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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Fountain 17 |
| **PROJECT LEAD:** | Jill Howitt |
| **REPORT DATE:** | 6th November 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 went very well from the completion of artists work through to the promotion of the exhibitions, production of the catalogue, curation of the exhibition, the opening day performances and the running of the exhibitions in Hull, London and Stoke on Trent. We hadn’t anticipated the amount of work and time it would take which largely fell on Jill Howitt and Tony Rheinberg which made things pressurized on top of the normal jobs we hold. We felt the most supported by Hull City of Culture around the time of the launch, press event and through the exhibition particularly with the volunteers who were superb and helped to make Fountain 17 the success it was.

Alongside the exhibition of professional artists the organization of the education programme was successful, creatively and flexibly organized so that it grew bigger and wider than anticipated. We were pleased too that the project extended to detailed evalutation and consideration of future collaboration.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The Marketing of Fountain 17 was successful and was definitely helped by City of Culture. We had over 8,000 visitors to the Hull exhibition. Communication was achieved through a brochure, posters, social media, PR and word of mouth. We hadn’t anticipated the volume of brochures we would need and had to reprint them 2 times…had we known we would have achieved better economies of scale. We felt that being the City of Culture year had its advantages because of the attention on Hull and the people it attracted but also had disadvantages for the project as we often found ourselves competing with other events. Undoubtedly planning ahead was advantageous but we could have started the publicity drive even earlier if we had time and resources. We felt CoC could have had a contingency fund as inevitably unexpected expenses arose. E.g. coach to Gladstone museum Stoke.

In terms of learning, we focused on 7 principle education partners and participation (prison, nursery school, special school, Saturday Club, secondary school, FE and HE) for workshops to contribute to the exhibitions. However there were lectures and engagement events in Hull, London and Stoke that were open to the public.

**RISK MANAGEMENT**

Planning ahead helped minimise the risks involved, however we had one major setback just before the opening of the exhibition when Humber Street Galleries said they could no longer give us space for the opening day performances or provide any exhibition space. This could have caused us major embarrassment had not one of our artists suggested an alternative venue on Humber Street 2 days before opening and our ability to consolidate extra exhibits into KAG and Studio Eleven.

In general it was our requesting things to happen well in advance that helped us avoid risks…City of culture helped in requesting planning documents ahead of time which allowed us to think of things that could go wrong.

**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.**

Budget attached.

Everything has gone to plan and we managed to secure some additional funds from ideal Standard and Hull college as the project progressed allowing us to invite more artists and to improve the quality of displays

**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 | 3 | 4 | 3 |
| Not HU1 – HU9 | 3 | 2 | 2 |
| **ACTIVITY** |  |
| Number of performances | 0 | 4 | 6 |
| Number of exhibition days | 100 | 100 | 100 |
| Number of commissions\* | 37 | 44 | 44 |
| Number of sessions for education, training or taking part\* | 39 | 48 | 48 |
| Number of accessible activities | 0 | 3 | 3 |

**\*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.

Industrial heritage was central to the project. In both Hull and Stoke we used disused industrial buildings to exhibit the work. In essays lectures and discussion we explored the relationship between culture and place in deindustrialized towns. The project celebrated the factory in Armitage (the last remaining major sanitary ware factory in Britain) and this was one of the main inspirations for many of our artists.

We demonstrated the history of Duchamp’s ‘Fountain’ and its impact on subsequent art movements using display material, film and projection. There was also be a history of experimental artists and organisations from Hull (1970 – 2010) available on our website and summarized in the catalogue. A lot of the artists we approached to take part had some relationship with Hull – either as alumni of HSAD, members of significant art organisations etc.

The catalogue also includes essays which examine relationships between place (Hull), industry (Armitage Shanks) and art (Duchamp)

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 | 250 | 0 | 0 |
| Artists | 39 | Not known | 15 | Not known |
| Production/exhibition staff | 4 | 25 | 2 | 15 |
| Other staff | 6 | 20 | 3 | 10 |
| Volunteers | 108 | 54 | 70% estimated | 30% estimated |

**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 | 0 |
| 20-24 years | 1 |  | Prefer not to say |  |
| 25-29 years | 1 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years | 1 |  | Long-term illness/condition |  |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years | 1 |  | Physical impairment |  |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 2 |  | Other |  |
| 65-69 years | 2 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 39 (Artists)108 (Volunteers) |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 58 |  | Welsh/English/Scottish/Northern Irish/British | 36 |
| Female | 101 |  | 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 | 1 |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say | 120 |

**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 networks and relationships formed which will form the basis for future collaboration
* Artists working in the factory with access to technical support, materials and processes. The artist visit and tour of the factory.
* The variety, quality and interdisciplinary nature of artist responses.
* The scope of the project and the exhibition programme. We were proud to be exhibiting work from 3 year olds and Turner prize winners and all shades in between. Likewise we felt the educational programme that included preschool, school, special school, prison learners, FE and HE students to be worthwhile in its breadth and the opportunities for people from different sectors to work together.
* The catalogue – which included images of each art work accompanied by explanations from each artist plus 4 essays and an introduction
* The enthusiasm and positivity from visitors to KAG – we had barely any negative comments and lots of interesting and challenging conversations. We would observe that the audience weren’t typical gallery visitors. Many were coming along to art exhibitions for the first time as part of the wider City of Culture events. We were able to use the C of C volunteers who welcomed visitors in and helped make the events accessible.
* The broad engagement with the project. This included support from the Duchamp Foundation and the Duchamp research centre in Schwerin.
* Broad media coverage – web, TV, radio plus coverage in a range of newspapers and publications
* We hope that the success of the exhibitions at KAG and Eleven will be a positive factor for both galleries in Hull (which are artist run rather than council funded).
* Creating opportunities for artists, students and audiences; listening and being open to possibility, and being flexible, patient and adapting to circumstances.
* The success of the collaborations, good rapport with all parties concerned resulting in everyone who participated benefitting from taking part. In particular the principle partners – Ideal Standard, Hull School of Art and Design and the Arts community have all positively gained from the project
* Budgeting – We have periodically conducted budgeting evaluations and meetings with the group and have successfully kept within our budgets
* A strong network of people from different sectors within Hull has been established with a commitment to collaborating on future projects. Because we have had artists at different stages of their careers working together, and with students, mentoring has taken place. For example Jesc Bunyard (artist) talked to students about MA courses and Assemble offered a student some work. Several of the artists presented talks at the Art School which provided professional information about how to get started in the creative industries (for example Kim

Thompson – illustrator – delivered an inspiring presentation to 50-60 students).

* A successful series of evaluation and reflection events has paved the way for future initiatives
* On a personal level the experience of organising Fountain17 has shaped our thinking and will inform future research projects, public art projects and teaching programmes

CHALLENGES

* Web site up keep, no dedicated project management time.
* The exhibitions were only open Thursday – Sunday which meant some people were disappointed. KAG is an artist run space which is only open part time and most of the invigilation fell to us.
* The performance space wasn’t entirely suitable for projection. (We had secured Humber St gallery for this purpose but they pulled out of this with 2 days to go).
* Because we used all our funding for artist fees and project costs meant we were stretched time wise and most of the management and communication tasks were carried out in our spare time around our full time jobs.
* The fact this was the first time we’d undertaken a project like this was a strength and weakness. It allowed us, through a certain naivety, to attempt things that weren’t standard or conventional (and we were successful here) – but it also meant we were discovering things as we went a long – which meant some aspects took longer than if we were experienced.
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\* | 14,391 | 34% estimated |
| Number of participants\* | 1,000 – directly participated in student/community exhibitions + workshops (57 sessions) | 50% |
| **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 |
| 3-5 years | 24 |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years | 12 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 14 |  | Learning disability |  |
| 18-19 years | 18 |  | Long-term illness/condition | 1 |
| 20-24 years | 120 |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition | 1 |
| 30-34 years |  |  | Physical impairment | 1 |
| 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 sayUnknown | 14,203 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | 14,391 |  | 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 | 14,391 |

**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 - Audience

Generally the feedback from the exhibitions was very positive. A high percentage of visitors were unaware of Duchamps and found the exhibition interesting and thought provoking….and even amusing. Many had not intended to visit but came in and stayed far longer than expected….

Here are some of the comments left in the Visitors book. “Thought provoking, beautiful, disgusting…loved it” “Very interesting and novel” “Really good. Felt like we were in New York” “Absolutely wonderful – didn’t know urinals could be so exciting”

Successes continued…

“This exhibition was a delight” “I thought this exhibition was funny and interesting”

The scope of the project and the exhibition programme. We were proud to be exhibiting work from 3 year olds and Turner prize winners and all shades in between. Likewise we felt the educational programme that included preschool, school, special school, prison learners, FE and HE students to be worthwhile in its breadth and the opportunities for people from different sectors to work together.

The enthusiasm and positivity from visitors to KAG – we had barely any negative comments and lots of interesting and challenging conversations. We would observe that the audience weren’t typical gallery visitors. Many were coming along to art exhibitions for the first time as part of the wider City of Culture events. We were able to use the C of C volunteers who welcomed visitors in and helped make the events accessible.

Challenges - Audience

Some found the exhibition a challenge and did not understand the concept…Conceptual art can be challenging….there are few negative notes from our feedback forms but here are two …”The homage of Duchamps has been exploited to the fullest extent. Sad but there was no originality” “I am completely confused!”

The exhibitions were only open Thursday – Sunday which meant some people were disappointed. KAG is an artist run space which is only open part time and most of the invigilation fell to us.

Successes – Participants

We have had very positive feedback from our contributing artists who have virtually all been very grateful to have the opportunity of taking part. This includes well known artists and new artists. They have enjoyed the experience and appreciated the exhibitions, catalogue, performances, factory visits and participation and opportunity to feedback at the feedback sessions

Challenges – Participants

We haven’t faced much negative feedback at all from our artists

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **20,073 Page views****8,473 Sessions** | **6,413 Users** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **142** | **340 posts** |  |
| Twitter | **0** | **115 likes****339 followers****751 following** | **236 tweets** |  |
| Instagram | **N/A** |  |  |  |
| 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:**

 Graham Graham Beck Twitter My word, this exhibition is getting about! Great!! [~~@~~**fountain2017**](https://twitter.com/fountain2017)

And I love this [~~@~~**bluebeany**](https://twitter.com/bluebeany) [~~@~~**fountain2017**](https://twitter.com/fountain2017) [~~@~~**kingstonart**](https://twitter.com/kingstonart) [~~@~~**2017Hull**](https://twitter.com/2017Hull) [~~#~~**Ducham**](https://twitter.com/hashtag/Duchamp?src=hash)

Lemn Sissay This is my piece. At Fountain17 celebrate anniv of Duchamp’s Fountain (100 yrs) & Armitage Shanks (200 yrs) Launch Hull. Friday ZOOM IN. March 27th

Lemn Sissay Poem on Facebook. “No wake of day No cargo of night But a Hull of stars and a bow of light”

“Fabulous artwork created at the Fountain 17 launch in London today Jools radio 25th May Twitter

Thank you for literally for a “smashing” time this evening at the official opening of Fountain 17 Cathy Stewart Twitter May 26th 2016

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) | 4 | 2 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 1 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) |  | 1 |
| Education (e.g. school, college, university) | 6 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 12 | 4 |
| 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.**

Successes

Great exhibition for galleries

Creating links between educational establishments

Collaborative knowledge sharing between industry and artists

Ongoing relationship with prison and artists/art school

Raising the profile of the Art School…PR for Ideal Standard

Challenges

Time and pressure on Armitage factory

Storage space for artists work at Hull college