



## Activity report form

### Introduction

#### Details summary

Applicant:	Enrico Bertelli
Activity name:	Ritual
Unique reference number (URN):	26276335

## Evaluation

Evaluation is a structured way of thinking about and learning from your activity. It involves gathering evidence before, during and after the project to come to judgements about what happened. Evaluation can help you to:

1. show what happened as a result of your activity
2. shape future activities
3. improve your work

Where appropriate, you should tell us about how you have shared (or plan to share) your findings with the sector.

### **How we use the evaluation information you give us**

Evaluation helps us understand your work and the difference our grant made. We are interested in what went well and what didn't, and understand that activities can change throughout the lifetime of a grant. You do not need to prove that you were successful. As long as your activity has met the conditions of our grant, this evaluation will not affect your final payment.

We might refer to the information you provide when we appraise any applications you may make to us in the future.

You can find a basic introduction to evaluating arts activities in the information sheet Self evaluation.

**Please summarise how you think your project went. We are particularly interested in any lessons learned and key achievements. You may find it useful to refer back to your original application and discuss how your project went compared with your expectations.**

If you have produced a self-evaluation report which you wish to share with us, please attach it with this form using the button below. However, please give us your main points below.

Our 2014 AIDF-funded project Ritual was met with success, receiving enthusiastic support from our artistic collaborators and venue partners in Japan, as well as praise from audiences and local press. It was an ambitious project with a packed tour schedule covering five geographic areas, seven venues, and many different performance and workshop formats. We faced logistical challenges and some last-minute surprises like additional concert bookings, but we learned much about international touring, our own artistic practice, and Japanese culture. Our achievements in the Ritual project can be described in a list of events and artistic productions; however, we feel that the key achievements of the tour are best represented by the new and strengthened artistic relationships that this project nurtured. We look forward to collaborating on more exciting multimedia projects with our Japanese colleagues in the near future and have already begun development of some international project plans. For example, we were also invited to present at the University of Nagoya, by professor Tomohisa Hashimoto and Akiko Ushijima. Unfortunately, on this occasion, we did not have enough time to schedule a trip to Nagoya and we had to turn down this opportunity. Nevertheless, we now have the contact and, together with two more universities in Kyoto (one focusing on arts, the other on architecture), we are planning a series of events for our next concert season. The AIDF support of the Ritual project provided a foundation for all of those future collaborations.

Our experience in delivering our workshop at the Tokyo University of the Arts and Gifu University (focussing on PGCE) gave us a brief insight on Japanese universities. Our workshops were welcomed with great enthusiasm and, from the youngest students to the most experienced professors, everybody joined in the music making activities, exploring our augmented instruments. We were quite surprised by the very little penetration of the English language; whilst hospitality and generosity were obvious, and very pleasant in convivial moments, workshops and lectures had to be constantly mediated by an interpreter. We struggled to communicate with the professor of English and French, whilst there were obvious difficulties to get through to students who studied to become teachers of English.

We were also stunned by the technological difficulties and the very little integration of internet in the daily university life, a feature that would be unthinkable here in the UK where, as lecturers, we have made extensive use of Virtual Learning Environments (VLE), which seem to be inexistent at the moment. Nevertheless, it was the enthusiasm, the problem-solving attitude and the general proactiveness of students and staff, that made every single occasion a great success. For example, Prof Yukihiro Nomura at the University of Gifu said that not only students and staff were enthralled, but also the University rectorate expressed very positive feedback and would welcome us back in the coming academic years.

We had the pleasure to run workshops in two neighbourhood community centres, one in Matsudo (Tokyo), affiliated with Paradise Air Artist Residency, one in Awajishima (more details in the paragraph below) and one in Kyoto, at the Kim Irchi Dance Studio. These communities were born spontaneously after the nuclear disaster at Fukushima, which saw a considerable migration flux East>West. Where new people were stranded and had to be

welcomed and integrated in the community, local citizens got together and organised common spaces in which they run workshop, music events, artistic performances and where they congregate for feasts and celebrations. These events were possibly the most emotional of the tour, since we felt welcomed and integrated right away with, as the only barrier between us and the locals, being the language.

The Ritual project proposed cross-disciplinary collaborations based on interactive musical instruments. During the project delivery, the form of these instruments was adapted in accordance with collaborators and local artistic input, to produce a unique set of performing tools for each location on the tour. For example, this method was especially successful in Awajishima, where we experimented with kawara roof tiles, the island's most famous artisanal & industrial product. With guidance from local kawara artisans and members of the kawara heritage centre, we built a new customised instrument section of a large percussion ensemble that the Awajishima Arts Centre has been creating for the past year. We performed a 1.5 hour concert in collaboration with artists Makoto Nomura and Kumiko Yabu on our modified kawara instruments, much to the delight of local nursery and primary school students who also participated in our workshop on how to make music with everyday objects like kawara and other local produce. We designed new mallets and took part in a brainstorming focussed on instrumental design, to expand the timbral palette of the kawara sounds. We also contributed to the kawara music with Western techniques for marimba (a larger version of the xylophone) and extended percussion techniques, typical of the Western Classical Contemporary Music.

In this case, our audiences were fascinated by the way in which the familiarity of an object that surrounds them every day and permeates their culture was juxtaposed with new elements like the Makey Makey board, the Leap Motion sensor, our contemporary performance practice, and our foreign language. We have been fascinated by the way the tiles responded to our technology; due to their high content of metals, they are able to conduct a feeble electric signal and act as anodes and cathodes for our Conductive Music instruments. The people of Awajishima gave us insights into their history and the patterns of their daily lives. In return, we were able to show them kawara as they had never heard it before! During the finale of the Awajishima Arts Centre concert, we encouraged audience members of all ages to pick up a kawara tile and join in the rhythmic patterns. After the music ended, many of the children continued playing with the mallets and tiles. We feel that this event captured the essence of our proposed concept for interactive musical instruments that combined augmented objects, MakeyMakey, and motion tracking with Leap Motion into a collaborative performance, which was not only of musical value but also artistically explored the rhythms of life in rural Japanese villages. The concert has been videoed by the local television (<http://bit.ly/Awajishima>) and our entire experience has been documented by Tokyo-based video-documentarist Kentaroh Ueda (video post-production in early Jan '15).

The staff at Awajishima art centre has been very pleased with our performance and, in collaboration with composer Makoto Nomura, is now organising a tour, in collaboration with the Japan Foundation, to take us to on tour to Jatiwangi (Indonesia). This city will be twinned with Awajishima, since they are an equivalent manufacturer of Indonesian roof tiles. Our original proposal outlined plans for a conceptual interactive installation, as well as new music compositions created in collaboration with the Japanese artists of different disciplines and backgrounds that participated in the project. Emily Robertson created the installation and performance work Silver Cord for the historic temple house Nagara-no-zaza. It incorporated fibres representative of natural products from the United Kingdom and Japan into a textile installation. This textile also formed graphic notation for a musical performance by Makoto Nomura (melodica), Kumiko Yabu (gamelan), and Enrico Bertelli (percussion). These artists also created another two original compositions during the residency at Nagara-no-zaza, which were performed several times in different venues: Shoji and V-e Snare Collective. Shoji uses household objects alongside traditional Japanese percussion instruments and modern drums, and is notated with a graphic score designed by all four collaborating artists. V-e Snare Collective is the work of Enrico Bertelli. The piece takes inspiration from the Gagaku music we heard at the Miidera Temple in Otsu, and brings together gamelan, melodica improvisation and a snaredrum augmented by found objects, creating a harmonious clash between the Japanese, the Indonesian and European cultures.. These works were successfully presented to the Japanese public and received positive feedback from venue staff, performing artists, and audience members, which included journalists from Kyoto newspapers and the head of the Osaka Arts Council, one of the most prolific in the Kansai region.

The concert organiser, Toshiko Hashimoto, former member of the Arts Council Japan, and lecturer of Japanese traditional architecture, has re-invited us for a follow-up tour in the Cultural Heritage sites around Kyoto. Thanks to marketing by our project partners prior to events and to word-of-mouth and social media during the tour, the Ritual project had wide outreach across generations and social groups. Through co-ordinating the concerts with staff at all the venues, we learned that it was best to keep to the general delivery schedule and concert programme where possible, but also to maintain space and flexibility in the schedule for requests or unexpected opportunities for collaboration with other artists on-site. By remaining flexible in our schedule, we were able to take advantage of opportunities for additional meetings, workshops, and concerts during the tour, adding more value to the project and building a wider network of connections in Japan.

Our final experience at Tokyo University of the Arts (Ueno campus, a different one from that in which we opened the tour), allowed us to meet two lecturers, expert in the art of the Kabuki theatre (traditional Japanese theatre with actor, percussionists, choir and musicians in the backstage). The professors, not only gave us a very interesting instrumental and cultural lesson on this theatrical style, but also shared critical insight on the situation of Women in Japan. Mikako Ogawa and Yui Shikakura, both women, explained that even though they are

allowed to study and teach Kabuki, they are forbidden to play it in front of an audience. Their commitment is admirable and their comments sparked our interest in an investigation of the situation of women in Japan, that could generate other pieces based on gender-studies, which may be subject of our future investigation.

Ritual allowed us to share in a cultural exchange of cross-disciplinary artistic responses to the creative re-use possibilities that lie within natural and man-made objects. We had in-depth, participatory experiences with Japanese art and higher education professionals, and we hope to translate those experiences back into our activities here in the UK. Through an online feedback form, we gathered personal perspectives from our Japanese colleagues and audiences about sustainability, agriculture, food/textiles, memories of their land and heritage, and their attitudes toward new technologies. We will analyse these ethnographic results and present them through a few different media, including academic publications and a multi-media art project. These represent additional outcomes of the Ritual project and tour, and we were very excited to develop this area of the project as it brings the cultural exchange full circle, from UK to Japan back to the UK again.

Performing in Japan was a first for both of us, and the project was successful only thanks to an array of collaborators who allowed us to reach a diverse audience and helped us gather more experience in public outreach. We engaged with students, teachers, artists and members of the public, creating a continuum between performers and audience. Through Ritual, we shared our art, personal experience, and open-source hardware/software instruments, and in return shared cross-disciplinary art performances with our Japanese collaborators, creating mutually enriching cultural bridges.

Word limit 2000

## Activity location

### Your activity

This section gives us statistical information about your activity: where it happened, who was involved and the outcomes.

You should only edit information which is different from that given in your original application. Please supply as accurate figures as you can.

#### Where did this activity take place?

Select **'touring'** if your activity mainly involved presenting the same artistic programme in a number of different locations. Touring activity might involve performances or exhibitions, artistic residencies, artistic work involving people from particular communities, or possibly all of these things.

Select **'non-touring'** if your activity did not involve showing the same artistic programme in a number of different locations. (This can include activities which happen in a number of different places, but are not touring.)

Select **'both touring and non-touring'** if your activity involved showing the same work in a number of locations and some non-touring work (eg a tour and some organisational development work).

Touring activity
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### Touring activity

Please **delete** any tour dates which did not happen and **add** any dates and locations that were added to the tour during the course of the activity. Select 'Edit' at the end of each row and enter the additional information required.

## Preliminary tour schedule

Start date	End date	Name of venue	Venue contact	Post code	Local authority	Venue capacity	No. performance / exhibition days	No. Attending	Attendee estimate	Financial arrangement	Box office potential	Box office actual
28/10/2014	28/10/2014	Tokyo University of the Arts	Prof Sumiko KUMAKURA 1-25-1, Senju , Adachi-ku, Tokyo 120-0034 Japan +81-50-5525-2742(Department)		City of London	30	1	30	No	Other		
29/10/2014	30/10/2014	Gifu University	Professor Yukihiro Nomura 1-1 Yanagido, Gifu 501-1193 Japan Phone: +81-58-293-2280		City of London	30	2	30	No	Other		
02/11/2014	03/11/2014	Awajishima Art Centre	Takuya Kubo, director Artisan Square 4th floor 1-1-17 SHioya, Hyogo 656-0021 Japan +81-90-5066-4		City of London	50	2	50	No	Other		
31/10/2014	01/11/2014	Nagara-no-zaza	Toshiko Hashimoto 3-10 Ozeki-cho Otsu Shiga 520-0036 Japan +81-77-522-2926		City of London	40	2	80	No	Other		
04/11/2014	04/11/2014	Tsui Nursery - Awajishima Island	Takuya Kubo, director Artisan Square 4th floor 1-1-17 SHioya, Hyogo 656-0021 Japan +81-90-5066-4		City of London	30	1	40	No	Other		
27/10/2014	27/10/2014	Paradise Air - Artist Residency	Shoji Wataru - secretary <a href="http://matsudo-artline.com/paradise-air/artists/enrico">http://matsudo-artline.com/paradise-air/artists/enrico</a>		City of London	30	1	30	No	Other		
05/11/2014	05/11/2014	Kim Irchi Dance Studio - Kyoto	Kumiko Yabu - percussionist and organizer 00817054338312		City of London	50	1	50	No	Other		

## People who benefitted from your activity

### Who was involved?

#### How many people do you estimate benefited from the activity?

'Participants' means people doing the activity, including education workshops. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or available online.

The boxes below are pre-populated with what you estimated in your original application. Please edit the figures to reflect the actual numbers as accurately as you can.

#### Numbers benefitting from this activity:

Artists	8
Participants	135
Audience (live)	310
Audience (broadcast, online, in writing)	2000
Total	2453

## Results of your activity

Please give the results of your activity. Enter '0' (zero) in any field which is not relevant to your activity.

Number of new products or commissions	<input type="text" value="5"/>
Period of employment for artists (in days)	<input type="text" value="11"/>
Number of performance or exhibition days	<input type="text" value="7"/>
Number of sessions for education, training or participation.	<input type="text" value="6"/>

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

## People benefiting from your activity

What are the age ranges of the people who have benefitted from your activity?

Was the activity directed at, or particularly relevant to, any of the following groups of people?

### Ethnicity of beneficiaries

- Asian or British Asian
- Black or British Black
- Chinese
- Other
- Not culturally diverse

### Disability status of beneficiaries

### Social exclusion status of beneficiaries

### Beneficiaries notes

Please explain any significant differences between the actual figures and those you entered on your application.

We managed to reach many more people because our events were all over-subscribed. Our Japanese partners did outstandingly well in promoting our workshops and concerts. The evening Nagara-no-zaza concert scheduled (2hrs long) had to be doubled, for two concerts, because the audience could not fit in the venue. We also had the chance to show our project to nursery children. We also had coverage from local TV (Awajishima) and local newspaper (Kyoto), which helped boosting the attendance. We were warmly welcomed by a number of inter-generational neighbourhood associations, which have been strengthened after Fukushima. The members not only attended and enjoyed our workshops, but also helped spreading the word and getting more people involved. We were particularly impressed by the age-range we manage to reach, when workshops had young students and senior citizens side to side.

## Statement of income and expenditure

### Statement of income and expenditure

**Please read this carefully before completing this section.**

In this section we ask for a summary of the income and expenditure of your activity. This should be for the total final cost of the activity we agreed to support.

The budget from your original application is pre-populated in the column titled 'original'. You must enter all actual figures in the column titled 'actual' and add any new budget lines if necessary. Please explain any significant differences between the actual figures and the original figures by using the notes box under the table. Clearly indicate what section you are referring to by using the relevant budget heading against each note entered. You may wish to refer to the budget section of the 'How to apply' guidance.

If you cannot provide enough detail in the box below the table, please use it as a summary and attach the details in the supporting evidence section, making sure it is clearly labelled. This may be necessary for:

- activities lasting a number of years
- some touring activities
- building projects
- grants for buying several items of equipment

For further guidance relating to invoices, tax status, VAT and Grants over £50,000 [click here](#).

### Income for your activity

Arts Council grant applied for	£5,000
Actual Arts Council grant	£5,000

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add Income line' to add any additional sources of income.

### Income from other sources

Income heading	Description	Income original £	Income actual £
Earned income			
Local authority funding			
Other public funding			
Private income			
<b>Income total</b>		<b>£5,000</b>	<b>£5,000</b>

### Expenditure for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add spending line' to add any additional items of expenditure.

## Spending (expenditure) activity for your activity

Expenditure heading	Description	Expenditure original £	Expenditure actual £
Artistic spending	Dr. Enrico Bertelli 10 days of work	£1,500	£1,295
Artistic spending	Emily Robertson 10 days of work	£1,500	£1,295
Making your performance accessible			
Developing your organisation and people			
Marketing and developing audiences			
Overheads	2 return plane tickets London-Tokyo and Kyoto-London	£1,672	£1,128
Overheads	2 1-week JR rail pass	£328	£522
Overheads	Gifts for the hosts who provided us with accommodation and food		£150
Overheads	Hotel in Tokyo, 1 night, 2 single rooms		£100
Overheads	Food throughout the tour		£400
Overheads	Coach trip to Awajishima		£50
Overheads	Various Taxi rides to transport equipment		£30
Overheads	Materials for Workshop		£30
Assets - buildings, equipment, instruments and vehicles			
Other			
If you are disabled or Deaf, additional access or support cost you need to manage the activity			
<b>Expenditure total</b>		<b>£5,000</b>	<b>£5,000</b>

### Expenditure notes

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

We managed to save a considerable amount on our plane tickets, thanks to a very early booking. We re-invested the amount in gifts for our hosts. We choose solely English products, as it is customary in Japan to bring something typical, when visiting someone.

Since the tour got expanded, with a few more dates, we had to purchase the 2-week JR pass. We also had to pay for a 1-night accommodation on the last night in Tokyo, for our Kabuki Lesson.

Some of the transportation were not covered by the JR pass, like some coaches (Awajishima) and taxi fares (to transport the equipment), as well as some minor expenses for materials used to run our workshops.

## Support in kind for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add support line' to add any additional sources of support.

Description	Income original £	Income actual £
20 MakeyMakey units for workshop	£600	£600
10 soldering stations	£200	
Accommodation in Tokyo (2 people, 2 nights)	£200	£200
Accommodation in Gifu (2 people, 2 nights)	£160	£200
Accommodation in Kyoto (2 people, 4 nights)	£400	£400
Rehearsal Space in Kyoto, 2 half-days	£100	£100
Nagara-no-zaza to pay Makoto Nomura and Kumiko Yabu's fees	£300	£300
Professor Yukihiro Nomura, 1 day of work	£150	£300
Professor Sumiko Kumakura, 1 day of work	£150	£150
Zan Yamashita, 2 days of work	£300	
Rehearsal Space - Tokyo University of the Arts (Kita-Senju Campus)		£100
	£2,560	£2,350

## Support in kind notes

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

We decided not to bring the soldering stations and substitute them with simple tape and glue, in order to facilitate the transportation of the equipment.

Professor Yukihiko Nomura spent 2 full days with us. Shoji Wataru, secretary at Paradise Air, spent two days with us in Matsudo and Tokyo, to help not only the smooth running of our sessions, but also providing the necessary translation.

Unfortunately, we were not able to collaborate with choreographer Zan Yamashita on this occasion, because he was awarded an artist residency in Yokohama (south of Tokyo) and the geographic distance became prohibitive.

## How did we do?

Your feedback is very important to us. The information you provide is reviewed as part of our internal quality assurance process. It helps inform us how we are managing the programme and the service we provide.

**Thinking about the grant you have received from us, how did we:**

**a) Explain about eligibility to apply for funding?**

Very well

**b) Explain the application process?**

Very well

**c) Manage your application for funding?**

Very well

**d) Respond when you contacted us for advice or information?**

Very well

**Are there any other comments you would like to make?**

This fund gave us a great opportunity to expand our network of contacts with Japanese artists, opening many new perspectives and opportunities such as a follow-up festival in Indonesia next year.

Furthermore, this project has been a truly life-changing experience -- two weeks during which we focused solely on our artistic work, in collaboration with artists from a completely different cultural background. We thoroughly lived every day of our time in Japan, exploring the cities, participating in daily life, and learning parts of the Japanese language. (On a side note regarding international travel, we would like to thank you for producing the letter explaining our award for Japanese customs in a timely and clear manner. It was very helpful.)

We understand the real value of this award after completing this international experience, and we feel very strongly about its positive impact. The AIDF award is a career and life changing opportunity which is of incredible value to UK artists.

Thank you very much for offering us this great opportunity, we shall treasure it and continue our work with even greater motivation.

## Attachments

### Supporting documents

### Attachments and links

Description	Link to open / download	File Size (MB)
Archive of Concert brochures	Brochures.zip	3.2
<b>Total</b>		<b>3.2</b>

## Declaration

### Data protection and freedom of information

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy, which is available from our website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk).

Under the Freedom of Information Act, we may have to provide information about your grant to a member of the public if they ask for them under the Act. However, we will not release those parts of your information covered by one or more of the exemptions under the Act. For information on the exemptions and freedom of information generally, please visit [www.ico.org.uk](http://www.ico.org.uk).

We consider that the information you give us in the 'Activity location' and 'How did we do?' sections will not be protected by any exemptions, and therefore we would release it if a member of the public asks for it.

However, the information you give us in the 'Evaluation', 'Activity income' and 'Activity expenditure' sections could possibly be covered by exemptions if it is sensitive or confidential. If you consider some or all of this information to be confidential, please mark the box below and specify what parts you think are confidential and why.

Mark this box if you want us to treat some or all of the information in the 'Evaluation', 'Activity income' and 'Activity expenditure' sections as confidential.

### Checklist for submitting your activity report form

Before you send in this activity report, please check the following:

- Have you met all payment conditions attached to your final payment?
- If your grant was for more than £50,000 and you are not a local authority, has the statement of income and expenditure been certified by an independent accountant? Please attach a letter in the Supporting Documents section from an independent accountant who has certified that your income and expenditure is true and accurate.
- Have you checked your bank details have not changed in the duration of this grant without notifying us?

### Individuals

**I confirm that, as far as I know, the information in this activity report form is true and correct, and that I have complied with the standard conditions and all payment conditions attached to the grant.**

**I understand that Arts Council England conducts checks on a sample of applications every year to ensure that our funding is being used appropriately, and that it reserves the right to ask grantholders for access to all project management and financial documentation relating to their activity**

Name

DR. ENRICO BERTELLI

Date

21/11/2014