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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Trevor Key’s Top 40 |
| **PROJECT LEAD:** | Scott King |
| **REPORT DATE:** | 2 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 struggled initially, partly because my original plan proved to be quite unrealistic and my further suggestions to alter the project accordingly were not acceptable to Creative Communities. Eventually we all agreed on a design and strategy, and I believe the project was very successful.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We achieved a lot of national and local press for our project, this included articles in Uncut, Mojo, Q, Record Collector, It’s Nice That magazines/websites – as well as major features in i-D, Love, Electornic Sounds and Creative Review. Thanks to the Hull press team there were also articles in the Hull Daily Mail, Yorkshire Post and on Radio Humberside as well as mentions on the BBC news website. We also started an Intagram account for Trevor’s archive which has proved popular. Our project was initially based in Hull School of Art and Design before moving to Fred Moore, then Ings Libraries – so the project has a learning element built into it … after 2017 we think the exhbit may move to Hull Central Library, thanks to Lucy King.

**RISK MANAGEMENT**

Our exhibit was insured privately by us against any incidents – no incidents or accidents have been reported.

**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 did go slightly over budget - more than I have claimed in the form in fact – but it was genuinely a labour of love, so I don’t mind. We did try to stick to the budgets limits, and I think we spent pretty much as we claimed we would.

We would like to thanks Creative Communites for the grant to do this project – eventually it was very successful and popular (we believe) – it has also resulted in a memorial plaque being placed on the art school in Trevor’s memory – my motivation for this project was that people of Hull could see Trevor’s work (if they hadn’t already) and that young people might find some inspiration in what he achieved – so the plaque is a permanent reminder of this, for which I’m grateful.

**Specific Requirements – VAT**

**WE ARE NOT VAT REGISTERED**

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 | 1 | 1 | 3 |
| Not HU1 – HU9 | 2 | 2 | 3 |
| **ACTIVITY** |  |
| Number of performances | 1 event | 1 event | 1 |
| Number of exhibition days | 90 | 90 | 90 |
| Number of commissions\* | 1 | 1 | 1 |
| Number of sessions for education, training or taking part\* | 1 | 1 | 1 |
| Number of accessible activities | 3 | 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.

Our project was primarily about heritage - in the sense that it was about a late photographer from Hull – we produced a 4 colour poster/brochure that contained Trevor’s artwork and a short history/essay on his career – 500 of these were given away at our events

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) | 3 | 1 year + | 0 | 0 |
| Artists | 1 | 14 | 0 | 0 |
| Production/exhibition staff | 6/8 | 30 (added up) | 3 | 3 |
| Other staff | 4 | 10 | 0 | 0 |
| Volunteers | 2 | 1 | 0 | 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 | YES |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability | 0 |
| 35-39 years | 6 |  | Long-term illness/condition | 0 |
| 40-44 years | 2 |  | Sensory impairment | 0 |
| 45-49 years | 3 |  | Mental Health condition | 0 |
| 50-54 years | 2 |  | Physical impairment | 0 |
| 55-59 years | 1 |  | Cognitive impairment | 0 |
| 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 | 6 |  | Welsh/English/Scottish/Northern Irish/British | ALL |
| Female | 7 |  | 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 you and your project delivery team (approximately 500 words):**

**The main problem as I have stated is that I initially came up with an idea that was not practical – that is: to have an ‘open’ record rack in public places in Hull – I think it would have been impossible for anyone to oversee the safety of 40 vintage albums in a public place (some of these albums having a value that goes in to the hundreds of pounds) – so I tried to change the idea: having the display in a private place (disused shop, gallery etc) – or even making it as a printed exhibton that could be flyposted or take some other ‘public’ and distributable form (eg on bus shelter ad hoardings as printed posters) – but Creative Communites were not amenable to these suggestions – I fought this for a long time – but in the end, and to be fair, my project was accepted because of the idea I proposed, so we found a compromise. This was absolutely the main challenge – and then coming up with a display case that would work in a public space, look great and be secure … which we achieved thanks to working with the artist Matt Darbyshire. The next step was to secure venues where the exhibit could be secure but also be public and have a decent ‘footfall’ – we managed to do this thanks to Jackie Goodman offering to exhibit the display at the art school – while promoting it as a public event – and then tanks to Lucy King working with Hull Libraries, which of course by definition are public as well as ‘educational’ places. Once this was in place we managed to get considerable international/national/local press … which I hope brought the project to the attention of many people. This was supported by constant daily posts on the Instagram account we opened (Trevor Key’s Archive) in the build up to the exhibitions – once the exhibit started we distributed a brochure/poster for the exhibit. So all in all, I think we were successful. But the main challenge was that I am based in London and was not able to be present as much I as I would have liked to iron things out (simple things if I were in Hull, but a complex web of emails and phone calls because I wasn’t). However, in the end I was very pleased with the exhibit and the attention it received – as I’ve said, my main hope was that the people of Hull (particularly young people who may be considering a career in art or design) could see what Trevor had done and take inspiration from it. In summary, I am very grateful that Creative Communities supported this project – and although it wasn’t easy for any of us – I hope it was worth the effort put in by the Creative Commmunites team and all those who were kind enough to get involved and help realise this idea.**

**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 had many compliments from people who attended the event at the art school – Jackie Goodman also told me that many of the students were now avid Trevor fans! I have also received emails from both local people and people I know from London who visited our exhibit – eg Sam Talbot from Sutton PR “This is great! Love it” – and Paul Brant (from Swanland, who I don’t know, but emailed me) “Trevor Key was a genius! I had no idea he was one of us”.

Continuing from the above, here are some of the comments left in our comments book at Ings and Fred Moore libraries:

“Really pleased you have done this. I grew up listening to the music that this art enveloped. It is great to see it all together. THANK YOU” – Slacker076

“Brilliant to know that Trevor was from Hull and did the cover art for so many albums that I grew up listening to” – Carl L

“Exhibition display is fantastic. Really great that this was put up on show. I worked as Sydney Scarborough record shop every decade from the 1960s until we closed in 2001 – so many sleeves were so iconic – so it’s lovely to see” – Valenka Allam

“Just wonderful to see! Thank you! Brought back so many memories – I’m a huge Peter Gabriel fan!” – anon

“We were friends from school and college and went to London at the same time. He was a lovely guy and I’m thrilled to see his work remembered” – Doug Allen

“A 180 mile trip for me to see this. Well worth it!” – Dave Jackson

THERE ARE MORE COMMENTS BUT RUN OUT OF SPACE!

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\* | Estimate: 500 | At least 80% |
| Number of participants\* | 60+ at opening event | At least 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 |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | Prefer not to say | YES |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years | 100 |  | Long-term illness/condition |  |
| 20-24 years | 100 |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years |  |  | Cognitive impairment |  |
| 40-44 years |  |  | Other | CANNOT SAY HERE |
| 45-49 years | Can only guess at age of library visitors |  |  |  |
| 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 | YES |  | 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 | YES |

**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).**

I would say it has been a success judging by the feeback we received via email / visitors book / and positive reaction in press. I have added some comments from the public who say the show at various sites above. I personally have received several emails form people, as have others involved in the production – here’s another:

“Trevor Key was my hero – so influential and so underrated – great to see his work out there again” – Tom Casey.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **We did not have a site** |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook |  | **N/A** |  |  |
| Twitter |  | **N/A** |  |  |
| Instagram |  | **356 followers / estimate / 41 posts / 2000 likes** | **Very positive, people are passionate about Trevor’s work** | **Multiple replies and engagements** |
| Other | **Several articels/features written in international / national press about our project** |  |  |  |

**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:**

‘THE BEST SLEEVE EVER!’

‘Can’t wait to see this! Is it coming to Manchester?’

‘Trevor did Sex Pistols sleeves? I did not know that! WOW’

‘I had no idea he was from Hull! New Order sleeves are greatest ever!’

‘Didn’t know he did this! The guy was a legend!’

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) | 3 |  |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 (HCoC) |  |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) | 0 |  |
| Education (e.g. school, college, university) | 1 |  |
| Other | 0 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 |  |
| Number of existing partners involved in this project | 0 |  |

**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 (the libraries and the art school) have been incredibly accommodating – they have made our life very easy by offering to transport and assemble the exhibit, host an opening event and forum, and encourage visitors through there own resources. I have no complaints at all and am very grateful to them … from our side, I think that the (in the end) our exhibit was self-contained, transportable and needed no management, so this has made it a success.

**“Hi Scott – yes, we would love to have the show at the art school – I will find a space and get back to you? How big is it? You said 2m x 2m –this is easy if so! Speak soon – Jackie – x”**

**“Hello Scott –I spoke to Hull libraries and they immediately agree to take it at Fred Moore, Ings and – if you like – music library? Let me know. But they are very keen and have offered dates in Oct, Nov and Dec – and even in 2018 if you like? – Cheers! Lucy”**