**CREATIVE COMMUNITIES PROGRAMME**
**END OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Pop-up Playhouse: Hansel and Gretel  |
| **PROJECT LEAD:** | Matilda Harper  |
| **REPORT DATE:** | 31/07/2017 |

**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 Program 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

1. **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**

Marketing

The marketing strategies put into place where very helpful. However, the communications plan that I did for this strategy was not used as intended as the production sold out within ten days. This was thanks to the support of the Culture within their programming.

However, what I have learnt from this experience is although the production had sold out this was a free show and so not all the ticket holders came to see the show. When advertising the event, I should have worded that non-ticket holders where welcome to come on the day. This wording of the ticket allocation would have also allowed me to advertise further at local primary schools. A few days into the run we did start to give flyers at the local primary school, (Buckingham Primary) however if I had allowed for “no show’s” and worded the free ticketing system in this way I would have formed more connections with schools in this area.

Communications

I would have benefited from forming more connections with community partners if we had perused the facilitation of workshops alongside the performance.

We did however form a good connection with the team at PROBE. This is a contact that we will continue to work with in future productions. The planning of the workshops also we have a great connection with ‘Inspire Communities’ this is a center that we are hoping to run workshops with in the fourth coming months.

The Hull 2017 team where very supportive when it came to event planning. One of the most useful elements where the support meetings with Cheryl. Her contacts and knowledge of the city really helped with finding a venue that would accommodate our production.

The application and evaluation processes, although long, assisted allot with project management. I have never managed a project on this scale before so to be given templates of how to manage a budget and timeline was incredibly useful.

I have learnt allot through planning this project. One of my main learning curves has been from setting unrealistic goals within time frames. As my team was very small there where some elements, such as running workshops, that we did not achieve. If I had allowed more time for the individual planning of these events; and to make contacts with organizations in the city, we would have been able to achieve this.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

**RISK MANAGEMENT**

The templates provided for risk management where very helpful. They allowed me to assess the risks within my management strategies, which also helped with amending my time line to suite more realistic goals.

The when the production was in the venue and running where constantly adapting. Throughout the run I maintained risk checks; ensuring any trip hazards or risks caused by weather conditions were kept to a low effect. Another way I maintained the risk remaining at a low level was to ensure the volunteers where fully briefed on how to keep the audience safe and happy.

One thing we did not account for however was the heat in the venue. There was an occasion during the dress rehearsal in which a volunteer fainted due to the temperature. This was correctly handled with our onsite first aider and the volunteer was fine. After this we installed air conditioning and provided water, I also instructed the volunteers to remind recommend water and fresh air if the audience members where too warm.

**BUDGET**

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

Unfortunately we did not make anywhere near our match funding target. Meaning that we had to minimize certain areas of the budget, such as marketing and directors fees.

The theatre workshops we proposed in order to raise some of the match funding, we discovered would have run at a loss; as there were more know companies in the city running events such as these for free.

We did however raise £250 via corporate sponsorship. For future events I will focus more heavily on raising money through these means; however leave more time for this process and focus on forming relationships with companies personally as opposed to targeting mass emails.

 For future projects I will budget for more time to work full time on the organization (and not have to work a day job alongside) as this will help tremendously with achieving goals such as funding targets and supporting workshops.

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

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

**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**

1. **Event Delivery**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **TOTAL\*** |
| **PROJECT VENUE/LOCATION** |  |
| HU1 – HU9 | 200 |  | 180 (estimate) |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 22 | 22 | 22 |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* |  |  |  |
| Number of accessible activities | 2 | 2 | 2 |

**\*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.

1. **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** |
| **CATEGORY OR ROLE** |
| Project Manager(s) | 2 |  |  |  |
| Artists | 2 |  |  |  |
| Production/exhibition staff | 2 |  |  |  |
| Other staff |  |  |  |  |
| Volunteers |  |  |  |  |

**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** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years |  |  | Yes |  |
| 18-19 years |  |  | No | 6 |
| 20-24 years | 4  |  | Prefer not to say |  |
| 25-29 years | 2 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability | 1 |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 2 |  | Welsh/English/Scottish/Northern Irish/British | 6 |
| Female | 4 |  | Irish |  |
| Transgender | 0 |  | Gypsy or Irish Traveller |  |
| Other | 0 |  | Any other White background  |  |
| Prefer not to say | 0 |  | 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.**

On a whole the run of the performance was a success. Along with the ticketed events we attracted many audience members from the street, some returning multiple times. The feedback collated proved that most of the young audience members had never seen anything like our production before.

From the ticket Data collected it revealed that most audience members where from the HU8 and HU9 area hitting our target audience perfectly. It was also encouraging to hear that people who had come from outside this area had engaged with the businesses on Holderness road.

The interactive nature of the performance worked incredibly well. This kept everyone constantly engaged as they were making the decisions based on what was going to happen. We allowed enough freedom for the audience to have fun, but still let the narrative push forward. There where however occasions in which audience members did get a little too involved and had to be stopped, due to the size of the venue this was easily managed.

The sensory nature of this production also helped engage children with autism “insert quote from that nice chap here”; which achieved another element of accessibility.

However one of our challenges was with accesses we advertised the show through a careers network in which we had two audience members attend from. We also advertised the BSL interpreted performance through the Hull Deaf center and to Sirius Academy’s hearing impaired department. However this performance was sadly undersold; there was an audience however none of these where service users. In order to avoid this in the future I will directly attend the centers and ensure they know the event is happening. We could also form outreach strategies such as taster shows and workshops with the centers.

As for-mentioned although the free ticketing system allowed everyone to attend; as people had not paid they were more inclined to not attend, taking the space of others who could have got tickets; meaning that some audience numbers where low. In future we could arrange school trips in small groups.

On reflection we could have collaborated with shops in the area to advertise or provide refreshments as this would have increased foot fall to the businesses as well as just the high street as a whole. We did however find that the businesses in this area where, on the whole, chain stores or café’s which made engagement more difficult.

The venue was perfect for the project and also provided a good space for us to rehearse in even whilst the set construction was in process. It’s situe on Holderness road also made it easy to find and encouraged people who drove to visit the shops near the car park.

A big strain on the team was the loss of our producer, as this increased the responsibilities of the director. This mean that there were certain things that were not managed such as treasure hunts. However the performance itself worked very well. The actors where comfortable and prepared for any eventuality.

Feedback from team:

“the imagination that the children bring to the table is overwhelming; it’s lovely to see children who have never been to the theatre before get so involved.” – Jen Atkinson

“Working on Hansel & Gretel offered myself as an actor to create a piece of work that was diverse, responsive and innovative. It challenged myself as a practitioner in helping to create a piece of work that was accessible to every demographic, it also allowed me to be part of No Twaddle: a theatre company I'm proud to be a part of.” - Oliver Cooper

“we’ve made the absolute most out of what is a really unusual space. The direct address to the audience makes it really fun.” – Andrew Ross

Directors observations:

 The show was constantly changing to work with its audience. The relaxed environment chanced the piece from a play to a game allowing the audience to put their own stamp on the show.

We created a magical experience that introduced many young people who have never experienced theatre before. All the feedback we received stated that they wanted to be involved again.

What was especially encouraging was the “walk in” members of the audience. A young boy called Harry from Holderness road stumbled across us with his three sisters one day on the way to the shops. He then attended four times after bringing a different family member every day. For me this was one of the projects greatest achievements we introduced a whole family to the theatre. It didn’t cost them any money and it was right on their doorstep. Harry was one of our most memorable audience members, he joined in with every song, dance and even came up with some innovative ways of Hansel and Gretel escaping. Art should be something that everyone can experience, it was a great realization when we found that we had created something that is accessible to everyone.

1. **Audiences & Participants**

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

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **TOTAL** | **% FROM HU1-HU9** |
| Number of audience members\* | 180  | 95% |
| Number of participants\* |  |  |
| **TOTAL BENEFICIARIES** |  |  |

**\*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** |  |  | **TOTAL** |
| **AGE GROUPS – AUD. & PART.** |  | **DISABILITY/LONG TERM ILLNESS – AUD. & PART.** |
| 0-2 years | 20 |  | Yes | 5 |
| 3-5 years | 30 |  | No |  |
| 6-10 years | 60 |  | Prefer not to say |  |
| 11-15 years | 6 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 1 |  | Learning disability | 5 |
| 18-19 years | 2 |  | Long-term illness/condition |  |
| 20-24 years | 20 |  | Sensory impairment | 1 |
| 25-29 years | 4 |  | Mental Health condition |  |
| 30-34 years | 10 |  | Physical impairment |  |
| 35-39 years | 5 |  | Cognitive impairment |  |
| 40-44 years | 1 |  | Other |  |
| 45-49 years | 5 |  |  |  |
| 50-54 years | 10 |  |  |  |
| 55-59 years | 2 |  |  |  |
| 60-64 years | 10 |  |  |  |
| 65-69 years | 5 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years | 5 |  |  |  |
| Prefer not to say | 9 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 65 |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female | 155 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | 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 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).**

‘I thought the show was fantastic, really good fun. We would have enjoyed more songs we love a good sing song. It’s brilliant and local that that’s what we like to see!” - Julie 36 HU9

The feedback from this performance was overwhelmingly positive form both adults and children.

We faced many challenges throughout the performance; an unexpected challenge was when performing to the younger age groups. The 15:30 performance often attacked parents with toddlers. This was a challenge due to the interactive nature of the piece, with children of that age it was a challenge to get an interaction. During these performances, we focused more on the sensory parts of the piece and the music. Some feedback we received via Facebook from a mother and a young child that encouraged us that we were still making the piece accessible to this audience.

Other challenges were children being apprehensive about certain elements of the show. We learnt over the course of the performance how to interact with every audience member individually in order to involve everyone our performance.

1. **Online Engagement**

 **How did your project impact upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **100** | **180** | **Average 1500** | **Average 15 comments 40 likes**  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**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:**

Thank you all so so much for such a 'fabulous' performance today! 

My little girl and I loved it!

It was put together so well, all the little details, and interactiveness of it, just wonderful!
A great way to spend some Mummy and Daughter time! Hopefully Daddy can make it next time!

I hope to bring her to more of your performances in the future.

I won't spoil any secrets on FB, yet I will share how brilliant it was!

Take care, and Thanks for getting us out of the rain too 

From Sue and Cerys

Just been to see Hansel and Gretel - we thought it was amazing! Would love to see more shows again soon. Thank you.

Came yesterday grandson really enjoyed thankyou x

went to see the pop up theatre Hansel and Gretel [#Hull2017](https://twitter.com/hashtag/Hull2017?src=hash) [#hullcityofculture](https://twitter.com/hashtag/hullcityofculture?src=hash) it was BRILLIANT

Just been to see Hansel and Gretel. Great fun . Hope it goes well x best of luck Sue

1. **Partners**

**How many partners were involved with the project?**

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

**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.**

Throughout the project we worked in a venue ran by PROBE. Originally we were planning to work with the service users of ‘Taboo Youth Intuitive’ on craft and theatre workshops during the lead up to the event. Unfortunately, due lack of funds the center is no longer functioning as a youth outreach program.

However, we hope that the foot traffic that we brought into the venue will raise the profile of the venue and insight enough interest in their program to them assist with future funding bids.