**CREATIVE COMMUNITIES PROGRAMME**  
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Culture of 5 Hull’s Alive! |
| **PROJECT LEAD:** | Kate Howell |
| **REPORT DATE:** | 12/5/2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this Project Update Report by the dates on the accompanying reporting schedule. 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 Project Update Report form.

This Project Update Report tells us:

* What has happened during your project to date;
* Your current income and expenditure figures;
* What you have learned so far, and how you have adapted to these learnings.

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

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes. 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 is going and how we can support you.

**EVENT PLANNING AND PROJECT MANAGEMENT**

The first show “Senses of the Sea” was performed on schedule to an audience of over 200 people at Zebedee’s Yard on 24th March 2017. The project management team ensured that all aspects of Health and Safety, Marketing, Stage Management and Front of House were covered both before during and after the show.

Regular meetings were held with the team to ensure that the they had a structured plan of action which was monitored and challenged if necessary.

Job roles were assigned to people as per their unique skill sets, this ensured that people were able to work quickly and effectively on the additional tasks whilst fulfilling their usual work duties.

The team communicated effectively with each other, if anyone required additional staffing, support or advice, other team mates would freely lend a hand to ensure the job was completed.

Strong and lasting links were established with a number of artists, organizations and agencies across the city whilst planning for the show. These links will now be built upon for the following two performances, “Slave to the Senses” and “We are 5 Senses”.

As “Senses of the Sea” has been successfully completed, the project management team are now more aware of the legal requirements of putting on a show in a public space. The team have learnt from these experiences and feel that they will be better prepared for the second show “Slave to the Senses” which is to be performed in the Museum Quarter Gardens.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Some aspects of marketing for the event were more difficult than others. The 5 Senses were not given notice of acceptance for the City of Culture 2017 until mid September this delayed the start of designing and creating the marketing material for all 3 shows until after this point.

Approval from the City of Culture’s marketing team was difficult to gain for the marketing material and although the material had been ready to send out from the 5 Senses side before Christmas 2016 (one month after the time stated on the original timeline), approval was not granted by the City of Culture team until the end of February 2017, four weeks before the performance of “Senses of the Sea”. However with approval given all further marketing material for the following 2 shows has now been approved so no further delays are expected.

Links have been made with many local radio stations who were very positive and were happy to interview the Culture of 5, Hull’s Alive! Team and promote our “Senses of the Sea” show. The local television networks however appeared to need some more convincing that our performance was news worthy. A large stigma to this seemed to be peoples perceptions of the abilities of our performers and the perceived lack of professionalism of our show. However some of the reporters did come and see the final show and we appeared to have changed their view points. We hope that this will put us in good stead with our next two performances.

The 5 Senses facebook and twitter accounts and the 5 Senses website have also helped to raise the profile of the first show. These will continue to be updated throughout the year.

**RISK REGISTER**

We have sent you a template of a Risk Register with example risks that projects may face. Please complete this return with the Project Update Report.

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

Due to the vulnerable nature of the 5 Senses clientele many of the risk assessments created are specific to each individual student and therefore cannot be shared for data protection purposes, however some risk assessments have been added to the risk register to give an example of the types of risk assessments completed by the Culture of 5, Hull’s Alive team before the show of Senses of the Sea. In addition to the risk assessments the team also created the following:

* Method Statement
* Senses of the Sea Event Management Plan
* Emergency Evacuation Plan
* Senses of the Sea performance – Trawler Set – Design, Construction & Safety Document

**BUDGET UPDATE**

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

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.**

The attached budget shows the progress following completion of the first of three Culture of 5 Hull’s Alive! productions, “Senses of the Sea”. The budget so far shows a balancing income and expenditure of £42,090.29. This is £3,987.75 over the predicted budgets at this point in the calendar which after putting on such a large scale production is quite a positive starting point, however steps will be taken to cut back slightly on production costs for the next two productions to ensure they come in slightly under budget to make up for the slight over spend.

**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)

**TIMELINE UPDATE**

We have sent you a copy of your original Project Timeline. Please complete the columns called Status and Notes to let us know if your project is on track.

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

The outline in the original project timeline showed that work for the first show “Senses of the Sea” was due to start in August 2016. However work did not start on the project until after 12th September, when funding was finally granted. This set back certain aspects of the time line for example research and rehearsals were delayed and rehearsals with the musicians were pushed back. However the first project completed its goals laid out in the timeline and the performance went ahead on its scheduled date.

1. **MONITORING & EVALUATION REPORT**
2. **Event delivery**

**To date, how are you currently doing on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **ACTUAL TO DATE\*** |
| **PROJECT VENUE/LOCATION** | | |  |
| HU1 – HU9 | HU1 | HU1 | HU1 |
| Not HU1 – HU9 | N/A | N/A | N/A |
| **ACTIVITY** | | |  |
| Number of performances | 3 | 3 | 1 |
| Number of exhibition days | 0 | 0 | 0 |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | 400 | 400 | 232 |
| Number of accessible activities | 400 | 400 | 232 |

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

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

**\*Actual to date: only complete this column if you have delivered some activity with the public**

**\*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 will incorporate heritage, please briefly say how you are developing, presenting and/or telling 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.

For its first production the Culture of 5 Hull’s Alive! Team chose the theme of the fishing industry, something which is close to the heart of the people of Hull and its heritage. Part of the research process for the performance was to engage with the local community, museums, historians, and community groups that could help influence our learning.

The students studied and celebrated the history Hull through classroom and situational learning which included trips to the Arctic Corsair, Hessle Road and Rayners Pub. Students attended lectures and practical activities held by the Fisherman’s Mission, ex Skippers and Author Brian W. Lavery whose book was used for historical reference throughout the production. Further research included gathering news clippings, original poems and recordings of the time.

Folk musicians Spare Hands were chosen to work with the students on the performance for their extensive knowledge of Hull and the local fishing industry.

Hull Truck were approached and asked if they would help with the provision of authentic 60’s costumes.

The original location for “Senses of the Sea” was to be the Stage at the Dock, this was chosen for its location next to the Humber, however the location was changed to Zebedee’s Yard which which was a more accessible location for our performers and was located next to a memorial dedicated to the lost trawlermen of Hull.

Work that the students produced over the course of the learning process was tweeted and posted on facebook on a regular basis. It was also displayed in a marquee for the audience to see at the final performance. Some of this work is now being displayed as part of the “There’s Something Fishy Going On” Fisherman’s Mission exhibition at the Street Life Museum from 1st May to 30th June.

1. **Project Delivery Team**

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

**Thinking about your project to date, what would you say have been the main successes for the project delivery team:**

The main successes for the team are that we were:

* Able to create and execute a full length open air stage production from scratch whilst also undertaking full time daily job roles of supporting, teaching and providing a service for nearly 40 vulnerable adults of mixed abilities.
* Able to produce an outstanding show which received overwhelmingly positive feedback.
* The students were able to work within the constraints and pressures of the timeline and were able to work professionally throughout the process, learning lines, choreography, and working with external professionals.
* Seeing the students have the ability to stay in character throughout the show, and have the confidence to flawlessly perform to over 200 people in a public area.
* Receiving standing ovation.
* Receiving feedback saying that show should be performed at Hull Truck, whilst another person said they enjoyed “Senses of the Sea” more than the “Hypocrite”.
* On target to achieve what we set out to do at the beginning of the year.

**Thinking about your project to date, what would you say have been the main challenges for the project delivery team:**

The main challenges for the project delivery team have been:

* Having to adapt our daily working practices and students daily routines to incorporate rehearsals and create space for set design within the centre, both of which initially proved challenging to some students with more complex needs.
* Many staff were removed from their daily roles and responsibilities in order to complete tasks in preparation for the show. These removals caused disruptions and where possible, were covered by additional staff at an additional cost.
* Removing the stigma that surrounds people with learning disabilities within the local community and within the media, and proving to both that our production was news worthy and that our performers were able to produce a show to a professional standard.
* Fighting with adverse weather conditions whilst trying to rehearse outside.
* Having to rehearse around members of the public who frequently came into the rehearsal space of Zebedees Yard, even though it had been privately hired for rehearsals and was sign posted as such.
* The transportation, set up and set down of the stage and performance space including provision for performers and members of the public.
* Health and Safety regulations which lead the changes of venue from the Stage at the Dock to Zebedees Yard, which in turn lead to a change of performance date, advertising, ticketing and set design.
* The large amount of documentation and statistics required to be produced for the City of Culture 2017 team which at times has heavily detracted from and hindered project delivery as often more focus has been on completing the documentation on time than on the project its self.

1. **Audiences & Participants**

**To date (up to and including now), how many people have engaged with the project? If you are yet to do any public facing work, please leave this section blank.**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **ACTUAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* | 201 | 63% |
| Number of participants\* | 59 | Not Recorded |
| **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 doing the activity.**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **ACTUAL TO DATE** |  |  | **ACTUAL TO DATE** |
| **AGE GROUPS** | |  | **CONDITIONS** |  |
| 0-2 years |  |  | Learning disability |  |
| 3-5 years |  |  | Long-term illness/condition |  |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years |  |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment |  |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY** |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British |  |
| 35-39 years |  |  |
| 40-44 years |  |  | Irish |  |
| 45-49 years |  |  | Gypsy or Irish Traveller |  |
| 50-54 years |  |  | Any other White background |  |
| 55-59 years |  |  | White and Black Caribbean |  |
| 60-64 years |  |  | White and Black African |  |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years |  |  | Any other Mixed/multiple ethnic background |  |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male |  |  | Chinese |  |
| Female |  |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background |  |
| **DISABILITY/LONG TERM ILLNESS** | |  | Arab |  |
| Yes |  |  | Any other ethnic group |  |
| No |  |  | Prefer not to say |  |

**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.**

**Thinking about your project to date, what would you say have been the main successes for your audience members / participants:**

The main successes with regards to audience members and participants include:

* Overwhelming positive feedback received via the audience evaluation forms, verbally and via email after the show which has shown that the audience thoroughly enjoyed our production.
* The strengthening of relationships between performers and the production team
* The increase of skills and confidence of performers and the production team
* Being able to create long lasting positive memories for both the audience and the whole production team
* Being able to learn about and teach the local community about Hull’s heritage in a fun and understandable way which is likely to leave a lasting impact on both the viewer and the whole production team.
* Being able to see all the months of hard work finally pay off and to receive praise for the achievements from audience members.

**Thinking about your project to date, what would you say have been the main challenges for you / your audience members / participants:**

The biggest challenges for the participants included:

* Working with and having to coordinate and manage such a large production team (59 people).
* Having to ensure that the care needs of the students came first above any rehearsals, these often caused delays and meant that often students or staff would be missing for rehearsals.
* Weather conditions – having to rehearse in an outdoor venue often meant that some rehearsals where at the mercy of the weather.
* Some participants found the build up towards the show stressful especially towards the final month with people on the project management team putting in very long hours to ensure everything was completed on time.
* Due to the production being a complicated project many of the participants found it quite hardwork rehearsing, learning lines, coordinating with the rest of their team mates and performers and working out technical aspects of the show.

1. **Online Engagement**

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE SINCE PROJECT BEGAN** | **UNIQUE PAGE VEIWS TO DATE SINCE PROJECT BEGAN** |
| Website views relating to project | N/A | N/A |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START OF THE PROJECT** | **LIKES/FOLLOWERS SINCE PROJECT BEGAN** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT TO DATE** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT TO DATE** |
| Facebook | 0 | 512 | 1868 | 909 |
| Twitter | 321 | 392 | 25601 | 1058 |
| Instagram | 0 | 0 | 0 | 0 |
| Other | 0 | 0 | 0 | 0 |

**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:**

That performance would certainly not be out of place at Hull Truck

Better than a professional performance

This show was amazing! Very moving - reminded us of the history and people of Hull, 5 Stars. Thank You

I learnt more about these trawlers today than ever before. I found the performance very, very moving. Thank you

…all the people I know who came were blown away by the whole experience and one lady sitting the audience said she had been to see The Hypocrite the previous evening at Hull Truck but enjoyed your production far more…

1. **Partners**

**To date, how many partners are involved with the project?**

|  |  |  |
| --- | --- | --- |
|  | **ACTUAL TO DATE BASED IN**  **HU1 – HU9** | **ACTUAL TO DATE BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) | 18 | 3 |
| Heritage partner (e.g. museum, archive) | 2 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 0 | 2 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 4 | 1 |
| Education (e.g. school, college, university) | 1 | 0 |
| Other | 6 | 0 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 21 | 4 |
| Number of existing partners involved in this this project | 11 | 2 |

**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.**

**Thinking about your project to date, what would you say have been the main successes for your partners:**

The main successes for our partners would be:

* Increased exposure in the local community
* New links forged with a local charity
* A greater understanding and appreciation for people with learning disabilities and their unique skill sets
* More confidence to work with artists with learning disabilities in the future
* To have been part of a successful full scale outdoor production
* An opportunity to be part of the Hull City of Culture 2017
* The opportunity to learn about and to help promote Hull’s proud fishing heritage
* The chance to support a local charity
* To be able to share creative ideas with new partners
* To be able to learn new skills

**Thinking about your project to date, what would you say have been the main challenges for your partners:**

The main challenges for the partners are:

* Having to work with such a large cast of people specifically effected sound and required a complex system of tech hands and runners to ensure everything ran smoothly. Sound in turn effected the quality of the film that was produced by another partner and also the sound quality of the musicians.
* Having to learn very quickly about the limitations which come with working with a cast of performers many of whom have learning disabilities and some of whom have severe and complex needs and how their care needs come at the fore of any rehearsals.
* Understanding the scale of the production and what their exact role will be in it without being able to see a full run through until the week of the show.
* Adverse weather conditions which made several outdoor rehearsals a complete washout.
* Understanding and appreciating other partners urgency, time management and attention to detail.