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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Pride in Hull 2017 |
| **PROJECT LEAD:** | Colin Wilson |
| **REPORT DATE:** | 21.09.17 |

**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**

Early planning and creating the vision went very well, with the organising-group having a clear vision for Pride and objectives to achieve that vision. The team performed very well and learned from experienced event organisers at both Hull Events Team and Hull 2017.

The final four week run-up to our event was beset by challenges from a negative media campaign about our organisation and also the increasing security requirements being placed upon our event because of recent national terrorist attacks. These actions put a strain on our group and we found ourselves often operating outside of our collective skill-set that we had gained from organising previous-years events.

We learned a lot through this process and the help and support from the Hull 2017 and LGBT50 team was invaluable in making sure our event went ahead safely. These skills will easily transfer to future year’s event-organisation planning particularly with regards to heightened security requirements.

**MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING**

We executed our marketing and communications plan well, although some of the challenges mentioned above did influence a necessity for crisis-management PR. Local TV, radio and press gave our event significant coverage. This was helped by both it being Hull 2017 and us having a strong theme of the 50 year anniversary of decriminalisation.

Our social media campaign was very effective and this was helped by us being able to advertise a diverse entertainment line-up.

We collaborated with the Duckie Collective, Yorkshire Dance and the LGBT50 team so that Pride through LGBT50 had a cohesive theme of week-long celebration of LGBT life for the city.

The Pride organising-team attended many of the excellent training sessions provided by Hull 2017 and the team benefitted from learning new skills and knowledge and upskilled many members in preparation for our event. Along with event-management skills our volunteer engagement (both via Hull 2017 and directly) benefitted because of this training.

Some team members were involved in wider LGBT50 planning meetings and gained skills by being involved in the creative planning of events.

**RISK MANAGEMENT**

Risks to our event were managed through using a project risk register. We employed the services of a qualified event-manager who employed a risk register and high-priority potential risks were evaluated on an ongoing basis. Mitigating risks became part of our vocabulary which had not been the case in previous years. Understanding risk and implementing mitigation strategies against a background of heightened national security helped significantly in us putting on a successful series of events.

**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.**

Managing the biggest budget we had ever encountered meant for strict financial control. The heightened state of national security in the run up to our events led to several large unexpected expenses which impacted badly on our overall budget and expenditure.

**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 | 4 | 5 | 6 |
| Not HU1 – HU9 | 0 | 0 | 0 |
| **ACTIVITY** | | |  |
| Number of performances | 15 | 18 | 30 |
| Number of exhibition days | 6 | 6 | 6 |
| Number of commissions\* | 2 | 3 | 5 |
| Number of sessions for education, training or taking part\* | 1 | 1 | 1 |
| Number of accessible activities | 5 | 5 | 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.

We organised a photographic exhibition where many members of the public participated by submitting photographs and memories from the 50 year anniversary period since the partial decriminalisation of homosexuality between men in 1967. We presented an exhibition of 40 photographs of ‘moments in time’ of LGBT life from participants in Pride in Hull, each with a written memory of how it came about. These were exhibited at Pride in a ‘quiet space’ marquee and then at our five events throughout LGBT50 week. The images and memories were also displayed on our website for two months after LGBT50.

One of our direct volunteers was interviewed by a local TV news channel and they ran a series of news items about their story in the week before Pride. They spoke about what life was like before decriminalisation and how their life has changed since that time. At a recent debrief the partner of the person featured said; “having the opportunity for David to tell their story has given him greater confidence with who he is as a person. Thank you for giving David that opportunity.”

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) | 17 | 425 | 10 | 250 |
| Artists | 93 | 232 | 21 | 52.5 |
| Production/exhibition staff | 14 | 35 | 7 | 17.5 |
| Other staff | 87 | 87 | 0 | 0 |
| Volunteers | 85 | 85 | 60 | 60 |

**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 | 7 |  | Yes | 5 |
| 18-19 years | 27 |  | No | 281 |
| 20-24 years | 58 |  | Prefer not to say | 10 |
| 25-29 years | 44 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 19 |  | Learning disability | 0 |
| 35-39 years | 32 |  | Long-term illness/condition | 4 |
| 40-44 years | 34 |  | Sensory impairment | 0 |
| 45-49 years | 25 |  | Mental Health condition | 1 |
| 50-54 years | 16 |  | Physical impairment | 2 |
| 55-59 years | 27 |  | Cognitive impairment | 0 |
| 60-64 years | 1 |  | Other | 0 |
| 65-69 years | 1 |  |  |  |
| 70-74 years | 0 |  |  |  |
| 75+ years | 2 |  |  |  |
| Prefer not to say | 3 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 152 | |  | Welsh/English/Scottish/Northern Irish/British | 289 | |
| Female | 125 | |  | Irish | 1 | |
| Transgender | 6 | |  | Gypsy or Irish Traveller | 0 | |
| Other | 1 | |  | Any other White background | 0 | |
| Prefer not to say | 12 | |  | White and Black Caribbean | 1 | |
|  |  | |  | White and Black African | 0 | |
|  |  | |  | White and Asian | 1 | |
|  |  | |  | Any other Mixed/multiple ethnic background | 0 | |
|  |  | |  | Indian | 1 | |
|  |  | |  | Pakistani | 0 | |
|  |  | |  | Bangladeshi | 0 | |
|  | | |  | Chinese | 0 | |
|  |  | |  | Any other Asian background | 0 | |
|  |  | |  | African | 0 | |
|  |  | |  | Caribbean | 0 | |
|  |  | |  | Any other Black/African/Caribbean background | 0 | |
|  |  | |  | Arab | 0 | |
|  |  | |  | Any other ethnic group | 0 | |
|  |  | |  | Prefer not to say | 3 | |

**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 believe the Pride in Hull parade on 22nd July 2017 was the most successful parade the city has ever seen in terms of scale and community cohesion. Feedback from bystanders, participants and on social media suggests that LGBT+ people were truly accepted by their community.

The main success of the delivery team is that we managed to deliver 95% of our program over the 7 day period. Pride was more than one day in 2017 – we had film, theatre, comedy, photography and literature as part of our culture portfolio.

Pride Day was an astounding success with record numbers in attendance. We also had record numbers of out-of-town visitors coming to enjoy the city and our overall offer.

PiH Volunteer group goes from strength to strength, they are loyal and hardworking and the event would not function without their contribution. In return, they enjoy the feeling of being part of something important and there are positive changes to their self-esteem and confidence. These feelings are regularly verbalised to the trustees and open dialogue is encouraged and rewarded.

Challenges have been around generating sufficient funds for the scale of event delivered. Areas such as unexpected and additional security and infrastructure items impacted on the budget and national security threats such as Manchester drove up costs for delivering our peaceful event – there was no recourse to our funders for more money to cover for the escalating expense.

The delivery team is comprised of volunteers and despite having a formal structure, it is not the same as having trained people in post to control aspects that can potentially take the project off track. The team were at the mercy of suppliers who began to add in extra charges where they could.

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\* | 35,420 | 71.6% |
| Number of participants\* | 3,559 | 85% |
| **TOTAL BENEFICIARIES** | 38,979\* |  |

\* Estimated figure; derived from Police/PiH estimates of 2,800 participants on parade plus 209 participants in Pride day. Estimated 300 emergency services and armed forces participants in the parade. Estimated 250 participants, performers and community choirs took part in parade and Pride event. PiH estimate 8,000 people witnessed the parade. Security Contractor data collected and estimates of total audience footfall during Pride day 26,000. 1,420 total audience attendance during week of events.

**\*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 |  |  | No |  |
| 6-10 years |  |  | Prefer not to say |  |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition |  |
| 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 - 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).**

The most quoted success for our audience has been about the atmosphere and safety to express themselves without fear of stigmatisation. Practically everyone reported the kind-hearted spirit of the audience and the sense of tolerance that was shared between the participants. In terms of social inclusion and community cohesion we think our events were very successful and the approach and changing attitudes towards LGBT+ people.

There were a few challenges setting up the parade as many people had to wait for long periods of time whilst taking care of the security aspects of the parade.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **65,242** | **70,003** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **5,612** | **6,824** | **1,536,238** | **57,323** |
| Twitter | **4,252** | **5,196** | **756,700** | **2,462** |
| Instagram | **30** | **346** |  |  |
| Other | **0** | **83** | **92,500** | **1,400** |

**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:**

Everyone I spoke to for evaluations were positive about almost everything; the parade, entertainment and venue were particularly highly-praised along with the organisation. Same again please. Would love to be involved again next year.

Dropped into Hull Pride as part of long weekend in Hull and loved it. Great, friendly atmosphere and fab venue. Just completed the Hull Pride survey and only had positive things to say! If you are thinking about where to spend Pride 2018 I would recommend Hull!

Best weekend I've ever had in Hull. Can't wait for 2018.

This was my first ever Pride. Thank you for making it so amazing.

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 | 2 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 15 | 2 |
| Public Sector partner (e.g. libraries, GPs) | 5 | 1 |
| Voluntary sector partner (e.g. community group, charity) | 39 | 0 |
| Education (e.g. school, college, university) | 1 | 0 |
| Other | 0 | 0 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 2 | 2 |
| Number of existing partners involved in this project | 27 | 1 |

**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.**

Our partners have reported significant successes mainly around them having direct access to a very large and diverse LGBT+ audience. Opportunities of this type are very rare in Hull.

We partnered with Culture Music Hull, a brand new local orchestra and gave them their first live concert performance to the Pride audience. Our support of their project has helped launch a new musical venture to the city.

Our partners had considerable visibility to our audience in a context of a very happy and joyous celebration setting.

Our partners have not reported any challenges, but having to ask for further budget at very short notice can only have been problematic for them.