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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | REDboard |
| **PROJECT LEAD:** | Lou Hazelwood |
| **REPORT DATE:** | 16th December 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**

We have engaged well with JC Decaux and built a lasting relationship. We supported our artists from their ‘Freedomination’ board to do a public soapbox performance on the concepts of Freedom & Domination. This event was managed successfully.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We have our year long tumblr <http://redboardhull.tumblr.com/> which showcases all of our 13 boards and additional elements such as sound pieces, films, and performances.

We have done interviews on Radio Humberside, our artists and our boards were featured on BBC 2017 programme on North Atlantic Flux earlier in the year.

We have used the year long hashtag #REDboard2017 alongside high activities and reach on our facebook and twitter accounts also.

**RISK MANAGEMENT**

We had an uncertain time with funding but looked at ways to reduce the amount of boards over the seasons but found business sponsorship and halved the artists commission paid to £300 per artist, so this was not necessary.

**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.**

We received significant sponsorship to enable us to fully complete the years 13 REDboards from RED founder and managing director of The One Point, Hull, Martin Lauer.

**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 | 13 |  | 13 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 0 | 1 | 1 |
| Number of exhibition days | 365 |  | 365 |
| Number of commissions\* | 13 |  | 13 |
| Number of sessions for education, training or taking part\* | 0 |  | 0 |
| Number of accessible activities | 13 |  | 13 |

**\*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 | 60 | 2 | 60 |
| Artists | 15 | 56 | 9 | 36 |
| Production/exhibition staff |  |  |  |  |
| Other staff |  |  |  |  |
| Volunteers | 2 | 1 | 2 | 2 |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 1 | |  | Welsh/English/Scottish/Northern Irish/British | 1 | |
| Female | 1 | |  | 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 | 1 | |
|  |  | |  | 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 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.**

North Atlantic Flux coverage on BBC at peak time ( just after The One Show) in April featuring our Icelandic artist, Freyja Eilif alongside critically acclaimed musician, John Grant.

Freedomination soapbox performance by artist Dawn Woolley and RED Contemporary Arts at Freehold Street/Springbank connected with locals (Kurdish, Africans and English) who stumbled upon it and also from our Facebook activity promoting the event which attracted a healthy number of local artists. The Hull2017 volunteers were excellent at Freedomination in welcoming and encouraging passers by to get onto the soapbox and themselves joining in the performance and engaging with the many communities present, really appreciated their fantastic support. See video https://vimeo.com/239938698

With exception of Freedomination; we felt it was difficult to book/synch Hull2017 volunteers with our billboards and so vital engagement/ feedback missed.

Really pleased with our Facebook activity and reach for our REdboard2017 postings/images and tumblr documentation, with figures well in excess of 85k since June.

REDboard2017 has in effect created a fresh group of RED alumni artists from five countries as we move forward to our next stage in 2018.

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\* | 180,000 | 100,000 |
| Number of participants\* | 15 artists + 15 participants at performance | 24 |
| **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 | 3,000 |  | Yes |  |
| 3-5 years | 3,000 |  | No |  |
| 6-10 years | 6,000 |  | Prefer not to say |  |
| 11-15 years | 11,200 |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 11,200 |  | Learning disability |  |
| 18-19 years | 11,200 |  | Long-term illness/condition |  |
| 20-24 years | 11,200 |  | Sensory impairment |  |
| 25-29 years | 11,200 |  | Mental Health condition |  |
| 30-34 years | 11,200 |  | Physical impairment |  |
| 35-39 years | 11,200 |  | Cognitive impairment |  |
| 40-44 years | 11,200 |  | Other |  |
| 45-49 years | 11,200 |  |  |  |
| 50-54 years | 11,200 |  |  |  |
| 55-59 years | 11,200 |  |  |  |
| 60-64 years | 11,200 |  |  |  |
| 65-69 years | 11,200 |  |  |  |
| 70-74 years | 11,200 |  |  |  |
| 75+ years | 11,200 |  |  |  |
| 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 | X  Hard to define as transitory audience | |  | 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 | X  Hard to define as transitory audience | |

**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).**

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **106, 048** | **47, 189** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **1, 165** | **1,247** | **84,302** | **1,106** |
| Twitter | **0** | **533** |  |  |
| Instagram |  |  |  |  |
| Other/Tumblr |  |  | **?** | **?** |

**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**

You should do a permanent soapbox corner that was great I’ve lived here for so long and we just don’t see those around us this has given us a chance to do that and talk. Participant at Freedomination

Well done for redboard this year guys and I look forward to seeing what you become next. X ,

You are brilliant, Long live [RED Contemporary Arts, Hull](https://www.facebook.com/redcontemporaryarts/?hc_location=ufi" \t "_blank),

Well done all, amazing displays.. Sally Dyson, JC Decaux

It’s been such a whirlwind tour and so great to see RED so visible

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

Our successes are to have shown every four weeks our programmed 13 REDboards, to engage and forge new relationships with local national and international artists. To give RED a much much wider audience and to celebrate it’s 20th year in style!

We have been commissioned to respond to ‘Where do we go from here’ in Trinity Market and have chosen four of our more politically motivated artists to show billboards inside on purpose built structures.

Our challenge was initially around the funding but we secured generous sponsorship from RED’s founder Martin Lauer of The One Point, Hull, who said he thought RED’s visibility and the REDboard project was the best thing RED had done in 20 years and he was incredibly proud.

For many committee members the proposition of existing with out a physical space was inconceivable, we lost our building in 2016 after been resident there since 1997. They left at the beginning of the project and have since avidly followed the project and been very positive about RED’s ability to transcend from a gallery based organistaion to working with artists without a space. REDboard has been the springboard for this transisition.