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York
Mediale
2018



Evaluation

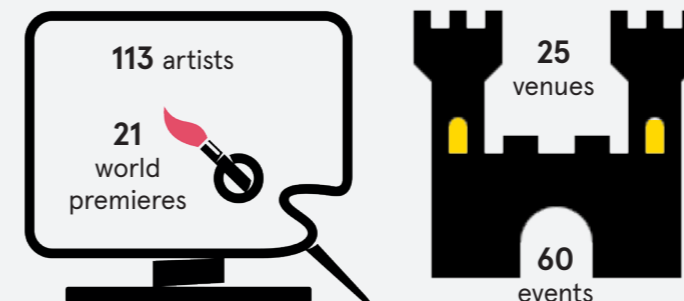
Festival Evaluation Report February 2019

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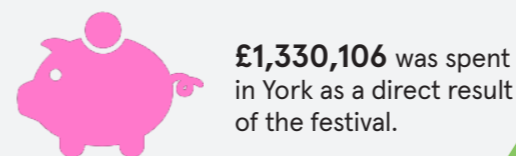
York Mediale 2018

2018 saw an intensive programme of extraordinary installations, world premiere performances and cutting edge technology spread across the city, celebrating York as the first and only UNESCO Creative City of Media Arts.

UK's largest media arts festival

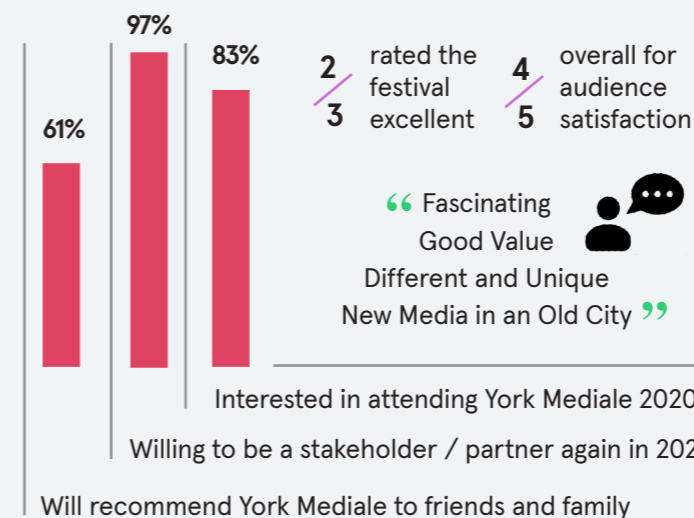


Economic Impact

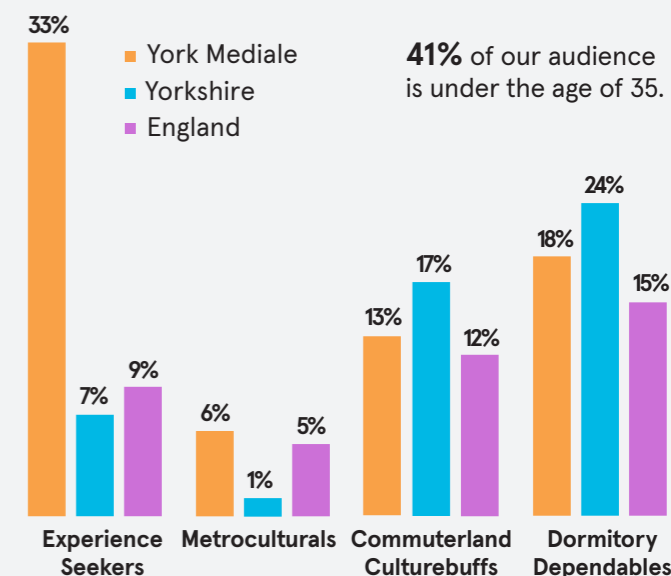
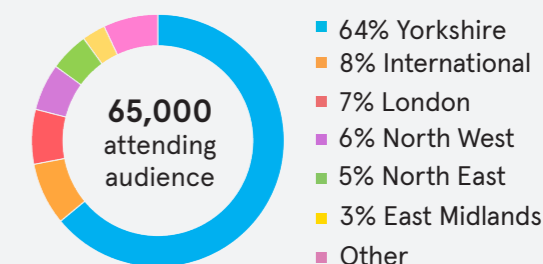


Feedback ★★★★★

“ I love what York Mediale has created. It's great to see such fantastic projects happening up North! ”
Former Executive Producer of The Space, BBC



Audience



* Full segment details can be found on [Audience Agency website](#)



“ Having scared the life out of us, the north of England's new media arts festival, York Mediale, will return in 2020 - assuming there's any planet left! ”
New Scientist

2. Executive Summary

York Mediale 2018 was the first major event, planned, developed and delivered by a newly formed, independent, not for profit (CIC) organisation.

Created to realise York's designation as a UNESCO Creative City of Media Arts, the festival was a huge success on many levels. As a new enterprise, we relied on experience, data and trends from partners to inform our expectations, goal setting and development plans. We also discussed openly with all of our founding partners, local and national, that the following aims and objectives were, and remain, ambitious, and will take time to be visible:

Key Objectives

- To build a nationally leading, biennial festival of international significance by 2022, providing a recognised and respected platform for media art, collaboration and technology.
- Engage York's residents and visitors with UNESCO, media art, energising the economy and cultural sector.
- Provide significant, strategic and joined up talent development for the creative sector, connecting and stimulating initiatives in the north of England.
- To play a key part in the development of a strategic cultural vision for York.
- To play an important role in helping decision-makers and local businesses to understand the value of media arts and the cultural offer, as a huge number of attractions in the city will pull together around the same cultural output for the first time in York's history.
- To catalyse transformation in York's cultural sector and reach out to the wider region; initiating partnerships and sustainable relationships, finding diverse talent and addressing inequalities in digital and media art.
- 60% of visitors come to York to 'enjoy the ambience', so aesthetic and prominent historic assets are key to its attraction. As a result, cultural provision and infrastructure are dominated by heritage. In order to mobilise the existing structure to accommodate contemporary artistic practice, the festival will initiate innovative ways of working, providing a step-change.
- Dynamic programming and outreach will engage residents and attract a new demographic of cultural tourists, creating a counterbalance and stimulus to the heritage offer.
- York Mediale symposium will contribute to sector development beyond existing offers in the north. Emerging talent will access international artists and experts.

Taking into account severe budget constraints, which limited the amount of subcontracting possible for evaluation, our plans were to build as clear and as well informed a picture as possible through the following:

- An independent evaluator was commissioned to conduct audience and economic evaluation of York Mediale, with a statistically significant and valid sample size of 346, gathered in person and online.
- An independent evaluator was commissioned to conduct an artistic evaluation of York Mediale.
- Audience numbers, artistic evaluation, audience and partner feedback, satisfaction surveys, postcode analysis, age, gender, origin and economic impact were collated and analysed to form a comprehensive festival evaluation.

At the outset in our funding applications we stated the aim to attract 100,000 (for context, the last Illuminating York, in 2016, had approx 23,000) visitors, so achieving 65,040 is a slight reduction on that target, largely due to a smaller proportion of public realm works being programmed than intended.

We processed our ticketing data via Audience Finder, the market-leading audience analysis tool for cultural organisations in the UK. The results gave us insight into the different makeup of York Mediale audiences compared to York's usual cultural attendees (see section 5 on page 8).

We have monitored, and continue to monitor, business engagement, employment, educational impact and spend patterns to show York Mediale's economic impact.

Measuring cultural impact on placemaking is difficult and requires longitudinal studies. We will look at the long-term effect York Mediale has had on crime statistics, arts employment and arts businesses, compared with local and national averages.

Economic Impact

Pickersgill Consultancy and Planning Ltd (also known as PCP) proposed a research solution to evaluate and assess evaluation aims, providing:

- an unbiased assessment of the inaugural Mediale with both quantitative and qualitative feedback.
- recommendations for the future development of York Mediale, robust facts on the size and profile of the audience to establish a benchmark from which progress can be measured in future.
- independent interviewing and engagement of partners and stakeholders to provide further insight.

They also subcontracted the research manager of Make it York to process some of the resulting data and aggregate it on a comparable basis with prior events in the city.

They delivered:

Audience Evaluation: a mix of face-to-face interviews, self-completion questionnaires (online and paper) collecting demographics, motivation, satisfaction, legacy and spend data to assess the audience and calculate economic impact. Visitor origin and demographics were enhanced by a brief booster survey.

Economic impact: calculations deliver the key headline measures to report total audience size and the economic value the festival brings to York. The survey collected the relevant data for event impact; ticket sales and venues' own data, event headcounts and footfall data supported this, sense checking with other York festivals' data.

Stakeholder Evaluation: PCP interviewed key stakeholders to assess the impact the festival had on them and whether they had an experience they would be keen to repeat.

York Mediale employed a total of 16 staff (6 fixed term, 10 freelance) in a mixture of full-time and part-time roles. The organisation now maintains 5, part-time, fixed-term staff.

3. The Numbers

113 artists commissioned / involved

25 venues

21 world premieres

£1,330,106 of direct spend generated in York

65,040 audience

94,100,000 people reached press & PR

419,200 website impressions

10,500 minutes of video viewed

83% interested in attending York Mediale 2020

66% rated the festival excellent

Just Jam presents Moses Boyd at York Theatre Royal



4. The People

When invited to make suggestions of changes in two years' time, respondents to the audience survey were most likely to put forward the idea of a bigger festival (mentioned by 25% of all respondents) and to promote the festival more widely (22%).

Stakeholder Survey Findings:

32 responses were received from 27 different organisations

- 62% of those responding felt that the festival lived up "fully" to their expectations. A further 34% felt it lived up "partly" to their expectations.
- 81% felt the festival offered something both to people with an interest in technology, digital and media art and those without such a special interest.
- 62% felt the length of the festival was "about right", but 28% felt it was "too long". Only 3% felt it was "too short", the remaining 6% "did not know".
- 69% felt the balance between free-to-attend and paid-for events was "about right". 25% did not know.
- 59% thought the prices charged for the paid-for events were "about right". 12% thought the prices were too high. 28% did not know. No one thought the prices were too low.
- 25% felt the festival was "very well" promoted and a further 50% that it was promoted "quite well". However, 22% felt it was "not very well" promoted.
- 72% "definitely" expected they or their organisation would be willing to act as a stakeholder / partner in two years' time and a further 25% felt they or their organisation would "possibly" be willing. The remaining 3% did not know.



Alexander Whitley Dance Company | Strange Stranger at York Guildhall

Stakeholder comments:

“Love what you’re doing with York Mediale, I’m from a little place called Eaglescliffe in North Yorkshire and it’s so great to see such fantastic projects happening up North, makes me think about the possibility of coming back one day, well done!” **Sarah Toplis, former Executive Producer of The Space**

“Had time to reflect on York Mediale. I have seen the future. In York. Technology that takes storytelling to the next level. Just brilliant. Here’s to 2020!” **Jane Gibson, Chair of Make it York**

“York’s UNESCO Creative City of Media Arts Mediale festival is part of the national cultural calendar. The UNESCO element is significant as it is a mark of world-class quality and is about York, the Creative Cities and the member states of UNESCO being part of a world community and a United Nations organisation. Our prime minister is in New York at the UN where she is there to show the UK’s support for multilateralism and to demonstrate the UK’s leading role as part of that community of nations. York, the Mediale festival, the artists and members of the public resent are playing their part in celebrating that world network and its creativity. Please accept my congratulations and best wishes for the 2018 Mediale on behalf of the UK National Commission for UNESCO.” **James Bridge, Secretary-General of the UK National Commission for UNESCO**

“...it actually exceeded my expectations. It was a new venture, York is a conservatively small city and I was unsure how the progressive nature of the event might be undertaken and received, and I was pleased on both accounts.” **Tim Leigh, Marketing Director, Stage One**

“The first York Mediale has provided an artistically challenging programme that has brought different inspiration and provocation to question sense of place and cultural status quo. There have been artistic high spots of excellence and risk-taking which is commendable, even though this has meant some less successful interventions. If committed funding can be secured to allow an effective planning timeline, the Mediale has the potential to be a significant ingredient of the future cultural programme in York.” **David Hill, ArtReach Ltd.**

“... infinite congratulations to all of your team for this AMAZING Festival! It must have felt like a triple-marathon to you! Well done, guys!” **Theano, festival volunteer**

“I really want to say thank you for having me in the volunteer team. It was an amazing week and everyone was so lovely. I am glad that I took part. Not only because I got to know more about York and media art but also this experience is precious.” **Yang, festival volunteer**

Audience comments:

Opening night at York Theatre Royal was stunning last night. Just Jam visuals were like a late 70s Lonnie Liston Smith LP sleeve, blown up to 20ft high, coming to life in real time. I loved how it was like super cutting edge.” **Paul Lowman, audience member**

“Powerful work by the amazing Deep Lab which you can’t, and shouldn’t, look away from. Kudos to Tom Higham for the excellent curation!” **Natalie Kane, Curator of Digital Design at the V&A Museum**

“It’s been really inspiring to see such a familiar city in an entirely new light. The opportunity to experience such a breadth of work against usually unseen spaces is a real privilege. Here’s to 2020.” **Simon Canaway, audience member**

5. Audience Finder Profiling

York Mediale 2018 data

Audience Spectrum profile						
Audience Spectrum segment		Mediale Postcodes 2018		England	Index	
		Count	%	%		
High engagement	Metroculturals	54	6%	5%	111	11
	Commuterland Culturebuffs	124	13%	12%	112	12
	Experience Seekers	317	33%	9%	388	288
Medium engagement	Dormitory Dependables	171	18%	15%	117	17
	Trips & Treats	90	9%	16%	60	-40
	Home & Heritage	67	7%	10%	69	-31
Low engagement	Up Our Street	39	4%	9%	47	-53
	Facebook Families	55	6%	11%	51	-49
	Kaleidoscope Creativity	22	2%	9%	26	-74
	Heydays	12	1%	4%	29	-71
Unclassified		-	-	0		
Base		951		45,596,119		

Please note: base totals and percentages do not include unclassified records

Make it York 2015 data for comparison

Segment Name	Make It York 2015		England Adults	Index
	Count	%	%	
Metroculturals	16	2%	5%	47
Commuterland Culturebuffs	93	13%	11%	113
Experience Seekers	51	7%	8%	85
Dormitory Dependables	146	20%	15%	133
Trips & Treats	153	21%	17%	125
Home & Heritage	75	10%	10%	101
Up Our Street	65	9%	8%	107
Facebook Families	89	12%	12%	106
Kaleidoscope Creativity	22	3%	9%	32
Heydays	20	3%	5%	59
Unclassified	121	-	2,347,738	-
Base		730		44,174,196

Please note: base totals and percentages do not include unclassified records

6. Economic Impact Study

Pickersgill Consultancy & Planning Ltd

York Mediale, the new international media arts festival, launched in September and October 2018 to celebrate York's status as the UK's first and only UNESCO Creative City of Media Arts and to explore the future of art, technology and everything in between. From the 27 September to the 6 October 2018, York Mediale presented over 40 different projects across more than 70 separate events in a range of city centre venues. These events were a mix of ticketed and free to enter events, pre-bookable and walk-in.

The festival has the following primary aims and objectives:

1. to build a biennial festival of international significance by 2022, providing a recognised and respected platform for media art, collaboration and technology,
2. to engage York's residents and visitors with UNESCO and media art, which will energise the economy and cultural sector and
3. to provide significant, strategic and joined up talent development for the creative sector, connecting and stimulating initiatives in the north of England.

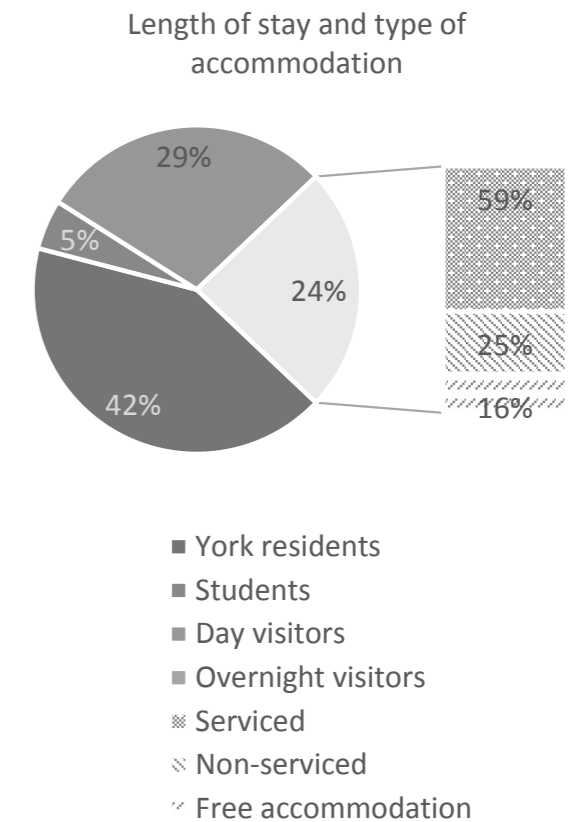
Make It York and Pickersgill Consultancy and Planning Ltd were appointed to evaluate and assess these aims, and to provide:

- an unbiased assessment of the inaugural Mediale with both quantitative and qualitative feedback,
- recommendations for the future development of Mediale,
- robust facts on the size and profile of the audience which
 - will establish a benchmark from which progress can be measured in future and
 - can inform partners, stakeholders and potential sponsors to encourage future involvement.

To deliver this evaluation, PCP's experienced fieldworkers conducted 306 interviews, face-to-face with the Mediale audience across a range of the free flow events. This was supplemented by an online survey following the festival to those who pre-booked to attend the ticketed events. 40 people responded to this (a response rate of just 3% from around 1,500 emails sent) taking the total number of completed audience surveys to 346.

1. Profile of the Mediale audience

- Almost a half of the survey respondents (47%) are residents of York (with a tenth of these being students).
 - This compares to an average resident:visitor ratio to all of York's festivals and events of 32% residents to 68% visitors (taken from a sample of 18 events and festivals held in York in the last few years).
- The remaining respondents are a mix of day trippers (29%) and overnight visitors (24%).
- More than half of those staying overnight in the city chose serviced accommodation, with 42% staying in a hotel and 17% in a B&B. Overall, a quarter stayed in non-serviced accommodation. Staying with friends or relatives was the third most popular option, with 16% choosing this.
 - A higher proportion of the Mediale audience chose to stay in free accommodation than has been seen for 'average visitors' this year – only 5% of York's leisure visitors stay with friends/relatives.



- On average, the staying visitors spent 2.7 nights York on their trip. This compares to 2.4 nights for all of York's leisure visitors this year.
- The vast majority of attendees are from within Yorkshire (64%), with 7% from London and the South East, 6% from the North West, 5% from the North East and 3% from the East Midlands. Less than 2% of the remaining visitors came from any of the other UK regions.
 - Excluding local residents, the geographical spread is very similar to the 'average leisure visitor', however there is a slight skew to visitors from London and the South East with the Mediale audience.
- 8% of survey respondents were overseas visitors, coming mainly from North America (the US and Canada) and Australia and New Zealand.
- Of those travelling from outside of York, half used their car to get here, 46% came on the train, 8% arrived in the UK on an aeroplane and 7% came on a bus or coach (including service buses).
 - The Mediale audience were more likely to use public transport to get to York than our 'average visitor', of whom only 38% took the train and 4% a bus.

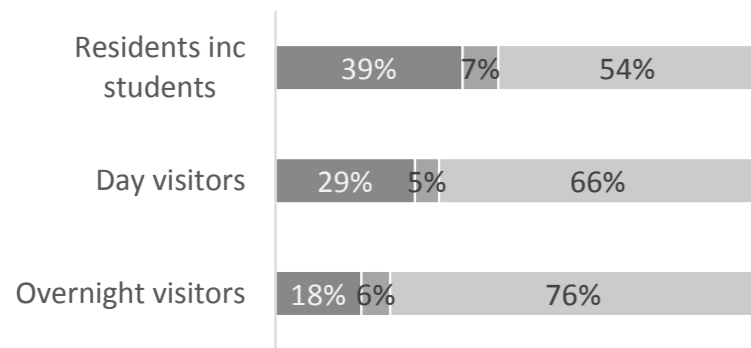


- On average, the Mediale audience were attending the festival in groups of 2.6 people.
- The average trip spend while in York of the Mediale audience is £96.51 per person. This varies from £24.70 for York residents, £37.53 for day visitors to the city to £248.55 per trip for those staying overnight.

2. Summary of audience feedback

- Mediale was the main reason for 31% of the respondents coming in to York, with a further 6% saying their trip are partly influenced with the festival. Just under two thirds (63%) came to York for another reason, but then enjoyed one or more of the Mediale events once they were here.

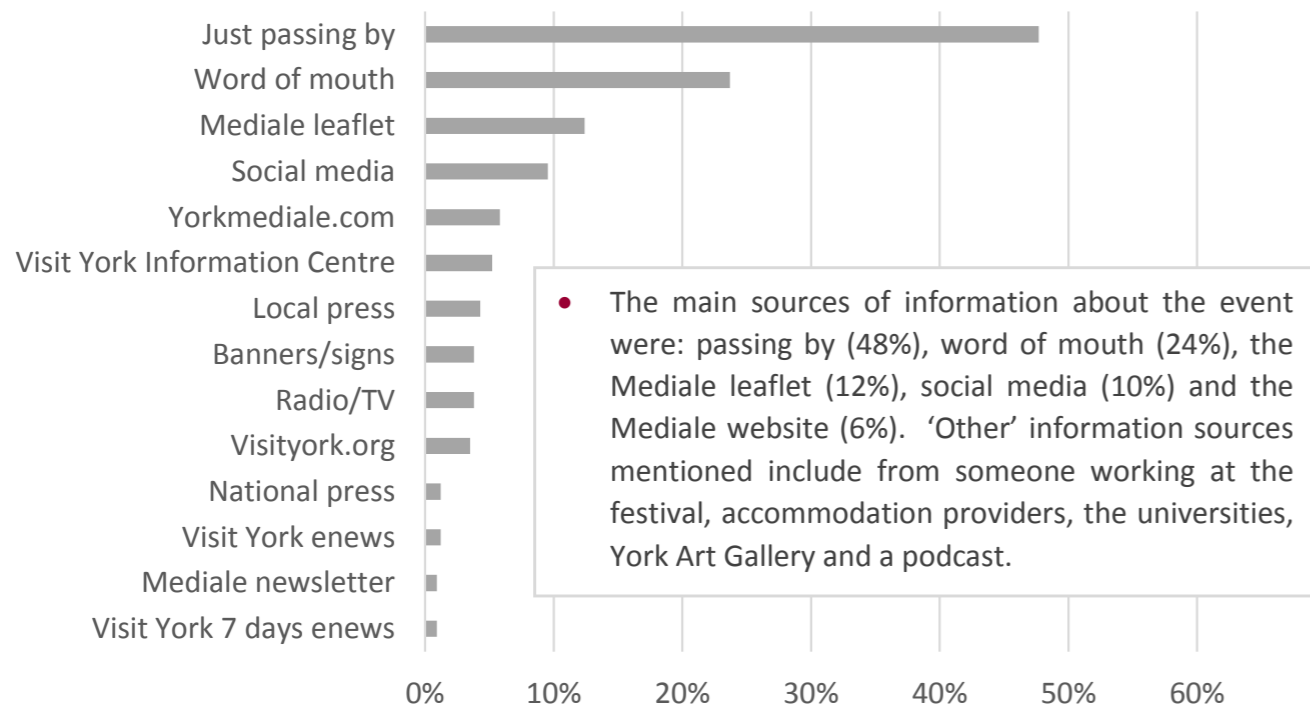
Influence of Mediale on decision to visit York



- Local residents were more likely to have come into York especially for Mediale than visitors from further afield, with 45% of locals being influenced by the festival compared to 29% of visitors.

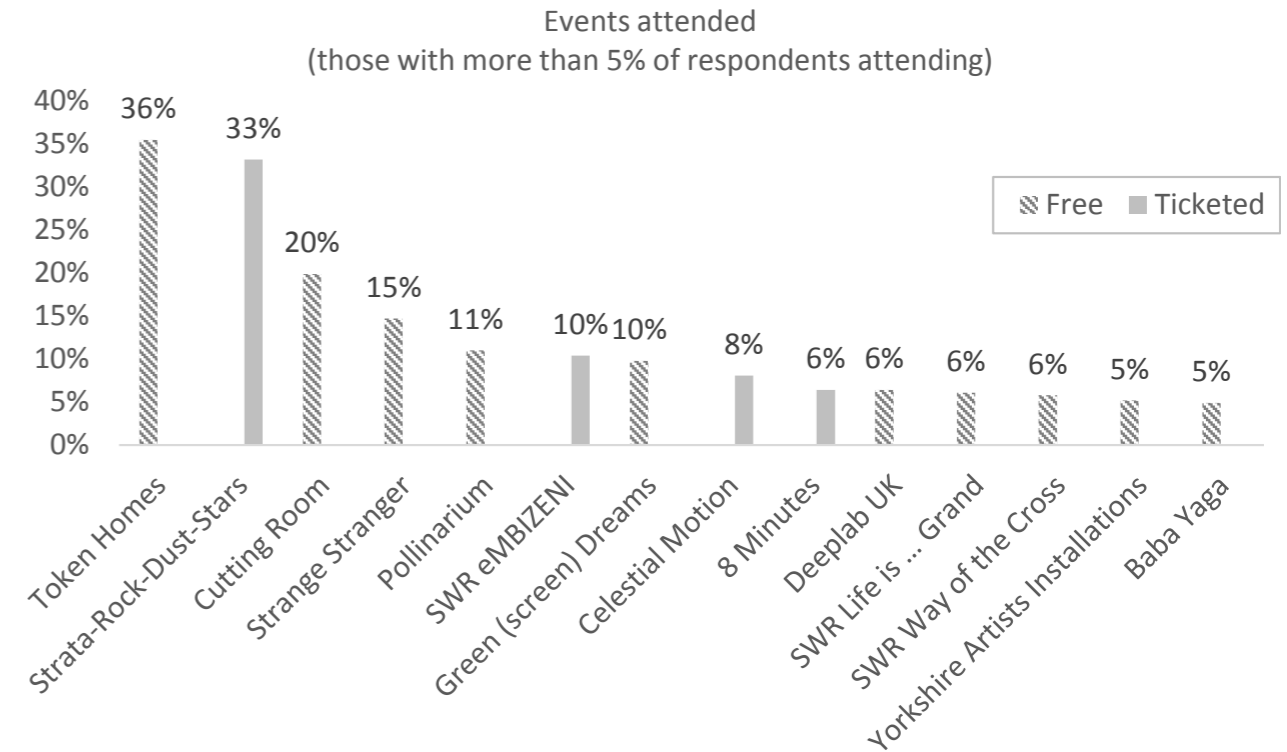
- Yes, specifically came for Mediale
- Mediale partly influenced visit
- Mediale did not influence

Sources of information



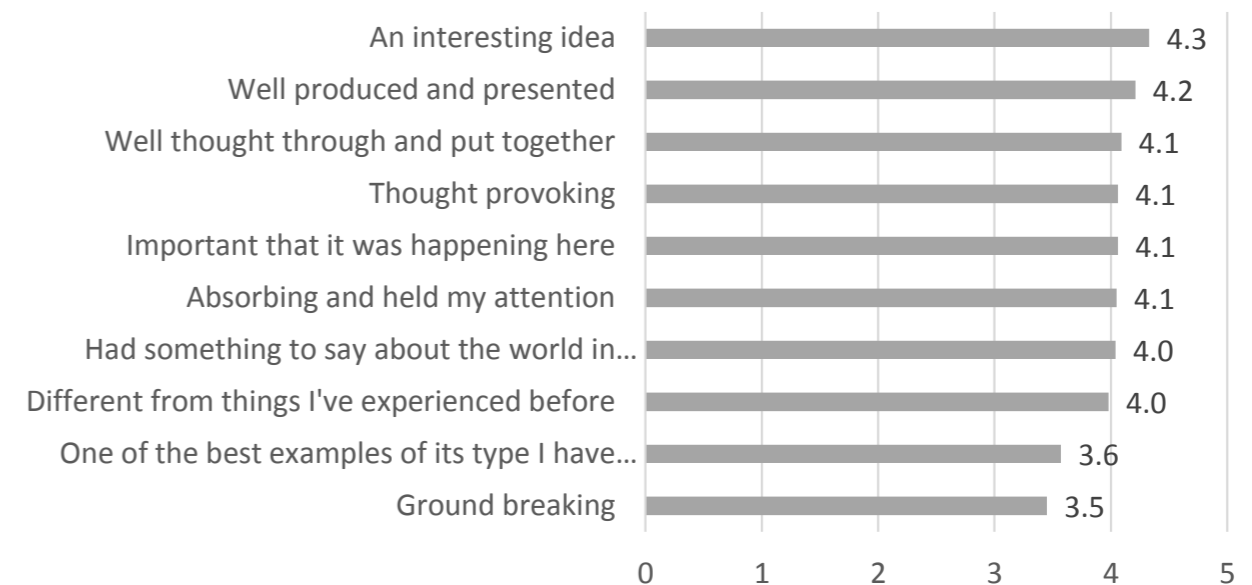
- The main sources of information about the event were: passing by (48%), word of mouth (24%), the Mediale leaflet (12%), social media (10%) and the Mediale website (6%). 'Other' information sources mentioned include from someone working at the festival, accommodation providers, the universities, York Art Gallery and a podcast.

- On average, the Mediale audience engaged with 2.6 events in the programme.
- The most popular events in the Mediale programme were Token Homes (with 36% of respondents seeing Matthew Plummer Fernandez's installation), Strata-Rock-Dust-Stars in a close second place (33%), the Cutting Room (20%), Strange Stranger (15%) and the Pollinarium (11%).



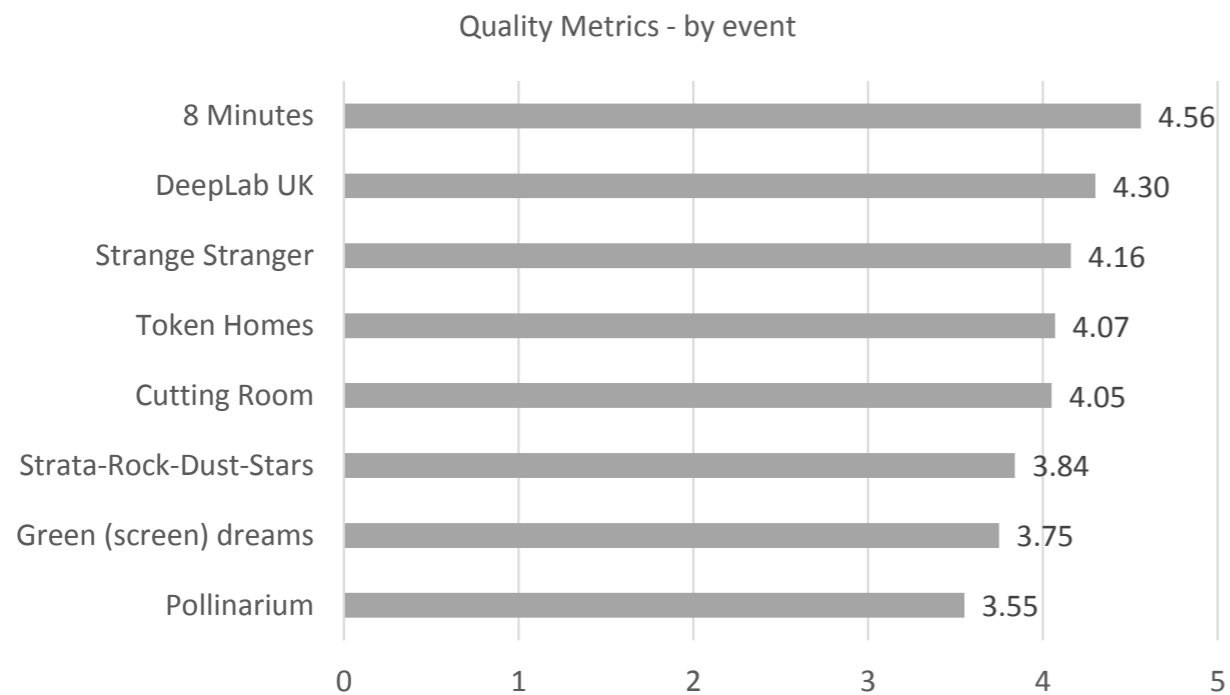
- Respondents were asked to rate the events using the Arts Council Quality Metrics measures. Overall, Mediale achieved the following scores (out of 5) for the ten measures.

Quality Metrics

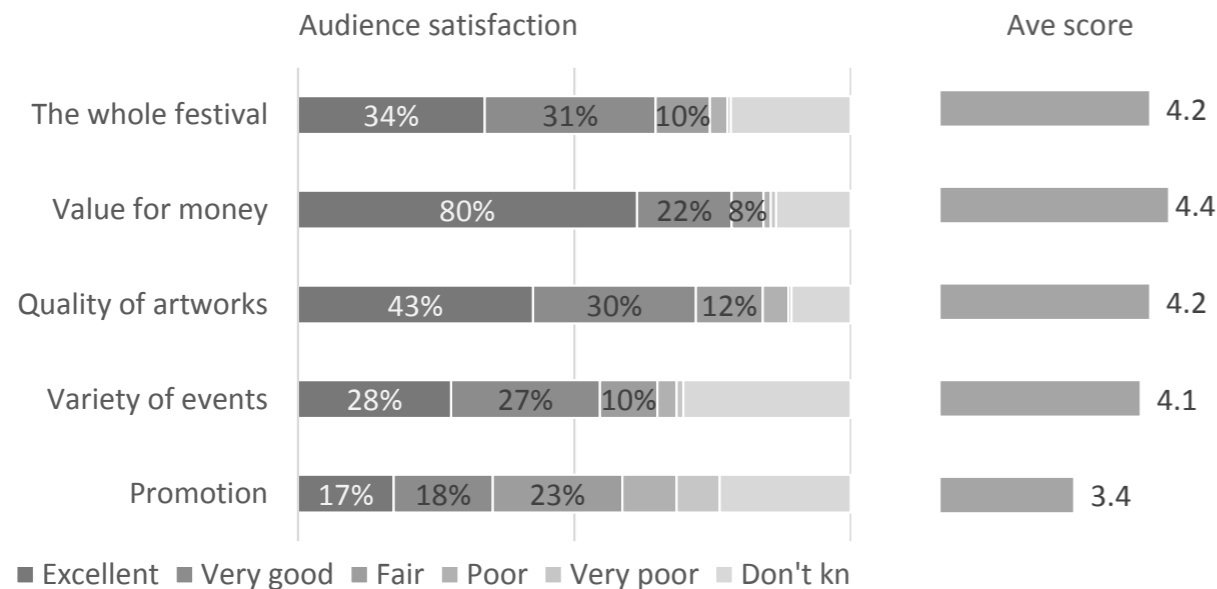


- The average score for all of the Quality Metrics measures combined was 3.98 out of 5.

- For the events which ten or more respondents had attended, they were asked the about Quality Metrics for each specific event, with the following combined score for the measures:

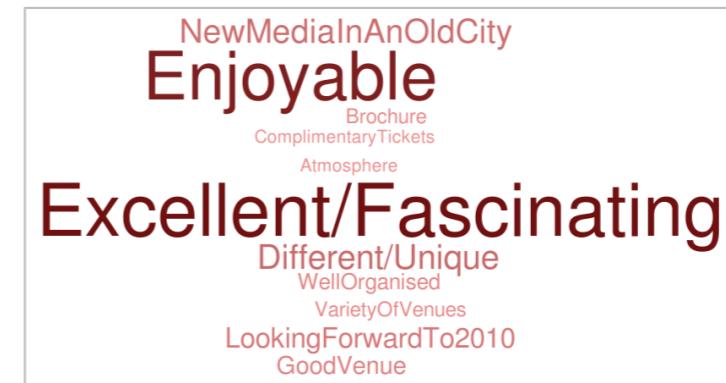


- Overall, two out of every three attendees told us they thought the whole festival was excellent or very good, giving it an average score of 4.2 out of 5. The highest levels of satisfaction were for value for money (scoring 4.4), the quality of the artworks (scoring 4.2), the variety of events (scoring 4.1) and the promotion of the festival (scoring 3.4).



- The legacy of Mediale is strong, with 57% of respondents saying they would come back to the festival in 2020, and a further 26% saying they might come back. Additionally, 61% will recommend it to someone else and a further 22% might recommend it.

- Finally, the respondents were asked for their comments on the festival, 47% gave feedback. The positive comments received were as follows:



And the suggestions for improvement were:



3. Attendance at Mediale and the Direct Economic Impact of the festival to host economy (the City of York)

There were 15,338 tickets sold for pre-bookable events (either in advance or on the door), with a further 3,930 people walking in to free events who were counted by the venues. These tickets sales include number of attendees provided by the fringe event the York Cold War Bunker. There was another popular fringe event at the York Army Museum, but the number of attendees at this is not known.

Using the survey data, it has been calculated that there were 6,392 active engagements with the free flow installations of Token Homes (in Kings Square) and Deeplab UK (in Exhibition Square). Of these, 5,722 were with Token Homes and 1,291 were with DeepLab UK. There were 621 people who actively engaged with both of the free flow installations.

Estimates of footfall around the city, from the city centre footfall cameras, suggest that there were a total of 30,680 people who passed through Kings Square and/or Exhibition Square during the festival and so were exposed to the installations in a more passive way (that is, there is little doubt they would have failed to see the activity but they didn't stop and interact further with it as they passed through Kings Square or Exhibition Square).

The York Art Gallery welcomed 5,039 visitors during the Mediale festival (when we assume that those whose trip was influenced by Mediale would have come along) with a further 11,887 visitors between the 6 October and 25 November 2018. As with Kings Square and Exhibition Square, these people may have come along for one of the other exhibitions at the Gallery, but would have been exposed to Strata-Rock-Dust-Stars while they were there, and so are added to the passive audience totals.

Attendances and attendees at York Mediale 2018
Thursday 27 September to Saturday 6 October 2018
Host region: City of York

Total attendances at Mediale events =	29,056		
Total number of people attending the Mediale festival =	12,411		
Of which;	Staying visitors	3,016	Influenced to visit by Mediale
			718
			Casual visitors
			2,298
	Day visitors	3,587	Influenced to visit by Mediale
			1,220
			Casual visitors
			2,367
York residents	5,808	Influenced to visit by Mediale	2,689
(incl. students)		Casual visitors	3,119

According to the eventIMPACTS model, the total engaged audience size is those from outside of the host region who were influenced to visit the city by the Mediale events. These sub groups are highlighted in the table above, which shows that

the total eligible number of people attending Mediale was 1,937

In addition, there were 2,689 residents who came into York especially for a Mediale event, plus 7,784 casual attendees at events. **This takes the total active audience size to 12,411 people**, with a further **passive audience of 42,567 people** exposed to Mediale events at York Art Gallery or by passing through Kings Square and/or Exhibition Square.

4. Direct Economic Impact of the festival to host economy (the City of York)

The table below shows that **the Direct Economic Impact of Mediale was £177,291** from those eligible visitors who were influenced to come to York by the festival.

	Influenced visitors		Casual visitors		York residents	
	Staying visitors	Day visitors	Staying visitors	Day visitors	Influenced	Casual
	718	1,220	2,298	2,367	2,689	3,119
Ave spend per trip:	£187.33	£35.12	£267.68	£38.77	£30.26	£19.91
Total visitor spend:	£134,462	£42,829	£615,158	£91,780	£81,378	£62,101
	£177,291		£706,938		£143,479	

In addition, the festival influenced 2,689 York residents to spend £81,378 in the city.

Casual visitors and residents who enjoyed a Mediale event while in York spent £706,938 on their trip.

Total spend in York by the Mediale audience reached £1,027,708.

Additionally, organiser spend in York reached £302,398, taking the total spend in the city to £1,330,106.



7. Peer Artistic Evaluation David Hill, ArtReach Ltd

Introduction

The Mediale team requested a formal Peer Evaluation of the Festival, using the Arts Council England Quality Metrics principles.

It was agreed that David Hill would spend three days in York (28 – 30 Sept) attending and viewing as much of the work as possible in that time. In advance there was an introductory meeting with the Festival Creative Director and Company Manager in order to understand - aims and aspirations; and the curatorial approach to the Mediale. Having attended the Mediale (opening weekend), the Evaluation has been written up in this Report format.

The Quality Metrics Toolkit was not published in time to inform this work. The approach has therefore been to use the key quality metrics criteria (as outlined below):

- **Concept:** it was an interesting idea
- **Presentation:** it was well produced and presented
- **Distinctiveness:** it was different from things I've experienced before
- **Challenge:** it was thought-provoking
- **Captivation:** it was absorbing and held my attention
- **Enthusiasm:** I would come to something like this again
- **Local impact:** it is important that it's happening here
- **Relevance:** it has something to say about the world in which we live
- **Rigour:** it was well thought through and put together
- **Originality:** it was ground-breaking
- **Risk:** the artists/curators really challenged themselves
- **Excellence:** it is one of the best examples of its type that I have seen

Each piece of work that was seen has been scored to each criteria heading, using a score from 1-10 (with 10 being outstanding). It is important that the Mediale team also determines its own pre-event scores so that achievement against aspiration across the different criteria can then be reviewed. Clearly the aims and aspirations around a particular piece of work may impact on the expectation in terms of each QM criteria.

Whilst it is desirable to use the formal Quality Metrics approach, this evaluator also felt it would be important and helpful to provide narrative evaluation that would provide more assessment information, and help to indicate why particular scores had been given.

It should be noted that the Brief was to focus on Artistic Evaluation (concept, presentation, delivery and quality of content) and not to provide comment on public reaction or marketing and promotion.

David Hill attended and viewed (with dates of attendance given in the detailed report below):

- Strata-Rock-Dust-Stars at York Art Gallery (including two artist talks)
- Token Homes in Kings Square

- Still We Rise at York Art Gallery and the York Stained Glass Centre (including a performance by Ulungile Magubane)
- Fake News Kaleidoscope at Ask Italian/Assembly Rooms
- Of York Minster at Ask Italian/Assembly Rooms
- Strange Stranger performance at York Guildhall (and subsequent installation at the Guildhall)
- 8 Minutes performance at York Theatre Royal
- Celestial Motion VR installation at York Theatre Royal
- Green (Screen) Dreams at Spark
- Deep Lab UK performance and projection at the City Walls
- What is Love at Holy Trinity Church
- The Untuning of the Sky Part 2 at the National Centre for Early Music
- Returning Citizens projection at According to McGee Gallery

Unfortunately opening of the Pollinarium at York Art Gallery gardens was severely delayed and further technical problems prevented it from opening to visitors on the scheduled delayed opening date. So, it was not possible to see that work.

Summary

An overview score for the Festival as a whole has been created based on an average taken from all the individual Quality Metrics assessments provided in the detailed report below.

The evaluation has clearly focused on the artistic programme during the first three days of the Mediale, which needs to be a consideration in reviewing the Report, for instance none of the Mediale Symposia were part of this evaluation.

The first York Mediale has provided an artistically challenging programme that has brought different inspiration and provocation to question sense of place and cultural status quo. There have been artistic high spots of excellence and risk taking which is commendable, even though this has meant some less successful interventions. If committed funding can be secured to allow an effective planning timeline, the Mediale has the potential to be a significant ingredient of the future cultural programme in York.

There are a number of summary overarching comments that may be useful to the Mediale team and partners/stakeholders.

- In looking at the artistic schedule in advance, via brochure and web copy, the eclecticism of the programme raised questions about the cohesiveness of the Festival content. The challenges created as a result of securing funding in stages (and later than anticipated) may have contributed to this. However, on the ground, seeing the work, this was not an issue. Rather there was a strong sense of a wide range of interventions that together provoked, raised questions and stimulated the audience.
- For a couple of pieces of work (Pollinarium, What is Love) there were clearly challenges around timeliness of delivery and execution meeting intention. Given the innovation involved some technical issues are perhaps inevitable, but more effective audience communication could have been initiated.

- There was a good sense of Mediale presence in York (supported by clear and reasonably effective branding) though a substantial opportunity to create greater impact was lost with a disappointing impact of the Kings Square installation.
- The strong volunteer team supporting Mediale delivery were notable for commitment, enthusiasm and Mediale knowledge.
- The use of several church/former church and heritage spaces was almost a USP of the Festival (and provided a strong complement to the draft Cultural Strategy vision of bringing together internationally renowned heritage with cutting edge contemporary art). It was strange though that no university venues were included in the programme.
- There was a strong and positive commitment to diversity in the Festival programme, both in terms of ethnicity of artists and in commitment to female artists.

The summary Quality Metrics score for the Festival (an average from individual assessments) highlights the strength of concept and local impact.

Criteria	Score
Concept: it was an interesting idea	8.69
Presentation: it was well produced and presented	7.31
Distinctiveness: it was different from things I've experienced before	6.75
Challenge: it was thought-provoking	5.88
Captivation: it was absorbing and held my attention	5.69
Enthusiasm: I would come to something like this again	7.00
Local impact: it is important that it's happening here	7.94
Relevance: it has something to say about the world in which we live	7.5
Rigour: it was well thought through and put together	6.63
Originality: it was ground-breaking	6.06
Risk: the artists/curators really challenged themselves	6.19
Excellence: it is one of the best examples of its type that I have seen	5.00

Friday 28 September

Strata-Rock-Dust-Stars at York Art Gallery

The project is a series of commissioned installations, curated by Mike Stubbs from FACT (Liverpool) within five connected spaces at York Art Gallery. Thematically the exhibition is a response to William Smith’s ground-breaking, Victorian geological map, *Delineating Strata*, which identified the layers of the earth and transformed the way in which the world was understood. The exhibition is a collaborative commission from York Mediale and York Art Gallery and comprises major installations from each of:

- Isaac Julien
- Semiconductor (Ruth Jarman and Joe Gerhardt)
- Agnes Meyers-Brandis

plus, a small, discreet installation from Ryoichi Kurokawa, and a space presenting work from Liz Orton, David Jaques and Phil Coy.

This is a stimulating and provocative exhibition of significant quality, expertly curated to create a programme of national significance, and that fully reflects the ambitions of the Mediale. Taking the exhibition as a holistic piece the following scores have been given:

Criteria	Score
Concept: it was an interesting idea	8
Presentation: it was well produced and presented	8
Distinctiveness: it was different from things I’ve experienced before	7
Challenge: it was thought-provoking	6
Captivation: it was absorbing and held my attention	6
Enthusiasm: I would come to something like this again	8
Local impact: it is important that it's happening here	9
Relevance: it has something to say about the world in which we live	9
Rigour: it was well thought through and put together	8
Originality: it was ground-breaking	6
Risk: the artists/curators really challenged themselves	8
Excellence: it is one of the best examples of its type that I have seen	6

The overarching quality metrics approach does not reflect considerable variance in terms of this evaluator’s response to different components of the exhibition, shared as follows:

1) The *Stones against Diamonds* installation by Isaac Julien was the “centrepiece” of the exhibition, but was less interesting and absorbing than the stunning work delivered by Ryoichi Kurokawa and the thought provoking work from Semiconductor.

Whilst *Stones against Diamonds* had a chilling quality and a powerful sound track (but who was the composer?) and a strong performance presence (again no credit), it didn’t develop its stimulation and theme over the 50 minutes or so of moving image presentation. It was also unclear (and unsettling) as to whether blank screens were intended, or were a symptom of technical problem. The central image did provide an exceptional and attractive ingredient for the Mediale brochure!

2) *Worlds in the Making* was stimulating throughout, and intriguing. It was noticeable that there was some noise transference from *Stones against Diamonds* and that the quality of sound was not tight enough to enable clarity of the scientist interviews – that was a pity. This was an installation that merited a concentrated commitment to the full 25 minutes.

3) *Moon Geese* was a quirky ingredient of the exhibition, with a strong comic streak. It did not grab this evaluator, but provided an appropriate contrast to other work presented within the exhibition programme.

4) The most focused, interesting work was *Unfold* by Ryoichi Kurokawa, literally opening new worlds and in many ways the piece that really represented a cutting edge approach to media arts.

5) The shared space was disappointing. In particular Phil Coy’s hemispheric film (VR surely) was a poor example of the medium. VR installations can be transformative for audiences and this most certainly was not. It was also disappointing that Liz Orton’s presentation of early memories, drawn from participants, was not more detailed and rich. This seemed like a superficial presentation of an idea that had huge, but missed potential.

Attending artist talks offered by Joe Gerhardt and Agnes Meyers-Brandis was an interesting addition to hear about the artists’ motivation and process. It may be worth highlighting that these could have been better planned and coordinated, so that appropriate space was used for presentation and discussion, whilst also allowing the artists’ time to “show” their work.

Alexander Whitley Dance Company – Strange Stranger

Within the extraordinary environment of the Guildhall space, the Alexander Whitley Dance Company presented a live performance of *Strange Stranger* with four accomplished dancers. The performance was part of a cutting edge approach to presentation of an installation developed from the live performance and created through interaction with the installation audience. The following Quality Metrics scores have been determined for the initial live performance:

Criteria	Score
Concept: it was an interesting idea	8
Presentation: it was well produced and presented	9
Distinctiveness: it was different from things I’ve experienced before	8

Challenge: it was thought-provoking	5
Captivation: it was absorbing and held my attention	6
Enthusiasm: I would come to something like this again	8
Local impact: it is important that it's happening here	9
Relevance: it has something to say about the world in which we live	7
Rigour: it was well thought through and put together	8
Originality: it was ground-breaking	6
Risk: the artists/curators really challenged themselves	8
Excellence: it is one of the best examples of its type that I have seen	6

The choreography and execution of this piece was astounding. It was particularly exciting to see a dance piece of this quality and innovation in York, which does not have a strong track record in dance production. It was also significant to see imaginative use of a heritage space, with a project that was perfectly suited to that space. This piece of work strongly complements the draft York Cultural Strategy Vision to position York as a place where “outstanding, internationally renowned heritage combines with a cutting-edge, contemporary approach to creativity”.

Whilst the overview of this piece was hugely positive, the evaluator did have some concerns that energetic and superbly executed choreography did not take the audience on a substantial enough journey through the performance. There were moments where the dance and digital/visual presentation were fully aligned, but this was not the case throughout the performance, and for periods the two were interesting and exciting, but working simultaneously rather than, apparently, in an integrated way.

Return visit to experience the installation – Saturday 29 September

The atmosphere and ambience within the Guildhall was mesmerising – a superb location for this work set in a delicate haze with the sun streaming through the Guildhall stained glass.

Whilst the concept - of the installation being developed by the interaction with those experiencing it – is interesting, it was difficult to see how this was working in practice. Visitors were invited to wear a wrist band in order for their movements to be “collected” by the installation and to inform the layers that trigger the lighting of the nine columns. In practice it was hard to see the impact that one as an individual made and how this would build a multi-layered light installation.

Criteria	Score
Concept: it was an interesting idea	8
Presentation: it was well produced and presented	9
Distinctiveness: it was different from things I've experienced before	6
Challenge: it was thought-provoking	3
Captivation: it was absorbing and held my attention	4
Enthusiasm: I would come to something like this again	6
Local impact: it is important that it's happening here	8
Relevance: it has something to say about the world in which we live	4
Rigour: it was well thought through and put together	6
Originality: it was ground-breaking	5
Risk: the artists/curators really challenged themselves	7
Excellence: it is one of the best examples of its type that I have seen	4

Yorkshire Artist Installations – Fake News Kaleidoscope (Tom Smith)

There was a challenge with the accompanying sound to the installation. It was difficult to clearly hear the words being spoken (primarily if not exclusively by Trump) which undermined the impact of the kaleidoscopic visual. The projection sat effectively within the concave wall space and was an innovative idea, but one that failed to develop into richer provocation.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	7
Distinctiveness: it was different from things I've experienced before	7
Challenge: it was thought-provoking	4
Captivation: it was absorbing and held my attention	4
Enthusiasm: I would come to something like this again	7
Local impact: it is important that it's happening here	8

Relevance: it has something to say about the world in which we live	7
Rigour: it was well thought through and put together	6
Originality: it was ground-breaking	4
Risk: the artists/curators really challenged themselves	4
Excellence: it is one of the best examples of its type that I have seen	3

Yorkshire Artist Installations – Of York Minster (Bright White)

This piece was superbly executed and presented effectively within a side room at the Assembly Rooms. Whilst it gave a new perspective on the Minster and was technically accomplished, it somehow didn't do enough, and the viewer was left wanting more and wanting to understand further the connections being made. There was a sense of not doing justice to the concept despite the intriguing ideas that the work purported to explore.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	9
Distinctiveness: it was different from things I've experienced before	7
Challenge: it was thought-provoking	4
Captivation: it was absorbing and held my attention	4
Enthusiasm: I would come to something like this again	7
Local impact: it is important that it's happening here	8
Relevance: it has something to say about the world in which we live	6
Rigour: it was well thought through and put together	8
Originality: it was ground-breaking	6
Risk: the artists/curators really challenged themselves	5
Excellence: it is one of the best examples of its type that I have seen	6

Still We Rise at York Art Gallery (eMBIZENI by Ulungile Magubane)

This was an important partnership commission tackling highly pertinent issues around equality and freedom, particularly topical given current issues facing many African countries. Ulungile Magubane's installation comprised moving image with sound track and four visual "tableaus" that provided a flavour of life in Johannesburg. The tableaus were "The Shop" and "The Altar" each with an accompanying headset that allowed the listener to hear music and spoken word created by Magubane. The other visual ingredients were pasted copies of newspaper and magazine articles and images which help decorate the space and provide a context. The work was described as a visual EP which is very apt.

The strongest element of the work was the music and spoken word which were thought provoking, powerful, challenging and emotional. The moving image suffered by focusing so much on the central artist figure, and not relating strongly enough to the surrounding environment, which was the source for the comment.

The live performance delivered by Magubane on Saturday 29th was strong, powerful and illuminating. Once again the strength of her music and lyrics was highlighted.

Criteria	Score
Concept: it was an interesting idea	8
Presentation: it was well produced and presented	6
Distinctiveness: it was different from things I've experienced before	5
Challenge: it was thought-provoking	6
Captivation: it was absorbing and held my attention	5
Enthusiasm: I would come to something like this again	7
Local impact: it is important that it's happening here	8
Relevance: it has something to say about the world in which we live	9
Rigour: it was well thought through and put together	6
Originality: it was ground-breaking	4
Risk: the artists/curators really challenged themselves	5
Excellence: it is one of the best examples of its type that I have seen	3

Saturday 29 September

Token Homes

Reading the way that *Token Homes* was presented (Mediale brochure and web site) in advance of the event, including the track record and credibility of the artist, and the production concept, raised considerable expectations. Sadly this installation was underwhelming. There were a number of reasons:

- This could not be described as a large scale sculpture (consisting of hundreds of miniaturised property units). Whilst the sculpture had height, it had relatively modest presence
- The lack of presence may partly be attributable to the location for presentation. In Kings Square this piece did not invade the space and demand attention
- The need to make the work appropriate for outdoor presentation (coating, it is assumed, to allow for weather) meant the sculpture lost the sense of a 3d printer construction – there was no frailty in the finished piece that would have contributed to the ideas being explored
- Seeing the sculpture didn't substantially add to the ideas being explored as outlined in the promotional material

Expectation was not helped by the positioning and profile in the brochure, which indicated a much more significant piece of work than the reality of delivery.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	4
Distinctiveness: it was different from things I've experienced before	5
Challenge: it was thought-provoking	5
Captivation: it was absorbing and held my attention	2
Enthusiasm: I would come to something like this again	3
Local impact: it is important that it's happening here	5
Relevance: it has something to say about the world in which we live	7
Rigour: it was well thought through and put together	4
Originality: it was ground-breaking	5
Risk: the artists/curators really challenged themselves	3
Excellence: it is one of the best examples of its type that I have seen	3

Token Homes felt like an opportunity missed. Kings Square is an excellent central location to make a bold statement and give the Mediale an accessible profile for both residents and visitors. It will be valuable to review the Mediale team's expectations against the work as produced and presented. There may also be a resource issue in terms of commissioning a piece for a space such as King's Square that can genuinely reinvent space, demand attention and profile the Mediale offer.

8 Minutes performance at York Theatre Royal

The company of seven dancers delivered a tour de force of contemporary dance with inventive and challenging choreography that integrated exceptionally well with the cutting edge digital imagery that created the design ingredient of the show. This was a piece to be seen again and again and a triumphant presentation to bring to the Mediale, albeit it was a touring presentation rather than a new commission. The design and dance were in perfect complement with both being the product of exceptional artistic invention. The integration further reinforced that *Strange Stranger* did not achieve that level of synergy.

Criteria	Score
Concept: it was an interesting idea	10
Presentation: it was well produced and presented	10
Distinctiveness: it was different from things I've experienced before	9
Challenge: it was thought-provoking	7
Captivation: it was absorbing and held my attention	10
Enthusiasm: I would come to something like this again	10
Local impact: it is important that it's happening here	10
Relevance: it has something to say about the world in which we live	9
Rigour: it was well thought through and put together	10
Originality: it was ground-breaking	10
Risk: the artists/curators really challenged themselves	10
Excellence: it is one of the best examples of its type that I have seen	10

Celestial Motion VR installation

This VR piece further highlighted the inadequacy of the Phil Coy hemispheric video as part of Strata, Dust, Rock, Stars. Celestial Motion was engaging and interesting with the piece working best in the mode where the dancers were anonymous shapes (with the quality of bubbles that synched with and flowed around each other). The piece works superbly as an adjunct to 8 Minutes as a live performance, both demonstrating how VR dissemination can provide an enhanced platform for performance, whilst at the same time demonstrating how the original live performance is even better!

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	7
Distinctiveness: it was different from things I've experienced before	7
Challenge: it was thought-provoking	6
Captivation: it was absorbing and held my attention	7
Enthusiasm: I would come to something like this again	8
Local impact: it is important that it's happening here	8
Relevance: it has something to say about the world in which we live	8
Rigour: it was well thought through and put together	8
Originality: it was ground-breaking	8
Risk: the artists/curators really challenged themselves	7
Excellence: it is one of the best examples of its type that I have seen	6

Deep Lab UK performance and projection

The project focused on the substantial number of refugee deaths from those attempting to cross the Mediterranean to achieve sanctuary in Europe. It combined artist Tamara A-Mashouk reading all 34,000+ names (or details) of deceased over a 12 hour non-stop period on Saturday 29 September, with an accompanying projection on the city walls of the lists of victims. The artist highlighted the intention to explore how long onlookers would be prepared/willing to stay to hear the reading of the list. The reading was an extraordinary feat by the artist. The work was a profound and shocking statement to make in the context of York and the Mediale, a provocative re-invention of the use of space. However, the artistic innovation in terms of use of digital and projection technology was not great.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	7
Distinctiveness: it was different from things I've experienced before	7
Challenge: it was thought-provoking	8
Captivation: it was absorbing and held my attention	7
Enthusiasm: I would come to something like this again	10
Local impact: it is important that it's happening here	10
Relevance: it has something to say about the world in which we live	10
Rigour: it was well thought through and put together	7
Originality: it was ground-breaking	7
Risk: the artists/curators really challenged themselves	7
Excellence: it is one of the best examples of its type that I have seen	6

Green (Screen) Dreams at Spark

This simple idea was beautifully executed and used a witty concept to raise brutal questions about our contemporary approach to tourism, holidaying, development and environmentalism. The performance by the narrator/presenter was perfectly delivered and the use of flashing text ruthlessly made the points by undercutting the apparent promotion of Sunthorpe. It was captivating by appalling the viewer, encouraging re-watching – did they really say that!

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	9
Distinctiveness: it was different from things I've experienced before	8
Challenge: it was thought-provoking	8
Captivation: it was absorbing and held my attention	8
Enthusiasm: I would come to something like this again	8
Local impact: it is important that it's happening here	8

Relevance: it has something to say about the world in which we live	8
Rigour: it was well thought through and put together	7
Originality: it was ground-breaking	6
Risk: the artists/curators really challenged themselves	5
Excellence: it is one of the best examples of its type that I have seen	5

Returning Citizens projection at According to McGee Gallery

This was a great idea that didn't really work. The projections on moving sails of cloth were not sufficiently legible to give any real sense of the content (unless there were other projections earlier in the evening that his evaluator missed). It was frustrating because the concept and idea was clearly profound, but the viewer was not effectively exposed to the material in order to engage and understand the impact and outcomes from the creative workshops in prisons.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	5
Distinctiveness: it was different from things I've experienced before	3
Challenge: it was thought-provoking	6
Captivation: it was absorbing and held my attention	3
Enthusiasm: I would come to something like this again	4
Local impact: it is important that it's happening here	7
Relevance: it has something to say about the world in which we live	9
Rigour: it was well thought through and put together	4
Originality: it was ground-breaking	5
Risk: the artists/curators really challenged themselves	4
Excellence: it is one of the best examples of its type that I have seen	2

Still We Rise at York Stained Glass Centre

The two pieces merit separate review.

The Way of the Cross by Neo Musangi was a brave work of performance art. The concept was simple, with the artist walking through York city centre carrying her cross, and trailing apparent parchment (highlighting colonial abuse in Kenya) like a bride's train. The filming of the walk and public reaction was the focus of the installation which also included the cross and parchment train. The conceit of the idea was profound and risky, and the reaction of members of the public varied and thought provoking. How little those seeing the walk seemed to be touched by the obvious resonances, rather it was seen as quirky, amusing and bizarre. In a city of traditional Mystery Plays this inversion of the carrying of the cross was provocative and imaginative.

Criteria	Score
Concept: it was an interesting idea	9
Presentation: it was well produced and presented	7
Distinctiveness: it was different from things I've experienced before	6
Challenge: it was thought-provoking	7
Captivation: it was absorbing and held my attention	6
Enthusiasm: I would come to something like this again	5
Local impact: it is important that it's happening here	7
Relevance: it has something to say about the world in which we live	8
Rigour: it was well thought through and put together	7
Originality: it was ground-breaking	5
Risk: the artists/curators really challenged themselves	7
Excellence: it is one of the best examples of its type that I have seen	4

Fayetteville by Brandon Covington Sam-Sumana

Of the three *Still We Rise* installations this was the one that had least impact and presentational quality. The concept, exploring black femme identity as found in pulp fiction literature, sounded interesting and provocative, but the content of the installation was obscure and visually unexciting. The fragments of masonry that provided a trail through the installation, within the environs of the disused church (Stained Glass Centre) promised, but failed to deliver, with the culminating image a still poster with inaccessible soundtrack.

There was little connection with media arts (couple of lit light tubes placed on the floor and a short moving image clip). The most intriguing aspect of this work was the identity of the artist – male or female? No-one seemed to know – a male artist photo in the brochure, but.....?

Criteria	Score
Concept: it was an interesting idea	7
Presentation: it was well produced and presented	4
Distinctiveness: it was different from things I've experienced before	4
Challenge: it was thought-provoking	2
Captivation: it was absorbing and held my attention	2
Enthusiasm: I would come to something like this again	4
Local impact: it is important that it's happening here	5
Relevance: it has something to say about the world in which we live	6
Rigour: it was well thought through and put together	4
Originality: it was ground-breaking	2
Risk: the artists/curators really challenged themselves	3
Excellence: it is one of the best examples of its type that I have seen	1

Sunday 30 September

What is Love at Holy Trinity Church

The opening of the event was delayed until Sunday 30th and the delivery was clearly not yet matching the expectation of commissioners and producers in terms of the interactivity of the experience. In particular the points/moments when the viewer might determine the direction of the storytelling were not apparent, so that in effect it was a passive viewing experience. Nevertheless this was a profoundly pertinent piece that almost felt as if it was interactive, because of the sophistication of the storytelling concept and delivery model. The exploration of dislocation and miscommunication of personal relationships was undertaken in a powerful and immediate way that went beyond either traditional moving image or live theatre. The impact of the work was profound even when not fulfilling its technical potential.

Criteria	Score
Concept: it was an interesting idea	10
Presentation: it was well produced and presented	8
Distinctiveness: it was different from things I've experienced before	10
Challenge: it was thought-provoking	10
Captivation: it was absorbing and held my attention	10
Enthusiasm: I would come to something like this again	10
Local impact: it is important that it's happening here	9
Relevance: it has something to say about the world in which we live	10
Rigour: it was well thought through and put together	8
Originality: it was ground-breaking	10
Risk: the artists/curators really challenged themselves	9
Excellence: it is one of the best examples of its type that I have seen	10

The Untuning of the Sky Part 2 at the National Centre for Early Music

This was a highly unusual music and visual/digital art presentation, delivered with an attractive informality that allowed audiences to sit on the floor on cushions and for the second half move around the space to experience the work and atmosphere from different perspectives. The first half of the programme was a challenging experimental violin performance, comprising four pieces created by Laura Cannell and Andre Bosman. In the second half Jonathan Hering provided a solo vocal performance of three pieces (two based on early music and a third new composition – Lachrymose), to perform which he moved around the space, contributing to the sense of the building of a multi-layer performance. The digital art component was projected on three screens (two small side screens in the space and one larger “projected window”).

The digital art for the first piece had the quality of a changing stained glass window, increasing in complexity and imagery as the many layers of music were developed and enhanced. The work was rich and vibrant, but might have been further enhanced if the technical delivery had allowed different images on each screen rather than simultaneous presentation of the same.

The second piece was the most interesting, both musically (testing the range of the singer) and in terms of the integration of the visual/digital art component. For the third piece, artist Laura Spark attempted to create a live visual art ingredient, “playing” with a dish of water, light projection and colour in response to the musical stimulus. This all felt a little clumsy and rather forced, insufficiently focused/planned to add substantially to the music, rather it competed as an exercise.

Nevertheless, this was an interesting and engaging evening that offered a different and challenging combined arts experience.

Criteria	Score
Concept: it was an interesting idea	8
Presentation: it was well produced and presented	8
Distinctiveness: it was different from things I've experienced before	9
Challenge: it was thought-provoking	7
Captivation: it was absorbing and held my attention	7
Enthusiasm: I would come to something like this again	7
Local impact: it is important that it's happening here	8
Relevance: it has something to say about the world in which we live	3
Rigour: it was well thought through and put together	5
Originality: it was ground-breaking	8
Risk: the artists/curators really challenged themselves	7
Excellence: it is one of the best examples of its type that I have seen	5



8. Self reflection and analysis from the York Mediale team

We set out to build a nationally leading, biennial festival of international significance by 2022, providing a recognised and respected platform for media art, collaboration and technology, and we feel like we're ahead of schedule.

The 2020 festival will be bigger and better. We will present more impactful projects, increase engagement from York's residents, and make a greater noise on a national and international level. We will celebrate the city much more directly than in 2018, with a renewed focus on creating talent development opportunities for people in York, and engaging many of the city's incredible cultural and heritage assets. The ball has started rolling and it's really picking up pace now...

Successes and Achievements

- Overall levels of engagement
- Grant income
- Brand
- Access to lesser-known venues
- Volunteer involvement
- Community involvement
- Disadvantaged communities involvement
- Schools pilot project
- Experience of delivering large-scale festival
- Achieving a lot with a limited budget
- Profile of the new organisation
- Links with key partners, British Council, ACE, Creative England, BGI
- Artists engaged
- New commissions
- Strengthened cultural identity
- Local talent accessed
- Jobs created
- Collaborations and partnerships
- Festival team well managed
- 10-day festival achieved
- Delivery very fast and small team for a short time
- High levels of funding achieved
- Team worked well together
- Work with local suppliers
- Project and people management processes in place

Lessons Learnt

- Greater marketing and comms
- Smaller festival or weekend model – 10 days in one go was too long
- Work with partners at an earlier stage
- Share coverage between venues and partners
- Short timescales with freelance staff leads to lack of knowledge
- Atworks that need to be built should be tested in advance
- More time / contingency

Legacy

- Pride in York
- Profile in York
- Enhanced engagement with smaller and lesser-used venues
- Skills and ability within the city
- Reputation of York Mediale team for delivery
- Business engagement
- Change in the city's cultural organisations in terms of programming
- Engagement with a local academy
- Resources and assets
- Remaining team
- New relationships and partnerships
- Focus on local talent and national / international media arts talent
- Internationally recognised destination for media arts
- UNESCO partners engaged – Creative Europe application and other opportunities opened
- York able to be more ambitious
- Arts Council England response to York is very positive
- Using volunteers on future events
- Involving national media in future events



Support York Mediale

If you would like to sponsor York Mediale 2020 or become a festival partner please contact:

info@yorkmediale.com
07495 999549

Art, meet the future.
yorkmediale.com



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York Mediale is an international media arts festival which aims to bring world premiere commissions from leading artists to the city and celebrate York as the UK's first, and only UNESCO Creative City of Media Arts.

M York Mediale



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