

## CREATIVE COMMUNITIES PROGRAMME

### END OF PROJECT REPORT

#### GENERAL INFORMATION

PROJECT NAME:	Wired Differently
PROJECT LEAD:	Samuel Caseley
REPORT DATE:	30/07/17

#### INTRODUCTION

Everyone who receives a grant from the Creative Communities Programme must complete this End of Project Report. Please read it straight away - you will need to collect the information throughout the lifetime of your project.

Please refer to your Agreement, and any changes you agreed with us, when you complete this Report.

This End of Project Report tells us:

- What has happened during your project as a whole;
- Your final income and expenditure figures;
- What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

We will send you a separate online survey about your experience of the Creative Communities Programme as a grant recipient. We will process the information you give us to understand:

- The outcomes and impacts of our grant and support on your organisation;
- The effectiveness of our services and grants administration; and
- What key things the city needs to be aware of in future, when supporting community level arts and culture projects.

We also use this information to report to our funders.

Please email this activity report to: [creativecommunities@hull2017.co.uk](mailto:creativecommunities@hull2017.co.uk)

## A. PROJECT REPORT

Please provide a brief update (3 or 4) sentences on each of the following areas to let us know how your project went, what you've learnt and how well we supported you.

### EVENT PLANNING AND PROJECT MANAGEMENT

- We transformed Ganton school's canteen and sports hall into a professional standard performance space, including creating a front of house (FOH) system and managing the FOH team.
- We worked with Pilot Theatre to successfully live stream the performance, and Hull Culture and Leisure to host 2 screenings across the city on the day.
- Every aspect was delivered on time, with help of the detailed timeline resource supplied by the 2017 team, and the project was delivered within budget.
- Our collaboration with Ganton School was excellent, in terms of communication, vision and expectation, and support from both sides throughout. Hayley Venus at Ganton School stated in her feedback that:

'Communication between Ganton and Broccolily was very strong throughout the project. All correspondence was timely and efficient, issues and queries were dealt with appropriately and within a satisfactory time frame.'

### MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING

- Our project was completely participation and learning led. Our company of 15 young people with learning disabilities co-devised a new play, learned new performance and critical thinking skills, worked as an ensemble (across age groups and years) successfully, and 11 performed for over 300 people in *Wired Differently*.
- 2017 team helped improve our marketing reach with coverage across TV, radio and online. We felt more support in all aspects, in particular social media support, in the earlier stages of the project would have been beneficial.
- Going forward we would budget for a marketing manager to develop relationship with free ticket holders to ensure attendance of those booked, and increase marketing output overall.

### RISK MANAGEMENT

- The production of a new piece of work within 6 months with a group of non-professional disabled artists, who hadn't worked as an ensemble before was high risk, and demanded a significant increase in hours by the lead deliverance team. Going forward we would separate project management and director/facilitation roles.
- Internal and audience evaluation have proved that the artistic content of the work was representative of our vision and the aims for the piece.
- We managed to sell out tickets to the live performance, however because of a free ticket offer, only 2/3rds attended.
- We managed to deliver all production elements according to our vision, however because of the small team due to budget constraints, the technical manager undertook all technical elements including lighting, sound and projection (despite minimal experience of projection). Unfortunately this led to a technical hiccup in the performance. This was quickly resolved and the play was performed in full. We've learned to put more resources into technical areas to fully deliver our artistic vision.
- 2017 team's ticket allocation was largely unused, adding to unexpected low audience attendance.

## **BUDGET**

In this section we ask for a final summary of the income and expenditure of your activity to date.

Please complete the Budget Template provided. The template includes instructions on how to complete it.

**Please use the space below for any comments and supporting information.**

There was a revised allocation to areas of spending during the running of the project, but the project was delivered within original budget.

## **Specific Requirements - VAT**

If you are registered for VAT, your expenditure figures should not include VAT that you can claim back. If you are not registered for VAT, your figures should include VAT. You may need to get advice from your own accountant or the relevant tax office. For information about VAT and other taxes, contact HM Revenue and Customs (HMRC) through their website at [www.hmrc.gov.uk](http://www.hmrc.gov.uk)

## B. MONITORING & EVALUATION REPORT

### i. Event Delivery

How did you do on reaching the targets laid out for project activity?

	ORIGINAL TARGET*	REVISED TARGET*	TOTAL*
<b>PROJECT VENUE/LOCATION</b>			
HU1 - HU9	1	3	3
Not HU1 - HU9			
<b>ACTIVITY</b>			
Number of performances	1	2	2
Number of exhibition days	1	1	1
Number of commissions*	1	1	1
Number of sessions for education, training or taking part*	20	28	28
Number of accessible activities	20	28	28

\*Original target: target(s) listed within your contract

\*Revised target: new suggested targets now that your project planning and delivery is underway

\*Total: final figures for the project as a whole

\*Commissions: a commission is defined as the hiring or payment to an artist / artistic company to create an art work or performance. A commission can be wholly or partly funded by you / your organisation.

\*Sessions for education, training or taking part: includes guided sessions, learning sessions, skills development workshops, formal training of volunteers, practical workshops, all other community/public facing workshops.

If your project incorporated heritage, please briefly say how you developed, presented and / or told people about heritage or historical content, e.g. using heritage buildings or sites, collecting oral history (stories and memories), displaying historical artworks or collections, working with museums or archives, sharing or presenting historical stories or events.

The final filmed performance of Wired Differently will be archived as part of the Untold Hull project, to secure a documentation of the project and our young peoples experiences.

This project was also supported by Hull Culture and Leisure, in the way of hosting free screenings of the live streamed play on Wednesday 28th June, at Hull Central Library and Gipsyville Library.

### ii. Project Delivery Team

Who was involved in delivering your project? Please include yourself, employees and any freelancers that you contracted for this project.

	TOTAL NO. INDIVIDUALS	TOTAL NO. OF DAYS WORKED	TOTAL NO. OF HU1-HU9 RESIDENTS	TOTAL NO. OF DAYS WORKED BY HU1-HU9 RESIDENTS
<b>CATEGORY OR ROLE</b>				
Project Manager(s)	2	50	2	50
Artists	5	133	4	118
Production/exhibition staff	0	0	0	0
Other staff	5	29	5	29
Volunteers	13	13	13	13

Using the equal opportunities form provided in the Toolkit, please complete the Total column within the tables below for all people involved in the Delivery Team for your project. We recommend that you ask all members of the project Delivery Team to complete this form at the start of the project, and include it as part of the contracting process for any new staff or freelancers going forward.

	TOTAL
<b>AGE GROUPS - DELIVERY TEAM</b>	
16-17 years	
18-19 years	
20-24 years	
25-29 years	3
30-34 years	3
35-39 years	
40-44 years	
45-49 years	
50-54 years	
55-59 years	
60-64 years	
65-69 years	
70-74 years	
75+ years	
Prefer not to say	

	TOTAL
<b>DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM</b>	
Yes	
No	5
Prefer not to say	1
<b>CONDITIONS - DELIVERY TEAM</b>	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	1
Physical impairment	
Cognitive impairment	
Other	

	TOTAL
<b>GENDER - DELIVERY TEAM</b>	
Male	2
Female	4
Transgender	
Other	
Prefer not to say	

	TOTAL
<b>ETHNICITY - DELIVERY TEAM</b>	
Welsh/English/Scottish/Northern Irish/British	6
Irish	
Gypsy or Irish Traveller	
Any other White background	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	
Indian	
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	
Prefer not to say	

Thinking about your project as a whole, what would you say have been the main successes and challenges for you and your project delivery team (approximately 500 words):

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use notes or minutes from project team meetings; informal conversations; emails; etc. to inform this.**

The project delivery team successfully delivered a production that was reflective of the artistic vision of the directors and of the young people who created the show.

We put great importance on the show being responsive to the participants, and we did this - the performance was quite different to our initial thoughts about what it could be. Initially we were interested in the young people being introspective, analysing their own experiences of learning disabilities and difference. It became clear very quickly during the R&D that the participants were not interested in detailed introspection, indeed many of them weren't prepared to think of themselves as 'different'. The theme that came from these workshops was that their school was 'different' and, unlike other mainstream schools many of them had been to the school supported them in many different ways, and felt like a family. Our show, therefore, investigated how Ganton was Wired Differently.

Hayley Venus, the teacher lead on the project, said:

‘The young people’s involvement in the development of the project was key to it’s success. They were given ownership of the production from the very beginning, and this resulted in an authenticity that could not have been manufactured. I also feel this was the primary selling point of the production, the unique perspective that is not often heard.’

‘The show wouldn’t have been what it was if [the participants] hadn’t been actively involved in the research process. The whole style and tone of the performance of the show was theirs... It was wonderful how the directors were open to adding in little quirks from rehearsals (‘confused.com’, and Sophie’s ear defenders in the final scene). It showed a willingness and enthusiasm for moulding the show around the students, instead of vice versa, which is exactly the ethos of the school.’

‘The Broccolily staff were fantastic working with our students; not only accepting but embracing of their needs, their individuality and their challenges. Their communication and interaction with the students was not far from what we’d expect from Ganton staff, and they were committed to doing everything they could to make the whole experience as enjoyable and meaningful as possible for the students.’

During our evaluation session with our group of young people 91% strongly agreed that they felt their opinions were listened to.

These comments and this figure show how we delivered our vision for the participants to be key to the show’s creation.

The designer and technical manager successfully transformed the school hall into a professional standard performance space, the hall was not hidden, as the show was about the school in which it was being performed, but the design, lighting, sound and projection transformed the space to carry the ideas of the show in an interesting and dramatic way.

The collaborations we made with Lizi Perry, Gem Greaves and Jason Addison were all successful, with all of them delivering their part of the project to a high standard, and enjoying being part of the team. The work with Gem Greaves has already led to other work with Broccolily, with her designing for another Hull 2017 project we were involved in. Lizi Perry and Jason Addison have both expressed interest in working with us in the future and we are in conversations with Jason Addison about him being an associate of the company. These collaborations have been very positive for us as a company, especially with Lizi Perry. The nature of the work we do, creating professional standard theatre with young people, requires a particular skill set, and a good working relationship. We found we had this with Lizi, so this is extremely useful for us going forward into future projects.

A challenge we faced as a delivery team was ensuring audience numbers. We strongly believed that the performance should be free, to ensure that price was not a barrier for our audience. We put together, what we felt was a successful marketing campaign, with lots of online presence, radio and television coverage and therefore sold out the show. On the day of the performance, however, only two thirds of ticket holders turned up. We were disappointed by this and know Ganton’s head teacher, Sue Jones, was also expecting a full audience. We believe that this was because the tickets were free, so people felt less of an impetuous to turn up. This could have been solved with a marketing manager working closely with ticket holders in the lead up to the production. We didn’t have the resources or man power to do this on this project so would allocate time and money to this in the future.

One other challenge was us being unable to measure our online audience for the show. Our aim for the production was for it to reach as wide an audience as possible and we weren’t able to measure this exactly. We know that the video was being streamed on over 100 devices, but were unsure if people were watching the youtube link by themselves or as part of larger groups (in classrooms for example). In the future we would devise a way to measure this so we can gauge reach more accurately.

### iii. Audiences & Participants

How many people, in total, attended or participated in the project as a whole?

\*The % can be taken from the results of your audience and participant surveys or box office reports

\*\*'Audience members' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.

\*\*'Participants' means those doing the activity.

Please complete the Total column within the tables below. You should collect this information using the Audience Survey (which will be designed with support from the Hull 2017 team) and / or via the Participant Equal Opportunities Form provided in the Toolkit.

	TOTAL
<b>AGE GROUPS - AUD. &amp; PART.</b>	
0-2 years	
3-5 years	
6-10 years	21
11-15 years	57
16-17 years	35
18-19 years	30
20-24 years	12
25-29 years	10
30-34 years	7
35-39 years	2
40-44 years	5
45-49 years	10
50-54 years	4
55-59 years	
60-64 years	2
65-69 years	
70-74 years	
75+ years	
Prefer not to say	5

	TOTAL
<b>DISABILITY/LONG TERM ILLNESS - AUD. &amp; PART.</b>	
Yes	129
No	18
Prefer not to say	53
<b>CONDITIONS - AUD. &amp; PART.</b>	
Learning disability	129
Long-term illness/condition	26
Sensory impairment	97
Mental Health condition	52
Physical impairment	39
Cognitive impairment	129
Other	



Thinking about your project as a whole, what would you say have been the main successes and challenges for your audience members / participants:

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use comments books; informal conversations; emails; etc. to inform this. It must also include any findings from your Audience/Participant Survey (A Question Bank is provided for the Audience/Participant Survey, from which you will build your own project questionnaire with support from Hull 2017 staff).**

### Participants

The participants gained a great deal from this project in a number of ways. Hayley Venus, the main member of staff working on the project said it helped with the participants' confidence:

'It showed [the participants] that they are worthy of having people pay attention to them, just as much as the other people who get plays written about them! Having the format of the show tailored to their needs was a massive confidence boost as well.'

91% of the pupils who performed in the show strongly agreed that the show improved their confidence and a participant commented they got to 'go on stage without forgetting their words', an experience that they hadn't had before, so contributed to their confidence.

Hayley Venus also stated that it helped with the participants' collaboration skills:

'Projects like this facilitate working together, across age groups and ability levels. The subject matter encouraged the students to think about their differences, and how to be tolerant of each other in rehearsals, and to consider their different boundaries and tolerances, which encouraged more compassionate collaborative working.'

Participant Joe agreed with this, describing the project in his feedback as 'working with other friends'.

We noticed the participants took really well to having the freedom to be themselves onstage, something they hadn't experienced before. Joe, the oldest in our group, was particularly taken with this idea. He repeatedly told his peers, just 'be yourself and it'll be okay' in rehearsals and before the final performance. Sophie from the cast said her favourite part of the project was 'seeing you all being fabulous on stage'.

The participants also improved all aspects of their work throughout the rehearsal process and into performance. Their focus got better as we approached the show and their performance skills improved. This was commented on in our audience survey in these comments:

'This showcased our pupils talents. Excellent performance' and 'The young people seemed to enjoy what they were doing.'

Another success of the project was how it began a conversation with the participants about themselves and their learning disabilities. Many of the participants discussed their learning disabilities for the first time. The school felt these conversations were so successful that they want to pursue a similar project with our company, exploring mental health and the relationship that has with learning disabilities, using similar techniques to this process for pupil's to think about their own mental health.

The participants also enjoyed the project immensely, with 100% strongly agreeing or agreeing that they enjoyed the project and 100% saying that they would want to do the project again.

A challenge of the project came in a couple of the participants not being in the final performance. One of the participants decided they didn't want to be in the production because the development process involved talking about our own lives, although we were very clear that she didn't have to share anything about herself if she didn't want to. Another participant decided they didn't want to be involved because of not wanting to perform, a couple of weeks before the performance. This had happened on previous occasions, but we were unaware of this, so had perhaps not offered the appropriate support to prevent this. Both these pupils did contribute to the project greatly however, through the R&D process and in video and sound recordings.

Rehearsals were also at times challenging. Hayley Venus stated:

‘The length of the rehearsals was always going to be challenging, as they can get restless. We could have provided more activities for those who were in between scenes, to keep them occupied, or have a designated space away from the rehearsal area where they could go for a run around if they got restless.’

A participant, Becky, said she found rehearsals ‘a bit stressful’, which was challenging for her. We tried to minimise this during rehearsal, and will improve our practise off the back of this comment, as we aim for our rehearsal rooms to be as stress free as possible.

This is a good lesson that we will take with us to future projects.

### **Audience**

We measured the success of our audiences interaction with the play based on a survey which 27 audience members filled in after the performance. This feedback was, on the whole, incredibly positive, and the show seemed to be a success for our audience.

In the comments section of the audience feedback people wrote:

‘No compromises made in the production which was an enriching experience for all involved.’

‘My favourite bit of theatre for city of culture year. Stunning, thoughtful, beautiful work. Thank you.’

In the agree/disagree statements:

85% strongly agreed that the performance was an ‘enjoyable’ and a ‘unique theatre experience’.

96% agreed or strongly agreed that the performance made them ‘feel more connected to young people from Hull and their experiences’.

74% strongly agreed the performance made them ‘think more positively about people with learning disabilities’.

81% strongly agreed that the performance ‘had something to say about the world in which we live’, and ‘challenged the concept of being normal’.

96% strongly agreed the production was ‘well thought out and put together’ and was ‘an important part of the Hull 2017 City of Culture programme’.

Hayley Venus stated in her feedback that:

‘The multi sensory approach achieved via the use of voice over, videos and lighting was perfect to both appeal to and represent people with special needs. The audience involvement was also a great idea!’

The main challenge for our audience was the technical hitch during the production, but this was remedied quickly.

One of the audience interaction moments during the production, when audience members were asked to share why they were different to other people, didn’t work as well as we had hoped. We realise now that we could have rehearsed this more thoroughly with different practise audiences.

One audience member felt our feedback form was problematic, and assumed a prejudice against people with learning disabilities. This was helpful feedback, and a lesson we will definitely take forward when devising future feedback forms.

	TOTAL
<b>GENDER - AUDIENCES</b>	
Male	
Female	
Transgender	
Other	
Prefer not to say	

	TOTAL
<b>ETHNICITY - AUDIENCES</b>	
Welsh/English/Scottish/Northern Irish/British	185
Irish	
Gypsy or Irish Traveller	1
Any other White background	4
White and Black Caribbean	4
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	
Indian	
Pakistani	1
Bangladeshi	
Chinese	2
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	3
Any other ethnic group	
Prefer not to say	

#### iv. Online Engagement

How did your project impact upon your online presence?

	TOTAL PAGE VIEWS	UNIQUE PAGE VEIWS
Website views relating to project	1036	311

	LIKES/FOLLOWERS AT START	LIKES/FOLLOWERS AT END	IMPRESSIONS ON POSTS RELATING TO THE PROJECT	ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT
Facebook	157	168	14,989	224

Twitter	482	557	68,987	3,892
Instagram	n/a	n/a	n/a	n/a
Other	n/a	n/a	n/a	n/a

## DEFINITIONS

- **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
- **Impressions:** impressions (“views”) of Facebook posts linked to CCP project; impressions (“views”) of Twitter tweets linked to CCP project; views of YouTube videos linked to CCP project; etc.
- **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

In the boxes below, please share a selection of audience comments or quotes from social media made about your project. **Please provide different examples to those in your Project Update Report:**

#WiredDifferently by @Broccolilyuk and @Ganton\_Hull was funny and honest and spirited and wise. Made my day. Actually, it made my year. - Tom Wells, @womtells

Massive Congrats @Ganton\_Hull @Broccolilyuk on such an inspiring production of #wiredifferently @2017Hull. Feel very teary eyed - CreativeX-Change, @creativeXhull

So, so proud of @Broccolilyuk and @Ganton\_Hull after watching #WiredDifferently online. What a celebration of difference! @2017Hull 🎉🎉🎉🎉🎉🎉🎉🎉 - Sarah-Louise Penney, @sarpenney

Moved to tears (happy ones!) by #WiredDifferently by @Broccolilyuk at Ganton school. Congrats all 💖👍  
#theatre#that#makes#a#difference - Emma Lightowler, @el\_kirby25

I saw this live @Ganton\_Hull and it was wonderfully thought provoking. Well done to everyone involved @Broccolilyuk #SEND - The Local Offer Hull @LocalOfferHull

## v. Partners

How many partners were involved with the project?

	TOTAL BASED IN HU1 - HU9	TOTAL BASED OUTSIDE HU1 - HU9
<b>PARTNER TYPE</b>		
Artistic partner (e.g. theatre, art gallery, music venue)	1	1
Heritage partner (e.g. museum, archive)	1	0
Funder (e.g. Arts Council England, business, private trust)	1	1
Public Sector partner (e.g. libraries, GPs)	1	0
Voluntary sector partner (e.g. community group, charity)	0	0
Education (e.g. school, college, university)	1	0
Other		
<b>PARTNERSHIP STAGE</b>		
Number of new partnerships established via this project	1	2
Number of existing partners involved in this project	4	0

Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use notes or minutes from partner meetings; informal conversations; emails; etc. to inform this.**

The main partnership in this production was between Broccolily Theatre and Ganton School, and as already stated, this was hugely successful for the pupils involved in the show at Ganton school. The further ways that this was successful for the school was our attempt to involve as many pupils as possible. A film in the show showed many faces of the pupils at the school, and every class at the school was given a large paper aeroplane to decorate which they all did brilliantly with fantastic enthusiasm. Sue Jones, headteacher at Ganton, was particularly pleased with this element.

Our partner Pilot Theatre delivered their part of the project, the Live Stream, fantastically. The live stream worked well and we were happy with the quality of the footage we got for the show - which has been edited to create a full film of the production.

Our partner Untold Hull will be receiving this film for their archive, which ticks many of their boxes as an organisation. They are keen to collect 'untold' perspectives, and to maintain a record of what it's like to be a young person in Hull in 2017, this film does both of these things.

Our partner the library successfully showed the live stream in two of their libraries, and had an audience watching. There was a slight technical hitch in the set up of the live streams at both libraries but this was remedied quickly.