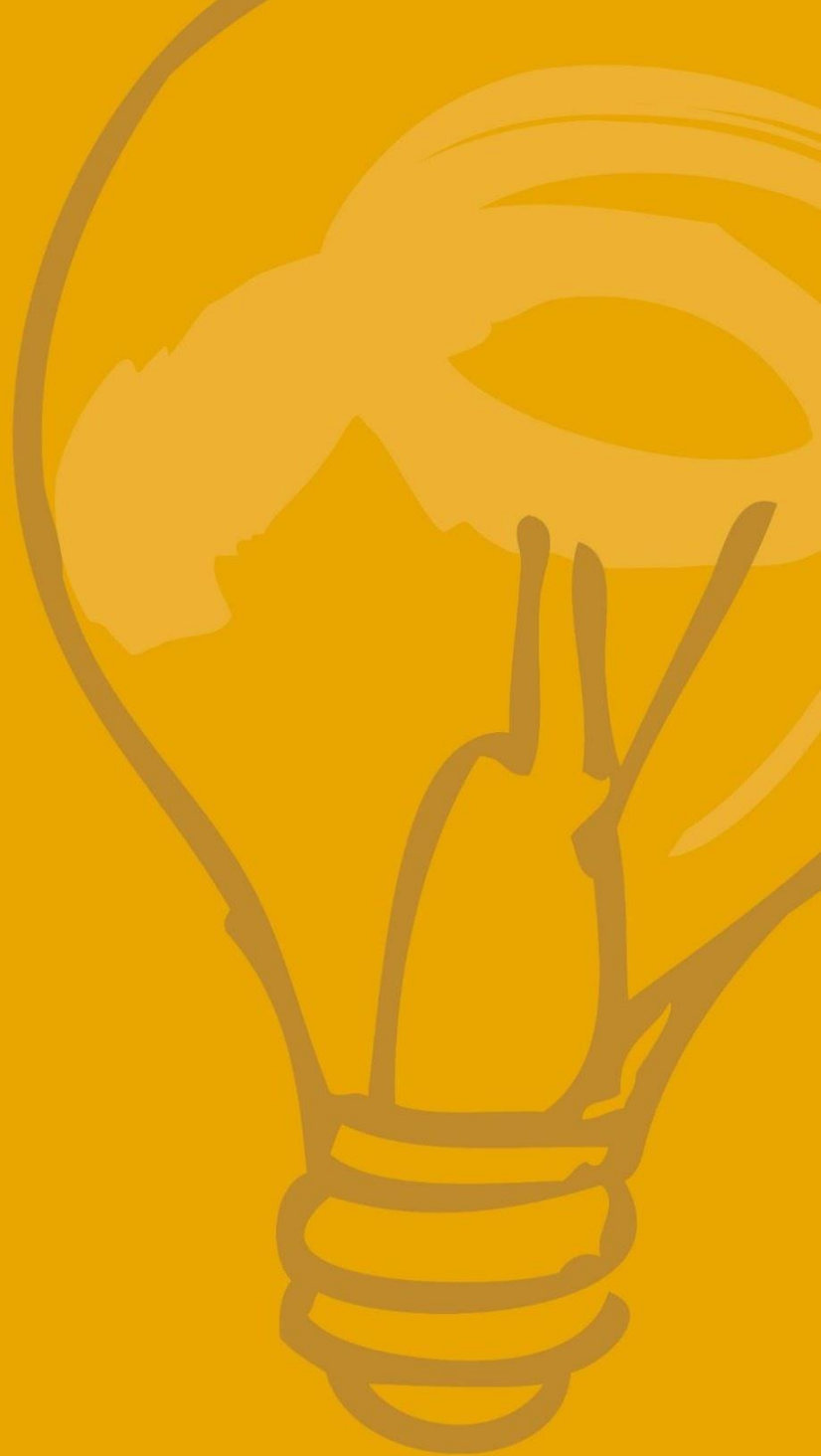


Mayflower 400 Southampton

Evaluation Report

August 2021





"It has been a pleasure to work on Mayflower 400 Southampton, to be part of the city coming together to pull off a programme of events under really challenging circumstances. Producing work during a global pandemic wasn't exactly ideal and we've left a lot of Plan Bs on the cutting room floor, but I think the city can be proud of what it has achieved.

Exploring the Mayflower story from the perspective of migration and refuge has really resonated with people and we have some really unique projects as a result. I have particularly enjoyed seeing so many community projects as a result of the programme, covering so many interesting, previously un-told stories. It has also been a pleasure working with Paula Peters and other representatives from the Wampanoag tribespeople to ensure their voice was heard throughout the programme.

Working as part of a small, close knit, team has been lovely, but it was also a stretch, we could have done with two of each of us! We've all worked really hard to pull everything together and we must thank our brilliant partners who have been so flexible and open to new ways of working. I've learnt a lot about working collaboratively and really enjoyed working with a wide range of different groups.

I hope Mayflower 400 leaves Southampton in a stronger position to take on more large-scale programmes in the future and I hope to be a part of them."

- **Emalene Hickman, Mayflower 400 Programme Coordinator**



Contents

Executive Summary	3
Introduction	4
Background	4
Activity strands of the programme	4
Methodology	5
<i>Primary data</i>	5
<i>Secondary data</i>	6
Evaluation summaries by project strand.....	6
Summary of project outputs	6
Funded projects	6
<i>Individual project outputs</i>	7
<i>Key impacts of the pandemic on the programme</i>	19
Partner projects	19
Other associated projects	20
Community Grants	21
Learning Resources	24
Composite evaluation findings	25
Audience findings	25
<i>Audience motivation and feedback</i>	25
<i>Audience profile</i>	26
Cultural leadership and legacy	26
Conclusions	29
Appendix I: Mayflower Community Grants Individual Project	30
Appendix II: List of <i>interviewees</i>	36

Executive Summary

The year 2020 marked the 400th anniversary of The Mayflower and her sister ship, The Speedwell, leaving Southampton for the New World. A year of events to mark the anniversary was planned across four nations and 12 destinations with Plymouth as the lead for the UK. Southampton's Mayflower 400 programme launched in March 2020, then as a result of the pandemic, ran from August 2020 to July 2021 with both live and online activities.

Participation in the national programme had been seen as an opportunity to raise the profile of the city and to develop a cultural programme that enabled different communities to creatively explore self-identity, migration, and transmigration. It also sought to celebrate the people who throughout history have come to, or through, Southampton in search of a new life. Southampton has been the first city to approach a Mayflower anniversary through the lens of migration. The programme also aimed to develop a sustainable and independent cultural sector, increasing access to and engagement with culture across the city and providing Southampton with a testbed and foundation for its UK City of Culture 2025 ambitions.

Despite the pandemic, there was high level commitment from the Council's Cabinet and senior leadership team to continue to deliver the programme, despite the challenges it presented. This stemmed from the realisation that continued investment in cultural organisations and practitioners was critical as other work evaporated during the pandemic, that cultural activity would play a vital role in supporting groups and individuals during the pandemic and there was a strategic commitment to embedding Culture in the city's response to recovery and growth.

The already small team was however reduced only to the Project Coordinator for around three months due to Covid-related illness adding further to the pressure and capacity to be able to respond to the situation.

For the purposes of this report, the activity strands of the programme have been grouped as Funded (directly through Southampton's Mayflower 400 programme), Partnership (a combination of partnership funding) and Associated (not funded directly but aligned to the programme objectives).

The independent evaluation has been undertaken by Earthen Lamp and the findings derived from qualitative and quantitative information from various stakeholders. The information presented in this evaluation report should be seen as indicative and a conservative estimate of the value generated as a result of the Mayflower 400 programme.

Overall the programme generated an impressive number of outputs for artists, cultural organisations and visitors and participants including providing employment for the sector and a range of opportunities for participation. The delivery involved a range of cultural forms with the underlying aim of celebrating communities, heritage, migration, and integration.

Undoubtedly the pandemic greatly impacted on the project ambitions, creative and artistic processes, budgets, and access for audiences. However, audience findings across the programme demonstrates that Mayflower 400 reached infrequent attenders of culture, a considerable number of international audiences and developed their interest in history and heritage. The programme also developed new audiences who are likely to attend cultural activities in the future.

Many of the projects and outcomes will have a sustained presence and legacy beyond the programme. For example, these include the new learning resources developed, the development of the capacity of artists and community groups. There is an opportunity to build on lessons learning from this cultural programme derived through the evaluation of this initiative.



Introduction

Background

The year 2020 marked the 400th anniversary of The Mayflower and her sister ship, The Speedwell, leaving Southampton for the New World. A national compact agreed to deliver a year of events to mark the anniversary, with Plymouth as the lead for the UK. The planned programme aimed to link four nations, 12 destinations and millions of people through a series of arts, heritage, community, and sporting events. Since the national events launched in November 2019, and Southampton events in March 2020, the pandemic and related government restrictions forced a change to all planned events and activities. However, Southampton adapted its year-long Mayflower 400 cultural programme during the pandemic to deliver meaningful activities that engaged local communities in the city.

Participation in the national programme had been seen as an opportunity to raise the profile of the city and to develop a cultural programme that enabled different communities to creatively explore self-identity, migration, and transmigration. It also sought to celebrate the people of the world who throughout history have come to, or through, Southampton in search of a new life, helping build the city's reputation as a global gateway. Southampton has been the first city to approach a Mayflower anniversary through the lens of migration.

Whilst delivered to a later schedule than was originally planned, Mayflower 400 provided an opportunity to celebrate Southampton, a city, and a community, built on journeys and migration. The programme launched in March 2020, then ran from August 2020 to July 2021 with both live and online activities.

The programme aimed to highlight Southampton's strong cultural, educational and heritage offer, engage communities, and develop new audiences. It aligned to the city's ambitions to become UK City of Culture in 2025.

Overall, the aims of the programme were as follows:

- Develop a sustainable and independent cultural sector through talent and skills progression, project development, partnership, and collaboration
- Increase access to and engagement with culture across the city through consultation, collaboration, and creative co-production with Southampton's communities
- Establish Southampton as a hub of cultural excellence, through the development of world-class events with local, national, and international reach
- Engage communities and young people in city-wide activities and place-shaping
- Mayflower 400 provides a testbed and foundation for City of Culture 2025. The anniversary is a chance to creatively explore the City's heritage and identity whilst building cultural capacity through strategic partnerships

Activity strands of the programme

Southampton's Mayflower 400 themes, which set the tone for the shape and delivery of the programme, encompassed the following:

- Journeys and Migration
- Welcome and Sanctuary
- Faith, Hope and Courage
- Religious and Political Freedom

- Tolerance, Empathy and Understanding
- Innovation and Enterprise
- The Sea

These themes and ideas were incorporated into the various projects, performances and funded activities delivered as part of Mayflower 400. The activity strands of the programme were as follows:

- Funded projects – directly funded through Southampton’s Mayflower 400 programme
- Partnership projects – a combination of partnership funding to deliver projects
- Associated projects – not funded by the Mayflower 400 programme but aligned to the objectives

This document summarises the impact of the overall programme. It should be noted that due to the changes and restrictions enforced by the pandemic, many of the activities had to be modified and it was not possible to gather evidence of the outcomes and impacts for all the activities. In that sense, the findings presented in this evaluation report should be seen as indicative and a conservative estimate of the value generated as a result of the Mayflower 400 programme.

Methodology

The Mayflower 400 team commissioned Earthen Lamp to compile an audience and cultural leadership focussed evaluation of the cultural programme.

Working with the team, Earthen Lamp devised an evaluation framework to gather outputs and information from a range of delivery partners and audiences. In addition, further perspectives were added including individual artists and cultural organisations, local authority education and heritage practitioners, and cultural and community organisations. This diverse range of views was important to understand the overall impact of the programme on Southampton’s cultural infrastructure and to derive learning that would inform its ambitions to deliver future city-wide programmes including a bid to become UK City of Culture in 2025.

The following types of information were gathered through the evaluation.

Primary data

Online survey across all audiences

In order to gather information across visitors and audience members across all projects strands a simple online survey was devised by Earthen Lamp in line with the project objectives. This online survey was made available to audiences from October 2020 to May 2021. In total 161 completed surveys were received, and the findings from these have been compiled in this report. The findings from the audience survey are subject to a margin of error of $\pm 7\%$.

Grant information forms for community awards

In consultation with the project manager, evaluation and monitoring forms were devised for gathering information from projects that received community grants as part of Mayflower 400. All projects that received a community grant returned data about their project activity including information related to the impact of the pandemic in the project and the future plans and aspirations of the groups/individuals to develop legacy activities related to the project. Information from these awardees has been summarised in this evaluation report to understand the impact of this strand of activity.

Interviews with delivery partners (funded and associated projects)



Contact was made with project leads from all funded and associated projects. A large number of projects responded to the request for interviews to evaluate the projects they were involved in. Data was gathered about projects through a series of interviews (over the phone and Zoom) and by project information (e.g. dates, monitoring data, audience survey information, project evaluation reports) was received by email. A list of individuals that were consulted has been included in Appendix I. It should be noted that although attempts were made to reach all project leads, it was not possible to engage everyone, and this report is based on information received from a sample of projects.

Interviews with a range of city cultural stakeholders

As part of the final stage of evaluation, a series of invited interviews took place to explore issues around cultural leadership: the value to artists and participants of being part of a comprehensive multi-strand programme, their responses to the thematic issues raised in the programme (particularly around diversity), the impacts of the pandemic and associated guidance measures, and, finally, perspectives on legacy from the programme. With input from the programme team, ten targeted invitations were sent out across cultural organisations and individuals, and six interviews took place. All data gathered from these qualitative in-depth interviews have been anonymised for reporting purposes.

Secondary data

Data related to the profile and details of the organisations involved in the programme as delivery partners was gathered from the programme team. Some of the projects that compiled organisational evaluation reports, e.g. Wampum Belt Exhibition and Future Cargo, have also been used to compile this report. A large amount of information relating to projects that were unable to engage with the external evaluation programme was gathered from the project manager and Mayflower 400 website.

Evaluation summaries by project strand

Summary of project outputs

- **153** artists, creative practitioners, or heritage specialists employed
- **953** employment days
- **2,973** participants
- **179** learning and outreach opportunities
- **228** performance / event days
- **93,000** audience members
- **21** groups awarded Community Heritage Grants involving a further **242** volunteers, **834** participants and **51,000** audience members

Funded projects

The table below presents a summary of the 19 funded Mayflower 400 projects:

	Project Name	Funded Partner	Dates
1	What this Storm is All About	Rachel Gadsden	August 2020
2	A Mile in My Shoes	Empathy Museum	12th-20th September 2020
3	Wampanoag Content	SmokeSygnals	September – November 2020
4	Education Resources	Oasis Academy Mayfield	October 2020 & April 2021
5	ArtfulScribe	Poetry workshops	14th and 15th November 2020

6	Towers of Light	Audacious CIC	11th-12th December 2020
7	Belonging	Art Asia	17th – 20th December 2020
8	Giving Thanks	Shared Space and Light	November 2020 – March 2021
9	CPD for D/deaf and disabled artists	New Carnival Company and Rachel Gadsden	January - May 2021
10	Oral Histories and young peoples' workshops	City Eye	April 2021
11	Voyages of the Heart	Turner Sims	23rd April 2021
12	The Grid Experience	ZoieLogic Dance Theatre	24th April 2021
13	We Are Holyrood	ZoieLogic Dance Theatre	April/May 2021
14	Manifesting the Unseen	Solent Showcase Gallery	May – October 2021
15	Displaced	Rachel Gadsden	May 2021
16	Cultural Connections: How migration made Southampton ESOL Resources	Southampton City Council	June 2021
17	Migration Films	Southampton City Council	June 2021
18	Future Cargo	The Place	14th – 17th July 2021
19	Kryt	Gjis van Bon, Audacious	Not delivered yet

Individual project outputs

What this Storm is All About and Displaced

Artist Rachel Gadsden creates solo exhibitions, performances and collaborative social engagement art projects with disabled, vulnerable, and mainstream individuals and communities, nationally and internationally. She uses painting, performance, digital film, and animation, with the object of developing cross-cultural dialogues that considers universal notions of humanity. Throughout 2020 and 2021 the artist worked with the Mayflower 400 team on a number of collaborative projects.

What this Storm is All About was an online exhibition where Gadsden captured and recorded through art, migration narratives, and the ultimate sense of empowerment and hope that has emerged from historical and contemporary displacement and migration to create a more culturally diverse global society. In this exhibition Gadsden explored sea journeys as a catalyst to create a multimedia exhibition of artworks and a digital performance.

Displaced was inspired by the 1620 Mayflower voyage to the New World, and significant historical and contemporary migratory passages, including diaspora journeys refugees have recently taken to escape war and conflict. Rachel Gadsden curated the virtual exhibition designed by Rachel and Freddie Meyers in response to the need to create a digital platform for the artworks to accommodate the current Covid-19 pandemic restrictions. The benefit of creating a virtual exhibition space meant that the exhibition could be viewed by worldwide audiences, which suited the cultural diversity of the exhibition work and the transnational artistic collaboration. The pandemic positively impacted on the project ambitions as the artists adapted the approaches to overcome the restrictions and developed new skills and creatively embraced digital platforms.

Evaluation and audience feedback

The event “Deluge Thrive Art of Protest” took place on 3rd December 2020 with 132 live online audience members and has attracted 726 views to date. The event “Deluge Disability Arts Online” attracted 73 online audience members and has attracted 549 views of the performance to date.



Feedback to both online exhibitions was positive,

“The virtual Displaced – Mayflower 400 Southampton Exhibition gallery is incredible, and your work Rachel Gadsden, all the work, is just stunning.”

“Many congrats the Displaced – Mayflower 400 Southampton Virtual Exhibition is awesome and looks fantastic!”

A Mile in My Shoes

A Mile in My Shoes is a shoe shop where visitors are invited to literally walk a mile in someone else's shoes. Housed in a giant shoebox, this roaming exhibit holds a diverse collection of shoes and audio stories that explore our shared humanity. From a Syrian refugee to a sex worker, a war veteran to a neurosurgeon, visitors are invited to walk a mile in the shoes of a stranger while listening to their story. The stories cover various aspects of life, from loss and grief to hope and love and take the visitor on an empathetic as well as a physical journey. The exhibition is part of Empathy Museum which is a series of participatory art projects dedicated to helping us look at the world through other people's eyes. The Empathy Museum came to Westquay on the Esplanade in Southampton from 12th-20th September 2020. The Mayflower team worked with Southampton communities to record eight new local stories to add to the Museum, which included:

- Professor Tom Wilkinson, Professor of Respiratory Medicine and Honorary NHS Consultant Physician within Medicine at the University of Southampton. His team have been trialing an inhaled drug that could prevent worsening of Covid-19 in those most at risk.
- Dahlia Jamil, actively involved in access to education and learning for disadvantaged groups, particularly women from Black Asian and Minority Ethnic communities, in Southampton over the last 30 years. Dahlia is now Chief Executive of Art Asia.
- Professor Margaret Ross MBE, named one of the most influential women in IT. Margaret has championed careers in IT – especially for women – for the last couple of decades.
- Aaron Phipps, Great Britain Wheelchair Rugby player and London 2012/Tokyo 2020 Paralympic athlete.
- Ram Kalyan “Kelly” was educated in Nairobi and England. He has now been running Unity 101 community radio station, the leading ethnic community station in the South of England, for 17 years.
- Eva Dixon was born in Kenya and is an economics graduate and a chartered accountant. She is co-founder of a local grassroots charity, an entrepreneur, developer of the market leading property portal in Kenya and leader of several female empowerment projects.
- Lou Taylor is a local businessperson running Streetside Media but was originally a professional musician for 20 years, both as a session player and producer. As Director of Black History Month South, Lou believes education and a better understanding of our collective history is the road to greater harmony within the community.
- Ciro Scognamiglio is an Italian chef and graffiti artist who is known on the Hip Hop scene in Southampton. Ciro's tag name is Truel; he sees graffiti as good for the spirit, body, soul, courage, and hard knocks in life.

All the Southampton stories are available as podcasts on the Mayflower 400 and The Empathy Museum websites. As of February 2021, they had been accessed by 5,669 people. For the exhibition element the pandemic meant that it had to be postponed (original dates June 2020) and several changes were necessary. A Track-and-Trace reception desk was required, mask wearing, outside seating areas, social distancing, only staff access to the shoebox, pop socks, QR codes for accessing the stories on people's personal equipment, single use headphones and enhanced cleaning.

Evaluation and audience feedback

"I did something today, an actual live creative thing. In the flesh! The first since March. It was glorious." (Twitter comment)

"Great interactive exhibit! Could have happily listened to all the stories - especially liked the newly commissioned Southampton ones!" (Twitter comment)

Wampanoag Content

Wampanoag Scholar, Paula Peters, her team at SmokeSignals and the Wampanoag Advisory Committee worked with the Mayflower 400 team in Southampton for two years to ensure the Wampanoag people were represented within the programme. Funding secured from the National Lottery Heritage Fund (NLHF) resulted in collaborations on numerous projects. Wampanoag dancers and musicians recorded themselves performing traditional Native American dances. They recorded short videos to explain more about their culture and what performing means to them. It was a unique opportunity for Wampanoag artists to share their culture with UK audiences and increase understanding across borders. The videos produced for the project have been watched 9,000 times. The history has also been included in the Mayflower 400 education resources. One of the videos produced has been used by Plymouth in their education resources.

Evaluation and audience feedback

The highlight for the team in their own words -

"...the ability to bring in the younger generation of Wampanoag. To engage the children in their history and culture and to allow them to share that experience with other children and educators in the UK."

They felt that they achieved a stronger relationship with their partners in the UK and improved the general public's understanding of how history has and continues to impact on the Wampanoag people. The team hope that the legacy of this project will open additional opportunities to build public art, educational exhibits and digital material that explores history critically from the perspective of this indigenous group.

ArtfulScribe

ArtfulScribe hosted a free poetry workshop weekend on 14th and 15th November 2020 - The Poetry Pilgrimage. In partnership with Winchester Poetry Festival, this event offered two days of poetry workshops led by poets who have made their homes in England from other countries including Hungary, Nigeria, The Philippines, and Poland. George Szirtes, Theresa Lola, Romalyn Ante and Bohdan Piasecki explored themes such as journeys, new beginnings, identity and belonging, in a series of 90-minute Zoom sessions. All events were free to attend, and priority access was given to people from Southampton and SO postcodes. The Poetry Pilgrimage attracted 153 participants, 38 children and young people engaged with the Saturday morning workshop led by Bohdan Piasecki (via Mayflower Young Writers). The weekend included a masterclass from George Szirtes.

Originally this event was planned as a two day drop-in workshop, to be held in a marquee in Mayflower Park, working with children and young people and other visitors to create messages in bottles. Due to social distancing restrictions the programme was revised, offering an online range of workshops aimed at a wider community and this worked to great effect.

Evaluation and audience feedback



"Thank you so much for making this fabulous weekend! It was such a rare treat to be able to attend three workshops with such highly experienced and exciting practitioners over two days. It was a real poetry-hit and very intense - it made my brain work hard. Getting together with other poets turned out to be really important to me. It's so easy to feel unhooked from the world in this bubble of lockdown. It was great to see people out there, and just get on with some writing alongside others and be in the poetry community, communing with poetry."

"It was indeed a gift to be able to attend these workshops. Thank you, ArtfulScribe, for facilitating them, and thank you to all of the extraordinary poets who led them. I learnt so much. I learnt how to explore and express the push and pull of emotions. I learnt that it is possible to create the first line of a poem from any given title in a matter of seconds, to follow strands of consciousness wherever they might lead me and then to change direction, or even begin again, in an environment of inspiration, joy and, above all, safety. I learnt that if I am asked what might seem like random questions, I will find poetry even in the simplest of my replies. For me, these experiences were new, magical, and revelatory, and the insight I gained from them will stay with me for a long time."

Towers of Light

Towers of Light was a new project produced by Audacious CIC, led by artist Andy McKeown. It was designed to celebrate the iconic towers of Weston Shore and its community by sending messages of hope and welcome from Southampton out to sea, via a series of illuminated nautical flags. It ran from 10th-12th December 2020.

Due to the pandemic, planned work in the community in the run up to the project was severely restricted. However, 114 of 126 sea-facing flats still displayed the artworks in their windows to spectacular effect. To extend opportunities for participation, the artist made a series of online films to engage the residents in a legacy programme where they can re-use the materials from the project. Others could also take part at home using their own craft supplies. Whilst audiences were restricted on site, around 15,000 have watched the film of the project

The artist was particularly disappointed that the project could not be marketed as planned, and that the artwork did not get the recognition it deserved considering the amount of work invested. Due to government regulation the team had to remove all social media posts and dates to avoid encouraging any audiences. Some of the face-to-face elements also had to be cancelled, but overall the team were pleased with the amount of participation from the residents.

Evaluation and audience feedback

The project reached a diverse group of people living in the tower blocks, from individuals, young families, teenagers, people in their 20s and 30s and older people. The oldest resident that participated was in her 90s. The project received positive attention on social media as highlighted by the comment below:

"What an absolutely brilliant idea! Well done #WestonShore residents and @audaciouscic @android9 for your #TowersOfLight they look amazing!!"

Belonging

Over 1,000 Southampton residents and global participants contributed to this multi-arts project through following YouTube tutorials. Responses to Belonging have been captured in the form of songs, music, stories, poems, recipes, paper-boats, drawings, colour, and sound. Walking through the installation in Westquay shopping centre, visitors were immersed in a site of Belonging, surrounded by long, tall, banners hanging from the ceiling. The banners featured beautiful, intricate drawings carefully printed on colourful fabric which



hung down the walls and from the central gazebo. There were also streamers of paper boats, postcards, poems, recipes, and stories linked together, hanging along the walls that visitors were able to stop and read.

The original project was planned to be a dance commission for the Mela in July. However, this was a whole new project which offered leadership and creative opportunities for development for Art Asia as an organisation. Art Asia identified the following positive outcomes:

- Working on a different platform and engaging with an audience who otherwise would not have engaged naturally with Art Asia, locally, nationally and internationally
- Engaging creatively with participants
- Learning new skills particularly related to digital technologies
- Working with artists from different disciplines and exchanging thoughts, ideas and concepts
- Working in partnership with the Council's Mayflower 400 and Westquay teams
- Engagement with schools and community organisations

Evaluation and audience feedback

Eight public workshops were held online. More than 30 people participated in the singing workshop, and 89 people in the storytelling workshop that were held via Zoom. Three additional workshops were held for artists. Overall, 1,043 participants contributed to making boats, stories, poems, images, and music.

Over the four days of the exhibition, it had over 220 visitors. Many walked past and looked around, rather than pre-booked online. Many people left positive comments about their visiting experience and shared their impression of the exhibition online. The following are a few examples:

"A Brilliant exhibition which raises important questions about belonging and how we can all help each other feel welcomed, safe and at home, no matter our country of Birth. The message of inclusivity is especially important at this present time. There is some amazing work, both in words and imagery. Thank you." (Visitor form at the exhibition)

"Beautiful installation and profound project, where indeed is home?" (Facebook comment)

"Well done Art Asia absolutely loved visiting your Belonging exhibition in Westquay last week. So moving to see what everyone had written and see/hear the beautiful art and music that was created" (Twitter comment)

Giving Thanks

Giving Thanks was a campaign to create digital memories that bring the people of Southampton together in a shared celebration of the city and its communities. During the difficulties of 2020, it was more important than ever to celebrate and share the important things that make a difference to our lives every day, however small.

Our Version Media CIC delivered Mobile Storytelling training to community organisations to enable them to make a #MyGivingThanks video for sharing on social media. The Mobile Storytelling training, delivered by a qualified and experienced broadcast journalist, was based on the principles of mobile journalism, and taught changemakers to use their mobile phone to make videos that showcased their social impact. Seven leaders from a diverse range of community organisations took part in this project:

- Romana Syed, Women's Integration Group
- Michelle Smith, Theatre for Life
- Ellen Gillett, K6 Gallery



- Melinda Odum, Nigerian Community in Hampshire
- Victoria Ugwoeme, The United Voices of African Associations
- Elena Gheorghita, Romanian Advisory Centre
- Clare Diaper, Transition Southampton

The workshops were adapted to suit a range of abilities. Some participants had never used film in this way before, whilst others had. The majority had never used an editing app on their phones. The participants were fully engaged throughout the training and were enthusiastic to learn what makes a good story, the use of footage to tell their story, as well as acquiring filming, editing and production skills. Each participant successfully completed the training and made their #MyGivingThanks video and now have the skills to make more videos in the future.

Supported by the Barker-Mill Foundation, the Giving Thanks campaign ran between Thanksgiving, November 2020 and Valentine's Day, February 2021. Over 300 people of all ages joined in through social media channels - posting films, photos, poems as well as through taking part in online interviews. Participants were encouraged to take part through a range of online resources. With funding from ACE artists Shared Space and Light produced a new digital artwork which pulled the community-generated content together. This online work tells the story of our city and its people at a unique moment in time using motion graphics and 3D animation. About 180 people participated in two online workshops which helped to form the content for this artwork.

The project also provided several learning points for artists Shared Space and Light. The team switched to collecting interviews via Zoom rather than face to face. Whilst the picture and sound quality over Zoom was not as good as live capture, they found that people were more willing to participate from the comfort of their home. Also, although the online broadcast presented the team with a diverse set of creative challenges, inevitably it was a less engaging experience than a live projection with a large, in-person audience.

CPD for D/deaf and disabled artists

The New Carnival Company hosted a series of online trainings sessions as part of a Continue Professional Development (CPD) programme for four disabled artists. This programme replaced the community artist training and the drop-in workshop programme that New Carnival Company were going to deliver in the run up to, and over the Anniversary weekend. The artists were mentored and received training by Caterina Loriggio and Rachel Gadsden on how to run community workshops, with a focus on access for disabled participants and online delivery techniques. The New Carnival Company made relevant modifications to their original idea and found ways to safely work with disabled communities and artists in a pandemic.

The pandemic affected the reshaped project in a way that meant they did not reach as many people as originally intended. A positive outcome, however, was that teaching online helped the delivery team to develop their own skills of working with creative participants and creating new ways of working:

"We learnt a great deal about working and teaching online and how best to support participants virtually. We were able to discover the many positives to working virtually; less travelling, easy access etc. but were also conscious of its limitations."

"Thank you for everything you have done to create and help me with the opportunity to be part of the project. "(Artist)

"I'm so proud to have been part of your fantastic project ... I'd also like to say thank you for including me. It's been a fantastic experience and has kickstarted a fresh confidence and determination in me to keep on going."

Evaluation and audience feedback

The project was successful with regard to the training individual artists received. They were incredibly pleased with their training and for some it signalled a new direction in their career choices. Excellent relationships were formed between tutors and the creatives, and the New Carnival Company expects this to continue and further develop in the future.

Audiences reached through the workshops, organised by the newly trained creatives, consisted mainly of students, but also a Mencap group. The students were from City College (about 50 between 16 and 18 years old) and one from Southampton Solent university. The Mencap group had approximately nine members. The students were all enrolled in vocational arts courses. The Mencap group consisted mainly of people with autism, who commented after the workshop that:

"It was fun, it was interesting, and I managed it. Really enjoyable, I would like to do it again."

Oral Histories and young peoples' workshops

City Eye, and oral historian Padmini Broomfield worked together to reveal the stories of 12 Black, South Asian, Eastern European, Arab, and migrant community members living in Southampton. Throughout 2020 and 2021, their stories were collected, recorded, and transcribed. The collected stories, in part, inspired the large-scale music commission "Voyages of the Heart" associated with Turner Sims. The stories were also used to inform the Schools of Sanctuary linked education programme which focused on Southampton's migration and transmigration experiences. Full transcripts and recordings are available from Southampton City Archive.

Susan led workshops with 15 young people to create films inspired by the new oral histories. Padmini delivered Oral History training to five community leaders.

Voyages of the Heart

The virtual performance of "Mayflower 400: Voyages of the Heart" by Tunde Jegede premiered in April 2021. This powerful new work by renowned composer Tunde Jegede was commissioned with Turner Sims Southampton. The new ensemble music project was inspired by the stories of Southampton's migrant and refugee communities, collected through the Council's City Archive and a new NLHF supported oral history project. Tunde Jegede described the piece as,

*"...about heritage, journeys, migration and the transitory sense of home and identities...
[asking] pivotal questions of our perception of culture, memory, race and how we see
the world."*

Accompanying Resource Two is a suite of new music pieces composed by Tunde Jegede which complements *Voyages of the Heart*. There are pieces for choirs, orchestras and smaller groups available. During 2021- 2022 Southampton Music Hub will be working with schools delivering work from this suite.

The piece involved 25 musicians from a range of backgrounds and disciplines including Gospel singers, an operatic choir, a Gaelic singer and an Indian classical music vocalist. Instruments include a string quartet, Irish folk violin and flute, guitar, Sitar, Tabla, drums and bass. The piece was written in 2020. Rehearsals started in early 2021 and the recording of the performance took place in March 2021. The broadcast premiered on 23rd April 2021 at 7pm but was available to view for ticketholders until 3rd May 2021.

Recruitment of the composer (February until June 2020) and the project manager (June until August 2020) was all carried out via online applications and interviews. The original plan saw an initial 'all comers' workshop in May 2020 from which musicians would be selected by the composer. This group planned to rehearse, along with the community choirs, from September for a final performance weekend in November



2020. All of this activity was postponed to early 2021, and the 'all comers' workshop cancelled. The team, therefore, needed to work more closely with community contacts to reach and engage the musicians taking part. In January 2021, the project was delayed again to March/April 2021.

The original project plan and budget was based on an in-person performance, as Turner Sims (the funded partner) are a concert hall the majority of the costs for staging the performance were in-kind. Costs for recording this performance were not calculated until much further down the line and were more than anticipated. This was compounded by earlier changes in the project, extending the number of musicians from seven to 25, making the filming process more complicated. The number of musicians was increased as the original plan included working with choirs which was also not possible due to the pandemic. The delays to the project caused by the pandemic were challenging for the project manager in ensuring the commitment of the first-choice group of musicians and singers. Additionally, the restrictions on amateur groups rehearsing compromised the ability to engage with the amateur community in the way originally conceived. The initial plan to involve community choirs in the premiere had to be dropped, and the parts covered by professional singers who were allowed to work under the current performing arts guidance. The decision to change the project from one performed by professional musicians and community choirs to an in-person audience to one purely involving professionals and presented as an online broadcast was a difficult one to arrive at.

Evaluation and audience feedback

The project underwent significant changes compared to its original idea. Nevertheless, the team were very satisfied with the final work, and the way Tunde Jegede brought together musicians (including 22 Southampton based artists) into a coherent unit and produced a most extraordinarily rewarding artistic outcome which was acknowledged by the musicians themselves and the production team, leading to this audience comment:

"Just wanted to thank you for a truly beautiful, thought-provoking experience. The music and words were really profound, the performances superb, and I loved the visuals that ebbed and flowed throughout the piece." (Online audience member)

291 bookers bought a total of 356 tickets for the premiere. 42% of the total audience came from Southampton. The online audience responded positively to the energy and joy which was clear from the broadcast:

"It's such a surprise - I love the mix of genres that work together so well. And it's so professionally put together. Congratulations!"

Tunde Jegede said about the project:

"I had a lot of very positive emails from both the singers and musicians. The project and performance seem to have had a big impact on many of them. There is so much talent within the group it is good to hear that you are looking to work with them more in the future."

The Grid Experience

ZoieLogic Dance Theatre's (ZLDT) The Grid Experience explored movement and spaces in response to people experiencing the physical and social distance resulting from the pandemic. The Grid was a unique way to use dance and movement within physical distancing guidelines. 40 people took part in the final performance, many of whom took part in outreach sessions prior to the event. Eight outreach sessions built up to the performance day. The event took place on 24th April 2021 at the Amphitheatre on Weston Shore that was seen live by 80 audience members. ZLDT value face-to-face consultation and marketing which for this project



did not seem possible. Overall, relationship building and recruitment was challenging. Workshops that were planned to be delivered with existing community groups were not always possible due to closures and restrictions.

Evaluation and audience feedback

Despite the difficulties and changes caused by the pandemic, the team at ZLDT were happy with the outcome. They have begun a relationship with the Weston Shore community and are looking forward to continuing this with future projects.

“...to have brought together a wonderful mix of people; a range of ages, abilities, and backgrounds, in a safe space to reconnect and have fun. All within a hyperlocal new community for ZLDT. During the workshop we take a leap of faith with the participants when for the first time they perform the full choreography, it’s this moment that the hard work from the tutorial video and zoom sessions comes together and creates the magic.”

Participants ranged from 7-72 years old and brought together families, friends, and neighbours. 50% of participants were new to dance. The Grid Experience benefited more than just the participants, throughout the day the team had conversations with residents walking by and lots of the live audience watched safely from their windows. The following comments reflect the positive experience people had as part of the project:

“I loved how the event was so inclusive: different age groups, backgrounds, people with mobility issues. It was a fab melting pot.”

“A great success with the Grid Experience! Bravo! Speaking to Weston residents - they want ZoieLogic to come again.”

“I felt connected by being in a box next to strangers and getting to talk to new people.”

“I loved learning and practising every bit of the routine. The atmosphere was so relaxed and joyful! Couldn’t stop smiling even after I left. “

We Are Holyrood

During Spring 2021, ZLDT worked with Holyrood residents of all ages to make a film about the lives and experiences of the young Holyrood community. This was postponed by almost one year as a result of the pandemic. The team led workshops that developed skills in dance, film and photography whilst exploring creative approaches for storytelling. Young people were empowered to tell their stories in creative ways and led the next stage of creating the film. Throughout the filming process, the young people had the opportunity to develop their skills in dance and a variety of technical elements of production, e.g. photography, filming, green screens, lighting, and projection. These elements were integrated as part of the dance sessions and engagement process with the young people, where their voices were heard, knowledge was shared, and new experiences were created. The filming took place between the 12th and 16th April 2021, whilst the screening of the final film on the 20th of May 2021 was followed by a “Social Media Watch Party” on the 21st of May 2021.

Pandemic restrictions meant the team had no access to the community space on the estate and hosting the creative workshops at a different venue (MAST) became a barrier for some young people taking part. However, this did offer an opportunity to bring new people into a cultural building, allowing them to feel comfortable, therefore increasing their chances of returning for future shows or activities. Due to social distancing, ZLDT shifted their approach to creating movement, trialling new ways of working to build trust



and confidence among participants. Even though consultations with community members have continued in person where possible, changes in timelines resulted in a loss of momentum and buy-in from stakeholders.

During the project, 15 young people participated in 23 sessions. 234 audience members saw the live screening of the film. Online, the “We are Holyrood” film was viewed 6,405 times and the behind-the-scenes film 12,891 times.

Evaluation and audience feedback

The highlight for the team was taking the outdoor screening right to the estate. Six showings in different locations on a mobile screening van made it accessible for a wide range of people to watch, be inspired, and spark conversations. This mechanism achieved what the young people wanted - to share the film with their friends, family, and community. All taking place in a safe, simple way.

The positive influence of ‘We Are Holyrood’ reached beyond the participants. The response and feedback from family members has demonstrated the impact this experience has had on immediate and wider family as well as friends and neighbours. As a hyperlocal event, audiences ranged from three to 85 years old, with a significant number of families. During the screening, the team spoke to two families who had just moved to the estate and who were very excited about how events like this offer a means of getting to know people and making friends. The following comments exemplify the benefit the local community saw in the project:

“Massive thank you for Zoie and the team for making this happen. We appreciate everything you do for our kids so much. U stepped up and believed in our children like no one else before and gave them the chance to prove themselves x.”

“One of the most deprived areas of Southampton and a chance for the kids there to shine. 6 minutes of showcasing those who rarely have a voice or outlet. Well done ZoieLogic Dance Theatre for highlighting their world and struggle and bringing some joy to what can be a difficult place to be raised.”

“Great performance bringing out the best in our future generation well done.”

“Absolutely amazing! What awesome little dancers; fantastic camera, lighting, and choreography. Congratulations to everyone involved, just brilliant! It’s made my heart happy.”

Manifesting the Unseen

“Manifesting the Unseen, an exhibition of Muslim women artists” sought to remove barriers and reveal hidden truths by creating a discursive space to experience the unique artistic language of Islamic art and its modern cultural expression. Solent Showcase Gallery and Southampton City Art Gallery worked with two local artists, Nazneen Ahmed and Abeer Kayani, to deliver community workshops and activity packs based on the principles of Islamic geometry, home and belonging. The activities were intended for wide audiences, while the workshops focused on women’s groups and schools in the city, to bring together a rich collaboration of diverse communities, skills, talent, and ambition. Project outcomes were included in a gallery window exhibition in the closed Showcase Gallery in 2021.

Nazneen Ahmed (artist) and graduate mentee Abeer Kayani collaborated on a special commission for a new exhibition which opened in Southampton City Art Gallery in 2021 when it could not be hosted in Solent Showcase. The project included the following activities:

- February and March 2021 – roll out of Islamic Geometry Activity packs to schools
- March 2021 – workshops with WIG, Northam Sewing Group and Afghani Women’s Association



- April 2021 – Islamic Art activity boxes to go to Fitrah SIPs Islamic School
- February until April 2021 – development of exhibition ‘Jaali’ for Solent Showcase Gallery Window by Abeer Kayani and Nazneen Ahmed
- May until October 2021 – exhibition on display at Southampton City Art Gallery

Overall, 125 participants (including schools) took part in 11 sessions (including school engagement with art material filled pizza boxes). The pandemic prevented the artists from delivering face to face workshops in mosque and school settings. Nazneen and Abeer continued to collaborate throughout lockdown and developed some strong ideas for the exhibition. They were able to develop a KS2 and KS3-4 activity packs to go out to all schools in Southampton and beyond.

Evaluation and audience feedback

The team developed stronger connections with their original contacts by maintaining links in lieu of the work around the exhibition in the Showcase Gallery. They focused on consulting with local groups about their needs and how the Gallery could support them going forward. It resulted in one of the workshops providing additional guidance on how to support local Muslim women in creating, marketing and selling their work emphasising their high-quality traditional art and craft skills. Seeking support and validation for their skills, the Mayflower 400 project combined with the Manifesting the Unseen element offered the opportunity for these women to voice their views and ambitions.

For the team, a special moment was being able to show local Muslim women’s art and craftwork and have it for sale in a prestigious Gallery shop, which was especially important to the women and was something they specifically asked for and the team was able to deliver:

“They told us they felt seen, valued and represented. It also meant that they engaged with the exhibition more.”

The team felt that a large amount of trust was established as they were able to support the women on a creative journey that was relevant and important to them, and because through this project they were able to represent Islam in a way that had not been done before in Southampton.

Cultural Connections: How migration made Southampton ESOL Resources

Cultural Connection was an exciting partnership between Southampton City Council Cultural Services, Southampton City Council Adult Learning and the CLEAR Project, aimed to offer rich cultural opportunities as well as English as a Second or Other language (ESOL) teaching to members of Southampton’s diverse migrant communities. These activities were delivered in a relevant and accessible way that aimed to make a lasting impact on participants and those around them. Participants in the project had the opportunity to improve their understanding of, and confidence in, reading, writing and spoken English, while at the same time, gaining local knowledge that allowed them to access more of Southampton’s culture and heritage.

This project continues and is available for adults in Southampton from immigrant and migrant communities who can’t normally access Southampton’s heritage, find it difficult to connect to the city, or whose level of written or spoken English excludes them from easily accessing Southampton’s cultural offer. All of the activities make use of the city’s extensive history, museum collections, heritage venues and learning teams, and participants are able to take part in a wide-ranging programme of activities including English language workshops, interactive sessions and museum visits.

Migration Films

To complement the Mayflower 400 Education Resources, local filmmakers Doherty Associates and City Eye created a set of films exploring Southampton’s history as a city of migration and refuge. In partnership with



locally based historians, Professor Tony Kushner, Dr Nazneen Ahmed, and Don John, eight films were produced exploring 14 stories that cover significant moments in Southampton's role as a Gateway City. Although the films do not cover all the aspects of migration that have occurred through the centuries, nor cover every people group, the common themes of finding refuge and a new home in Southampton are explored in depth through the resources.

The films made as part of the project were:

- Argentine Dictator
- Medieval Merchants House
- Jewish Cemetery
- D-Day Wall
- Belgian Refugees
- Union Castle House
- Volga Germans
- Atlantic Park
- South Asian Southampton
- Southampton: The Blackness

Future Cargo

Future Cargo is the latest outdoor work by Frauke Requardt and David Rosenberg, created with longstanding collaborators Hannah Clark (set and costume), Ben and Max Ringham (music and sound) and lighting designer Malcolm Rippeth. Future Cargo is a sci-fi dance show performed in a 40-foot haulage truck delivering a deeply intimate experience within a large-scale dance spectacle.

The production ran for three nights from 15th to 17th July 2021 in Guildhall Square. An invite-only dress rehearsal was hosted for partners and stakeholders on the 14th of July 2021. Tickets were offered on a pay-what-you-can basis with £3 and £6 options. However, on the night, if there were gaps, the team did offer comps to walk-ups and, in this way, attracted a lot of young people and skateboarders to view the piece. In total 363 people saw the show, 58 of these were partners on the first night.

The pandemic meant that all of the company's 2020 festival dates were cancelled, and they had to postpone the production by a year. The pandemic also meant the budget felt tight with the need for additional rehearsals, increased hours for production management and planning, and PPE costs. During the performances, Covid mitigations were needed to ensure the show could go-ahead safely - these included moving to a larger site, restricting audience numbers, ensuring audiences stayed within their bubbles and socially distanced. In order to better manage crowd size, it was decided to sell tickets for the show which was originally planned as free to access.

Kryt

KRYT was created by artist and light writer Gijs van Bon working with Southampton school children to produce poems for projection on a wall. KRYT mixes technology, poetry, and sound into an exciting performance piece. The final presentation of this project is yet to take place due to Covid restrictions on international travel. To support the making of KRYT, Audacious worked with ArtfulScribe to commission Susmita Bhattacharya to create a digital resource pack for schools. This enabled KS2 teachers to deliver the poetry sessions, teaching students how to write poetry about the Mayflower 400 themes of:

- Self-identity
- Identity of Southampton
- Relationships with the sea

- Journeys & migrations
- To celebrate people of the world
- Southampton as a gateway to the world

In Autumn 2020, Audacious ran a Film Poetry Competition to celebrate Southampton, a city and a community built on journeys and migration. Entrants were asked for film poetry submissions of up to three minutes that reflected Mayflower 400 themes. This project was rescheduled first from November 2020 to February 2021, and then March 2021. At the time of writing this report this artwork has not been shown.

Key impacts of the pandemic on the programme

The pandemic presented many unique challenges to the programmes and activities that formed part of Mayflower 400. Overall the pandemic impacted on the project ambitions, creative and artistic processes, budgets, and access to audiences. The main impacts across most activity strands are summarised below:

Timescales: The key impact of the restrictions was on the timelines of development and delivery as programmes had to be delayed, sometimes more than once. As certain restrictions were lifted, activities had to be relaunched and delivered quickly to fall in line with the government regulations.

Travel: Restrictions imposed by the lockdown led to limited number of audiences and visitors being able to travel to access the events and activities, especially from outside of Southampton. This also led to many artists, visitors and dignitaries not being able to travel to Southampton to be part of Mayflower 400.

PR, Marketing, and audiences: The need to limit numbers of individuals gathering in spaces impacted on how events could be marketed to audiences. Number of audiences were limited to fall in line with government regulations. The lack of clarity on when things could get started made it hard to plan ahead, and difficult to get press coverage ahead of shows, as the team did not want to announce things until they were certain they would go ahead.

Health and Safety: Health and safety requirements led to more paperwork and restrictions being imposed which had an impact on time and levels of stress on artists and managers. Re-planning for activities was time consuming as the team wanted to ensure that everyone involved felt confident about Covid-19 safety precautions.

In person contact: Due to the restriction on face-to-face contact and restricted numbers, many programmes and participatory activities that were planned as in person activities were moved online. The positive impacts of these changes included increased geographic reach and development of digital skills and experiences of certain artists and organisers. The negative impacts included limiting the scope and lengthening the delivery time of certain activities.

Spaces and venues: Restrictions presented by the lockdown and pandemic also led to changes being made to planned venues and locations of events.

Mental health: The stresses of living through a pandemic impacted on the quality of participation. In some cases the creatives invested more time in projects than was originally planned to work on supporting the mental health of all involved during the pandemic.

Partner projects

	Project Name	Delivery Partner	Dates
1	Memorial Restorations	Southampton City Council	February – September 2020



	The Mayflower Memorial is also known as the Pilgrim Fathers' Memorial. It was built in 1913 to commemorate the departure of 'the little company of Pilgrim Fathers who were destined to be the founders of the New England States of America'. During 2020 the Memorial has undergone significant restoration work		
2	Commemorations	SeaCity Museum	February - March 2020
	The exhibition explored few significant events and individuals commemorated in Southampton. The nature and focus of commemorative events have evolved over time and focused on acknowledging the disastrous consequences of the arrival of European settlers upon the indigenous population of America.		
3	Pilgrim Apple Tree	Friends of Town Quay Park	11th February 2020
	Southampton is one of 18 locations to receive one of the new 'Pilgrim 400' apple trees, discovered in Nottinghamshire, home of many of the Puritan Separatists who sailed on the Mayflower ship. The planting ceremony was on 11 February 2020 behind the Mayflower Monument.		
4	Anniversary Films	Southampton City Council	August 2020
	Previous Southampton commemorations of the Mayflower voyage were recounted and documented in film. Film of Arthur Jeffery, organiser of that event in 1970 named Mayflower 350 and Southampton 1620 by Maria Newbery, Curator of Maritime and Local collections for Southampton City Council, explaining more about Southampton in 1620 and the significant locations that still exist today.		
5	In Search of a New World and Young People's Open	Southampton City Art Gallery	August 2020
	The 'open exhibition' launched to coincide with the anniversary of the day the Mayflower and her sister ship the Speedwell left Southampton 400 years ago. It saw over 450 creative responses from artists.		
6	Wampum: Stories from the Shells of Native America	The Box Plymouth, SeaCity Museum	August – November 2020
	The exhibition told the story of Wampanoag Native America and unites contemporary indigenous artists and educators in the USA with museums and historic collections in the UK. 5,600 visitors despite limited numbers allowed into museum.		
7	Hands of Love, Family Leaves	Unity 101 & Dr. Nazneen Ahmed	September 2021
	Family Leaves celebrated the stories of family trees. 277 young people participated in this creative writing competition to reflect on the topic of migration within their family and Southampton.		
8	Shadows and Light	Southampton City Art Gallery	October 2020 – January 2021
	Brought together works of contemporary art related to light as subject matter featuring photography, painting, drawing, sculpture and installation, the exhibition also includes works from Southampton's fine art collection. Inspired by the illuminating properties of colonial settlements casting dark shadows over the world they have helped to forge.		

Other associated projects

The table below presents a summary of the eight associated projects for Mayflower 400.

	Project Name	Delivery Partner	Dates
1	A Musical Odyssey	Southampton Music Hub	5th-6th March 2020
	In early March 2020, the Mayflower programme was formally launched. Over 1,000 young musicians performed for two nights at the Mayflower Theatre, with a programme that included musical performances of all shapes and sizes, including the debuts of Symphony 400: The Voyage and Big Sing: The Journey.		
2	Mayflower Musicals	Mayflower Theatre	August 2020
	Mayflower Theatre commissioned two new musicals and a dance production to be performed in August 2020. Due to the pandemic these performances could not take place, but the theatre still offered four groups of young people the opportunity to explore these new musicals in their Mayflower 400 Summer Workshops.		



3	Ship Rally	Royal Southampton Yacht Club and Royal Naval Volunteer Reserve Yacht Club	August 2020
	The two yacht clubs led a rally, following the path of the Mayflower and Speedwell in 1620, linking Southampton, Dartmouth, and Plymouth.		
4	SHF Ceremony	Southampton Heritage Federation	August 2020
	A small ceremony event held at the newly refurbished Mayflower Memorial. The Mayor of Southampton pledges to continue to be a 'City of Sanctuary' and ensure young people in Southampton learn about the Wampanoag people when telling the story of the Mayflower.		
5	Mayflower 400 - Hampshire in the Time of Mayflower	Hampshire Archives	25th September 2020
	An online exhibition was launched during an online event in September 2020. The exhibition covered Hampshire at the time of the Mayflower, and an outline of the life of Stephen Hopkins, Hampshire's Mayflower passenger, illustrated with archival material.		
6	Westgate Tower Exhibition	See Southampton	October 2020 – Present
	See Southampton transformed Southampton's 14 th century Westgate into a temporary Mayflower Museum. The Westgate was where the Mayflower and the Speedwell left Southampton in August 1620, bound for America. A one-hour walking tour was also made available from St Michael's Square, to visit locations in the Old Town of Southampton associated with the Mayflower.		
7	Navigating a New World	God's House Tower	June -August 2021
	An international print exchange with God House Tower creating new works to celebrate the 400th anniversary of the Mayflower, collaborating with Inky Hands Print Studio and Gallery in Plymouth, Massachusetts. 42 print makers took part in the project which was showcased in an exhibition.		
8	Small Ships Race	Association of Sail Training Organisations	August 2021
	A small ship race from Southampton to Dartmouth, following the route the Mayflower took in 1620. Twelve UK Sail Training vessels took part, carrying 100 young people.		

Community Grants

Funding from the National Lottery Heritage Fund (NLHF) and Southampton City Council to the tune of £60,000 was awarded as Mayflower Community Grants to 22 local community groups. These projects allowed diverse communities in the local area to tell their stories, give 'hidden histories' a platform to be explored and allowed new voices to be heard in Southampton. The projects explored a wide range of heritage stories and details provided by the awardees are summarised in this section of the report.

The following quantitative figures provide an overview of the outputs generated by these projects.

- Mayflower Community Grants projects overall engaged over 30,000 audience members online and in person, as well as around 385 participants and 130 volunteers.
- Grant awardees raised at least £23,850 in match cash funding and £41,000 in in-kind support; as some awardees did not include volunteer time in their calculations, the actual figure is likely to be higher.
- Audience members and participants represented different demographics of Southampton's diverse community. 12 out of 19 projects targeted BAME and migrant communities as their primary audiences, and several others made a conscious effort to reach out to these communities as part of



their activities. Other beneficiaries included elderly residents of Southampton and young people, including some with long-term health conditions.

With regards to motivations for applying for a Community Grant, most awardees wanted to encourage local communities to celebrate their heritage, often with a focus on stories of migration; they also wanted to give the wider public the opportunity to learn about the diverse history of the city. Some of the projects focused on showcasing heritage resources and stories such as film archives and memories of the city's Hip-Hop scene. Connection within specific communities and wider social cohesion was another important focus. Furthermore, several of the projects focused on delivering engaging and creative activities that participants could take part in directly and offered an opportunity to develop their skills, which proved especially important in the context of the pandemic. Some projects built on existing activity, while others were used as an opportunity to trial innovative ideas and ways of working.

While some of the awardees had moderate to extensive experience of working with heritage grants, about a third of the delivery teams indicated that it was their first time working in this capacity; some consulted more experienced individuals in order to successfully deliver their projects, and support from the Mayflower 400 team also proved essential at both the application and delivery stages. Most of the awardees found the application process fairly simple due to the clear and straightforward guidance provided; a few pointed out that the amount of information required from applicants was disproportionate to the size of the grants offered. While Covid-related complications caused unforeseen difficulties for many of the groups, all of them successfully adapted their plans to the new requirements, often switching to delivering activities online - another area in which flexibility and support from the Mayflower 400 team proved essential.

Feedback and possible improvements regarding the application process include:

- More clarity on what grants could be spent on, and potential expansion of the criteria (e.g. to include longer-term web hosting and catering for events)
- More clarity on how themes could be interpreted
- Feedback and testimonials from the Mayflower 400 team at the end of each project to be used by awardees for advocacy purposes
- A checklist of all the information and documents required especially for first-time applicants
- Advice and support from council staff in developing project ideas before applying for grants

Most of the awardees intend to build on the success of their activities: 16 groups are planning to or are considering applying for other (NLHF) grants, 10 to build on existing projects and six to develop new ones.

The combined value of the prospective applications is in excess of £500,000. However, it is worth noting that one group has reservations about applying for lottery money for religious reasons.

Organisation name	Project name	Beneficiaries	Engagement figures
Bantab4change CIC	Migrant Museum Project	<ul style="list-style-type: none"> • Migrant and BAME communities in Southampton • Wider Southampton community 	<ul style="list-style-type: none"> • N/A (feasibility study)
Black History Month South	Southampton Home From Home	<ul style="list-style-type: none"> • Black and migrant communities in Southampton • Wider Southampton community 	<ul style="list-style-type: none"> • Audience members: 2,500 • Participants: 5 • Volunteers: 10
City Eye	Community Archive	<ul style="list-style-type: none"> • Migrant communities in Southampton 	<ul style="list-style-type: none"> • Audience members: 2,044



		<ul style="list-style-type: none"> Wider Southampton community 	
Cloud Kidz	Heritage Hunt	<ul style="list-style-type: none"> Children primarily from BAME backgrounds and their families 	<ul style="list-style-type: none"> Audience members: 200 Participants: 150 Volunteers: 5
MHA Communities Southampton	A Stitch Through Time	<ul style="list-style-type: none"> Women aged 60+ in Southampton 	<ul style="list-style-type: none"> Audience members: 184 Participants: 20 Volunteers: 3
Muslim Council of Southampton	Walking in the Footsteps of Muslim Seafarers	<ul style="list-style-type: none"> Muslim community in Southampton and across England Wider Southampton community 	<ul style="list-style-type: none"> Audience members: 100 Participants: 3 Volunteers: 4
Northam Social Club	Heritage Sewing Project	<ul style="list-style-type: none"> Women from diverse cultural backgrounds Members of Northam Community Centre 	<ul style="list-style-type: none"> Audience members: 600 Participants: 8 Volunteers: 5
Sarah Siddons Fan Club Theatre Company	A Funny Thing Happened on the Way to America	<ul style="list-style-type: none"> Members of theatre company Members of local African community group Wider Southampton community 	<ul style="list-style-type: none"> Audience members: 1,000 Volunteers: 21
South Hampshire Reform Jewish Community	Walking Tour of Migrant Southampton	<ul style="list-style-type: none"> Southampton residents Tourists and visitors 	<ul style="list-style-type: none"> Volunteers: several including project leader (<i>not quantified</i>)
SoCo Music Project	Young Migrants Music	<ul style="list-style-type: none"> Young people from migrant backgrounds 	<ul style="list-style-type: none"> Audience members: 3,000 Participants: 20 Volunteers: 10
UK Shaolin Temple	Cultural Workshops	<ul style="list-style-type: none"> UK Chinese community Arts, crafts, and cooking enthusiasts 	<ul style="list-style-type: none"> Audience members: 2,135 (YouTube views) Participants: 20 Volunteers: 10
UK Shaolin Temple	Shaolin Talks	<ul style="list-style-type: none"> UK Chinese community Audiences interested in culture 	<ul style="list-style-type: none"> Audience members: 847 (YouTube views) Participants: 7 Volunteers: 6
Southampton Festivals	Southampton Hip Hop Heritage Project	<ul style="list-style-type: none"> Young people of various ethnic backgrounds involved in underground Hip Hop and music producing Older people who were previously involved in Hip Hop culture 	<ul style="list-style-type: none"> Audience members: 9,101 unique website views; 174 Facebook followers; 270 Instagram followers; 53 Twitter followers Participants: 54 Volunteers: several audience members contributed information, stories, and artifacts (<i>not quantified</i>)



Theatre for Life	EMERGE	<ul style="list-style-type: none"> Young people with long term health conditions 	<ul style="list-style-type: none"> Audience members: TBC (<i>not quantified</i>) Participants: 15 Volunteers: 2
The United Voice of African Associations	King Mzilikazi Commemoration	<ul style="list-style-type: none"> Southampton West African community Southampton/Hampshire community and wider British public 	<ul style="list-style-type: none"> Audience members: 500+ Participants: 50+ Volunteers: 4
The United Voice of African Associations	Young People Heritage Project	<ul style="list-style-type: none"> Young people of West African descent aged 8 - 18 	<ul style="list-style-type: none"> Audience members: 10 Participants: 33 Volunteers: 5
Polygon School	Wall spray painting timeline	<ul style="list-style-type: none"> School pupils aged 11 - 16 	N/A (participants not counted; delivered by paid staff)
Caraway	Virtual Holiday @ Home	<ul style="list-style-type: none"> Elderly residents of Southampton 	<ul style="list-style-type: none"> Audience members: 400 Participants: 115 Volunteers: 25
Mayflower Theatre Trust	Mayflower Theatre Heritage Open Day and Online Mass Choral Project	<ul style="list-style-type: none"> Existing theatre patrons New audiences including BAME groups 	<ul style="list-style-type: none"> Audience members: 891 for the exhibition. 171 for the theatre tour. 12,100 for the online choral project Volunteers: 12

Details of individual project outputs for each of the projects are included as Appendix I.

Learning Resources

The programme included the development of a set of learning resources exploring the broad history of migration, transmigration, and refuge, building on input from the School of Sanctuary Committee. These education resources are expected to have a shelf-life of at least five years with potential reach to over 14,000 people. These resources addressed themes and issues covered by the main programme and contributed to NLHF aims to involve a wider range of people in heritage and for people to learn about heritage and change ideas and actions.

These educational resources, released as part of the Mayflower anniversary programme, have been produced to connect school pupils with our local history as a global gateway and a City of Sanctuary. Both rich with visual and film content, resource one focuses on the 1620 Mayflower journey and its impact, whilst resource two explores Southampton's longer history as a place of migration and refuge. Resources have been written by teachers for teachers, curated and shaped by Oasis Academy Mayfield, supported by international and local historians including Paula Peters of the Wampanoag tribespeople, Professor Tony Kushner, Dr Nazneen Ahmed, and Don John. The 1620 resource is the first on the UK school's Mayflower scheme created from a bicultural (English/Wampanoag) perspective.

An online survey was created and added to the learning resources website for completion by those who had downloaded the materials. This survey was structured to explore the rationale for accessing the resources, and also (where appropriate) to gather feedback on how they had been used in a classroom or educational setting.

Phase one resources have been downloaded 100+ times from 32 identifiable locations – 75% of these were UK educational institutions, and half of these were in Southampton. Schools in the United States of America, Africa and Western Asia also downloaded the resources.

Completions of the learning resource evaluation survey have been limited due to timescales, but positive to date. It is recommended that this survey stays live for ongoing data capture to develop insights into the use and usefulness of the resources.

Feedback from resource creators has also been useful and captures the meaning and reach of the resources so far:

“We’re particularly mindful of the context of education. So pupils already knew about the Mayflower about the migration journey, but aware also that our curriculum doesn’t tell the story from the native American side. And so to have their viewpoint, as we were shaping the resources. So we could tell the story from both sides of the Atlantic, we thought would be really important.”

“Really excited about this resource and already there have been requests by other school systems and other educators to borrow that from Southampton. It’s as if Southampton has made a mark in the educational world.”

The connections to the City of Sanctuary programme will be critical for the accessibility of the resources in future years and for promotion through the School of Sanctuary network.

Composite evaluation findings

Audience findings

An online survey was devised and made available to audiences and participants across all project strands. In total, 161 completed surveys were received. Some of the top line findings from these surveys are presented below.

Audience motivation and feedback

- 91% of all audiences indicated that they were aware that the event they were attending was part of the Mayflower 400 programme
- When asked about the motivations for attendance, 42% were hoping to learn something new, while a similar percentage were there to be intellectually stimulated
- 39% of audiences were attending the event because of their interest in history and heritage
- Around one in ten audience members attended the event to see or support someone they knew who was participating
- A quarter of all audiences found out about the event they were participating in through social media channels
- Word of mouth related to friends and family, and information from the lead delivery partner/ organisations was the main source of information about the events and activities that audiences attended
- A large percentage (59%) of audiences indicated that they enjoyed the event they attended
- 62% indicated that the event they attended represented good quality
- 59% were likely to attend an event based on their experience of another event they attended as part of Mayflower 400



- The events helped audience understand more about the diversity of the city (53%) and learn more about people/ communities/ stories of Southampton (50%)
- The event also helped over half of all audiences (51%) learn more about heritage related to Southampton/ the Mayflower

Audience profile

- With regards to the profile of the audiences that attended Mayflower 400 events, 11% indicated that they were very infrequent attenders while 14% were infrequent attenders to cultural activities (attending less than 3 events) in 2019
- 75% of audiences were frequent attenders to cultural events, attending four or more events in 2019
- At least 75% of audiences identified as female
- Around 40% of audiences were in the age group 60-75. The other age groups had a fairly even distribution of audiences
- Around 10% of audiences were below 30
- 83% of audience identified as White British, Irish or other White groups
- 5% identified as belonging to a mixed ethnicity (i.e. White, Asian, or Black). 4% identified as Asian while 2% identified as Black
- 2% identified as Chinese, Native American, and European ethnic backgrounds
- 95% of audiences lived in the UK

Cultural leadership and legacy

As part of the final stage of evaluation, a series of invited interviews were undertaken to explore issues around cultural leadership: the value to artists and participants of being part of a comprehensive multi-strand programme, their responses to the thematic issues raised in the programme (particularly around diversity), the impacts of the pandemic and associated guidance measures and, finally, perspectives on legacy from the programme.

Most of the challenges experienced by respondents were related to the circumstances around the pandemic, to a greater or lesser extent. There are some learning points around flexibility and remote management that can be drawn from this. Other challenges, and therefore learning points, relate to the clarity of communication and expectation around programme management, and the need for ongoing relationship management in order to mitigate against these difficulties. Across a large programme, respondents who had an existing relationship with the programme team found the processes and requirements easier to translate to their own circumstances. Individuals and organisations who were newer to this group and way of working felt that it was more difficult to meet these expectations and found that they spent significantly more time on meeting programme management requirements than on developing and delivering work.

Working as part of a large programme

The experience here was different for each interviewee, and the levels of engagement with the programme in its various stages of development. Where interviewees had prior engagement with the programme team, this helped with communication on expectations and project management. These longer-standing relationships also helped in communicating the vision for the programme, as they built upon a basis of trust and understanding - supporting ongoing cultural relationships in the city at all scales, from larger organisations to freelancers, is important in taking forward major programmes. Where new relationships were established specifically for the Mayflower 400 work, building trust in that working relationship overlapped with the development and delivery of work.

The visibility of leadership of the overall programme is vital to maintain progress and a clear vision for the programme of work. The changes in both the leadership team and delivery focus in the earlier stages of Mayflower 400 led to confusion amongst the participating organisations¹.

Clarity of activities between smaller organisations and the main programme was important to help align activities. This was useful for marketing purposes but also in relation to developing the activity itself and understanding where changes to project activity can impact the programme overall. An individual artist may change the scope of work and unwittingly create an overlap with other activity, for example. Where this occurred in the Mayflower 400 programme, the impact of the Covid-19 pandemic was a contributing factor (see below).

A further example around clarity of expectation occurred for one participant working with very specific target groups. In some cases, programme level expectations around audience numbers or content targets were seen as unrealistic and this required some negotiation. Some respondents felt that having more collaborators² in the planning stages would help with target groups and audience numbers. For some practitioners who worked directly with communities, there was a perceived tension between the management approach (need for specific details on work plans and outputs as required by funders) and their day-to-day co-creation approach (in which the process was equally as important as the final product, and the product was often not determined until partway through the work).

There was some confusion, particularly for smaller groups or individual contributors, about the evaluation and monitoring requirements for the activity that fed into the programme. The final evaluation conversations were seen as a valuable and useful opportunity to reflect on the overall process and to share learning - it may be useful to build scope and time for reflective/ relationship building activities into major programme management in the future, building on the relationships already generated through this work.

This clarity on programme focus and communication connected with expectations around shared learning. Several respondents noted that they were expecting city-wide conversations about engagement and inclusion with all the facilitators and practitioners across the programme, to think about what did and didn't work, and to share learning across the creative community. It should be noted that this had been planned early on in the process, but the pandemic impacted on the capacity and ability to do this as all partners were having to focus on the immediate crisis. There is an opportunity to build this into the legacy or recommendations, as interviewees noted this as a need for the cultural community and not just the Mayflower 400 project.

Impacts of Covid-19

In general, the lockdown and social distancing measures introduced in response to the coronavirus pandemic had a detrimental effect on the planning and delivery of programme activities. Activity timelines were more complex to confirm, and where work could take place outside of lockdown restrictions, this competed with other post lockdown activities, including hairdressers, pubs opening, etc. One respondent noted that attendance was half the figure of sign-ups, which was not their normal experience, but they recognised these

¹ This relates to a change in the Project Manager and the new Anniversary Director under the auspices of the former iteration of the Culture Trust, followed by the shift from of the overall leadership of the programme from the Culture Trust to the Council.

² Note that there was a two-year planning stage before the programme was initiated which was used for rallying collaborators.



competing demands on time. The timing of the interviews meant that respondents had reflected on some of the more positive outcomes of these circumstances too, as set out below.

Overlap and similarity between activities resulted from the impacts of Covid-19 in two ways: firstly the reduction in coordination opportunities that came out of a predominantly online approach, and secondly the limitation in the scope of what could be delivered. In some ways it was inevitable that activities would appear similar given the reduction in what was possible to safely deliver.

The reduced co-ordination as a result of pandemic working arrangements meant that there was limited opportunity to communicate and collaborate as a single programme. This also duplicated work for the central programme team, and for some participating organisations, which left them feeling isolated in their experience and that others were having an easier time as regards management approaches.

For some artists, the shift to online working led to new connections and opportunities that had not been envisaged - digital/ online delivery of workshops was a new skill and enabled more than one interviewee to include international collaborators as well as reach higher audience numbers than initially expected. For another respondent, whilst delivery online was not something that suited their way of working, there were new opportunities in making content available digitally to encourage engagement.

Impacts of the programme theme(s)

The interviews explored the experiences of engaging with the Mayflower 400 story and themes. Most interviewees discussed the challenges of this story in its complexity and its focus on human rights and access - elements that are missed when the story focuses on the travel narrative. The inclusion of partners from different cultural backgrounds contributed to a powerful understanding and retelling of the many voyages and journeys that have come from and gone into Southampton over the years. For some respondents, there was some confusion around language, and this led to criticism amongst their audiences - it wasn't entirely clear that the 'why' and the 'how' of this theme were joined up or universally understood.

Not all respondents were able to fully reflect this detail on diversity within their work or commission - where working with younger participants with particular access needs, there was a focus on sensory experiences (drawn from the idea of journeys). In other commissions, this focus on diverse experiences and narratives was key to the work - this came through clearly in individual practitioner responses and in relation to major commissioned pieces, all reflective of the range of individual and collective experiences of migration, displacement and settling. One respondent noted that the Mayflower 400 team were flexible about how they adapted the brief, so the themes were relevant for the communities with which they worked - the work was still about bringing people back together at a time when they had a need for this.

Legacy of Mayflower 400

The generation of ongoing relationships focused on the city was positive for several interviewees. Where major programmes were discussed, there was agreement that this should not be exclusively about external content being 'parachuted in' as delivery. The experience here of connecting with, and delivering through, local artists and organisations was valuable to interviewees from larger cultural organisations who now had increased awareness of locally based artists. This had changed their perspective to consider future opportunities for more locally targeted commissioned activity.

"Legacy is about me being aware of the musicians in the city and what they do and talking about what their aspirations are going forward - so that we can tell the story of not just the city but those within it, instead of just bringing in people from outside."

Legacy for others was focused on individual practice, and this related to the theme of the work overall, and the shift to online delivery brought about by external circumstances. Whilst this had presented challenges, practitioners were more aware of the skills and opportunities this offered. The work has also increased capacity for smaller organisations and individual artists - one respondent noted that the experience of programme funded work led to their first Arts Council England project bid, and their confidence to manage this and to apply for grant funding in future had increased.

The creation of online or digital resources as both planned and Covid-19 responsive outputs also contributed to the legacy of the programme for some respondents, who stated:

“I’m really proud of what we’ve developed as a lasting body of content, for the five-year legacy period and beyond. As far as I’m aware before this there weren’t activities and resources for this audience at this level.”

More broadly, one interviewee noted the need to maintain a more active legacy approach than with previous city-wide work. This was described in relation to previous events as “we just put them away afterwards and forget that we did them”, leading to a situation where the city has funded and supported major cultural activity - but “we are still talking about not being on the map.” There was clear frustration among longstanding members of the city’s cultural community around the lack of collective and institutional memory of these successes. Ongoing communication and relationship management has resource implications but may be worth consideration in relation to the cultural ecology of the city and future programme planning.

Conclusions

Based on the objectives of the Mayflower 400 programme outlined in the introduction of this report, the conclusions and impacts of the programme noted through the evaluation are presented below.

In spite of the challenges presented by the pandemic and related restrictions, the Mayflower 400 programme was successful in delivering on a majority of its original aims. Evidence of impact on the cultural sector, skills and talent progression, and collaboration have been presented throughout this report. While consultations and sharing of information and knowledge during the delivery of the programme were limited in relation to the ambitions at the start of Mayflower 400, some of this work was done at a smaller scale and in some cases online. Mayflower 400 and the online resources developed (e.g. films and educational resources) helped to engage and reach an international audience profiling the history, heritage, and cultural excellence of the city.

With regards to the impact of the programme and individual activities on developing community cohesion, empathy, and greater understanding of the diversity of the city, there is tangible evidence of each of these areas being addressed through Mayflower 400. Themes, communities, and cultures that have not received profile and opportunities for cultural participation in the city were supported primarily through the NLHF community grant programme to undertake a range of awareness and profile-raising activities through the lens of culture and heritage. Evidence of the impact of these funded activities and the communities growing ambitions for the future are presented in this report.

Although the majority of audiences were local to Southampton, the programme and different events drew audiences from many international locations from both sides of the Atlantic. The experience of the audience was positive, and the programme had a marked impact on attenders wanting to reattend activities in Southampton with similar themes of migration, integration, and heritage. The partnerships, event and activity formats, delivery mechanism and new and strengthened relationships developed through the



programme will together contribute to the city's ambitions and journey to bid for the City of Culture 2025 title.

Appendix I: Mayflower Community Grants Individual Project

Bantab4change CIC - Migrant Museum Project

The project aimed to lay the groundwork for a digital museum dedicated to migrant stories of Southampton, with a view to applying for National Lottery Heritage funding. The group delivering the project are of mixed age and primarily of African descent; they didn't have previous experience of this type of research and the Community Grant proved useful in bringing in specialist professionals. They appointed a well-connected lead researcher and project co-ordinator and connected with experienced digital museum developers to explore different options for the digital museum. They also partnered with three other local organisations to set up a research panel, recruit volunteers, produce two promotional films, and successfully bid for a £8,000 grant to produce a book on early Black history. They also made connections with a variety of heritage organisations and researchers who provided relevant case studies and supported the development of a Hidden History Trail.

As activities focused on scoping and research in this first stage, public engagement was not the main focus; nevertheless, contacts were made with volunteers, individual researchers, and members of one of the partner organisations. The team are currently evaluating different options for their NLHF application but estimate that the final figure will range between £20,000 and £50,000.

Black History Month South - Southampton Home From Home

The stories of five individuals who moved to Southampton from Fiji, Poland, South Africa, Nigeria, and Haiti were highlighted in a film. Participants were interviewed and shared their thoughts on their homelands, their experiences of arriving in the UK, and the advantages of living in a diverse community. The team delivering the project were aged 27-60 and their ethnicities ranged from Black British to English, Kenyan, and Nigerian. Only a few had worked on similar projects before, including one who had written and produced a play the previous year. Learning opportunities, whilst limited by Covid precautions, were nonetheless provided in the form of guidance on interviewing, filming, and editing. Covid regulations also caused difficulties relating to filming locations, crew availability, and social distancing, and the team were unable to hold a physical launch as originally planned. Nevertheless, the film was shared online and social media and attracted positive feedback, with comments of support and increased requests to join the BHM South Facebook group.

The film will be further highlighted throughout Black History Month in October 2021. One of the participants was recruited during the filming process, and there are plans to feature his family's extraordinary story in BHM South's annual magazine. The team are also planning to apply for similar grants for other projects from organisations including Windrush Day and the NLHF.

City Eye - Community Archive

City Eye set out to explore, catalogue and make accessible their archive film material relating to migration stories. The project was led by City Eye's Executive Director and received support from a freelance filmmaker and a project manager. The Covid-19 emergency severely impacted their plans, in particular preventing them from accessing and using their physical facilities, although access to these resources was problematic even before the pandemic. Nevertheless, City Eye were able to organise a screening and discussion in partnership with Wessex Film & Sound Archive during Southampton Film Week 2020.

As restrictions are gradually lifted, City Eye started to select resources and make films publicly available on their website. The focus on the BAME community has provided a clear and relevant starting point into the vast archive, and City Eye were also able to find materials relevant to their partners, including some working on other Community Grants projects. They are now looking to hold further screenings and discussions and scoping a larger future project.

Cloud Kidz - Heritage Hunt

100 craft bags were delivered to local children from mainly BAME backgrounds. The materials allowed participants to undertake three weeks of activities focusing on exploring their heritage and connecting with their families. The team delivering the project were of Asian and White background and their ages ranged from 8 to 68. Delivery was slightly delayed by Covid-related difficulties in setting up a bank account and a website for the organisation, but once the activity was underway it received extremely positive feedback from participants and their families, including social media messages and photos.

The project also allowed Cloud Kidz to engage with families they didn't know before and they are planning to get them involved in future activities. The organisation believes that there is high demand for this type of project, and they could have easily had more participants if they had more resources. They are now looking to apply for further funding in the region of £5,000.

MHA Communities Southampton - A Stitch Through Time

A group of 20 women aged 60+ reflected on their heritage through activities set out in a workbook, and each designed a square for a quilt, which will represent both their individual journeys and their similarities. The activity was delivered by the staff and volunteers at MHA Communities Southampton. All the team members were female, most were White British, and their age ranged from 28-99. As the project started during the pandemic, MHA Communities Southampton were not able to attract the 40 participants they had originally planned for, due also to the scheme being set up in January 2020. However, they still succeeded in attracting new members, and they were also able to provide a higher level of support to participants. The remote model of the project also allowed participants to get involved even if they were shielding.

Whenever Covid guidelines allow, the final quilt will be exhibited at a local art gallery and participants will be encouraged to come and see it and engage in dialogue with each other.

Muslim Council of Southampton - Walking in the Footsteps of Muslim Seafarers

The stories of Muslim seafarers involved in merchant shipping, whose presence is evidenced by graves in Southampton Old Cemetery, were highlighted and shared through a pamphlet featuring illustrations by a local university student and an online talk with an expert historian. It built on research initially begun with the Council's Museum and archives team by the lead researcher. The project was managed by members of the Muslim Council of Southampton and supported by volunteers from the Friends of Southampton Old Cemetery group. The team members were aged 41-80 and were from British Bangladeshi, British Indian, and White British backgrounds. The talk attracted 100 participants and sold out within a week of being publicised online. It is estimated that over half of the attendees were Muslim, and the online format attracted national audiences who could not have otherwise attended, including from London, Manchester, the East Midlands, Yorkshire, and the South coast. On the other hand, the pandemic made volunteer recruitment more difficult than usual. It has also not been possible so far to bring together the diverse members of the group that delivered the project, although it is hoped this can happen at some point in the future.

Physical versions of the pamphlet will be distributed as soon as Covid restrictions allow. The project manager is considering developing the project and potentially applying for another grant in the region of £8,000-£15,000.



Northam Social Club - Heritage Sewing Project

A group of women from diverse cultural backgrounds took part in sewing workshops and worked on clothes and fabrics which reflected their traditions and heritage. The group delivering the project was made up of women aged 15-50 from Africa, Asia, and the Caribbean with no previous experience of heritage grants. Due to intermittent pandemic restrictions, several of the sessions could not take place in person and some of the participants were not able to join the online workshops. However, those who did participate, guided by the project leaders, had the opportunity to film part of the activity, which helped them develop their digital skills. The pieces produced by the participants were exhibited at Northam Community Centre. Social media also helped increase the reach of the project as users who saw photos of it online asked if they could join the sewing group.

The project team is considering applying for further funding although not from the NLHF for religious reasons.

Sarah Siddons Fan Club Theatre Company (SSFC) - A Funny Thing Happened on the Way to America

Activities revolved around a film inspired by a real historical event - the Pilgrim Fathers' two-week stay in Southampton before their journey to the New World. Filming activities took place in the summer of 2020, despite difficulties caused by pandemic related restrictions. The film was released in September alongside a resource pack including a Pilgrim walking trail and a timeline of migration patterns in Southampton. The team also produced a second "behind the scenes" film which showcased the development of the performance. Finally, the film was presented at three online events organised in conjunction with local partner organisations. The group involved in the project were made up of SSFC members and The United Voice of African Associations (TUVAA), all of whom took part as volunteers. The former had worked on several heritage projects before, while the latter had no previous experience. The team members ranged in age from 20-80 and were from White British and African backgrounds. Two paid videographers were also recruited to produce the films.

The decision to promote all the resources at the same time proved successful and the project, which was showcased through social media and partner websites, received positive feedback. This inspired TUVAA to create their own film focusing on the stories of Black residents of Southampton over the last five centuries; the team is being supported by the SSFC and local heritage organisations and the film was released in the spring of 2021. SSFC are also supporting TUVAA with a NLHF application. Overall, the project enabled SSFC to forge new partnerships which allowed them to reflect on the diverse history of migration in Southampton.

South Hampshire Reform Jewish Community (SHRJC) - Walking Tour of Migrant Southampton

A member of the South Hampshire Reform Jewish Community (SHRJC) consolidated and expanded his existing research on 2,000 years of Southampton's history viewed through the lens of migration. In addition to the tour creator, who has extensive experience of working with heritage organisations including as part of SHRJC, several individuals, archivists, librarians, and local heritage bodies lent their support by providing information, visual resources, and advice; many of these were new acquaintances for the tour creator, who found their enthusiasm heart-warming and encouraging.

500 copies of a walking tour pamphlet, including braille and audio versions, have been printed so far, and while the pandemic delayed the launch of the tour itself, this will go ahead as soon as it is possible. Additionally, the creator is considering the option of integrating the tour within a dedicated app and creating an accompanying book, for which he might apply for a NLHF grant of around £25,000.

SoCoMusic Project - Young Migrants Music



Professional music practitioners mentored a group of young people from migrant communities, using music and spoken word as a tool to explore their heritage stories. Sessions were conducted both online and face to face and involved artist development and professional studio recording. Participants belonged to backgrounds that are currently underrepresented within the creative and cultural sector; the project was an opportunity to engage in activities which are culturally relevant to them. 95% of those who were involved in delivering the project, including the leader, producers, volunteers, and videographers, were also from migrant backgrounds.

Due to pandemic related restrictions, the project has faced some delays, but one of the participants has already produced a song and accompanying video exploring her African and Portuguese heritage; the other pieces will be released later in 2021. The project leader is considering applying for further grants to develop the project and would appreciate some ongoing support in developing ideas.

UK Shaolin Temple - Shaolin Cultural Workshops

14 video workshops about traditional Chinese crafts, music and cuisine were filmed and released on the UK Shaolin Temple's YouTube channel. The topics covered included calligraphy, musical instruments, paper folding and cookery. The team that delivered the project were aged 30-45, of mixed gender, and of Asian, European, and White British backgrounds. It was their first time working on a heritage grant and they gained valuable experience by connecting and working with more experienced people in the sector.

Initially the plan included more social activities, but this had to be adapted due to the pandemic. Delivery was therefore slightly delayed, but the revised plan allowed for the videos to be included in the organisation's Chinese New Year event, which broadened the project's reach. It also brought engagement with new audiences, such as music, crafts, and cooking enthusiasts. Furthermore, film and media professionals and volunteers had the opportunity to utilise and expand their skills. The team are now looking at seeking funding for two further projects, one in the region of £30,000-£50,000 and another around £350,000-£500,000.

UK Shaolin Temple - Shaolin Talks

Organisers of the Mayflower 400 project and local Chinese and Pakistani community members were interviewed in a series of four talks; these were then published on the UK Shaolin Temple's YouTube page. The project aimed to explore and capture the migrant histories of Southampton, showing how migration has shaped the city across history. The team that delivered the project were aged 30-45, of mixed gender, and of Asian, European, and White British backgrounds; it was their first time working on a heritage grant and they gained valuable experience by connecting and working with more experienced people in the sector.

The project was delivered on schedule, although Covid-related illness and social isolation meant that some of the planned interviews couldn't take place. One of the learning points from the experience was to make more thorough contingency plans and enable recordings to be made remotely instead of at the organisation's studios. Nevertheless, the team made positive connections with new audiences, such as the Pakistani community and arts enthusiasts, and are looking forward to building on these in the future. They are also looking at seeking funding for two further projects, one in the region of £30,000-£50,000 and another around £350,000-£500,000.

Southampton Festivals - Southampton Hip Hop Heritage Project

Stories, media, articles, and other resources about Southampton's Hip Hop culture from the 1980s to the present day were gathered and showcased on a dedicated website, supplemented by two online seminars and social media activity. The project explored the evolution of Hip-Hop culture in the city across music, dance, art, and fashion. The two project managers are both white and male; however, the initiative attracted



a cross-generational and diverse group of participants and audience members who have shared their stories and creativity and whose contribution to local culture has so far gone largely unrecognised.

The pandemic prevented the delivery of certain aspects of the project, such as two youth workshops and collaborations with communities in the USA. However, overall the team was overwhelmed by the level of response and interest - several audience members have engaged in online discussions as well as contributing information, stories, and digital artifacts. The project has also attracted the interest of the press, resulting in newspaper, online and radio coverage. The team plan to further develop their activities and are considering applying for further funding to expand the project website (£10,000 - £15,000) and potentially produce a film documentary (£25,000 - £30,000).

Theatre for Life - EMERGE

A group of artists held weekly workshops with young people from Southampton Children's Hospital who have long term health conditions to create a film titled EMERGE. Through a collaboration with SeaCity Museum and Historic Southampton, the project explores the stories of a community dealing with the Titanic tragedy in 1912, drawing parallels with contemporary issues through writing, spoken word poetry, verbatim theatre, and performance work. The team delivering the project were aged between their late twenties and their mid-fifties and were of Black British, White British, Indian and Australian heritage. They all have extensive experience delivering community arts activities, and several have also previously worked on other heritage projects.

As several of the project participants were shielding throughout the lockdown, the project provided a lifeline which allowed them to regularly engage with a supportive creative community and express themselves through art. The historical theme enabled participants to explore local stories in an empathetic way and celebrate their own resilience. Although the delivery period was originally intended to be shorter, the demand for more activities led the team to prolong the project by four months. The public screening of the film had to be postponed due to Covid-related restrictions. The team are now looking to turn the film into a live theatre production and have already secured £8,000 in funding from the Baring Foundation. Theatre for Life have also recently been asked to write a case study for a publication showcasing projects on heritage, creativity, and mental health; furthermore, they have successfully bid for an NHS social prescribing grant.

The United Voice of African Associations - King Mzilikazi Commemoration

This online event took place on 27th March 2021 and celebrated the founder of the Ndebele nation, King Mzilikazi, through Ndebele/Zulu cultural dances, songs, and poetry, as well as narrations and speeches. In particular, the commemoration focused on two episodes: King Mzilikazi's journey to Mthwakazi/Rhodesia after breaking away from Shaka the Zulu King, and the journey of two emissaries who were sent to Southampton by Mzilikazi's son's Lobengula to meet with Queen Victoria. The event aimed to build on the success of a similar commemoration held in 2019, and to inform Hampshire communities and wider British society about the links between Southampton and Zimbabwe/South Africa. The team who delivered the project were of Black African heritage and aged 40-60. Although they didn't have previous experience of delivering heritage projects, they were able to consult with more experienced individuals within TUVAA and the Mayflower 400 team.

This was originally intended to be an in-person event taking place in September 2020, but constantly changing Covid regulations meant the team had to update their plans several times, which proved confusing and stressful. The online event itself attracted a large audience of around 500 people, and the team were able to engage with new collaborators, such as artists based in Zimbabwe, South Africa, and the UK, as well as filmmakers and videographers. However, they also encountered some technical difficulties at the beginning of the livestream and had to reject one of the pre-recorded performances as it did not meet their



expected standards. The organisers are now looking to secure funding for a similar event in September 2021, building on the learning points and scope of this project.

The United Voices of African Associations - Young People Heritage Project

Young people of West African descent aged 8-18 took part in a series of workshops dedicated to learning Igbo, Mandinka and Wolof languages and dances. The workshops took place over the course of 14 days and allowed participants to connect with their heritage and feel proud of their identity, as well as building friendships with each other. The team who delivered this project was made up of two men and three women of African backgrounds aged 35-50. The team did not have existing experience of delivering heritage projects, but they did have extensive knowledge of their own cultures and the languages spoken in their countries.

Due to pandemic restrictions, workshops mostly had to be delivered online, with the exception of a few which took place outdoors. As a result, some of the participants were not able to take part due to lack of access to the Internet and to digital devices. Nevertheless, those who did attend gained new language and dance skills as well as connecting with each other. Since the end of the project, TUVAA have continued to offer support to maintain the language skills acquired by the participants, and they are planning to apply for further funding in the region of £30,000 to continue to develop the project.

Polygon School - Wall spray painting timeline

Pupils at Polygon School aged 11-16 had the opportunity to take part in a spray-painting workshop to decorate the wall around the school with a timeline depicting Southampton's history as a port city and other marine themes. The project was led by two teachers from the school and also involved two artists.

The lockdowns affected the timeline of the project and the lesson plan devised by the head teacher; a planned open day involving parents, school governors and other providers also couldn't take place because of social distancing. Nevertheless, the workshop was delivered mostly as planned, and Polygon School would be happy to apply for NLHF grants should a suitable project arise.

Caraway - Virtual Holiday @ Home: Mayflower 400

Caraway delivered Mayflower 400 holiday packs to around 115 elderly residents across Southampton. These included information booklets, afternoon tea supplies and craft kits. Around 40 participants also joined an interactive Zoom call featuring opportunities to socialise, dance, sing, exercise activities and two rounds of Mayflower Bingo. The team who delivered the project consisted of the publicity and communications officer for Caraway, around 10 volunteers who helped with planning and logistics and around 15 other volunteers who helped deliver the packs. The team members were White British, and most were over 65 years old. Caraway have been delivering Holiday at Home for the past 5 years, but this was their first time hosting it online and basing the overarching themes on local heritage.

The participants enjoyed the activities offered and the project provided an opportunity to feel included in the local community, be stimulated by the activities offered and learn about local history. The packs delivered to participants' homes and the online format of the gathering also meant that housebound individuals who could not have participated otherwise were able to attend the event. Some key learning areas that were identified included clearer and more timely communications with prospective participants and partner organisations. Caraway is keen to apply for further funding for similar activities, especially in light of increased demand due to the pandemic.

Mayflower Theatre Trust



The Mayflower Theatre hosted a Heritage Open Day event, featuring tours of the Grade II listed building, a Mayflower heritage exhibition from Southampton Heritage Federation and film screenings by City Eye in response to a series of workshops that the theatre ran in July 2020. There was also an opportunity for the public to be involved in an online choral project whose filmed results were showcased in an online event in August 2020. The event was programmed and managed by the theatre's Creative Learning Manager and the Heritage Coordinator, with support from six members of the Mayflower Theatre Engage Team for the tours and from Front of House staff for the bar, reception, and other activities. The Engage Team have a wealth of training and experience with arts and heritage projects; they range in age from early 20s to mid-40s and are all female with the exception of one team member.

Audiences overall enjoyed the heritage focus of the tour and the exhibition; it was an opportunity to engage with the building and make local residents aware of the history of the area in a Covid-compliant manner. The event attracted both existing theatre patrons and new audiences, including groups of BAME individuals which the organisers made a conscious effort to reach out to. The choral project was also shared widely on social media. The team are now considering applying for further funding for a project focused on showcasing their archive materials in different formats; this would ideally involve a larger budget of around £5,000.

Appendix II: List of interviewees

The list of individuals that were interviewed for this evaluation is listed below. In addition to the interviewees, email consultation and contact was established with many other individuals and organisations that contributed to Mayflower 400.

- **Andrew Skinner**, Southampton City Council Museums and Gallery Learning and Engagement Team
- **Chris Slann**, The New Carnival Company
- **Dahlia Jamil**, Art Asia
- **Dr Nazeen Ahmed**, Independent Creative Practitioner
- **Heather Needham**, Hampshire Archives
- **Kath Page**, Southampton City Council Music Service and Southampton Music Hub
- **Kevin Appleby**, Turner Sims Concert Hall, University of Southampton
- **Liza Morgan**, Southampton City Council Museums and Gallery Learning and Engagement Team
- **Lizanne Smith Head**, ZoieLogic Dance Theatre
- **Luisa Hinchliff**, The Place
- **Matthew West**, ArtfulScribe
- **Sal Chitulu**, Independent Creative Practitioner
- **Susan Beckett**, City Eye
- **Vicky Thornton**, ZoieLogic Dance Theatre





Earthen Lamp, Union House, 111 New Union Street, Coventry, CV1 2NT

 ideas@earthenlamp.com

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