**PROJECT DEBRIEF TEMPLATE**

Use this form to capture what went well, what could have gone better and what is useful for other teams to know for future projects. Not all areas will be relevant, so leave blank where appropriate.

**Complete it as soon as you can**, as we all forget quickly when we move on to the next project. Make sure to get input from **everyone who was involved**. You can use it as a prompt sheet in a project team debrief or circulate it by email, but ensure there is eventually only **one form** that captures everything.

Fill in as much detail as possible, even if something has already been resolved or didn’t cause major problems this time. **If in doubt, write it down.**

**Highlight anything that you think would be useful for future projects.**

|  | **What went well?***Why, and can we apply this elsewhere?* | **What could have gone better?***How can we improve this? What could we do differently? What assumptions did we make that were wrong? What areas need more support?* |
| --- | --- | --- |
| **ARTISTIC PROGRAMME** |  |  |
| Artists & commissioning | * Neu! Reekie! are doing interesting work at festivals and their own events.
* They have a big following in Edinburgh and regularly sell out events.
* They had never done a festival before and it was an ambitious move for them but felt like a good step to develop the company.
* Their network of artists enabled the programme to be enhanced beyond what would usually be available on festival budget.
* RC – N!R! were open to suggestions, which made the process flow better
 | * Struggled throughout the project to get clear concise information when needed. Their style of communication was fairly erratic. Bi weekly project meetings were helpful but these were attended by a big team and in retrospect I think it would have been useful to have similar bi weekly calls for production issues as well.
* I think they suffered from not having an internal producer within their team.
* They didn’t have the staff resources in house to develop the project.
* They didn’t seem used to having to follow processes that exist in organisations
* I think a clearer chart of responsibilities for the project would have been helpful from the start with a project list and roles and responsibilities.
* The fact the project was meant to be devolved but then became effectively something we were producing in house took a lot more resource than expected especially from programming and tech and ops. This was flagged multiple times internally and it felt like the support offered was to late in the project.
* AL – They are not used to putting on something of this calibre, so it felt like a group friends putting on a festival
* HWW – more info was needed on their smaller events, so that we could publicise it more.
* BM – What PR/Marketing got from N!R! wasn’t clear enough. Made it difficult to marketing the event.
* RC – A Producer needed for the company to deal with relationship management etc.
* The project became an organisational development initiative for N!R! which 2017 was unequipped to handle
 |
| Programme & scheduling | * The programme was bold and diverse.
* High quality artists and a range of programme cutting across genres.
* Events during Friday daytime were actually surprising well attended.
* Events with existing following were well attended aside from ALFOS
* Good balance of established and emerging talent
* Despite wide range on offer worked well as a cohesive, curated programme
* Sunday single venue worked very well
 | * It was unfortunate that WAWN2 was against Paul Heaton but all weekends are busy – also the weekend after Big Weekend
* The early start times were difficult to communicate at first when we didn’t have a full schedule for the separate events and starting that early meant a slow start to the evening.
* Programming to venue restrictions impacted on the WAWN2 show
* Film programme really suffered sales wise, need to review film programme in general, v useful to add content but audience unclear on weekend afternoons

 * HWW – the launch event is November 2016 was far too early.
* Was difficult to navigate for audience member
* By concentrating on selling single shows people would be more likely to cherry pick show as opposed to buying into the weekend festival experience
* Not cutting tjrough to target audience for established acts, for example ALFOS
 |
| AV content |  | * AV content from N!R! came on the day. We still don’t have details from N!R! which is making reporting to BFI very difficult. We should have made sure we copied down titles and credits on the day of WAWN1.
 |
| Learning & Participation |  |  |
| **PROJECT MANAGEMENT** |  |  |
| Contracts & legal | * Making N!R! retain the responsibility was very useful as this would have been a massive drain on Hull 2017 resources.
* Contracting Bigger artists was fairly easy – but we had to sign their contracts on the whole.
 | * It took over 6 months to get them contracted because originally the contract was going to be for a developed production. It then took a long time to agree signed of budgets and roles and responsibilities.
 |
| Procurement |  |  |
| Risk management | * It became clear fairly early into the project that income may end up being lower than expected this meant we could try and make savings within other elements of the budget to help offset this.
 |  |
| Timeline |  |  |
| Event Safety Management, RAMS, ESAG etc |  |  |
| **AUDIENCES** |  |  |
| Facts & figures |  |  |
| Marketing |  |  |
| PR |  | * Difficult because of Cornershop and N!R! contacts – who was working with who.
 |
| Digital | * The target area was Hull and areas within a 2 hour drive time. Adverts were highly targeted based on specific interests. The total spend was £1546 and total clicks were 3,283. We managed to reach 188,306 people with all of the adverts combined. The best performing ads were Charlotte Church and Young Fathers, with good results from A Love From Outer Space and Gal-Dem. The worst performing ads were the general Where Are We Now? boosted event pages.
 | * JC – the Title was problematic. Difficult to sell tickets with title as a question
* The guest blog was an afterthought, there was a number of interesting things posted but felt like it was not supported from the outset. The festival was meant to act as a provocation but the nuance of this was lost in the wider comms for 2017
 |
| Ticketing (inc on-site box office) | * Selling individual tickets for events seemed to work much better than a festival ticket. It made it much easier to manage audiences and sell tickets on the door for events.
 | * Our box office assistant was ill on the Saturday.
* Although individual tickets worked on the whole, the lack of a festival ticket helped dilute the message of the weekend as an experience to be enjoyed as a whole.
 |
| Audience information (inc programmes) | * Programmes were clear and there was enough for audiences.
 | * One of the locations was wrong on the map (HWW – not having enough time to proof)
* Timescale made it difficult to
 |
| Participant briefings |  |  |
| Travel & accommodation | * Making Kat take sole responsibility from N!R! side worked well. Although she was reluctant at first to take this on.
* Our team absolutely brilliant as usual at last minute requests and managing it under difficult circumstances (no rooms in the city on Sat)
* N!R! looking after most of the smaller artists and booking their travel was great for us as that would have been a big drain.
* Artists accommodation was booked in Feb which worked well
 | * No accommodation in the city on the Saturday made it very difficult to attract non hull residents.
* JH – Kat didn’t allow us to run everything from a week before (are we managing it or not?)
 |
| Artist liaison |  | * JH - We have the time to do this, so please just let us know.
* HWW - We didn’t have enough resource to help due to R1 Big Weekend
 |
| Resident engagement | None | * JH/AL - Didn’t notify NIBBLE that we had an event on at the S@TD – we need to get better at working with our local orgs.
 |
| Business engagement |  |  |
| Community engagement |  |  |
| Partner liaison & recognition |  |  |
| **EVENTS & VENUES** |  |  |
| Venues & sites | * Kardomah94 worked well
 | * AL - In the early days, we struggled to find venues to hold all of the daytime events in
 |
| Licensing (inc music) |  |  |
| Event dressing, wayfinding & interpretationN | * Posters worked well.
 | * Stage at the dock site difficult to dress. None of our branding in images or clearly visible on site. More detailed plans on what is being used on the day.
* Can we use volunteering for wayfinding?
 |
| Accreditation | * The majority of artists all had passes during the event
* Extra blank artists passes printed which were very useful.
 | * Some last minute requests did come through which Mel facilitated but it wasn’t ideal.
* There wasn’t one person from N!R! looking after this so information was sporadic even through it had been clearly requested.
 |
| Guest list management | * Employed a freelancer who also managed box office this worked very successfully.
 |  |
| Catering | * Extensive riders which were all delivered successfully and within budget.
 | * Pressure on Artist Liaison side because of big weekend the weekend before. We could have anticipated this earlier. Had to draw in support from Hull 2017 programming team in the run up and during the festival – look at freelance support for this/runner for other events.
* We assumed that N!R! were going to deliver the artist liaison originally but it soon became clear they needed support with this.
* List of local freelancers runners needed.
 |
| Access |  | * Choosing of the access events came too late, so nothing was in the access print.
* HWW – Events were niche, so picking events need to be thought about more.
 |
| Technical presentation |  |  |
| Production/event management |  | * If there is big events that are happening in the city, taxi will be busy. Just hire a car/driver
 |
| VIP & stakeholder receptions |  |  |
| **RESOURCES** |  |  |
| Project team & Hull 2017 staff |  | * Not enough resource from programming. Having an assistant producer on the event would have been incredibly useful. It was too much when trying to manage other projects as well and having more support would have meant that HWW could have had more of a strategic overview and manage the relationship between Hull 2017 teams and N!R! better.
 |
| Contractors & suppliers |  |  |
| Volunteering | * Having a freelance volunteer manager was incredibly helpful.
 | * Big drop off from the number signed up to who came to their shifts. Should have requested more volunteers.
* Only put down the critical numbers rather boosting them numbers
 |
| Artist Liaison |  |  |
| Photography & filming/ archive |  | * SH/HWW – Message around the festival and the film should have been about the 4 countries. Film not seen by programming before going up.
* Talk through the aims if the film before, come up with key aims
 |
| Budget | * Having Kirsty’s support on the budget was very valuable.
 | * Difficult to manage a split budget was N!R! and Hull 2017 already – adding in a separate BFI budget made it even more complex.
* N!R! seemed to have no idea to watch budget we were working too – they were trying to spend money that they were not managing.
 |
| Finance ops | * Bacs payments being made when needed and lots of communication between finance team and producing team.
 | * Our finance system is not set up to deal with music payments when agents expect to be paid on the evening of the gig. This meant we had to manage risk of paying artists upfront or the first payment run after. This was difficult to manage relationship wise with agents and put a lot of stress on the Hull 2017 finance team and the producing team to agree the right balance.
 |
| **REPORTING & POST-EVENT** |  |  |
| Monitoring & evaluation |  | * Data unable to get from spectrix so audience not surveyed.
 |
| Accidents/near misses |  |  |
| Safeguarding issues |  |  |
| Volunteer concerns |  |  |
| Show reports |  |  |
| Audience feedback | * JC – positive audience feedback on SM. The most positive comments were on the HIPHOP day on the Saturday. It was clear what it was.
* The audience & the acts were really diverse, fearless programming from N!R!
 | * Needed more info about what the events were going to be before.
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