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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Fly to Freedom |
| **PROJECT LEAD:** | Corinne Feuillatre BAMM North |
| **REPORT DATE:** | 24/10/2017 |

**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 Hull2017 mural was the largest project that BAMM North has been involved with, our team worked very well together, learning, sharing and teaching each other new skills. This was particularily obvious in the workshops which were run by experienced teachers but in each case they were supported by volunteers from BAMM many of whom had not taught before. One of our members was able to take this experience as part of her qualifications to teach.

The mural was finished on time and on budget and the team felt a great sense of pride and ownership.

The two biggest logistical difficulties were the collection of all 120 mosaics in one place to enable us to design the layout, and the installation of the mural. None of us had undertaken a mural like this before and so we had to develope the techniques as we went along. We were assisted in the installation by two wonderful men from the station maintenance team.

I don’t think that BAMM North would have taken on a project like this without the frame work of the year of culture. The practical support from Hull 2017 was important in terms of the early stage meetings, the advice and the amazing volunteers but just as important was the confidence and exciement of being part of this event.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We used the Hull2017 website and our own social media chanels along with printed flyers, posters, badges and banners.

To publicise a project like this we had to learn to use social media in a more proactive way and this wasn’t always sucessfull in the early days. Not many of our group were used to using the internet for work purposes but we all improved as the project went on especially when our members saw the reactions to the work online. There is now much more understanding of the importance of social media in the workplace.

Our information flyers were very sucessfull once the mural was installed and a lot of people wanted information about it but less so in the early stage, in future I would do all the early publicity through social media alone (especially because at this point there aren’t many images) and then do printed media for the launch. The A1 posters in the station worked very well and the banners worked as advertising and information and as a way to list the names of the participants.

We wrote articles for the Craft Council, mosaic suppliers newsletters and ‘Grout’ magazine (the magazine for the British Mosaic Association), our media also included coverage on local radio, local television and a BBC craft programme.

**RISK MANAGEMENT**

We made sure that we had insurance and police checks for the leaders of all workshops, copyright forms for all artists and image release forms for all participants.

We liased with the station for the installation, the two station workers and the machines involved with the installation were assessed by the station.

**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 | 60 | 77 | 77 |
| Not HU1 – HU9 | 40 | 46 | 46 |
| **ACTIVITY** |  |
| Number of performances | 8 | 9 | 9 |
| Number of exhibition days | 365 | Under review | 365 |
| Number of commissions\* | 1 | 1 |  |
| Number of sessions for education, training or taking part\* | 8 | 9 | 9 |
| Number of accessible activities | 5 | 6 | 6 |

**\*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.

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) | 6 |  | 1 | 1 |
| Artists | 26 |  | 2 | 26 |
| Production/exhibition staff | 9 |  | 1 | 9 |
| Other staff | 0 |  |  | 0 |
| Volunteers | 3 Hull staff |  | 3 | 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.**

The project was called ‘Fly to Freedom’ because we wanted to use both the imagery of the birdlife on the Humber Estuary with the idea of flying to freedom from slavery and the associations with William Wilberforce.

Hull museum contains Roman mosaics and the centre of the city has a 1960s mosaic on the old BHS building. We wanted to draw attention to these by introducing a new generation of people to mosaic.

We wanted to use the imagery of the birds to reflect the movement of people in and out of the city through the station.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years |  |  | Yes |  |
| 18-19 years |  |  | No |  |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years | 8 |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years | 6 |  | Physical impairment |  |
| 55-59 years | 7 |  | Cognitive impairment |  |
| 60-64 years | 2 |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 1 |  | Welsh/English/Scottish/Northern Irish/British | 23 |
| Female | 24 |  | 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  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab | 1 |
|  |  |  | 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.**

We have worked well as a team, sharing information and skills, and teaching each other. We have introduced mosaic to people of all ages and backgrounds in Hull both by seeing the mural on the walls and through the workshops. Many of the people on the workshops started by saying the they couldn’t do art and ended with a piece of work up in a public space.

We worked to bring the project in on time and on budget and involved more people from the community than we had anticipated.

The impact on the participants seeing their work in a public space was inspiring, there was a great deal of pride in the achievement, especially at the launch when many workshop participants brought their families to see their work and took photos of themselves with teh mosaics and beside their names on the banner.

The station staff and the commuters all loved the work and the mural attracted a lot of attention.

The scale of the project was our biggest challenge, dealing with suppliers, venues, banks etc.

and organising such a large project with so many people involved.

We had to learn to write a proposal, apply for the Lottery funding, budget for the project, organise and run workshops and invent a method of installation.

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\* | 100 at launch and all footfall through the station | 100 |
| Number of participants\* | 26 artists and abt 72 at workshops | 98 |
| **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 |  |
| 3-5 years | 3 |  | No |  |
| 6-10 years | 9 |  | Prefer not to say |  |
| 11-15 years | 6 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 1 |  | Learning disability | 8 |
| 18-19 years | 2 |  | Long-term illness/condition | 2 |
| 20-24 years | 3 |  | Sensory impairment | 14 |
| 25-29 years | 6 |  | Mental Health condition | 3 |
| 30-34 years | 8 |  | Physical impairment | 3 |
| 35-39 years | 1 |  | Cognitive impairment |  |
| 40-44 years | 3 |  | Other | 2 |
| 45-49 years | 11 |  |  |  |
| 50-54 years | 4 |  |  |  |
| 55-59 years | 6 |  |  |  |
| 60-64 years | 3 |  |  |  |
| 65-69 years | 3 |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years | 1 |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female |  |  | 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 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).**

For the participants on the workshops their main challenge was often finding the confidence to try something new. They had to learn the skills to make a mosaic knowing that it would be exhibited in a public space. The finished mural is so beautiful that the same people were thrilled to have their work involved and for us as the artists, seeing this happen and knowing that we have been part of this has been wonderful.

We would have liked more workshops so that we could have engaged more people but at the launch we set up a list for people who want to be told about upcoming workshops and we are working on this.

Online engagement

BAMM North had set up a Face book page for a previous exhibition and discovered that other artists and members of the public like the engagement of a page that constantly changes and can be updated day to day. For the Hull2017 mural we set up a new BAMM North page that was seperate from previous projects. Face book has worked best for us, Twitter is very dependent on text and multiple posts a day and so we stopped using it and concentrated on social media that was image led. We set up an Instagram page and started a Pinterest page. Instagram worked well but Pinterest didn’t lead anyone back to the project so once again we returned our efforts to Face Book.

We linked many of our posts to the main BAMM page whic has 3,468 followers to tell a larger number of people about the project.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **n/a** | **n/a** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **191** | **310** | **36,422** | **1,110** |
| Twitter | **0** | **n/a** |  |  |
| Instagram | **0** | **111** | **52** | **539** |
| Other | **n/a** |  |  |  |

**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:**

“This all looks such a fabulous project. Many congratulations to you all”

“Thanks BAMM North-really enjoying seeing each bird as it pops up.”

“That will be a remarkable memorable beautiful piece of art”

“Went to see it today..I became quite overcome with pride and admit to a little tear!....looks awesome”

“I’ll be there …excited and proud”

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) | Artlink |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | Big Lottery Fund |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | Hull and East Riding centre for the Deaf |  |
| Education (e.g. school, college, university) | Wansbeck Primary School |  |
| Other |  | Hull Reform SynagogueTranspennine Express |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 2 | 3 |
| Number of existing partners involved in this project | 1 | 0 |

**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.**

Transpennine Express have a beautiful mural to greet the visitors to their station and their workers.

The Big Lottery Fund have a project that has been finished on time to a high quality. It has engaged more people than anticipated and introduced them to making art and working in teams to complete something big and exciting.

The mural is up for at least twelve months and so will continue inspiring people through out the year. Many of the people on the workshops will have the confidence to continue making art and so the legacy of the project will spread through the mural itself, the participants and people who see the work in the station.

The mural has been a success and that will reflect well on all of our partners. It has also inspired other art project eg ‘Voices through art’ at Spin Off Productions in Hull and a wonderful ‘review’ by a child in her school book as follows “…we met a guy who … lived in Hull and has done a really cool thing is making a mosaic bird that is already in public, yes lots of people in Hull come to do this and now all the birds are on a wall in Hull”

Challenges. I hope that apart from the challenge of learning how to make the mosaics we didn’t give our partners any challenges.