

exploring ideas together

WARWICK
INSTITUTE OF
ENGAGEMENT

the resonate festival



Introduction and summary



The Resonate Festival was a huge collective endeavour led by the Warwick Institute of Engagement, our response to the once-in-a-lifetime opportunity to deliver an exciting programme of talks, workshops, performances, exhibitions, and more for Coventry's year as UK City of Culture. As such, our year-long programme was envisaged as a message to all that the University is committed to inspiring, enthusing, exciting, collaborating with, challenging, and championing the people of the city and the wider region, responding to their needs, concerns, and desires, and working together to make change through cultural engagement. It was delivered from May 2021 to May 2022 by staff and students from around the University at a time when, for at least part of the year, delivering public-facing events was exceptionally challenging, in the context of the Covid-19 pandemic. This meant that the festival initially saw staff and students innovatively finding new ways to engage with a wide range of people from afar.

As this report attests, Warwick staff and students worked with a wide variety of external partners to put on just short of two hundred high-quality events across the year. Our events have inspired and engaged audiences with a wide range of cutting-edge research topics, in turn creating new research opportunities in collaboration with partners and attendees. They really showed that engagement and research are entangled in the most productive way here at Warwick. We attracted new audiences to events both on and off campus, extending the university's reach around the city, working in new venues and with new communities. We saw a real shift in positive feeling across the city about Coventry as a place to live and work and about the University of Warwick and the role that it plays in society as a result of Resonate Festival activities; this can be seen in our attendee feedback which is outlined in detail below.

We absolutely stand by the festival's 'Exploring ideas together' and 'Celebrating the power of creativity, conversation and connection' straplines: the real strength of our programme was found in the new relationships we formed, the new collaborations that made Resonate happen, and the bringing together of our researchers with a variety of cultural producers from the city and beyond. The Resonate Festival has shown that all branches of the University, from its departments and research networks to its professional services, can and should get involved in shaping the University's engagement programme and delivering cultural activities which help us to achieve, and develop, our wider strategic aims as an institution. We have truly seen the value of the arts and culture in drawing people into the University. The festival will continue as a key element of the Institute of Engagement's annual programme, and we still have some work to do to ensure that our future events reach a wider audience; targeted programming and co-created events are helping to deliver this.

I finally want to take this opportunity to thank every single person who helped to deliver the Resonate Festival. Their hard work, enthusiasm and dedication, in often difficult circumstances, is a testament to what we can achieve when we work together.

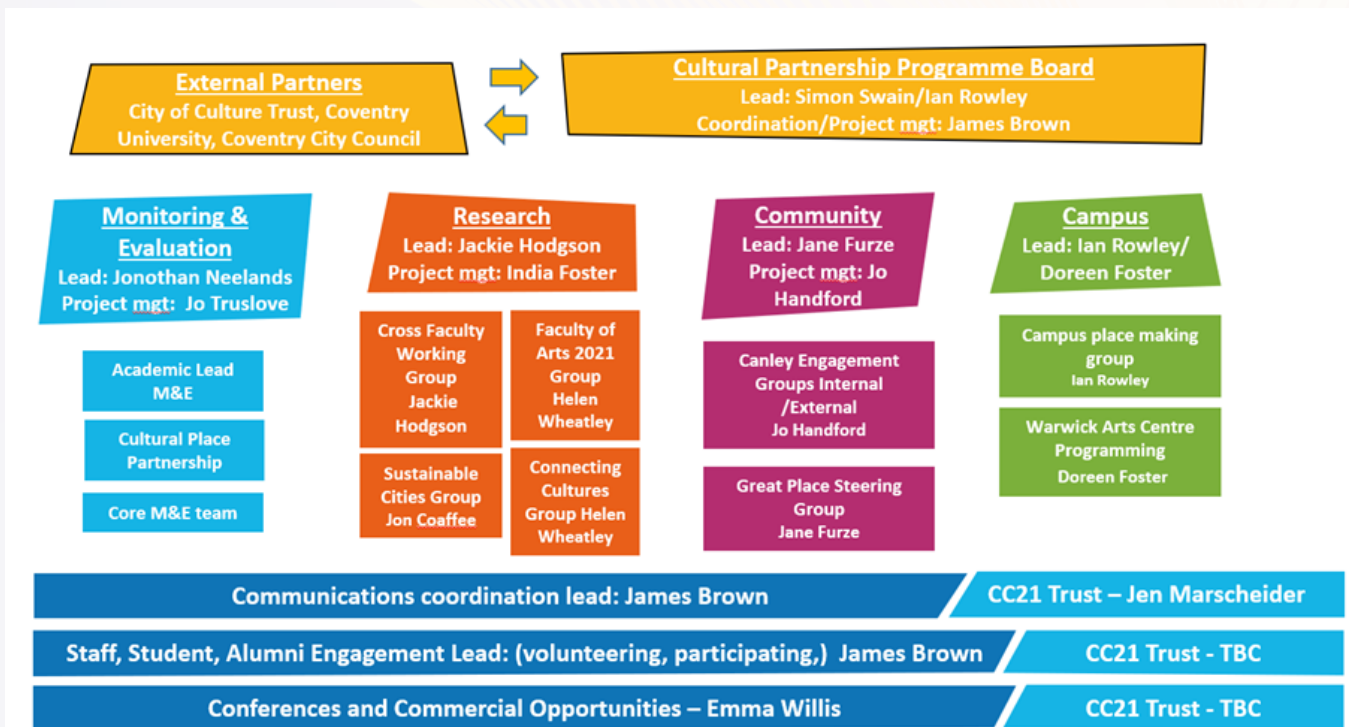
Professor Helen Wheatley, Director of the Resonate Festival, Warwick Institute of Engagement



- Over 186 individual events
- 8748 attendees to events and 5436 online views (within 30 days post event)
- More than 240 staff involved in leading and delivering events from all three of the university's faculties
- More than 150 students directly involved in events
- Approximately 88 independent Artists working with Warwick Staff and/or Students
- Over 60 Regional and National Organisations, groups and initiatives collaborated with
- 95% of attendees rated events 'Very good' or 'Good' and 80% reported that they would use or share something that they had learned at the event
- 81% of survey respondents said that there had been a positive impact on how they feel about the University of Warwick
- 38% of people said it had improved their perception of Coventry

Background

In the run up to Coventry's year as UK City of Culture, the University of Warwick's Cultural Partnership Programme Board (CPPB) formulated a structured approach to how Warwick could support, complement, and feed into the wider City of Culture project. It was agreed that there would be four key work streams which would be coordinated by the CPPB.



As the work of the four streams progressed, it quickly became apparent that a coordinated programme of public engagement activity would be a desirable output, providing space to explore the overlaps in activity between the four workstreams. It was agreed that a year-long programme of events and activity would be funded which would bring together the research and work of staff and students with regional communities and partners across Coventry and Warwickshire with a culminating moment of celebration on campus focussed around the re-furbished Warwick Arts Centre and the new Faculty of Arts Building (to be known as the University's Cultural Quarter).

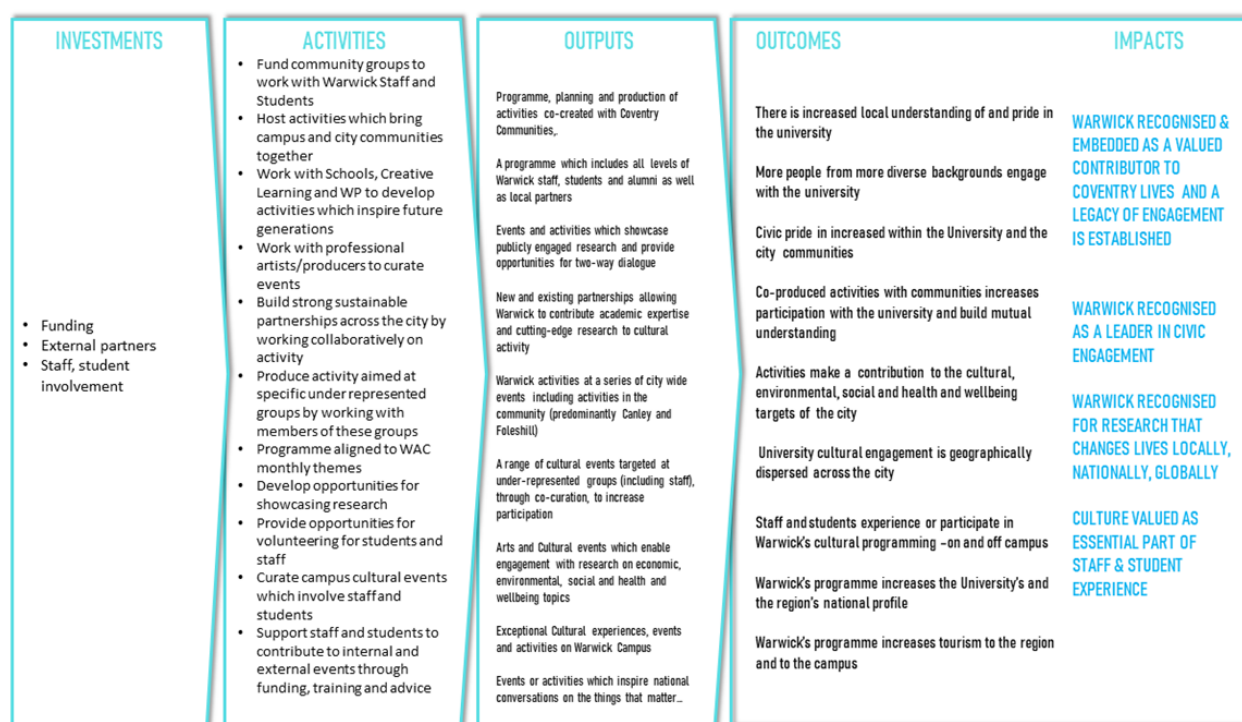
Initially conceived under the auspices of Jane Furze, then Director of Public Engagement, and Professor Helen Wheatley, then Deputy Chair of the Faculty of Arts, and managed by the Public Engagement team, the public programme moved under the ownership of the Warwick Institute of Engagement (WIE) upon its inception in October 2020. Helen Wheatley became the director of the festival, working closely with deputy director James Brown and Beth Russell, the festival's operations manager.

A year-long programme of activity

Resonate was a year-long programme of events and activity tasked with engaging local and regional partners and communities with the work of our staff and students. Tying together new and existing research projects with community groups, charities, cultural organisations and service providers, the programme aimed to not only contribute to the vibrancy of the year-long celebration of culture, but also feed into progressing the University's Research and Regional Strategies.

To this end, the CPPB produced a Theory of Change for the Resonate programme which ensured that our activity would feed into the over-arching monitoring and evaluation of Coventry UK City of Culture, whilst also achieving our own aims and objectives. This theory of change document was essential in ensuring consistent progress towards our aims across the year and across multiple stakeholders and in formulating a programme of activity which met the objectives.

The Resonate Theory of Change



The Programme

Based on the work done creating the Theory of Change, the CPPB agreed on the following principles for a year-long public-facing programme of activity: -

Audience

We will engage with a broad audience, being mindful that our off-campus activity should be focused on those groups who do not currently engage with the university

Guiding Principles

- Research at heart of our programme
- Aligned across the university
- Programme contributes to and enriches the Warwick Arts Centre's plans and is complementary to the programme.
- Wherever possible we align University wide public facing activities to achieve collective institutional power behind our goals.
- Supports the aim of attracting people to the new Faculty of Arts Building
- Where we collaborate with others outside of the university, our events should represent and reflect on the varied cultural traditions in the city, bringing diverse voices and artistic traditions together with our researchers where possible'

Environmentally responsible

- Our programming is environmentally responsible and promotes environmental awareness
- We make use of digital and immersive technology

Building sustainable relationships

- We create activities, partnerships and relationships with the public which can be sustained beyond 2021
- We work with partners or partner events which are rooted in their communities or already have an established audience

To support us in achieving these aims, we formed an advisory group to help set our direction and advise on programming. This included representation from Warwick Arts Centre, Community Engagement, Research Executive, the Faculty of Arts, the Student's Union, Widening Participation, and a local freelance artistic producer embedded in the local community. We also invited representation from the City of Culture Trust.

Following the City of Culture Trust's 12 monthly themes, we created a monthly programme which was curated by interdisciplinary groups from across the University. Each group was provided with a budget to support events and activities which worked with local communities and artists from across the city.

Each curating group had autonomy to design their programme of activity, using the above principles and Theory of Change as a guide. WIE was able to offer support, training, and guidance for the curating teams, as well as ensuring a varied and balanced year-long programme which met all of the desired outputs.

Programme Headline Numbers

Month	Theme	Lead	Events	Registered	Live engagements	Online Views
May	Invention	Innovative Manufacturing and Future Materials GRP	14	1003	990	1486
June	Sanctuary	Borders, Race, Ethnicity and Migration Network	15	506	517	115
July	Community	Community Engagement team	3	250	110	-
August	Freedom	Various	6	260	226	-
September	Words & Voices	Connecting Cultures GRP	4	85	1154	-
October	Futures	Centre for Interdisciplinary Methodologies	7	167	132	-
November	Coventry in the World	WIE	32	1006	235	1199
December	Feast!	Food GRP	3	61	69	2427
January	Being Human	Behaviour Brain and Society GRP	6	70	42	209
February	Health	Health GRP (events moved to April)	1	N/A	70	-
March	Amazing Women	Centre for the Study of Women and Gender	10	628	703	-
April	Festival!	WIE	86	3496	4500	-
Totals			186	7532	8748	5436

The vast majority of the monthly programme was held off-campus at locations across the City, or online. This was at a variety of cultural venues, community centres, festivals and events with a particular focus on activity in Canley and Foleshill.

The Programme

Working with local creative agency, Imagine, the Resonate brand was born. The soundwave and double speech bubble design elements are a visual representation of the two-way dialogue our engagement events are built around. The tag lines of 'Exploring ideas together' and 'Celebrating the power of creativity, conversation and connection' highlight our focus on co-creation, impact and collaboration.

The design is also relatively light in incorporating University of Warwick logos and wording. This was a conscious decision to help attract new and under-represented audiences; especially those who might not think of University events as 'for them'.

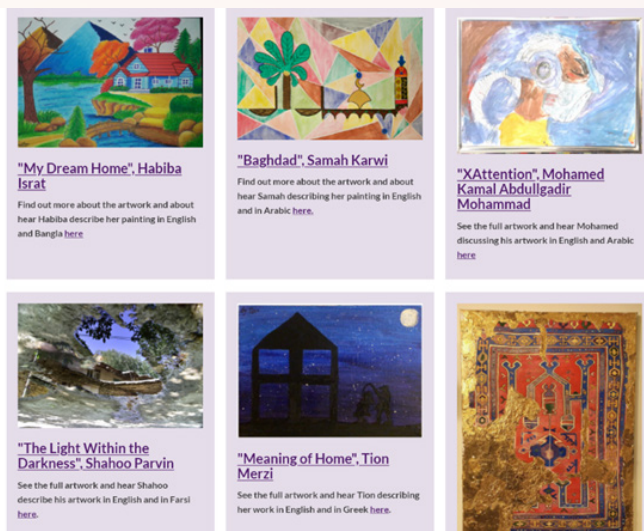


It was also agreed that, if successful, the Resonate brand should outlive the year of culture as an umbrella for public-facing engagement work carried out across the University. With a year of nearly 200 events held and 14,000 engagements, there is a level of brand recognition which will be useful in attracting audiences to our events in the future.

Programming for a world in lockdown

The initial planning stages of this programme took place in 2019. The guiding principles, theory of change and format of Resonate was all finalised before 2020. The plan for the year leading up to 2021 was to recruit the advisory steering group, curating teams, develop partnerships and collaborations and initiate projects which would develop into events during the year of culture. For the period March to September 2021 the UK was placed under a series of national lockdowns and tight restrictions to control the Covid-19 pandemic. It quickly became apparent that much of the planned activity and project funding needed to be re-thought. As we pivoted to working remotely and online, it became clear that partnership building and project working was going to be challenging for a number of reasons including shifting priorities, home-working, childcare needs, technology/infrastructure requirements and needing to develop new ways of working. Despite these challenges, a number of funding opportunities and new partnerships were developed, notably the Coventry Creates project run jointly by Warwick and Coventry universities and the Community Partnership grants scheme run by the Public Engagement team. These and other schemes allowed the University to respond directly to immediate need in the community and cultural sectors as well as develop partnerships which would continue into 2021 and beyond.

This period also saw our ability to host online events and projects through a variety of means quickly develop. Livestreamed events, project working, virtual exhibitions and more were all trialled during this period, which proved to be of increasing importance as the pandemic continued throughout 2020 and into 2021. In particular, the online hosting of the ESRC Festival of Social Science in November 2020 was proof that engaging events could be created using a variety digital platforms. This was a useful testing ground for May 2021.



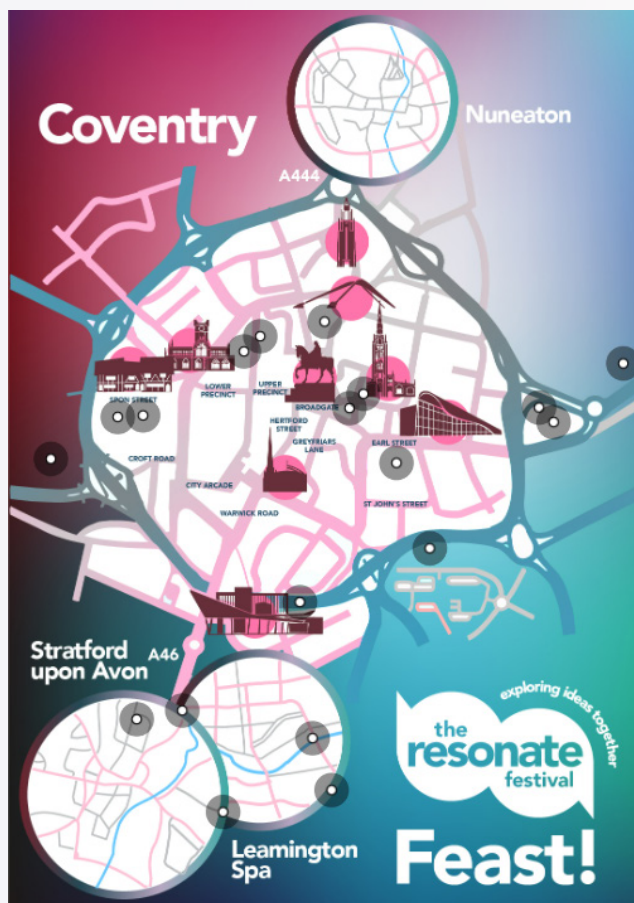
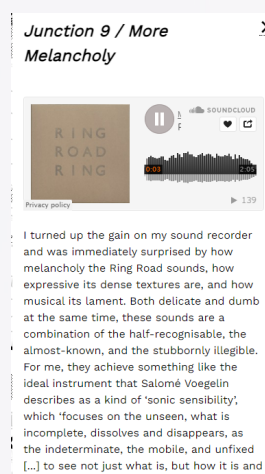
Planning for an events programme in the age of covid was challenging, and due to ever-changing levels of restrictions and uncertainty around event safety, most events had to be organised quite last-minute and with the flexibility to switch to online or be delivered remotely at short notice. The opportunity to trial events during the second half of 2020 gave us the confidence to be able to adapt most projects to some form of remote event if necessary. This also allowed engagement with international audiences and offered a larger reach than for in person events. While these were not our primary audiences during Coventry's City of Culture year, it raised the profile of the university and Institute of Engagement more broadly. Additionally, it is possible to view most of our online in perpetuity, providing a longer-term bank of resources for us to utilise. While enabling wider access to some groups, online events also exclude certain audiences, including some of those groups who we had committed to reaching. Conversations with cultural producers and practitioners across the city highlighted that they were seeing some areas of new participation, particularly from those who are housebound, elderly or those with childcare commitments. However, there were also comments about those communities who do not have regular and reliable connection to the internet, those who access it via a mobile phone on limited data plans and those who are unsure about the use of technology. In particular, some of those living in more deprived areas of the city can find it hard to engage with online content such as video or streaming. More work needs to be done to make our online events more inclusive.

The delivery of online engagement events for Resonate has resulted in WIE running training for various departments on streaming events and holding engaging activities virtually. We also worked closely with IDG to allow use of Zoom for external facing events, this being preferable to Teams for many external and community partners for accessibility reasons.



Key digital moments in the year

- Pint of Science Events – three evenings of talks and discussions all hosted online
- Ring Road Ring – an interactive digital map and album of music created from the Coventry Ring Road
- Re/making Home - an online art exhibition on the theme of Home includes visual artwork created by people from Coventry and the surrounding area who have lived experiences of sanctuary, including audio descriptions from the artists
- Faculty of Arts at Home – 34 films made exploring Faculty of Arts research
- FEAST! website – includes films, blogs and an interactive food map of Coventry



Staying in: the Faculty of Arts at home

The history of solitude in the home



Dr. Naomi Pullin from the [History Department](#) discusses what we might learn from the history of domestic solitude in the early modern home in relation to our current lockdown situation. The story that Naomi tells here, based on the correspondence of Lady Anne Dormer (1642-1693), is one of the importance of keeping in touch with those we love.

Television and the domestic arts



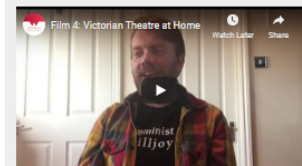
Professor Rachel Moseley ([Film and Television Studies Centre for Television History](#)) explores the role that television has played in informing, educating and entertaining us in relation to cooking, sewing, home decoration, etc. Rachel's film also thinks about the ways that the lines between public and private space have been blurred during the COVID-19 crisis and how to make sense of this.

At home with the NHS



In this episode, Professor Roberta Bivins ([History Centre for the History of Medicine](#)) explores how the NHS has always encouraged us to take action to protect our own health, and asks important questions about what kind of NHS we want in the future. Visit the website of the [People's History of the NHS](#) to learn more about the project.

Victorian Theatre at Home



Associate Professor Michael Meeuwis ([English and Comparative Literary Studies](#)) explores the history of Victorian theatre and, particularly, the Victorians' love for amateur theatricals at home. Michael makes the link between these performances and how we're keeping ourselves entertained during lockdown.

Re-thinking the creative industries post-Covid-19

Undigital - Content Creators after Corona



Consuming culture under/after lockdown



Developing new partnerships and strengthening existing ones

Staff and students across the University have many and varied partnerships with external stakeholders. We saw our participation in UK City of Culture as an opportunity to not only strengthen and deepen those existing relationships, but also to encourage and facilitate new partnerships.

In the three years running up to 2021, the University funded more than 50 individual research projects working with local community organisations. Working sometimes in partnership with Coventry University, and with input/leadership from the Connecting Cultures and Sustainable Cities GRPs, there were multiple funding rounds to support these projects, many of which would take a prominent position in the Resonate programme during the year of Culture. This building up of a portfolio of engaged research practise on the run up to 2021/2022 allowed us to showcase innovative collaborative projects as examples for others to emulate. Furthermore, it also highlighted the close relationship between research, impact and public engagement here at Warwick. It also established Warwick as a committed participant in the City of Culture space as preparations for the year developed.

As well as these projects contributing to our Resonate programme, as the City of Culture Trust expanded and began planning for their programme of activity, Warwick was able to put forward these projects and collaborations as part of the wider programme, including projects exploring Coventry's canals and green spaces as part of the Coventry Canal Festival; working with CineCov for screenings in Foleshill, as part of the Screening Rights Film Festival and Concrete Cinema projections; and contributing to HOME: Arts and Homelessness Festival. One of the most important legacies of the City of Culture Trust is the network of partnerships and collaborations which were necessary to bring the year of culture to fruition. Regular meetings and groups such as the City Programmers meeting, the Collaborative City group and the City Readiness Group have enabled a greater degree of communication between stakeholders in the cultural spaces across Coventry. This includes anchor institutions such as the City Council, Universities and museums, cultural venues such as theatres and music venues, artistic organisations, charities, faith spaces, community groups and more. Our place on the Coventry cultural compact, Culture Change Coventry, again emphasises the University's recognition of the importance of championing and supporting the local cultural ecosystem. The interconnected networks have been important for Warwick in finding new partnerships and areas of activity which can have an impact on the region, as recently highlighted in the Warwick Cities of Culture Project's first report. The focus of the Warwick UK Cities of Culture Project series is on the distinctive role that arts, humanities and social science researchers, in collaboration with other disciplines, can play in place shaping and in the success of the UK City of Culture programme.



Key Partnerships

- High Value Manufacturing Catapult
- Highly Sprung
- Imagineer Productions (and Daimler Powerhouse)
- Foleshill Creates
- Herbert Gallery and Culture Coventry
- Coventry Transport Museum
- Coventry College
- CARAG
- Ephemeral Ensemble
- Belgrade Theatre
- Central England Law Centre
- Screening Rights Festival
- Canley Community Centre
- Coventry Society
- Coventry BID
- Warwickshire IGers
- Metropolis
- Leamington Spa Art Gallery and Museum
- Flatpack Film Festival
- CineCov
- Coventry Cathedral
- The Tin
- Theatre Absolute, VDT- Vincent Dance Theatre
- Herbert Gallery
- Lunt Fort
- Warwickshire Museum
- ORT Gallery
- Coventry Refugee and Immigrant Centre
- Birmingham Pride
- Coventry twinned cities liaison group
- Imagineer
- Coventry City of Languages group
- Media Archive for Central England
- Inini Initiative
- Criterion Theatre
- Holy Trinity Church
- Safe Ground
- The Godiva Trust
- Midlands Mental Health and Productivity Pilot
- Soul City Arts
- Reduced Shakespeare Company
- Coventry City of Languages Initiative
- Chrysalis Craft Coventry CIC
- Sitting Rooms of Culture
- Flying Seagulls
- Coventry Libraries Group
- Shoot Festival
- Friday's Youth Group
- McLaren Applied
- Coventry University
- Arley Primary School
- Whitley Academy
- BBC Contains Strong Language Festival
- Theatre Absolute
- Berkswell Parish Church
- Chelylesmore Community Centre
- Tales from Coventry Tables
- Foleshill Community Centre



Involving Staff and Students

We had a fantastic response from staff to our call for them to get involved in putting on events for Resonate. Across the year we have had more than 240 members of staff organising and delivering events on and off campus, including many which have been longer term projects with multiple components and with a continuing life beyond the Resonate Festival.

Special mention must go to those members of staff who have taken the lead in curating a monthly programme; Rachael Kirwan, Vicki Squire, Mark Hinton, Rick Wallace, Cath Lambert, Michael Scott, Helen Wheatley, Noortje Marres, Naomi Waltham Smith, Beat Kumin, Rosemary Collier, Susan Gibson, Rebecca Swan-McAdam, Jin Kang, Roulla Philippou, and Nickie Charles. Along with their extended working groups, they have been the backbone of the Resonate programme.



Each curating group was able to organise their planning and operations individually, which allowed for flexibility in their approach and outputs. The GRPs and Research Networks in particular were an effective way of involving all faculties in the design and delivery of diverse programming. The support of GRP administrators was crucial in developing ambitious and impactful events and projects. Since public engagement is a part of the GRPs' remit, the opportunity to develop larger scale programmes with new partners was reported to have been a useful learning experience.

Across the year, over 150 students took part in supporting or running events, either as part of the monthly programme or at the campus festival in April. This has included a number of paid opportunities as part of our commitment to providing opportunities to all students, particularly those from under-represented groups.

To engage the student body, we had representation from the Student Union on our festival steering group and made regular contact with student societies about opportunities. We worked closely with Warwick Volunteers to provide volunteering opportunities at events and with our community partners, as well as promoting the City Hosts programme with an estimated 100 University members signing up. During Welcome Week we had a City Hosts presence on campus as well as a City of Culture tour around Coventry, highlighting many of the opportunities available.

Overall, WIE would have liked to see more events being run and initiated by the student body. We didn't seem to find the right way into engaging student societies fully, with a small number of exceptions, and we could have attracted more students as audience members to our events. Most student volunteers, assistants and supporters came from direct contact with their academic departments and/or teachers. For future activity, it is worth noting that planning for student activity might be best done in collaboration with departments on a subject specific basis.

Training

Throughout the year we held regular training sessions for both staff and students on a variety of topics. In addition to our training for running online events, we also worked with the Community Engagement team to develop best practise and offer training on working with community groups virtually.

Throughout the year we offered training on presentation skills, public speaking, community engagement, podcasting, storytelling, evaluation and more. This was available to all staff and students but was particularly targeted at those running Resonate activity.

Audience Development

With an objective of attracting new audiences to Warwick events, it was crucial that we invest in audience development. This included working with external PR agency Advent and marketing experts McCann. We also engaged Bitter Lemon Creative to provide an external website and digital content.

A mix of digital and physical marketing was agreed, including a targeted hyper-local approach to reach geographic areas of the regions highlighted as a priority, particularly Canley, Foleshill and high footfall areas of the City Centre.



Marketing Campaigns

- First paid social media campaign on launch – 17th May to 2nd June – made 122k impressions with a click through rate of 1.43% (above industry standard of 0.74%)
- October-December door drop 6000 flyers to local residents and key priority areas.
- Press releases and local listings campaigns administered by Advent PR (See appendix 1)
- Radio appearances on BBC CWR and Free Radio (see appendix 1)
- Spring Season flyer drop campaign to cover Jan-March events 11k flyers
- Campus Festival
- Lamp post banners installed on campus and on Leamington Road, Warwick Road, Station, Kenilworth Road and De Montfort Way.
- Posters installed at Coventry Station, local supermarkets and Foleshill Road/ Harnall Lane West
- Distribution of 15k flyers and posters to local venues and doorsteps.
- Motion trailer on Elonex screen in city centre (on Transport Museum)
- Full page ads in What's On Coventry and Primary Times magazines.
- Included sponsored posts on Facebook, Google and Instagram, including new pages for WIE on Facebook and Instagram with 1.2M impressions and 11.5k clicks
- On Twitter the @warwickengages account had 686.6k organic (non-paid) impressions over the course of Resonate (May 2021 – April 2022) compared with 264.2k impressions in the same period previous year. This is a 160% increase.
- A new external facing website - 26K visits to the website and 54k page views.



However, it is important to note that marketing was only one tool we used to attract new audiences. The very process of co-creation and collaboration meant that throughout the year-long

programme we worked with community groups, venues and organisations with direct links to those audiences we wished to reach. Not only did this ensure that we were producing and hosting events that were relevant and accessible, but it also gave us the opportunity to encourage attendance at future events, in particular the campus festival where we were able to showcase some of the work carried out across the year.

A key example of this approach was our participation and collaboration in Coventry Welcomes which is Coventry's annual Refugee and Migrant celebration. Throughout June, we worked with a range of regional and national organisations to put together activities and opportunities for people with lived experience of seeking sanctuary. This is an audience which is often excluded from University led events, but by working with translators, service providers and members of the community, we were able to produce a range of events which were received positively by the participants. Other examples include working with Inini Initiative, Chrysalis Craft CIC, Foleshill Creates, Fridays Coventry, and Canley Community Centre; all organisation which we worked with to produce programmed events which will appeal to new and diverse audiences. What is particularly important is that many of these groups have gone on to develop longer-term projects or started a new relationship across the University. We were very pleased to welcome back many of the groups from across the year to the campus festival in April, which in turn has catalysed new projects, relationships and channels of communication.

Ticketing

With such a varied and diverse programme of events and activity, it was important to give event organisers flexibility in choosing how to structure their events, especially when it came to registration and ticketing. Almost all Warwick-led events were free to attend, with the exception of the Futures Film Festival at Warwick Arts Centre. Across our year of activity, we had two other events on the programme which had a cost associated with attendance; the in-person Pint of Science events and the Screening Rights Film Festival (which did include some free screenings as well).

Ticketing/registration was encouraged for most events to aid with planning, monitoring and evaluation and for future marketing of events. We used two platforms for ticketing; Eventbrite and the City of Culture Trust's 'Amplify your Event' offered by Ticketmaster. Use of the Trust's platform supported their wider Evaluation work and supported our marketing by being included in their listings and occasionally on email communications. However, we often found the extra layer of complexity in the administration of events on their platform was not practicable for the majority of our events.

Eventbrite was an effective tool for managing event registration and allowed for simple marketing campaigns and automated notifications and reminders. It is also the method by which we obtained the majority of our evaluation data via a post-event survey email.

Hosting free events, we did see a large proportion of 'no-shows'. This was often as large as 50% and went as high as 60%. This could be slightly mitigated by offering 'on the door' tickets, but this high drop-out rate did make planning difficult and resulted in some events being largely under-attended, even with allocating tickets for events up to 50% over capacity. To compound this, we noticed a trend of people booking on for events very last minute, a trend which has been reported anecdotally across the Coventry cultural sector. It will be interesting to see if this is a long-term change in audiences' booking habits, or if this will revert to a more normal pattern, post-pandemic.

Inclusion and Accessibility

Across the programme we worked with our partners to try to make Resonate as inclusive as possible. Our main mechanism for doing this was through the co-created programme; working with partners to design events that would appeal and attract a diverse and engaged audience. Throughout the year we had events and activities designed by and for refugees and migrants, people experiencing homelessness, the south Asian community, LGBTQ people of colour, faith groups (including Muslims observing Ramadan), people with rare genetic conditions, people caring for family members, and people learning English as a second language. By ensuring an inclusive and diverse programme, it was far easier to attract diverse audiences.



Additionally, at our on-campus festival we provided translators, BSL interpreters, prayer room facilities, and a free Iftar meal in collaboration with Warwick Islamic Society, as well as live captioning at specific events throughout the programme.

One significant barrier to attendance at campus-based events (such as our three-day on campus festival, discussed below) was the means of traveling to the University – a common response in the evaluation surveys. To help alleviate this we offered a free shuttle bus service running from Foleshill through the City Centre and Canley to campus (and returning) every hour throughout the duration of the campus festival. In addition, we had an offer of free day-saver bus tickets which were available upon request (this is in addition to the bus-on-demand service, regular buses and ample parking available on campus).

Uptake of both the shuttle bus and the day-saver tickets was lower than expected with only a handful of families making use of the shuttle bus over the three days. They were very much appreciated by those that made use of them, but it was not a particularly sustainable way of providing free transport to campus. Since the day-saver tickets can be saved and un-used tickets repurposed for future events, we would recommend this as the main method of offering subsidised travel to campus for future events.

Welcoming people onto campus – the three-day festival

As the culmination of the year-long festival programme off campus, we were excited to bring a sample of those projects and performances back to campus, invite new audiences and celebrate the refreshed Arts Centre and the brand-new Faculty of Arts Building.

Across three days we hosted three evening programmes aimed at adult and young-adult audiences and an all-day event aimed at families and younger children. Presenting a mix of projects and events that had been developed by Warwick staff and students and their collaborators across the year, along with a selection of special guests, performers, and artists, we put on in excess of 70 individual activities and had over 4500 attendees. The Festival itself involved a paid staff of over 50 people, activities run by more than 45 members of staff and more than 25 regional partner organisations.

Working with Handheld Events Ltd, we were able to provide a strand of well-known authors and performers including Ruth Jones, Stefan Gates, Lemn Sissay, John Altman, Ed Balls and Jaspreet Kaur. The intention was to use these well-known names to attract people to campus and then keep them here with our own internally originated content. A series of family orientated activities on the Wednesday were distributed across the site including performances, workshops and activities from local Circus Mash, socially engaged Flying Seagulls, face painters, (sustainable) balloon modellers, and more. Staff and students planned, organised and ran the majority of events, including talks, panel discussion, performances, screenings, exhibitions, workshops, interactive exhibits and round-tables. Contributions were solicited through a competitive call for content across the University and previous Resonate projects.

Planning for the Festival involved colleagues from WIE, the Executive Office, Warwick Conferences, Warwick Arts Centre, Faculty of Arts Building administration, Estates, Warwick Food and Drink, Marketing and Communications, IT services, Car parking, Security, the Chaplaincy, Warwick Esports, and Warwick Print. This is in addition to all those colleagues who conceived, planned, and delivered activity. This type of cross-institutional project requires senior buy-in to promote the importance of cultural engagement in achieving strategic aims. The Cultural Partnerships Programme Board and direct support from the Vice Chancellor were critical in making this a priority across so many teams.





Evaluation

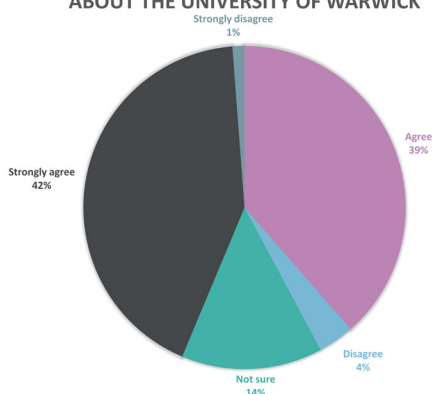
Evaluation was carried out by a combination of post-event email survey, in person surveying and individual interviews. Surveys were created with the City of Culture Trust to support their over-arching Performance, Monitoring and Evaluation programme. In addition, we commissioned Earthen Lamp to carry out additional surveying and interviews with attendees of the campus festival to find out more information about attracting new audiences onto campus. Below we present data from both the surveys and the Earthen Lamp report along with relevant quotations from attendees. Below you can find our recommendations and conclusions. The evaluation surveys and both the qualitative and quantitative data collected all refer back to the initial Theory of Change outcomes. Below we list the nine desired outcomes and consider to what extent we achieved them.

1. There is increased local understanding of and pride in the university

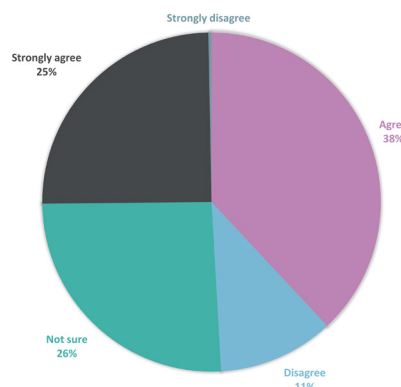
81% of survey respondents said that there had been a positive impact on how they feel about the University of Warwick.

"We are lucky to have someone locally with the vision and the skills to put on events like these...It was great to be reminded of old times and great to discover details I never knew, but the most vital part...is...that these are not purely historical movements of archive and nostalgic interest but live and ongoing ones and to help raise awareness among younger music lovers..." (Attendee at 2Tone: Lives and Legacies – Rock Against Racism)

THE EVENT HAS HAD A POSITIVE IMPACT ON HOW I FEEL ABOUT THE UNIVERSITY OF WARWICK



I AM MORE AWARE OF THE IMPACT THAT THE UNIVERSITY OF WARWICK IS MAKING TO SOCIETY IN THE UK.



"Well presented and coherent talk. Thought provoking and good that there was audience participation and exchange of ideas." (Attendee at Fake News event)

"Very engaging and fresh perspective on the topic. The festival is providing a lovely platform for important topics." (Attendee at Climate Change Comedy event)

"It was a really fascinating and insightful film showing the challenges of preserving twentieth century architecture. Thoroughly enjoyed the talk afterwards." (Attendee at The Apocalypse is Now Film Festival)

2. More people from more diverse backgrounds engage with the university

Coventry Demographics

Over 66% of the city's population is White British, 7.2% are White (non-British), 5.6% are Black/African/Caribbean/Black British, and just over 16% are Asian/Asian British. Mixed and other ethnicity are reported at 2.6% and 1.7% respectively.

17.7% of people have a limiting or long-term health problem or disability. ([Coventry City Council Data from 2021](#))

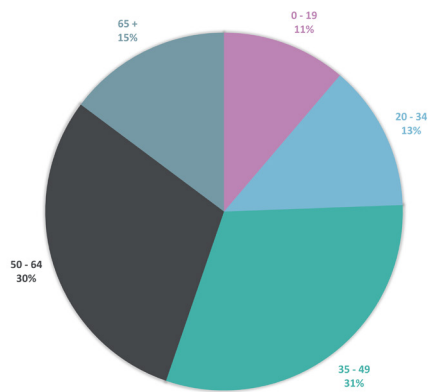
UK statistics for sexual orientation report 93.6% heterosexual, 3.1% lesbian, gay or bisexual. ([ONS Data from 2020](#))

Our aim to match the local population demographics at our events was not quite reached. We achieved good representation for Asian or Asian British Audiences, but were less successful in attracting Black, African, Caribbean or Black British audiences. It is also worth noting that our success in attracting audiences from these demographics relies heavily on specific programmed events which worked with these communities. For example the Alternative Trails and And (M)other Stories events worked with South Asian and other minoritized communities to spotlight stories and experiences that were hidden from view. Similarly, Dr Shahnaz Akhter's work in Foleshill ensured her events on Poetry and Care engaged with her key audience looking at the impact of Covid-19 on BAME communities. Invited authors such as Jaspreet Kaur and promotion of on campus prayer facilities and a free Iftar meal all helped to increase participation from Coventry's Asian communities. The same principle has been evident in our programming of LGBTQ+ events and for different age groups. Across the year there were some events specifically programmed for those with long-term health problems or disabilities, in particular events focussed on mental health and specific local health problems. There was representation of neuro-diverse and disabled speakers/presenters at some of our events, although there is more to be done to make a wider range of people more welcome at our events.

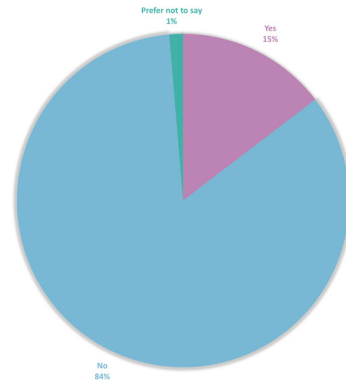
As mentioned above, there is more work to be done to attract Black and Black British audiences to our events. Longer term projects such as the WMG Electric Go-kart project with the Friday's Youth group and our support of the This is Africa 2021 group were effective, but stand-alone events and guest speakers attracted smaller (but very engaged) audiences.



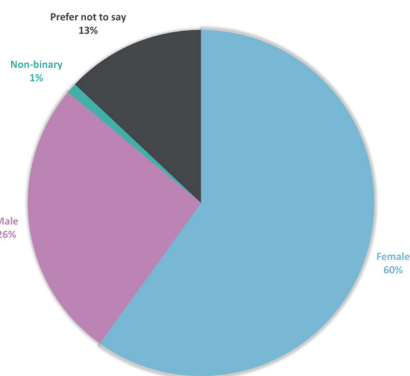
AGE GROUPS ATTENDING



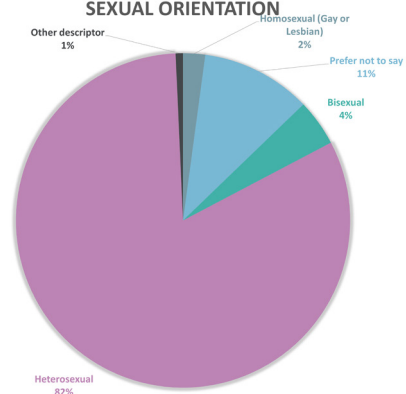
DO YOU IDENTIFY AS DISABLED, NEURODIVERSE OR HAVING A LONG-TERM HEALTH CONDITION?



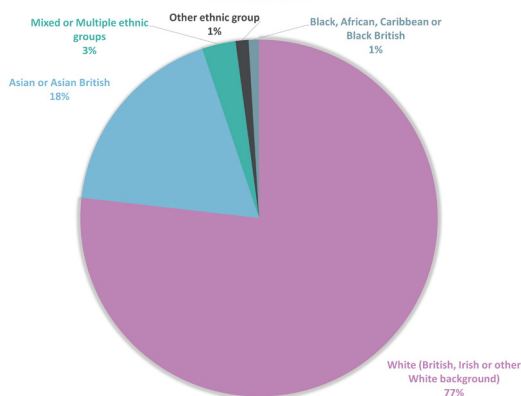
GENDER IDENTITY



SEXUAL ORIENTATION



ETHNICITY



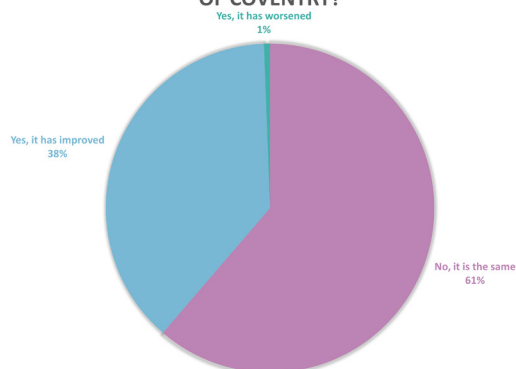
"The food provided was excellent and delicious. This programme promoted Islamic values to the community and shall be continued. I hope more seatings should be provided due to the huge turnout."
Attendee at Iftar

"To see part of my culture celebrated that is often overlooked was amazing – and people (older Asian women) have a moment in the spotlight!" (Audience member at our Words and Voices event held at Assembly Festival Gardens in September.)

"At Fridays we're really excited to be working with Warwick Racing and the wider University of Warwick team on the exciting Fridays Go Karting Project. Electric battery technology is the future and providing those skills for young people in this area is crucial. Thank you, University of Warwick, for your support." (Friday's Youth group - part of our Invention programme led by the IMFM GRP)

3. Civic pride is increased within the University and the city communities

DID THE EVENT HAVE AN IMPACT ON YOUR PERCEPTION OF COVENTRY?



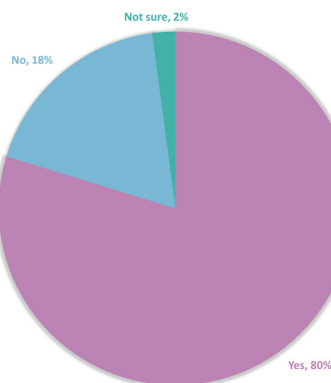
"I love my city and I am so proud of it. Watching the film was such an incredible experience. The building of the Cathedral was so symbolic of something in our city's history. Seeing all the component elements and the part all played in the designing, making, building, creating was beautiful. Thank you." (Audience member at the screening of the BBC's 'Coventry Cathedral: Building for a New Britain' held at Coventry Cathedral, an event organised by the Centre for Television Histories which also contributed to the making of the film).

4. Co-produced activities with communities increases participation with the university and build mutual understanding

As one of our central tenets, the vast majority of our events were created and/or run in partnership with an external stakeholder. As already mentioned, this has helped to broaden the demographics of our audiences, but also helped to spotlight the vast range of research interests across the University.

The above statistic shows that nearly 20% of our audiences had not attended a Warwick event before, which is a modest success. However, looking at individual events, particularly those taking place off campus earlier in the year, there are many which report significantly higher proportions of new audiences. For example, the Emerging from Lockdown event registered 100% new audience, Negotiate Your Way to Success 50%, 'The Apocalypse is Now' film Festival 50%, and Alternative Trails 30%. It is also worth noting that many events and projects aimed at engaging a specific demographic were comprised of multiple events, therefore increasing repeat attendance at Warwick-hosted activity.

HAVE YOU ATTENDED A UNIVERSITY OF WARWICK EVENT PREVIOUSLY?

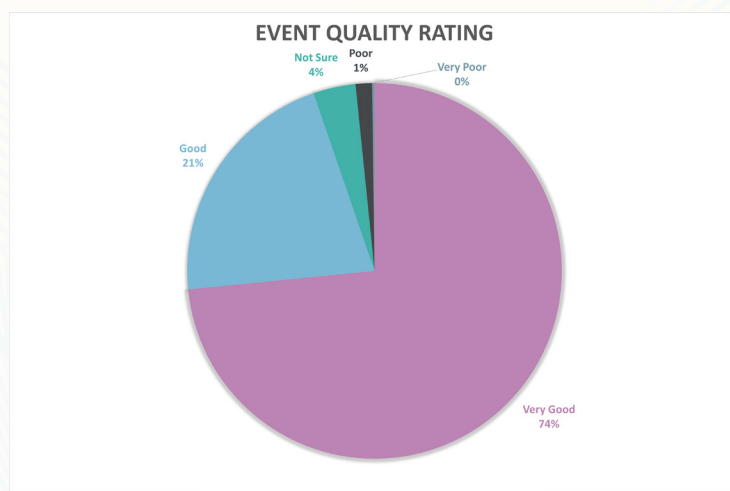


5. Activities make a contribution to the cultural, environmental, social and health and wellbeing targets of the city

Across the year we hosted events and activities which covered a very wide range of topics and areas of research. We had contributions from all faculties many of which were interdisciplinary thanks to the efforts of our curating teams. The inclusion of the ESRC Festival of Social Science in our programme ensured a number of events on economic topics, including looking at recovery after Covid and policy engagement events. Working with the Coventry BID (Business Improvement District) led to a number of events and activities aimed at local small and independent business owners, offering skills workshops, networking and space for discussion and debate.

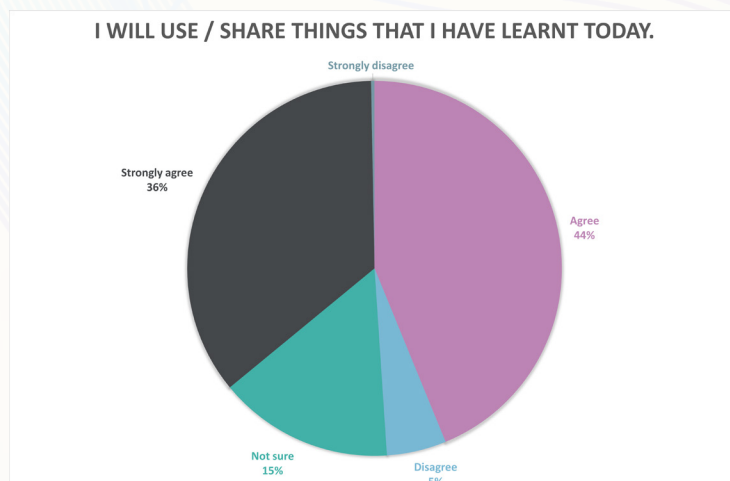
The Health GRP ran a successful community health day with Cheylesmore Community Centre – a partnership which both sides are keen to continue and build upon. Dr Dean Howes from the Centre for Lifelong Learning ran a series of 6 mindfulness workshops across the year, looking at different aspects of the practise. The Godiva and Capulet varieties of bean developed by Professor Eric Holub made a number of appearances across the year looking at sustainability and healthy eating. We had sustainability work with schools and community groups, new art commissions, film festivals, exhibitions, and more.

95% of attendees rated the events Very good or Good and 80% reported that they would use or share something that they had learned at the event.



"I found it very interesting and entertaining. I love the mix of arts and science. It made a topic I find difficult to access accessible. I remember many facts from the night." Attendee at Transmission: The next variant

"Very interesting, challenging and I learnt a lot, not just about the topic but also about myself." Attendee at Negotiate Your Way to Success



"Wonderful. Rich and full of meaning. A very beautiful experience of connection and stories, a meeting of open hearts and minds. True soul food. Brilliantly facilitated." Attendee at Our Own Stories

"The experience was really positive especially all being free! Families are finding things tricky financial and to have an event whereby the children could do anything they wanted and there was not any ad on costs was brilliant." Attendee at Campus Festival

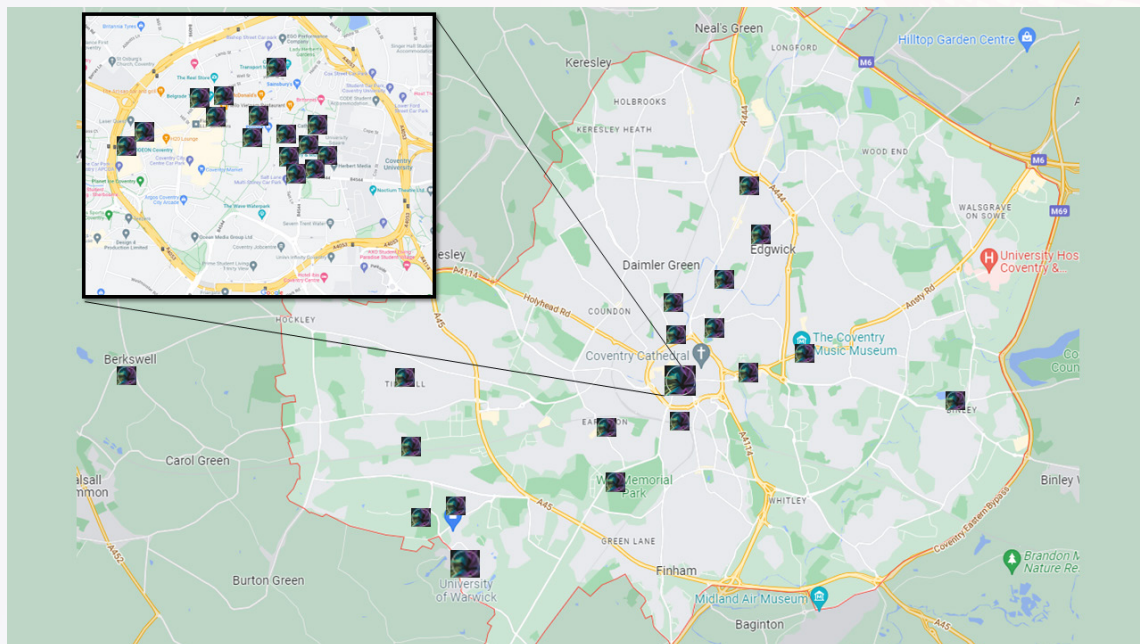
6. University cultural engagement is geographically dispersed across the city

As mentioned above, we particularly concentrated on programming in the Foleshill and Canley areas, based on Regional Strategy priorities - Canley being our closest neighbours and Foleshill being an area of social deprivation. This led to some gaps in our presence in other areas of the city, visible on this map, which will be addressed in future planning for Resonate activities.

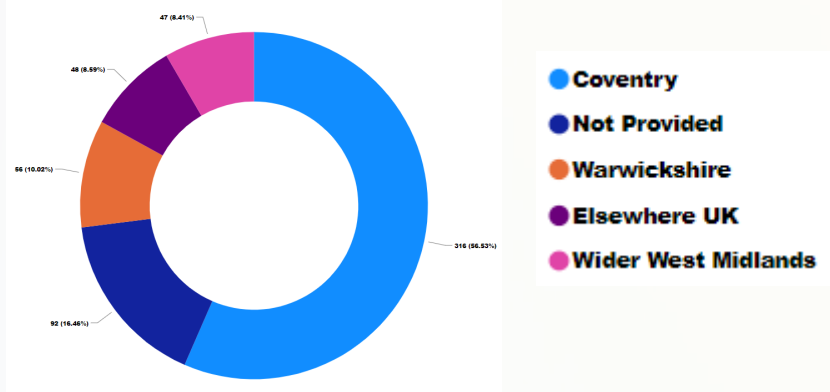
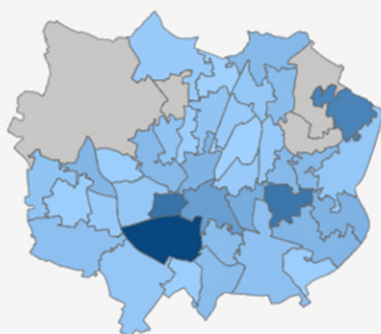
Events run by Warwick staff and students took place at: -

Coventry College, FarGo Village, Coventry Transport Museum, Spon End, The Herbert Art Gallery, Coventry Caribbean Society, The Tin, Coventry Cathedral, Coventry Market, Canley Community Centre, Prior Deram Park, Foleshill Community Centre, Holy Trinity Church, Berkswell Parish Church, Cheylesmore Community Centre, The Coventry Telegraph, The Belgrade, Binley Colliery, Shopfront Theatre, Leamington Spa Art Gallery and Museum, Metropolis, Assembly Festival Gardens, Warwick Arts Centre, Coventry Central Library, Draper's Hall, Criterion Theatre, Sea Scout HQ Warwick, and more. Other longer-term projects worked with a variety of schools and community groups at various locations including the Daimler Powerhouse, Westwood Academy, Finham Park, and other local libraries. People attending events came from all over Coventry and the wider region. Our online events attracted international viewers (and speakers) from Europe, North and South America, Africa, India and more.

Event Locations

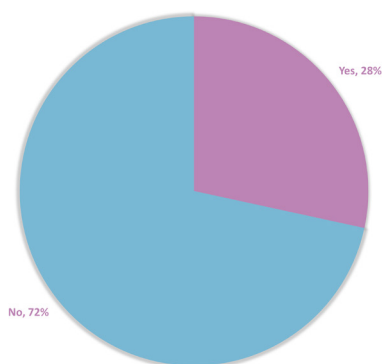


% OF COVENTRY TICKETS BY MSOA



7. Staff and students experience or participate in Warwick's cultural programming – on and off campus

DO YOU WORK OR STUDY AT THE UNIVERSITY OF WARWICK?



As well as student and staff organising and running events, 28% of attendees at our events across the year were Warwick staff and students. We saw great examples of colleagues supporting each other, students exploring new subject areas and professional services staff finding out more about different areas of the University.

8. Warwick's programme increases the University's and the region's national profile

We engaged Advent PR to help promote the Resonate programme; a selection of press appearances can be seen below in the appendix. We received good regional press coverage in print, online and on the radio. However, we have not seen any national press on the Resonate programme. We intend to present the programme at the Engage conference later in 2022 to NCCPE (National Coordinating Centre for Public Engagement) members, as an example of an innovative large scale engagement project.

9. Warwick's programme increases tourism to the region and to the campus

"Great fun, never been to the campus before and it was great, really enjoyed the laid-back approach of the events. My children loved the robots!"

Many comments like the above show that there were significant numbers of people coming to campus for the first time. This is confirmed by the Earthen Lamp interviews summarised below.

While there were some issues around parking and signage, most comments were exceedingly favourable and express a desire for more similar events.

Some of the FEAST! Resources created throughout November and December were used by Visit Coventry to help promote the area as a destination for tourists, extending the reach of some of our content.

"Excellent family entertainment. It kept us, a family of four, entertained all afternoon. Loved that it was a free events - this led to us buying merchandise from some of the acts we watched. My children loved having their books signed too."

Campus Festival Survey responses from Earthen Lamp

The Earthen Lamp surveys and interviews contribute encouragingly consistent findings to those gathered from our own surveying. The results below confirm many of our findings, in particular around the impact that Resonate has had on people's understanding and perception of the University.

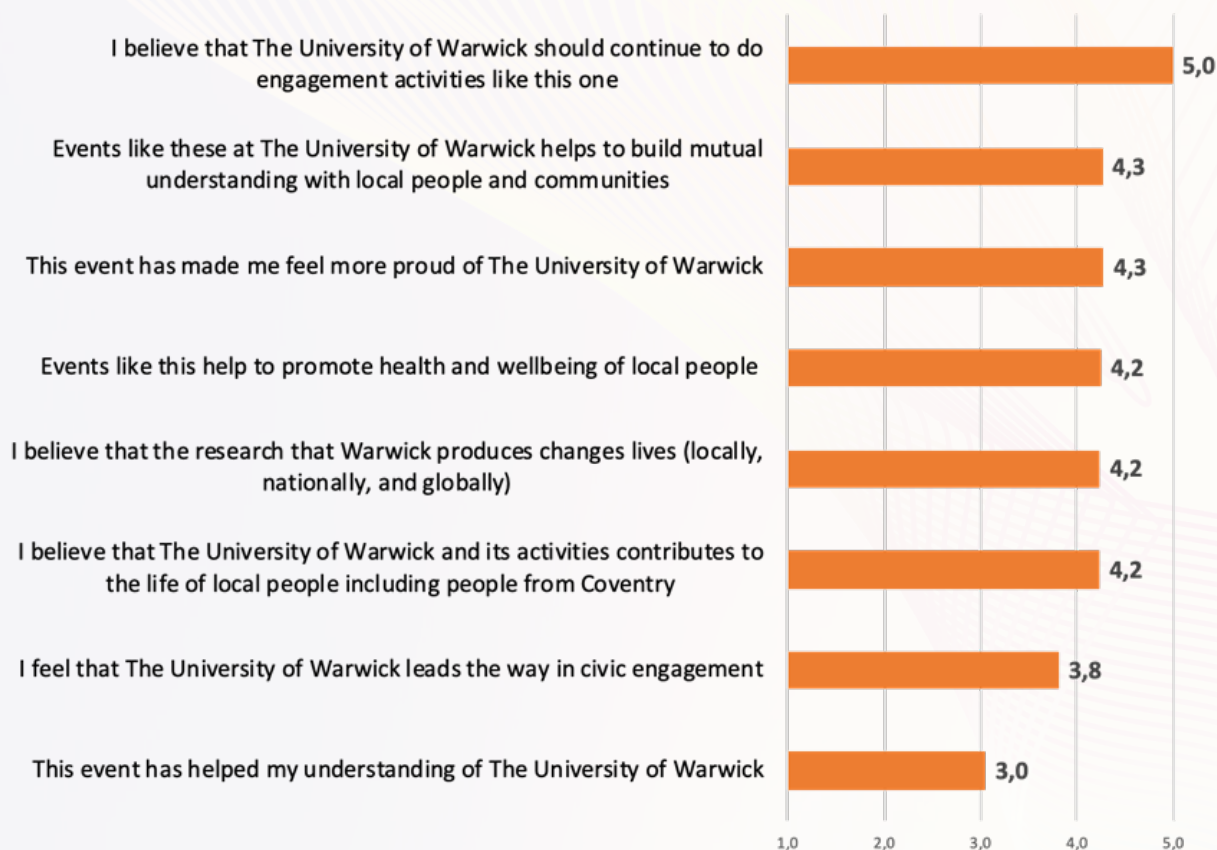


Figure 1 How far do you agree with the following statements? (On a scale on 1 to 5, where 1 is not at all and 5 is fully agree)

Impact of Resonate on connecting individuals and families to the University

Most respondents had been to campus before, and some had a working relationship with the university or knew someone who had. However only a small number had been to other family events on campus before. Crossover of visitors across festival days was low and this could be because the family day saw a specific family audience. This might be a deliberate strategy in which case the strategy was successful.

The majority of festival visitors came by car and there is room and interest for encouraging more visits by public transport (and bicycle) at future events. Online and social media methods of communication about the festival was remarkably successful.

Impact of Resonate on changes in perception and future interaction with the University

The event helped new people engage with the university. Although the majority of visitors had an existing relationship; it is encouraging to note that Resonate Festival led to first time visitors coming to the campus. Most respondents already had a good perception of the University of Warwick.

This supports the fact that the visitors were mostly people who already had a connection to University of Warwick before the event.

Visitors discovered new things about University of Warwick during their visit. Given the substantial number of visitors that already had a relationship with the university – this is an interesting finding.

Few of the things discovered during the visit related to new buildings and spaces, and interestingly a few visitors also learnt about the academic offer of the university.

Motivations for their visit

The free nature of the event was probably not as much of a motivation as others related to spending quality time as a family and exploring the campus. Many took the opportunity to show their children around campus, some of them were alumni or lived locally. There is an indication that the Resonate Festival provided visitors with an opportunity to engage with the campus as a family group. It would be good to note how many such opportunities exist through the year and if this is indeed a gap that can be further addressed through festivals/ event such as Resonate.

Overall experience and relevance of the event and specific activities attended

Visitors came to Resonate Festival with and without booked tickets for events. The information gathered shows that visitors enjoyed discovering events and activities while on campus. Circus skills was very popular and enjoyed by family groups.

Strengths and areas for improvement for the event

Many positive comments were received about the events and some interesting recommendations for content were also provided by visitors. Recommendations offered for improvements related to signage, parking, costs and clearer information about the age suitability and content of the specific activities. Every respondent fully agreed that the University of Warwick should continue to do engagement activities like this one.

Other recommendations for future events

For future events it would be good to continue with the name and branding of Resonate Festival as there is now a fair level of visibility of the brand which has encouraged new visitors. There is an appetite for future events to explore more local outreach with schools and community groups to promote the festival. Other partnerships such as with local authorities could also be explored.

- Local marketing and collaborations with public transport providers might be a good potential marketing channel. The event information and festival programme could be used to highlight public transport links to the festival venue/campus.
- Visitors have highlighted that parking and food on campus was expensive which is an area that could be improved for future events. Alternatively, some indication of costs can be provided in advance, so visitors are able to make more informed choices about costs involved.
- With regards to future programming, some visitors requested more events that can showcase research at the university while others would like more family events. Nothing is conclusive about theme and tone of programmes. That said, its possibly beneficial to develop a more streamlined programming strategy for Resonate which complements other family events and activities programmed across the university (such as by Warwick Art Centre and Warwick Manufacturing Group) to provide the event with a distinct personality.

In Summary

- **The Resonate programme effectively contributed to all of our planned Impacts and Outcomes.**
- **Staff and students have worked with external partners to put on a large number of very high-quality events.**
- **Events have inspired and engaged audiences with a wide range of research topics and provided two-way engagement, increasing interest in the University.**
- **We attracted new audiences to events both on and off campus through co-production and targeted programming.**
- **There is still some work to be done to ensure our events meet regional demographics, but targeted programming and co-created events are helping to close the gap.**
- **Our events have impacted positively on our audiences' perception of the University and the region.**
- **We received good regional press coverage and some sector specific national recognition, but have not yet got a national profile for this work.**
- **Staff and Students have attended both events as part of Resonate and from the wider regional cultural offer.**
- **We have reached audiences from across Coventry, but also more widely across the region and internationally.**
- **Campus has huge potential for large scale public events, but there is work to be done in making it open, accessible and welcoming.**

Our Learnings and Recommendations

In discussion with collaborators, stakeholders, internal and external partners and audiences, combined with evaluation survey feedback, we have tried to compile a list of lessons learned from a year of activity. This hopes to capture some of the ingredients that helped Resonate to be successful, along with some of the missing parts, or wrong notes that were struck along the way. With that wonderful mix of metaphors, here are our reflections and recommendations for the future...

Support from Senior Leadership is essential in providing time, funding and encouragement to staff and students to put on this programme. The festival simply would not have happened without this. We had to make sure that our aims and objectives were clear to the university's senior management team and that they could plainly see what was at stake in choosing to support the festival.

Establish an advisory group early on. The Resonate Advisory group helped establish the aims and objectives of the festival and to work out the basic tenets of what we wanted to achieve. They were excellent 'critical friends' who pushed back when we weren't being bold enough with our programme, and helped us think through what it means to work in collaborative ways in the city and beyond the university. Having 'lay members' was critical here; we are so used to talking to each other that sometimes we forget to make sense to others!

A Theory of Change is a useful tool for maintaining sight of your goals. We referred back our Theory of Change at key points in our planning and at evaluation points throughout the festival. It helped to keep us on track and remind us of our aims and objectives. It also made sure that we were aligned with the Theory of Change which was developed for the wider City of Culture year for Coventry, and with the strategic aims of the university.

Partnership is critical. Partnership brings all sort of important things: new opportunities for our academics to explore their research in new ways, with new people; connections with community groups that we were not previously reaching. We also had some real successes with partnering academics and people working in the creative sector in the city: scientists worked with choreographers, poets worked with sociologists, musicians worked with classicists, filmmakers worked with technologists. We have found real value in putting creativity and research innovation in the same room.

Universities can be hard to work with. The timescales and processes that are everyday parts of our experience as employees of a university are not common to other sectors. We must acknowledge this and be honest about this up front with partners. In particular, paying of freelancers and independent creatives is a complex process and needs to be well explained and well-prepared for.

Starting new relationships is hard and takes time. We need to invest time, energy and resources in the building of new relationships. We also have to be patient and realistic with our expectations. We are working in the region for the long-term and need to give space for relationships to develop. There is also more work to be done on the processes for managing expectations and responsibilities at the start of new partnerships.

Listen to people. The strapline of the festival was 'Celebrating the power of creativity, conversation and collaboration' – the conversation bit of this was critical. We must find people's passions and hear their concerns. Making room for people to tell and share their own stories was also a central part of our year (Sanctuary, Words and Voices, Amazing Women). Partners on our events told their stories through conversation, spoken word performance, poetry, art, song, dance, photography, filmmaking, etc. People placed great value in having these stories listened to, being given a platform. Universities are seen as serious places full of serious people – having your own life, your own story, taken seriously in the context of a university festival of public engagement can therefore be very validating.

Getting off campus and out into the community is critical to developing our public engagement. This was absolutely fundamental to the success of the festival. If we are serious about bringing new communities to campus, we must do the work in building relationships with that community.

The University campus has huge potential but we have to be realistic about the barriers to new audiences, and creative about lifting those barriers. Signage around the site and in buildings, and cost and ease of car parking, were both issues that visitors mentioned negatively in evaluation. We offered free transport, but most visitors still want to drive to campus. We also had some issues arranging door access and accessible routes into venues. These are the most common areas of negative feedback we received.

Challenge people to try new things and work in new ways. Give them support and encouragement; make space for failure as well as success. Training, funding and match making are all important, but so is a culture of experimentation. It can be scary, but good things will come from this.

Make sure you're not always working with the 'usual suspects'. While we really valued the input of our colleagues who are very active in public engagement on the festival, particularly the Fellows of the WIE, we also designed a programme to encourage other people in the university to get involved in the festival delivery. This led to new forms, platforms, ideas about, and styles in public engagement being given space in the festival.

Evaluate early and regularly. Working with the City of Culture Trust Monitoring and Evaluation team, we knew that our evaluation needed to be robust from the start. Having a clear strategy made it easier to adapt to different situations and monitor our progress across the year. When you let people know what challenges you continue to face it becomes a shared problem to be sorted, a shared goal, for more than just your immediate team.

Bring ALL of your colleagues on board. Across the festival we worked with researchers, teachers, widening participation officers, people working in skills and careers, sustainability champions, research and impact services, the library, the chaplaincy and more. In all cases, there was significant overlap in strategic aims. Engagement work is important across the institution. Make sure everyone knows what you're doing and can see their role in delivering your project.

Marketing events is challenging. Even when you're offering engaging, diverse, free activities, letting people know about them can be challenging. You absolutely can't rely on social media to spread the word – we tried everything, took every opportunity for cross-media promotion, dropped leaflets off everywhere that would take them, talked to anyone that would listen, worked with four or five external marketing individuals and organisations and still had to deal with the frustration of people not having heard about the festival.

In Coventry there is a wider problem about events marketing and promotion, post-City of Culture, which still needs to be addressed, and we will continue to work with partners across the city on this problem.

Build on your successes. The Resonate Brand should be maintained and continued as a recognisable umbrella for Warwick's public facing events and activities. Enhanced social media presence and continued use of the website will help to maintain and develop new audiences as well as help prime expectations.



Led by the Warwick Institute of Engagement, Resonate will return throughout 2022 and 2023 to further deepen partnerships and collaborations from across the region and continue to provide opportunities for all Warwick staff and students to engage widely with diverse and inclusive audiences.

A rich and varied programme of 'Lates' events, hands-on workshops and activities (Rolling Resonate), festivals, exhibitions, and online activities are currently being co-designed by staff, students and their community partners. The Institute's network of Fellows will ensure representation from across all Faculties and departments, providing a mix of established, experienced engagers as well as opportunities for new people to get involved.

Combining large-scale multiple day events such as British Science Week, the Festival of Social Science and the next iteration of the Resonate Festival, with longer-term projects, performances, talks and showcases, there will be something for everyone with which to get involved!

Find out more at www.resonatefestival.co.uk and at www.warwick.ac.uk/wie



Appendices

Social media campaign

Included sponsored posts on Facebook, Google and Instagram, including new pages for WIE on Facebook and Instagram and a new external facing website - 26K visits to the website and 54k page views.

686.6k impressions over the course of Resonate compared with 264.2k impressions in the same period previous year. This is a 160% increase.

Impressions
1.2M

Clicks
11.5k

CTR
0.92%

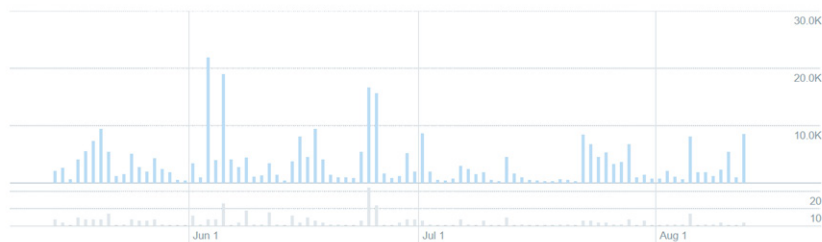
Goals 7 Apr – 21 Apr 2022

Engagement...
45.42%

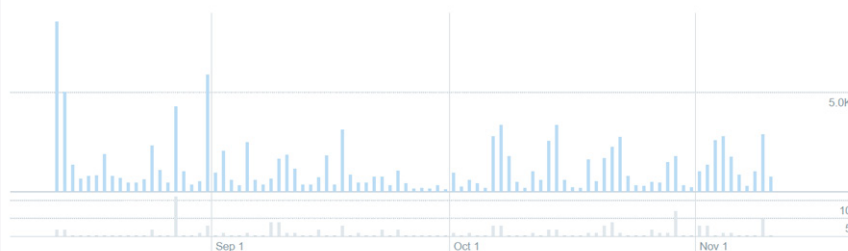
Engaged ses...
2.7k

Views per session
1.96

Your Tweets earned **321.1K impressions** over this **91 day** period



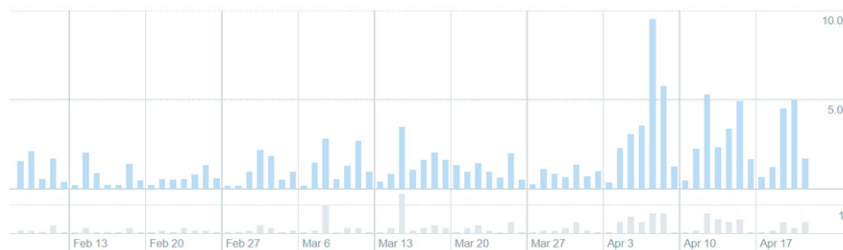
Your Tweets earned **114.2K impressions** over this **91 day** period



Your Tweets earned **133.6K impressions** over this **91 day** period



Your Tweets earned **117.6K impressions** over this **73 day** period



Round-up of media coverage for Resonate 2022 – three day festival, April 19, 20, 21

- What's On Warwickshire Live - <https://www.whatsonlive.co.uk/warwickshire/news/major-headliners-announced-for-university-of-warwicks-resonate-festival/53192>
- COVENTRY OBSERVER - <https://coventryobserver.co.uk/news/gavin-and-staceys-ruth-jones-among-the-headliners-at-resonate-festival/>
- CW Growth Hub - <https://www.cwgrowthhub.co.uk/news/major-headliners-announced-resonate-2022-university-warwicks-city-culture-festival-finale-april>
- KENILWORTH NUB NEWS - <https://kenilworth.nub.news/news/local-news/former-cabinet-minister-ed-balls-and-gavin-stacey-star-ruth-jones-to-headline-university-of-warwick-festival>
- CW Growth Hub - <https://www.cwgrowthhub.co.uk/news/one-week-go-until-biggest-regional-free-3-day-arts-family-friendly-festival-university-warwick>
- CW Chamber of Commerce - <https://www.cw-chamber.co.uk/news/city-of-culture-030322-1/>
- CWLEP - <https://www.cwlep.com/news/major-headliners-announced-resonate-2022-university-warwicks-city-culture-festival-finale-april>
- CW CHAMPIONS - <https://www.coventry-warwickshire.co.uk/news/major-headliners-announced-resonate-2022-university-warwicks-city-culture-festival-finale-april>
- Muddy Stilettos Warwickshire - <https://warks.muddystilettos.co.uk/latest-articles/whats-on-april-warwickshire-west-midlands/>
- CWLEP - <https://www.cwlep.com/news/major-headliners-announced-resonate-2022-university-warwicks-city-culture-festival-finale-april>
- CWLEP - <https://www.cwlep.com/news/one-week-go-until-biggest-regional-free-three-day-arts-festival-university-warwick-campus>
- CWLEP - <https://www.cwlep.com/news/family-fun-day-university-warwick-easter>
- CW Chamber of Commerce - <https://www.cw-chamber.co.uk/news/city-of-culture-190422/>
- <https://www.cw-chamber.co.uk/news/city-of-culture-190422-1/>
- CW CHAMPIONS - <https://www.coventry-warwickshire.co.uk/news/one-week-go-until-biggest-regional-free-3-day-arts-family-friendly-festival-university-warwick>
- Friday April 1 – Metro (Birmingham edition)
- What's on Warwickshire April magazine version (Page 4) https://issuu.com/whatson1/docs/coventry_warwickshire_what_s_on_april_2022?fr=sMTYxYTQyNzA2NTg
- <https://www.whatsonlive.co.uk/warwickshire/news/university-to-host-three-day-resonate-festival-grand-finale/53279>
- Coventry Observer sent their photographer Marcus Mingus to cover the Family Fun Day: <https://coventryobserver.co.uk/news/picture-special-fun-for-the-whole-family-at-coventrys-resonate-festival/>
- May 1 - This was also in print <https://coventryobserver.co.uk/editions/view/?/Coventry/2022/04/28&pages=032> (page 12)
- Emerging from Lockdown film screenings - <https://www.cwgrowthhub.co.uk/news/resonate-festival%E2%80%99s-emerging-lockdown-film-screening-reveals-voices-25-coventry-people>
- Coventry Observer - <https://coventryobserver.co.uk/news/coventry-emerging-from->

RADIO:

- Sat April 16 - CWR interviewed Professor Helen Wheatley, festival director, on their Saturday breakfast show
- Tues April 19 – BBC CWR interviewed film composer and saxophonist John Altman on the Trish Adudu show
- Wed April 20 - BBC CWR's Coventry City of Culture reporter reported live from the Family Fun Day and created a feature package <https://www.bbc.co.uk/programmes/p0c25yiw>

It included interviews set up in advance with:

- Circus Mash's Joe Fearn
- Stefan Gates before his Fartology! science show
- Jason Maverick of The Androids
- Ian Tuersley at the Invention Zone
- Lauren from Flying Seagulls Circus Project
- Dr Phil Jemmet about his Harder, Better, Faster, Stronger science show
- She also attended a live virtual event with author Chris Smith: Frankie Best Hates Quests (after his live interview needed to be cancelled due to Covid)

Wed April 20 - Radio Interview with Lia Desai, Free Radio – James Brown

Unmute:

- CW GROWTH HUB: <https://www.cwgrowthhub.co.uk/news/coventry-one-day-exhibition-offers-insight-womens-experiences-prison>
- WHAT'S ON WARWICKSHIRE: <https://www.whatsonlive.co.uk/warwickshire/news/coventry-exhibition-offers-insight-into-womens-experiences-of-prison/53238>
- CW LEP: <https://www.cwlep.com/news/coventry-one-day-exhibition-offers-insight-womens-experiences-prison>
- CW CHAMPIONS: <https://www.coventry-warwickshire.co.uk/news/coventry-one-day-exhibition-offers-insight-womens-experiences-prison>

Slice of Science:

- CW LEP - <https://www.cwlep.com/news/children-enjoy-slice-science-university-warwick-women-led-british-science-week-workshops>
- CW Chamber of Commerce - <https://www.cw-chamber.co.uk/news/uni-of-warwick-190322/>
- <https://coventry2021.co.uk/what-s-on/a-slice-of-science/>
- CW CHAMPIONS <https://www.coventry-warwickshire.co.uk/news/pictures-children-enjoy-slice-science-university-warwick-women-led-british-science-week>
- <https://coventryobserver.co.uk/news/university-of-warwick-serves-up-a-slice-of-science-for-british-science-week/>
- <https://www.stratford-herald.com/news/warwick-university-offers-a-slice-of-science-for-international-women-s-day-9131931/>

Berkswell Food and Drink Festival

- March 26 - Berkswell Food and Drink Festival – BBC CWR interview Breakfast show live radio interview with Lorna Bailey
- What's On Warwickshire Live - <https://www.whatsonlive.co.uk/warwickshire/news/berkswell-food-and-beer-festival-to-take-place-in-ancient-church/53220>
- FB - <https://en-gb.facebook.com/WhatsOnWarwickshire/posts/4462209213880372>
- Twitter - <https://twitter.com/WhatsOnWarwicks/status/1507042735286538244?cxt=HHwWiMCyocLYi-opAAAA>
- Instagram - <https://www.instagram.com/whatsonwarwicks/?hl=en-gb>
- Coventry Observer - <https://coventryobserver.co.uk/news/hope-youre-hungry-berkswell-food-and-drink-festival-comes-to-coventry/>

- *Eat with Ellen: Berkswell Beer Festival and Warwick University's Feast Food Fair set for March - Eat with Ellen*

Emerging from lockdown

- March 15 - Professor Jackie Hodgson interviewed on Free Radio with Lia Desai
- <https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-60754599>
- <https://www.cwlep.com/news/resonate-festival%E2%80%99s-emerging-lockdown-film-screening-featuring-25-coventry-voices>
- <https://www.cw-chamber.co.uk/news/city-of-culture-170322/>
- <https://www.coventry-warwickshire.co.uk/news/resonate-festival%E2%80%99s-emerging-lockdown-film-screening-featuring-25-coventry-voices>

Negotiate Your Way to Success:

- Sun March 6 breakfast show radio interview on BBC CWR – James Brown

Amazing Women:

- International Women's Day radio interview with Helen Wheatley on BBC CWR

A big 2021 highlight was the BBC CWR Romans in Coventry radio package tying in with the summer roadshows:

- Sept 17 & 18 2021 - Ushma Mistry's radio package at Blue Coat School and the Uni of Warwick with interviews with Prof Michael Scott and Dr Paul Grigsby https://www.bbc.co.uk/sounds/play/live:bbc_radio_coventry_warwickshire
- It was on BBC CWR Breakfast at around 0755 in the morning and again during their Sunday Breakfast show and was also be in our bulletins from 6am on both days. It was also featured on their dedicated City of Culture web page.



 Listen now

Resonate Festival ends on 3-day campus finale

Warwick University's year-long Resonate Festival as part of City of Culture is finishing with a bumper three-day grand finale on campus. Actor Ruth Jones, former MP Ed Balls, and composer John Altman have given talks as well as children's shows by scientist Stefan gates, Circus Mash and Flying Circus. The three-day event runs from April 19th to the 21st and BBC CWR's City of Culture reporter Ushma Mistry was there during the family fun day.

20 April 2022

This clip is from

