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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | VOICES ACROSS THE HUMBER |
| **PROJECT LEAD:** | SUZANNE BROWN |
| **REPORT DATE:** | MAY 10TH 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**

The 3 daytime events were very successful, apart from the Touch Tour which only one person attended. (because those accompanying the hearing/visually impaired didn’t want to turn out twice). 38 attended the “Come and Sing” and there was a good audience dropping in and out at the Open Rehearsal. Volunteers good at promoting events and taking part.

Technical arrangements (staging/lighting/film) went exactly to plan – excellent.

Accessibility provision worked well. Audience nearest the signer stood to applaud him at the end.

Evaluations of the concert and its content/planning/organisation extremely positive.

Youth choirs superb. Sea-themed display excellent. Very good orchestra and soloists.

Problems with seating – some shown to wrong seats/empty seats not filled. Many from VIP list suggested by team 2017 didn’t attend – disappointing.

Volunteers did not show VIPs to seats or give out surveys to audience at the end in spite of clear briefing.

**MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING**

Designer enhanced skills and produced appropriate and attractive material.

We produced far too much publicity, especially A4 posters. Ticket sales went extremely well which made further marketing unnecessary. Not all the souvenir programmes were sold – volunteers tended to stay at table with them. This affected understanding of the works by the audience as the words were printed in it. More should have been circulated at the interval.

The two workshops (adult and youth choirs) were extremely successful and really helped participants to get to grips with the material.

There was a lack of co-ordination between our project and related events. In the week after the concert Radio 3 featured Hull composers and musicians. Hedges was featured and Martin Green mentioned Bridge For the Living. However he related this to Height of the Reeds and failed to say the work had been performed in Hull the previous Saturday with the composer present. This was a missed media opportunity that would have enhanced our profile.

**RISK MANAGEMENT**

No major problems. Sheer numbers of people at the venue from 19.00 made it difficult to organise the youth choirs and keep them separate from the public, but the chaperones were present throughout. Plenty of venue staff on duty.

**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.**

We almost broke even, with a small loss of £24.41. However, this was only possible through the huge amount of voluntary hours put in by the team.

**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 (audience and participants) | 600 | 1000 | 1211 |
| Not HU1 – HU9 (workshop in Grimsby for participants) | 0 | 200 | 300 |
| **ACTIVITY** | | |  |
| Number of performances | 2 | 2 | 2 |
| Number of exhibition days | 0 | 0 | 0 |
| Number of commissions\* | 10 | 62 | 62 |
| Number of sessions for education, training or taking part\* | 10 | 86 | 86 |
| Number of accessible activities | 0 | 2 | 2 |

**\*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.

Visual interpretation of Bridge for the Living included archival footage of the area.

The programme had information about the commissioning of the work to mark the opening of the Humber Bridge and histories of the choirs.

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 | 50+ | 1 | 50+ |
| Artists | 7 | 350+ | 4 | 200+ |
| Production/exhibition staff |  |  |  |  |
| Other staff | 8 | 20+ | 3 | 15 |
| 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 |  |
| 20-24 years |  |  | 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 | 2 |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment | 1 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 4 |  | Other |  |
| 65-69 years | 3 |  |  |  |
| 70-74 years | 4 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 10 | |  | Welsh/English/Scottish/Northern Irish/British | 16 | |
| Female | 6 | |  | 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 |  | |

**Successes**

Each member of the team had a different skill, which contributed to the overall success of the project. The project manager was able to organise and oversee the whole thing and liaise effectively with the different groups involved. The musical artists ensured that the choirs were well trained and the orchestra of an excellent standard. The digital artists, publicity and display team worked to our specifications, introduced modifications when asked, kept more or less within the limited budget and delivered on time. The technical team provided by the City Hall did an amazing job setting up the stage, lighting and audio-visuals in a very short time. The film was almost perfectly timed with the music, even though it was not possible to rehearse the two together.

We were successful in making our event accessible, thanks to the work put in by the British Sign Language professional and his work with the Hull Deaf Centre.

“The organisers of, and participants in this concert achieved something remarkable, of which they should feel very proud” (P. Sproston – from concert report for the Arts Council).

**Challenges**

The main challenge for the team was putting the final event together all in one day. If we were to attempt something on this scale in the future, we would bid for more money. This would enable us to fund an orchestral rehearsal in the venue and set up the staging and set the evening before. We would have liked to include a run-through of the film (which the choir members were not able to see) and more visuals in the second half (lack of time/money prevented this). We were rather disappointed with the clarity of the sound. The stage set-up of the choir and orchestra was not ideal for the City Hall acoustics and resulted in the words of the pieces being unclear at times. The youth choirs were fine as they were all at the front. A large venue with more modern acoustics would have solved this problem

**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):**

1. **Audiences & Participants (data to be provided by team 2017 from surveys)101**

**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\* |  |  |
| 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 |  |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years |  |  | Cognitive impairment |  |
| 40-44 years |  |  | Other |  |
| 45-49 years |  |  |  |  |
| 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 |  | |  | Welsh/English/Scottish/Northern Irish/British |  | |
| Female |  | |  | 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).**

Overall the project was a success shown by the comments below made by audience members and participants in surveys:

* An inspired idea – really enjoyed it and excellent value.
* Always wanted to hear the Hedges piece. Was out of the area when it was first performed. Enjoyed the display of images.
* Unusual to have choral event of this scale in Hull.
* Unique event. Love Sea Symphony. Huge amount of voluntary community effort put into
* the evening.
* Thoroughly enjoyable experience meeting and singing with members of different choirs.
* I was pleased to be able to take part in a City of Culture event.
* An exciting programme with a chance to play a work not often performed.
* This concert was a fantastic opportunity to sing one of my favourite pieces by Vaughan Williams in the grand city concert hall.
* To have been introduced to the Hedges was the icing on the cake. Thank you to all in Hull city. Let’s do it again!
* A joy to be part of such a wonderful experience and celebration of the sea.
* It was a wonderful opportunity to take part in a unique project with other choirs both sides of the Humber.

The inhouse surveys we did for the children’s choirs nearly all had the smiley face box ticked.

There were very few negative comments. It was difficult to engage all members of the audience, especially children, in the longer second half. With more time and money we could have perhaps made it more accessible with words and visuals.

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 | **101** | **280** | **1915** | **1614** |
| Twitter | **264** | **345** | **46312** | **760** |
| 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.**

01.04.2017 @stan\_kell “Exhilarating performance of the Sea Symphony. Junior choirs smashing too.”

01.04.17 @henriduckworth “Great 1st April”

01.04.2017 @BachChoir “So good was the concert,that we’ve brought Princes Quay to a standstill”.

01.04.2017 @ScunthorpeChoir “Amazing concert this evening. Brilliant performances by all involved”

01.04.2017 @TheProofAngel “Well done everyone involved in the sea symphony concert tonight. Excellent.

01.04.17 @MyNamelsScottie “Superb performance this evening”

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) | 2 | 1 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 7 | 5 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) |  | 1 |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 7 | 5 |
| Number of existing partners involved in this project | 3 | 2 |

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

The majority of partnerships were very successful.

We were able to give positive feedback to the Hey Smile Foundation who funded the photography day and lent us equipment free of charge. The primary school pupils who made over 200 fish for the set were able to use our project for their City of Culture challenge set them by Archbishop Sentamu.

The City of Culture team was very helpful in lightening our workload, particularly with the surveys, and gave a lot of helpful advice. We intend to use the volunteers again for future Hull Choral concerts.

Existing partners such as the City Hall, EYMS and Abbotsgate Printers worked very well with our team to deliver what we asked, even though at times this was over and above what we normally require.

The challenges were mainly for the venue team: setting up the stage and equipment within the narrow time frame and accommodating the huge numbers that went through the City Hall from 11.30 onwards.