



# CREATIVE COMMUNITIES PROGRAMME APPLICATION FORM

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Thank you for your interest in the Creative Communities Programme.

You should ensure you have read the Guidance Notes provided before applying and bear these in mind when completing your application. You do not need to complete your application all at once - you can save your progress and return at any time.

Downloadable templates have been provided which you will need to complete and upload as part of your application.

### NOTES

- Do not attach files other than those requested.
- Do not include web links in any text unless requested.
- Submissions which include redistribution of funding will not be considered.
- Receipt of submissions will be acknowledged by email.
- By submitting your application you are giving consent for us to share information with other key Hull 2017 partners, including The Big Lottery Fund.
- All applicants will be advised of the outcome of their application by July 2016. Please do not enquire about the progress of your submission in the meantime as we will unfortunately not be able to respond. We will be in touch if we have any questions and/or if we require further information.
- Should you need further support completing your application please see Help section of this site.

We greatly appreciate you applying. Thank you.

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### ELIGIBILITY CRITERIA

Please complete the following questionnaire to check your eligibility in applying to the Hull 2017 Creative Communities Programme.

#### **Creativity**

Does your project celebrate art or culture?

Yes

#### **Themes**

Does your project take inspiration from one of the four Hull 2017 themes (Made In Hull / Roots & Routes / Freedom / Tell The World)?

Yes

## **Additionality**

Does your project create something new to make 2017 a success?

Yes

## **Accessibility**

Will your project be open and accessible to all members of the public?

Yes

## **Engagement**

Will your project engage with the people of Hull?

Yes

## **Location of Activity**

Will all or part of the project take place in Hull?

Yes

## **Timing of Activity**

Will all or part of the project take place in 2017?

Yes

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### **Name of Individual / Organisation**

Hull 2017 Mystery Play Committee

### **Name of Project**

Noah 2017 (working title)

### **Project Summary**

This major theatre performance and festival will bring together communities to celebrate their shared cultural heritage and to revive the tradition of mystery plays in Hull's Old Town. Coordinated by a city-wide partnership, groups will be supported to present creative works exploring the story of Noah, and its contemporary resonances.

### **General Information**

Lead Contact Name	Ben Pugh
Address	Holy Trinity Parish Centre, 10a -11 King Street
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## Project Description

With reference to the Essential Criteria set out in the Guidance Notes, please describe your project or event/activity. You must demonstrate how you are meeting the essential criteria and specify if you are meeting any of the Secondary Criteria.

The simple act of coming together to present the labours of your passion and creativity is something that has inspired and engaged people for centuries. Today especially in our busy lives, taking time out to work with members of your community to present a piece of creative work together is life affirming stuff. The experience of developing new skills, the memories created by taking part and the friendships forged can be transformational. For decades now people have been able to more formally articulate and measure these outcomes against large-scale community theatre, but moreover, when people come together to explore something from their shared cultural heritage, something that is part of the fabric of the city it can be life changing.

The 'Noah Play' was one of the mediaeval mystery plays staged in Hull. It has long associations with the city, and given Hull's maritime history (port, fishing, migration hub) the Noah story still has unique resonances here. The text is based on the flood narrative in the book of Genesis, The play was of great significance for at least 80 years. It was a procession and involved an ark, God, Mr and Mrs Noah. The main focus was the cart dressed to look like an ark, which was hauled around the Old Town and local people played the parts.

Medieval society played itself out in ritualised practices, whether they were sacramental, rites of passage, liturgies, feasts, or plays - the medieval word for a play was a 'game'. There was no clear demarcation between players and audience as there is now. Everyone participated in ritual. The Hull Noah play was a great example of community coming together.

At the centre of Noah 2017 will be a live presentation of the medieval mystery play, exploiting and making relevant Hull's cultural historic roots. The project will bring together a number of groups and organisations to revive the tradition of mystery plays in the Old Town of Hull.

But this is just the starting point - with this thematic spine running through project, a wide ranging group, a 'community of communities', will be drawn together to celebrate their creativity, their city and their culture.

Using the the forms and frameworks of the mediaeval plays, people from any background and any art form will be invited to take part - theatre, dance, music, pageantry, procession exhibition and display all formed part of the experience for the mediaeval audiences. In 2017 groups from across the city will 'bring forth their pageant' in the way that their 'forefathers' did in Hull. An artistic Director will work alongside a producer and the steering group to ensure that the work presented ties together into a compelling and engaging experience for the audience, helping shape a narrative arc from the the range of presentations.

Audiences would watch the performances for free around the streets of the old town or from paid seating, in tiered stands outside Holy Trinity.

They would be entertained and fed by street artists and vendors, all drawn together around the Noah story and its contemporary themes - The environmental impact of human behaviours, migration and transition, fleeing conflict or natural disaster, our duty of care for each other and Hull's place in a constantly changing world.

Already over 10 partners have expressed a serious interest in being involved. Ranging from primary schools wanting to work with Carnival Arts on a Noah themed parade to historic reenactment groups inspired by Hull's mediaeval dramatic heritage.

Part of the priorities for the Noah 2017 project will be to establish a model of delivery including documentation and tools to enable such a production to be continued in the future to be a new event for Hull's cultural calendar beyond 2017.

Delegating and distributing responsibility to groups to direct their own work, to coordinate their preparations and mobilise their community, (whilst providing guidance and support from the centre) will ensure that local people gain skills, experience and expertise in arts development, organisation and management.

Empowering groups to imagine their own way of getting involved, giving creative inspiration and practical support is a very 'democratic' methodology - the steering committee can't be sure what will come to the table - but with the central theme of the Noah story with its contemporary resonances, and the imperative to celebrate the culture, creativity and community of the city, the group can be sure that this festival will truly be open for all, and leave a lasting mark on the city and those involved.

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### KEY PROJECT INFORMATION

#### What are the main art forms in your project?

##### Responses Selected:

Dance

Exhibition

Festival

Music

Theatre

#### When does your activity take place? Please provide the start date, or advise if this is still to be confirmed.

Format: DD/MM/YYYY

22/06/2017

#### Start date still to be confirmed

##### No Responses Selected

#### Please provide the end date for your activity, or advise if this is still to be confirmed.

Format: DD/MM/YYYY

24/06/2017

**End date still to be confirmed**

**No Responses Selected**

**When will you begin work on developing your project / rehearsing your activity?**

Format: DD/MM/YYYY

01/07/2016

**Where will your project take place?**

**Responses Selected:**

City Centre

Elsewhere

**How many performances / days of your event/activity will your project include?**

4

**How many people are expecting to attend/experience your activity?**

8000

**How many people are you expecting to participate in your activity?**

1000

**Please describe the relationship with any partners you may be working with.**

At its heart this is a partnership project. A number of individuals and organisations have already come together to help form the ideas.

The groups is wide ranging - from university academics with a passion for mediaeval drama to carnival artists, from a parish church to a puppetry company.

This small interest group will steer the project forward - reaching out to others around the city, bringing together enthusiastic communities with artists and creatives to help them realise their aspirations.

The Mystery Plays theme and Noah in particular has been the backdrop for conversations and meetings in Hull for several years now. A number of people are really committed to seeing the plays realised again. Where as others have been inspired by the ideas and the story, and by the platform this festival will provide for celebrating the culture and creativity in the community.

The Steering group is made up of volunteers (though some also represent artists or organisations that will have a 'commission' with in the project.) They will be supported by a small professional team.

in the early stages of the project other groups, artists and communities will be called upon to engage to present ideas and to join in.

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### OTHER INFORMATION

#### **Who will benefit from the project and in what ways?**

(Please indicate any particular target groups)

This form of community festival really offers an open door to any and all to join in.

People across Hull will be brought together to participate in the event. They will celebrate the city's cultural heritage through play, song, puppetry and verse, and reveal the talents and skills of local people through construction, design, performance, logistic support and as appreciative audiences.

Distributing responsibility to groups and communities means that the skills they develop in this first year, supported by the producer and director, will help them establish their own practices, building on new relationships and new partnerships to go on to create new creative work and new opportunities.

#### **How will your project be accessible?**

The productions will be free to view in the streets of the old town - ensuring that we're creating opportunities for 'incidental and accidental' engagement with the arts and culture.

The groups participating will be made up of a diverse range of people and we will endeavour to match those who can provide support to those who need it.

The performances will be inclusive, and will use technologies (such as subtitling) where appropriate to ensure open access for all.

#### **Please explain any permissions (for use of space, venue or property) which you have been required to obtain.**

Discussions have already started with the Events team at Hull City Council and they are fully supportive and will be engaged throughout the process looking at road closures and licensing.

The main square outside Holy Trinity sits within the responsibility of Jane Owen the Operations Coordinator for the Parish and a key player in the steering group. Holy Trinity are one of the originating partners.

#### **How will you promote the event/activity and to which target audiences?**

There are 2 sides to the promotion of this activity both equally important. Firstly ensuring that as wide a constituency as possible take part in

delivering the activities and participating in the numerous volunteer roles that the festival will offer - Part of the role of the Artistic Director will be to act as a figurehead for the project - going out into organisations across Hull talking to them about the project inspiring them about the potential and the opportunity and building up the team of 'Mystery Plays Makers' whether they are a local drama group wanting to act, college students that want to work on parade animals, a local company choir to provide musical underscoring to a play, the 'older folk' in Church that could staff the greenroom during the shows and keep everyone fed and watered.

We're starting out with the aspiration that 1000 people will be directly involved with 'making this happen' that will take a focused concentrated recruitment drive, but will also naturally lead onto the second strand of promotional activity - getting an audience for the event. All those participating will create the first wave of attendees through enthusiastic word of mouth, friends and family. They will then go on to take promotional materials back to their communities and potentially if the right people come forward a volunteer marketing and comms team could be created to support the marketing efforts from the central steering group who will employ some of the standard arts / events marcomms methodologies directly to the project

By distributing responsibility and authority for generating the audience - the participating groups will bring far more resource and have far greater reach right into the community in Hull than the core group could ever hope to generate themselves.

The live event will be of interest to a wide range of audiences - theatre lovers / festival attendees / heritage enthusiasts / church congregations / families / academics and the list goes on.

**Have you created a project like this before? Please tell us what experience you / your organisation or partner organisation has had in delivering projects of this scale/nature in the last five years.**

The steering group is drawn from an arts / education / events / theatre and community background who bring to the table a very wide ranging set of skills and experience. They will be supported by an Artistic Director who will be recruited with the requisite skills to hold the overall creative vision for the event and will coordinate the artistic activity. This person will be from an arts background recruited with a proven track record in large-scale community projects.

The team at Holy Trinity have a wealth of experience running events and activities on and around their site, and bring to the table a grassroots operation right at the heart of the city.

The steering group has engaged Ben Pugh, a Creative Producer from York, who has managed some of the largest community / partnership arts festivals and events in the region for many years. His portfolio includes The York Mystery Plays in 2000 in the Minster, in 2012 in the Museum Gardens and The 'Waggon Plays' tradition around the streets of the city in 2002, 2006, 2010 and 2014. Ben brings a wealth of experience directly relevant to the successful delivery of a project of this kind.

**Please supply a brief outline biography of the main members of your team including the lead artist(s). Web links can be used for this section.**

The core steering group is made up of the following people and organisations:

Holy Trinity Church - <http://www.holytrinityhull.com/our-team/>

The lead has been taken by Jane Owen a former HR consultant and teacher, Jane has a love of learning and communicating that passion to others. Jane also runs all the events programme at Holy Trinity.

Philip Crispin - <http://www2.hull.ac.uk/fass/dramamusicandscreen/ourstaff/dramastaff/philipcrispin.aspx>

A Drama academic and practitioner who has had significant experience in directing medieval theatre (Mankind, Everyman, two of the York Passion Pageants). Philip has also worked on projects with Holy Trinity.

Hull Carnival Arts - [http://www.carnivalartsgroup.co.uk/Carnival\\_Arts\\_Group/Welcome.html](http://www.carnivalartsgroup.co.uk/Carnival_Arts_Group/Welcome.html)

Since 1996, the Carnival Arts Group have been developing visual arts ideas with children to create colourful sculptures and encouraging them to take part in carnival processions within communities, schools and festivals.

Indigo Moon is a Puppet Theatre company - <http://www.indigomoontheatre.com>

IMT has toured Theatres, Festivals and Schools nationally and internationally since 2001. Company members also have rich experience of working in education. A variety of workshops are available for children of all abilities. Training sessions and Seminars are particularly suitable for teachers or students of drama / expressive arts and teacher education courses.

Ben Pugh - <https://benpugh.wordpress.com>

Ben's credits range from producing the huge Bradford Mela Festival to event managing the York Mystery Plays. From co-ordinating a young people's carnival parade in Sri Lanka to working as the creative producer of a show commissioned by LOCOG for the 2012 Olympic cultural programme in London.

Also involved already:

Daniel Morgan - <https://www.linkedin.com/in/daniel-morgan-809b2624>

The History Troupe - <http://thehistorytroupe.org/www/>

She Productions - <http://www.sheproductions.co.uk/index.html>

## How will you measure and evaluate your success, and how will you share that with us at the end?

On a multifaceted partnership project such as this a clear understanding of what success looks like is essential. Objectives to evaluate that success will be set at an individual, group and project wide level. Participants will bring with them their own measures too. The project producer will work closely with all of the core stakeholders, from the outset, to understand what they are hoping to achieve from taking part.

Some key measures project-wide will be around levels of engagement / participation. Particularly looking at the makeup of the project rather than just the number - have the project reached and engaged a representative cross section of the community in Hull?

Participation in a community activity only realises its full potential when the end result stands out as something extraordinary too - so metrics around attendance, ticket sales, reviews and peer assessment will also be established.

As well as the usual sorts of evaluation documentation the project will look to capture individual stories and experiences to create a more 'qualitative' overview of the projects successes and how it has touched people.

## How will you document your event/activity?

Building a volunteer community around a project like this doesn't just mean finding actors and performers, nor does it mean just offering



training and facilitation to those on the frontline.

Across all of the practical and operational aspects of the project opportunities to get involved will be offered to those with an interest and an acuity.

Documenting, archiving and recording the project will form a key part of this wider participation agenda - bearing in mind the spread of rehearsals / workshops / meetings and activities in the run up to the event it would be cost prohibitive for a professional photographer to cover so much ground.

A media capture group will be set up from volunteers with an enthusiasm and skill photography with the brief to get out and about into the communities and create a visual archive of the project. similar initiatives on other projects have yielded really staggering results as well as a wealth of materials.