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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Culture of 5, Hull’s Alive! |
| **PROJECT LEAD:** | Kate Howell |
| **REPORT DATE:** | 27th November 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 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

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**

Throughout the year the 5 Senses have had regular project management meetings to ensure each of the 3 shows was executed on time and as stipulated in the project description. Each member of the team has had their specific roles to complete in addition to their normal work duties, be it to create the event management plan, to direct the shows, to oversee the projects, to create the sets or to coordinate the front of house team. All members of the 5 Senses charity have had a role to play in creating each of the performances.

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.

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.

The second show “Slave to the Senses” took place in the museum Quarter Gardens on 15th September 2017 to an approximate audience of 70 people, this was a standing only street performance, which also showcased an art gallery of contemporary pieces created by the sensory based students of 5 Senses. Having learnt from the previous public performance, the event management team were more prepared of completing the legal requirements for such a show.

The final performance “We are 5 Senses” was performed at the Freedom Centre on 17th November 2017, having performed in the venue a few years previously, the event management team were more prepared with how to work within the venue and how it would be suited to our performers needs and be adapted to our performance.

Strong and lasting links were established with a great number of artists, organizations and agencies across the city whilst planning for the shows. The 5 Senses team feel confident that they would perform in the same open-air venues again and will be using the Freedom Centre on a regular basis for future performances.

**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 as all marketing material was approved at once this made marketing all 3 shows much easier to do.

All 3 shows were advertised on [www.hullboxoffice.com](http://www.hullboxoffice.com) which had some teething problems as the website was revamped part way through the year, but the box office team were very helpful and easy to work with. Some of the people who booked tickets for our show found it difficult accessing the online booking service, for future events the 5 Senses will give the audience the option of booking both on line and via the charity itself, this should hopeful increase audience uptake.

Links were 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 “Senses of the Sea” and we appeared to have changed their view points.

Marketing was more difficult for our next two shows and we feel that some of this could have been to do with our chosen themes, which were less close to the heart of the Hull audiences. Also the date of our second show was shortly after the school summer holiday which, with hindsight would have given our performance a much larger audience if we had chosen a date just a few weeks earlier.

Our final performance when originally planned also did not clash with any other City of Culture performances, however as the months went on, the calendar of events for the evening increased and the 5 Senses ended up competing with a number of free comedy events and a number of music events around the city. However we still received a reasonable turn out for our performance.

The 5 Senses facebook and twitter accounts and the 5 Senses website have also helped to raise the profile of all of our events and the charity as a whole throughout the year.

**RISK MANAGEMENT**

Due to the vulnerable nature of the 5 Senses clientele many of the risk assessments created are specific to each individual student. Additional risk assessments were created for each of the performances which looked at the location of the venue, set, manual handling, artists and contractors and risks to the public.

In addition to the risk assessments the team also created for each show the following:

* Method Statement
* Event Management Plan
* Emergency Evacuation Plan

And more performance specific documents such as Senses of the Sea performance – Trawler Set – Design, Construction & Safety Document

**BUDGET**

In this section we ask for a final 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 project went over budget by £14,621.45 this is equivalent to one full time member of support staff being employed for the full year. The 5 Senses Charity feels this is good considering the amount of work and the number of hours the staff team have dedicated to producing the 3 performances.

**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 | 3 |  | 3 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 3 |  | 3 |
| Number of exhibition days |  |  |  |
| Number of commissions\* | 9 | 14 | 14 |
| Number of sessions for education, training or taking part\* | 400 |  | 517 |
| Number of accessible activities | 400 |  | 517 |

**\*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 first show “Senses of the Sea” was based on Hull’s triple trawler tragedy of 1968, the script was written using historical facts of the time and was loosely based around Brian Lavery’s book the Headscarf Revolutionaries. Staff visited a number of performances which were being shown at Hull truck relating to the fishing industry in order to gather ideas for their own performance of “Senses of the Sea”

The 5 Senses team were helped along with their research by Rayner’s pub who allowed the students to access their archives on the fishing industry and what life was like living on Hessle road in the 1960’s. The students attended a lecture at Pollards Plaice fish shop on Holderness road which was hosted by author Brian W. Lavery who became a firm supporter of the project and an avid tweeter of the Culture of 5, Hull’s Alive! shows throughout the year. They also took a trip to the Artic Corsair to learn about what life was like living and working on board a trawler, and visited memorials around Hull dedicated to the lost trawlermen and the Headscarf Revolutionaries. Additional sessions were held with ex-Skippers and the Fishermen’s Mission who taught the students how to make knots and nets which were used on the trawlers.

Musicians Spare Hands were approached and asked to become part of the project, they themselves brought with them a wealth of knowledge about Hull’s fishing industry.

Zebedee’s Yard was chosen for the final place for the performance both for its accessibility and its memorials to the lost trawlermen. We couldn’t have asked for a more fitting location for our performance.

On the day of the performance a marque was set up, inside a vast number of display boards, displayed photographic evidence of the students learning process over the 6 months creating the performance.

The final show itself portrayed the triple trawler tragedy through the use of poetry, music, dance and drama enhanced with live music from Spare Hands.

The second show “Slave to the Senses” was heavily based on telling the history of the trans-atlantic slave trade and for peoples fight for equality. It was therefore important for the team to choose the Museum Quarter Gardens as the location for this performance given its close proximity to William Wilberforce’s House.

Research into both the slave trade and the history of people with disabilities was not as readily available, and although the students visited Wilberforce House, the text heavy museum did not engage our students on the practical level they require for learning, therefore much of the research for this project was internet based and was then adapted by our tutors and taught in sessions.

Hekima an African drummer, musician and storyteller was brought in to help the students learn about Africa and to learn African songs which were used in the performance.

On the day of the performance marquees were set up around the performance area with a number of tv’s in each. Each tv displayed a slideshow or a number of short films displaying the learning process to reach the final performance.

The final performance was a factual piece using drama, music, dance and poetry to describe the struggle of both African slaves and people with disabilities.

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) | PM’s calculated in with production/exhibition staff | | | |
| Artists | 162 | 3325 | Not Recorded | Not Recorded |
| Production/exhibition staff | 9 | 1089 | Not recorded | Not Recorded |
| Other staff | 3 | 138 | Not Recorded | Not Recorded |
| Volunteers | 11 | 55 | Not Recorded | Not Recorded |

**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 |  |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years |  |  | Learning disability |  |
| 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 |  | |  | Welsh/English/Scottish/Northern Irish/British |  | |
| Female |  | |  | 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 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.**

This year has been a massive learning curve for the 5 Senses team, in the case of the students it has been incredible to see how focused and professional they have become as performers. The year has been extremely high pressure for all involved and the students have coped with the demands put on them extremely well. Before this year a small number of the students had performed to the public once before in 2014, and none of them had created and performed in a full length outdoor show. This year they have performed in two which is a massive achievement of which we are all immensely proud. On top of that, the students have never performed in more than two shows a year and this year they have done three.

The students themselves have become more disciplined and many of them have improved their cognitive abilities, co-ordination and mobility over the year.

The profile of the 5 Senses Charity has been raised by being part of the City of Culture and along with it we have managed to change a few people’s perceptions of the capabilities of people with disabilities which was one of our main aims at the start of the project.

The event management team have learnt a vast amount over the year and have become a more cohesive team over the 3 performances, with everyone knowing their roles and responsibilities and everyone using their skill sets to the benefit of the team.

New skills have been learnt across the board from learning how to build ships, how to use lighting boards within a number of hours, learning how to create event management plans, how to use sound editing equipment and how to write, perform and create our own plays in a short time frame and adapt them to unfamiliar locations.

Some of the major challenges for the organization have been juggling the main service provision of the business around three performances. Only the Tutors within the organization were tasked with the full-time roles of creating the shows. The rest of the organization were carrying out work for the shows in addition to their normal work duties.

Rehearsals for the performances were difficult for all concerned as not all the students attend the service each day and some had set external activities throughout the week. These individual activity plans had to be worked around and rehearsals with a full complement of cast and crew members were only ever possible a week or two before each performance.

Rehearsals on location were also difficult as weather, transportation, medication and personal care needs of students all had to be taken into account in addition to set, equipment, artist and crew management.

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\* | 413 | Not Recorded |
| Number of participants\* | 162 | 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 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 |  |  | Yes |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years |  |  | Cognitive impairment |  |
| 40-44 years |  |  | Other |  |
| 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** |  |  | | **TOTAL** |
| **GENDER - AUDIENCES** | | |  | **ETHNICITY – AUDIENCES** | | |
| Male |  | |  | Welsh/English/Scottish/Northern Irish/British |  | |
| Female |  | |  | 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).**

**Successes**

* Positive feedback from the audience on all shows
* Providing informative performances which taught the audiences about local history in a simple and engaging way
* Providing audiences with 3 very different and creative performances, which kept the interest of trilogy followers
* Giving students the opportunity to learn more about and engage with different people in their local community.
* Giving our students the opportunity to work with multiple artists and organisations throughout the year and enhance their creative skills.
* Giving students the opportunity to learn about local heritage, other cultures and learn about how different communities fight for equality.

**Challenges**

* Sound for the outdoor shows – was intermittent at times, this was partly down to a complicated mic script and partly due to weather factors. This was something the team will learn from for future performances
* Standing room only for the second show – even though this was advertised on all marketing this came as a negative on audience feedback forms
* Weather factors for outdoor shows – audience members could be more prepared, cast members had to brave cold conditions whilst in costume.
* Marketing – some audience members mentioned that the shows were not marketed enough around the city. This will be looked at for future events.

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0/0** | **567/569** | **60,843** | **7,661** |
| Twitter | **321** | **442** | **93,071** | **2,004** |
| Instagram | **N/A** | **N/A** | **N/A** | **N/A** |
| Other | **Unfortunately, 4 months of data could not be accessed from Twitter to give accurate readings for the number of engagements** | | | |

**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:**

**We Are 5 Senses** - Absolutely wonderful, very emotional. The introduction was superb informing everyone about the plight of the disabled & mentally ill people in past years. Well done to all the staff and students, it was obvious that they thoroughly enjoyed themselves.

**We are 5 Senses** - One of the most inspirational things I have ever seen –Wow

**Slave to the Senses** - The performance was thoroughly amazing. Knowing that every individual has a voice whether disabled or not, I would come again keep up the good work.

**Senses of the Sea -** We all thoroughly enjoyed your show…it was fantastic! We talked about it a lot afterwards. We would like to say what a great job you the staff and the students did to recreate such a powerful and emotional performance.

**Senses of the Sea** - Brilliant, very moving! What a treat and what a fitting tribute to the brave trawler men.

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) | 31 | 5 |
| Heritage partner (e.g. museum, archive) | 4 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 2 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 5 | 1 |
| Education (e.g. school, college, university) | 1 | 0 |
| Other | 9 | 0 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 25 | 8 |
| Number of existing partners involved in this project | 28 | 7 |

**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.**

**Successes**

* New links have been made with a great many artists and organisations around and outside of the city, many of which the 5 Senses would be happy to work with again on future projects.
* Some of the partners had not worked with people with learning disabilities before, some people found the prospect quite daunting at first but by the end of the projects found the students a joy to work with and released how committed and talented the 5 Senses students were to the projects.
* Working in partnership with others has not only raised the profile of the 5 Senses and its students but has also helped to market a number of local artists who have been part of the Culture of 5, Hull’s Alive! projects over the year.

**Challenges**

* In some cases the cost factor in working with some artists has been quite high, using them within sessions to develop projects and then for final performances has become quite expensive over the year, however some people have given their time for free which has been greatly appreciated and a great number of organisations have donated supplies and equipment to the charity in order to create the shows which has also helped to reduce costs.
* Unfortunately one artist who was originally booked in to work on one of the projects attended one booked session and then did not attend for any more of the pre-booked sessions, this meant rearranging plans for the performance and apologizing to the students for the non-attendance.
* Some of the artists seemed more committed to the performances than others, and these differences showed especially during the rehearsal stages, however by performance time things ran more smoothly.