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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Mad Pride Hull |
| **PROJECT LEAD:** | Ella Dorton, Lilly Williams, Sam Donaldson |
| **REPORT DATE:** | 20 October 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 project was successful, we worked with 8 community groups across the city, to build relationships, begin conversations around mental health and create art in response to those conversations; some of which was showcased in the Mad Pride Carnival.

The organizing team worked well together, we met at least once a week to plan, reflect and organize, and enjoyed the process, additionally, we met with our steering group every 6 weeks. We also met regularly with 1 or more representatives from the community groups, to plan the up and coming workshops and their involvement in the exhibitions and carnival.

**Lessons Learnt:** A project like this requires substantially more time and energy than we had originally thought: for every hour of paid work, we delivered at least an hour of volunteer work in kind.

What we’ve learnt

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We delivered 46 workshops, 2 exhibitions, a week of events, and a carnival; therefore creating publicity material and publicizing was quite a job!

Despite this, we had good attendance for most of the workshops and events and despite bad weather on the day of the carnival, we had around 300 people attending.

We used social media, press releases and created our own website, however we think our most effective marketing came through word of mouth, and working with existing groups within the city.

**Lessons Learnt:**  Be sure to have someone on the team that can focus on admin, marketing and publicity, as we found the work load too much.

**RISK MANAGEMENT**

When delivering workshops across the city, we complied with the venues policies and procedures and risk assessments. We had no incidents to report.

For the carnival we made a risk assessment which was passed on to to HCAL and ESAG. All persons involved with the organizing and delivering of the carnival were aware of the possible risks and what to do should an incident arise. The event went smoothly and safely.

**Lesson Learnt:** Risk assessments helped us to think practically about our event.

**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.**

**Lessons Learnt:** A project like this requires substantially more time and energy than we had originally thought: for every hour of paid work, we delivered at least an hour of volunteer work in kind. We now have a much clearer idea of how much time it takes to plan, organize and deliver a project of this scale; and are better equipt to plan for similar projects in the future.

**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 |  | 6-8 | 10 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  | 6 | 12 |
| Number of exhibition days |  | 10 | 18 |
| Number of commissions\* |  | tbc | 23 |
| Number of sessions for education, training or taking part\* |  | 40 | 56 |
| Number of accessible activities |  | 42 | 61 |

**\*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**

**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) | 2 | 75.5(this only accounts for paid work) | 2 | 75.5 |
| Artists | 10 | 86 | 10 | 86 |
| Production/exhibition staff | 4 | 16 | 4 | 16 |
| Other staff | 17 | 17 | 17 | 17 |
| Volunteers | 23 | 221 | 23 | 221 |

(project managers each worked 59 unpaid days, in kind)
**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 |  |
| 18-19 years |  |  | No |  |
| 20-24 years |  |  | Prefer not to say | 15 |
| 25-29 years | 8 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 3 |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition | 1 |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition | 2 |
| 50-54 years |  |  | Physical impairment | 1 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years |  |  | Prefer not to say | 11 |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 9 |  | Welsh/English/Scottish/Northern Irish/British | 12 |
| Female | 6 |  | 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 | **18112381188** |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | South American | 3 |
|  |  |  | 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):**

Our main success during the year of Mad Pride, was getting people talking about madness in creative ways, challenging the stigma that surrounds the issue and celebrating the wide diversity of humanity. Over the year we have successfully built up a network of people and projects across the city through workshops and events, challenging loneliness and isolation and encouraging creativity and reflection.

We are very proud of the quality of workshops that were received by community groups across hull, We have loved working with these groups, and hope to continue to working with them.

When we met with our delivery team to evaluate the project, we discussed the carnival, which brought together groups from all over Hull, to tell their story with the art they had created in the workshops; Charles commented, "the energy was lovely". Liz Dorton thought "it was together in its not togetherness", this epitomizes the Mad Pride Carnival, which did not expect people to be ‘together/sorted/stable’, as we- as a society- are very broken, however it was about coming together to share and support one another in this Mad world.

The Carnival began with a parade which started on Beverley road, which danced, pranced, and chanted down the cycle path and Princess Avenue and ended in Pearson park. It was absolutely wonderful and beautiful to see the participants of the workshops, and other Hull residents in a mash up of costumes, masks, puppets and placards which displayed either personal or political messages about our mental health. "the placards told the story"- Jess Aylen said at the evaluation meeting. We were pleased about this, because it was important to us that onlookers would be able to get a sense of what Mad Pride was all about, and be curious enough to join in.

We have worked well together as a delivery team and greatly enjoyed the process, we are proud to have delivered a project that reached the hard to reach areas of our city. For all of us involved, this project was outside our comfort zones and we have learnt so much, through our new experiences and the challenges that we have had to tackle. We all feel we would be much better placed to deliver a project of such a scale and diversity, a second time round.

Alongside delivering the Mad Pride carnival, we have been on local TV, radio and in the local newspaper, highlighting the creativity of those who are so often marginalized for not being "normal".

The main challenge of the project was that the amount of work required to deliver the project was far greater than we had expected. For every hour of paid work, we delivered at least an hour of volunteer work in kind. Without this volunteer work and the support of lots of friends and supportive community groups, the project could not have succeeded unless scaled down.

We hope for the project to continue into the future and are looking in to ways in which we might move forward with it.

**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\* | 894 | 97% |
| Number of participants\* | 296 | 93% |
| **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.**

**This is a sample of data collected across 6 different workshops**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – AUD. & PART.** |  | **DISABILITY/LONG TERM ILLNESS – AUD. & PART.** |
| 0-2 years |  |  | Yes |  |
| 3-5 years | 1 |  | No |  |
| 6-10 years | 6 |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability | 9 |
| 18-19 years | 4 |  | Long-term illness/condition | 1 |
| 20-24 years | 3 |  | Sensory impairment |  |
| 25-29 years | 3 |  | Mental Health condition | 7 |
| 30-34 years | 4 |  | Physical impairment | 5 |
| 35-39 years |  |  | Cognitive impairment |  |
| 40-44 years | 1 |  | Other |  |
| 45-49 years | 4 |  |  |  |
| 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 - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 8 |  | Welsh/English/Scottish/Northern Irish/British | 23 |
| Female | 16 |  | Irish |  |
| Transgender | Not sure |  | Gypsy or Irish Traveller |  |
| Other | Not sure |  | Any other White background  |  |
| Prefer not to say | 2 |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 1 |
|  |  |  | Indian | 1 |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African | **111120** |
|  |  |  | Caribbean | 1 |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab | 1 |
|  |  |  | 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:**

We have delivered workshops with a diverse range of community groups, which has helped support the work of these existing groups. At these workshops we encouraged conversations around madness that would not usually happen, whilst supporting a number of people to start drawing, painting, sewing or writing, who would never consider them selves to be artists. Sue and her nephew came to every Open workshop and said "I never thought I could do art before this, but I've found it really therapeutic and I've started to go to regular art classes now".

It was amazing to see how participants listened to and counselled each other during the workshops; sharing their stories of mental health journeys and struggles with each other. We found this testimony to the idea that therapy does not have to exist only in clinical settings, and was humbled and inspired by peoples stories.

It’s been great to hear that the Pennine group from North Bransholme have decided to start up a drama group called ‘Outsiders’ as a result of our puppetry workshops. Marie from the Pennine said in a text message “I loved everything about the day, thanks for bringing us together and giving us a chance to perform at the festival”.

It was fundamentally important to us that the bulk of the carnival was made up of art and performances by participants from the community groups we worked with over the year. This meant that overall feel was un-polished but very raw and human. For many people, the idea of performing or showing their art off to the public was scary, and probably one of their main challenges throughout the project, but with continued support, many were able to do so, and that was a real breakthrough.

In addition to the workshops and carnival, we also organised 2 exhibitions and a week of events leading up to the carnival, which included 2 film screenings, a performance night, a workshop about ‘kindful eating’, a music workshop, a foraging walk, and a meditation session. We invited participants from the workshops to show their work in the exhibitions, this was the first time for most people, and the result was a beautiful and interesting collective show.

The workshops mad Pride delivered were: Drawing and comic making at Ground Gallery, Sculpture making at Selby street mission- Boulevard, banner making in St Nicholas primary school, sculpture making at Princess Quay, Wicker structure building at Ground Gallery, Puppetry at the Pennine, North Bransholme, print making on boulevard, Ground and Newland avenue, performance and free expression on Great Thornton estate, performance, dance and mask making with Solidarity hull, kindful eating at Inspired cafe, costume making at Spring bank community centre, and foraging herbs for stress and anxiety on noddle hill. Most workshops were in a set of 3 to 6, to give time for relationships to develop, and to make way for deeper conversation.

Because of the workshops and events this year, there has been cross pollination between community groups. Anna Hembury from Selby street mission said “you’ve managed to get people out of Selby street, and getting to know new people and places.”

We hope these support networks will continue to grow and widen.

Findings from the Audience/participant survey showed that many of the participants had not had the opportunity to be involved with art and culture events, prior to Mad Pride.

**questionnaire with support from Hull 2017 staff).**

**Iii. On line Engagement**

 **How did your project impact upon your on-line presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **Not sure** | **Not sure** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **Not sure** | **755** | **Positive impressions** | **Very interactive** |
| Twitter |  | **139** | **Positive impressions** | **enthusiastic** |
| Instagram |  | **118** | **Lots of interest** | **enthusiastic** |
| 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:**

“amazing artwork at the mad pride carnival”

“super random, but super fun”

“one of my favorite days of the year!”

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) | 7 | 2 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 1 | 0 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 10 | 2 |
| Education (e.g. school, college, university) | 2 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 6 | 1 |
| Number of existing partners involved in this project | 15 | 2 |

**Thinking about your project as a whole, what would you say have been the main successes and challenges for your partners:**

Throughout the year of Mad Pride we made many links with community groups across Hull, who became our artistic partners, these include: Solidarity Hull, The Pennine Rambler, Selby street mission, Thornton estate youth club, The Warren and Orts on Boulevard. Additionally, we worked with existing artistic groups such as Hull Carnival Arts, Hull in Paint, Chilli studios, and Ground Gallery.

It was wonderful to work with different community groups across Hull; we tried to meet regularly with them, to give them as much involvement in the exhibitions and carnival as possible and the project was met with enthusiasm.

We wanted to celebrate the culture of each individual group of people, and bring out beautiful art. Each community group/partner now has art that they have made that they can keep in their individual venues, be it banners, zines, or puppets.

Mid year through we organized 2 exhibitions, one in Ground Gallery and the other in Spring Bank community center. In both exhibitions we showcased art by artists from all over Hull, and further, relating to the theme of Madness. We was delighted to hear that a mental health Art group in Newcastle (Chilli studios) wanted to get involved, and were able to pay for a Mini bus to transport 15 artists and their work to Hull to display in Ground Gallery. This is a link we want to continue to strengthen, and there is possibility for further collaboration in the future.

Ground is a gallery and workshop space and is run by a collective of 7 artists, 5 of whom were involved in delivering the Mad Pride workshops. It has been so beneficial for Ground to have been part of the Mad Pride project, as “it’s really helped us to build our community of people, and reach out further”, moreover, Ground artists have gained “shed loads of experience in working with loads of different people”-Louis Dorton. Ground hosted many of the Open workshops and also one of the exhibitions called ‘Don’t put me in a box’ with artists from Hull and Newcastle, which meant many people entered it’s doors for the first time as a result.

Our other artistic partners included Hull Carnival Arts with whom we worked with to deliver a vibrant Parade down Princess avenue and Liz Dorton from ‘Wakey Wakey’ who delivered 7 of the Mad Pride workshops. Liz said “It was a great excuse to get into puppetry again!” We also worked with Solidarity Hull, who received and delivered workshops, and performed at the Carnival. Maria from Solidarity, who was also in our Steering group explained that the workshops had brought solidarity together again, after months of moving venues and being unsettled, and gave them something meaningful to focus on.

Perhaps the main challenge for some of our artistic partners, was the amount of extra work needed in community engagement work. Liz Dorton explained that “The Pennine performance wouldn’t have been possible without all the ringing people up, arranging to meet and offers to ferry people around”. This knowledge only comes with experience; we now understand the amount of extra work needed to deliver a successful community engagement project, and would factor this extra time into future bids.