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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Sound and Vision Project |
| **PROJECT LEAD:** | Liz Woolmington |
| **REPORT DATE:** | 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 first two seasons delivery went well and according to plan. However season three where we planned to provide additionality to existing summer events was affected by rain and the first two events in North were cancelled by the organisers due to the high levels of risk linked to water logged grounds. I informed the Creative Communities Team and with their support agreed to re-schedule a local offer for the October half –term instead. This taught us that despite clear planning and risk assesments some things just cant be predicted and we has to be capable of adapting the programme delivery.

In terms of planning we had to be flexible in our approach to meet the needs of young people, venue and artist availability and be aware of other offers to prevent duplication.

The other key piece of learning is that it is vital to keep the funders in the loop as they are there to help you and advise when needed.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We found that few of the smaller local workshops were accessed by young people who learnt about the project from the City of Culture website most were through community based Youth Networks. This was part of our planned communication and was the most effective.

We leant a lot from marketing in terms of writing with impact, strap lines and headlines . This was a key area of learning for us.

Ensuring the workshops were relaxed meant that we could accommodate young people who due to the nature of their disability would not physically or mentally be able participate in a full workshop. Due to this and the skills of the supporting youth workers the majority of the young people remained fully engaged in the project.

**RISK MANAGEMENT**

The assessment of risk was tested by the cancellation of two events and by sickness of one of the artists for another event. The planning and guidance given at the Creative Communities workshop had helped us consider a back up plan for these risks so that we could still deliver the project requirements .

A last minute request for City of Culture volunteer support (which was not planned ) helped us cope with the unexpectedly high numbers of participants at the Freedom sessions in Queens Gardens. The City of Culture volunteers worked really hard for two days with the artist and youth workers to cope with the volume of interest.

**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.**

The prices of some of the resources increased from the amount given in the original funding bid, in particular the cost of the tipis. However we managed to make some other savings and came in on budget.

**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 | 9 | 7 | 7 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 19 |  | 19 |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 19 |  | 19 |
| Number of accessible activities | 19 |  | 19 |

**\*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) | 1 | 18 | 1 | 18 |
| Artists | 2 | 55.3 | 2 | 55.3 |
| Production/exhibition staff |  |  |  |  |
| Other staff / Youth workers | 8 | 19 | 8 | 19 |
| Volunteers/ City of Culture | 5 | 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 | 1 |
| 18-19 years |  |  | No | 9 |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years | 2 |  | Long-term illness/condition | 1 |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition | 1 |
| 50-54 years | 1 |  | Physical impairment | 1 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 2 |  | Other |  |
| 65-69 years | 1 |  |  |  |
| 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 | 10 | |
| Female | 10 | |  | 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 | 1 | |

**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.**

The main success has been the linkage between City of Culture and the wider youth work team which ensured the message and opportunities afforded by the wider City of Culture offer were embedded in local community based conversations, making everyone part of the whole. The other key success has been in raising young peoples aspirations, believing in and seeing their creativity as worthy of a larger and wider audience. The project also gave young people a voice, a stage and a positive image and profile within the city and their communities. This gave all the project delivery team a great sense of satisfaction and achievement.

Another success was the positive working relationship with the lead artist in the project delivery team. The artist( Sarah Daniels ) was always well prepared and listened to the young people and adapted her creative delivery style to meet the differing levels of skill and engagement of the groups and individual needs.

One of the main challenges was negotiating and depending on the organisers of community based events to make decisions on dates (which were given, booked, then changed) which were out of our control. The frustration of promoting an event, identifying support staff and agreeing programmes then having to change at the last minute gave confusing messages and did not reflect the clear planning of the project team.

Feedback from the youth workers involved was that they could see the benefit of using a professional artist to raise young peoples aspirations. Even they didn’t realise how talented some of the young people were!

Feedback from the artist was on the valuable contribution the youth workers made to keeping the young people engaged and supporting them to access some of the workshops / events.

Feedback from the City of Culture volunteers was how much they enjoyed working with us at the Freedom events.

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\* Participants through headcount at events | 2,500 | Approx. 80% |
| Number of participants\* / Involvement | 120 | 100% |
| **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 |  |  | No |  |
| 9 years | 5 |  | Prefer not to say |  |
| 10-13 years | 84 |  | **CONDITIONS – AUD. & PART.** | |
| 14-18 years | 22 |  | Learning disability |  |
| 18-24 years | 9 |  | 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 | 28 | |  | Welsh/English/Scottish/Northern Irish/British |  | |
| Female | 65 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background |  | |
| Prefer not to say | 27 | |  | 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).**

Successes – local awareness of city of culture, creative opportunities increased. Young peoples creative skills developed by the use of an artist and their confidence increased by seeing the end product of the tipi installations.

Planning the project to run during the school holidays kept the young people engaged with the wider different cultural happenings throughout the year.

Challenges –Running workshops with and for young people with differing needs and trying to keep them working together as a group. Breaking down some preconceptions that art and creativity is for others and posh folk !

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook |  |  |  |  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| 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:**

Youth centre facebook pages were used for checking times etc not conversations.

No comments seen .

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) |  |  |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) | 2 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 1 |  |
| Number of existing partners involved in this project | 2 |  |

**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.**

The partnership working was predominantly within Season Three / Freedom events where we were part of the Freedom Festival and two community based events.

The main success was a new partnership which developed from working with a skateboarding group who were initially skeptical of working with an artist and our project and were won over by the response of the young people who they thought would not be interested in creativity.

The main challenge for the partners was keeping the lines of communication clear and understanding the expectations of our delivery.