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**Executive Summary:**

The Purpose of this document is to share the aims & aspirations for the Opening event of the Hull City of Culture 2017, together with detailed considerations of the services & structure required for a faultless delivery of these opening event on venues and in the streets of Hull across the Old City and the Marina.

In placing together this document, the team has been mindful of the many things which include the history of Hull, its people and also the perception of the city from outside. We have also thought about the current economic & cultural climate in the UK is taken into account & to ensure that Hull is seen as the cultural hub for 2017 and really playing the pivotal role of what is to come as it is part of the very first pieces for the year long programme. It is also mindful that the first event should be representative of the vision placed throughout the year calendar and should act as celebratory initial accent thus should be thought provoking and representative of the achievements, heritage and character of the city; and it is this creative vision that should transcends through to the rest of the visitors who may come from the United Kingdom.

As part of our research & development, we have engaged & spoken with a number of individuals, organisations, stakeholders, & other functional areas who will play key roles within the Opening event. This was to ascertain their experiences of past city of culture learning’s; but also their aspirations for the City of culture. We wanted to also test our ideas & thinking, in both their audio visual language and indeed in the structure & positioning of it in relation to other festivals and events that occur in the yearly calendar for Hull.

The successful production of the opening event will be reliant on a strong, clear vision with a one team approach whilst delivery is dependent on a wide range of individuals, & artists, whom have differing but complementary skill sets. Binding these together to create an creative core team with a singular vision & purpose is critical & we will ensure that we liaise with all the other departmental areas such as digital, marketing, schools, volunteering. We will particularly worked closely with PR, Technical & licencing, City planning as well as Marketing & digital.

We have sought to build this team by sharing resources & skills to ensure cost, operational efficiencies & creative foresight. We aspire ultimately to create a seven days of flawless nights, which amplify, celebrate & energise a multi faceted audience profile. We will seek to ensure that though recognising the learning’s of past cities taking part in the city of culture, that we have several different audiences, all of whom need to be catered for by layering interpretation and our approach. These include the live audience in the different venues, the local and national broadcasters/ press all as important as one another, all with differing requirements but all must have the memories & ability to tell stories during and once the events have gone.

As part of our vision, we have challenged the stereotypical scope of the an Opening event or ceremony, the scope of the event without compromising the quintessential core values of the City of culture experience. Our goal is simple, to create an inclusive, creative, sharp, elegant, local moments that support the overall vision & to act as inspiration to the next generation of cities seeking the City of culture prize.

**Objectives:**

Our overarching objectives can be summarised as follows.

The creation of the Opening event that:

1. create excitement & anticipation about the heritage and character of Hull.
2. Communicates the achievements in an interactive live audience photo & tele-visual manner
3. Ensure the safe & successful delivery of each & every part of the event, in a creative manner that celebrates Hull & all who live in the city.
4. That sits as part of the wider programme experience & fully integrates and establishes the Made in Hull season atmosphere and ethos.

More specifically, we aim to:

1. Support the Hull City of culture vision to use this opportunity to create lasting change, to inspire young people & invite everyone to take part in the year.
2. Acknowledge the historical messaging as a symbol to be proud of but also to look to the future with passion and purpose.
3. To create a series of installations that hold the drama & visual language that is theatrical, exciting & represents a level of production that truly represents the UK’s historical knowledge of the production of such shows.
4. A comprehensive visual language which repeats throughout the seven days to ensure all of hull residents have the opportunity to be part of their opening.
5. A audio & audio visual language that befits the year long programme.

**Audiences:**

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| --- | --- | --- |
| **Audience** | **Description of service** | **Level of Service.** |
| Residents of Hull | * *The pinnacle celebration of their city and its achievements* * *To treat the residents of Hull as central stars for their special moments.* * *A celebration of the last 70 years* * *A highly visual interactive (with all) that highlights the above.* * *Modern accents, which enhances & sits with the programmes creative strategy.* | * *That they are short audio visual installations that act as celebrations that are underpinned by heritage.* |
| Media & Broadcast | * *To ensure and give these key stakeholders every possible opportunity to clearly show the excitement of the start of the Hull city of culture 2017,* * *whilst giving them a visual cascade of what is to come* * *The importance of understanding how to create the feeling of being part of the cultural landscape for the UK* * *Ensuring all have the opportunities they require within the 7 days programme.* | * *High quality, snappy theatrical ceremonies, which build & deliver an explosive atmosphere.* * *An opening event that’s feel & delivery scream Hull city of Culture.* |
| Yorkshire residents  (lesser national and international) | * *That this group can celebrate with the residents of Hull the achievements and depth of creativity in the county.* * *To bring residents of the wider county to Hull again as this has not occurred consistently for a while. Learn the history and heritage of Hull and understand the psyche* * *Place Hull back on the creative map and promote the city through its cultural links* | * *Clear concise communication throughout the installations lifetime ensuring that we are looking forward as well as back.* |
| The Artists & creative core team | * *Ensuring that opportunities for all for PR and promotion are fully exploited thus creating larger buzz around the artists, the core team and thus the City of Culture programme.* * *Ensure that the artists vision and creativity matches with the overall creative directors vision*   *.* | * *To ensure the artists commissions are showcased in an appropriate manner.* |
| HCC | * *Logistical & creative planning that means the installations created as the 7 days event programme are represented in a befitting manner* * *Raising the bar on the City of Culture openings & the perception of it in a 365 day programme.* | * *Timely information to all Departments* * *Continual & equitable measures to ensure every installation is perfect in its delivery* |

**Strategic Challenges:**

1. Allocation of funds to match the scope of the vision without diluting the value of all the elements of the installations.
2. Balance the vision & message of the seven day event with the nature & style of celebrating the achievements of those involved in them as other Cities have.
3. Ensuring the sound of the venues is sympathetic to the relevant facets required for the installation.
4. HCC maintaining (& managing stakeholders & suppliers / partners) ownership of the opening event & the component parts throughout the build up to the start.
5. Determination of model planning & the logistics of achieving this.
6. Managing stakeholder interest in some of the component parts of this event to ensure we release, deliver & promote on our message & our timetable.
7. Management of public expectations & media scrutiny on each of the installations and commissions.
8. Determination of volunteer selection & our model for the rolling out of the programme.
9. Providing adequate but un-obstructive security and crowd management operations.
10. Determination of the positions of the installations and to ensure the correct licences and permissions have been sort.
11. Consideration of environmental implications in all the aspects of the installations, through research, design & planning.
12. Ensuring positive media moments for all aspects of the creative team and Hull City of Culture as a whole.
13. Ensuring a lasting legacy & memory in the minds of the residents & the wider audiences
14. Reliance on other departmental areas within HCC to deliver in a timely manner & managing possibilities and procedure if delays occur
15. Highlighting where challenges can occur & rehearsing scenarios in a cost effective manner whist ensuring the teams are empowered to make a decision when required.

**Measurement & Evaluation:**

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| --- | --- | --- |
|  | **Performance outcomes** | **Recommended strategies.** |
| 1 | Safe & successful delivery of the installations in all venues | * Engaging with all internal Dept’s & stakeholders in the development of the strategy & vision * Bring in key personnel who specialise in certain areas crowd control, H&S, security & logistics etc. * Ensuring in key venues we utilise any past event experiences, in particular the freedom festival as the information is still fresh in the mind. * Develop a robust strategy and schedule with other Dept’s which holds some ‘slack’ & or alternatives within it * Discuss alternatives with the core creative team relating to the venues in case we can not gain permissions * Ensure we get key delivery staff contracted and roistered in a timely manner. * Ensure we have venue managers who have experience in using radios & live comms. * Conduct training & rehearsals off site where appropriate to ensure team have a clear vision of what we expect * Ensure we have the correct licences and permissions for filming and photography at every site. * Develop key polices which reiterate our expectations relating to the above. * To ensure key personnel develop strong relationships which mean they can communicate effectively with each other & act as one team. * Empower key individuals to use their initiative in an informed manner. |
| 2 | To increase Broadcast & press interest in the opening to ensure good coverage. | * To schedule the activities in a clear way to best serve the viewing public & stakeholders * To communicate our planning strategy of opening and ensure it is happening in good time so the stakeholders can programme or plan around it. * To ensure we build the atmosphere through audio and visual means available to us, prior, during & after the installations opening timings. * Utilise theatrical lighting & other visual aids in other environmental areas on the trail to ensure production levels are of comparative genera shows in the UK * To ensure we utilise key backdrops to demonstrate the city scape is captured as part of any archive or broadcast footage. * Constant communication prior to events going on sight & pre briefing key Dept’s and stakeholders on our intentions. |
| 3 | To ensure HCC deliver on our promises for any monies gained either as string or VIK. | * Extensive & exhaustive research into various elements of the heritage , production & design of the items which make up the opening event * To ensure we design briefs that the artists can respond creatively too without being too prescriptive. * To ensure we brief designers in an effective, inclusive manner with other Dept’s who can effectively interact with them along with the Creative director, lead Producer & core creative management team. * To ensure we continually check and assess as we go through that we are adhering to the papers written and provided by the exec team. * To communicate to all stakeholders in a timely & cohesive manner |

**The Proposition for the Opening Event: 7 days.**

We want to utilise the metaphor of ‘Made in Hull ‘& in adopting this invoke an emotional attachment to the local residents & next generation of residents, artists and cultural players to do the same.

In creating the proposition & in trying to ‘move the bar higher’ on the visual language of these types of events as well as ensuring we are utilising Hull city as the canvas to all that we do. We have derived a strategy that is uniquely Hull but that mirrors & enhances them in a manner which befits such high profile moment within the year long programme. In past city of cultures the opening has been very low key with the building blocks for the festival and programming coming later in the calendar. Its important to note that Hull will not and has not adopted this premise.

Ultimately the City of Culture exists because residents and artists both locally and nationally want to be part of this prestigious event.

We have adopted several strands of thought to this:

1. The story of a city and its people over the past 75 years- told on its buildings, shop windows, streets, skyline and public spaces through projected film, image, sound, words, light and live performance
2. Significant shared events and achievements- the bombing of the city in WW2- the rise and decline of its major industries- its artistic & sporting achievements- its position now in 2017 looking to its economic & cultural future (wind power & city of culture)
3. Connectivity & insularity. The city’s connectivity with the world via port trade- the human flows of people into and through the city over time- Its geographical position at ‘the end of the line’ – its attitude of parochialism & insularity- its future looking outward and beyond
4. The community’s values & attitudes- its resilience & adaptability to change- its independent & radical spirit- its politics- its game changers, innovators & achievers- its humour
5. Hull people at work – the Docks & Fishing- its products & production lines- women at work
6. Hull people at play – social & cultural life across all forms- its diverse demographic
7. The Characters of Hull
8. Dead Bod- a local folklore icon & story that is a metaphor for freedom of spirit, injury & death, resilience & resurrection

We have in this proposition, sought to create a narrative & visual language which represents the programmes ideals & the worlds’ expectations of what Hull can and will design & deliver in such a year. We are aware that these should be sharp, snappy theatrical well orchestrated set of shows, throughout the 7 days which are visually stimulating & create a sense of a trail that can be picked up and explored at any location over one night or several.

During this period of consultation & research & the ultimate development we returned time & again to both the promises made in the bid & the importance of the artists (local, national and international) & how in turn we can set Hull’s city of culture apart from past programmes by making the opening event a visual explosions of energy which whilst driven by key installations have accents of ‘theatre’ and participation to them. Through this we want to envelop the feeling through all, including the audience), that what they saw could only be Made in Hull.

It is the core team’s intention to ensure the following occurs:

1. To empower the audience to share in the cities moment.
2. To ensure the city takes centre stage and that it is documented in a manner that befits the gravitas of the event.
3. It means that the Press can write up and utilise images from the Opening installations themselves and utilise them through different strands as required throughout the years to come. .

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| **LOCATION** | **THEME, NARRATIVE & POSSIBLE CONTENT** | **FORM & Artist:** | **ACTION** |
| **VICTORIA SQ** | **The ‘big theme’ story of Hull over 75 years**- what we’ve achieved, endured & celebrated at work, at play & in our culture- the significant shared city experiences that have instilled confidence, creativity, resilience, a strong community identity, an ability to re-invent ourselves and seize the moment that is 2017.   * **The Blitz** - bombing raid, city devastation, the people’s resilience, barrage balloons, the rebuild & regeneration * **The docks & fishing** (the flooding wave, the post war boom in port & maritime trade & employment, the loss of men & the 1968 Headscarf Revolutionaries / 70’s decline) * **Hull game-changers, achievers** (in politics, art, sport, construction & industry)   **& shared events & achievements’** – Hull Fair- Humber Bridge- The future & wind power. | **Artist: Zsolt Baloge.**  Told over 3 buildings on Town Docks Museum, City Hall & Ferens- sometimes simultaneously, sometimes separate.  Sound and vision – a 360 degree experience exploiting the circular location. Mix of abstract, experiential and archive.  3 to 4 looped segments each around 5 mins repeated each hour? | Possible – some live action on balcony of City Hall – return of sporting heroes / choir / performers, TBC |
|  |  |  |  |
| **BEVERLEY GATE**- west entrance to White Friar Gate | *The site of the refusal of King Charles into Hull – theme of Defiance? Or introducing the characters of Hull*  A gate of defiance & protest? Underpinned by the values of democracy, humanity, civilisation & inclusivity?  A whispering gate?- where the public are encouraged to share their wishes, dreams, secrets- what & how they would like Hull to be – broadcast to the Vic Sq toilets | **Artist: Community/college and core team**  Possible portal structure- Talking about written word, spoken word and listening 3D design piece as well as ribbon creative piece over the wall and amp area there to hide in plain sight.  Mics to record sound at gate and transmitted into the victoria toilets. | Large scale interp print on window at this end explaining VQS and WGS.  Working with Uni students VIK  DJ/ AL looking at this. |
| **WHITE**  **FRIAR**  **GATE** | **THE CHARACTERS OF HULL**  The major themes we are exploring but told in a more intimate & in-depth way through the people of Hull.  Hull characters take us in and through the archive material giving it a human face  The street of folklore – a chance to meet the characters of Hull telling their stories  The street narrative focuses on ‘Hull at Play’- how we enjoyed ourselves – how we spent our hard earned cash from work, our leisure time in the city and on holiday- through times of full employment in the 60s, declining in the 70s to now, linking economic prosperity & its lack to our ‘leisure pound’  *Many possibilities- suggestions include:*   * **The War**- more in depth memories & testimonies, the battering and rebuild. * **The growth of the new estates**- Bransholme & Orchard Park- the move from the old communities & terrace houses & what that meant for people * A former trawlerman- a **3 day millionaire**- tells us about his leisure time in hull- the 3 days on shore- the distinctive suits- treating the family, being driven everywhere by your personal taxi driver- ‘living for the now’ as your time on shore was brief and each trip to sea could be your last. Twin screen intercutting with **wife of fishermen giving her perspective** * **A caravan worker** -on the production line- then we go on an **east coast holiday trip to the seaside-** caravan holidays- can extend to **Dutch Dashes & package holidays to Spain** * **Shops & shopping**- Boyes & the old big department stores, shopkeepers, distinctive Hull products- Reckitts Blue, Humbrol Airfix paint & models- the Hull products in your kitchen and bathroom * The leisure scene- **dancing, cinema & music** (but not clubbing- Underpass) * **Dockers & activists** take us through the strikes, industrial decline of 70s, with reference to now * **Hull Talk**- soundbites from Hull people – their love of and pride in their city- the attitudes & values- what makes Hull distinctive- all people from all cultures * **Hull Game-changers / unsung heroes-** Lindis Pursey / Barry Nuttall / Bert Feldman / Shirley Craven / Basil Kirching * **Hull people talking about the City of Culture** | **Artist:**  **2x Sodium**  **4x invisible flock**  **2x local**  **1x Chris Hees.**  10 window films & shop installations- each around 5 mins max.  Intimate & larger street soundscapes  *+ illumination on upper storeys?- e.g. the Greek façade above M&S could show our ‘unsung heroes of Hull’*  *figures - TBC*  **Artist: Urban Projections.**  street guide performers, on Bike  Window sound, back projection, small scale projection, sets in windows, some live in windows possibly.  DJ looking at WFG sound currently thinking it may need to be every 25 meters?? TBC. | Large scale interp print on window at this end explaining VQS and WGS.  *KD to look at projection throw as this maybe impossible.*  All production and content by them on this aspect. In costs. |
| **Zebedees Yard** | **PHYSICAL HULL- Hull’s Sporting Achievements & the cultural interplay with Dance**  Film animation & soundscapes portraying Hull’s shakers and movers in team & solo sports, the tribal allegiances of local fans, and the physical & cultural interplay between sport and dance. Where the playing field is the stage, and the human body is the vehicle, celebrating strength, stamina and the beauty of movement- from the corps de ballet & principal dancer, to the boxer in the ring, to the team on the pitch.  *Possible elements:*   * Craven Park dog-track, the Speedway, football, rugby, boxing * Dance forms& Hull dancers Xander Parish & Kevin O Hare * The interplay of movement between sport and dance- players, fans & audiences * A two rugby team town- east & west Hull – the dockers & fishing communities’ allegiances- Clive Sullivan- the Hull rugby derby of 1980 * Hull man Ebenezer Morley who founded the Football Association and drew up the rules for association football- Hull City- the premier league- ‘you’re only here for the culture’ * Boxer Luke Campbell * Andy Kirkpatrick- extreme mountaineer from Hull | **Artist: Invisible Flock – soundscape**  **project 50DB**  *sound and lighting* | No Live action.  We will need to dress entrances in some way. Some Interp required. |
| **ORIEL HOUSE** | **THE DIGNITY OF LABOUR (& its opposite?)**  A hard working city- a city of great inventiveness, manufacturing and international trade / the fight for worker’s rights / the decline of manual labour industries- the despair of dole / a future power house of ideas  We turn a place of frustration, anger & despair into a place of beauty & creative energy  *Possible elements:*  Production lines- inc caravans, fish, peas, household & medical  Products- retro and current  Film, photo & press archive of work on docks, fishing & other  19th C, 60s & 70s dockers strike archive  Big Lil- headscarf wives campaign  Decline of industry – cod wars, rusting trawlers  Spoken audio soundbites- sanctions, lost ambitions & dreams  Dead Bod on roof  Building the Humber Bridge  Siemens- wind power- our future | **Artist: Made Amplify**  Projected- film, archive mapping, animation, sound | Live performance here with young Theatre director. TBC. |
| **SCALE LANE BRIDGE &**  **RIVERSIDE** | **THE RIVER OF TIME- TIME & TIDE- THE GHOSTS OF THE PAST**  The historic site of the city’s first dock, the origins of its economic growth & huge labour workforce.  An evocative place of decay & beauty whose role is in transition- where regeneration has started but the past speaks louder than the present or future  Where the ebb & flow of water dominates the flow of people & time.  Where water turns to mud and back to water  Where the past is beached and stranded, then drowned once again  Where darkness and light evoke an elemental sense of time  *Possible elements:*   * Production line gossip * The sounds of the working dock * The radio in the mud broadcasting music & word, morse code, shipping forecast * Light on water and mud * A moving pontoon of lifejackets- a sole survival dinghy drifting down the waters * Projections of ‘icing up’ on the riverside stanchions, & possibly the Arctic Corsair * The sound of creaking & groaning timbers- a dockside in collapse * Evoking the workers of the past – lost trawler men drowned at sea- refugees crossing oceans * A beacon or lighthouse – a guide through difficult waters and times | **Artist: Core Team.**  Soundscapes & illumination only. | No live performance and softer piece not large sound, Loud speakers could be used with Vollies as cast even. |
| **UNDERPASS** | **Hull People Love to Party**.  A sound & light installation with live performance portraying the culture of Hull’s clubbing scene and the people’s passion to party. A sound & light driven event with flash-mob performances, where the public can participate or pass through, where dance styles and fashions can move through time, or mix and morph, with a music soundtrack incorporating spoken word soundbite mash-ups referencing Hull’s clubbing experience & the social and political context.  *Possible elements:*   * Hulls clubbing scene over time- from dance hall to disco, house party & rave, the Tower, LA’s, the Silhouette & Fuel * Dance & fashion styles over the decades * The changing social & political context- * Bouncers * Second installation on east side of underpass | **Artist: Jesse Kanda (larger side)**  Sound + Projection of film, lasers? (larger side) | Flash Mob activity. PR through social media on set nights.  DJ night final night. |
| **THE DEEP & THE DOCK STAGE** | **DEPARTURES & ARRIVALS- HULLS CONNECTIVITY- THE FLOW OF PEOPLE INTO AND THROUGH THE CITY**  **Migrations-** The flows of people over time, through and into the city:  **Fleeing** war, persecution, poverty. Seeking refuge and freedom. (17th C Hugenots, 19th C Jews from Eastern Europe, children fleeing the Spanish Civil War, Kosovans, Afghans, Iraqis, Congolese, Eritrians, Syrians  **Seeking work** – the Irish to build Hull docks, Brixham fishermen, young men from Scandinavia, incomers like Larkin who came for a new job as University Librarian, and many more  The transit route from the riverside to Lazarus Hotel to the Station / Brexit- the tension between a welcoming and insular city  **+ Royal Visits-** King Charles turned away (or Beverley Gate?/ royal visits naming of docks / royal visits in the war, (& the floods?) – royals come at times of celebration & in times of adversity / Queen Elizabeth / Princess Di/ Bishop Tutu | **Artist: Imitating the Dog.**  Projection on Deep façade + secondary projection at Dock at the Deep stage, with filming of audience participation that gets edited into the footage as they go. (the team have done this before and have methods etc) | Potential for live performance. within cinematic projection, The Artists on this are theatre based and will run Live production and small scale set etc potentially. Audience participation. |
| **HUMBER ST** | **Pot Luck at Fruit**  A 2 week programme of nightly events at Fruit including music- stand-ups- films- guest performers each night- celebs from Hull (the thing I remember about Hull) – bands from Hull.  Prescott, Lucy Beaumont, Jarvis Cocker, Alan Johnson, Pinky, Bud Sugar  Artist installations & windows  Street festoon lighting  New art exhibition space | **Artist: Various Local and some national**  Poets, films, bands, panel and speakers.  Backdrop needed, but sound and some LX in. (LX being upgraded this year) projector in the ceiling also.  Capacities: seated cabaret: 80  Seated rows (120-150)  Standing 300 | Programming is to be looked at.  Humber street: Quentin roaming piece: costed in budget total from artist. |
| **NOTES** | **Gallery** | **Artist: Alec Gill** |  |

The locations & the canvas backgrounds:

The installations must invoke the optimal opportunity to clearly demonstrate a vibrant nature of the programme and the city in which it resides. So where they are taking place, is important as well as considering what it is & what the installations represents to both the City as well as the other audience profiles. We as a matter of course with look will ensure that the emblems and interpretation are placed in areas which can be picked up by the various audiences to clearly profile the overall event.

We have also looked at bringing this to the forefront of the process, we have not just stated ‘well it is always there, so therefore.....,’ this is an area that again has been scrutinised throughout past city of cultures & indeed criticised on occasions by all involved for varying reasons. Our main findings centre on where:

* Backgrounds were considered flat, lifeless ,
* cluttered compromised backdrops.
* Lack of background which indicates the City it resides in.

Taking into account the above Hull have also looked at other placement considerations

* The Brand & Look of the City of Culture Pallet and general Look and feel.
* The shots that can be achieved to show off the City and opportunities to explore other areas of the city that may not always be considered but that are unique in some respects to Hull.
* the audience profiles we are trying to connect with and who holds more precedence for the opening 7 nights.

Again we have looked to create Golden Rules for the placements. We recognise that by utilising the Look of the HCC in this way, we are complimenting the essence of our city.

Other Design Considerations

The installations themselves must be pure artistic outside moments with the emphasis on elegance & simplicity but overall a creative response to Sean’s vision. We are not looking to have a start and finish so it will not be a traditional trail in that respect.

We have therefore looked to design the following with this in mind:

* The routes to each venue and can they be enhanced with either roaming or gorillia style activities.
* The graphics & interpretation for each location is clear.
* The live activity is not constant but ebs and flows like the different venues and areas do, some are internemate others are bold.
* The music or sound scapes are presented in an innovative manner.
* We will look to provide cameramen, press and Photographers in certain cases the opportunity of meeting the artists and the core creative team.

**The Core creative Team.**

Working with Sean McAllister a documentary director the project the 7 day event captures Hull's history, culture and residents in a dramatic and thematic way by using some of the heritage buildings and structures as a canvas to hold the conversation about Hull and celebrate through

The core creative team (named below) are experts in their fields and are currently in the process of commissioning several local and national artists to create a response on and around the Old town and Marina area of the city as well as looking at the project and ensuring coherence and cohesion between sites.

The Core creative team has been crafted to ensure that the overall event is designed and created with the e core strategy in mind. It is made up of local talent residing in Hull and the surrounding area as well as Hull talent now residing elsewhere and UK talent and experts in their respective fields.

Sean McAllister – Creative director: Brought up in Hull now living in London:

Rupert Creed – Writer, living in Hull for over 30 years.

Durham Marenghi – Lighting designer living in the Hull area.

Dan Jones – Sound designer and composer living in Bristol

Ala Lloyd – Design Consultant, living in Oxfordshire.

Niccy Hallifax – Creative Producer.

**Sean McAllister – Creative Director**

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**BAFTA nominated director Sean McAllister** is known for his candid, frank films, depicting with extraordinary intimacy the lives of ordinary people who are struggling to survive but are survivors, caught up in political and personal conflict, struggling to make sense of the world we live in. From his early films *Working For The Enemy* (1997) and *The Minders* (1998), both nominated for a Royal Television Society Awards, to his more recent successes, Sundance Jury Prize-winning *The Liberace Of Baghdad* (2004), *Japan: A Story Of Love And Hate* (2008) and ‘*The Reluctant Revolutionary*‘, Sean’s work continues to inspire, to surprise and to fascinate audiences. His most recent film, Sheffield Jury Prize winning *A Syrian Love Story* (2015) was named The Guardian's #3 film of 2015, nominated for a BIFA, EFA, UK Critics Circle garnering McAllister a BAFTA nomination and the Cinema For Peace Justice Award.

**Rupert Creed – Writer.**

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I traded Brighton for Hull when I moved here to do Drama and German at Hull University in 1974, and I’m one of those people who never left. Hull has been my adopted city now for over 40 years. I got a job with Hull Truck in the 70s joining the creative mayhem under founder director Mike Bradwell. Hull was a depressed city in those years but it was and is a great place to do your own thing- so I started Remould Theatre here in the 80s which ran for 16 years, producing documentary plays like ‘The Northern Trawl’ and the first large cast community plays in the city and region. I worked as Producer for the BBC in Hull on the community storytelling project ‘Telling Lives’, have written plays for Hull Truck, and direct their Act !!! theatre group. Hull is an amazing place for stories. There’s something special about the richness of its history and the openness of its people to share their experiences. ‘We Are Hull’ puts the city’s people centre stage in ways that we hope will surprise and inspire you, and make you feel proud to be part of and spend time in this gem of a city.

**Durham Marenghi – Lighting Designer**

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Durham Marenghi has designed the lighting for a wide variety of Theatre, Opera, Dance, Trade, Concert and Television Productions and is the first British lighting designer to have lit the Opening and Closing Ceremonies of an Olympic Games.

TELEVISION broadcasts include the critically acclaimed DIAMOND JUBILEE CONCERT in June 2012 and the QUEEN'S GOLDEN JUBILEE LIGHT AND FIREWORKS EXTRAVAGANZA in June 2002; the NEW YEAR'S EVE Light and Fireworks show from the LONDON EYE from 2004; the event lighting of THE WALL for Roger Waters in Berlin 1990, arguably the biggest rock show of that decade and The HONG KONG HANDOVER CEREMONY on June 30th,1997

Durham also lit the WINTER OLYMPICS OPENING and CLOSING CEREMONIES in Turin 2006; the LONDON 2012 OLYMPIC HANDOVER in Beijing 2008; the WINTER PARALYMPICS OPENING and CLOSING CEREMONIES in Sochi 2014 and most recently the SUMMER OLYMPIC OPENING and CLOSING CEREMONIES in Rio 2016.

To discover more about Durham’s work visit his website at [www.durhamld.com](http://www.durhamld.com)

**Dan Jones: Sound Designer.**

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Dan Jones is a BAFTA and multi Ivor Novello winning film composer and theatre sound designer who as well as scoring film and television works regularly for the National Theatre and Royal Shakespeare Company. **Recent work includes his score for the BBC’s critically-acclaimed Shakespearean epic *The Hollow Crown* starring Benedict Cumberbatch and working with Massive Attack on songs for their forthcoming album.**  His work as a film composer includes includes the Oscar-nominated *Shadow of the Vampire*, *Max*, *The Tonto Woman* (Oscar nomination for Best Short) and the BAFTA winning dramas *Appropriate Adult, Any Human Heart* and *The Lost Honour of Christopher Jeffries* as well as David Attenborough’s *Life of Mammals*.  He composed and conducted the score for The Great North Run’s *Millionth* Opening ceremony and has written the music for the last two Paralympic Heritage Flame Events for Sochi and Rio.  He regularly produces large outdoor artworks and audio installations including ***Music for*** *Seven Ice Cream Vans* and *Sky Orchestra* which creates a giant surround sound audio work from hot Air Balloons flying over cities.

**Ala Lloyd – Production Designer**

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Ala is a Production Designer, and RIBA Chartered Architect. She has worked on a huge range of international creative productions and construction projects throughout her career. As founding Director of Lloyd Live Design she brings these experiences together to deliver a variety of complex and bespoke projects for live events. These include permanent entertainment structures, environments and artistic installations for indoor and outdoor theatre, TV, music tours and physical theatre. She worked with Mark Fisher OBE, Will Alsop, Rem Koolhaas, and was Head of Design for London 2012 Ceremonies Ltd. She was honoured to be Creative Director of HRH 90: The Patron’s Lunch on the Mall, in London, June 2016. She is a member of the Society of British Theatre Designers, and has mentored and taught students and young professionals throughout her career, most recently at Backstage Academy, LS Live UK. She was nominated as Set Designer of the Year by Total Production in 2014 and 2015.

**The Production Team:**

**Niccy Hallifax – Creative Producer.**

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Niccy Hallifax has been asked to be the Creative Producer for the Opening of the UK City of Culture 2017 in Hull, Together with the core creative team, they are commissioning artists to respond to briefs about the History of Hull in a spectacular way. The project itself is over 7 days and across the city.

Niccy is creative producer and project director with over 15 years of experience in directing and delivering large scale, high profile public facing cultural events, exhibitions and projects with a strong emphasis on concept and message design solutions. In this time she has produced installations such as **The Hive** at the Botanical Gardens at Kew, London working with the Artist Wolfgang Buttress and the Kew delivery team to ensure operational and programming excellence, The exec producer for the after show parties for the UK premiers of **Spectre and Star wars**; The **Global Launch of Formula E**, the **Alain Football Stadium & family sport festival** and was the Exec producer and creative lead for the **medal and team welcome ceremonies in 2012**. She also worked as the creative production director for the **Great Festival of Creativity in Shanghai**. She has also directed and produced world-class events in the PR & marketing corporate sectors. Niccy is motivated by outstanding creative solutions that deliver programming and experiences against a strategic vision for a public diverse audience profile

**Chris Clay: Technical Director 2017**

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Chris is a Technical Director and Production Manager with over 25 years’ experience working in Live Events, Ceremonies, Opera and Theatre and has a proven track record of delivering complex projects in a variety of demanding locations in the UK and Worldwide.

He has held senior posts in several major UK producing companies, including the Young Vic and English National Opera and in a freelance capacity has been instrumental in the delivery of many high profile events including the London 2012 Olympic and Paralympic ceremonies, Aldeburgh Music’s landmark staging of Grimes on the Beach and the 2014 Tour de France Team Presentation and Opening Ceremony. In February 2015 he joined the senior leadership team at Hull UK City of Culture as Technical & Operations Director.

**Ground Control: Technical and Operations company for the event.**

Led by Kate Doyle and Jon Drape the team working with our in house Technical production team led by Chris Clay will be responsible for the technical and operational delivery of the event and the management of sites across the city.

**Team Structure**

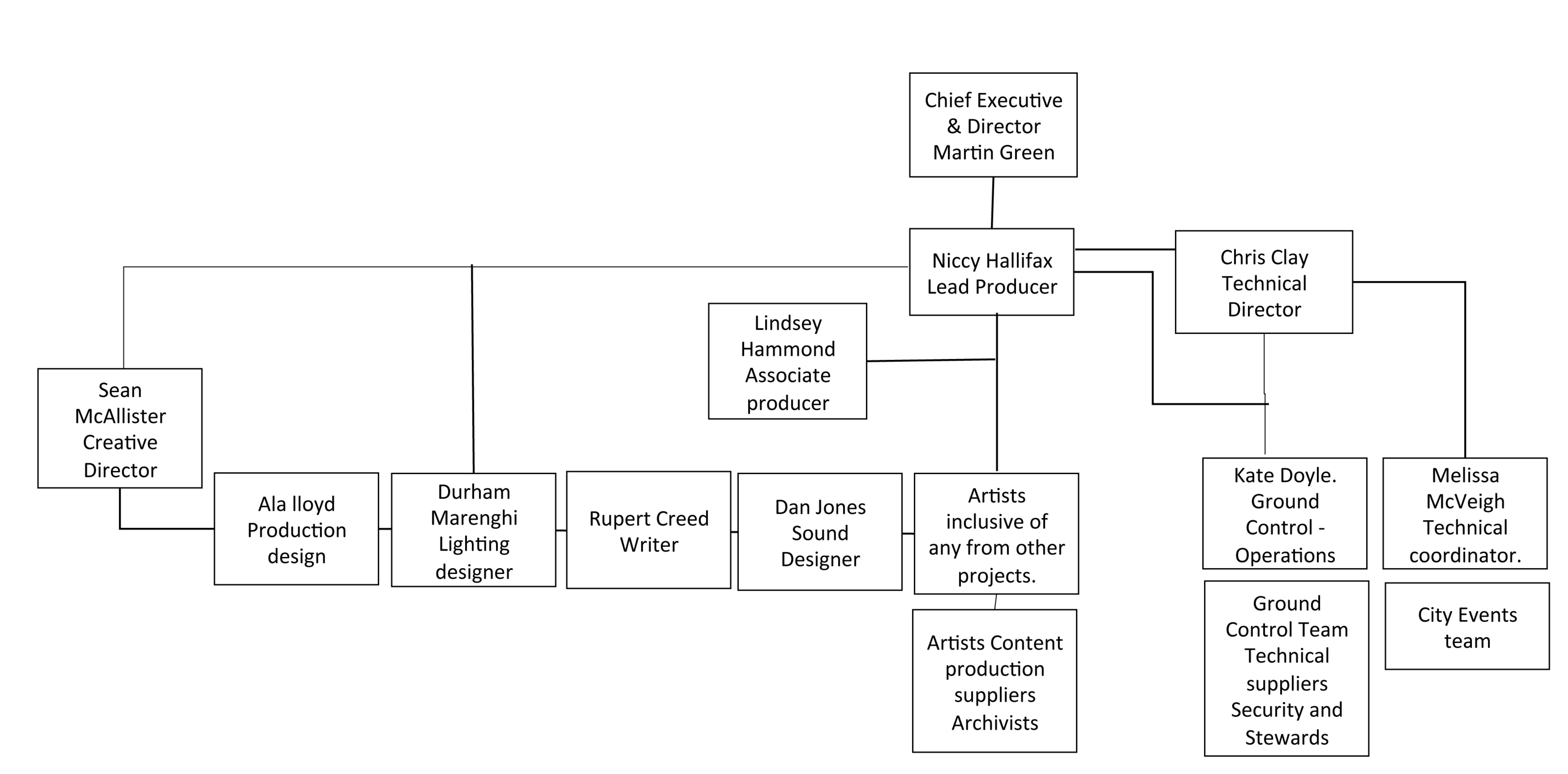
Having defined the Opening strategy we a have derived a team structure that draws on past experience as well as experts in their field.

The team structure is to facilitate & drive all aspects & operational elements of the installations and 7 day programme. The persons who become part of this team have the experience & background to ensure that every night will be run & be consistent throughout the programmed days.

It is imperative that the team structure is a cohesive flexible group of people with collective experiences in running and being part of large scale productions to ensure we support the artists and creative director to realise their vision.

In terms of the operations team, this team will be a combination of both short terms contracted paid staff specialised staff and trained volunteers. These teams will be placed into venues and locations & will be moved from location to location in accordance with the scheduling. We have ensured that we also have teams who will be able to slot into bigger teams as well as provide cover for other teams if required.

Any inside Venues will have an experience Stage manager as well as volunteers & Live events manager (associate producer Hull 2017) & it is these individuals who will drive the programming inside each night and these teams will also be in charge of the artist liaison for this project.

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**Operational Delivery of the Opening Event.**

It should be noted: Pre Briefings: these will happen everyday with the volunteers and be managed by the Ground Control operations team. Marketing, PR and Digital will be run but the respective teams but report or get sign off with the Producer.

**Day to day – General Event Management Day to Day.**

Day Run Sheets (which include the ceremonies elements): Running Orders

* These will be compiled by sports presentation & distributed to all who require them.
* VIC Coordinator will pick these up from the SP Production Room.

Radios:

* Key managers will sign for general radiosfor their teams each day on arrival.
* These do not include any technical radios, these will be individually signed for.

Comms:

* We will utilise the city comms and utilise their existing infrastructure. They have 8 channels and each channel is recorded.

Event command:

* Persons involved: Tech Director (Hull2017), Lead Producer (Hull 2017), H&S consultant (GControl), Event manager (GControl), Production Manager (GControl), Security Lead (GControl)
* To meet every night prior to opening.
* Contact all venues on the ground to stand by and check we have the relevant personnel in each location
* Check in every hour unless there is a need to culminate and discuss a situation prior to this check in time.
* Log and record any incidents or accidents
* Log any lost or found child as part of overall policy
* Collate evening events and meet to debrief each night at the closing of the event (likely time 10pm)

Opening time: 16:00 – 21:00 each night from the 1st to the 7th January 2017.

Considerations on the 1st:

* Fireworks will occur off the dock and marina area at 20:17.
  + The programme will have a duration of 20 minutes
  + The likelihood is that the Deep projectors maybe used for this part of the event also so will need to stop whilst the fireworks are taking place and for 30 mins prior their start
  + Certain routes maybe used as the route for the audience i.e. underpass, the amphitheatre walkways.
  + Egress could be very sudden and the areas walked through very busy.

Considerations of de-rigging Queen Victoria Square

* The placement f ‘the blade’ on the 1st or 8th January 2017.
  + This needs to be timed with the out of the infrastructure of both Queen Vic square and the whispering gate (Beverly gate)
  + Any infrastructure that can be cross used should be highlighted in the production development of both projects to ensure value for money (both projects should split cost savings 50:50)
  + The egress routes for trucks may be compromised or have to be altered to in roots as the structure has a large footprint in this area.

Each night there should be:

1. Event core team production meeting completed, this should include any press, digital or filming requirements for the night.
2. Collect the radios from control.
3. Briefings for teams attended and breaks given to volunteers.
4. Controlled Handover to venue manager and or site managers from Technical.
5. VH and Crowd control should be in location and checks done
6. Radio checks from each zone to say they are ready and standing by at fifteen mins to four.
7. Bronze control check happy to proceed with the event
8. Open to public
9. 2x response security roaming teams on standby at : Whitefriar Gate street, Oriel House and The Underpass.
   1. Each team will have been given the locations they are responsible for.
   2. Each member has the call lists and mobile numbers of key personnel if required.
10. Then at the end of the night a 15 minute call sent across radios about wrap up
11. All technical areas to be secured prior to people leaving the area
12. Radios handed in and log off book completed.
13. End of Day production meeting

If there is a night needs to be cancelled or postponed , the decision will be made by 13:00 hrs that day. (weather)

If an event needs to be suspended this can only be done so by the Lead Producer and Technical Director in consultation with H&S, the GC event manager and security.

Post Event each night reporting:

Hand back to security and reporting mechanisms:

1. Once the event fishes in the areas, all generators and equipment should be powered down and secured by security
2. Technical teams should not leave site until this is completed
3. Each tech team should radio bronze control and indicate this has been completed
   1. At this point technical issues should be highlighted if they have not been done already
   2. All crowd control measures should be completed and the cordons removed if this is required
4. A post reporting meeting will be attended by key staff for each zone. This should be recorded (in written form if issues have arisen) & emailed to the Lead producer
5. A written report is the responsibility of the event manager and given to the producer each night for distribution within the Hull2017 Exec directors team.

Preparation for the next day:

* All event items will be returned to positions
* The core ops team will go to the meetings regarding the next day.
* Any finding in the post day meetings must be highlighted with solutions where appropriate to the teams.
* The event and operations coordinator will then check with logistics & run through coordinators that the following is in order
  + Core briefing sheets are completed
  + Each team has the relevant H&S and first aid forms required
  + Security teams are briefed
  + Volunteers are briefed
  + Workforce room is set up and ready for the night.

**In case of reporting incidents & Delays:**

At the time: Phone communication

* If clarification is required prior to event opening the area manager should call victory Cluster Manager.
* If in the event something went wrong: Immediately after the event
  + i.e. a technical glitch or a logistics problem
* The area manager will call the event Manager so it is logged.
* The Event Manager will call the Lead Producer & Technical Director (if tech related only)
* The Lead producer will call comms and or exec director or CEO. (Hull 2017)

Written reporting after incident:

* Within 1 hr the written report form should be sent to the lead producer
  + This includes what occurred, why it occurred, when etc.
  + The tech or security teams should input into this if required
* The Plead producer and the Tech director will add thoughts & recommendations of considerations on the form & keep on file.
* Lead producer will discuss with CEO & Exec director for advice where necessary.

Delays to each day opening starts:

* Decisions between Hull2017 core team and the Ground control core team on weather no later than 13.00hrs and make sure our website indicates any cancelations or possible delays.
* Visitor hosts will be informed through area managers on the script for delays in the programme.
* Blue light organisations will be informed if required.

Cancellation of activity:

* This is in extreme circumstances only & Lead Producer, Technical Director, Head of Comms and the CEO would liaise direct with city personnel and the teams to create the script needed on social media, digital and through the operations and security teams.

**Rehearsals, Training & Test Events**

Technical Rehearsals:

Technical Rehearsals (TRs) are key activities for any event of this nature and lining up projection will be worked with the technical teams and the artist core team and commissioned artists. These are key as they provide an essential testing opportunity of the people, processes, procedures and systems that will be used to deliver the locations installations

The TRs are a key opportunity to test things that simply cannot be tested previously and to line up and test footage etc. There will also be sound technical rehearsals and some lighting focusing all of which will be programmed into the over all technical critical path. As part of licensing we maybe required to provide certain tests on sound propagation and this could be inspected prior to the opening night.

The opening senior management team will be participating in some of the key event milestones that Ground Control are placing in throughout the the build process. We will look to operate those sites requiring this as live but will concentrate on the key aspects that we feel will challenge the way we running the event.. It is imperative that we look at scenarios that we feel may present us with challenges to solve as well as refining our conceptual strategy for them at this time.

Off site rehearsals & Specific Training:

We will from November 2016 to run a series of training programmes for all those who will be part of the opening event. This is imperative for the volunteer teams and event teams to ‘gel’ but also to ensure that the component parts are flawless in their delivery. They will be learning their roles, what it means to be part of the City of Culture and what is expected of them. As well as rehearsing certain scenarios which could occur. This means that they feel confident & thus empowered to act in the case of an anomaly or situation, in the knowledge that they are acting inside the City of Cultures parameters & in line with our set guidelines.

As part of this exercise, we will be looking to film these as part of the archive footage maybe, so all the teams should look at their specific areas and ensure there is due diligence done. It is also an opportunity for them to meet Sean and the creative team so we can instil what this means and give them some key facts to be armed with when they are out with the public domain.

Rehearsals:

Rehearsals : These will happen currently on site in the 2 days prior to the event start of the 1st January depending on the activity and the location within the public realm, they will be factored into the build schedules by Ground Control.

There will be an official dress rehearsal of each location that the core creative team and artists will attend. Again these will be timed and placed on the build scheduling documentation.

**Marketing: PR and Digital**

The respective teams will ensure the delivery of the pieces to the master schedule and Key personnel have ben appointed as the leads to their areas. Items will be signed off by Niccy Hallifax the producer for the project and their will be some with thanks that need to be included in some of the collateral.

**Marketing Plan:**

There will be pre event marketing as part of the Made in Hull initiative.

We would like to send a designed invite to every household within Hull to formally invite them to the opening 7 days. On top of this we want them to become part of the Opening itself. To do this they would have their Photo taken in the lead up to the event and these photos would become part of the closing footage projected at QVS. This really does mean that it was made in Hull and delivering on the businesses over arching strategy of bring the people of Hull into the pieces and them becoming part of this celebratory year. (marketing budget)

There will also be an opportunity to brand certain unusual areas of the city in both a small and large scale as teasers as to what is to come.

**During the event:**

Tied in with Hull BBC announcements and leaders we would also like to create a map of the trail, easy to use and reiterates the large scale interpretation for the event including leaders to the Pinsky piece and Blade or what’s coming leaders into the square if it is decided it will arrive on the 8th January.

We will also place in some street art to indicate locations and again tease certain quirky facts and folk laws around the city.

**Website and Digital Plan:**

Critically the website should carry information about the event, the people behind it and the artists themselves. This is critical. It should also add to the teasing of certain pieces with abstracted visuals and beautifully written poems, pros and photography of the sites being used but in an artistically abstract way. For example: in QVS it might be a picture of a tile in the toilet or a mask on one of the buildings, it should be abstract but start a fascination of hull residents guessing and looking at the clues as to where the installations may take place.

Films: Sean (completed), Rupert, Durham, Ala, Dan, Niccy, Zsolt,, Pinsky, Niam, Jesse, Zach and Jennifer, Invisible Flock, Alan, Sodium & imitating the dog. These get added and added as we get closer and add to the programing.

During the event:

Footage should be documented and shot for archive but also for Artist and team use. It should have reaction and be again cut in different ways dependent on use.

**PR Plan:**

This will be in stages and run by the Hull 2017 team as well as Corner Shop. The idea would be to get the Creative core team and Producer industry and general coverage in the months of September and October with the announcements of the Artists in November. This would include any artists sitting under the Made in Hull umbrella that has been brought in under different budget or project lines.

We would also like to start to tease the event with clever clues as to where the locations maybe locally in the main but sometimes nationally.

Any interviews must be cleared by Ben McKnight and should not be arranged without his prior knowledge. If the core creative team create their own PR moments or want to do anything in relation to the project again this should go through

Key dates:

The critical path is constantly being developed & will continue to build as a pathway to the event throughout the preproduction and production of the Opening event, This document is the responsibility of Ground Control and they will ensure that the Technical Director and Lead producer feed into it each week.

However the current thinking on the look of the Marketing and PR / Digital plan looks like the following, it should be noted this is first draft and subject to the teams working on a schedule that fits with the artists schedules also (tbc w/c 7th Oct) :

* Call out for footage and Photos – be involved in the opening w/c 6th October
* Team Interviews and photos – October
* Artists Interviews and in situ information – W/c 31st Oct (dependent on contracts signed)
* Invite to all of Hull – w/c 28th November
* Map – digital interactive – w/c 28th Nov
* Tickets on sale Fruit: w/c 5th December
* Posters and banners on local press and area : November?
* Interpretation of what’s coming w/c 26th December
* Photos and build w/c 18th December
* Event 1st to the 7th Jan (4pm to 9pm- except the 1st with extension of 10pm)

The Budget & Evaluation.

The budget is currently being developed and must be green lit by the SLT but has been approved by the executive board along with a lifetime critical path.

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