**Place des Anges Debrief**

1: From an audience point of view we have scored mega brownie points, so that’s really good. The artists, just so you’re all aware, thought it was the best that they had ever done that show, so they went away absolutely made up about it and really enjoyed the experience, and were in really nice about our probing of their rigging, and how painful it had been it forced them to re-asses what their process had been for the past 10 years. We’re going to go round and capture everybody’s thoughts on what went well and what we could improve on. But I think the really valuable thing that we can get out of this is really about the project from the start right up to the moment that we went live with the event, because there were lots of things that came up along the way that were at times painful, but are all really valuable in how we go forward. I think particularly for me and a lot of people in this room is a realisation that being in live event delivering mode at the same time as being very heavily in dated with planning and lots of other deadlines and requirements is really difficult and that’s not going to get easier next year, because although we’re going to be more in delivery mode, there’s still going to be stuff we’ll be planning for, so we need to be mindful of how we balance those two things, and the fact that when you’re getting into live delivery mode you really do need to have that attention and capacity and to have systems running smoothly.

Departmentally have people been able to gather their thoughts?

2: I’ve had a lot of feedback come back to me, a lot of people in the council, it’s been universally positive. And the main message I’ve been getting is the ticketing system and access to site, everyone is quite amazed. And people were saying they got there and there were massive queues then as soon as the gates opened it was constant flow and I think that’s something that we did brilliantly, a real achievement.

3: From our team meeting one person said that they were in the queue at Queens Dock street which apparently opened quite about 30 seconds after Queens Gardens so that caused a surge because there was a sort of misunderstanding or feeling of that ‘Omg some people are getting in before we were’ and so that caused concern and anxiety, not a high level, but just a bit of ‘omg are we missing out because they’re going in and were not’. So there was something about the simultaneous going in.

4: And I felt being on the gate with that, it’s just because there was that call made by the police and you guys to get the gates open and we were all walking over and you guys got to the middle and we were still walking across to ours. You gave a really clear ‘Go’ I just think some of us were a bit slower than others.

2: One of our learnings was about site design and we learned a lot about that, and typically we’re not going to do that again in Queens Gardens so... but there’s something I think about crowd behaviour that we learned that we can apply to lots of different events we made some assumptions about where people had come from and the numbers that came from bus stations on Jameson Street and that bit of the town was not as much as we thought it was going to be and that will have informed a decision about site design and the gates for future events

5: I thought that was very interesting that they reacted like it was a [07:30] show and there was an assumption that we just wouldn’t have made because we know this show and we would have just dived straight in and they were right the show’s up there so I stand here and actually a terrific view and everything but also you see this is where it gets so bespoke because most shows are like that this show we would have preferred if there were more people in up there so it’s just a bit being able to almost on that questions do I need to ask that question on this event, do I need to be more prescriptive on this event about where they go. No. because it doesn’t matter and yes. because we need to do that.

2: Two things on that, we passed out to the stewards and a lot of our volunteers who were ushering that they should try and move people into the punch plaza or whatever it is called and at the time I thought that wasn’t working and I have had feedback from someone who had said to me ‘I don’t understand because people are being constantly told to move, and people won’t, because people don’t.

5: Yes, they didn’t want to be up there

2: He said he did move up, it was a fantastic space and they had a great time. So the thing that I thought perhaps wasn’t working actually was which was good and the second thing on learning was we always said that the show was in Queens Gardens and in retrospect that was an error because people were like ‘I’m in Queens Gardens’.

5: Yes, ‘where exactly is the show?’

2: So that thing is where we need to be quiet precise.

5: Was there a situation where in an ideal world you would have opened the gates a bit earlier because the queues formed but you weren’t able to because people weren’t stationed and things like that? I may be getting that all wrong but…

2: It wasn’t just because people weren’t there because we said we’re going to open at 9:15 lets be ready from 9 or whatever, but also we were waiting for pre-show checks to be finished and there was an element of blowers had to be placed on the street after obviously the road closure went in so we opened when we were ready.

5: Were you in that classic position at any one point where, as the show runners, you needed to open when you were ready, was there any pressure from any other agencies saying I really need you to open now?

2: The police were sort of yeah they were asking us to open but we were all working towards it anyway so ….

1: I mean actually I think, and this can be a discussion point, but it’s about audience communication again and in fact what we could have just said to people was that the show starts at 9.45 and not given a gate opening time, but opened the gates at 9:15 but probably people wouldn’t have turn up at 8pm, which is what they did, because they were there queueing for an hour beforehand because they thought that they needed to be there for 9.15, and they didn’t, you know it was that thing, we changed the wording slightly on a pre-show event just before it went out which was because originally it said arrival time of 9.15 which changed it to gates open at 9.15 but people still came an hour beforehand so now we know that audiences like to come nice and early I mean they were effectively coming two hours before the show itself it is a long time to come into a site where there is nothing else going on so again it is just about we couldn’t of done that without changing any of the other organisation which meant changing the messaging that had gone out to people beforehand so there is learning from that.

2: Another thing for me was I thought what we did around access was brilliant and some of the feedback about that people were blown away by the level of access I think and on a more very practical level how we managed the wheelchair viewing area we could have done better that is a learning it isn’t a criticism of anyone we could have done that a bit better. And then a wider point I think in terms of defining roles I think we could have been better from the outset clearly trying who was responsible for what and I think I’m certainly guilty of it is making assumptions and one thing that I am aware of, and I think we should all be aware of, I think that we have a fantastic team, but you have to remember that not everyone has come in from a live event background, so I know we have got people in various teams who are fantastic in what they do but in not coming from an event background so for those of us who do it is quite easy to think oh well everyone knows what they are doing and what their roles are but that is something that as we gather just to bear in mind.

5: Can I pick a thing up on both things and ticketing, it is worth going back and remembering our web site crashed and the way that was dealt with was fantastic and the team were all calm and everything. I guess my own frustration was in the end it was kind of to do with how well it was managed because in the end we knew exactly what the problem was straight away and it was fixed a couple of hours later and I couldn’t help but sit there thinking if it was that easy why hadn’t we done it before, and is there a learning from that, where actually look a load of people are going to hang on there and we need to migrate the server now.

6: I think don’t inherit a web site when you go to another organisation, you literally pull it apart from scratch …

5: That’s a learning so that’s fine. There was nothing in the lead up which would have suggested you know, its 10,000 tickets, is the server going to cope and if I don’t think it is then …

6: It’s our position to check the technology, and it should have stood up, but if you don’t own the code you are at the mercy of [13:40]

5: That is fair enough.

6: So start from scratch completely the way it needs to be done.

5: So do we now believe that you’d have to have a bloody enormous show to have the risk of that happening again?

6: Well we tested it up to 10,000 people and nearly and 3,000 or less than 3,000 went on sale so …

5: If we have a 50,000 people ticket do we have any belief at the moment of what we currently have in place won’t hold up?

6: It will hold up.

5: It will hold up for 50,000 tickets?

6: Yes and we have a waiting room and all that kind of but …

4: I think that the two points for me on that are, one would be even the best most global ticketing web sites have nightmare moments, and two it was good that we discussed disaster recovery planning here and that document existed, there was one thing I think we could have really knee jerked reacted to is we need to go back on sale later today which the document clearly outlined that that wasn’t our plan and that it was [14:43] Actually nothing to do with me because the plan says him and him will be working on it, and it was good to have that. I was sat there going, I don’t even need to ask any questions, because it’s in the document.

[15:00] 5: That was one of my observations was that we worked together as a team and it’s best put like this, many of us have are used to working with sound resources within organisations and although we have…resources we are not a massive organisation we are a …organisation we are …and what that means, and what I observed was there was some people who were still in that space that ‘I have to do everything myself’, right, and of course you don’t anymore because you have a volunteering team and a marketing team and a technical team and a this team and a that team and we should all increasingly get used to the fact that you can turn around to that department and say, ‘I need this’ and they go by this time and they go away and do it with your detailed brief and they come back, and I would just encourage people to just and keep doing that. I mean as this started I may have been the only one here when this first came up and it was just classic and those of us who have been around long enough to remember October week, right, and already we are reminiscing about something on this project, but in 2014 there was a week were we did 5 things in one week…

7: 2015

5: Yeah, so October week … But I just encouraged people to enjoy the fact that you don’t have to do everything yourself, but also that means trusting other people to do their jobs, agreeing timelines, agreeing briefs, and there is a certain amount of if it doesn’t come back as what you think it was going to look like, as long as you recognise it as good quality, you’re ok with that, because there is this concept that it’s not whether it is what you wanted or not, it’s whether it is a good quality piece of work that does the job or not … so I think that is a thing you can grow into.

1: I think there are two side to that as well though, because whilst there is a great level of expertise and resources amongst the organisation, I mean if I put my cards completely on the table, for me delivering this project, sitting around a table with this many people as a project group on this was not a helpful process to be going through, and I think that we really need to streamline that, we need to have much smaller project teams who have clear autonomy and responsibility who then are responsible for going back to their teams and feeding things in and that is another thing that I would really like to bottom out on this process as well and I am not sure if we will get the answers out of here and now, and it might be about some other more direct conversations, but that for me made it really difficult for me at times because I didn’t … There were lots of opinions and it was all kind of landing on me and I wanted to be able to have a core group that I was really focused and meeting fortnightly with and then knowing that they were dealing with their departmental things within that and feeding it all back through, and ad producer that is where I am used to sitting on a project as well and I’m used to those decisions coming back to me and therefore being able to keep that integrity within a project, so it’s partly about being able to spread it out a little…

5. It’s like I said on Friday, there’s also the lead person in the room and they really do get to say ‘this is how we are doing it’, it is not a hippy commune, right, there is on every project where we are doing someone is in charge of it, clearly this is a de-brief so lots of people listening to this, clearly we were growing and changing as an organisation towards this, and why I would very much hope this was a meeting about another similar project we are doing in 4 months’ time, one think I hope is that most of the senior people in this room wouldn’t be here because it’s not their jobs to do that, right. It’s actually, it would be populated by members of your team, because this would be just one project amongst many that everyone is doing, so the ultimate test is to look around the room and guess as a rule of thumb and say, is there more than one person from any department in the room because that can’t be right on a project like this, so I think we are getting better at that and we should watch our discipline on things like that ….

3: I had three different lists … so where to start…I have got some bits and pieces from finance I think, so firstly one of the things which was really useful was the flagging up that the current budget template we had was not fit for purpose, and that it got re-designed as a consequence of that and I am hoping that it is now more fit for purpose, it may not be there yet, but it is still a work in progress. But there were some significant changes made as a result of this, so it was really helpful for the finance team to be able to understand that …

1: Yeah and they are very responsive and I appreciate that in terms of trying to fix problems whenever I was tearing my hair out …

4: Another thing on that one just about being familiar with the introduction I think it was from last week on the pivot table, because in the last week we thought we were overspending, and then you click the button on the pivot table and go ‘oh right, that’s what happened’. So the pivot table is the new God …

5. Would you like to explain to everyone around this room does everyone around this table need to know what a pivot table is?

4: It allows us to just click on a number and bring up the report of what the actuals consist of, because quite often in this organisation we are given a big number and not able to drill down in to what does that big number consist of …

3: It’s for budget holders basically it gives them a different axis on which you can look at your numbers.

4: And it came in last week.

3: Its brilliant. I didn’t have much else particularly on finance opts, but I’m aware that it wasn’t always sweet as it might have been. I think people have paid. I was aware that there is still I think £163,000 in cumbrance in there and that is working through they are being processed. If there is more and specifics of what we need to change then…

1: There were just some very specific things that came through processes like this like the international payments …

3: The international payments is something that we have got to look at

4: I wondered whether, it was a learning, having an additional bank signatory in the building. Because there was a day when there was just me here and you gave verbal authorisation over the phone, and there was only me in the building that could sing the international payment …

2: We could do with more.

1: There’s a budgetary thing that might need some discussion, and that is where as a budget holder, for the vast majority of it, there was then an allocation to the marketing for instance of a pot of money, and I know that we’ve discussed this, but it is worth just re-visiting it here. So we had an initial kind of breakdown of what that spend was against, and then, for instance when the show sold out, there was a moment of within 51 minutes of going ‘ok what can we recoup out of this marketing spend’, and I would be able to re-allocate that within the project budget, not for that to become additional kind of marketing things can we spend that on, in the same way that we had a show that wasn’t selling very quickly I would imagine there would be a call from somewhere else and from the project budget we might be able to put some savings to put some additional resources into the marketing pot in order to be able to amend that. So as a global budget holder for a project I would expect to be able to [23:20] And it is a funny one because I know that it’s a lots of your currency that is hidden within everybody else’s budget. But it’s one of those principle about how underspend gets re-allocated or over spend gets allocated to it if it needs it, and there is also a kind of practical functional thing about who is signing off the PO’S for that because I didn’t see any of those PO’s they were presumably going through to you to sign off so and again I don’t know if that needs a double sign off then so I am also able to keep a check on…

4: I think there is that other point you know where you might be going with a project budget there is an allocation to marketing and you want to be able to re-distribute because if the show wasn’t selling and you could do the other way and one thing I have been thinking about and talking about a lot is if there are a series of pots for shows in marketing budgets and one show is not selling where you may not be the budget holder but Henri is or Sam is how can we look at that show specific marketing across …

3: That is really interesting I don’t know what the answer is but I can see from your perspective how you want to control what you are doing and re-allocate it. But I can see across a bunch of projects one has done really well on marketing and we don’t need to spend anymore and this one is struggling let’s move that marketing money into that

1: But would that say apply to other bits for this project low on its technical now a technical sheet for that project but I can’t see it working in those terms it just feels like marketing is just a bit of an anomaly in that case …

2: Something that we have been talking about if when you expand it to that as in you might as well throw all of the money into one big pot it’s a logical conclusion that …

4: I think it is also the ability to buy effectively as well, like one of the things that was interesting with this project was because we bought so much JCDecaux advertising, across a number of projects which we actually don’t know what the other 2 or 3 are yet, but we are able to get a better deal and a better… you know it would have cost us 4 figures instead of 3 figures, so actually that kind of, not necessarily there is a budget question, but there is also how do we look at planning across the piece question, as well, particularly by quarter actually in the long term, so that we can go to print partners, media partners, owners etc. and go, this is it across a number of shows as if it was, it is not a theatre, but if it was a theatre and there were 6 different shows and a mixture of producing and receiving how you would look at that years marketing spend and do it …

5. Well that is a good question worth asking actually, apart from the obvious case about flights and travel, where did we end up?

1: I don’t know I haven’t got the final call yet, it is all ongoing at the minute because there were some last minute things that come in and in a case where we would normally have contingency to deal with that like the college all the way along have gone ‘We’re not going to charge you for anything, we really want to make this happen’ and then 2 weeks out from the event went ‘oh but we will need to cover all of our staff costs’ which was costed by them at £2,750, 2 weeks out from the show …

5. OK I understand that, there is 2 parts to that which … but isn’t the most interesting thing about that statement, and this is a test event so its fine, that your answer is ‘I don’t know’, right, because …

1: We were only a couple of thousand pounds and a lot of it depends on whether the project budgets are reliable for the insurance for the exchange rate the additional flight costs, there are a few of those things I mean for a £165,000 budget it’s pretty damn close

5. Yes, but what in terms of how up to date and live it is, right, so for instance if I asked you now to go on and tell me exactly where you are, could you? Or are we still talking about the things we are not up to speed with …

1: Well I went to the production company to deliver their reconciled budget, things like they cracked some paving slabs so we have had to pay …

3: It is not necessarily a systems thing because

5. OK so are we still drawing down some stuff … so that is fine but your gut instinct is, we are close to being on it?

3: There’s a few bits that are actually wider than the project …

5. It’s really interesting because I think within something like this that’s so big and complicated, there is an argument that says look at the end of the day we have set a budget against this project for this particular event and the budget holder within that gets to rob Peter to pay Paul to make sure that ultimately the only sin ever is that you are over. But then there is the other thing which of course we … there’s that and then there is that thing about the responsibility we all have to bring things in under if we can. And I think this is the line we talk about elsewhere because you know if you find that literally we just don’t need the whole budget it’s great and I can return something to the pot at the end of the day that is great, so it’s that difference …

3: I think the question is, which pot?

5: … it’s empowering people to be self-disciplined about it not I’ve got loads of money let’s throw a party or buy marketing we don’t need or whatever, and I don’t believe any of you would do that by the way.

1: I mean I still think there are some principals there are not clear, so there was a bit of a wrangle again with it within what was defined as the marketing spend about that great big poster on the police station for essentially recognising partners and that was not something that I was expecting to come out of the project budget and again that is going to have to come out of the project budget and that is something we need to build into the budgeting from the start of the project I mean that was £2,000 wasn’t it?

8: It was £1,500

1: On putting a banner that was a sponsor recognition, and I wasn’t expecting that to be programming spend, I suppose in the end, if it is then that is fine but we need to be clear about that principal from the start because we are building budgets all the time at the moment and then not factoring …

5. well the other thing that we are hoping is to be in a position of pretty soon is that you know part of the problem at the moment is that we are creating everything once because the times are changing and we need assistance and sponsor recognition that can be taken from an event to event to event, that being said I think there is a need to build … well to me the marketing budget is a sponsor recognition budget because you can never market a show withoutrecognising the sponsors**,** right, so I would

1: This is event dressing I suppose, marketing …

4: I think that is the interesting point that we have had a few conversations on as well is, to what extent do the events, at the start that come first, you know pay the price because you know some events are paying for we talked about the CCB’s which we have ended up taking out of the general marketing pot but we don’t have a general marketing pot for that and actually everybody is going ‘Caravan of Love’ will definitely have some event dressing that we will definitely be able to re-use or will there be something in CCP that, do you know what I mean …

5: In terms of the city centre there is something coming which is city dressing, right, and don’t forget that is what we don’t have, from 22nd September a lot of our sponsor recognition would be dealt with by the permanent city dressing so again we are … and that budget holder thing we will take into SLT and we’ll have a conversation about that.

9: I think the question from a side issue came from my mind is that if we do underspend, when we do underspend, where does that go?

3: It goes back into the pot

9: Well, which pot?

5. Well…so here was my thinking that it would go back into a pot which was called contingency plus, right, so not the contingency. We know we have a contingency of this much, right, so it’s putting the contingency ... but it gives us a little buffer on stuff which isn’t the real hard, you know we are going to be horrible about the use of contingency, I mean like vile, right, but if we can build up the contingency plus pot that we can be a bit more relaxed about. But certainly what I don’t want to create is you know any kind of internal economies of swapsies going on and things like that because it’s just deathly …

3: But I think you might be battling against human nature

5: Well there’s also a comfort level there that I believe the projects that we’ve done have either been pretty well costed even at this stage if it’s a very highly educated guess or there actually, because they’re commissions or otherwise, they’re being built to a budget over which you cannot go. So I don’t think there’s anything in there, there’s single item in the budget which is … there’s loads of fat in there so I’m worried. You know what I mean, I think actually because of the natural toing and throwing of the building of the budget over the past year, I think everything’s been scrutinised to a degree were there’s no sort of that kind of fat in it. Which makes me more comfortable saying to the budget holder you rob Peter to pay Paul, make it work, but you know be reasonable, we’re spending public money and if you can put something in the pot at the end well Hey Ho.

3: So the thing about international payments which is still one of the big ones that we still need to address. We got there on this one, but we need a companywide understanding on are we paying in foreign currency, or sterling. What do we need to get set up to do that?

5: Let’s start with a look at how much international work we’re bringing in because a) it’s really not that much and b) we probably can define it… the programme right now will tell you the problem we’re looking at …

3: I think there probably be slightly more than I thought there might be and therefore given what’s happening to the £ at the moment it does have the effect on…

5: [34:10] … because most of their work comes from Europe, they hedge their euros, they buy a load

3: I suppose it’s an information gathering thing, if people think they’re going to be not paid in not sterling or whatever it is, let us know and we can …

2: I thought we were getting our euro’s pre-Brexit, turns out we didn’t, is that an issue?

3: Well … Yeah …

2: Is it a procedural issue?

3: No it’s not a procedural issue, it’s a ‘is it worth it’ issue

1: So 70% of the fees is yet to be paid?

5: Did we have a conversation that it might be sensible to buy our euro’s before the Vote?

1: Yes, we had lots of conversations about it but it didn’t happen.

5: Yeah, that surprised me because everybody, I can’t imagine there’s anyone in finance that didn’t think shall we buy them now, because they were queuing around the corner from the post office. So it sounds to me like something went wrong there.

3: Yes

5: Okay, alight, so now we just have to …

1: They’re going to invoice me any day …

3: But more generally across all of the projects in the future it’s something we need to have a look at because when you add the all up its does …

5: Well let’s look at the programme and see what it is and whether therefore and get some intelligence on what might be useful to do.

3: Yes. Then another area was insurance, so this came up in two different places. So one was about the event insurance and where does that sit [36:24] ... I think there was a misunderstanding around what do we have corporately that would cover us for events and then it becomes apparent that that’s not adequate

2: [36:44] .. insurance that’s an issue?

3: Yes, exactly, so there’s where does that sit, does that sit with each event, or is it something we look at corporately. And then there was just, because the artists missed their flights and the accommodation stuff, should we take insurance for that type of eventuality as well?

2: In my experience those types of policies are so bloody expensive, really not worth doing …

3: And I think my view on the latter bit is that’s why we had [37:20]

1: I mean I think it’s more like £2,000/2,500 now rather than the 6 or 7 thousand

5: But I think that corporate insurance thing is, C are you doing that?

2: Yes. It was my understanding we were in a position with our insurers, Zurich, that this was all fine, we were going to meet with them regularly to look at the levels of cover [38:00] … who said that the couldn’t provide us with the stuff

3: I think we might want to look at our insurance provider because I don’t think they’re necessary…

5: Okay yeah, bearing in mind that was set up when there was 2 people in the office …

2: I think we should go to a specialist

5: … we had no idea what we wanted to do

2: Because at the moment we’re using the councils and I think we might be better looking at specialists

3: Yes, because we are unusual in what we do

5: Although they are still really hard to find, specialist event insurers

1: But yeah, it could have massive budget implications, and that initial ‘oh we’ll just pass it out to the production companies’ just means that their budget, when we budget for a show at the beginning, they will charge back because nobody wants to put it on their own premiums and therefore whack it up high so we have to take out policies and in this instance it was £2,500

3: Yes, we need to look at insurance things. A query arose about health and safety about whether there should be a health and safety policy for a Hull 2017 events?

2: There is.

3: Okay

3: We’ve got one corporately I think the query is whether we’ve got one for events?

2: Yeah every events has its event safety management plan.

3: Fine. Fine. Fine.

1: Yeah there was a bit of that on this project, and I think again that’s down to people’s experience on working with events or not so there were a lot of instances were we’re suddenly going ‘Argh safeguarding and this is our corporate policy on it’ but we’re going this is events, and this is the events plan which we’ve been through all of the details for this specific thing and this has to override that in this circumstance because as a corporate entity we’re sitting in a room over there and this is 12,000 people over there …

5: Its 2 different and the board has a lot of trouble getting around things like this. Do we have a corporate health and safety agreement?

3: I’m fairly sure we do.

2: This is the difference between events and our corporate operation.

4: They work both ways as well, because what’s interesting was we had an event where we realised we didn’t have a corporate safeguarding policy, so now that’s why the safeguarding policy got written, and it was the event that prompted us.

2: I suppose what is interesting, and worth looking at is we’re very clear about live event audience ... there’s a lot of stuff going on about the engagement, volunteering, education, which doesn’t fit, which doesn’t warrant an event safety management plan but we do need to look at our corporate policies and covering those sorts of activities, and insurance.

3: There’s a point on, corporately, we need to be clearer about roles and who is the interface on events, so it’s made us think about that and so who, for you as producer, is your person to contact on that and that…

1: And what do you think the next step is in terms of kind of clarifying that, is it on a case by case basis, or?

2: My feeling is that we can’t have a one size fits all approach because we’re not in theatre and we’re not in music, we’re a gallery of this that and the other. So I think it’s an event by event basis. And I think possibly, I don’t think its masses of work, but I think that, in a way the event plan has its own organigram that each event could have its own organigram.

5: It’s about drawing it out in the first meeting and going ‘right these are the people’, we’re double checking that if there is more than one person from a department here we know there’s a clear rationale for that, and then in the same way you put the sea by the captain and in the team you put the deed by the decision making and you could do that verbally, or you could write it down.

1: Is there a way of having a point person within a big team even if they’re not covering all those bits, but they are the conjuring factor of all of their team …

5: Well we asked programming to make it clear who is leading on each project and that should be done by every other department.

9: There’s quite an easy fix on this because within Artifax within the grid there are fields were you can say who is the volunteer lead, who’s the marketing lead, this lead, that lead.

4: And I think it picks up on that point is knowing when a project is, who ... cause some of these will be during a busy year and the ability to go ‘Actually this will be the right person at that time of year because of everything else and ... because all of our teams have been growing whilst this project has been evolving, hopefully the right person is now there.

1: In producing now we replicate each other across the team, you know there’s 3 different people doing the same job effectively, whereas in your team, for instance, everybody’s got a slightly different role within that, so is there still a …

4: At the minute we only have kind of have only one of everyone, which is fine ... but we only have one senior brand marketer, one head of digital, and I think we just need to work more clearly about how we can delegate up and down more.

3: But that’s where we kind of need to turn things around and the emphasis becomes on the project, and actually we need to … so that’s why these people are embedded ... so that those people are the person on evaluation, the person on … and I think we can do the same on finance as well.

: Each team nominates their lead on the project, what you do internally with that …

4: We can definitely do that.

3: They may need to go back and talk to their people on that, but this is what needs to happen.

10: So I’m conscious that our stuff will be more operational than event based stuff, but in terms of pre-event, one of the things that we all do is make sure that we develop a sweeter resource for that sign-in sign-out process, so there’s just a really clear visual presence, a nice streamlined process, a point of contact for the volunteers when they’re getting there and I’m just conscious that they need to be in and out we need to know that they’re out when they’re out. One of the things I wanted to talk about in more detail pre-event, so when we’re doing planning with each event is just clarifying the volunteer’s roles and I know that on the day before on the Friday, and then the event day itself there was a bit of frustration I got a bit of feedback that some of the volunteers we put on certain roles they literally came back and said ‘these guys are not fit enough’. So that’s really useful for us because we know we can get that opportunity to do that match. I think as well that we can be a little bit more intelligent in terms of the volunteer shift planning, so rather than saying one role per body, if a role exists for the start for a couple of hours and then we have the opportunity to move that person on, so we haven’t just get dead volunteers that are populating the site. So just getting away from that simplistic view of volunteers populate filling a single role I think we can be a bit more intelligent, a bit more creative.

6: And on the role thing I actually disagree with them being moved around, because it was actually quite frustrating for me that I spend 2 hours looking for people that I was given on Friday to do the dummy test run, and on the Saturday we had a batch of new volunteers that didn’t know what they were doing and I didn’t have enough time to brief them properly and then I got 10 taken away to go do the blowers. It’s about making sure they’ve got the right information, they’re not sitting in a box somewhere doing nothing, they’re in front of the public, and there were a lot of them, and they were really nervous, and then we got given 4 more that were a bit like ‘argh’

11: The reason you got given 4 more was because they weren’t available on the Friday night.

6: I know my point is that we’ve made a request for 4, I think if we are saying for a role its across 2 days and its high profile like this we actually have to consider whether we allow people to come in a second day because it was quite difficult.

11: We took the view that it was more valuable that they were there on the Saturday, being less aware of what was going on, than not there at all.

4: But I think that on the duality of role, I think where it fell down wasn’t in that someone had a dual role, it’s that we ended up, because we took that decision in the event and it was the right decision to make, that we have briefings happening at the same time, so were the blower crew needed debriefing was the time we needed to be walking over, and actually if we make that decision that ticket gate people will become blower people, if we’re ever in that scenario again, we can plan the briefing accordingly

6: I was fine with that one, it’s when you get a batch of new people…

4: I get that.

6: … which is great, but I was like …

6: Bu they were amazing, they were incredible, I really enjoyed working with them.

1: I mean I felt like we did come up against that thing, the means, the desire, and the will in advance, but just the fact that running events is a dynamic thing, particularly on the night before when people were coming for the rehearsal, you know it was raining when we wanted to do the take in the first place, and then it stopped raining and then decided they would do it, which pushed back the dress rehearsal, and so the timings that we laid out for the volunteers changed, and they had to change because we had to rehearse the show, and people were incredibly good natured about it. But I think there’s an expectation as well we need to prepare people for that kind of scenario because that is the nature of these kind of events, and it is about a bit of give and take and trying to look after people as best we can. But there was no way we could say ‘No sorry artists you can’t do a dress rehearsal then because we’ve told our volunteers it will happen at 9:45 and not 10:15, so’. I’m just really conscious of what the message is that we are giving out to volunteers in advance, and then not wanting to feel like they’ve been put into a different scenario on the day when it’s an event like this when you do need to responsible and dynamic and change plans.

10: I think it’s just a case of making sure there is that message there, I think for this one it was kind of a... get on with it ... which I totally get ... I touched on the safety concerns, so what I would say is the west end, the bottom end of Queens Gardens where everybody was coming in, in effect we had 6 members of staff/volunteers that were unfortunately in charge of an area were people were getting stuck on roads and coming in, that whole grass area. There were just people that shouldn’t have been put in that position were they felt responsible for that, and that was my fundamental concern, it was flagged on the night, escalated to the police, and not dealt with on the night. So we were nervous about that on the night, nothing went wrong, but it very likely could have. There was a minimal amount of communication available because I think the guys that were down there had one radio between them and we weren’t getting any sort of constructive feedback through that channel. Volunteers became stewards which I was really adamant on they cannot be that, and they became stewards. And it’s just that idea of crowd management that can’t be a volunteer expectation.

2: I would query because I was there, are you talking about volunteers or staff who were stewarding, because I generally didn’t see any volunteers involved.

1: No, we had only asked the Hull 2017 staff

2: But I generally didn’t see any volunteers involved, and if they were then they shouldn’t have been, so that’s something we have to look at, I agree. So yes there was a situation there that developed. It is something that I’m going to be talking to the police and the stewarding company about, because the way that it was dealt with was not good, and the police to be honest did not offer the support on the night as I would have expected. When I went down there on the night to help there were PCSO’s standing there doing nothing and that’s not acceptable

10: We generally thought our big out there event would have probably been a bit more …

2: Just so you know originally the police said it’s a community event we’ll send you a couple of PCSO’s, they then said we’ll put a silver command on it and then they said they wouldn’t. We ended up with a superintendent in silver, a spectre and a sergeant in bronze, I think we had 4 sergeants on the ground and 4 PCSO’s, all there to be available to us. I need to have a conversation with them, please don’t take this out of the room, we need to develop our relationship with the cops on an operational level.

1: This is probably my fault, but I still don’t understand the structures within the volunteering team and who to go to on what …

10: We’re getting there aren’t we, in good time as well

4: Things that I thought went really well I really valued the production meetings I think there were a lot of us at first, I agree that there were too many of us around the table. But I just thought they were really well run and a focused attitude to them, not that our other meetings aren’t like that, but they felt different to our other meetings, they felt very operational. I think the ticket gates and entry went really well, I like the fact that we re-designed them between the 2 nights, so that was really effective. And then probably the strongest point for me was to be able to get a family audience that late at night and I think we should be using this as an opportunity to just step back and just look at the programme and really go, we know not all the stuff is for a family audience, but have we got family moments in every month, or every season, because it’s what made the event I thought was having those really young families there and different families there. In terms of areas of improvement, I think if we had the tech resources we could have had 2 extra gates, it wouldn’t have made it any faster, but if 10,000 people had come you probably would have needed an extra 5/7/10 minutes. The ability to upsell future work on the night, so actually having that conversation pre-show ‘what is the show specifically we want this audience to go to after’ and how can we build that into some of the comms, and then just that wider audience experience on the night, which we had because we had the Amy Johnson festival and it was a Saturday and restaurants and bars were open, but if we had done that on a Monday when Amy Johnson wasn’t on, what would have been that wider experience for an audience, which we don’t always need, but by wider experience I mean a meal out, a drink, I don’t just mean let’s do more programming alongside it ..

2: I think just looking to next year, Look-Up and stuff would be there

4: Exactly they’re the things that…but I want to be able to build that into the message and the marketing experience

5: That thing about what is the core to action for audiences when they leave, because it’s a really crucial one about building culture confidence and introducing them to other things – done this, go and see this - And that follow up we do immediately afterwards, it’s not just about the celebration of a good night, I think is a really interesting area, it’s not a criticism this event, it just struck me as interesting … I also thought as well, I don’t know if its practical at all, in hindsight I wondered if we should have asked the entire audience to come in white or done a big thing about how to make your own angel wings, some people did, I saw a couple of people with halos on and that whole idea of an active participating audience, and this event it was active and participating, but was it worth just doing anything more to just make it this quite... the more we can do to make audiences feel active even if they’re in a traditional ‘I’m watching this thing’ the better I think. So again on that checklist a question is, are we going to ask the audience to do anything tonight? Just makes it.

4: And whether we have as a company an out of hours comms tree. So obviously in the event management guide we have a who’s who, roles and responsibilities and whatever, but on that night on Saturday if we all hadn’t of been helping out in the way we were, do we have that …we have a crisis comms tree … I just mean on a more practical level, whatever that might be. It was very detailed the crisis comms plan… but it was very for the event. But for the company do we have that one page of A4 that has everybody’s right personal mobile number …

5: A long time ago we did a crisis comms tree, but it probably needs updating.

4: Just having that one page for the company, not for the event.

5: Is this point to cover the fact that we don’t think any of the residents were told it was on, and certainly one particular business was not told it was on, and also there seems to be businesses that were either, unprepared to be busy, didn’t know it was on, or simply are just choosing still to close half way through the night.

4: I think it’s a bit of all of those, we had an argument a month before with Leonardo’s who were refusing to stay open past 8 because they don’t like the people.

5: But we can’t make them.

4: Well I know

5: But they also need to be shown that there is a family audience out there that was hungry.

4: We’ve had a lot of conversations about the mechanics of where does resident comms sit and how do we resource that, knowing that, just even in this week alone, we’ve done some digging and every event is suffering from the same problem across the summer, that there aren’t the right channels to get information out to residents in the city centre and beyond. We know we took a learning that we would include road closures in with business comms, which we chose not to do this time. We’re reliant on Bid at the minute which I think we would consider severing that and doing it ourselves …

5: But again this comes back to my point: if we keep severing things and doing it ourselves we’re not building capacity in this city, because when we disappear, it will disappear. The first thing is to work with Bid and say if indeed you are the representative body of the businesses in this city you have to pull your finger out. That’s the first thing, going in there and saying ‘you have to do it like this’, not, to not do it, because unfortunately it is a risk, it may happen 2 or 3 more times, and the first time it doesn’t happen, you certainly don’t stop working with them.

4: Yes, I appreciate that. I think it’s that, if it comes back to that fit for purpose question and we can capacity built and we will capacity build but we were capacity built to a point, we worked with them on business engagement …

5: We need to work out why they are not getting it. Because it could be that they do have everybody’s address it did go and that business didn’t read it, listen to it, get it.

4: That’s not what they said. They said it was shut

2: And this is where we need to build it. Because they said when we took the stuff round they were shut, we didn’t, it’s a nightmare, of course it was shut

5: So they were simply posting letters through people’s letter box? So it was shut so we didn’t put it through their letter box?

2: That’s what I got from Bid, yes.

5: Well I think this is what we have to escalate, they are the body that is paid to bring events into the city to increase stuff and this is their responsibility.

4: And we’re going to feed it back, I think the more you can feed back to C I think that would reinforce that point.

3: Just on the custom service bit, I had an anecdote today that somebody came to Hull stayed in Holiday Inn Express, went to check in and the person behind the reception was like \*sigh\* ahh bloody hell not another one. And they said ‘I’m here for Place des Anges’ and she went ‘ah well there’s another event happening at queens gardens you might want to avoid that’.

4: Well this is what surprised me. There were people in HCC who like ‘oh I don’t know what’s happening over the weekend’.

5: We need to treat that with a pinch of salt.

12: I was in Tesco buying cake and booze, for the event, and the woman said to me was what’s this for ‘It’s for the event, and all the cashiers went ‘Oh what event, what’s going on?’

5: Right, but I think this is where we need to be careful, we’ve also got people on our FB page saying they didn’t know what was going on. Listen, not everybody knows what’s going on. We need to consistently be looking at this, our partners and feeding it through our partners ... Like the hospital with 8,500 staff I know we started conversations but we’re still not there on feeding that information to 8,500 people. The council are still working out how to feed the information to 3,500 people. Our businesses combined thing … But also there is a point where we are not going up to every 250,000 people and saying ‘do you know’. But how do we agenda that sort of interaction. Part of it is ‘I missed out on that. How does that not happen to me again’. Because actually part of those people missing out, hopefully some of those people have gone ‘right we can find out’, and online we’ve been very good at ‘look just sign up for this it’s all you need to do’. This thing about not knowing what’s going on is never ending. We need to know when we are satisfied in that this is people who are just expecting to be sat down individually and taken through the whole thing

3: There’s the customer service bit as well, how we can tell Tesco…

5: We know the guy that runs St Stephens, we know the people that run Tesco – Are they pushing information to their staff? Because it’s the only way to do it.

4: Its important again to know again it’s about roles and responsibilities, and we have a team that VHEY is leading that engagement around customer service and have commissioned work on that and I think what we can do is pick this info up, feed it into them, and Holiday Inn Express being a prime one, get them on the course.

5: We need to look at, obviously we have our partners we hope they’re doing it, but I bet their not, but that’s something we could push, then we can make a list of the 10 biggest businesses and make sure they are doing it and we’re servicing them. You could make an argument by the fact that one case is the NHS with 8, 500 people that we’re not really up to speed with them, and they’re the biggest, so really it’s even worse – the single biggest employer is not yet fully integrated into our comms. Now if you like if we’ve done 2 things over the past 2 years one of them would be the council and one would be the NHS, cause there’s 10,000 people. So I think we need to keep looking at what we can do proactively on a big scale, I think that we’re doing well but there’s a missing block that we need to prioritise

13: Just in terms of the Holiday Inn as well, and we’d probably echo that having checked the artist in and having a ‘Urgh’ from them and panic etc.

1: It took like an hour and half to check in 10 people

: It’s not the same welcome as checking into a hotel in London or Brighton …

5: It’s also not the same as the Holiday Inn on the marina. The one on marina is very good, the staff are great and they do seem to know what’s going on but the Express as we know clearly is a cheaper offer. But that’s the information we need to be transferring into VHEY.

9: ... rather than making the assumption that they are delivering the message it might be that I go ‘can I come along’ or if they’re not feeling confident we basically have to set up, whilst as you say don’t want to take all of the responsibility, because this type of area is so key, it is about working out ‘Okay, what are the things that we’re not sure can be guaranteed and do we have to … okay, we have to work out, are there a couple of positioning events that we have to set up or whatever, so that’s a thing we’ll look at.

7: We’ve got a lot of happy partners they really enjoyed it and universally we’ve had really good feedback, whether that’s because those who didn’t enjoy it didn’t email me, I don’t know. We’ve had things like ‘Special, magical, enchanting, and memory making’, someone’s kids were totally transfixed with enormous smiles upon their faces. From Yorkshire water we got ‘As principal partner cannot tell you how much we are looking forward to the year ahead what a fantastic start’. In terms of the reception broadly it was good, I think the venue worked quite well, people didn’t go outside, but that is a bit unavoidable really. We had quite a nice mix of guests that worked well and a few people said it was nice to see different people not always the same the great and the good kind of thing happening… In terms of planning for it, internal in our team we need to work out the workload a little bit better I think it by default ended up on me because it was a Friday when Louise wasn’t in, when we started organising it, and James was off that week so I ended up doing the majority of it, and we need to stop that happening. If we had done that I think we could have picked up on a few of the things that we didn’t pick upon like needing music in the event which we didn’t have, which was a bit of a problem at the start, we ran out of white wine, things like that, and we maybe needed a podium for things like this.

1: Are we saying that responsibility for the reception still rests in your team?

3: I think receptions are our job. I think there’s a thing, we would have never recruited an events manager, having the support of a professional event manager to work with our team, that would cover it.

5: How many people were invited and how many people came?

7: About 400 of ours were invited, plus some Yorkshire festival ones, we had about 320 on the list and 240 of ours came, a lot of people that didn’t come were Yorkshire festival people, they sent a list of about 80 and a lot of that was 1 person plus 5 guests, that was where people didn’t come, the majority of ours came.

5: But we should also just take that … there was a worry all these people and we only have a space, and I was like half of them won’t turn up, the attrition for the reception was fine…

3: But our people came.

5: Even though the Yorkshire festival people RSVP’d?

7: Yes, but it was very late ...There was one thing about just deciding for each thing, what is going to be a partner only reception and what is going to be general stakeholder engagement. I think we decided at the outset we had decided that this would be partner only and then invites snuck out to people here and there and they had to come and I think we have to be clear on that because partnerships paid for this one and it ends up being half and half thing I would expect there to be a bit of sharing on that.

5: We need to make a clear decision on what it’s for and who, if there’s a sponsor, who is dialled out …

8: So marketing and event dressing, the event dressing all went okay, a slight issue which we will know for next time was the banners for the CCB’s were a bit too big so we had to wrap them round, but we’ve done it and its fine.

1: Yeah but also not permeably enough because they were blowing all over the site

8: Yeah I just thought it was really windy…

5: Those were low level barriers. I firmly believe it is not worth doing them because the moment someone stands in front of them you can no longer see them and I don’t see the value in spending on low barriers, apart from it makes the site look pretty before anyone comes in, the moment the first line is up across that barrier they’re a waste of money.

8: Well we’ve kept everything and we can reuse it and can push it out, we’re going to get them trimmed down and re-hemmed.

5: I also didn’t know that we were going to have welcome to Yorkshire bannering on there, did you know that? Because as far as I’m concerned we were working with the Yorkshire festival, not …

1: Well that was the Yorkshire festival

5: Funny that, and we turned out to be a big ad for welcome to Yorkshire and I was cross about that. And also did we know about the flags that they handed out at the reception.

7: No they hadn’t flagged that to us.

5: I definitely didn’t. And this is just a learning thing. Unfortunately, with some partners you have to watch them like a hawk, they’re welcome to anything attached to welcome to Yorkshire …

4: I think there’s also a crediting question to be asked because putting our views on ‘welcome to Yorkshire’ aside we chose to have a spot, the police station, where we credited our sponsors, but it was co-presented, and if you look at the train station graphic the welcome to Yorkshire thing on the floor... it does have our logo, welcome to Yorkshire’s logo ...They didn’t communicate it.

5: But I would have thought that if you’re doing ... we know it’s the Yorkshire festival and us, the moment something appeared with ‘welcome to Yorkshire’ written on it only, you know it was a welcome to Yorkshire banner, someone should have gone ‘might have to speak up because I’m unsure about this’, and certainly all the flags, that’s such an old trick.

7: We spoke to them the day before about what they were bringing to the reception and we said you can bring 2 flags, we’re going to have 2 flags of ours and 2 flags of yours and that’s it. They brought flags, handheld flags, loads of pull ups, and we told them the day before, beer mats, and a brochure for a festival that was ending, you know all that stuff that we told them not to bring.

8: I think they were trying to get rid of everything

5: Probably yeah.

8: I think the media centre was okay in the end …

9: I’ve got to say thank, you dressed it fantastically

7: The reception too

9: And thank you again because you did stuff and said there’s a few problems but I’ll deal with it.

5: I think we need to stop dressing the windows because they’re single use ... I want to walk into a reception and see everything that is clearly being used for the 10th, 20th time …

8: The good thing with the cubes and other things is we can just keep using them

5: So from this moment on I wouldn’t expect things to be, I wouldn’t expect to see bespoke dressing at an event

3: The cubes are a good idea, but some of them are looking a bit tired

8: Yeah they are. The good thing with the frames and a couple of the cubes is that we can just replace the Foamex bits and they’re not that hard to do.

4: I’ve sent an email about a date, an ambitious, at this point we’ll do some of the mass ordering

5: Bearing in mind everyone knows why they’re there. We don’t need to sell to them this project at a reception, we need to credit sponsors and make the place look nice, we don’t need to market to people who are at the reception, so we need to watch our spending.

8: And then from an audience development point of view it would be really useful to know where everybody bought tickets from HU postcode wise, who didn’t, was it what we expected, how can we counteract that next time.

6: We’ve done a full round-up, because we’ve been so popular it’s quite difficult, but I know everybody is going to ask for it, so I’m going to do everything in one thing.

1: Would the timing of the marketing campaign effectively ... because what we ended up doing after the initial launch with Yorkshire festival’s announcement we then didn’t really go live with our out-of-marketing stuff until the tickets had gone on sale, nobody expected them to go in 51 minutes, so what we have done is that week or so up until the ticket on sale date

8: I think because there was a bit of a PR push the morning the tickets went on sale I think it reminded everybody that it was going to happen … but yeah I think we can take it into consideration for next time. I think it ticked a box having some visibility of the event happening when it happened

1: My artists were absolutely delighted to find a poster outside their hotel that had Place des Anges sold out across it

5: Marketing on this one was about the visibility of the year and that it was sold out, but again I think it’s something we look at. Clearly if an event sells out we do not want to be spending one more single penny on it than we have to.

1: But it was also awareness raising for people who hadn’t picked it up on the first Yorkshire festival announcement by the time they were then aware of it because our poster had gone up they were sold out. We missed that second wave of picking up extra people, and then had some disgruntled people who missed out …

2: We had a 40% no show, because we had 6,000 people through the scanners …

6: It was more than that, it was 7,555.

2: Sorry, that’s still quite significant no show …

5: Right so 10,000 tickets went. So that’s 2,500 people didn’t come …

1: Its almost exactly what we predicted in the event plan, but we assumed because of the massive demand that we would achieve closer to 10,000, and plus so everybody is clear the capacity of the site was more than that because we gave away nearly 2,000 wristbands as well

2: So the question is, looking at those tickets that weren’t scanned were they part of a bigger party, so 2 people came, 2 people didn’t, or did they just, 6 tickets just not show up on mass, because that will then answer our question in terms of whether 6 per applications …

5: Well, do we all have a gut feeling of whether it was the right decision in the end this being 6?

: I think there should have been 4

: There was a lot of families that came

6: But I disagree. You have to have tickets for 2+ So mum and dad have 3 kids so they have to …

5: So you think to direct an event to more families coming

4: And I do as well, and I think if we wrote down on a document that predicted attrition and we were in 5% of that predicted attrition…

5: and that predicted attrition was what?

4: 2,000

5: 20%

5: But this is why actually, now that we’re gaining the confidence of ESAG and everyone, next time we have 10,000 tickets that we wanted to sell, we would want 12,000 tickets to sell

1: Yeah, and that is the basis that we had done it on already so we had already accounted for that drop off, that’s why we ended up dropping the fence line back to prove that if they did all turn up we could still then fit them all in safely. But it’s always useful to have all the evidence to go back on but it’s not really proving anything other than what we said would happen in the first place.

: I think it should be 4 because if people then want an extra 2 because they’ve got a big family then it’s up to the other family member to …

That’s difficult though when they all go in 51 minutes

: I think as an opening saga I think it’s a good experiment to have done 6 and if it brought in families I think that’s very good because they’re in the room a bit now where they wouldn’t have been if it had been 4... My gut instinct is that now the figure is established as a process I would go back to 4.

1: Can we do a bit of analysis first?

5: Yeah. And It’s also worth noting that we are not intending to do many, if any, free ticketed events because of this transaction thing, and the attrition was not unexpected.

4: What stood out to me was on the gates the amount of people bringing spare tickets that they weren’t using

5: I think it’s because we got a message of that to them, I think if we hadn’t done that a lot of people would have just left them behind, but they knew that there was a duty because it was free and popular to come and do it so …

1: The behaviour on the night was really interesting in terms of our messaging as well because I really did think we were going to have thousands of people stood outside the gates, and they weren’t, I mean we let a couple of hundred in …

5: I had a doubt about that because you really had pushed the sold out …

1: Well we had people walking through the site all week saying ‘Well I’m just going to come anyway’…

5: From my experience is the moment you push sold out, you push sold out. And also we were trying to do something else with that sold out message as well so, you know if we really do end up with 50,000 down on New Year’s Day we’ll see how it goes then …

1: But a bit of that analysis would be good, our flow rates were not too high, as it turned out it was fine because we opened the gates earlier, so we got everybody in in the amount of time but we predicted it would be less time than that even with the number of gates.

5: I noticed something absolutely obvious, there were 2 volunteers that I saw at a particular gate, one of them was a reasonably young man, and the other was a reasonably older lady. And the young man speedy and the lady was slower … but it was almost comedic because he’s letting in 10 and she’s having a chat and a cup of tea with this one …

6: And I don’t know who was on scanner number 1 but they managed to accredit 1,300 tickets and everybody else across the board did about 600 each

4: Yeah I think you just saw the really, really fast person

2: Can the Spektrix tell us how many tickets were scanned by each unit … can it tell us how long that took?

6: [01:26:45] Its not automated, we’re getting one built for us. But I know it total it took us 56 minutes to get everybody through. Another thing is furniture issue, there wasn’t that much additional furniture I noticed.

One thing I didn’t get a sense of on the night is whether any alcohol was confiscated?

6: I don’t know and one of the issues for an event is I did have to ask 10 times for bins and bags and obviously we’re talking about making sure our roles are clear I was not going to get involved in taking a bottle of wine

That central gate, there was 2 bottles in a bag

1: It would be great to hear about access stuff…

13: Yeah, so access wise, I think it all went really well on the night, which is great. But the lead up to it was a bit shaky, I’m not sure who that should sit with, I don’t think it sits well with the assistant producer because on the night they should be doing accompanying stuff, overarching stuff ... whereas I was more on the access role because there was no one else to do that …

1: It was also planning and designing the access things we could do around the site fell comfortably with us and we ended up the week before in terms of the direct email conversations about individual requests on stuff just took up most of H time, and so I think there’s a conversation about whether that’s an operational thing, an audience engagement thing …

6: And when we do, and I’m hoping we do get a box office manager that’s part of their role, and they’ll do public facing …

4: I think it’s also the support on the night, there isn’t the resources in the city at the minute to draw on the expertise … and I know a lot of it is all common sense, but there is a sensitivity around it, a training around it, and I think not only will we struggle with it, but I think some of our partner events, if they want to meet our level of ambition will struggle with it. And its maybe a capacity [01:29:10] or others were we can go, do you have people that might consider freelance work, that type of role …

6: Interpretation of language and the way we could communicate, obviously we’re having a conversation about what we call the ‘wheelchair area’, because we do need to make sure that its appropriate, then we can reflect it in how we talk to people. The one thing that I’m not a fan of is separating out comms and make sure we’re doing one comms, I thought it was really useful.

13: And I think one things people coming in would have found really useful is if there was a map of the site where the wheelchair area was…

1: We might have changed that at last minute, we were very close to moving that at the last minute

13: Yeah, but that was one of the things that, even though I had verbally written down where things where people don’t grasp that if they don’t know the site, and even though we had people to direct to places, we were short on volunteers so we didn’t have enough support as we need it, so that was one of the things, but worked out pretty well on the night

12: I have to say I’ve never had bad feedback about how our access was on the night, people have literally said I don’t always take my child and I don’t always come to these events, they’re normally belittled, and it’s just amazing

13: Things that maybe need a bit of work around - travel agent, I think we should swap, I don’t think the one we have now is very good, we’re just using the council one. They’re not great at sending information back which we can literally then just pass on to artists... which is how I expected organisation to work, basically we book through them they send us everything and we can pass onto the artists, but it’s very much system based for them, they were like ‘Well this is the sheet I have from my computer so this is what information you get …

3: It’s something that came back from finance, they were saying they were fine but we go 16 different invoices where actually it would have been useful to have …

1: It wasn’t making the job easier which is what you expect it to do

13: And obviously they close at 5:30 and there’s no flexibility around that, and they have an out of office number but it takes 45 minutes to get through to them. So yeah just the whole logistics of working with that travel agency …

2: Just on that, that’s great to know and we have to go through a procurement exercise, the reason we’re using them is because they are procured by the council which makes me worry because we might have to go out of town just to get a better one …

12: I think it’s worth looking overall how many events there will be like this that will require that amount of travel

5: Yeah, I think if we need one to get one quick, if there any partnership deals to get done on that

13: I used Diversity Travel before in an arts organisation, they were pretty good

4: Now that your small project team worked on this, how we transfer that across people not just from you to assistant producers but, yes we have the debrief of everyone that worked on it, but there’s a lot that you will have seen I your role that I know key members of my team would find useful.

5: If we can do now feedback for everybody on access at Place des Anges … so either at our away day or team chat just to give us 15-20 minutes on Place des Anges and access because I think it will be interesting from the beginning to the end.

13: One other thing just, although the college did it without charge, I thought they were quite good to work with, in the week leading up to it they were very proactive, and flexible, and the same with the caterers they were really flexible, and really good food actually as well.

1: And there’s other things we need to pick up in the producing team again which is around the FEU and the Visas and sponsorships stuff, it’s just again it’s about can we take stock of what we have again for next year and just put things in place now …

14: Given everybody arrived early, did we on reflection need a coffee concession, a place selling doughnuts, or were we happy with the fact there was no concessions and stuff?

9: My thing is with an event that long, its fine …

5: The trouble is if you put one in, or not enough, there’s a queue, and you’ve done it wrong, if you put enough in they’re not going to make enough money. So for what is essentially a 45-minute event, at that time, with special circumstances, I think it’s the right call completely. I think people who were there will think ‘we’ll go have tea, go have a drink and then go see it’.

14: The café in the gardens was rammed all night, and we had about 20 people at the gates saying can I go get a coffee, what started out as no pass outs, you ended up saying…well you know…

12: Did we put anything on the comms about there not being food and drink available on the site, it’s just because there were quite a few people when we were ushering them through the site that did ask us ‘is there anywhere to get food and drink’.

1: We did put it out on the tickets and we we’re saying you can bring your own in but not alcohol

9: It’s only an hour.

14: For an hours show absolutely, but the fact that people arrived early. And the final thing is back to the queue lanes I think the security company could have been a lot more proactive.

5: So there’s capacity building there. The ones I came into contact with were very, very nice …

6: I think they were polite.

4: I know they’ve got a job to do but there was an email about a steward being really generous and lovely to a little disabled boy and it made his week

1: People working on those key points did a really good job …

11: There was one steward that was drunk at the end.

9: That kind of feedback we need on the night.

11: Well it was just after.

6: I think going through the process to develop the campaign and the project, we clearly had some issues with imagery, planning, access to Yorkshire, who were extremely difficult to work with I’ve been trying to call R for a week about filming about filming and she just hasn’t bothered to speak to me. Something that we need to make sure that our partners understand is …

5: This week, were you trying to phone her this week?

6: Last week.

5: Last week they had a festival on, run by essentially three people, and we were the worst of their problems. The thing is on one hand there’s issues over there, but it’s not going to be the last time we work with a difficult …

6: My thinking is just making sure that we communicate that, we don’t just all stop just to work on this project, like you said at the beginning, were doing this and we kept going and just to make sure … If she’s not the right person to do it, we need to make sure who is. Because there were a few times we spoke to somebody else and they didn’t even tell R they were speaking to us … Its just making sure if R isn’t available, I understand she’s a producer and I know what’s she’s doing, that we do have that access point. You know we’re having to argue for 25 minutes over a credit, but nobody can actually give me any definition of what it is … And that’s just how to execute it better … we need to be reflective on that relationship with them.

5: We’re going to have a lot of that coming at us because there’s a lot of partnerships we’re going to rely on and a lot of people who may be in the middle of festivals and things like that, okay.

1: I think it’s another one of those clear line things as well because we sort of muddled our way through this quite a lot. But it was about things like whether... when it comes to the information that’s going out to the audiences, where does the responsibility lie with that. Because I was going ‘Okay I know about the event and I know how I want to tell them about it’, but then is it a digital thing in terms of putting together the email that goes out to them and then with the last one we ended up with a list of about 17 people we commented on it, which is my fault in the first place, and it was my fault because I think I wasn’t that clear because I was also going ‘okay, but then our safety manager needs to flag to us if there’s anything on here if we haven’t told people about’. And we could have picked that off bit by bit and then have 2 people that were signing it off at the end, but I wasn’t clear on who felt ownership over that bit, and whether it’s your bit or whether it’s our team …

4: And I think as well, now that we have got a comms …

3: But if we have an event organigram, with this person’s responsible for this, this, and this, then you’ll know.

6: And it’s something we’re crafting with out of a year of events about how that information flows, even onto the basic things like copying images, actually if they have a lead contact it needs to be a direct relationship, so you’re right it does need to be defined because we are the public facing element of this company. Things need to be factual, that’s what it is, its facts, it’s almost like giving me the event plan and telling me to turn it into something that can go online.

1: If it’s an online ticketing thing and if it’s an email that’s going out it’s that simple that it’s a digital department?

6: It’s a digital thing but it depends on if … because some of the pre-stuff that should have been agreed should have been a general approach to comms, so we all agreed that this is the public opening time and so some of that work should have been done and that would probably have been done with the project means we had previously, we go ‘we are agreed that the gates open at this time, this is the start time’. So we’ve got them and then you build it around that.

1: And obviously things changed right at the last minute, which will happen as well…

6: Yeah, but we need to be prepared for that.

1: As long as somebody is taking that responsibility and there’s that last checkpoint in we can go is it still correct then?

15: I think everything’s been said, but capacity wise I thought it was fantastic because never any point in there did you feel hemmed in, little kids were running round, because of the nature of the show, they were running after angels and I think keeping the fewer people there worked brilliantly and it didn’t at any point fell like that was all you could do and it felt safe, at no point did it feel like there was going to be a mad crush or anything.

4: The only thing is that we let a tiny amount of people in that managed to shout about getting in …

11: There was one group of the audience that maybe didn’t get the best experience, and if we had seen that group, it was if you’re looking at the college on the left on the grass, and if we had been a bit quicker the volunteers could have, maybe before they had positioned themselves there, could have moved them. They didn’t get any feathers in that space.

2: We could have theoretically doubled the audience because we calculated it at 2 per square metre, but the health and safety factor of trip hazards, and in fact the result was really nice.

12: Feedback from having the dress rehearsals there were issues about doing surveys afterwards with timings and delays, it would just be impossible to get the sample size we would want for audiences from doing the full questionnaire, so we’re able to adapt quickly to that and just focus on getting field workers to get names and contact numbers so that they could do the questionnaires as follow up telephone interviews and the information from the design team was brilliant we got well over 1,000 contacts for calling back so hopefully will be a really good, robust piece of evaluation.

4: Just as a cost question presumably someone down the line someone paid for them to be there?

12: Yeah its part of the baseline research.

4: But given that they only collected name, contact which is all information we hold for everyone that was there already was there a need?

12: This is the kind of information I’ve been trying to get; I was told we only get the postcode data for people.

4: No I was just wondering whether there was an opt in option for research beforehand or do we just …

12: Well there is, but then the problem them with that, what I was trying to do with this event, because we have no robust baseline date on audiences that are participating and stuff at the moment, is trying to be as random sampling as possible to make it more statistically relevant. And that was why with the curtain raisers being this year we’re having a lot more face to face questionnaires than I would probably do than normally. But from a cost/effective point of view this wasn’t great. But we’ve learned from it and I will know never to try and do it at this type of event again. I think also a learning point for me, I mean I don’t know how many project meetings were in the lead up to the event, but I think I only got invited to the last two, just because I think, its partially due to the fact that I wasn’t able to get Franco? on earlier in the process with the delays by the university because we’re trying to get everything planned for curtain raisers over the rest of the year. But we had to put all of the questionnaires together and everything in a rush and also for partner questionnaires or the other stakeholders we like to do research with, I’m doing that now then obviously thinking who do I need to ... who are the deliver partner teams that I need to contact, and I don’t know who’s better to go through to get that information from you guys. And we were working out the structure of the site where I could place people, getting accreditation for the filed workers. But there were certain times when I was told I need to get authorisation or talk to you about it, so I don’t know whether there’s a way that … there can be some sort of hierarchy to go through or …

3: Or it’s an event evaluation plan at the beginning?

12: Yeah and that would be my aim, is that normally all of the things like the surveys are signed off well before the event happened ... but I think it was just a particular timing issue on this one, cause I’m managing quite a few things at once, and I think I need to push back on the university a bit more to get them involved quicker.

4: Within the follow up research that we’re doing are we asking them if they want to hear from Hull 2017 in the future?

12: We’re also going to ask if they’ll be happy to be contacted for research and whether they’d like to be added to the newsletter to find out about other events. The other things just to feedback on bits that have come through its all been really positive and on a partner level R got sent the partners survey and emailed me back to say separately that as a partner she loved the fact that she was in with the rest of the audience, and not in a corporate area, she said it really added to the experience being in with residents and the general audience.

7: They were told by Martin actually, when the gates were opening at 9:15, he didn’t say specifically there’s no general area, but you’re in with everybody else.

4: I had people with wristbands coming up and asking ‘what does this get me’. It was partner’s allocation more that were behaving like that more than the partners.

7: I think comms fell down there and it will be better when we have a better system for it. But we sent wristbands to a named contact and communications to a named contact and they were responsible for distributing that to their up to 50 people. So there was no other way of doing it at this stage. If we said to them ‘you’ve got 40 tickets, give them out and they can get back into contact individually’ then they would have come back with 800 individuals who we did not know, and that was just not possible.

15: You could enforce that by putting it on the printed ticket that when they are scanning the tickets [01:52:40]…

3: We relied on the people who distributed them to do that, and not all of them necessarily did that.

4: I thought that was an interesting point that with East Riding Council and HCC you named and shamed some partners in that partnerships and development group that were kind of like ‘oh we’ve done this and we’ve done that we had 750 and we had 300 ... and it was very clear that HCC hadn’t sent theirs out really at all they had just walked around the guildhall, there wasn’t a mass staff engagement exercise.

7: A friend of mines works for the Lord Mayor and she got a couple at the last minute, having not expected them.

4: Whereas east riding had 750 applications.

3: Most of the partners did really well, they all did ballots and competitions and rewards.

12: The only other thing was the core symmetric for the arts council and picking the peer assessment were they fill in a questionnaire after the event and we got help because I had to say we’ve been struggling to find one would you be able to do it for this one as a test. I’ve been trying to chase names for a while of who I should be targeting for that so…

1: is this specific to Place des Anges?

12: its … generally we need to select a percentage projects that we’ve delivered to be a peer assessment. But yeah I think it’s part of the planning process is picking out who do we target to be a peer assessor of this and literally all they do is come to the event and then they fill in questions after and give a bit of feedback.

9: From my perspective I thought the event went very well, and having also experienced it before it was very interesting seeing it in a different way. The emotional side of it was actually incredible. It was like seeing a complete transformation of the city. It was like a light had been switched on, that’s what you got from the emotional side. It was kind of interesting as a test event, but what was helpful was I sort of knew, in general I knew how this type of event worked and it was also one were we didn’t have to be too prescriptive around certain things so ... It’s interesting going forward of how we do the more complex events, because in terms of the media set up, we can do the really obvious one which is Land of Green Ginger, which is very complicated and a lot of little things going on, and when we look at organising media around that, it will be something where we have to script it a bit, so we need to know how to direct people, so whilst everyone else is discovering it as they find it, we really will have to be signposting, so there will have to be a little bit of work just to make that be able to happen. So it works in a different way, and I don’t think it has to be unduly hideous to do that, but I think with all of the producers that’s what we’re going to have to be thinking about because we want to get good quality images and decent media pick up, coverage …

3: What’s the media thing?

9: Its actually better than I was going for. We got all good local stuff, local and regional, but we got Telegraph, The Times, The Metro, and BBC Red Button which means it got seen by people around the country, which was a bit better than I had planned for. And it’s starting to appear in local papers like Wolverhampton and stuff.

1: The request for live streaming the whole thing, came in a week before, but unfortunately we were unable to …

9: Yeah and that’s kind of no one’s fault, it’s just unfortunate timing. But again that’s learning for the future, because BBC Humberside do want to do that type of thing again if there are things which are going to be similar or things where there’s that degree of drama were they might want to go live in that way

1: The contact we had with [01:59:23]….was a bit grey, and it was just music rights that we couldn’t get. So again, it’s just things that if we can anticipate that might be a request …

9: So around the whole programme its plotting out those likely things … so it’s kind of doing a decent year’s script and identifying things that we think they may be interested in doing, either big pieces or … I mean we already have BBC Humberside wanting to go big on Zephyr …

6: We need to look at that whole structure of broadcast and streaming because some of it sits in with my remit to do as for the company ... but I think we can probably do it quicker than we think we can, regardless of whether we say yes or no we can do it, we should be scoping our media rights properly to then say ‘do we know what the rights are? Are we covered by PRS?’.

1: Well the PRS thing was confusing because we were covered for the event, that had been in place for ages …

6: You will be covered for the event; the moment you go to broadcast it changes the agreement.

1: But it was all to do with BBC setup with PRS because they were saying that under their blanket agreement shows that 50% of the rights were covered by PRS …

6: So the BBC have an individual structure for everybody, so if you’ve worked in the theatre they have in house agreements, they always get cancelled out if you worked with a broadcaster because broadcasters have their own agreements with.

3: What was the 50% thing?

6: Rights holdings.

1: It was very strange because it was all the same around the music, but PRS said that when they were checking it that it said that 50% of the rights against it was covered by that, so at that point we could have gone and hunted down who the other 50% of the rights rested with and made some sort of agreement there, but this was last Thursday so we were just thinking about getting the show up.

4: About 6 people around the table has said ‘but we haven’t got anything more like this’, and I do think although we can’t change that, that is an unusual position to be in for a test event where we’re going ‘Well we’re never going to be doing anything like this again’, and that just might be something we can reflect on, and its what’s the thing in the year that we can say this is a taster for.

2: We’ve been talking about ‘It’s not what’s next for that audience it’s what have we got next that we can bear that audience’…

9: This is actually why having the fireworks on New Year’s day is going to be really helpful

4: I also think there was an interesting point about the choice you programme for this show ... we are doing a lot of new commissions and this is an existing show but as you said it felt very new, specific to the location. It was a great show; it would be nice to see more of it.

1: Just to come full circle again I think in terms of the relationships and the organisation I think we’ve learned a lot through this process what we can do, with the relationships, how that works between producing, outside producing, and tech &ops, because there was a sort of confusion of who was sorting out venue agreements and I think we got clearer with it as we go but it would be really good probably to go ‘okay this is my understanding, what is your understanding’ and fill the gaps …

3: I think this just picks up the conversation we’ve just had at the last meeting which was about the thrilling topic of workforce planning and what capacity we got across the business on everything just so that when you are delivering an event you’re in production in one, you’re planning another one ... so that’s the next thing

1: Capacity and communication, and that’s the two main things that I’m taking out of this process.