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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Fuzzfeed |
| **PROJECT LEAD:** | Peter Snelling |
| **REPORT DATE:** | 30/11/2017 |

**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 planning and management has gone well. Our biggest challenge was casting. We worked with many groups to find the right young people for the project. After this the project has run smoothly. We have felt well supported by Hull 2017.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

It has been hard to make an impact on You Tube. Facebook was a much more successful place for the project as more people shared and commented on the videos and they gained more views. The project has been promoted on the BBC, Hull Daily Mail as well as on lots of social media including many posts and features by Hull 2017.

The young people who took part in the project have really benefited from taking part. They rightly see themselves as it’s co-creators and often talk about how the project celebrates their original way of seeing life.

**RISK MANAGEMENT**

The project was successfully risk assessed and there were no accidents or unforeseen incidents.

**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 | 30 |  | 42 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 40 | 40 | 40 |
| Number of exhibition days |  |  |  |
| Number of commissions\* | 14 | 14 | 14 |
| Number of sessions for education, training or taking part\* | 50 | 50 | 50 |
| Number of accessible activities | 50 | 50 | 50 |

**\*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.

Our project did not have a heritage focus.

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 | 15 | 0 | 0 |
| Artists | 4 | 15 | 2 | 8 |
| Production/exhibition staff | 1 | 3 | 2 | 3 |
| 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 | 1 |  | Yes |  |
| 18-19 years |  |  | No |  |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years | 2 |  | Long-term illness/condition |  |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years | 1 |  | Mental Health condition |  |
| 50-54 years |  |  | 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 | 4 |  | Welsh/English/Scottish/Northern Irish/British | 6 |
| Female | 2 |  | 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 project has had a very positive impact on My Pockets as an organisation. We moved to Hull in 2015 from (Boring) Dorset. The support from Hull 2017 has enabled us to firmly establish ourselves in the city. We have hired and trained 5 new freelancers, made firm connections with other arts organisations and with organisations that work with young people in Hull. Fuzzfeed has allowed us to communicate the spirit of My Pockets quickly and clearly. My Pockets now has an identity in the city and people know that we create innovative, imaginative and fun projects with the ideas and voices of young people at their center. There is no way we could have achieved this so quickly without City of Culture and Fuzzfeed.

Casting the puppet voices was a challenge to start with. It was not easy to get into schools and when we did we often got young people to work with who not suitable for the project. Despite the information we provided the teachers often took the puppet element to mean that we should work with pupils who were young or had learning difficulties. Building relationships with teachers continues to be a challenge.

That said when we find sympathetic teachers who are able to connect us to the right students the project flourished. This happened at Winifred Holtby and Marvell College. In these school we met and worked with 20 young people eventually casting 6 as voice puppets as well as a further 5 who acted as writers, suggesting ideas and supporting the voices. Our partnerships with Winifred Holtby and Marvel Collage are continuing.

The other challenge we faced was building an online following for the project. We found found this difficult, even with the support of the young people’s networks and the large amount of press we received the You Tube channel did not break out in the way we had hoped. We found instead that Facebook was a better home for the project. On Facebook there was much more sharing and commenting and also many more views. If we were running the project again we would put more focus on Facebook at the start of the project.

The project has been very successful for us creatively. We are very proud of the films and the innovative technique used to make them. The reaction to the films has been great with many people all over the city telling us how much they enjoy them.

KCOM have commissioned us to make some more puppet films for them using the same idea. It is great that the project can develop with this support and that our puppet films will live on beyond 2017.

We now plan to build on the success of Fuzzfeed with more innovative and exciting projects working across the city. We already have 5 projects running or waiting to start that will take us to the middle of 2018.. The whole thing has been brilliant and the support of Hull 2017 is greatly valued by everyone at My Pockets.

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\* | 36,417 views | 10,000 |
| Number of participants\* | 30 | 30 |
| **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 | 12 |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years | 13 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 17 |  | Learning disability | 12 |
| 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 | 18617 |  | Welsh/English/Scottish/Northern Irish/British | 27 |
| Female | 17800 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | White and Black Caribbean | 2 |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 1 |
|  |  |  | 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).**

The project has been a success.

We have worked with 42 young people in total with a core group of 15. These young people have taken great delight and pride in their contribution to the project. Their inventive humor and unique take on life has been celebrated and this has empowered them. This is summed up by Calum, who is one of the voices for the puppets –

‘I think I speak on behalf of all of us which are currently partaking in Fuzzfeed, in saying that we really enjoy being part of it. It's something out of the ordinary, much like our personalities, which I believe is one of the main reasons why we all enjoy it so much - I love working with both Peter and Sally, they're the ones who have made this become possible and always make it enjoyable. We all love seeing the final short films and so do others too. It has given us the opportunity to express our personalities and to entertain others.’

We are very proud of the way the project has impacted the young people and, as Calum says, helped them to express themselves. As education becomes more and more about conforming to a prescriptive curriculum it is powerful to have inspired these teenagers to invent, create and be original. Most of them are not the kind of young people that are often celebrated. They are the naughty ones, the ones who can fall through the gaps or get their spirit knocked out of them. It was a great moment for us all when the Turner Prize film opened the Legacy event at Hull Truck. It felt like real vindication for the power of being yourself, mucking about, laughing and spontaneous creativity.

Here are some other comments from young people who took part –

" I enjoyed making the puppets move in such a way that they were like real people"

" the instructor was very encouraging and fun. Overall it was fantastic"

" at first I thought the whole thing wasn't for me, however as we progressed through the session, my opinion changed because what we were doing was great fun"

"The recording was funny and fun to make...overall the finished film was very good"

"My favourite part of today was being able to create the final piece."

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | 36,417 | 36,417 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **387** | **22716** | **1300** |
| Twitter | **0** | **107** | **300** | **300** |
| Instagram | **0** | **114** | **320** | **320** |
| You Tube | **0** | **154** | **13024** | **13024** |

**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:**

Brilliant Stuff!

ha ha ha, pop them moves xx﻿

Fuzzfeed tells it like it is!

Superb! What we’re all thinking about the Turner Prize really.

These vids just get funnier.﻿

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) | 5 |  |
| 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) |  |  |
| Education (e.g. school, college, university) | 5 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 6 |  |
| Number of existing partners involved in this project | 4 |  |

**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.**

The main success for our partners were in taking part in a creative project driven by the imaginations of the young people they work with.

Fuzzfeed sessions are unusual in that they are not a lesson or a workshop. Sometimes the schools struggled with this. The idea that the young people would just start talking with no plan or clear end goal is alien to the current educational system. However it is also an essential part of creativity. The blank page, the leap into the unknown, the idea of setting off not knowing your destination are are all things that creativity struggles with and has to attempt.

As the project progressed the schools really began to see the value of this. They could see that the creativity, engagement and energy of their young people was flourishing.

In particular, our work with Winifred Holtby and Marvel College on the project has lead to a fantastic amount of trust and understanding. These partnerships have been developed with further projects including a music project and animation project.

Other partners included the different Hull 2017 events that feature in the films from the Blade and Radio 1 Academy to the Turner Prize.

Nayan Kulkarni, the artist behind The Blade wrote to us saying about Fuzzfeeds film featuring The Blade – ‘This is simply magnificent! Congratulate the philosophers. Could say a lot about what they did, not now though... Will cherish this more than you can imagine. N’

Emma Hammer, a teacher at Marvel College wrote – ‘Fuzzfeed gave young women, who would not usually be chosen to represent the school, an opportunity to look at themselves in a different way. They were able to talk about themselves and their perceptions honestly with each other and My Pockets and to be proud of their own opinions. This project also gave them the opportunity to think about and attend different City of Culture events such as the Women of the World festival and Radio 1 Roadshow event. ‘