

The background is a vibrant, abstract artwork. It features a warm color palette of yellows, oranges, and browns. Overlaid on these are various geometric and organic patterns, including grids, spirals, and stylized shapes that resemble faces or masks. The style is reminiscent of indigenous art or modernist abstraction. A semi-transparent blue rectangle is positioned in the upper left, serving as a backdrop for the text.

The Shadowlight
Artists

LUMINOUS

S

Evaluation Report

Contents

Contents	2
Introduction	3
Project Aims	4
Aim 1: To produce high quality work and develop artistically	4
Aim 2: Developing collaborative relationships	5
Aim 3: Engaging with art establishments	7
Aim 4: Engaging and challenging public audiences	9
Aim 5: Building creative confidence and professional autonomy	11
Engagement Deliverables	13
Project Legacy Aims	15
General notes on Project Management	17
Public Feedback	19
Shadowlight Artists Exhibition Statistics	22

Introduction

LUMINOUS enabled the Shadowlight Artists, an established group of artists with learning disabilities, to create a new body of work and engage audiences through an extensive programme of exhibition activity within Oxford and beyond. Deepening their collaboration with established professional artists and gallery curators, each artist produced new artistic work that progressed their creative development. The group were supported to run a diverse and tailored exhibition platform at the galleries of project partners Modern Art Oxford and Arts at the Old Fire Station, as well as in virtual spaces, to create highly artist-focused exhibitions. **LUMINOUS** was the latest in a series of developmental projects run by Film Oxford for the group since 2009.

The project was hugely impacted by the Coronavirus pandemic, which forced significant changes to working practices and the public engagement aspects of the project. Given the socially vulnerable nature of the Shadowlight Artists as a group with learning disabilities, the onset of lockdown saw most of the project's efforts directed towards their welfare, as social care provision floundered during the early phases of lockdown. Once a plan for this had been established, Film Oxford developed a series of strategies for remote collaboration in order to continue supporting the artists in the production of their projects, and bring them to completion. The pandemic also significantly altered the public engagement aspects of the project, leading to modification of the exhibition strategy. Overall, most of the project goals were reached in spite of severe restrictions, and where aims could not be met alternative outcomes were achieved, some of which are likely to have a beneficial long-term impact on the future work of the Shadowlight Artists.

Summary of Outcomes

The following measurable outcomes were achieved during the project:

- Six Shadowlight Artists have each produced new works. A total of 91 new works were produced by the group during the project, spanning painting, film, digital print, video installation and drawing, and around 40 of these were exhibited. A group production has been completed involving both the core group and the associates.
- A film about the effect of lockdown on the project and the Shadowlight Artists was produced in place of the second group production.
- The **LUMINOUS** Virtual Gallery exhibited a selection of the work created. It opened on 11th November in partnership with **Making History Together! 2020 Disability History Month Festival** (a London-based festival the group regularly attend but held online in 2020). This virtual gallery replaced the intended 'satellite' venues and drew an audience of 2,443 as of 15/03/21, and will remain live permanently.
- A physical exhibition was held simultaneously at two galleries – Arts at the Old Fire Station (AOFS) and Modern Art Oxford (MAO) – between 2nd and 23rd December, drawing combined audiences of 1,391 physical and 2,187 for the 3D scans of both spaces in its run. Covid lockdown rules shortened the original six-week run down to three.
- Both gallery exhibitions were installed during lockdown in mid-November and 3D scanned thanks to Modern Art Oxford. These scans went live on 20th November on the two galleries' websites as part of **Oxford's Christmas Light Festival 2020** – a festival of Arts, Culture and Community run online with support from Oxford City Council.
- The group screened their films and gave an artists' talk with Q&A as part of the **Making History Together! 2020 Disability History Month** festival which was broadcast on Zoom and YouTube to an audience of over 60 (with BSL interpretation).

- A digital publication was produced including writing from four disabled writers external to the group, in addition to providing profiles of the group (https://shadowlightartists.org.uk/downloads/LUMINOUS_Publication.pdf)
- The film works produced during the project have been registered via the Film Freeway festival submission platform, and the first festival selections have taken place.

Overall, most of the core project goals were delivered, and where this was not possible, resources were redeployed to achieve an alternative outcome. The main examples of these alternatives are in the creation of the film **LUMINOUS: A Project in Lockdown** instead of a second collaborative group production, and the creation of the virtual gallery (<https://shadowlightartists.org.uk/luminous-virtual-gallery>). The Virtual Gallery was conceived during summer 2020 as a contingency plan in case the planned physical exhibitions became impossible, but as the eventual shape of the November MAO/AOFS exhibition became clear the virtual gallery became a replacement of the planned satellite venues. The virtual gallery has shown powerful potential for the future, as well as making the works created during **LUMINOUS** available permanently.

Project Aims

The core aims of the **LUMINOUS** project were as follows:

- To produce new high-quality work and develop artistically.
- To support the Shadowlight Artists in sustaining and developing collaborative relationships with artists in the 'mainstream'.
- To facilitate engagement with art establishments, bringing the work produced to exhibition in partnership with Modern Art Oxford, Arts at the Old Fire Station and Together! 2012.
- To bring new insights into the worlds, perspectives, and particular experiences of people with learning disabilities, and challenge audiences.
- Build the creative confidence of the group, and build their ability to act as creative professionals within a supported environment and work with increasing autonomy.

Each goal is assessed against outcome below, accompanied by feedback from the Shadowlight Artists.

Aim 1: To produce high quality work and develop artistically

In spite of the constraints imposed by lockdown, and the obvious strain this placed on the artists themselves, the group produced a body of high-quality work that demonstrates artistic ambition. Lockdown restrictions did mean that some of the artists (Danny Smith, Mark Hemsworth, Richard Hunt) needed to modify their projects due to social distancing requirements. Danny Smith had originally planned a studio-based ensemble dance for camera, but this became impossible. With choreographer Anna Watkins he produced his dance as a solo piece transposed to an outdoor location. Mark Hemsworth's project was severely limited: he was unable to travel to further-away rural locations as he couldn't travel as a passenger in a car as planned, nor stay overnight for the remotest ones. Instead he created a new body of work based on locally-shot images he created independently, subsequently collaged in collaboration with John Blythe.

Richard Hunt had originally intended to produce an installation work, but this became impossible to deliver within social distancing guidelines, and instead Richard re-embraced painting as his primary medium, resulting in a very strong body of work. The other artists were able to produce their projects without significant change to their original proposals.

Wendy Belcher said of producing her film **Things That Annoy Me**:

"I actually loved it! I was pleased I did it myself – all on my own. It was my first time making my own film with the Shadowlight Artists. It was the biggest project I've done."

Tom Breach:

"I learned more about how to start with some drawings and link them together into a storyline then to a finished film."

Danny Smith said:

"A lot of my work is about my feelings. My work is important. I was happy with my film and got good comments from my family – they all love it."

Lucy Skuce said of her installation **Blue Didcot A power Station**:

"It's fantastic because it was filmed and it was in blue. Also before lockdown I managed to get to Oxford and helped build and paint it blue. And put blue lights on the chimney."

Aim 2: Developing collaborative relationships

Collaboration had been conceived as a central aim of **LUMINOUS**, and took a new direction as the pandemic response took hold. A considerable degree of innovation was required in this area in terms of enabling distanced and remote collaboration between the Shadowlight Artists and their professional collaborators. The end result was that many of the artists spent more time working with their collaborators than would otherwise have been the case. As detailed above, this was less easy for the projects by Danny Smith and Mark Hemsworth. First-hand accounts of these processes have been detailed in Sonia Boué (p.19) and Chris Oakley's (p.10) pieces in the **LUMINOUS** publication (https://shadowlightartists.org.uk/downloads/LUMINOUS_Publication.pdf).

Tom Breach said of working remotely:

"There were delays in the time for drawings to be delivered by snail mail – eight or nine days the first time. The Skype calls helped with the psychological effects of the pandemic."

Wendy Belcher said of working with the other Shadowlight Artists and collaborators:

"I liked working with the group – they helped me with my artwork. I liked Russell helping me with the acting, and helping to direct the film."

I would have been annoyed if I hadn't done my film because of lockdown. I didn't miss editing together. I liked seeing the picture on my phone when they were made. I like how Tom managed to do some of the drawings [for my film] in the lockdown."

Mark Hemsworth said of working with his collaborator John Blythe:

"It was really interesting. Last October, we did a photography session at Meadow Gardens in Abingdon, and in the centre. I hope next time we can work more normally. We changed the plan to do more work indoors and near home – not so much on walks. It did affect my project a bit. I had to take photos nearer home, instead of the long walks out – to get it done all in lockdown."

We worked over Skype, sharing the screen as we edited the pictures – changing the brightness to make them match. I found it a bit different working over Skype."

Richard Hunt said of working with Sonia Boué, and through lockdown:

"I liked working with Sonia again. On my own, I find it a bit too lonely – I need someone to talk to. I didn't see many people – I find it very hard. I want to come to [Film Oxford] again. I need to have a bit more company again, that's what I'm asking for now."

Danny Smith said of working with choreographer Anna Watkins:

"I liked her getting used to me. The first time I got to meet her, she seemed nice – easy going. She's not a very strict person. She's not a person who would pick on my feelings."

About working with social distancing, Danny said:

"What my feeling is I'm very a strong person. That means I'm more caring. I pick up other people's feelings. We couldn't hug or shake hands. I found it hard – it wound me up a bit."

Lucy Skuce said about working remotely:

"It was good as I still managed to get on with my project and still got helped to complete it. Although I liked working remotely I found it difficult as I could not get in and help out as much."



Lucy Skuce remote working with Chris Oakley

Aim 3: Engaging with art establishments

One of the core aims of the project was to facilitate the Shadowlight Artists in engaging with art establishments on a level of parity with non-disabled artists. A number of significant barriers exist in this area, not least the barriers to art education which to a large extent determine perceptions of artists as professional or otherwise. Early in the project, the group received curatorial input from Film Oxford's exhibition partners Modern Art Oxford and Arts at the Old Fire Station. During scheduled Shadowlight meetings, the group presented their works in progress to Sara Lowes (MAO) and Sarah Mossop (AOFS) for creative feedback. However, these were fewer than originally planned as group meetings had to be placed on hiatus for the duration of lockdown since they were impossible to arrange within social distancing guidelines (later they moved online).

The technical and curatorial support that project partners MAO and AOFS demonstrated in their treatment of the group's work was second to none. The work was treated with the utmost professionalism and presented at both venues to the highest standards. The group's relationship with Together! 2012 was also significantly deepened and enhanced by the group's involvement with the **Making History Together! 2020 Disability History Month** festival which includes a Film Festival on the last three days of the main festival. Danny Smith's film for **LUMINOUS – Flashback** – won Best Dance Film, an award which included a cash prize.

Wendy Belcher said of her film being selected by the **ArtWorks Together 2021!** Festival:
"When Richard [Duriez] told me my film had got into a festival, I thought that was great. It was so quick! I don't mind if it goes to London, New York, anywhere!"

Danny said of installing his work at MAO:
"All the people there are easy to get on with. It looked amazing [in the gallery]."

I thought the I was dreaming! All our work is amazing – all our hard work spread around it's like: you're amazing! Wow."



Richard Hunt with Sara Lowes (MAO) at LUMINOUS exhibition visit



Wendy Belcher and Lucy Skuce visiting LUMINOUS exhibition at Modern Art Oxford



Richard Hunt with his paintings at Arts at the Old Fire Station (Photo: Sara Lowes)

Aim 4: Engaging and challenging public audiences

Film Oxford were able to open exhibitions both physically and online with support from project partners MAO, AOFS, and Together! 2012, ensuring the work reached audiences in line with the project goals. The virtual gallery – created as a contingency response to the risk presented to gallery opening presented by Covid restrictions – was an unexpected outcome in this area, offering both the potential for the project to reach audiences that would otherwise have been hard to reach, and new possibilities for the future. Covid restrictions meant that the physical exhibitions had a significantly shorter period open to the public (three weeks as opposed to the planned six). The planned opening event across the two galleries was not possible due to the second UK lockdown, which meant some loss of direct engagement between the public and the Shadowlight Artists. However, this was compensated for by the showcasing of the group's **LUMINOUS** work at the **Making History Together! 2020 Disability History Month**, run by project partner Together!2012, which was a successful event aimed at engaging people with an interest in disability arts and culture. Covid safety measures meant that neither gallery was able to supply a comments book to accompany the physical exhibitions, making public responses difficult to gather.

Tom Breach said of participating in **Making History Together! 2020 Disability History Month**:

"It was good to get feedback from others and to hear Ju Gosling really likes the group's work and individual projects."

Wendy Belcher said about the exhibition:

"I liked going to Modern Art Oxford – seeing my name on my film was great. I liked moving around the Virtual Gallery – it was good. Sometimes I got stuck in brick wall! I liked going between the different rooms, as seeing the room with the films at the end."

I hope people with autism and disabilities see my film, and think they can do it too. People will think my [cleaning] job [at Film Oxford] is hard!"

Mark Hemsworth said of the exhibition at AOFS:

"It was a lot different because there couldn't be so many people in the gallery. When we got in to see at the beginning of December I thought it was really well done. The grids and the moons in the lightbox looked real!"

Mark said of the Virtual Gallery:

"I thought it was done really well. You could move between the rooms, and zoom in to each of the artworks. I wonder if we can do it with a headset next time, to feel like you are really there."

Richard Hunt said of visiting the **LUMINOUS** exhibition:

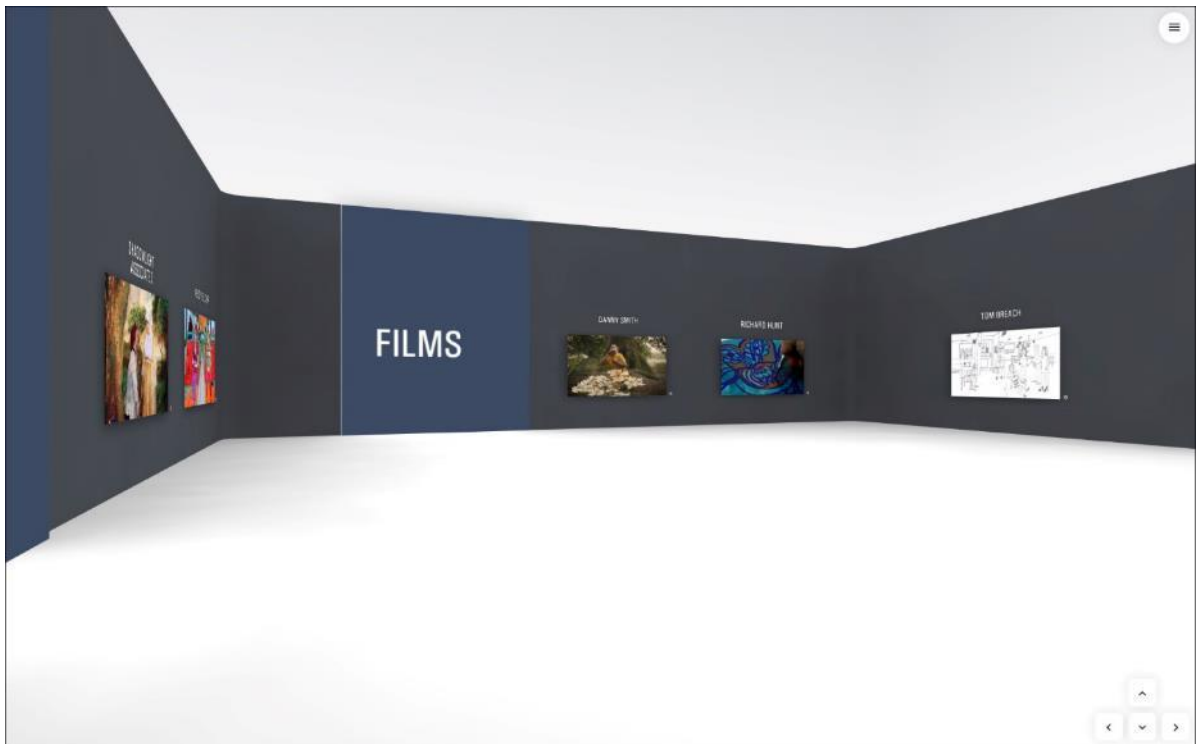
"I liked it. I liked seeing all my paintings on the wall. My pictures were all for sale. Someone wants to buy my painting – I can't wait."

Danny Smith said of the Virtual Gallery:

"I thought that looked amazing. All the rooms. I liked looking at the back room. I thought it was a bit strange at first – but then things caught my eye."



Work by Tom Breach and Mark Hemsworth at AOFS



Screenshot of the LUMINOUS virtual gallery

Aim 5: Building creative confidence and professional autonomy

The experience of having completed their project through months of lockdown, and seeing a final exhibition realised in gallery spaces despite the barriers of Covid restrictions, has been a huge boost to the confidence of the artists, some of whom found the lockdown experience extremely stressful. The work was not only completed, but reflects a high level of artistic ambition by the artists. The lockdown demanded great resourcefulness from the artists, who needed at times to develop aspects of their work independently and with less direct support than would normally be available.

Tom Breach:

"I felt more free to explore my thoughts on sexuality, embarrassing situations and my liking of wearing shoes intended for ladies as part of the animation film. The reality is that people with social difference still have sexuality – and even the odd fetish. I had the freedom to explore some darker humour. I feel proud to have achieved a complete project in spite of the pandemic."

Wendy Belcher:

"When I did it, I thought "My God! I'm doing a film myself!"

Mark Hemsworth:

"I feel more professional. I have a better-quality camera, and I understand photography more. I've done a photography course on Zoom this lockdown, learning about different techniques – rule of thirds, depth of field."

Richard Hunt:

"I like the work I did, but I just want to get on with my artwork. I've got more confidence now."

Danny Smith:

"I do a lot more work. I do it on my own. I want to be an art teacher – teaching children art."

I feel pleased and excited. It's gone crazy. I feel proud. My family said "Yes! You have won the best film – get in there!"

Lucy Skuce now feels about her work:

"Fantastic because I feel that I worked really hard and got excellent support and I am very happy with the outcome and I am very happy. I feel that I am more Independent as my conference has grown although I got support I knew what I wanted and the outcome I wanted to achieve."



Still from **Shoebox Bay** by Tom Breach, 2020



Still from **Things That Annoy Me** by Wendy Belcher, 2020

Engagement Deliverables

Deliverable 1:

A broad public audience will be engaged through a multi-site exhibition and distribution programme aimed at bringing the project to diverse audiences, with a particular focus on audiences with learning disabilities.

Against the challenges presented by the lockdowns, this deliverable was met with the multi-site exhibition at MAO and AOFS. The development of the Virtual Gallery has allowed **LUMINOUS** to reach audiences on an ongoing basis, beyond geographic limitations. The 3D scans of the two galleries sited on their websites further increased the exhibition's reach. The group's participation in Together! 2012's activities has promoted the project to audiences with learning disabilities, and the Virtual Gallery has facilitated access to the project by this group in particular.

There were 232 social media posts – mostly photos of process, work in progress and completed work – made over the project's duration on Facebook, Twitter and Instagram. This gave a combined reach of over 255,000.

Deliverable 2:

Exhibition partners AOFS and MAO have an established constituency of visitors who are actively engaged in the visual arts, and both are committed to providing inclusive engagement opportunities.

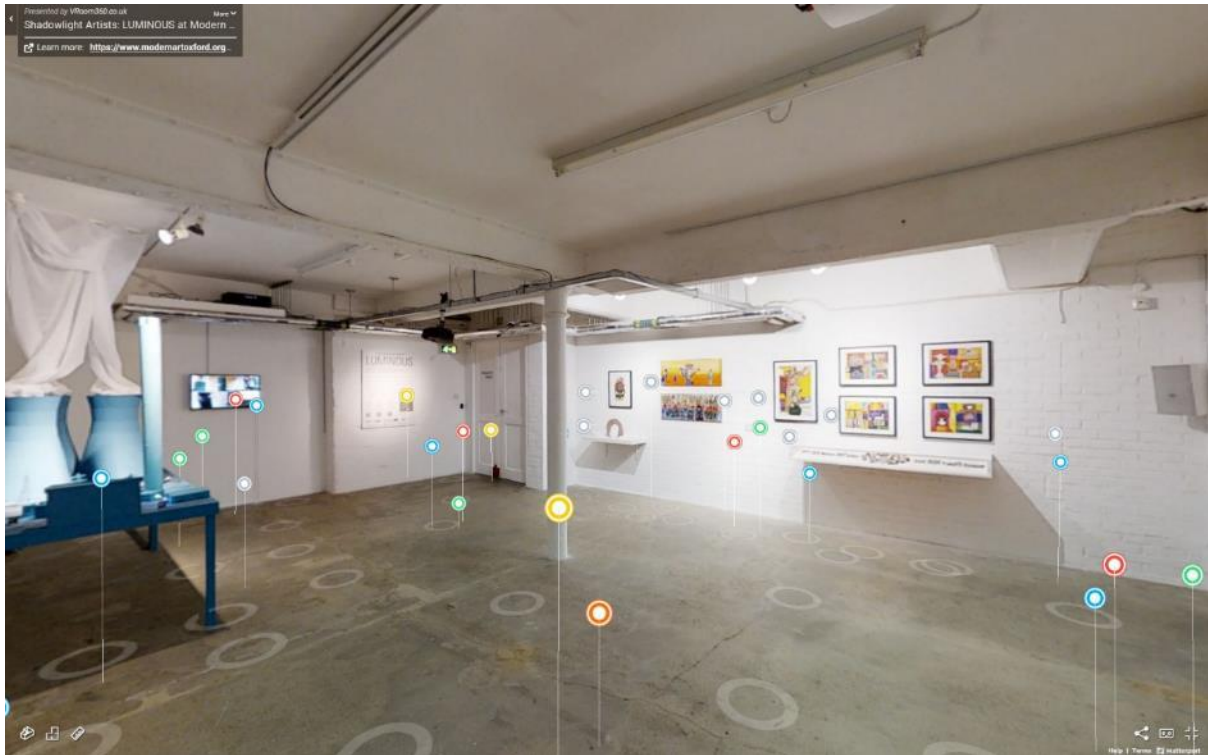
Bringing the work to audiences was achieved by succeeding in installing the exhibition at both MAO and AOFS, although lockdown resulted in a shortened run. MAO's decision to create 3D scans of both exhibitions resulted in an unexpected additional outcome, and these scans will remain available to view online in perpetuity, meaning that the exhibitions will continue to reach the established constituencies of both organisations, as well as new audiences, on an ongoing basis. Film Oxford's creation of the virtual gallery – initially on a contingency basis – has resulted in an extra exhibition platform, which features additional work to the physical spaces, giving further context to the project.

Physical engagement opportunities were curtailed as a result of the pandemic, since traditional workshops have been impossible to deliver. The exception to this was the group's involvement with *Making History Together! 2020 Disability History Month*, which was a successful event aimed engaging people with an interest in disability arts and culture. In terms of audience numbers (see the section **Shadowlight Artists Exhibition Statistics**), these restrictions, combined with a halving of the time the exhibitions were open to the public, resulted in a drop in live audience figures of around 23% versus our expectation at the outset of the project – however, the number of online engagements was more than 800% of our expectation.

Deliverable 3:

The group will continue its commitment to 'digital engagement' to compliment the local physical exhibitions and screenings the group undertake.

It is in this area that the project delivered significant developments over and above its original goals. The virtual gallery is the most important amongst these, and is a model that will be further developed in the future. Given recent experiences with using Zoom as a platform for group discussion, this is likely to form a part of future developments for the group.



Screenshot of the 3D scan of **LUMINOUS** at Modern Art Oxford



Danny Smith installing his work at Modern Art Oxford, November 2020

Project Legacy Aims

• Supporting each artist to develop independent funding and revenue strategies with the goal of them achieving independently sustainable practices in parallel with established patterns of work as a group. Aiming to support the artists with making personal funding applications and exploring options to develop revenue from the exhibition, distribution and sale of their work

It was clear that with the considerable obstacles presented by Covid, along with the lack of new funding opportunities, this aim wouldn't be met in full – however, the group will revisit this aim as funding opportunities return and the country slowly opens up again.

Whilst not producing an individual project as a part of **LUMINOUS**, Film Oxford has continued to support playwright Russell Highsmith in developing a play that he will aim to fund independently of the group activities of the Shadowlight Artists.

In terms of independent funding for the group, £500 has been raised via crowdfunding. Appearance fees were collected on behalf the Shadowlight Artists for their contributions to arts industry events, showcases and exhibitions including Supernormal, CVAN, God's Tower Gallery & South East Dance. This type of income demonstrates that the perceived value of the group is increasing in the view of arts professionals, and bodes well as a future source of income when public cultural events start to return to normal.

• Aiming to further each artist's career by supporting them to find opportunities for exhibition and the engagement of audiences on an independent basis in addition to continuing to offer group exhibition opportunity

Film Oxford continues to seek appropriate opportunities for each of the Shadowlight Artists on an individual basis. The film work produced during **LUMINOUS** is currently being submitted to international film festivals on an individual artist basis. The newest member of the Shadowlight Artists, Wendy Belcher, has had her film *Things that Annoy Me* selected for the ArtWorks Together 2021 festival in Sheffield (and has won a prize). Danny Smith's film *Flashback* won Best Dance film at the Together! 2012 film festival. Richard Hunt has been approached by the independent Jennifer Lauren Gallery who are interested in promoting him as an established artist. Richard has also been approached to take part in a collaborative remote working project with Singaporean artist Dawn-Joy Leong.

• Developing the framework for creative exchange with a range of established artists and arts organisations (including galleries, museums, artist studios, curators, agents and through attending relevant arts conferences and festivals).

Efforts in this area have been severely curtailed by the pandemic, aside from the relevant developments outlined above. It is intended that this networking aspect will be further developed during future projects.

Between the project's start in summer 2019 and the beginning of lockdown in March 2020 the group were involved in a number of engagements including:

- CVAN Dialogues towards Change event on 17th February 2020 at Modern Art Oxford. Richard Hunt and Danny Smith joined a panel of professional artists and curators to answer questions from delegates and to screen some of their work.
- Representatives from the group attended the Supernormal Arts & Music Festival in August 2020, presenting a retrospective screening of the group's film with Q&A to a packed audience.

- A contingent from the group attended the OSKA Bright Festival in Brighton in October 2019, screening three of their previous works from RISING: a group production and films by Danny Smith and Mark Hemsworth. Danny won Best Dance Film at OSKA Bright 2019.
- In July 2019 a previous group production, *Undersea Adventure*, was screened by God's House Tower Gallery in Southampton. Wendy Belcher answered written questions which were shown in context with the film.
- Danny Smith's previous dance film from RISING – *Time to Leave* – was selected by South East Dance as part of a curated selection of dance films on their website during 2020.
- *Time to Leave* was selected as part of Agite y Serva, a touring dance for camera festival based in Mexico, which screened his work in Central, North and South America in 2020.
- *Time to Leave* was selected for the Oxford International Short Film Festival.
- Richard Hunt's film from RISING was selected for Festival Assim Vivemos 2019 in Brazil. It was screened in Rio De Janeiro, Brasilia and Sao Paulo towards the end of 2019.
- The group were given a guided gallery visit and accompanying workshop at Chris Oakley's exhibition **Microscopy of the Union Flag** at AOFS in February 2020.
- Lucy Skuce and Wendy Belcher represented the group showing a back catalogue of work in a dedicated Shadowlight Artists screening room at Oxfordshire's Co-production Festival in Oxford, July 2019.
- Disability Arts Online are planning a showcase of the group's work. Detail of this are TBC at the time of writing.

These activities drew an estimated audience of 1845 people (1665 in person & 180 online)

General notes on Project Management

The pandemic posed a series of serious challenges to the management of the project. Throughout the lockdown periods, project management became a fluid and reactive process as the best response to uncertain and changing circumstances. As indicated in the introduction, Film Oxford became primarily concerned with the welfare of the artists during the onset of the pandemic, and decided to dedicate resources to supporting the wellbeing of the artists during this time.

This reallocation of resources became essential throughout the remainder of the project. During the production phase, some of the budget was spent on supplying the artists with basic art materials to provide an outlet during the long first lockdown. Other decisions were made regarding resourcing during this time: it was decided to produce the publication in an electronic-only format, freeing up printing costs which were re-deployed to provide tablets to some of the artists without adequate communication devices, and a better camera to one of the artists to increase his autonomy in producing his project.

Some individual projects adapted more easily than others to remote collaboration. For example, Tom Breach's animation was completed through Skype meetings, mailing drawings, and sharing intermediate edits, which allowed Tom to retain control of his project. Others, such as Danny Smith's dance for camera, required re-conceiving to make it possible to produce the work in the context of a socially distanced film shoot.

The exhibition phase of the project was also particularly difficult to manage in advance, and required an approach based on preparedness in the face of a rapidly changing circumstances. Both of Film Oxford's partners, MAO and AOFS, had re-affirmed their commitment to the scheduled exhibition slot after the first lockdown. Working conditions during the first lockdown had considerably delayed the production phase of the project, which led to a more intense period of exhibition preparation than had been originally scheduled. Together! 2012 had by this point moved entirely online, so the participation of the Shadowlight Artists could be facilitated via Zoom. We had planned to live stream an opening event utilising the theatre at AOFS, with a very minimal number of invitees and artist Q&A, but as events unfolded this became impossible.

The announcement of the second lockdown timetable overlapped exactly with the installation dates of the project. As a result, the exhibitions at AOFS and MAO were installed during the second UK lockdown, with no certainty that the exhibition would ever open to the public. To ensure that the exhibition could be made accessible to the public in all eventualities, MAO arranged for 3D scans to be made of both spaces – these are also viewable at <https://shadowlightartists.org.uk/luminous-virtual-gallery>. Ultimately, the exhibition did open on 2nd December, resulting only in a curtailment of the original exhibition duration.

Finance

Despite the many additional hurdles created by the pandemic, the project was completed on time and on budget. Individual elements within the budget were rapidly rejigged to meet changing external circumstances such as lockdowns and social distancing rules that came in from the government at short notice.

In the end we spent 11% less (around £2000 in total) on *Marketing and Developing Audiences* than originally planned as some of the planned activities were no longer possible with the new restrictions (principally live public events or production work with close contact). We also spent around £1000 less on *Artist Costs* for similar reasons.

It was clear early in the pandemic that the support needs of these vulnerable artists had dramatically

increased, particularly because many other support infrastructures they normally access were impacted. Furthermore, in many of the group, social isolation led to distress and mental health problems meaning the artists needed a sizeable increase in support contact including phone calls, video calls and outside meetings (plus indoor meetings when permitted over the summer). This meant we ended up spending around 35% more on *Access Costs* (around £3000). Without this additional support we don't believe the artists would have been able to produce so much high quality work that we were able to exhibit in both the real-world and online.

We were very pleased that the Film Oxford team and the dedicated freelancers were agile and responsive enough to match or exceed many of the planned targets whilst staying on budget and raising all the planned match funding. We were also delighted that all the artists were resilient enough to produce some of their best work and demonstrate significant artistic development during LUMINOUS.

Public Feedback

Modern Art Oxford channels

Comments via social media and other means:

- "I'm blown away by this @mao_gallery online exhibition of recent work by @shadowlightart who are supported by @FILMOXFORD. Exhibitions are increasingly exhausting and painful for me, so this opens up many possibilities."
- "This afternoon I wandered around the brilliant @shadowlightart virtual gallery. Wonderful work supported by @mao_gallery @ArtsatOFS and @FILMOXFORD"
- "I wish I could have seen the exhibition in person. I have not previously engaged to anything like this extent with an online exhibition, but it worked very well. When I go to an exhibition, I want to understand, amongst other things, what is in the artist's mind, what they are saying and how am I reacting to what I see. There was a great deal in this exhibition to draw me into posing those questions. What was being expressed was very powerful and articulate at times and challenging for me as a 'punter'. There a number of works I would love to have seen at length 'in the flesh'."
- "It was very positive, eye opening and uplifting exhibition. After finishing viewing it on-line I wanted to show it to everyone. It left "must see" feeling. Loads of love ❤️"
- "Beautiful, fun, inspiring, humbling"
- "Engaging; Controlled; Art"

Reactions to individual works on Instagram:

- Spotlight on Wendy Belcher: "Love this image" and "sounds great"
- Spotlight on Tom Breach: "👏👏" and "👍"
- Spotlight on Lucy Skuce: "Brilliant work"; "Brilliant ! 🤝🤝🌟"; "This is so interesting and I love the work!"; "Great work Lucy."; "Awesome! I look forward to exploring more of her work!"; "Inspiring!! Thanks for sharing her story"; "This is amazing - the towers are so good"
- Spotlight on Danny Smith: "Wow amazing."; "👍 Danny!"
- Spotlight on Richard Hunt: "It's like Mithila art. Some classical scholars say that Krishna and Jesus are inextricably linked, in that they are one and the same"; "Beautiful work."; "What an incredible use of colour. Beautiful"; "Rad"; "So beautiful";

<https://matterport.com/en-gb/blog/culture-age-covid> 'Culture in the age of Covid' article on Matterport blog.

Shadowlight Artists/Film Oxford channels

Facebook posts

- "Richard - these are so beautiful!!!" (images of Richard Hunts work)
- "I enjoyed this very much. I love the background." (*Portraits* film)
- "Superb stuff. ❤️❤️❤️" (*Portraits* film)
- "Love the towers, quite miss the Didcot ones that I could see from my front window in the distance !! 😞" (images of Lucy Skuce's installation)
- "Brilliant, well done everyone x" (Danny Smith's film)

- "I'm not surprised - it is absolutely extraordinary - so beautiful and moving. Well done Danny!! 🏆" (Danny Smith's film)
- "👏👏👏" (Danny Smith's film)
- "Fantastic - very excited about this show!!!!" (LUMINOUS in general)
- "Amazing work! Thank you for sharing and congratulations! ❤️" (Virtual Gallery)
- "Richard Hunt - your art is extraordinary - you just keep getting better and better. This picture is so beautiful." (Richard Hunt painting image)
- "Fantastic!!" (Danny Smith mixed media image)
- "Fantastic work Richard - well done!!" (images of Richard Hunt holding his new work)
- "How exciting!" (production still Tom Breach)
- "Looks amazing! I will have to take my son to see this. He has learning difference and also does art work every single day. He would love to see this exhibition!" (Danny Smith with his new work)
- "What a super artist. I love them all." (Danny Smith with his new work)
- "Truly amazing 🏆 work well done Lucy 🏆" (Lucy Skuce installation images)
- "Love this!" (Lucy Skuce installation images)
- "That's fantastic. X" (Richard Hunt work images)
- "This looks very exciting, I'm looking forward to visiting the exhibition. Good luck with this." (Danny Smith work in progress images)
- "These are brilliant I loved watching them all. Well done to everyone." (Recording of Together! 2020 Film Festival screening & Q&A)
- "Very talented." (Richard Hunt work images)
- "Love this exhibition" (Virtual exhibition)
- "I love those colours!" (Danny Smith's paintings)
- "And this 360/3D exhibition is amazing. As someone who finds visits to exhibitions prohibitively exhausting and painful, this opens up so many possibilities." (3D exhibition scans)
- "Love his art!" (Richard Hunt work images)

Twitter (tweets from public or replies to Shadowlight Artists tweets)

- "Lovely work to see in this virtual gallery, what a talented bunch." (Virtual exhibition)

- "This afternoon I wandered around the brilliant [@shadowlightart](#) virtual gallery. Wonderful work supported by [@mao_gallery](#) [@ArtsatOFS](#) and [@FILMOXFORD](#) -more here in a short film of LUMINOUS in lockdown" (Virtual exhibition)
- "Be sure not to miss the LUMINOUS Virtual Gallery, presented by our friends [@shadowlightart](#) – a culmination of all the brilliant visual and digital art created by a group of local artists with learning disabilities." (posted by Oxford Playhouse)
- "Don't miss the last few days of the latest showcase from [@shadowlightart](#) , Luminous, online 'til this Sunday. The mixed media exhibition features painting, photography, animation and more and it's one of our Editor's Picks this week: <https://dailyinfo.co.uk/whats-on>" (local news sheet and online)
- "Brilliant to visit [@shadowlightart](#) LUMINOUS exhibition at [@ArtsatOFS](#) on Friday! Congratulations and love to all [@FILMOXFORD](#) & the artists of course!" (Gallery visitor)
- "So enjoying this event! [@shadowlightart](#) films are amazing!" (Together! 2020 Film Festival screening & Q&A)
- "I am really looking forward to this whole event...am a massive fan so shall be thrilled at the Q&A!" (Together! 2020 Film Festival screening & Q&A)
- "An exhibition collaboratively created by artists with learning disabilities during the pandemic. Check out their work online: <https://shadowlightartists.org.uk/luminous/>" (TORCH – The Oxford Research Centre in the Humanities)
- "TO LOOK AT | Congrats to [@shadowlightart](#) for their incredible new virtual exhibition 'Luminous'. Not only is their great art & films there is an honest film about how lockdown has affected all these artists with learning disabilities that must be watched:" (Virtual exhibition)
- "Wow!" (images of Tom Breach's drawings)

Shadowlight Artists Exhibition Statistics

(updated 15-3-21)

In-Person Galleries Exhibition Visits 2nd Dec - 23rd Dec	
Modern Art Oxford	891
Arts at the Old Fire Station	500
<i>Sub-Total</i>	<i>1,391</i>
<i>Online Galley Page Visists</i>	
Shadowlight Artists Virual Gallery	2,443
Modern Art Oxford 3D scan	1,062
Old Fire Station	1,125
<i>Sub-Total</i>	<i>4,630</i>
<i>Total Visits (In-person & online)</i>	6,021
Video views	
Shadowlight Artists YouTube	535
Shadowlight Artists Facebook	2,915
<i>Sub-Total</i>	<i>3,450</i>
Modern Art Oxford Youtube	227
together 2012	56
Total Video Views	3,733
Other Shadowlight Artists public engagements (festivals, talks, screenings etc. - estimated)	1,880
Grand Total - in-peron & online engagements	11,634
Social Media Posts Reach (includes art work images)	
Shadowlight Artists	
Facebook (127 posts)	74,395
Twitter (69 tweets)	112,742
<i>Sub-Total</i>	187,137
Modern Art Oxford	
Facebook (12 Posts)	15,000
Twitter (13 Posts)	25,300
Instagram (11 Posts)	28,200
<i>Sub-Total</i>	68,500
Total Social Media posts	255,637