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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | 1940s-Now |
| **PROJECT LEAD:** | Gemma Barker and Rebecca Dixon |
| **REPORT DATE:** | March 2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this End of Project Report. Please read it straight away – you will need to collect the information throughout the lifetime of your project.

Please refer to your Agreement, and any changes you agreed with us, when you complete this Report.

This End of Project Report tells us:

* What has happened during your project as a whole;
* Your final income and expenditure figures;
* What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

We will send you a separate online survey about your experience of the Creative Communities Programme as a grant recipient. We will process the information you give us to understand:

* The outcomes and impacts of our grant and support on your organisation;
* The effectiveness of our services and grants administration; and
* What key things the city needs to be aware of in future, when supporting community level arts and culture projects.

We also use this information to report to our funders.

Please email this activity report to: creativecommunities@hull2017.co.uk

1. **PROJECT REPORT**

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

**EVENT PLANNING AND PROJECT MANAGEMENT**

1940s-Now project went very well, within the last couple of weeks leading to the performance, extra rehearsals with the young people, publicity with Hull Daily Mail and Radio Humberside.

We allocated Hessle road network staff duties to help out through the performance week, making props, supervision, painting back drops with the young people and general set up for the evening.

For the performance evening we had two City of Culture Volunteers to help us meet and greet the audience and help get some evaluations.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

A press release was made and passed to local networks. Hull Daily Mail visited to take pictures and make an article on the performance to help advertise the performance.

From the article we had interest from Radio Humberside to interview our young people about the production. This was a great opportunity for the young people to gain confidence talking to the public.

Unfortunately the Hull 2017 Web page that was set up had some errors which I had notified 3-4 weeks before the performance , I had to remind them numerous times it had not been corrected. Sadly once it was live with the correct information there was only about 5 days before the performance to try and promote it to public.

**RISK MANAGEMENT**

We had Risk assessments made for rehearsals , performance day, Staging area in the church.

Also a risk assessment for audience attending the performance.

Lighting and sound equipment was PAT Tested.

Young people were given briefings on the health and safety of the stage area, (Back drops, props, tri-pod stands (lighting) and how to enter and exit the stage area.

Fire Wardens were aloocated for the performance.

**BUDGET**

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

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

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

n/a

**Specific Requirements - VAT**

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

**B. MONITORING & EVALUATION REPORT**

1. **Event Delivery**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **TOTAL\*** |
| **PROJECT VENUE/LOCATION** |  |
| HU1 – HU9 | 1 | 1 | 1 |
| Not HU1 – HU9 | 0 | 0 | 0 |
| **ACTIVITY** |  |
| Number of performances | 1 | 1 | 1 |
| Number of exhibition days | 1 | 1 | 1 |
| Number of commissions\* | 2 | 2 | 3 |
| Number of sessions for education, training or taking part\* | 18 | 20 | 30 |
| Number of accessible activities | 18 | 20 | 30 |
|  |  |  |  |

**\*Original target: target(s) listed within your contract
\*Revised target: new suggested targets now that your project planning and delivery is underway
\*Total: final figures for the project as a whole
\*Commissions: a commission is defined as the hiring or payment to an artist / artistic company to create an art work or performance. A commission can be wholly or partly funded by you / your organisation.
\*Sessions for education, training or taking part: includes guided sessions, learning sessions, skills development workshops, formal training of volunteers, practical workshops, all other community/public facing workshops.**

If your project incorporated heritage, please briefly say how you developed, presented and/or told people about heritage or historical content, e.g. using heritage buildings or sites, collecting oral history (stories and memories), displaying historical artworks or collections, working with museums or archives, sharing or presenting historical stories or events.

We based our performance on how young people grew up in the 1940s from the Hessle road community during the War and in the Fishing Industry.

We gathered some research by sending some young people to residential homes in our local area to do questionnaires to find out what life was like for them, what food they ate, what games they played, did they go to school or worked? What life was like then compared to now?

During sessions young people were given the opportunity to find out further research on our computers, making displays, mood boards and help towards making props for the performance. The research allowed the young people to understand their heritage and get a better understanding of the characters they were portraying.

Some of our young people asked their own families if any relations were in the fishing industry and what life was like for them.

1. **Project Delivery Team**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL NO. INDIVIDUALS**  | **TOTAL NO. OF DAYS WORKED** | **TOTAL NO. OF HU1-HU9 RESIDENTS** | **TOTAL NO. OF DAYS WORKED BY HU1-HU9 RESIDENTS** |
| **CATEGORY OR ROLE** |
| Project Manager(s) | 1 | 5 months |  |  |
| Artists | 1 | 5 months |  |  |
| Production/exhibition staff | 7 | 1 week |  |  |
| Other staff | 0 | 0 |  |  |
| Volunteers | 2 | 1 |  |  |

**Using the equal opportunities form provided in the Toolkit, please complete the Total column within the tables below for all people involved in the Delivery Team for your project. We recommend that you ask all members of the project Delivery Team to complete this form at the start of the project, and include it as part of the contracting process for any new staff or freelancers going forward.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years | 5 |  | Yes |  |
| 18-19 years | 1 |  | No | no |
| 20-24 years | 2 |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 3 |  | Learning disability | n/a |
| 35-39 years | 1 |  | Long-term illness/condition | n/a |
| 40-44 years | 2 |  | Sensory impairment | n/a |
| 45-49 years |  |  | Mental Health condition | n/a |
| 50-54 years |  |  | Physical impairment | n/a |
| 55-59 years |  |  | Cognitive impairment | n/a |
| 60-64 years |  |  | Other | n/a |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 4 |  | Welsh/English/Scottish/Northern Irish/British | 14 |
| Female | 10 |  | Irish |  |
| Transgender | 0 |  | Gypsy or Irish Traveller |  |
| Other | 0 |  | Any other White background  |  |
| Prefer not to say | 0 |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say |  |

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

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

**Sucesses:**

Giving our Young people the opportunity to be part of history and a chance to put on a large scale performance which they have never done before.

We had many young people engaged from the start of the project running all the way to performance. Some young people would never have the confidence to perform to a large audience.

The project allowed us to buy great costumes for the young people to get into character, and also allow us to create large back drops and have professional lighting .

The Young people performed in front of 109 audience members which is a great achievement.

All staff members helped get the young people to create props for our production, and also help assist on the evening of the performance , backstage, side of the stage, lighting cues etc…

Getting our young boys involved with the dancing and acting was a great achievement, and allowing them to understand their community and heritage.

Some of our young people would never perform for a large scale performance, this project has helped them develop their confidence, attend rehearsals during on weekends and during half term breaks. This helped the young people attend more sessions at Hessle Road Network to keep busy and learn new skills within Dance , drama and performance.

**Challenges:**

Sometimes young people couldn’t attend particular sessions which delayed our practice, however we would continue making props and displays for the production.

Upon receiving paper work for the project, it became a struggle to fit this into the hours allocated. We did not anticipate the amount that was sent to us. This has meant that Gemma has had to fit this into spare time to fill in details for Evaluation and monitoring.

At times it was a struggle with the media team to get our web page amended in time for the production and allow member of the public to see and get tickets. They had been reminded a fair few times and sadly it was delayed up until five days before the production.

1. **Audiences & Participants**

**How many people, in total, attended or participated in the project as a whole?**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **TOTAL** | **% FROM HU1-HU9** |
| Number of audience members\* | 115 |  |
| Number of participants\* |  |  |
| **TOTAL BENEFICIARIES** |  |  |

**\*The % can be taken from the results of your audience and participant surveys or box office reports
\*‘Audience members’ includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.**
**\*‘Participants’ means those doing the activity.**

**Please complete the Total column within the tables below. You should collect this information using the Audience Survey (which will be designed with support from the Hull 2017 team) and / or via the Participant Equal Opportunities Form provided in the Toolkit.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – AUD. & PART.** |  | **DISABILITY/LONG TERM ILLNESS – AUD. & PART.** |
| 0-2 years |  |  | Yes |  |
| 3-5 years |  |  | No |  |
| 6-10 years | 5 |  | Prefer not to say |  |
| 11-15 years | 10 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition | 1 |
| 20-24 years | 5 |  | Sensory impairment |  |
| 25-29 years | 20 |  | Mental Health condition |  |
| 30-34 years | 15 |  | Physical impairment | 1 |
| 35-39 years | 25 |  | Cognitive impairment |  |
| 40-44 years | 25 |  | Other |  |
| 45-49 years | 10 |  |  |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 50 |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female | 65 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say |  |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for your audience members / participants:**

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use comments books; informal conversations; emails; etc. to inform this. It must also include any findings from your Audience/Participant Survey (A Question Bank is provided for the Audience/Participant Survey, from which you will build your own project questionnaire with support from Hull 2017 staff).**

**Successes:** The Young people developed well as a team, they helped each other through the performance, Boys and Girls were involved and integrated well through the rehearsals and production.

There wasn’t many challenges as the young people engaged really well with the project.

**Audience:** they enjoyed seing how much confidence the young people had to perform. They could see a lot of effort has been put into putting it all together.

We clearly showed the era’s well and the young people conveyed the message well.

Very Nostalgic.

Some audience members could relate to certain moments in our piece especially when portraying young people from the Hessle Road Community.

Very talented young people, fantastic acting and was fantastic to watch.

Audience members were seated well, the only criticism was to maybe have a raised stage so that people could see at the back.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **0** | **0** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **n/a** |  |  |  |
| Twitter | **n/a** |  |  |  |
| Instagram | **n/a** |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to CCP project; impressions (“views”) of Twitter tweets linked to CCP project; views of YouTube videos linked to CCP project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project. Please provide different examples to those in your Project Update Report:**

Private Facebook page was used to promote our performance to our older Kids to come and support the younger ones.

Radio Humberside live interview on the morning of our show. To promote the production and young people performing and dance and drama piece on the Hessle Road Heritage

Hull Daily Mail: press release, Our Young boys were featured in the paper in action from Rehearsals and the girls listening to the wireless radio.

1. **Partners**

**How many partners were involved with the project?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN** **HU1 – HU9** | **TOTAL BASED OUTSIDE** **HU1 – HU9** |
| **PARTNER TYPE**  |
| Artistic partner (e.g. theatre, art gallery, music venue) |  |  |
| Heritage partner (e.g. museum, archive) | 1 | 0 |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 1 | 0 |
| Number of existing partners involved in this project |  |  |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:**
**This can include formal and informal feedback given to you by staff and / or your own observations. You can use notes or minutes from partner meetings; informal conversations; emails; etc. to inform this.**

Tony (Vicar) of St John’s The Baptist Church allowed us to use his church as a performance venue, this helped the piece bring out the history of our piece and have it in keeping with the heritage of then Hessle Roads Fishing industry’s life and community.

Joshua Bell was a new partnership made during the process. From L.A.D events, he presented professional lighting for the show, he helped design and set up for the performance.

Challenges was to find a lighting and sound technician during the process but eventually we found Joshua who did a fantastic job for us.