

CREATIVE COMMUNITIES PROGRAMME  
END OF PROJECT REPORT

GENERAL INFORMATION

PROJECT NAME:	105+dB by Invisible Flock
PROJECT LEAD:	Catherine Baxendale
REPORT DATE:	17 February 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](mailto:creativecommunities@hull2017.co.uk)

## A. PROJECT REPORT

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

### EVENT PLANNING AND PROJECT MANAGEMENT

105+dB was planned and delivered with very few issues or problems. In terms of the recording, we decided to record the cup match, which was without doubt the best match to record. The relationship with the club was very straightforward thanks to support from the Hull 2017 team and required just a single site visit to organise. Set up took place on the day of recording and installation of the equipment was smooth and without any technical issues.

From an installation point of view, despite initial concerns that there might be some difficulty installing whilst the location was not fully dedicated to the Made in Hull team, in reality the setup was well managed and supported. We were able to plug directly into the systems and hardware provided by Ground Control without any technical issues. There were also initial concerns regarding sound levels but these were resolved satisfactorily without impinging on the quality of the work.

### MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING

In terms of participation we were extremely fortunate to choose a game with higher than average attendance. We instigated a Hull City Songbook social media campaign in advance of the match with support from local blogger and Hull City fan Rick Skelton and Lindsey Hammond from Hull 2017. This resonated well with supporters online and created a great atmosphere around the match. In terms of marketing within the Made in Hull presentation the numbers and feedback speak for themselves and we couldn't have wished for a better response from the fans.

### RISK MANAGEMENT

We followed stadium protocol for the match recording using all required safety equipment and producing adequate personnel to staff the activity and drew up all requested documentation. During the installation dress rehearsals there were concerns around sound levels and there was an individual complaint regarding this from a nearby resident which needed to be resolved. But the readings taken were always within the safe limitations and managed effectively between Ground Control, Hull 2017 and ourselves. All other safety management issues for the event were led by Ground Control and Hull 2017.

## BUDGET

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

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

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

The budget for the project was supported by a Made in Hull commission enabling the project to run for longer and on a bigger scale. This increased our staffing costs but decreased our hire costs resulting in a balanced budget.

### Specific Requirements - VAT

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

## B. MONITORING & EVALUATION REPORT

### i. Event Delivery

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

	ORIGINAL TARGET*	REVISED TARGET*	TOTAL*
<b>PROJECT VENUE/LOCATION</b>			
HU1 – HU9	1	1	1
Not HU1 – HU9	0	0	0
<b>ACTIVITY</b>			
Number of performances	TBC	105	105
Number of exhibition days	14	7	7
Number of commissions*	1	1	1
Number of sessions for education, training or taking part*	1	2	2
Number of accessible activities			

\*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.

We captured the chants of 16,000 Hull City fans, encouraging them to recount old, archived or famous chants. We in turn archived a moment in the history of the club and played it back to the fans as a celebration of who they are, reminding them of their deep emotional connection to their city and to football. We recorded a match at a politically rife point in the clubs history, many fans were boycotting matches, but the feedback we received was that fans felt connected again and proud to support Hull City.

## ii. Project Delivery Team

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

	TOTAL NO. INDIVIDUALS	TOTAL NO. OF DAYS WORKED	TOTAL NO. OF HU1-HU9 RESIDENTS	TOTAL NO. OF DAYS WORKED BY HU1-HU9 RESIDENTS
<b>CATEGORY OR ROLE</b>				
Project Manager(s)	1	10		
Artists	4	30		
Production/exhibition staff	5	15		
Other staff				
Volunteers	1	1		

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	
AGE GROUPS – DELIVERY TEAM	
16-17 years	
18-19 years	
20-24 years	1
25-29 years	1
30-34 years	3
35-39 years	1
40-44 years	4
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	
DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM	
Yes	
No	10
Prefer not to say	
CONDITIONS – DELIVERY TEAM	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

TOTAL	
GENDER - DELIVERY TEAM	
Male	8
Female	2
Transgender	
Other	
Prefer not to say	

TOTAL	
ETHNICITY – DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	10
Irish	
Gypsy or Irish Traveller	
Any other White background	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	
Indian	
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	
Prefer not to say	

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

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

105+dB ran smoothly with minimal challenges. The first challenge to overcome was confirming an agreement from the football club, ensuring that we could record the match within the necessary timescale and deliver the project. The match we recorded delivered the dream content for this project and I think that this is without doubt the strongest version of 105+dB we have presented.

We had to spend a fair amount of time resolving the sound levels issues and the individual complaint but I think in general the overall commitment was to present the work without compromising any of the artistic ambition. The fact that the work was presented as we wished and received so positively is the overriding success of 105+dB.

### iii. 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*	342,000	
Number of participants*	16,000	
<b>TOTAL BENEFICIARIES</b>		

\*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	
AGE GROUPS – AUD. & PART.	
0-2 years	
3-5 years	

TOTAL	
DISABILITY/LONG TERM ILLNESS – AUD. & PART.	
Yes	
No	

6-10 years	
11-15 years	
16-17 years	
18-19 years	
20-24 years	
25-29 years	
30-34 years	
35-39 years	
40-44 years	
45-49 years	
50-54 years	
55-59 years	
60-64 years	
65-69 years	
70-74 years	
75+ years	
Prefer not to say	

Prefer not to say	
<b>CONDITIONS – AUD. &amp; PART.</b>	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

TOTAL	
<b>GENDER - AUDIENCES</b>	
Male	
Female	
Transgender	

TOTAL	
<b>ETHNICITY – AUDIENCES</b>	
Welsh/English/Scottish/Northern Irish/British	
Irish	
Gypsy or Irish Traveller	



Other	
Prefer not to say	

Any other White background	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	
Indian	
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	
Prefer not to say	

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

The overall feedback was incredibly positive from both participants and audiences. I am proud that the piece accurately reflected and captured the emotion and community of Hull City supporters. Within the context of Made in Hull I think it had significant impact and the response from the audiences both in person and via social media reflected that. The fact that the piece spoke to both supporters of Hull City and those without any engagement to the team or sport is one of 105+dB's most fundamental successes. I believe the reach and impact of 105+dB was stunning and that it

wasn't overwhelmed within the program of work is testament to its success. To see it capture a large multi-demographic audience and hold their attention is immensely exciting and invigorating as artists. From inception to presentation 105+dB has managed to retain its intentions and ambitions which is a wonderful achievement. By its very nature the piece is loud and I think it takes a moment or too for audiences to locate themselves within the piece. I think part of its joy is the way audiences find their place within the work both emotionally and geographically.

#### iv. 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	554	581	2,486	354
Twitter	2,731	2,800	10,000	1,126
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:**

The 105+dB Hull City installation by @invisibleflock is just wonderful. It has been our highlight of #Hull2017 so far. Bravo.

Just leaving Paragon after a fabulous evening #MadelnHull. Bold brave and beautiful! Special mench for @invisibleflock #105+dB. Utter joy!

Loved the #hcafc experience from @invisibleflock in Zebedees Yard. Incredible noise when City scored. Proud to have had a tiny involvement.

#MadelnHull was ace. Unexpectedly for me the most moving piece was @invisibleflock's 105+dB Hull City roar

4th visit to @invisibleflock's #105+db for #Hull2017, utterly love it. Meffs shouting "Diamé you greedy bastard" redefined as art. #hcafc

#### v. Partners

How many partners were involved with the project?

	TOTAL BASED IN HU1 – HU9	TOTAL BASED OUTSIDE HU1 – HU9
<b>PARTNER TYPE</b>		
Artistic partner (e.g. theatre, art gallery, music venue)	1	
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)		
Education (e.g. school, college, university)		
Other	1	6
<b>PARTNERSHIP STAGE</b>		
Number of new partnerships established via this project	3	

Number of existing partners involved in this project		6
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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.

Because 105+dB demands the large scale technical rig to be presented it can be difficult for partners to completely conceptualise the final piece. I would suggest that the main challenge for the partners was to prepare for something without being able to experience it in advance in terms of scale, sound levels, impact etc. I think the fact that Hull 2017 placed so much trust in Invisible Flock to produce the piece as we had promised should not go without mention. The support offered was great and ensured that the delivery of the project was smooth. I think the partners programmed, marketed and presented 105+dB brilliantly within the larger program of work and we couldn't have been more honoured to have been part of a superb opening to the year of culture.