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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | ‘We are the future’ |
| **PROJECT LEAD:** | Barbara Dawson, NAPA |
| **REPORT DATE:** | 11/09/2017 |

**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**

A much bigger project then we first anticipated, due the amounts of students involved. Despite rigorous planning, many things had to be adapted and changed ad hock to suit everyone’s availability.

I think we implemented effective management strategies across both organizations (NAPA & Hull Music services) working together closely and making use of individual areas of expertise in order to deliver the best product possible.

Minimal input from the Culture Team on Event Planning and Project Management requested from us, but support and guidance was available if we had needed/wanted it.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

I think Participation and Learning on this project was a huge area of success from all aspects. For us as the project leaders we relished the opportunity to collaborate with another youth organization, sharing ideas skills and facilities in order to produce the best show possible.

We had a great response when looking for students to participate and managed to involve hundreds of local young people in the project. I think it was a unique learning experience for everyone who took part, something they had never done before which enriched their understanding of all aspects of live performance.

Marketing and communication is an area we are less experienced and needed more support. I think upon reflection we could have been better organized and should have been more proactive in this field earlier on in the project.

**RISK MANAGEMENT**

For this project the risk management was fairly straightforward as NAPA Hull Music Services and Hull City Hall are all experienced at staging public performances.

We carried out thorough risk assessments of rehearsals, performances, and related activities e.g. Stage Fit Up, and took appropriate action to eliminate/reduce risk where possible.

There were no reported incidents during the project or performances.

**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.**

The Budget for the show changed quite dramatically over the process of putting the performance together.

As we needed more rehearsals and more staff than anticipated the expenditure grew.

Income was lower than predicted as we did not hit our targets for ticket or programme sales.

Both NAPA and the Hull Music Service ended up putting more of our own money into the budget to make it work.

**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 | 1 | 1 | 1 |
| Not HU1 – HU9 | 0 | 0 | 0 |
| **ACTIVITY** | | |  |
| Number of performances | 2 | 2 | 2 |
| Number of exhibition days | 0 | 0 | 0 |
| Number of commissions\* | 0 | 0 | 1 |
| Number of sessions for education, training or taking part\* |  |  |  |
| Number of accessible activities |  |  |  |

**\*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**
2. **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 |  | 1 |  |
| Artists | 8 |  | 7 |  |
| Production/exhibition staff | 6 |  | 5 |  |
| Other staff | 14 |  | 8 |  |
| Volunteers | 5 |  | 3 |  |

**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 | 1 |
| 18-19 years | 3 |  | No | 33 |
| 20-24 years | 3 |  | Prefer not to say |  |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years | 5 |  | Long-term illness/condition | 1 |
| 40-44 years | 3 |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition |  |
| 50-54 years | 2 |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years | 5 |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years | 4 |  |  |  |
| 75+ years | 1 |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 20 | |  | Welsh/English/Scottish/Northern Irish/British | 32 | |
| Female | 14 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background | 1 | |
| 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 |  | |

**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 unique learning opportunities offered to our students were immense and to be able to offer this free of charge meant that it became accessible to so many more of our students.

The collaboration between Hull Music Services and Napa was a huge success, creatively and logistically. Both organizations have never had this opportunity before and the students have never worked on this scale of a production so they have gained valuable skills. Something else that is a success is that everyone involved in the production (300 plus) including the entire creative team are all from Hull. To have a production that involved so many people who are all local really showcases the talent of the city of culture.

This production also provided an opportunity for musicians within the city to orchestrate music for a full orchestra and then actually have this performed at such a prestigious venue. One of the Napa staff members, Andrew Siddle, also wrote an original song especially for this production. For this past students of Napa who have gone on to university/performance schools etc where asked to write a few lines about what it felt like to leave Hull, Andrew then developed this into the lyrics for the song so this provided a unique learning and development opportunity for his all.

Challenges:

Marketing and publicity is something that has proved difficult for us in this project. It was difficult as we didn’t want it to appear as a ‘concert’ in the traditional sense and instead wanted to try and appeal to a different audience type but were not sure how to achieve this. Napa generally does the majority of its advertising on social media and so this was the approach we used with this project. We have a successful social media presence already so this made this process easier. The BBC City of Culture show and Kofi Smiles provided excellent support too and we managed to get them involved which meant we received some exposure from them. All of this being said we had wanted to have the production sell out which was not quite achieved.

Bringing the 2 organisations together also provided us with challenges at times – one of these was rehearsal space for the amount of people involved. We needed floor space for movement, to be able to seat 100 plus choir and to fit in a 60 plus orchestra and so a larger venue to rehearse would have helped. We also had to bring together 2 completely different cultures to produce a whole show; Napa students are Musical Theatre trained with an emphasis on performance whereas Albemarle have a more classical training. This meant that compromises had to be made so that all students could be exposed to different styles and skill sets so they could get the most out of the project.

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\* | 1287 | 74% |
| Number of participants\* | 282 | 67% |
| **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 –Participants** | | | | |  | **DISABILITY/LONG TERM ILLNESS –Participants** | | | |
| 0-2 years | | |  | |  | Yes | 5 | | |
| 3-5 years | | |  | |  | No | 268 | | |
| 6-10 years | | | 45 | |  | Prefer not to say | 9 | | |
| 11-15 years | | | 137 | |  | **CONDITIONS –Participants** | | | |
| 16-17 years | | | 66 | |  | Learning disability | 2 | | |
| 18-19 years | | | 19 | |  | Long-term illness/condition | 1 | | |
| 20-24 years | | | 15 | |  | Sensory impairment |  | | |
| 25-29 years | | |  | |  | Mental Health condition |  | | |
| 30-34 years | | |  | |  | Physical impairment |  | | |
| 35-39 years | | |  | |  | Cognitive impairment | 2 | | |
| 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 - Participants** | | | | |  | **ETHNICITY – Participants** | | | | |
| Male | | 96 | | |  | Welsh/English/Scottish/Northern Irish/British | | | 261 | |
| Female | | 185 | | |  | Irish | | |  | |
| Transgender | | 1 | | |  | Gypsy or Irish Traveller | | |  | |
| Other | |  | | |  | Any other White background | | | 4 | |
| Prefer not to say | |  | | |  | White and Black Caribbean | | |  | |
|  | |  | | |  | White and Black African | | | 2 | |
|  | |  | | |  | White and Asian | | | **1** | |
|  | |  | | |  | Any other Mixed/multiple ethnic background | | | 2 | |
|  | |  | | |  | Indian | | | 2 | |
|  | |  | | |  | Pakistani | | | 1 | |
|  | |  | | |  | Bangladeshi | | |  | |
|  | | | | |  | Chinese | | | 3 | |
|  | |  | | |  | Any other Asian background | | | 4 | |
|  | |  | | |  | African | | |  | |
|  | |  | | |  | Caribbean | | | 2 | |
|  | |  | | |  | Any other Black/African/Caribbean background | | |  | |
|  | |  | | |  | Arab | | |  | |
|  | |  | | |  | Any other ethnic group | | | 2 | |
|  | |  | | |  | 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).**

From social media responses and informal interactions with audiences successes are that they got to see so many young people work together on a large scale production of a high quality. Audiences were able to see how local students of both organisations got to contribute to the City of Culture programme and showcase their many and diverse talents. No recorded challenges for our audiences.

For many of the participants of the project it was an opportunity to be involved in a new experience at a large scale professional venue.

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **2421** | **2574** | **23.6K** | **3215** |
| Twitter | **1104** | **1173** | **2002** | **119** |
| 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:**

If anyone out there thinks Hull isn't a City of Culture go to the Hull City Hall tomorrow night 29th June and listen and watch We Are The Future a superb evening of music, song and dance given by teenagers from NAPA and Hull Music Hub.  
All I can say after seeing it tonight is what an honour to watch and listen to so much talent on stage and behind the scenes.  
Hull and district have so much talent shown by these youngsters tonight.  
The millions of pounds spent on the City of Culture 2017 is well spent even if you only go to see this one show you will see and hear what Culture is all about.  
Well done to everyone, you put your heart and soul into every performance on the stage.

Wow. You HAVE to go and see this tomorrow night (Thurs). It's everything we need right now. It's a couple of hours filled with joy. Please don't miss it. The 60 piece orchestra, the musical arrangements, the singers and dancers.... the talent of the young people in this city is incredible. Incredible. And if you come out afterwards and don't feel uplifted, inspired and more positive about the future I will give you your ticket money back. Please go. Hull City Hall 7.30pm. You will LOVE it. Well done City of Hull Music Service and well done [Katie](https://www.facebook.com/katie.wright.79656921?fref=mentions) and all at NAPA.

Massive well done to all involved in WE ARE THE FUTURE, it was fantastic to see all of the talent hull has to offer on one stage with a magnificent orchestra! Had a tear in my eye watching summer singing her heart out. WELL DONE EVERYBODY (AND ALL THE BACKROOM STAFF WHO ARE NEVER SEEN ON STAGE!)

Went to the show last night and what a show! Far exceeded my expectations. The talent was phenomenal, both NAPA and the youth orchestra. Such a professional show and such diverse talent,I was blown away. If you missed it last night I urge you to go tonight!

Wow. We Are The Future - I smiled, sobbed , sang along and whooped with pride for one incredible performance after another. You are all amazing ....on stage and behind the scenes 1f3ad🎭1f389🎉1f44b👋

Congratulations to everyone who was involved in WE ARE THE FUTURE a truly stunning performance by our rising stars and the result of much hard work and dedication. WELL DONE

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) | 1 |  |
| 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) | 1 |  |
| 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 |  |  |

**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.**

One of the main challenges and subsequently successes for our partners was not having experience of putting on a theatrical performance and the different way of working that it entails.

The Hull Music Service puts on many public performances, and musical concerts, but rehearsing for a theatre piece was a bit of a culture shock for them. They had never had to deal with all of the production elements that go with it such as scene changes, lighting effects, sound checks etc.