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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Greatfield 60 |
| **PROJECT LEAD:** | Steve Alltoft |
| **REPORT DATE:** | 9.1.2018 |

**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**

The overall delivery of the project went very well, as it was managed through the Big Local Coordinator and the G60 Steering Group. Most of the planning and management of events was carried out by volunteers from the local area and this ensured that there was a large amount of community involvement in the project. Though the project involved 19 volunteers, the success of the project did rely on one person to co-ordinate, drive and manage the entire program.

The project offered a diverse range of activities and events that attracted different age groups and people from different backgrounds and since the August 2017 report we have held:

2 Exhibitions – Nature and Greatfield Brides and Grooms

4 talks with Afternoon Tea

Geese and Ladybirds – science activities with Oldfleet Primary linked to the Nature Exhibition. The Nature Exhibition was then displayed at the school. This created additional exhibition days.

The project has been well supported by the City of Culture team through the volunteer programme, which has been invaluable across the length of the project.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We used the full range of marketing and communication methods, including

* Posters
* Newsletters
* Facebook
* Press releases

We did find that the most effective way of communicating locally was word-of-mouth. This was reflected in the fact that numbers visiting the G60 Gallery increased when City of Culture volunteers actively engaged with people on the Elmbridge Parade shopping centre and encouraged them to visit the exhibitions.

Though we have engaged with over 3,500 local people throughout the life of the project, we felt that the take-up was not as great as we first envisaged, mainly due to the fact that engagement with local people on the estate is very difficult. Some of the activities, including Greatfield Choir and Crafty Cuppa, will be sustained after the end of the project and the creation of a new cultural multi-purpose space based on the G60 Gallery at St Hilda’s Church will help to build on the success of the project and increase the reach of activities.

**RISK MANAGEMENT**

All events/activities were risked assessed.

**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.**

This was a year-long project and it was quite difficult to set a budget that covered all eventualities and we discovered that there were some hidden costs, such as payment for insurance for some community groups. We, therefore, paid for the cost of the Greatfield Brides and Grooms and Talks with Afternoon Tea from additional funding held by Probe.

**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 | 15 |  | 6 |
| Not HU1 – HU9 | 11 |  | 0 |
| **ACTIVITY** |  |
| Number of performances | 13 |  | 7 |
| Number of exhibition days | 243 |  | 180 |
| Number of commissions\* | 2 |  | 7 |
| Number of sessions for education, training or taking part\* | 64 |  | 61 |
| Number of accessible activities | 316 |  | 238 |

**\*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.

Several of the exhibitions incorporated heritage or historical content. The Brides and Grooms exhibition included dresses from the 1950’s onwards. It also included wedding photographs from these eras and two of the Afternoon talks focused on the History of the Robins rugby team and the Old Town of Hull; previous exhibitions also had historical content, such as memories of living on the Estate. The historical content of the event was illustrated in the publicity that was produced.

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` | 27 |  |  |
| Artists | 9 | 45 | 6 | 42 |
| Production/exhibition staff |  |  |  |  |
| Other staff | 2 | 24 | 2 | 24 |
| Volunteers | 19 | 167 | 18 | 165 |

**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 | 7 |
| 18-19 years |  |  | No | 23 |
| 20-24 years |  |  | Prefer not to say | 1 |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 1 |  | Learning disability | 1 |
| 35-39 years | 2 |  | Long-term illness/condition | 3 |
| 40-44 years | 3 |  | Sensory impairment |  |
| 45-49 years | 11 |  | Mental Health condition |  |
| 50-54 years | 3 |  | Physical impairment | 1 |
| 55-59 years | 3 |  | Cognitive impairment |  |
| 60-64 years | 2 |  | Other | 2 |
| 65-69 years | 0 |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years | 1 |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 14 |  | Welsh/English/Scottish/Northern Irish/British | 22 |
| Female | 17 |  | 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  | 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 | 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.**

**Successes:**

* The number of local people who volunteered.
* Brought people together across the area
* Brought out the hidden talents of local people, especially creativity
* People have learnt a lot about the history of Greatfield.
* Excellent quality of the work displayed in the exhibitions, especially the crafts by the young people from Aspire Academy
* Brought people to Greatfield who would not have normally come
* Securing funding to turn the G60 Gallery into a permanent cultural space.

**Challenges:**

* Time commitment
* Keeping the momentum going over a year-long project
* Sustainability
* Engagement of local people
* Due to the Big Local Co-ordinator leaving in August, the end of the project lacked focus.
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\* | 1989 | 90% |
| Number of participants\* | 1675 | 90% |
| **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 | 29 |
| 3-5 years | 5 |  | No | 80 |
| 6-10 years | 47 |  | Prefer not to say | 5 |
| 11-15 years | 8 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 1 |  | Learning disability | 10 |
| 18-19 years |  |  | Long-term illness/condition | 12 |
| 20-24 years | 4 |  | Sensory impairment |  |
| 25-29 years | 11 |  | Mental Health condition |  |
| 30-34 years | 6 |  | Physical impairment | 7 |
| 35-39 years | 7 |  | Cognitive impairment | 3 |
| 40-44 years | 5 |  | Other |  |
| 45-49 years | 4 |  |  |  |
| 50-54 years | 9 |  |  |  |
| 55-59 years | 9 |  |  |  |
| 60-64 years | 6 |  |  |  |
| 65-69 years | 10 |  |  |  |
| 70-74 years | 8 |  |  |  |
| 75+ years | 10 |  |  |  |
| Prefer not to say | 5 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 40 |  | Welsh/English/Scottish/Northern Irish/British | 115 |
| Female | 120 |  | 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  | 1 |
|  |  |  | 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:**

* Proud to contribute to the G60 and be a part of the team and community
* Powerful exhibition:-I have been inspired to bring in my own photographs.
* Brings back lots of lovely memories
* Enjoyed the visit. It is great that Greatfield is doing something for Hull City of Culture.
* Very good day, enjoyed it. Nice to see people coming together.

Brilliant exhibtion

* Fantastic atmosphere and really enjoyed joining in the parade.
* Great art from 14-16 year olds. My children loved all the work – well done.
* Thank you for all the lovely boxes
* Absolutely lovely afternoon; the children had a great time. Thank you.
* Excellent show of local talent and very interesting shots of wildlife too

**Challenges**

* Brilliant exhibition; a pity that not a lot of people came in.
* Most of the people who came in were over 50.
* Some issues relating to venues, because activities were based in churches or new venues.
1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **No information available** |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **No information available** |  |  |  |
| Twitter | **No information available** |  |  |  |
| Instagram | **No information available** |  |  |  |
| Other | **No information available** |  |  |  |

**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:**

Not applicable

Not applicable

Not applicable

Not applicable

**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) | 3 | 1 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 | 1 |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) | 6 | 1 |
| Education (e.g. school, college, university) | 2 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 | 2 |
| Number of existing partners involved in this project | 10 | 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.**

**Successes**

* Ability to deliver an adaptable programme to meet the needs of our partners
* Developing a programme that included all our local partners
* Being able to give the partners the flexibility to be involved in the project in their own way
* Securing £72,000 of external funding of the £105,000 needed to create a permanent space at St Hilda’s Church as a multi-purpose cultural space.

**Challenges**

* Meet the specific needs of schools in the area
* Funding allocated was not sufficient to allow us to bring in external artists, so we were unable to build-up long-term relationships with artists/organisations, which may have helped us with the next stages/sustainability of the project.