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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | ‘In an Age of (un)CERTAINTY’ |
| **PROJECT LEAD:** | Tish Lamb |
| **REPORT DATE:** | 23/11/17 |

**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**

Initial meetings with project partners to agree working methodology and implementation.

‘Creative consultancy’ workshops with Step Out & Shout LGBT+ groups to identify issues they would like to address & agree creative concept & mediums to be used.

Additional workshops held with groups to explore issues affecting their emotional health & finalise creative medium.

Creative events sessions take place – involvement of young people in production of film and photographs.

**COMMUNITY ENGAGEMENT**

We had anticipated working with both groups and individuals; however, this was not feasible as the young people we support on a one to one basis were reluctant to take part in creative activities. Therefore, although we collected their views they were not part of the final filming/photography sessions.

The Step-up and SHOUT groups were very enthusiastic about taking part and came up with similar issues they wanted to use as part of the creative element. As you will see from the attached it related to the emotional trauma caused by names used against them.

**ARTIST ENAGAGEMENT**

Artist Annabel McCourt, has been involved in all stages of the planning and development of the project.

Alongside the project lead and workers, she has engaged with both groups of young people and explored issues, concepts and ideas around the emotional health aspect of identifying as LGBT+.

She has produced both the film and photography highlighting the views of LGBT+ young people.

**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. **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 | HU2 | HU2/3 | HU2,3,5,  6,7 |
| Not HU1 – HU9 |  |  |  |
| **Project Milestones/Activity** | | |  |
| Meet with artist & clinical specialist | 1 | 3 | 6 |
| Identifying potential issues re ethics | 1 | 1 | 1 |
| Meet LGBT+ Young people | 2 | 4 | 6 |
| Facilitating 8 workshops with LGBT+ Young People | 8 | 8 | 8 |
| Number of participants | 40 | 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**

**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.**

1. **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 | 8 | 50 | 3 |
| Artists | 1 | 10 | 50 | 3 |
| Health Researchers | 1 | 2 |  |  |
| Community Partners/Groups | 2 | 4 | 50 | 4 |

**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.**

Step Out is facilitated by three workers employed by Cornerhouse and the Warren. During the process they reported to the project lead that the young people were very enthusiastic about the project and were keen to be involved and have their say. The young people decided to focus around the emotional impact of language they feel is insulting and demeaning and what this means to ‘take them home’ with them.

They were actively involved with the creative event and have fed back to the workers how they valued the opportunity to release some of their tensions through the activity.

The SHOUT group, were very vocal in their views on how language had shaped who they were and also the detrimental affect it had on their emotional well-being. They chose to use photography as their medium.

The project was overwhelmed by the fact that these young people are still very vulnerable regardless of what appears to be a shift in how LGBT+ are viewed by the wider society. We are extremely proud of the fact that they were willing to discuss issues with us that clearly had an impact on their lives, but also in the fact that they were willing to take part in a creative process demonstrating that impact.

It was interesting for the project that both groups chose to explore language and how it can impact on people’s emotional health as the area they wanted to explore. The similarities in the words that affected them demonstrates that regardless of age the effects of language used can still impact.

The project lead and the CAMHS worker carried out some desk top research and have been unable to find any papers that looked at the internalization of negative emotions and how that can impact of someone’s mental health. However, if we were to carrying out this project again we would look to have a ‘professional’ researcher to help us. In hindsight we should have include University in this project just to give us more of a steer on this part of the work.

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\* | 50 | HU2,3,5,  6,7 |
| Type of Engagement Activity (please list) | Initial meetings with project partners to agree working methodology and implementation.  ‘Creative consultancy’ workshops with Step Out & Shout LGBT+ groups to identify issues they would like to address & agree creative concept & mediums to be used.  Additional workshops held with groups to explore issues affecting their emotional health & finalise creative medium.  Meeting between project lead & artist to plan creative medium days  2 days creative events  Meeting re: feedback on events  Meeting re: next steps |  |
| **TOTAL BENEFICIARIES** |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – Comm unity Engagement** | |  | **DISABILITY/LONG TERM ILLNESS – Community Engagement** | |
| 0-2 years |  |  | Yes |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years | 22 |  | **CONDITIONS – Community Engagement** | |
| 16-17 years | 24 |  | Learning disability |  |
| 18-19 years | 5 |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition | 3 |
| 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 – Community Engagement** | | |  | **ETHNICITY – Community Engagement** | | |
| Male | 21 | |  | Welsh/English/Scottish/Northern Irish/British | 48 | |
| Female | 18 | |  | Irish |  | |
| Transgender | 9 | |  | Gypsy or Irish Traveller |  | |
| Other | 2 | |  | 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 | 2 | |
|  |  | |  | 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**

Please find attached the video made by the Step Out group. We are still finalising the permission to share the photographs.

<https://vimeo.com/244215564>

The film and photos will be displayed on Cornerhouse’s website.

1. **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?**

The project lead and creative artist have discussed how we can use the project as a basis for a larger piece of work that would engage in potentially a wider geographical area. As stated previously we have been unable to find any research into the issues of internalising emotion, however, we feel it is an area that needs further understanding. We will seek support from the University as well as talking to a variety of funding organisations.