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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Community Art Jam |
| **PROJECT LEAD:** | Paul Clark |
| **REPORT DATE:** | 18/8/17 |

**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 project management roles were shared out amongst the members of the core team running the project. Jane Stafford took a lot of the leadership and overall project management on in the sense of assigning actions and tasks and checking in that things where getting done. We worked towards the time line and were more or less on schedule with most things. It was a very big learning experience for myself as it has been the first time I have led on, or put in a bid for a project like this. I have picked up many things along the way and I would like to do a project like this again in the future. I have a bit more of an understanding of the factors, time and costs involved with running the project. The 2017 team have been on the end of the telephone and have been supportive throughout the period of planning.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Marketing and communication could have been more effective as we were a little late getting all our posters and leaflets out. But we did very well with community engagement and attracting the local community by knocking on doors and posting leaflets, and giving out information at our various sessions along with partner sessions.

We were able to issue around 170 tickets through face to face engagement. We also promoted the event through our networks and also on social media.

I was involved with leading workshops with young people at St Michaels and The Hut youth centre which both went very well. On the day of the event some of the activities were very popular such as drumming, graffiti and break dancing.

**RISK MANAGEMENT**

I did not submit the risk register form back to hull2017, but we did complete it and use it as a tool to work from and to highlight risks and factors to be aware off. Jane also completed a detailed risk assessment for the event. We had a short brief before the event started and the risk assessment was available throughout the day.

**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 | 6 | 6 | 6 |
| Not HU1 – HU9 | 0 | 0 | 0 |
| **ACTIVITY** | | |  |
| Number of performances | 5 - 10 | 6 | 6 |
| Number of exhibition days | 100 | 1 | 1 |
| Number of commissions\* | 10 | 2 | 2 |
| Number of sessions for education, training or taking part\* | n/a | 20 | 20 |
| Number of accessible activities | n/a | 3 | 3 |

**\*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.

N/A

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) | 5 | 100 | 4 | 60 |
| Artists | 7 | 7 | 7 | 7 |
| Production/exhibition staff | 2 | 1 | 2 | 1 |
| Other staff | 13 | 1 | 13 | 1 |
| Volunteers | 8 | 1 | 8 | 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 |  |  | Yes |  |
| 18-19 years | 5 |  | No |  |
| 20-24 years | 4 |  | Prefer not to say |  |
| 25-29 years | 2 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 9 |  | Learning disability |  |
| 35-39 years | 6 |  | Long-term illness/condition |  |
| 40-44 years | 5 |  | Sensory impairment |  |
| 45-49 years | 3 |  | Mental Health condition |  |
| 50-54 years | 1 |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment | 1 |
| 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 | 17 | |  | Welsh/English/Scottish/Northern Irish/British | 31 | |
| Female | 18 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background |  | |
| Prefer not to say |  | |  | White and Black Caribbean | 1 | |
|  |  | |  | White and Black African | 2 | |
|  |  | |  | 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 | 1 | |
|  |  | |  | 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):**

One of the main successes of the project would be firstly the event happening at Shelley avenue. It was very successful and we were able to bring a city of culture event to our community and families, and there was lots for people to join in with. Some of the workshops and activities went extremely well, such as the breakdancing, graffiti, drumming and orienteering. The drumming tutor and breakdancers both fed back how much they enjoyed their workshops and how much the young people enjoyed them.

It took a lot of hard work planning and bringing it all together but we had very good day in the end. Leading up to the event we were able to create some pieces of art work with young people that were displayed at the event. The workshops and sessions such as dance and MCing gave the young people the opportunity to develop skills and to be able to perform to an audience, and have their contribution showcased. 45 young people participated the workshops including dance and the lyric writing and MCing at St Michaels and the hut. We also had around 180 visitors across the day at our event.

**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.**

Child Dynamix were able to be part of the creative communities program and be part of what was happening in Hull2017. My own personal success was being able to take the opportunity to lead a project and see my vision come to life. It was the first time I had done a project of this kind and the funding gave me the opportunity to do it, and I have learned so much from the project. Whilst working at St Michaels I was able to build a very good relationship with the young people I was working with as well as staff from St Michaels, so I hope to be returning to work with the group as they are keen to continue the MCing and rapping. The group also created their own youtube and facebook page for their group to start releasing music, and also created some graphic for their pages.

My colleague Amie mentioned that a lady had travelled from West Hull and said that her daughter had really enjoyed the day and took part in all the activities, and they stayed until the end. The lady also said she wished she had told her family to come.

The project was also an opportunity to raise the profile of the charity, to be part of Hull2017, and also to promote what we do to wider communities and new young people and families.

Some of the challenge I felt may have been around engaging young people in the workshops prior, and generating the enthusiasm and interest of the young people around city of culture. As part of the nature of youth work, we work with very challenging young people who are difficult to engage with. So it was always getting young people to take ownership of the event and want to be part of it that would be challenging. But it was also a success at the same time to have some of those young people contribute art work or attend the event and activities.

It was a challenge to issue all of our online tickets as only half where taken, so we only had around half the attendance we hoped for.

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\* | 180 | 180 |
| Number of participants\* | 120 | 120 |
| **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 | 7 |  | Prefer not to say |  |
| 11-15 years | 9 |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 12 |  | Learning disability |  |
| 18-19 years | 9 |  | Long-term illness/condition |  |
| 20-24 years | 4 |  | Sensory impairment |  |
| 25-29 years | 3 |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years | 1 |  | 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 | 24 | |  | Welsh/English/Scottish/Northern Irish/British | 45 | |
| Female | 21 | |  | 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 for the young people were being able to perform and have their creativity showcased such as dances, rapping, pieces of art and poetry. Alan worked very hard on preparing songs to perform and did a lot of rehearsing, he also ended up hosting the event and spending a lot of time on stage. Some of the young people said they got experience things for the first time such as spray painting, DJing, Rapping.

Some of the challenges may been have been around the location of the event, as for a lot of people they were unfamiliar with the area, or found it hard to find. Some of the young people wanted to attend the event and activities but didn’t because some of their peers didn’t we find this peer pressure to conform to what others want difficult to overcome.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **239** | **175** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **401** | **459** | **1759** | **75** |
| Twitter | **unknown** | **1472** | **15175** | **113** |
| 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:**

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) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 3 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 2 |  |
| Number of existing partners involved in this project | 1 |  |

**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 key partner other than the 2017 team where Clarion housing who own the Shelley Avenue site (we have it on license) they contributed financially £1,000 and also with three staff on the day, they interacted with participants and used the opportunity to talk to their tenants. They felt it had been very successful overall and having travelled from Leeds and Manchester for the event felt it was well worth it!

The main successes for the actual event day where the ability for local people to engage in activities they would never have done or seen before. The young people where curious and the families got involved together.

The challenges are as already stated that our work is often with the most challenging young people, and they can be difficult to manage in terms of their behaviours and lack of boundaries.