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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Turn and Face the Strange |
| **PROJECT LEAD:** | Rupert Creed |
| **REPORT DATE:** | 30.11.2017 |

**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**

Effective planning & communication between project team leaders

All project tasks & objectives met within project timeline deadlines

CoC/CCP team offered helpful practical support regarding copyright issues, signed performance, marketing & insurance. Securing sponsorship was an issue for the team and time was wasted pursuing potential sponsors when their support was already tied into the core CoC programme- clarity over this from outset would have been useful. CoC team were however very helpful in securing additional exhibition/insurance funding.

Some income potential lost due to CoC ticket allocation not being taken up- with only 7 attending out of an allocation of 60 tickets

Effective communication with Freedom Centre staff, and their high level of support and commitment to the project ensured a high quality of delivery for the show and exhibition, and all FOH arrangements.

The commitment of the many project volunteers was likewise a key factor in the successful delivery of the project

TAFTS team marketed the project & show through a variety of mediums: Poster and flyer distribution throughout the city; interviews with local and on-line magazines.

Extensive project coverage via CoC website, Hull Box Office website, FB page & Twitter. Features in HDM & YP, ITV Calendar, RH + BBC Introducing and Radio Scarborough. High level of engagement on FB page with membership over 900 people; significant international interest.

Early release of tickets via Hull Box Office ensured project expenditure could be increased with confidence (with consequent benefits to production quality & further marketing). As ticket income increased, additional artists were commissioned and the scope of the project expanded.

A high level of community participation in the project was ensured via:

Effective marketing of participation opportunities

Access for participants to engage in story gathering sessions both in groups and one to ones

Volunteer transcribers undertaking story recording transcriptions

Participants offering memorabilia and photographs

Volunteers supporting FOH for show and exhibition

Community engagement in the project via story sessions exceeded expectations with over 100 hours of audio material recorded.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

**RISK MANAGEMENT**

The project ambitions were high in relation to the level of funding and a small core delivery team. Financial and artistic risks were identified, objectives were prioritised and met within the project timeline, with tasks being effectively delegated between team members assisted by the engagement of many community volunteers. The project as a whole was successful due to the commitment and investment of all team members and volunteer participants.

**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 CCP grant represented less than one third of total income generated by the project, levering additional sponsorship and a high level of ticket sales & merchandise income.

This additional income enabled high production values to be achieved and complementary activity such as film & sound documentation of the show, and will facilitate community archiving of recordings

The early release of tickets generating increased income allowed increased project expenditure within a framework of sensible financial risk management

**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 | Not specified |  | 15 |
| Not HU1 – HU9 | Not specified |  | Some story recordings |
| **ACTIVITY** |  |
| Number of performances | 5 | 6 | 6 |
| Number of exhibition days | 5 | 5 | 5 |
| Number of commissions\* | 2 | 6 | 8 |
| Number of sessions for education, training or taking part\* | Sessions not specified. Target of 80 participants was exceeded | 51 | 51 |
| Number of accessible activities  | 1 | 1 | 1 |

Notes:

HU1-HU9 Venue location includes 6 perfs at Freedom Centre + 5 exhibition days at Freedom Centre + 3 story workshops (FC, St Hildas Church, Hull Central Library) + Project launch at FC. Does not include one to one story recordings

Commissions: initial 2 commissions for writers extended to include Ed Ullyart (set & exhibition design), Anna Bean, Lynsey Hester & Rod Mann (Film content commissions), Mark Richardson (show documentary film commission), Keith Cheesman (show live music audio editing commission)

Sessions for education, training or taking part includes: 44 one to one story recording sessions + 3 public story workshops + 3 volunteer transcriber training sessions + 1 volunteer FOH training session (does not include the many hours of volunteers transcribing recorded interviews)

Number of accessible activities: specifies only the 1 signed performance, but all the above participation activities took place in venues with disabled access

**\*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 project involved recording 44 people sharing their memories of Mick Ronson which will at a future date be made available to the public as a resource. Many more contributed photo images and memorabilia and film clips including people from abroad. Extracts of this material was included in the performance and exhibition, with some shared online on social media. There is potential for further dissemination of material and educational music resources and the team are exploring opportunities via HLF

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) | 3 | 750 | 3 | 750 |
| Artists | 10 | 160 | 5 | 80 |
| Production/exhibition staff | 14 | 168 | 5 | 70 |
| Other staff | 3 | 9 | 3 | 9 |
| Volunteers | 11 | 231 | 5 | 105 |

**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.**

**Only 2 of the artists returned their form**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years | 0 |  | Yes |  2 |
| 18-19 years | 0 |  | No | 12 |
| 20-24 years | 0 |  | Prefer not to say | 2 |
| 25-29 years | 0 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years | 1 |  | Long-term illness/condition |  |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition | 1 |
| 50-54 years | 2 |  | Physical impairment | 2 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 6 |  | Other |  |
| 65-69 years | 0 |  |  |  |
| 70-74 years | 0 |  |  |  |
| 75+ years | 0 |  |  |  |
| Prefer not to say | 0 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 10 |  | Welsh/English/Scottish/Northern Irish/British | 16 |
| Female | 6 |  | 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.**

The main successes of the project have been:

A significant level of community engagement with the giving of stories, images and memorabilia.

A high level of investment in the project from volunteer supporters, volunteer transcribers and City of Culture Volunteers

An extremely positive attitude and accomplished working from all artists and project team members

A high standard of live musicianship

A sell-out run of all performances with a very high level (99%) of positive audience responses

A validation of the project ethos and artistic process of creating a multi-media show drawn from a community’s stories

A validation of presenting the lesser known Hull/Mick Ronson perspective on the more widely known ‘Bowie narrative’ and demonstrating how crucial the Hull element was in Bowie’s international success

The main challenges were:

Delivering the production successfully on an initially low level of funding in relation to project ambition, the size of cast & technical costs. This was offset by the higher income generated from ticket sales.

Harnessing separate artistic skill sets into a cohesive artistic whole

Delivering a complex live sound rig and mix

*"Thanks once again for the opportunity to be involved with the production. It was a great experience. Garry, Rupert and yourself, together with an excellent supporting cast of talented individuals, created a production that you should all feel very proud of" (email-CoC Volunteer transcriber)*

*"This was a great fantastic project to work on with a dedicated and professional working team. I have learned from them and from being a part of this memorable project" (Artist verbal feedback)*

"*My experience with working on Turn and Face the Strange was simply brilliant. I*

*didn’t know what to expect when I joined but from the start I knew this would be an*

*amazing show. The staff, volunteers, musicians, tech crew and writers were simply*

*brilliant and a privilege to work alongside them all. Having standing ovations for each*

*show, shows how amazing this was. I am so happy to be a part of such an amazing*

*show and hopefully there will be more to come from it" (Artist Survey)*

Feedback from cast and crew is that they have thoroughly enjoyed being a part of this team and would love to be a part of it going forward, due to the professionalism, enjoyment, experience and work ethic of the management team in their goal to bring about a successful show- which is was.

There were challenges along the way working within a very tight budget however they were addressed with a lot of determination and goodwill from people. The show grew along the way as we found we could afford a little more expenditure to pay for items not covered in the original budget such as videographer and film editor.

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\* |  3620  | 69% |
| Number of participants\* |  88 | 31% |
| **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 | NA |  | Yes |  50 |
| 3-5 years | NA |  | No | 460 |
| 6-10 years | NA |  | Prefer not to say | 22 |
| 11-15 years | 0 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 5 |  | Learning disability |  |
| 18-19 years | 1 |  | Long-term illness/condition |  |
| 20-24 years | 4 |  | Sensory impairment |  |
| 25-29 years | 7 |  | Mental Health condition |  |
| 30-34 years | 8 |  | Physical impairment |  |
| 35-39 years | 12 |  | Cognitive impairment |  |
| 40-44 years | 15 |  | Other  |  |
| 45-49 years | 42 |  |  |  |
| 50-54 years | 85 |  |  |  |
| 55-59 years | 140 |  |  |  |
| 60-64 years | 118 |  |  |  |
| 65-69 years | 53 |  |  |  |
| 70-74 years | 25 |  |  |  |
| 75+ years | 8 |  |  |  |
| Prefer not to say | 9 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 226 |  | Welsh/English/Scottish/Northern Irish/British | 498 |
| Female | 297 |  | Irish |  1 |
| Transgender | 0 |  | Gypsy or Irish Traveller | 0 |
| Other | 3 |  | Any other White background  | 11 |
| Prefer not to say | 6 |  | White and Black Caribbean | 1 |
|  |  |  | White and Black African | 1 |
|  |  |  | White and Asian | **0 000** |
|  |  |  | Any other Mixed/multiple ethnic background  | 0 |
|  |  |  | Indian | 0 |
|  |  |  | Pakistani | 0 |
|  |  |  | Bangladeshi | 0 |
|  |  | Chinese | 0 |
|  |  |  | Any other Asian background | 0 |
|  |  |  | African |  |
|  |  |  | Caribbean | 0 |
|  |  |  | Any other Black/African/Caribbean background  | 0 |
|  |  |  | Arab | 0 |
|  |  |  | Any other ethnic group  | 2 |
|  |  |  | Prefer not to say | 18 |

**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 (questionnaire with support from Hull 2017 staff).**

Very successful live event evidenced by 99% positive reviews and feedback.

*"Very well organised event. Music fantastic. I thought that it was moving, funny and informative. Brought Mick Ronson to life" (audience survey)*

*"I absolutely loved it! Wonderful musicians, singers and great stories, and at the heart of it all-Mick Ronson. Such a wonderful man, I was very moved. Great music" (audience survey)*

The production drew a large audience from the city and region but also attracted some audience members from London, Scandinavia, USA & Japan, indicating that there is a potential audience for the show further afield. Audience members from the city expressed the view that the show gave them new insights into the life, work and significance of Mick Ronson’s musical achievement. Audience members from other countries expressed delight at hearing hitherto untold stories about his life and work

Despite the inclusion of local students in performance and technical operation the show as a whole drew a largely older demographic and failed to attract a significant proportion of young audience members

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **3** | **913** | **56,783** | **3846** |
| Twitter | **1** | **167** | **33,823** | **739** |
| Instagram | **Na** |  |  |  |
| Other | **na** |  |  |  |

**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:**

Sarah Byrne

Still in awe at some of the people I have had the privilege to meet by being a City of Culture Volunteer thanks to this absolutely awesome event! It was an honour and now I can proudly say “I played a part [albeit a very small part] in that” Huge congratulations to everyone on stage and also to those behind the scenes – I’ve just got one word to say ..........FAN-BLOODY-TASTIC!!!!

Mick Penn

Thanks to everyone involved in the show – the writers and creators, the performers, the off-stage crew, the organisers, the volunteers who helped the event go smoothly, Mick’s family and friends and the people of Hull over the years, without who it would never have happened. It was a magnificent event last night and if you are doing it again, I’m going along again.

Sara Captain

Huge thanks to everyone who created and participated in this incredibly moving and exciting show. It really made one feel how Mick lives on in his music and in the love that of all those who knew him have for him....This was truly truly a wonderful show that deserves being seen by many more people. A labour of love – talent, heart, professionalism, a great team and of course amazing music and storytelling. Thank you for creating it and for the opportunity to show my paintings in the exhibition – a real honour to be involved!

Mika Kenningham-James

Thanks for a wonderful show yesterday, family crisis meant I didn’t get to see any of the exhibition before or after, which I’m sad about, but I’ve seen other people’s pictures. I got goosebumps and smiled so much my face ached. It felt like I was transported into his life and got to go on his journey. I hope it gets shown to a bigger audience as it so deserves it. Well done to everyone involved, it’s made a lasting impression on me.

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) | 1 | 0 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 3 | 1 |
| Public Sector partner (e.g. libraries, GPs) | 3 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 2 | 0 |
| Education (e.g. school, college, university) | 1 | 0 |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 10 | 1 |
| Number of existing partners involved in this project | 0 | 0 |

**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.**

The Freedom Centre was the major project partner and all staff worked tirelessly to ensure the success of the production and exhibition. The show posed significant challenges for their staffing levels, and on their production facilities, and staff always went the extra mile from the outset at the planning stage and throughout the production period. Management expressed the view that the project and production had helped raise the profile of the venue and developed their audience base

Wyke College offered significant support on sound, lighting and projection operation, with student and staff involvement both on and off-stage. Student participants expressed the view that the experience had been very rewarding, and had enhanced their skills learning and future career prospects.

Partnership with ProTek lighting had been very positive, and it was felt had helped raise the company’s profile in the city and beyond.

The support of key individuals was instrumental in securing photographs & memorabilia for the exhibition including an iconic Mick Ronson guitar being exhibited and played in the show. These items generated significant press and audience interest.