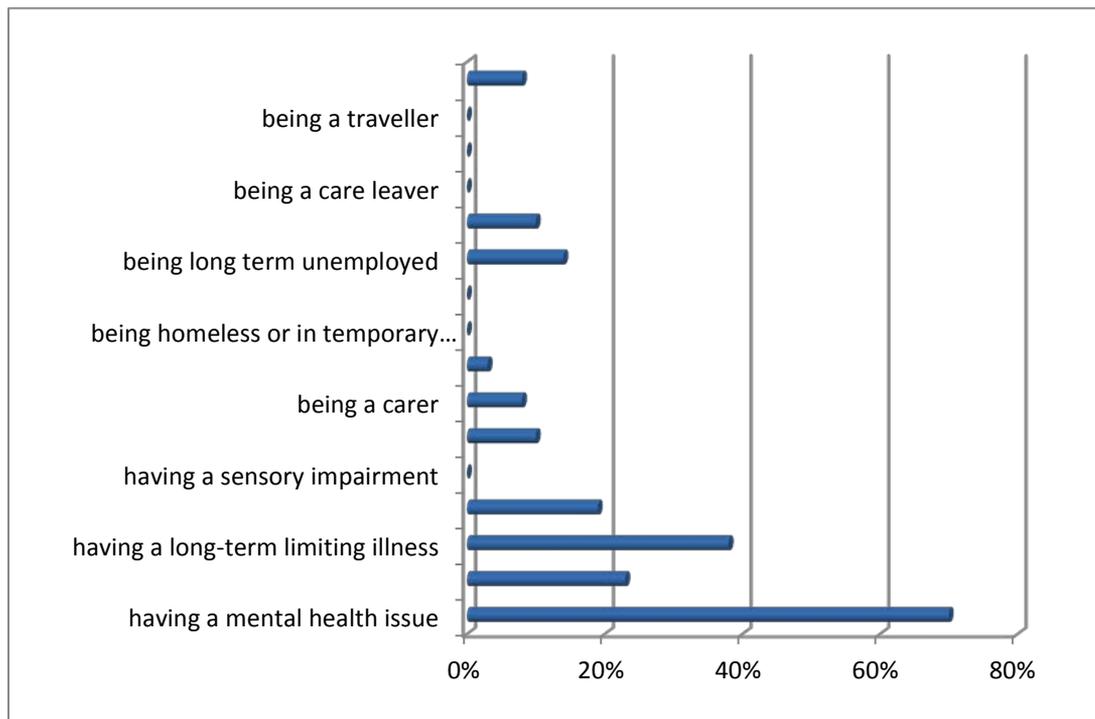
This suggests that not only is Tight Modern reaching under-represented artists – **we are engaging artists who face a number of barriers to accessing development** and creating opportunities that might not be addressed through schemes focusing on one area of marginalisation. However, more still needs to be done to increase the ethnic diversity of competition entrants.

Figure B1, ethnic origin of off-line



White-Uk	75%
White-Other	4%
White - Irish	3%
Mixed Ethnicity	3%
Other Ethnic Groups	2%
Asian - UK	2%
Asian - Pakistan	1%
Asian - Indian	1%
Asian - Other	2%
Black - Caribbean	2%
Black - UK	2%
Chinese	1%
Not mentioned	3%

Figure B2, area of marginalisation off-line entrants



Where did off-line entrants heard about the Tight Modern submission?

There was a wider spectrum of areas artists heard about the opportunity than the online artist, including off line advertisements. It also shows that partnership support in advertising the competition is of great importance ensuring we have a large reach of artists. Some examples are:

Creative Future (15 of 119)	12%
Creative Future Website (5)	4%
Outside In (8)	7%
Creative Alternative St Helen's (6)	5%
St Helen's Library (7)	6%
Imagine Redbridge (6)	5%
Preston Park Recovery College (7)	6%

Location of entrant submissions

We received Tight Modern submission from as far North as Perth, Scotland and all places in between. Most of our submissions are from Brighton&Hove (online 25% and off line up to 45%). (Figure C1 and C2). Since this is the hometown of Creative Future and area of strongest engagement this is not a surprise. London and Greater London are the next highest areas, followed by Sussex. We received a fair amount of entries from the Hampshire, St Helens and West Midlands. Only 1% of submissions came from Portsmouth, indicating that more work is needed in advertising the competition when working in partnership with Aspex Gallery.

Online submissions were more spread out over the UK, whilst the off-line submission arrived mainly from the regions where Tight Modern toured, from Sussex, including Brighton & Hove, London, Greater London including Redbridge and St Helens (See Figure C1 and C2 next page).



Figure C1 - Online submission by Region:

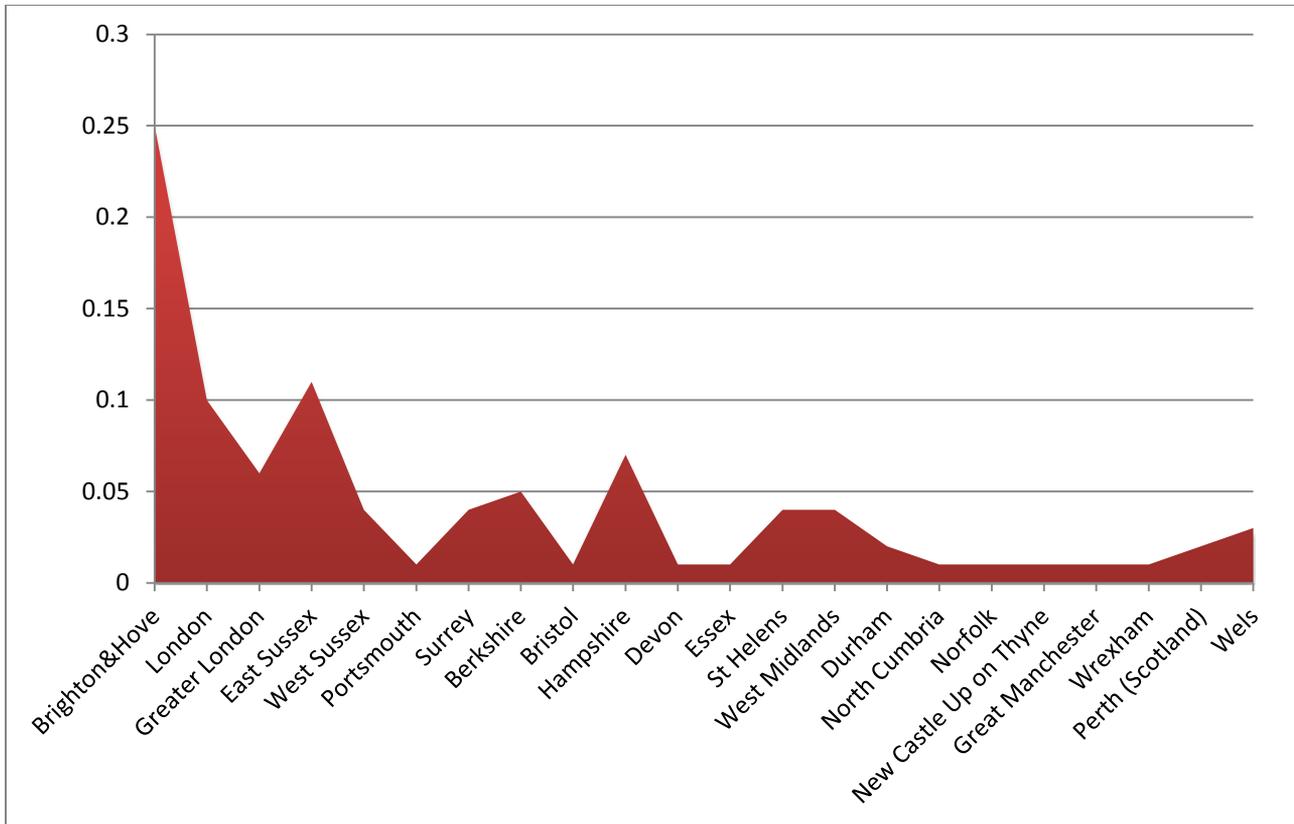
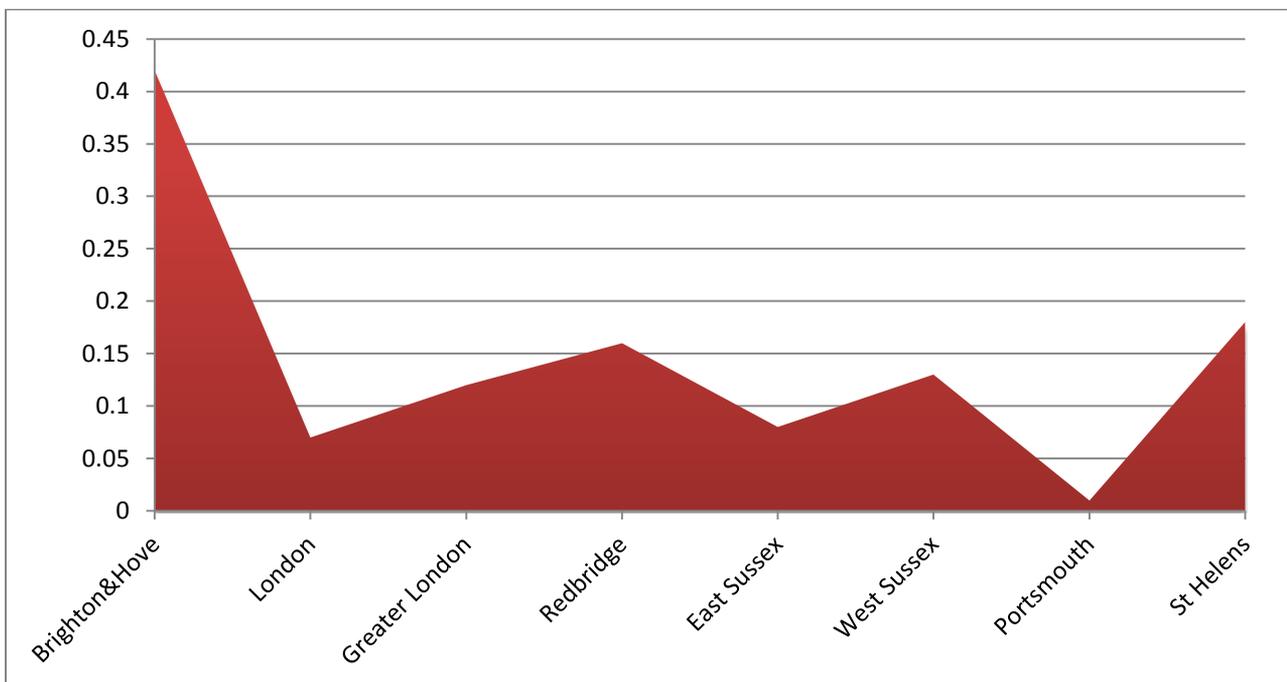


Figure C2 – Off-line submission by Region:



5.2 THE JUDGING PANEL AND SELECTION PROCESS

To ensure high quality artwork was selected we invited, a panel of arts professionals to select and judge artwork for award winning pieces.

The 2016 selection panel was made up of:

- **Dominique De-Light** Creative Future Director
<http://creativefuture.org.uk/>
Dominique De-Light is a published writer and one of the founding Directors of Creative Future.
- **Jo Bushnell** - Aspex Gallery Director
<https://www.aspex.org.uk/>
Aspex supports emerging artists through an inclusive programme of exhibitions and off-site projects located in historic buildings in Gunwharf Quays, Portsmouth.
- **Cara Courage** – Network Manager CVAN SE (Contemporary Visual Art Network, SE)
<http://www.cvan.org.uk/south-east/>
CVAN represents and supports a diverse and vibrant visual arts ecology, embracing a broad range of artistic and curatorial practice across the south east.
- **Jake Spicer** - Artist & workshop tutor
<http://jakespicer.weebly.com/>
Jake Spice is a painter, author and drawing tutor. He has published instructional drawing books 'DRAW' AND 'Life Drawing in 15 Minutes'.
- **Maria Kuipers** - Artist & previous Tight Modern exhibitor.
www.westpierart.com
Maria Kuipers is an artist based in Hove who has exhibited at the Affordable Art Fair, Cameron Contemporary Art, Thomas & Paul Gallery, Outside In
- **Tim Andrews** – Artist – involved in the photographic project 'OVER THE HILL: A PHOTOGRAPHIC JOURNEY', June 2016
- <http://timandrewsoverthehill.blogspot.co.uk/>

The selection panel met on 1st Nov for half day to:

- select **54 original artworks**,
- **30 artworks** runners up, for presentation in the additional 6 digital frames (5 artist per digital frame, on a sliding show, selected by Tight Modern Manager and Creative Future).
- Judges also decided on 6 artist's price winning work, selected from the 54 original artworks.

Using Quality Criteria's (see below) set out in a scoring system the panel made their selection in this order:

- 6 Selections of work from St Helens
- 6 Selections of work from Redbridge
- 42 originals from all other submissions (not including St Helens and Redbridge)
- Selecting the TOP 20 from the 54 highest scored original artworks (including St Helens and Redbridge) to choose the 6 prize winning artwork.
- Choose 30 entries after prize winners been selected, as runners-up of the 54 original artworks for the 6 digital frames.



Quality criteria

Used to score the artwork entered for submission.

Aesthetic/beauty/ composition

- a) Repeating shapes, patterns, and symmetry.
- b) Colours, do they enhance each other or are purposefully destructive.
- c) Textures - visual and physical (like thick, impasto paint, collages or textured medium).

Technique and Skill

- a) Is the work consistent? If not does the inconsistency appears intentional?
- b) Do any odd marks or other destructions appear as part of the art work and are intentional?
- c) Are the materials/medium used supporting the artistic expression?

Inherent meaning/intrinsic Value

- a) Is the work a reference to some other art work, possibly providing a fresh perspective or continuing a conversation that another artist began?
- b) Does the work evokes a specific emotion, or tells a story?
- c) Does the work deal with more intangible human issues without losing aesthetic and technical values?

Uniqueness / Originality

- a) Consider all aspects such as composition, material and medium, technique and inherent meaning.
- b) Does the artwork and its subject is approached from a new or interesting perspective?
- c) Is the way artist medium and material is used surprising or unusual?



Judges Prizes – a new addition for 2016

1. **Platinum:** 10 hours mentoring, £250, £50 CASS Art materials
2. **Gold:** 5 hours mentoring, £175, £40 CASS Art materials
3. **Silver:** £100 course voucher, £150, £40 CASS Art materials
4. **Bronze:** £50 course voucher, £50, £40 CASS Art materials
5. **Highly Commended:** £40 CASS Art materials
6. **Commended:** £40 CASS Art materials

The panel's prizes were announced at the award ceremony on 22nd May 2017, Jubilee Library, alongside the **Public Vote prizes** that include:

- **1st** £250
- **2nd** 175
- **3rd** £50
- Highly Commended
- Commended

All selected artists are featured on Tight Modern website. All artists can apply to be part of Creative Future's online gallery, All prize-winners got a year's subscription for –AN – Artists Newsletter- & a CASS voucher (of varying amounts)

The artists selected, including the runners-up are displayed on the Tight Modern website, [Tight Modern Artworks-in-the-201617-Tour](#)

5.4 RECOMMENDATIONS GOING FORWARD



- **More effort** should be made to recruit BAME artists to enter the competition.
- **Dedicated marketing** efforts for venue partners, to ensure the event & opportunity is advertised throughout the regions.
- **More time** need to be allocated between the end of submission date and date for the selection of entries.
- **With 200 submissions** to select the entries more time has to be allocated for the selection process. Creative Future needs to review if all artwork should be submitted digitally as this will reduce valuable administration time for recording entries etc.

6.0 TIGHT MODERN TOUR

6.1 JUBILEE LIBRARY, BRIGHTON, (18 Nov – 11 Dec 2016)

Tight Modern tour 2016-17 started with its first venue at the Jubilee Library, in Brighton, as part of Christmas Open Studios. The Tight Modern was installed on the 18th of December 2016 and run till the 11th December 2016 for total of 23 days.

The Tour was officially launched with a Private View at the Jubilee Library on the 24th November. We invited 193 VIP's and 2,385 people from the general public, including Tight Modern artists and our service users. 95 people attended the event. We had speeches from Creative Future Director Dominique Delight, Jubilee Service Manager Norah Carr and Tight Modern artist Michael Strevens. The atmosphere is well captured in the Tight Modern promotional video, by film maker Annis Joslin, largely filmed at the Jubilee opening, with interviews by selected artists. <https://tm.creativefuture.org.uk/>

Tight Modern also attracted press and TV coverage by BBC South East, screened on Monday 28th Dec 2016 & ITV Meridian

Total Audience numbers of Tight Modern at Jubilee Library:

3400 per day x 23 days = **78200**



6.2 ST HELEN'S LIBRARY, MERSEYSIDE, LIVERPOOL (15 Dec 16 – 15 Feb 17)

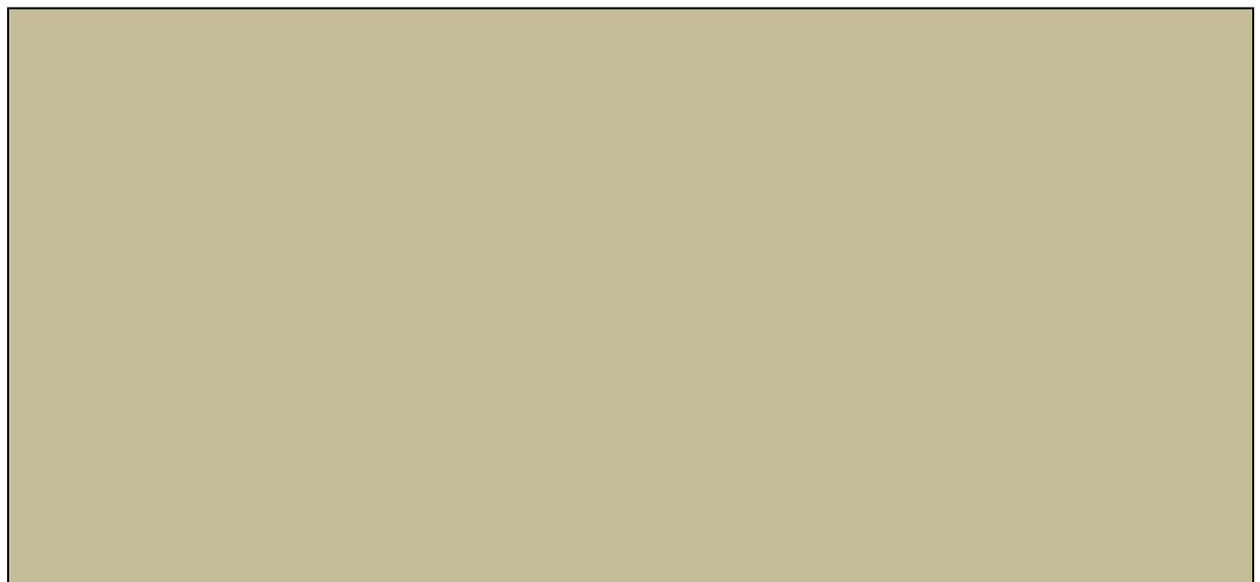
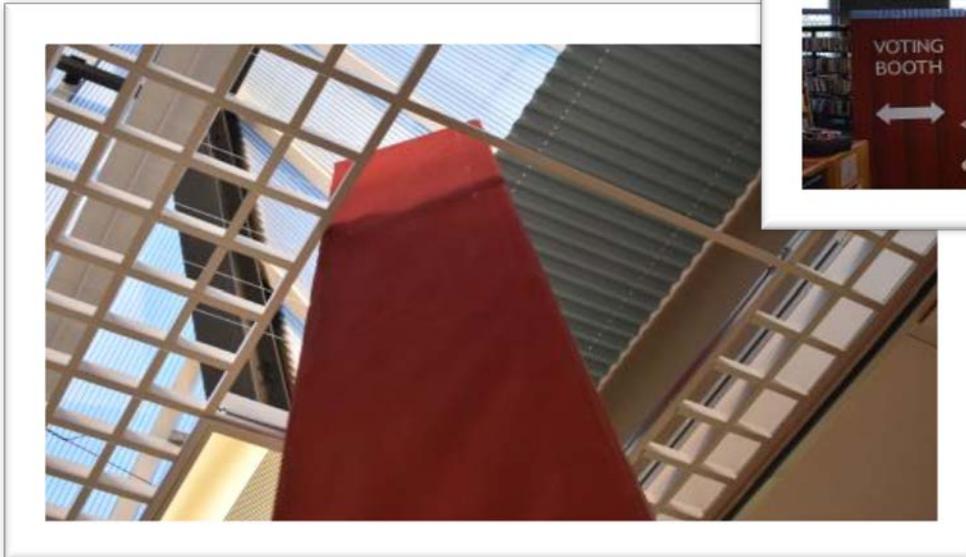
Tight Modern toured next to St Helen's Library, Merseyside, Liverpool, where it was installed on the 15th December. The Private View was opened with a speech by the Mayor, Councillor Neil Taylor, followed by Tight Modern Manager Nickova Behling and artists Stuart Kenyon, with a final performance by Lynn Gerrard also known as The Grumbling Gargoyle (<http://wallacepublishing.weebly.com/our-writers.html>)

The Tight Modern toured in Liverpool to 2 more venues, all presented a Private View. It has press coverage including a BBC radio broadcast.

- 5 Jan - 25 Jan 2017, Haydock Library, St Helens
- 26 Jan - 15 Feb 2017, Eccleston Library, St Helens

Total Audience numbers of Tight Modern at its stay in St Helens:

- **36553**

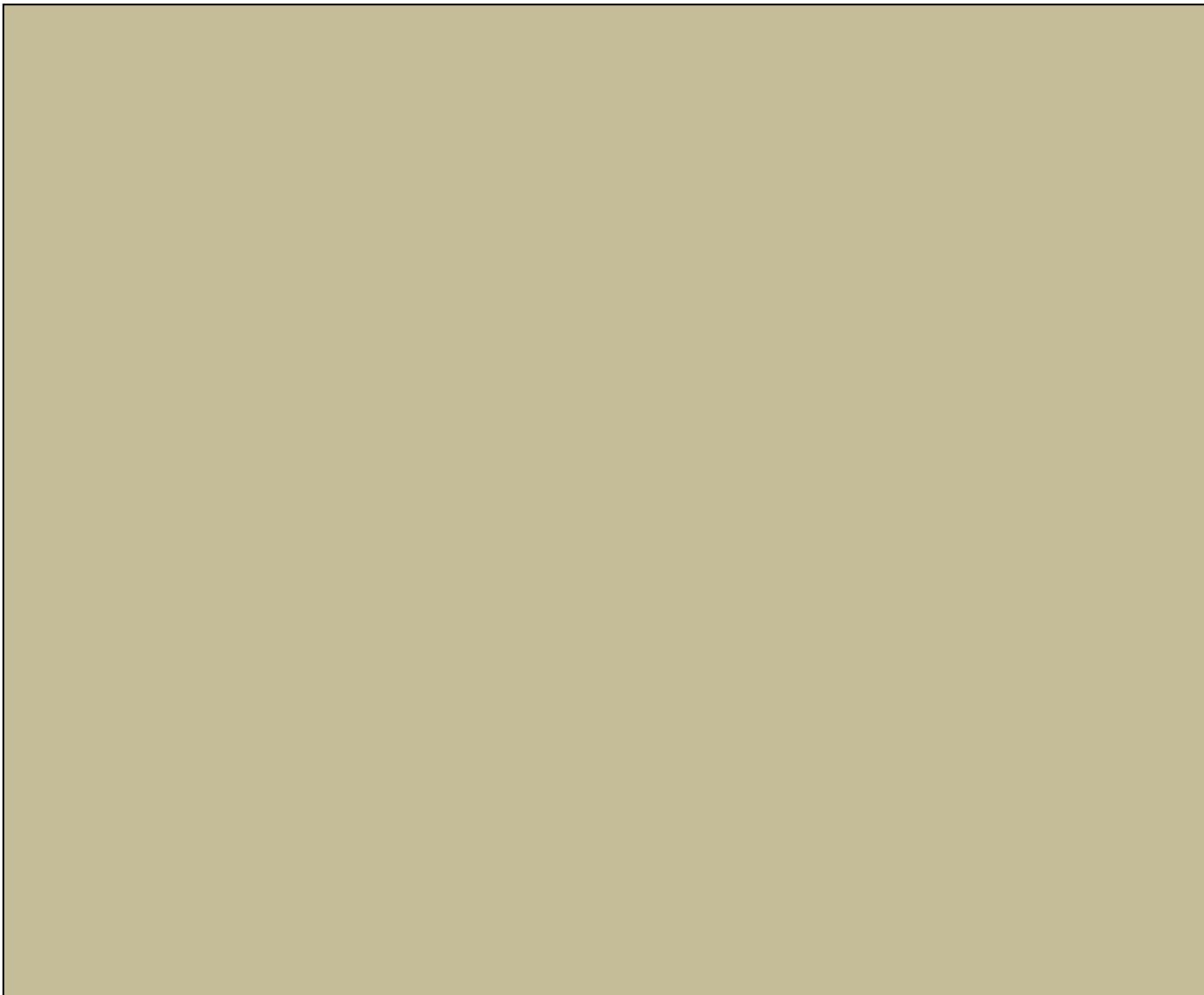


6.3 REDBRIDGE LIBRARY, ILFORD, (18 Feb- 2 Mar 2017)

After St Helens, Tight Modern moved to Redbridge Library, Ilford, where it was set-up on the 17th of February 2017. Redbridge celebrated its first time ownership of Tight Modern with a Private View on the 21st February 17.

Total Audience numbers of Tight Modern at Redbridge:

- **20000** (2000 per day)



6.4 ASPEX GALLERY, PORTSMOUTH, (18 Feb- 2 Mar 2017)

Tight Modern arrived at its last venue of the tour at Aspex Galley in Portsmouth on the 2nd March 2017. Aspex Gallery also held its own Private View on the 3rd March, with 30 people attending. Tight Modern at Aspex Gallery also attracted TV coverage from BBC South - <https://tm.creativefuture.org.uk/tight-modern-at-aspex-gallery-on-bbc-south-today/>

Total Audience numbers of Tight Modern at Aspex Gallery:

500 total

Total Audience number of duration of Tight Modern Tour 2016/17:

Our total audience reach has been a **profound number of 135,253.**



6.5 TIGHT MODERN AUDIENCE SURVEY

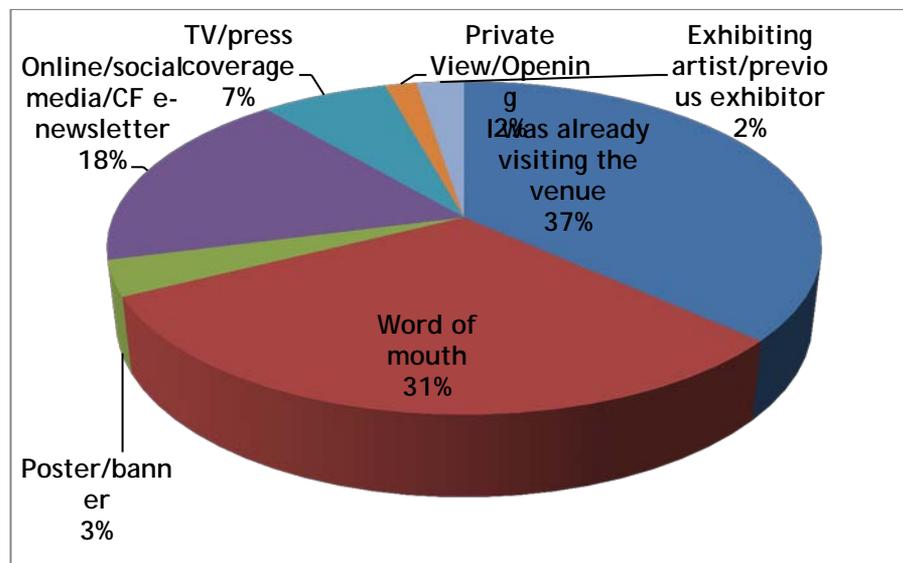
We undertook our first-ever audience survey this year, a pilot, which will inform future marketing, audience development and sponsorship efforts.

1,250 members of the public who participated in the Public Vote (both paper and online) and provided an e-mail address were asked to complete a feedback survey with the chance to win a £20 voucher. 107 responded, a 9% response rate, which is acceptable against an average 10-15% for online surveys, and provides a reasonable sample size. We aim to increase responses in the future by incorporating the survey within the paper/onsite tablet/online public voting.

Where Did You Hear About The Tight Modern?

- The highest proportion of our audience (37%) were **already visiting exhibition venues**—meaning that we are accomplishing our goals of bringing new art to new audiences and surprising them with art in unconventional/unexpected locations.
- The second highest was **word of mouth** (31%)—which can be interpreted that our excellent reputation is growing, and that Tight Modern is creating a good buzz in our touring locations.
- Many people are also hearing about Tight Modern **online, through social media or our e-newsletter** (18%), meaning these marketing efforts are proving successful.

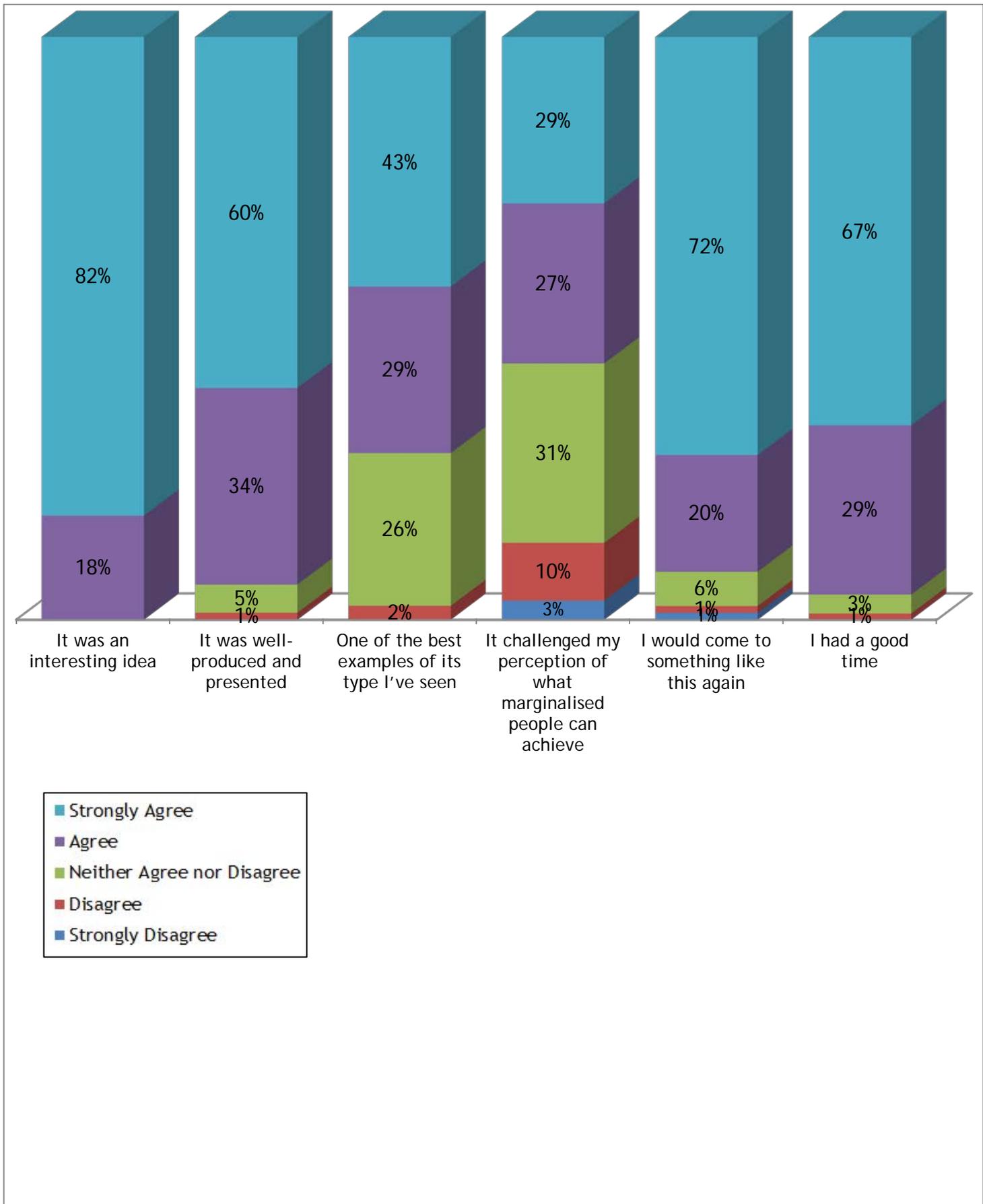
These results will help shape our marketing and promotion efforts for the next Tight Modern.



What Did You Think?

We designed this question to gather feedback using the new Arts Council Quality Metrics, which are also being embedded in our new Evaluation Strategy. This provides standardised benchmarks, which will allow us to measure responses against other arts/culture organisations nationally in the future.

Respondents were asked to give rated responses ranging from 'Strongly Agree' to 'Strongly Disagree,' which provides a wider range of nuance than yes/no answers.



- **It was an interesting idea:** Respondents overwhelmingly agreed, with the vast majority feeling strongly (82%).
- **It was well-produced and presented:** 94% strongly agreed/agreed, also affirming the quality of the Tight Modern.
- **One of the best examples of its type I've seen:** While 72% strongly agreed/agreed—an enthusiastic response—the quarter giving a neutral answer may be due to the superlative 'best.' We will consider a different phrasing next time, such as 'an amazing example of its type.'
- **It challenged my perception of what marginalised people can achieve:** This question produced the most mixed responses. Although the majority (56%) strongly agreed/agreed, 31% gave a neutral response, and while only a small margin of 10% disagreed, this is higher than any other question.

We believe this illustrates that we are promoting Tight Modern exhibitors as artists first and people who face barriers second—keeping clearly within our aim to champion artists as 'people with potential' and not 'people with problems.' Several comments on the survey corroborate this:

- *Re the above "It challenged my perception of what marginalised people can achieve" - I wasn't aware the artists were "marginalised". It was an excellent art exhibition by some very talented artists as far as I was concerned.*
- *I'm not sure I realised that the artists were marginalised people.*

However, it is worth considering in the future rephrasing the question, as some respondents may already have strong positive opinions of what underrepresented artists can achieve, and therefore had no need to be challenged to think differently. As one person commented:

- *The enthusiasm and compassion behind the idea was enriching. I was already aware of people's abilities despite their limitations. Nevertheless the standard of work was exciting.*

At the same time, this response range also indicates we could review the signage and public-facing descriptors of the Tight Modern to ensure we are best putting forth the narrative we are aiming for.

I would come to something like this again: 92% strongly agreeing/agreeing indicates we should easily be able to attract repeat audiences to the Tight Modern as we continue to build its brand and reputation, fulfilling our aim of making it a regular fixture of the arts/cultural calendar

- **I had a good time:** 96% strongly agreeing/agreeing also indicates the very high quality of experience.

Do you go to see art exhibitions...

The final question asked how often respondents take up cultural activity, on a scale of:

- Rarely (0-2 times/year) (=0)
- Occasionally (3-4 times/year) (=50)
- Often (5+ times/year) (=100)

With an average response of **60**, we can therefore estimate our audiences visit art exhibitions about **4 times annually**. This information will help with our future sponsorship efforts, and we also plan to identify at a later date a suitable dataset for comparison (by genre/region/type) from DCMS or elsewhere.

Notable Feedback

Additional comments were overwhelmingly positive; for example:

- *Excellent and inspiring idea which should become more commonplace. The world is full of 'experts' with not much opportunity for vulnerable creative people in society. It was wonderful to see art created purely from the heart displayed for the public to see.*
- *Great exhibition and work was an exceptionally high standard.*
- *Superb location for local community to take opportunity to see and appreciate what work is being done to help those who need just maybe encouragement to do something "out of their box."*
- *The Tight Modern is a brilliant concept that provides a platform for a lot of truly original and talented artists.*
- *I'd really love to take part!! It's inspired me to get back into art and creating in general. It's the kick-start I needed and came at just the right time as I've been struggling with several 'invisible illnesses'. A real inspiration and great idea!*



7.0 AWARD WINNING ARTISTS

7.1 PUBLIC VOTES AND JUDGES AWARD WINNERS SELECTION

Public Voting System

The public had the opportunity to vote for their favourite artwork. The first 5 artwork with the most votes are awarded with a public prize award (see below). This year we had the new addition of the Voting Booth with 2 digital tablets giving the audience the opportunity for online voting – direct at the Tight Modern using the Booth, or privately online via our website. The digital voting complemented the traditional paper vote. Allowing the public to vote digitally had several benefits that include; ease and efficient collection and processing the public vote, collecting data of gallery visitors for future marketing opportunities as well as creating additional engagement for participants. Paper voting is also incorporated to keep the process as accessible as possible and acting as a back-up if the technology fails. By voting; the public entered a £100 prize draw to encourage public engagement.

We received

- **1601 public votes** in total
- 48% of the votes were delivered via the traditional paper card
- 51% of the votes arrived via the new addition of the Voting Booth and by online voters.

Tree with Lace
Pat Gregson
3rd Prize. Public Choice

Some quotes of public voters:

- *Proves that small art is beautiful*
- *Wonderful work, all should be very proud of their involvement!*
- *Loved it! More please! X*
- *Liked it - neat and punchy! Thanks*
- *Really cool, great range of unique works.*

Public Prizes

1. 1st Prize: £250, 1:1 surgery, £50 CASS Art materials voucher
2. 2nd Prize: £175, 1:1 surgery, £50 CASS Art materials voucher
3. 3rd Prize: £50, 1:1 surgery, £40 CASS Art materials voucher
4. Highly Commended: £40 CASS Art materials voucher
5. Commended: £40, CASS Art materials voucher



PUBLIC VOTE PRIZE WINNERS SELECTION:

Public Choice 1s	Emily Calland	“Being a person is the hardest thing I've ever been”
Public Choice 2nd	Danika McElroy	“A cluttered Mind; A cluttered Mind; An interesting Story An interesting Story”
Public Choice 3rd	Pat Gregson	“Tree with Tree with lace”
Public Choice 4 th	Evy Nicholls	“I Fucked it all up”
Public Choice 5th	Anne Windsor	“On Reflexion”

THE JUGES WINNERS SELECTION

1 st Prize	Dawn Blake	“Pickled bra”
2 nd Prize	Evy Nicholls	“Calling”
3 rd Prize	Michelle Izzard	“Child of Helix (1)”
4 th Prize	Joy Turner	“I fucked it all up”
5 th Prize	Paula De Sousah	“Cow”
6 th Prize	Don Gibson	“Gun, Man”

Judges Prizes:

1. **Platinum:** 10 hours mentoring, £250, £50 CASS Art materials
2. **Gold:** 5 hours mentoring, £175, £40 CASS Art materials
3. **Silver:** £100 course voucher, £150, £40 CASS Art materials
4. **Bronze:** £50 course voucher, £50, £40 CASS Art materials
5. **Highly Commended:** £40CASS Art materials
6. **Commended:** £40 CASS Art materials



Dawn Blake with her winning piece

7.3 TIGHT MODERN ARTIST AWARDS CEREMONY

All prize winning artist have been informed via email and post, with the final revelation of which prize they won at the Tight Modern Awards Ceremony (22nd May).

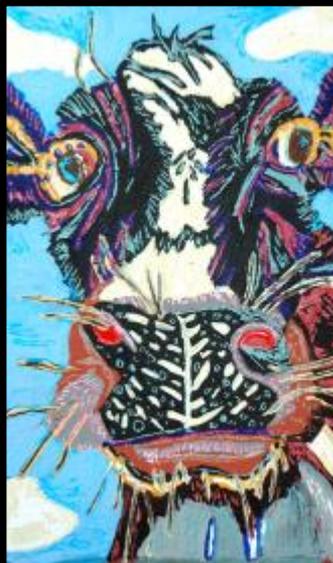
When writing the Evaluation Report, the ceremony was still in planning, with the event happening at the Jubilee Library – Ending the project where it started in November 2016.

Invitations went out to 194 VIP including press, politicians, funders and board members, the 10 winning artists and the other 42 remaining Tight Modern artists. 10 VIP's will attend including Peter Kyle, MP and Andrew Comben, Chief Executive, Brighton Dome. 7 of the award winning artists have confirmed attendance and 8 Tight Modern artists are able to join the Awards Event. With friends and relatives attending too we are expecting about 40 people to attend the Ceremony.

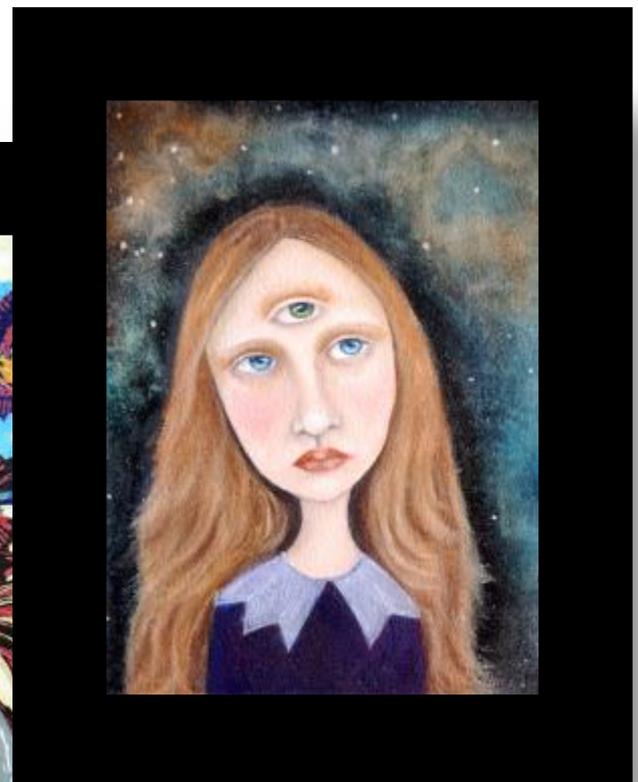
On the evening of the Ceremony we will launch our Tight Modern promotional film by Annis Joslin, give out Artists Awards and prizes, screen a slide show of the awarded artwork and ensure a celebratory atmosphere and networking opportunities with drinks and canapés.



3



Paula De Souza
Cow
5th Prize, Curators' Choice

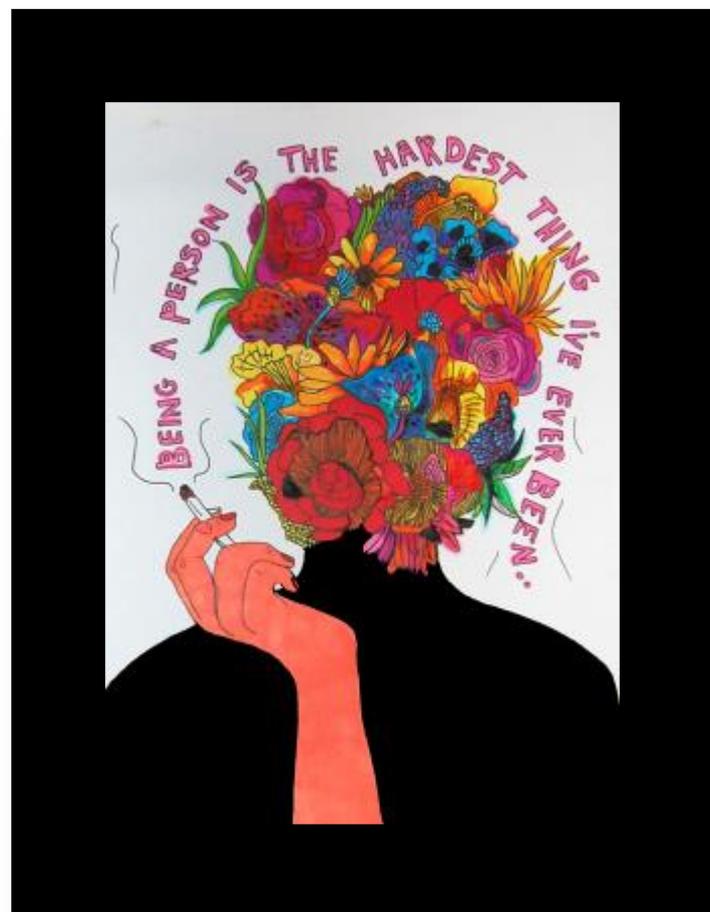


Michelle Izzard
Child of Helix (1)
3rd Prize, Curators' Choice

8.0 Finance

Alongside Arts Council funding, we were grateful to receive backing from People's Health Trust and Brighton & Hove City Council, via their Arts Partnership Award. We also received funds and free marketing advice via Lloyds Bank Foundation and the Joseph Levy Foundation. Vision – Redbridge Culture & Leisure and St Helens County Council, both commissioned the Tight Modern. We also received valuable sponsorship from CASS Arts and a-n Newsletter, not to mention the in-kind support from a variety of sources.

Although we were able to work well within our budget some areas needed higher spend whilst others did not need the original estimated sum. For example, salary for the Tight Modern Manager, the Gallery Site Manager, Workshop Facilitator and Film Maker was substantial higher than previously thought. Miscalculating NI cost and artist time and fees were the reason. Prizes cost went up as we decided to increase the professional development aspect. On the other hand the maintenance of the digital voting tablets and website, for example, was done by a volunteer who in return helped us to reduced cost significantly. Details of our income and expenditure are to be found in the budget table below.



8.1 Budget

TIGHT MODERN ACCOUNTS 2016-17

INCOME	Application	ACTUALS
Arts Council	£ 25,553	£ 25,553
Lloyds Bank Foundation	£ 4,760	£ 4,760
Joseph Levy Foundation	£ -	£ 4,000
Other Trust/Crowdfunding	£ 3,083	£ -
Fenton Arts Trust	£ 3,333	£ -
BHCC Arts Partnership Award	£ 1,200	£ 1,200
People's Health Trust	£ 800	£ 800
Commissioned appearance :Vision - Redbridge Culture & Leisure	£ 1,698	£ 1,698
Commissioned appearance: St Helens County Council	£ 1,698	£ 1,698
Submission fees (118 x £5)	£ 590	£ 872
Sales of artwork - framed originals x 10 @ £60 each	£ 600	£ 420
Sales of artwork - framed prints x 20 @ £20	£ 400	£ 150
Sales of CF merchandise at launch (not TM prints or originals)	£ 100	£ -
Creative Future		£ 6.00
INCOME	£ 43,815	£ 41,157

DESCRIPTION	BUDGET	ACTUALS	NOTES
Director (2 days pcm x £170 per day x 14 months)	£ 4,760	£ 4,760	
Tight Modern Project Manager (£27000 pa + NI & pension costs)	£ 15,654	£ 16,343	A
Gallery site manager 16 days x £120 per day	£ 1,920	£ 2,101	B
workshop package (9 in 3 locations £120 per workshop) - tutor fees	£ 1,080	£ 1,800	C
Tutor & Project Manager workshoptravel	£ 300	£ 542	D
workshop resources	£ 500	£ 537	
workshop insurance	£ 100	£ 100	
travel budget for participants (£100 per 3 locations)	£ 300	£ 60	E
Digital Voting - touch screen tablet	£ 400	£ 120	F
Digital Voting - IT and design	£ 600	£ 390	G
Materials for Voting Booth inc way to secure touch screen pad	£ 250	£ 143	H
TM competition 1st 2nd 3rd cash prizes	£ 750	£ 1,100	I
Public Vote prize draw	£ 100	£ 100	
10 memberships of a-n network	£ 360	£ 324	J
1st Prize - 1 mentoring place	£ 1,200	£ 1,200	
2nd prize -port folio review by industry professional or org	£ -	£ 600	K
2nd prize £100 course voucher	£ 100	£ 100	
3rd prize £50 art materials voucher	£ 50	£ 50	

Contingency used total	£2,217.00
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INKIND support	APPLICATION	ACTUAL
Jubilee Library - launch, venue and workshop space	£ 920	920
Redbridge Central Library- free exhibition & workshop venue, plus marketing & staff time	£ 4,700	4700
The Towner Gallery, staff time & free exhibition & workshop venue	£ 7,605	0
St Helens Libraries staff time	£ 2,000	2000
Development prizes	£ 5,000	0
Creative Future (marketing)	£ 1,000	1000
CASS art materials vouchers		£470
3x 1:1 surgeries - £50 per person		150
CASS art materials for workshops		150
3 free a-n memberships		108
Aspex - workshop & venue space		3780
Marketing by Aspex, Jubilee, Redbridge, St Helens - £200 per org		800
TOTAL	£ 21,225	£ 14,078

Notes on Expenditure

A	Slightly higher because of miscalculated NI costs
B	More days needed than anticipated
C	Expenditure was higher to take in workshop preparation time
D	Travel costs were higher than anticipated
E	Though widely advertised, the take up of bursaries was not as great as expected
F	Tablets were cheaper than expected
G	We were fortunate to secure a volunteer for this work so expenditure was lower than expected.
H	less resources needed for this than expected
I	When we revised the budget we decided to create 11 prizes as motivation for our artists and increase the prize money.
J	One Artist got both selected by Judges and public vote
K	We decided to increase the prizes and give additional mentoring rather than a portfolio review
L	revised cost downwards as didn't need as much signage
M	The amount sold was less than expected but we still hope to sell more as the work is still on display online.
N	Prices increased due to inflation
P	we underestimated van hire & fuel

Q	Digital frames were more expensive than thought
R	Revised upwards because inaccurately estimated
S	not needed
U	more repair was required than expected
V	Towner venue and staff costs - was not needed since Towner not part of tour
	As not as much match funding secured as required we did not engage a PR firm but used the very capable services of Katee Woods, our board member and communication specialist
W	after revision realised we need to increase the amount
X	More spent on this because we wanted a high quality advocacy film
Y	Needed less than estimated
Y1	Needed less than estimated
T	unexpected expenditure from contingency
O	room hire was required for judging and framing of work
X1	to ensure the film was accessible

9.0 Conclusion

Overall, we were extremely pleased with the progression of the Tight Modern Tour 2016/17. We directly engaged 38 under-represented artists across England via our workshop programme, 200 artists through the competition phase and 84 artists who proudly entered the exhibition – this not only exceeded our expectations but is in all areas an increase of the numbers of artists we reached during previous Tight Modern tours. Touring Tight Modern through 3 Libraries in the UK has not only profoundly increased our live audience numbers totalling 135,253 but has enabled Tight Modern to build valuable relationships with new partners, and provided a quality cultural experience to many people who would otherwise not experienced this. Our efforts in press marketing, with the support from Katee Woods, resulted in a high profile media campaign with an audience reach of over 2 million. We were also overwhelmed with the continued support from our partners, and glowing feedback from participants and the public via the voting system and our Audience Survey.

As this evaluation report shows, the Tight Modern is in high demand and has established itself as a valuable, high quality cultural event and arts exhibition. After our initial application for a Grants for the Arts for the 17/18 tour was unsuccessful we are very much hoping that our revised Tight Modern 2018, touring the award winning artists, with exceptional arts development prizes, will secure funding. As usual we will consolidate and build on all our learning and successes from Tight Modern 2016/17.



10.0 More Feedback at the End.

From the library perspective It was great to be a host venue for Tight Modern. It looked fantastic as you came into the library and was certainly a talking point with visitors. Library customers were intrigued and at first hesitant about whether they were allowed to enter and would kind of loiter before taking a step in. ...For me it was important to have a high quality and professional art installation in the library as I want my customers to have the opportunity to engage with quality work regardless of their circumstances, whether that's as a participant or an audience member. For many people, going to the library is the only cultural experience they have access to, whether that's through financial status or other reason...

Anita Luby, Vison Redbridge Library

"By coincidence I popped into the Library last night and happened upon the picture exhibition. I was most impressed.

Using an art as a vehicle to help the vulnerable in this unique way is an inspirational approach. I found much of the art moving, and had difficulty choosing the one picture to vote for.

I settled on a haunting declaration of honesty and vulnerability, where the face has been obscured by flowers and was surrounded by the narrative which I recall as "being a person is the hardest thing I have had to do". I was genuinely moved, almost tearful. I felt their visceral pain.

I would be grateful if you would pass on my heartfelt thanks to those on your staff and elsewhere who organised this competition."

Visiting Councillor, Redbridge