**HULL 2017 AND WELLCOME DEVELOPMENT GRANTS PROGRAMME**
**END OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Gardening for wellbeing |
| **PROJECT LEAD:** | Yvonne Black |
| **REPORT DATE:** | 17th November 2017 |

**INTRODUCTION**

Everyone who receives a grant from the Hull 2017 and Wellcome Development Grants 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 you and your partners experience of the Hull 2017 and Wellcome Development Grants 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

We also use this information to report to our funders.

Please email this activity report to: wellcome@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.

**WORKSHOP PLANNING, DEVELOPMENT TIME WITH PARTNERS AND PROJECT MANAGEMENT**

Yvonne (researcher), Jimmy (artist), and Jeannie (manager of the community garden) met in person at the garden on 4 occasions, to discuss the development of this project, Yvonne has met separately with health researcher, Dr. Judith Dyson, and with Jimmy, to further develop ideas. Jimmy obtained dramaturgical support from a director, David Aula, in the development of an opening section of a script for a performance piece, “The Garden”. This section of a script was shared with staff and volunteers at the garden and their feedback on it sought through direct communications with Yvonne, and at a workshop held at the garden on the morning of 13th November.

**COMMUNITY ENGAGEMENT**

Yvonne distributed written information about the project at the garden, at the commencement of the project. After approval was obtained from the Faculty of Business, Law and Politics Research Ethics Committee at the University, Jimmy and Yvonne spent time working in the garden throughout the project, meeting with volunteers and staff. To each participant, the purpose of the research was explained, and the idea of creating a performance piece, based on experiences of using the garden for the benefit of health and wellbeing, introduced. Some gardeners have been interviewed, while others preferred less formal discussions. Gardeners were also invited to make written or pictoral contributions to the project, in a “comments book” we provided, on the cover of which was attached poster which Yvonne had created, featuring the themes emerging from interviews.

**ARTIST ENAGAGEMENT**

*Does the project allow for artists to engage with health research for the first time?*

Yes: The project enabled Jimmy to produce a novel piece of work. Without it he would not have met the people in this community or been exposed to the data collected as part of the study. Yvonne has shared with Jimmy her (anonymized) interview transcripts and her analysis of those transcripts, along with relevant literature on the subject. Jimmy has shared with Yvonne his insights on the experiences of the gardeners, from his reading of these notes, and from his own time spent working alongside and talking with members of the garden community. Jimmy has therefore contributed to the research process, while Yvonne has contributed to a creative process which is intertwined with the research.

**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.**

When the initial budget was prepared, we expected that Jimmy Osborne (the artist: playwright) would be paid as a self-employed individual. The university finance office then advised that we needed to take him on as a temporary employee. The resultant, unexpected, employers’ NI and PAYE contributions reduced the amount of funding we had available, and unfortunately meant that we were unable to arrange workshops with actors. Instead, the director agreed to meet separately with Jimmy, to provide dramaturgical support in the development of the opening section of a script, and a workshop was held without actors, where gardeners were invited to provide feedback on that script. We still plan to hold workshops with actors before the end of February 2018, but will need to source additional funding in order to do this. If we were able to retain the surplus of our grant for this project (£319.44) until then, we would use that to contribute towards the cost of the workshops.

**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. **PROJECT MILESTONES**

**Please tell us how you did in achieving the key milestones\* for your project. Please insert you’re your project specific activity milestones in the table below. These should reflect the original proposal and include any revisions to those milestones.**

**\* Examples of key milestones include, number of project team meetings, workshops/sessions held with the community and number of participants etc**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **TOTAL\*** |
| **PROJECT VENUE/LOCATION** |  |
| HU1 – HU9 | HU6 |  |  |
| Not HU1 – HU9 |  |  |  |
| **Project Milestones/Activity** |  |
| *Insert additional rows if required* |  |  |  |
| Project Team Meetings  | 3 | 4 | 4 |
| Interview/participant observation sessions with community | 0 | 6 | 6 |
| Number of interview participants  | 10 | 10 | 7 |
| Actor/director workshops for performance development | 2 | 2 | 0 |
| Participant workshops  | 2 | 0 | 1 |

**\*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**

**Please attach any additional information you feel would support your End of Project Report, this could include evaluation from community participants, creative material , support for further development of the project etc.**

*See attached files:*

1. *Opening Section of a Script, “The Garden”, by Jimmy Osborne*
2. *Conference Presentation at Valuing Nature, Edinburgh 2017 (*<http://valuing-nature.net/valnat17>*)*
3. **Project Team**

**Who was involved in developing your project? Please include yourself and your partners including 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 Lead | 1 | 20 | 0 | 0 |
| Artists | 2 | 20 | 0 | 0 |
| Health Researchers | 1 | 3 | 0 | 0 |
| Community Partners/Groups | 15 | 8 | 15 | 8 |

**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 success for our project delivery team has been our joint contribution to Jimmy’s creation of an opening section of a script, which gives voice to the experiences of gardeners at our community partner, The Rainbow Garden. This script will be developed into a performance piece with the potential to communicate the benefits community gardening can have for health and wellbeing, as well as inviting consideration of the social landscape within which community gardens may sit.

This was made possible because Jimmy and Yvonne were able to enter into frank, informal conversation and, in Yvonne’s case, formal interviews, with gardeners. The gardeners (volunteers and staff) were delightfully forthcoming, thanks in part to Jeannie’s (the garden manager) enthusiastic support. They seemed to embrace the opportunity to have their voices heard, with the reassurance that the performance piece would be created in such a way that they would not be identified as individuals, but rather that we would endeavour to represent them in a more general sense. There was a sense of fun in their engagement with us, which we think as partly due to the knowledge that we were all contributing to a creative process, and would likely not have been present to the same extent if the project had been purely a research one. This sense of fun is important to the gardeners, who mentioned repeatedly the importance of fun and laughter in their enjoyment of time spent in the garden.

A secondary achievement was the presentation of our project at the Valuing Nature Conference in Edinburgh, within a session entitled, “Exploring Arts-Based Engagements with Valuing Nature”. There Yvonne took part in a discussion panel, and had the opportunity to talk with researchers and artists involved in other projects, learning from their experiences, and sharing our experiences of this project.

There were challenges to overcome. The first of these occurred when we realised that not all the gardeners would feel comfortable in a formal interview setting. This meant that we did not achieve or target of 10 interviews, but instead devised other ways of ensuring that everyone had a chance to provide input, in a manner with which they were comfortable. For some participants in the project, this simply meant changing the format from formal interviews to less formal discussions, however some of the garden’s users have mental health conditions, and the garden is a haven in their lives. We needed to be absolutely certain that our presence there did not detract from that. We were guided by Jeannie as to which gardeners may be happy to talk, formally or informally, and were careful not to disturb anyone who did not volunteer. We provided a “comments book” where those who did not wish to speak to us were free to contribute in their own time, and were pleased to see that gardeners made use of that.

A second challenge related to budget restraints. Due to unexpected tax expenses, we were unable to run workshops with actors, as planned, because we had insufficient funds remaining, with which to pay them. We dealt with this by seeking dramaturgical support in development of the script, outside of a workshop setting, then delivering the written opening section to the gardeners, following up with a workshop at which they were invited to provide feedback. Feedback was positive, with general agreement that the atmosphere of the garden was accurately represented, as was the sense of fun.

1. **Community Engagement**

Where possible we would like to know more about the demographics about the communities that you were engaging with:

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **TOTAL** | **% FROM HU1-HU9 (please include first 3 digits of postcode)** |
| Number of participants\* | 15 | 100% (HU6) |
| Type of Engagement Activity (please list) | Informal discussions with artist and researcher.Interviews.Written commentsFeedback on script | 15 individuals7 individuals8 individuals15 individuals |
| **TOTAL BENEFICIARIES** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER – Community Engagement** |  | **ETHNICITY – Community Engagement** |
| Male | 7 |  | Welsh/English/Scottish/Northern Irish/British | 15 |
| Female | 8 |  | 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 |  |

1. **Additional Information**

**In the box below, please share any additional information that enhances your reporting regarding community engagement activity that you have undertaken, this could include evaluation reports, quotes, feedback comments, photographs from workshops etc. This should be separate to any information provided in PROJECT MILESTONES**

See attached files:

1. Comments book extracts
2. Photographs from workshop
3. **FUTURE DEVELOPMENT**

**Thinking about any future development of your project can you tell us of your plans? Do you intend to further develop the project? Do you have plans to secure future funding and will the partners continue to work together to secure any additional investment?**

Jimmy is currently working to complete his script and Yvonne is proceeding with her PhD research into the systemic impacts of urban growing and gardening projects on health and wellbeing. They plan to continue to collaborate, as Jimmy develops his script. There are also plans in place to secure continuing input and involvement from the staff and volunteers at the Rainbow Garden. Both Yvonne and Jimmy will continue to visit the garden, and the completed script will be shared with the gardeners, allowing for their comments and feedback as it is developed. We also plan to apply for further funding, to enable us to run script development workshops with actors, which we were unfortunately unable to do during this initial phase of the project, due to budgeting and finance difficulties.We have been offered the use of university premises for this purpose. We hope to then be able to provide a reading of the play, at the garden, for the staff and volunteers at the garden, before exploring ways to stage a full production.

Jimmy is currently on attachment at the BBC as a drama writer and is also on the Holby City development programme. He has been talking to producers and script executives about the issues and themes raised in this project to spread awareness of them to a broader audience. He will be attempting to develop further drama ideas inspired by this project to pitch to various BBC departments.