



Project Report

for Trustees of Town Close Estate Charity



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1. BACKGROUND

In February 2017 The Common Lot were successful in an application to the TCE for funding of £15,500 to research, write and stage a free outdoor variety show with local volunteer researchers, actors, musicians and crew in Summer 2017.

Seeking both to educate and entertain stated aim of the show was ***"to help Norwich people to celebrate and understand the long history of the contribution that strangers have made to our city"***

The project objectives, for both audience and participants, were:

- *To develop a sense of pride in the city*
- *To learn how the prosperity and flavour of today's city has developed under the influence of 'strangers'*
- *To develop and enhance understanding of modern-day migration to the city*
- *To support tolerance and social cohesion by building positive images and new connections among people of different backgrounds*
- *To increase awareness of the Norwich Town Close Estate Charity*
- *To support the celebrations of the 700th Anniversary of Norwich Freemen*

A number of initial partners were brought together to ensure the project's success and to supplement the main grant provided by TCE.

- **Simon Floyd**, Theatre Happens - Producer, Director
- **The Common Lot** - Inclusive Norwich theatre company
- **Anglia Ruskin University** [School of humanities]- Research and legacy lead, £3000 grant
- **New Routes Integration** charity, working with refugees and asylum seekers in the city - expertise and access to client group
- **Norwich Arts Centre** - production support, £500 match funding
- **Norwich City Council** - access to city spaces and wider publicity for Lord Mayor's celebration weekend, £1000 grant

The Common Lot have managed to conjure up a show that combines the entertainment of traditional music-hall with an educational and thoroughly enjoyable interactive experience, and in so doing provide the perfect antidote to xenophobic propaganda and rhetoric.

And for that reason I would urge every one of you to make the effort to see this show.

Review, Outline Magazine

As the scope and potential of the project developed a further £3000 was requested and subsequently invested by TCE. This grant saw the development of a "*Come Yew In!*" **schools and community outreach programme**. This additional grant was able to significantly increase the reach of the project.

The show ran across 10 dates in the City's open spaces at the beginning of July and surpassed all expectation. This document sets out evidence for what was achieved, how it was done, and what is next for The Common Lot in pursuit of their mission "*to make theatre that matters to people*".

2. PROJECT TIMELINE

The project can be broken down into 4 main phases :

- **Jan to March 2017 - RESEARCH**

Volunteers from the Common Lot investigated Norwich migration stories through personal interview and archive study, under the guidance of Dr. Jeannette Baxter, ARU

- **March to May - CREATIVE RESPONSE**

Researchers and actors worked with the director, three commissioned writers and a musical director to develop show material from the gathered research.

- **May to July - PRODUCTION and COMMUNITY WORK**

The schools and community project was developed and implemented.

Actors, musicians and crew rehearsed and staged the show on 10 dates across the city's open spaces in early July.

- **August to late 2018 - LEGACY**

An increasing investment of time, expertise and additional funding from key partner Anglia Ruskin University is enabling further education work [See legacy]

3. OUTPUTS

The project resulted in the creation of the following:

- **1 original play text** with 6 original songs [plus 3 school composed songs]
- **10 free outdoor shows** across the city
- Across 5 schools: Lionwood Primary , Avenue Junior School, Wensum Junior School, West Earlham Infant and Nursery and Bignold Primary:
 - **13 introduction workshops**
 - **9 devising/ composing workshops**
 - **20 rehearsal sessions**
 - **2 days of graphic comic workshops**
 - an additional **one off music workshop** to 25 Year 9's at Jane Austen College
- 3 free community **craft and music workshops** in the half term holidays:
 - Norman Centre, Mile Cross
 - Cadge Road Community Centre, Larkman Estate
 - Jubilee Community Centre, Lakenham
- 3 live **street entertainments** prior to the show, including support for Refugee Week.
- 1 contribution to **Lord Mayor's Procession**
- 5 integrated, **original school pieces** for the show [2 per school]
- in-school artistic and written **displays**
- **digital comics** telling stories of migration
- **performance material** for Refugee Week, School of Sanctuary celebration events

Due to our ongoing partnership with Anglia Ruskin University and in collaboration with Schools of Sanctuary Norfolk we will also be producing in the coming months:

- An **original songbook** for distribution to all schools in Greater Norwich
- A **teacher's education pack** for distribution to all schools in Greater Norwich

4. REACH

4.1 Summary

A large and enthusiastic cast and crew committed themselves to seeing the process through from research to production. The show was free and accessible to all ages, as our diverse audiences showed. Our deliberate decision to take the show into areas of high deprivation was vindicated by healthy audience figures in these areas.

"This was absolutely brilliant. So uplifting and poignant. Brilliantly written and performed. Norwich peeps must go and see this,"

H Malik via feedback form, Heigham Park

The inclusion of whole school activity, such as assembly presentations for refugee week and School of Sanctuary activities means that we were able to reach large numbers in educational settings with a smaller but significant number taking part in workshops and the show itself.

Family friendly community craft and music workshops were staged in half term and were increasing well attended as the week went on.

A large number of flyers and other promotional material was distributed and displayed.

The project also attracted significant media attention.

4.2 Participants

A large and dedicated team was assembled to produce the final show, with ages ranging from 5 to 66. The grant allowed us to enlist the support of key professional roles and develop significant participation from the community.

Figures appear in the table on the next page.

Table 1: PARTICPATION IN <i>COME YEW IN!</i>	
Professional [paid] roles	
Director	1
Schools Director	1
Writers	3
Research Lead and Assistant	2
Production Manager	1
Musical Director	1
Community Workshop leaders	1
Poster and Logo Designer	1
Photographer	1
Publicity	1
TOTAL	13
Voluntary [unpaid] roles	
Researchers	12
Research subjects [interviewees, historians]	23
On stage cast [includes 3 users of New Routes services]	24
Off stage roles [costume, set etc]	26
Musicians	4
Workshop Assistants	2
TOTAL	91
Schools Participation [5 schools]	
Teachers	19
Workshop participants [years 1 to 6]	400
School performers appearing in the show	55
TOTAL	474
Community Participation - Craft and Music [3 workshops]	
Mile Cross	7
Lakenham	12
Cadge Road	66
TOTAL [see lessons learnt]	85
TOTAL NUMBER OF PEOPLE DIRECTLY PARTICPATING IN "COME YEW IN!" ACTIVITIES	759
Peripheral Participation	
Number of school staff and pupils exposed to <i>Come Yew In!</i> research and objectives [e.g. through in-school performances, displays and assemblies]	650 +
Number of organisations and individuals providing additional production support [e.g. costume or timber donation, stewarding, promotion]	47

4.3 Audience Figures

According to Norwich City Council audiences were the largest ever at the Whiffler Theatre. The venues enabled passersby – especially young people playing in the park – to join the audience, some staying for the whole show.

The table shows the number of people who saw the show for each of the 10 performances between Friday 30 June and Sun 9th July 2017. Audiences figures were counted on a clicker by a steward volunteer, which was trickier in some places than others. The figures below therefore represent a conservative estimate.

From taking postcodes we also know that in the community [estate] venues that at least 50% of the audience were from that postcode.

The launch event at Norwich Arts Centre on 12th March also attracted an audience of **116** people. Several thousand more were exposed to the project as witnesses to the Lord Mayor's procession, in which the cast and musicians took a full and lively part.

Table 2: AUDIENCE FIGURES for "Come Yew In!"	
Performance	Audience
Heigham Park	425+
Ketts Heights PM	234
Ketts Heights evening	155
Cow Tower	450
Peterson Park	106+
Cadge Road	102
Jubilee Park	160
Whiffler Fri	389
Whiffler Sat	518
Whiffler Sun	633+
TOTAL	3172 +

4.4 Media Exposure

The project received a great deal of media attention. TCE and Freeman 700 logos were printed on all materials and mentioned at every occasion.

4.4.1 Broadcast Media

- Anglia TV feature article for early evening news -- June 19
- Mustard TV feature interview with director and some cast - June 25
- BBC Radio Norfolk – interview with Matthew Gudgen - 5 cast, director - June 8

4.4.2 Print Media

The show received also enthusiastic reviews from Outline and The Norwich Eye. It was also the subject of a double page feature article in Fine City magazine and a Q and A with the director in Outline Magazine.

The Eastern Daily Press and Norwich Evening News also gave the show excellent coverage - here are some examples

- Being part of - and referred to as 'leading' - the Lord Mayors celebrations
<http://www.edp24.co.uk/news/lord-mayor-s-celebration-2017-fun-fills-norwich-lanes-at-sunday-fayre-1-5098151>
<http://www.edp24.co.uk/news/lord-mayor-s-celebration-2017-circus-group-ready-to-wow-crowds-tomorrow-1-5095577>
<http://www.edp24.co.uk/going-out/are-you-ready-to-party-norwich-s-lord-mayor-s-celebration-2017-gets-underway-1-5097480>
<http://www.edp24.co.uk/news/lord-mayor-s-celebration-2017-norwich-is-a-welcoming-city-lord-mayor-david-fullman-says-why-celebrations-still-matter-1-5097500>
<http://www.edp24.co.uk/news/lord-mayor-s-celebration-2017-it-s-underway-crowds-flock-to-norwich-s-biggest-party-1-5097688>
- With Lionwood School at Cow Tower
<http://www.edp24.co.uk/going-out/free-touring-theatre-show-celebrates-norwich-s-history-of-welcoming-people-to-our-fine-city-1-5087096>
- Highlight of Young Norfolk Arts Festival
<http://www.edp24.co.uk/going-out/twelve-highlights-of-the-2017-young-norfolk-arts-festival-1-5071922>
- Preview feature June 30
<http://www.edp24.co.uk/going-out/over-700-years-of-norwich-s-history-of-incomers-eatures-in-come-yew-in-1-5085457>
- Theatre highlights in July
<http://www.edp24.co.uk/going-out/things-to-do-in-norfolk-20-theatre-shows-not-to-miss-in-july-2017-1-5086576>
- Freeman's celebrations
<http://www.edp24.co.uk/going-out/free-visits-to-norwich-museums-thanks-to-the-freemen-of-norwich-1-5096390>

4.5 Social Media

The show was the subject of many Facebook shares hundreds of lively twitter feeds promoted by @RootsNew (Anglia Ruskin Research Group) and @thecommonlotnc reaching local, national and international audiences.

Come Yew In also featured as a regular blog spot on <https://newroutesoldroots.com>, the online digital platform for New Routes, Old Roots migration research unit at Anglia Ruskin.

4.6 Other promotional material

- 500 posters were displayed across the city
- The project featured in YNAF, Refugee Week and Lord Mayor Procession brochures
- 2000 stickers were distributed as part of Lord Mayors Procession
- 1400 programmes were distributed during performances
- 9000 leaflets were distributed, including 3000 through local schools and 1500 through local community centres and events
- 500 badges and 100 t-shirts were given to young people as part of the education programme
- 2500 leaflets were distributed primarily through local schools to promote community activity days

5. IMPACT

5.1 Summary

Evaluation of the impact of the project was very deliberately stitched into the process from the beginning [see 9. **Evaluation Methods**]. In compiling this report we are therefore drawing on evidence from our audience, participants, partners and schools on the perceived quality of the final product, the learning achieved and the experience of being involved.

This qualitative and quantitative evidence shows that that the project was an unequivocal success in meeting its objectives.

"I laughed and cried. It was happy, sad, informative and made me proud to be Norfolk born and bred and living here in our fine city. Opened my eyes a little wider to the barriers and issues that 'strangers' have.... I'm smiling at all I meet now on the street, to show I'm happy to be sharing the world with them"

Audience member - via website

The ongoing legacy work being undertaken both at New Routes and in partnership with ARU further underlines the impact that *Come Yew In!* continues to have. [see section 8. **Legacy**]

As affirmation of the public's appreciation of the project we have, at time of writing , just been shortlisted by public vote in the **EDP Norfolk Arts Awards** in the People's Choice category for large production. This is against some much larger and well resourced organisations.

5.2 Community Impact

The show was seen by a total of around 3200 people, of all ages and was very well received.

We are particularly proud to have taken the midweek shows to areas of high deprivation and low engagement in the arts and therefore broadened the cultural experience of many who would not necessarily have perceived the opportunity to do so.

Our community art and music workshops further extended our reach, and helped us to make important future contacts for work in harder to reach communities. [see 7 - **Lessons**]

We asked a sample of 7% of the audience our evaluation questions (227 forms). These showed:

- 72% of audience rated show as the highest score available: "**6 - superb**"
- In response to a question about how aware they were of Norwich's long history of migration before the show 30% answered '3 or less' i.e. not very to not at all.
- 52% answered that the show had had a significant impact on their perception of Norwich..
- The vast majority of other respondents reported an awareness of this history but still reported having very much enjoyed the show and appreciated its core message. .
- 42% committed to taking further action in response to seeing the show. This excludes those who answered that are already involved in taking action in some form, e.g. charitable donation, volunteering.

5.3 Schools Impact

The additional grant provided the project with a significant boost to its capacity to have an impact in the participating schools. [see section 4. **Reach**].

This allowed us to employ a dedicated Schools Director and extend the role of the Musical Director to undertake themed drama, singing and art workshops with pupils [see section 3 **Outputs**].

The impact statements written by teachers at each of the schools reflect several key outcomes of this work.

Come Yew in! ...

- assisted schools in making a full consideration of the issues surrounding migration
- provided schools with opportunities to place an emphasis on new and important aspects of local history
- resulted in a significant subsequent increase in pupil empathy and desire to raise questions
- allowed opportunities for teachers to develop their practice by working alongside specialist teachers
- provided teachers with ideas and materials for future sessions with which to extend the dialogue
- facilitated important openings for schools to underline their values of inclusiveness and co-operation
- provided schools with key evidence for achieving School of Sanctuary status and for supporting activities for participation in Refugee Week [23-30 June 2017]
- resulted in raised levels of social and academic confidence, and increased participation in class discussions for those children involved in the show.
- raised awareness amongst the children of the wider Norwich community and their role as citizens within that community.

"As a school, we were very proud to be a part of Come Yew In!. It was an ambitious and important project that successfully engaged many of our pupils and our wider school community with Norwich's varied and fascinating history as a centre of migration.

It has left us interested in exploring how to further extend the dialogue about migration that it has helped to spark in our community."

Jake Brown , Head of PHSE ,School of Sanctuary Lead, Avenues Junior, from Impact Statement

All our partner schools and number of others have expressed an interest in working with The Common Lot on future projects.

5.4 Participant Impact

The producers, writers, cast and crew of *Come Yew In!* report a brilliant, if sometimes challenging, experience. In post production interviews they reflected that they had

- experienced a high degree of cohesion and group co-operation
- learnt new skills in research, performance and technical theatre
- challenged themselves and succeeded in confronting and overcoming fears
- developed many new friendships and connections
- understood what it takes to make large scale community theatre
- learnt a great deal about the city's history
- had an experience they will never forget

Our research assistant Achini Weerasingha (from New Routes) has taken up an apprenticeship with Lloyd's of London. She reflected that her experience on the project gave her greater confidence going into her interview and subsequent placements. She reflected that she had:

"I just wanted to say what a fantastic experience this show has been. I'm used to close relationships in theatre companies, but nothing quite lives up to what The Common Lot stands for and does. We're there for each other, through the highs and lows..."

I feel privileged to have met and to be we working with each and every one of you."

Charlie Caine, Musical Director
via message to cast

- developed new skills in research design, and file and software management
- improved her communication skills, particularly through the conducting of interviews
- developed a greater understanding of the 'long' migration history of Norwich, and the ethnic diversity of the City
- been given the opportunity to increase her social and professional confidence

The full story of the impact on participants is not complete without mention of the 3 cast members who joined via our connection with New Routes. It is hard to underplay the importance of their contribution. They developed in very real terms the cast's understanding of the reality of having to make your home in an alien country and as a consequence gave the performance depth and integrity. They were invaluable in everything.

By the same turn these 3 participants report a greatly increased sense of acceptance and integration into the city, as well as having made a considerable number of new friends.

As a company we were able to intervene and prevent one New Routes participant being made homeless through a series of unfortunate but all too typical circumstances. This incident alone had a marked impact on the company, which was challenged and ultimately hugely strengthened by confronting the situation.

Finally, as part of the collaboration with New Routes, we were able to create a joint celebration event for Iftar, a feast at the breaking of the Muslim fast of Ramadan.

Hosted by the Norwich Arts Centre this was a marvellous occasion attended by cast, crew, friends and associates - and the lord Mayor himself. In the journey to make the show happen this was a further strengthening of the bonds between us.

5.5 Company Impact

It follows from the previous paragraphs that The Common Lot has grown in confidence as a result of the success of *Come Yew In!*

The grant allowed for the professionalisation of certain key roles, which enabled a much higher quality of experience for the volunteers and for far-reaching partnerships that allowed the company to extend its ethos of participation for all. It also supported the career development of three emerging writers, two newly freelance community theatre makers and a musical director developing a portfolio in community work.

The making of the show emphasised and reinforced the Company's mission and values and has left a legacy of enthusiasm, a larger pool of people to draw on for future projects and an increased revenue base.

"Enlightening; Entertaining; Esteem building; Extra special; Exhausting; Exhilarating!"

Nicole, cast member
via feedback

5.6 Partner Impact

Please see the following statements from our key partners:

" Without doubt, 'Come Yew In!' is the most important research project I have been involved in. For me, research is an inclusive, collaborative practice of listening and responding to stories about the world; it is not something to be confined to the academy. Working closely with the citizen researchers over a series of months therefore afforded me an invaluable opportunity to develop a high-quality research project with 'non-academic' colleagues, and I learnt a huge amount in the subsequent months about how rigorous research can be transformed into creative practice.

Working alongside creative practitioners, community groups, New Routes integration project, local schoolchildren, and members of the public throughout the various phases of 'Come Yew In!', I have become even more convinced of the vital role that art and creativity play in the development of citizenship.

Beyond being a fantastic piece of community theatre that had demonstrable impact across a range of sectors (educational, social, cultural), 'Come Yew In' should be remembered as a significant, and timely, work of community activism. I am extremely proud to have been a part of it, and I look forward to developing its legacy phase over the next couple of years in collaboration with The Common Lot and Schools of Sanctuary."

Dr. Jeannette Baxter, School of Humanities, Anglia Ruskin University

"Come Yew In! provided an excellent community participation opportunity for New Routes participants. The individuals who engaged in the programme gained a great deal of confidence and self-assurance; being accepted as vital components of a mainstream production along with local people. The play also raised the profile of New Routes and the work that we do in Norwich."

Dee Robinson, Director of New Routes Integration

" The production of Come Yew In! in Norwich was a resounding success and Norwich City Council are very pleased to have supported this. The company engaged extensively with the local community and academics to develop the stories embedded in local history and culture that formed the narrative. Both the community engagement and the performances., which were free and attracted large audiences, raised awareness of Norwich as a Welcoming City without glossing over the awful events that had undermined this in the past, reminding us of the challenges we face today. We look forwards to working with Simon Floyd on future multi-layered culturally relevant projects. "

Helen Selleck, Culture and Events Manager, Norwich City Council

"When Simon first discussed the ideas behind this project I sensed immediately that it was something with great potential that Norwich Arts Centre should support. Stories well told, have the potential to really make an impact on our lives, particularly when they are generated for, by and with people from a community. Come Yew In! exceeded all of my expectations; it was an exciting, challenging and well-produced piece of theatre that grabbed the public's imagination. Shows like this allow us to reach out to brand new audiences, raise the profile of Norwich Arts Centre as an organisation keen to support projects driven from within our community and helps us to identify and nurture the talent right here on our doorstep.

I am looking forward to what happens next."

Pasco Q Kevlin, Director of Norwich Arts Centre

6. LEGACY

[see also section 5 - *Impact*]

The project raised almost £6000 in donations. As outlined in our original grant application 50 % of this figure will stay with The Common Lot to greatly enhance the company's capacity to fulfill its mission of **"making theatre that matters to people"** and the development of future productions [see section 9 - *Future* and 5.5 - *Company Impact*].

Alongside this outcome we continue to work on three major legacy projects.

"Hi there I just wanted to thank you for your work with avenues junior school. My nervous quiet son has spoken of nothing else ... It's the first time I've ever seen him so engaged so thank you!!"

*Parent, Avenues Junior School
via email*

1. New Routes and The New Routes Emergency Fund

Through further donations from the cast and participants we have also been able to donate £3200 to establish an unrestricted fund for New Routes. This emergency fund will allow this overstretched charity to support migrants and asylum seekers in the city to establish themselves in housing or to pay for essential legal and welfare services to those most in need.

2. The *Come Yew In!* Songbook

The 'Come Yew In!' songbook will include songs from the show and newly commissioned songs to be created in the 'legacy' phase of the project, thus enabling all researchers to creatively present their historical research, something that the quick-paced format of an 80 minute show could not allow.

The songbook will be a creative record of Norwich's migration histories that will also function as an educational tool in a variety of contexts, including: primary and secondary schools; singing groups in partner organisations and local community groups. The songbook will be accompanied by an audio recording by the 'Come Yew In!' choir.

3. The *Come Yew In!* Education Pack:

In collaboration with Norfolk Schools of Sanctuary, we are developing a range of learning and teaching resources for Norfolk Primary and Secondary Schools based on the research for 'Come Yew In!' This legacy project currently consists of two stages:

- April 2018, our team of researchers and educational professionals will develop a collaborative event with Norfolk and Cambridgeshire Schools of Sanctuary as part of Football Welcomes Refugees 2018, an Amnesty International initiative:
- April 2018-2019: our team of researchers and educational professionals will work closely with local primary and secondary school teachers in the development of dedicated work schemes that will be embedded within school curricula.

7. LESSONS

Interviews and reflections with those who have taken a central role in this project have identified several important learning points to take forward into future projects. They are listed here.

7.1 Process

- There is an emerging and powerful model in the 3 stage process to creating original, relevant and accessible theatre: Research, Creative Response and Production.
- From a the solid ground of a thorough, academically endorsed investigation of subject matter to the value of quality singing tuition, the use of professional expertise at each stage of this process allows for a higher quality of participant [volunteer] experience. However ...
- The timescale of the project was too short. The necessity to move quickly through the 3 phases of the project meant that the move from research to creative response was compromised. We suspect that a fuller opportunity for researchers to share with writers and extra time for to work actors on the material, would allow for a greater depth of exploration and less pressure on the writing team to produce the final piece.
- By the same token the commitment required of the cast and crew meant that personal lives were often compromised to an unnecessary extent. A longer rehearsal period, and a break between creative response and production would allow for writers to consolidate their material and for a second 'recruitment phase' for actors and crew, making the voluntary commitment less onerous and a more considered final product.
- The whole process could therefore be comfortably stretched to 9, or even 12 months.

7.2 Partnerships

- The project consolidated our relationships with all our key partners and reiterated their value in many ways.
- Working with New Routes taught us the realities of engaging the client group. Time is needed to invest in relationships and the financial, social and religious needs must be understood and fully accommodated.
- It is unreasonable to expect a stretched charity doing difficult work like New Routes, to provide much time and energy to see an arts project happen. The initiative must lie with the creative company; following up contacts, listening to and following up advice and valuing all further implicit support.
- We see much scope in the links made with universities and the possibilities for future collaboration. The Common Lot can be both an implementer of and a testing ground for research and practice. Both Anglia Ruskin and The UEA school of literature [who advised on the recruitment of writers] see this value and we will explore it further in future projects.
- The relationship with Norwich City Council is one of trust and appreciation. However there are improvements to be made. Specifically these related to agreements around venue preparation, vehicle access and stewarding on busy shows. These are currently being addressed.
- Norwich Arts centre continues to play a key supportive role to the company, providing a base of meetings and a keen knowledge of production, budgeting and promotion. This is a relationship which must be nurtured and developed.
- We learnt much about the value of investing in building relationships with schools and understanding how they wanted to be involved in the show. This can be evidenced by the excellent feedback and impact statements we received.
- We learnt that, contrary to our original vision of the schools work, it is better not to work in after school setting as it is more difficult to engage with harder to reach children this way; we also helpfully realised that the summer term is a very good time to work with schools in their curriculum time as many students have finished SATs.

7.3 Performance

- In working with schools we realised the demands and constraints of outdoor work. The more successful schools contributions were songs or mime pieces - this may be worth remembering for future projects.
- During the rehearsal process the writers were able to tailor their writing to the performers, giving a very personal edge to the final script. This made for some brilliant individual contributions and we learnt something important in the creative response phase about the value of personalising a script.
- We also found an affirmation of style and purpose in the use of an ensemble cast and the deliberate decision to not create leading roles.

"I have never really been on stage and I liked everyone looking at me..."

Yr 2 Pupil, Bignold School,
via focus group

7.4 Evaluation

- We see evaluation as a very important part of project into which we want to invest more time in the future. This includes especially testing questions in advance of using evaluation forms at shows and building in a capacity to follow up a sample of respondents to see who has for example (in this case) taken action to support refugees/migrants.

7.5 Access

- Free outdoor theatre is the best way to achieve access, with none of the open spaces providing an insurmountable challenge to disabled audience members. We found surprising value in playing new venues - specifically Jubilee Park Lakenham was a great venue for encouraging a diversity of audience form both ends of the city. We will play there again. However..
- It was unfortunate that the show was unable to be signed by a British Sign Language interpreter. This was in part due to the reference specific, fast moving and complicated nature of the script.

- This has made us consider involving BSL interpreters at a much earlier stage of the project in and making an explicit commitment to developing access to the deaf and hearing disabled.
- We learnt something about the pressures that hinder the involvement of secondary schools. If there was an under-represented age group in our audience it would be teenagers - we intend to address this in our collaborations in future projects.
- Community centre leaders supported us with ideas for promotion to build audience and identified the workshops as a valuable opportunity for parents, as they often need support to provide creative activities for children.
- Although we invested time in building relationships with the community as shown by turn out for workshops [especially at Cadge Road], more time is needed in the future to identify who to work with and how to best work with them, by making better use of the knowledge of community leaders.

7.6 Production Costs

- Future projects will need to be more realistically costed. Despite the generosity of TCE and ARU funding the project was still underfunded, with professional fees not adequately reflecting the extent of the work involved.
- There also remains a question about the division between paid and voluntary roles. It could be argued that in addition to those professional paid roles commissioned [see 4.2 Participants] remuneration should be paid to a professional stage manager and stage designer.
- The final spend was not fully reflected in the initial budget proposal, with costs moved between budget lines to reflect the reality of the project as it moved forward. Lessons can be drawn from this - especially relating to the costs of promotional materials and production management. [see section 10 ***Budget and Expenditure***].

7.7 And finally ...

- Diversity is strength!

8. FUTURE PLANS

The Common Lot will go from strength to strength after the success of this project. As the company prepares for its AGM plans are being made for

- **Street performances for Halloween and Christmas**, raising funds for the New Routes Emergency Fund.
- A series of **performance workshops** for members
- **OUT 140**: A musical show based on the testimonies of people's coming out stories in partnership with Norwich Pride
- **Another large scale research to production project** - possibly focusing on Norwich's radical past and/or the history of Norwich Over the Water

Many others idea continue to swirl around the enthusiastic membership.

9. EVALUATION METHODS

Evidence for this report has been drawn from:

- Over 200 feedback forms that were distributed and post-show interviews with audience conducted by volunteers asking for reflections on the quality of the product and any change in perception and/or behaviour
- 3 post project focus groups on the experience with participating school children
- participant interviews and written feedback
- impact statements taken from all 5 schools and each major partner
- press reviews
- email and social media comments
- meetings with the creative team and Common Lot Steering Group

10. BUDGET AND EXPENDITURE

As is so frequently the way the reality does not wholly reflect the spend outlined in the original grant application. We moved money freely across budget lines to achieve our aims. For example we placed an emphasis on writers rather than practitioners, and factored in additional unforeseen costs in areas such as transport, printing and the appointment of a production manager, without whom we would have not had as much reach.

With some small costs potentially outstanding at the time of writing the project is running a surplus of 241.65. Proof of expenditure is available. Please see the table following and feel free to raise any questions.

Table 3: <i>COME YEW IN!</i> Income and Expenditure			
EXPENDITURE		INCOME	
Professional Fees		Town Close Estate - original grant	15500
Producer / Director [S. Floyd]	6200	TCE - additional grant	3000
Writers' fees	2100	Norwich Arts Centre	500
Schools director [D. Joseph]	1600	Anglia Ruskin University	3000
Musical director inc. schools - [C. Caine]	1700	Common Lot Contribution	700
Musician fees [inc. music commission]	700	Norwich City Council Grant	1000
Community arts facilitator [A. Colman]	360	TOTAL	23700
Production Manager [J. Mackay]	1000		
Production Costs			
Rehearsal Space and related expenses	860		
Props and equipment	523.03		
Costume Hire and Make	390.47		
Transport	493		
Set building and accessories	541.72		
Writers' meeting expenses	78.56		
T shirts - cast, crew and ushers	414		
Researchers meetings and related costs	346.81		
Design Costs	325.26		
Logo and Poster design	330		
Print and Publicity	632		
Press / PR support	250		
Programmes and other printing costs	524.75		
Launch event	360.7		
Education Facilitator - equipment	36		
Workshop materials [community]	305.03		
Children's T shirts	380		
Community workshop refreshments	12.25		
Schools food and drink for performances	79.4		
Promotion and publicity materials	525.65		
Promotional events and rehearsal refreshments	289.72		
Costs covered/administered via ARU	2100		
[inc. New Routes volunteers expenses, song book]			
total	23458.35		

11. PICTURES



First meeting of interested parties at
Norwich Arts Centre, Feb 12th 2017



Researchers' meeting, Mar 2017



Jeannette Baxter, ARU Lead
Researcher

launch presentation at Norwich Arts
Centre, 12 March 2017



Audience at launch event

Norwich Arts Centre, 12 March 2017



Signing up

Norwich Arts Centre, 12 March 2017



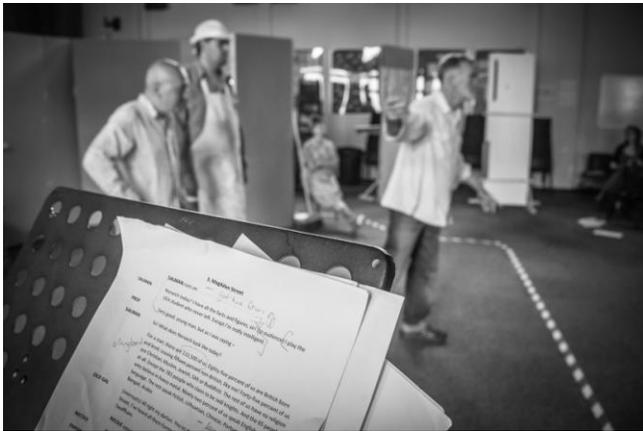
First cast get together, April 2017





In Rehearsal

April to June 2017





Band Practice



Amanda Colman
rehearsing Black Anna



Eve Pandolfi
as 'The Old Gal'



Schools workshop at Wensum Primary



#



Rain forces an indoor
dress rehearsal



Simone Black and Nicky Turner - Joint
Stage Managers [volunteers]



Charlie Caine , Musical Director

#



Mags Chalcraft-Islam - writer
[centre] with Ruth Church,
performer



Audience Participation
at Mile Cross



Jacqui Mackay,
Production Manager
and crew



Schools participants in their t-shirts



Press Photo :

performers
Ben Turner [left] with
Noah Salibo
Salman Toheed and
Moussa Ibrahim from
New Routes



Schools Director Duncan Joseph with project
Producer-Director Simon Floyd



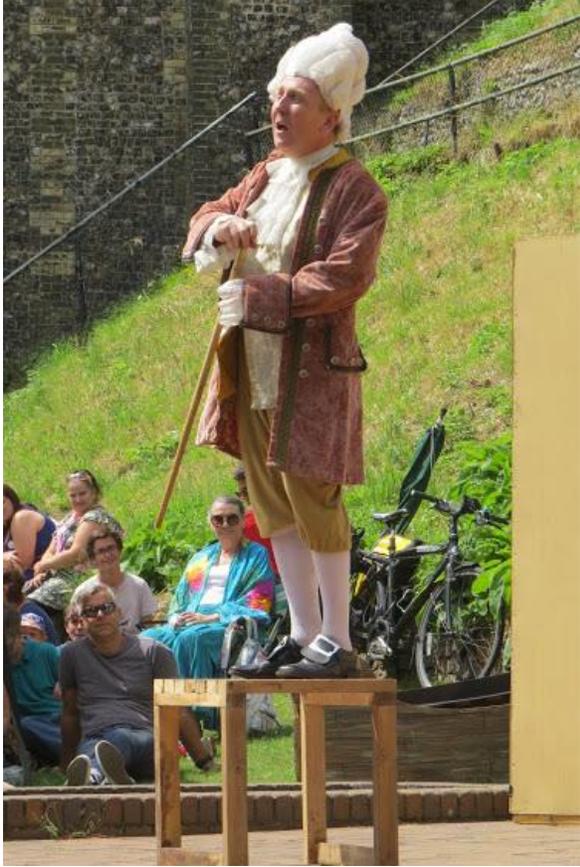
In Performance

at the Whiffler Theatre, Castle Gardens

Lord Mayor's Procession Day, 8 July 2017







Dan Fridd as Noverre, the 18th Century French dance master



Curtain call with the children of Avenue School



Cast and Crew after the final show

Sun 9th July, Castle Gardens