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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Big Gig 2017 |
| **PROJECT LEAD:** | Alex Hamlin (formerly Holmes) |
| **REPORT DATE:** | 19 July 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**

We were really happy with the final outcomes. Having run one similar (though smaller) project previously, we had some idea about how important very early forward planning would be, but also the importance of regular meetings in the close run up to the event. We also remembered the importance of the team each having specific roles and responsibilities. Having one person take on much of the coordination for the overall event, and the rest of the team taking specific tasks worked well on both occasions, but proved to be even more important for running this larger scale event.

Project management took a lot of hours of time, which proved tricky at times whilst juggling a full time job. But was incredibly rewarding and a great learning experience.

The creative communities team provided amazing support and advice. The early workshops were very helpful; particularly on the topics of safeguarding, licensing and using volunteers. They were also invaluable in making connections with other projects and with helpful contacts in council departments. Cheryl introduced us to the events team at HCC and HCAL. We’d previously tried to make connections with the council before but had found it difficult to find our way to the right departments or individuals. So Cheryl making these introductions was massively helpful.

Cheryl and the team were probably most helpful in the confidence they gave us to think big and not feel defeated by set backs. They kept us believing that we would succeed at times when we were wavering. Early in the life of the project we lost our preferred venue. The search for a new venue was difficult and ultimately led to us having to change the structure of the event. This felt like an insurmountable challenge at the time, but Cheryl’s support and some advice from the HCC events team helped get us back on track.

The project monitoring requested by the Creative Communities team felt a bit burdensome at some points in the project, but in hindsight it helped give us indicators as to what is expected of professional event management and probably helped us be more careful with our budget and our project timeline.

We received a lot of positive feedback regarding the organisation of the event. The local policing team, the security service that covered the event, the park rangers, the volunteers, and many of the partners made comments about how much hey had ejnoyed being involved and how well organised the day had been.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We were very grateful to welcome our designer onto the festival organising committee as a volunteer to provide support and advise to our team on marketing. This worked well and is something that we will do again in the future.

Having the backing of the Marketing and Communication team at Hull2017 has been helpful, and being able to use the Hull2017 branding was a massive boost to the credibility of our event. It made us and the project more attractive to partners and participants, and now these relationships have been developed and the event was seen as a success we’re hopeful it will have a lasting positive legacy for our brand.

We had good coverage in the local media, with radio interviews on BBC Humberside and KCFM, and articles both before and after the event in the Hull Daily Mail, and an article in Browse magazine. Look North took footage of the event, though unfortunately it was not shown on the news due to being overtaken by an incident that occurred on the same day.

We saw a big increase in our following on Facebook: 812 followers in January 2017, increasing to 1224 followers in July 2017.

The Big Gig facebook event showed 1100 people ‘attended’ and 1600 people ‘interested’. (Our previous Big Gig’s event page from 2015 showed 520 people ‘attended’ and 100 people ‘interested’.)

We had 30,529 hits on our website during the first 20 days of July 2017, compared to 15,717 hits in June 2017.

We were thrilled by the turnout on the day of the event. We had anticipated somewhere in the region of 2000 participants throughout the course of the day, but the numbers on the day exceeded this by far. The head of the security firm who covered the event, Justine Peacock, estimated we had between 2000-3000 people in the festival at any one time, and between 8000-10,000 people attend over the course of the day.

**RISK MANAGEMENT**

Whilst we had held events before, we had never held an open event on public land. And as such we did have to learn quite a lot about running a larger scale event safely.

We took advice regarding event safety and risk management from the Creative Communities team, the workshops they provided, Hull City Council events team, the ESAG and Justine Peacock from Prestige Support. This, combined with our previous knowledge of event management and risk assessments, helped us plan the event with risk management in mind, and helped the creation of thorough risk assessments.

I was pleased with what we learned and with the risk management plans that we put in place. I felt confident that our Fire Risk Assessment and Overall Event Risk Assessment were comprehensive and realistic and felt confident in the way we monitored and checked the risk management strategies of the third parties we contracted with.

**BUDGET**

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

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

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

The budget changed slightly from original plans due to change of venue. We were no longer able to collect ticket sales and so had to raise alternative funds. However, the overall spend also reduced slightly due to the altered plans.

We ended up using £2500 from our own reserves to cover the costs of the project. These reserves had been accrued from the last Big Gig where we took more in ticket sales than expected and hence it felt like a fitting way to spend the money.

**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 | 20 | 20 | 26 |
| Number of exhibition days | 0 | 0 | 1 |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | 0 | 0 | 17 |
| Number of accessible activities | 20 | 20 | 44 |

**\*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.

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) | 6 | 32 (unpaid) | 4 | 10 |
| Artists | 1 | 4 | 1 | 4 |
| Production/exhibition staff |  |  |  |  |
| Other staff |  |  |  |  |
| Volunteers |  |  |  |  |

**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 |  |  | Yes | 0 |
| 18-19 years |  |  | No | 7 |
| 20-24 years |  |  | Prefer not to say | 0 |
| 25-29 years | 2 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years | 2 |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years | 1 |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years | 1 |  | Cognitive impairment |  |
| 60-64 years | 1 |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 1 | |  | Welsh/English/Scottish/Northern Irish/British | 7 | |
| Female | 6 | |  | 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.**

Please see attached sheets with photographs and quotes from audience members and partners.

Main successes:

* Total number of people reached – far exceeded expectations
* We had a good mix of audience members with regards to age and ability level
* The day was fully accessible to all who attended
* Everyone felt welcomed
* The number of new partners and contacts made
* No major difficulties, incidents or complaints made on the day
* Increased level of confidence and ability in the organising team

Main challenges:

* Time management
* Finding the venue
* Being prepared for any weather scenario

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\* | 8,000-10,000 (estimated) | 70% |
| Number of participants\* | 200 (approx.) | 70% |
| **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.**

**Please note the figures below are taken from the 106 audience members who completed the feedback survey.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – AUD. & PART.** | |  | **DISABILITY/LONG TERM ILLNESS – AUD. & PART.** | |
| 0-2 years | 2 |  | Yes | 23 |
| 3-5 years | 6 |  | No | 77 |
| 6-10 years | 1 |  | Prefer not to say | 6 |
| 11-15 years | 2 |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 1 |  | Learning disability | 13 |
| 18-19 years | 1 |  | Long-term illness/condition | 1 |
| 20-24 years | 6 |  | Sensory impairment | 3 |
| 25-29 years | 15 |  | Mental Health condition | 3 |
| 30-34 years | 10 |  | Physical impairment | 10 |
| 35-39 years | 12 |  | Cognitive impairment | 0 |
| 40-44 years | 17 |  | Other | 3 |
| 45-49 years | 10 |  |  |  |
| 50-54 years | 10 |  |  |  |
| 55-59 years | 4 |  |  |  |
| 60-64 years | 4 |  |  |  |
| 65-69 years | 1 |  |  |  |
| 70-74 years | 2 |  |  |  |
| 75+ years | 1 |  |  |  |
| Prefer not to say | 1 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - AUDIENCES** | | |  | **ETHNICITY – AUDIENCES** | | |
| Male | 37 | |  | Welsh/English/Scottish/Northern Irish/British | 103 | |
| Female | 69 | |  | Irish | 0 | |
| Transgender | 0 | |  | Gypsy or Irish Traveller | 0 | |
| Other | 0 | |  | Any other White background | 0 | |
| Prefer not to say | 0 | |  | White and Black Caribbean | 0 | |
|  |  | |  | White and Black African | 0 | |
|  |  | |  | White and Asian | **0** | |
|  |  | |  | Any other Mixed/multiple ethnic background | 0 | |
|  |  | |  | Indian | 1 | |
|  |  | |  | Pakistani | 0 | |
|  |  | |  | Bangladeshi | 0 | |
|  | | |  | Chinese | 0 | |
|  |  | |  | Any other Asian background | 1 | |
|  |  | |  | African | **000** | |
|  |  | |  | Caribbean | 0 | |
|  |  | |  | Any other Black/African/Caribbean background | 0 | |
|  |  | |  | Arab | 1 | |
|  |  | |  | Any other ethnic group | 0 | |
|  |  | |  | Prefer not to say | 0 | |

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **13,556** | **3,308** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **812** | **1,224** | **3,700 people attended or were interested in the event page**  **19,000 unique views of event page** |  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**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:**

[](https://www.facebook.com/profile.php?id=100007137045070&fref=ufi&rc=p)

[](https://www.facebook.com/joanne.walker.946?fref=ufi&rc=p)

[](https://www.facebook.com/mickey.swift.3?fref=ufi&rc=p)

[](https://www.facebook.com/david.wilberforce.3?fref=ufi&rc=p)

[](https://www.facebook.com/dawn.crawford.7967?fref=ufi&rc=p)

[](https://www.facebook.com/dan1watts?fref=ufi&rc=p)

[](https://www.facebook.com/joanne.bone?fref=ufi&rc=p)

[](https://www.facebook.com/kim.johnson.773981?fref=ufi&rc=p)

[](https://www.facebook.com/helen.s.james.7?fref=ufi&rc=p)

[](https://www.facebook.com/karen.horsley.353?fref=ufi&rc=p)

[](https://www.facebook.com/jo.constable.10?fref=ufi&rc=p)

[](https://www.facebook.com/paul.gill.967?fref=ufi&rc=p)

[](https://www.facebook.com/angela.johnson.988711?fref=ufi&rc=p)

[](https://www.facebook.com/profile.php?id=100004768116991&fref=ufi&rc=p)

[](https://www.facebook.com/kadergill?fref=ufi&rc=p)

[](https://www.facebook.com/gertie.hartshorne?fref=ufi&rc=p)

[](https://www.facebook.com/jenny.purdue.3?fref=ufi&rc=p)

[](https://www.facebook.com/sharonMills1971?fref=ufi&rc=p)

[](https://www.facebook.com/anne.james1?fref=ufi&rc=p)

[](https://www.facebook.com/profile.php?id=627167353&fref=ufi&rc=p)

[](https://www.facebook.com/claire.hartley.14?fref=ufi&rc=p)

[](https://www.facebook.com/AngieLead?fref=ufi&rc=p)

1. **[Partners](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

**[How many partners were involved with the project?](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

|  |  |  |
| --- | --- | --- |
|  | **[TOTAL BASED IN](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** **[HU1 – HU9](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** | **[TOTAL BASED OUTSIDE](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** **[HU1 – HU9](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** |
| **[PARTNER TYPE](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** | | |
| [Artistic partner (e.g. theatre, art gallery, music venue)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [18](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [2](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Heritage partner (e.g. museum, archive)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [0](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [0](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Funder (e.g. Arts Council England, business, private trust)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [2](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [3](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Public Sector partner (e.g. libraries, GPs)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [1](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [0](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Voluntary sector partner (e.g. community group, charity)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [2](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [2](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Education (e.g. school, college, university)](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [0](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [0](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Other](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [4](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [1](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| **[PARTNERSHIP STAGE](https://www.facebook.com/AngieLead?fref=ufi&rc=p)** | | |
| [Number of new partnerships established via this project 17](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [14](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [5](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |
| [Number of existing partners involved in this project](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [13](https://www.facebook.com/AngieLead?fref=ufi&rc=p) | [3](https://www.facebook.com/AngieLead?fref=ufi&rc=p) |

**[Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:](https://www.facebook.com/AngieLead?fref=ufi&rc=p)****[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.](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

**[Main Success:](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

* **[Performing to a wider audience](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**
* **[Making new connections and contacts](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**
* **[Good advertising/positive association](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**
* **[Being ‘an official part of Hull 2017’](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

**[Main Challenges:](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**

* **[Maintaining sufficient funding levels to continue long term](https://www.facebook.com/AngieLead?fref=ufi&rc=p)**