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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Hidden Voices |
| **PROJECT LEAD:** | Cathy Westby |
| **REPORT DATE:** | 17/01/2018 |

**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**

 I think we saw a significant increase in confidence and experience as the year went on in terms of planning the events. We gave ourselves better run-in times, we learnt when was best for audience and how best to use volunteers.

In terms of the art sessions themselves, we were grateful for the flexibility that the Creative Communities team gave us in conversation (with Cheryl) to change things when they weren't working. This meant that we expanded our range of venues to reach the homeless people where they were, and to work with them with integrity and a sense of mutuality, which I think was reflected in the exhibits too.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

It worked well for us linking our themes with the main City of Culture programme, allowing us to give a different perspective. Our communications and marketing improved greatly as the year went on. We realised that producing leaflets for the exhibitions and distributing them on the day was extremely effective, whereas publicity for the art sessions themselves was pointless and participation was entirely based on personal relationship and invitation.

We had features in the Hull Daily Mail, Believe in Hull web-site, Estuary television and one person came across from York to see the exhibition having seen it featured on a national homelessness web-site.

**RISK MANAGEMENT**

We were fortunate in that this project was based on prior work and experience with homeless and vulnerable people so we are used to assessing and managing risk. One of the reasons for moving the sessions away from St Mary's was a situation with one of the participants that the (mainly elderly) volunteers at the church were struggling to deal with.

We had to keep managing the risk as during the last two exhibitions, more of the participants came in (particularly as they realised that the church was open and there were refreshments on hand! This was great and lead to some interesting and eye-opening discussions with the City of Culture volunteers, as well as members of the public. I think we managed this element of risk well and with respect to all involved

**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.**

**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 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  |  |  |
| Number of exhibition days | 4xweeks | 4 | 4 |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 48 |  |  |
| Number of accessible activities |  |  |  |

**\*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.

Although the project was not

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 | 25 | 1 | 25 |
| Artists | 3 | 106 | 3 | 106 |
| Production/exhibition staff | 2 | 12 | 1 | 73 |
| 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 |  |
| 18-19 years |  |  | No | 6 |
| 20-24 years | 1 |  | Prefer not to say |  |
| 25-29 years | 1 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years | 3 |  | Mental Health condition |  |
| 50-54 years | 1 |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 3 |  | Welsh/English/Scottish/Northern Irish/British | 6 |
| Female | 3 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say |  |

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

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

The main challenges for Hidden Voices had begun before we got involved, in that because of change of personnel at the church the original idea was not possible. We worked with the Creative Communties team who were very supportive as we found a way forward, moving the creative sessions to where homeless people were already gathered and where there was relationship and trust upon which to build, namely :Dock house, Selby Street Mission, Westbourne House, St Mary's and even various outdoor sessions around the city centre in the summer months. These sessions ranged from murals work, to journal art, to creating a unique set of Christmas cards!

Alongside these moveable workshops weekly sessions were carried out by one of our artists, Marcel Craven, which engaged the general public from all walks of life in discussion, debate and information collection-subject matter collected was contextual and referential to the terms ‘homelessness and rootlessness’, the definitive points of the project.

The oral commentary became a growing choral soundscape of, thoughts, ideas, references, comments, hopes and fears which provided a soundtrack for the quarterly exhibition events; and also provided a backing to the video/animation/filmwork which appeared in the events.

The written commentaries/comments/remarks were included in the events as (for example) representative placements such as the ‘post code’ commentary.

In excess of 400 oral commentaries/responses were collected throughout the year, 200 written comments/responses were collected-some of these overlap.

In this way I think our major success as a project was keeping true to the original aims, in giving a voice to those on the margins and challenging public perceptions, the latter being seen in the very positive feedback we had from visitors to our exhibitions.

“I'm an artist and socialist and have absolutely loved what you have done here!!”

“Too thought provoking to be enjoyable. Terrific art.”

“Loved the different sensory experiences, giving wider and different connections to the people, message and art.”

“Challenged my thinking”

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\* | 910 | Approx 50% (& 50% visitors/tourists) |
| Number of participants\* | 75 | 100 |
| **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 | 225 |
| 3-5 years |  |  | No | 660 |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability | 20 |
| 18-19 years | 10 |  | Long-term illness/condition | 60 |
| 20-24 years | 25 |  | Sensory impairment | 0 |
| 25-29 years | 55 |  | Mental Health condition | 115 |
| 30-34 years | 85 |  | Physical impairment | 20 |
| 35-39 years | 130 |  | Cognitive impairment | 10 |
| 40-44 years | 130 |  | Other |  |
| 45-49 years | 180 |  |  |  |
| 50-54 years | 220 |  |  |  |
| 55-59 years | 60 |  |  |  |
| 60-64 years | 20 |  |  |  |
| 65-69 years | 30 |  |  |  |
| 70-74 years | 30 |  |  |  |
| 75+ years | 10 |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 475 |  | Welsh/English/Scottish/Northern Irish/British | 950 |
| Female | 510 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | White and Black Caribbean |  |
|  |  |  | White and Black African | 15 |
|  |  |  | White and Asian | 20 |
|  |  |  | 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).**

Obviously, with our participants, the main challenge is simply the chaos of life. We encountered this at the start of the year when trying to get them to come to regular sessions at St Mary's Church, not helped by the sheer inhospitable nature of the venue in the winter months, beautiful though it is!

As described earlier, a change of plans helped to combat this and a great success is how many participants we actually managed to engage at various levels. The artwork itself – both in picture and word form is a testimony to the success of the participants, as they were able to explore and express concepts and experiences as well as ideas and opinions, and in some cases these were deeply moving.

In terms of audience, the main challenge it felt at the time was getting people to an out-of-the-way venue. However, in adding up the numbers over the 4 exhibitions I'm actually delighted at how many people engaged with the work. In fact, a success would be, I feel, that we enabled an anciet, beautiful building to be opened up,and many commented on the beauty of the building as well as the artwork, and a vast proportion of the local people said that they had never actually been inside before. It was good to make the connections with the ancient building and the up-to-the-minute challenges the people at St Mary's face in engaging with and supporting the homeless folk who gather around it.

Some of the artwork was a challenge for the audience, as there were some strong views expressed and the language used was authentic!

1. **Online Engagement**

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

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

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

We struggled in some ways with our social media presence, particularly as it is fairly at odds with the lives of our participants. However, it was interesting how often Hidden Voices got discussed as the topics of homelessness seemed to get more prevalent as the year went on,particularly relating to Hull City Centre. Comments about Hidden Voices were very positive particularly on the Hull – City of Culture Volunteer, and One Hull of a City facebook pages

We also had a strong presence on the Believe in Hull facebook page which featured a video from the second exhibition and an interview with one of our artists, Marcel.

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) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 2 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project |  |  |
| 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.**

Our main partners were the people from St Mary's church. At the start of the project they were very wary, as they hadn't been informed about the initiative by their vicar who had been part of the bid writing, and had since left. They felt overstretched and concerned about what this would mean for them in terms of resources and time.

However we quickly established extremely good relations with them, meaning that the artists were able to become keyholders, taking the pressure off everyone a bit.

Once the exhibitions began they quickly realised that it was drawing people into the church building and were delighted with the increased footfall and interest.

We also worked with hostels management when we expanded our workshop venues. Both artists already had relationship within the hostels so that made it easier, but they were delighted with the input of Hidden Voices, and it has certainly strengthened relationship for future collaborations