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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Do you see what I mean? |
| **PROJECT LEAD:** | Barrie Wheatley |
| **REPORT DATE:** | 06/11/2017 |

**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 event was really successful; everything went to plan as proposed in our original submission. The Hull 2017 team where helpful in developing the original piece by suggesting we engage a professional artist, Jon Beney, which provided an additional element to the work that the participants found very fulfilling. We felt able to fall back on the support and advice of the creative communities team where ever necessary.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We made good use of social media, twitter and face book, which was successful in reaching a wide selection of people. We also directly targeted community agencies for visually impaired and hearing impaired, which we had a great response from. The 2017 team where helpful in putting together the official press release and distributing it to the relevant people.

In the run up to the production we were involved in several organizations for visually impaired people within the community. They encouraged their service users to participate in the project, as performers in the piece and provided a front of house exhibition about sensory impairment for the performances.

This production was the first performance that many of the group had taken part in. So it was a huge learning experience for them all. One participant says “AS A SEVERLY VISUALLY IMPARED PERSON, I NEVER THOUGHT I WOULD HAVE THE COURAGE TO BE ABLE TO DO THIS. BUT I DID, AND I AM SO PROUD OF MYSELF”

We received some tremendous feedback from audience members, which said that the performance had help change their preconceptions about visually impaired people.

**RISK MANAGEMENT**

The biggest risk for us came from the performers being Visually Impaired, our stage manager and director did a thorough risk assessment of all rehearsal and performance activities, and spaces.

Both venues are used on a regular basis for public performance and so were fully prepared with all the necessary checks and procedures for our event.

**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.**

As this was a fairly intimate project it had a relatively small budget that was easy to manage and keep track of the finances.

The staff costs of the project were higher than predicted in the initial budget as the visually impaired performers needed more support and rehearsal time than anticipated.

We offset this extra cost by doing some fundraising with the project participants, and by sourcing more in kind support from.

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

**\*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.

The production explored many aspects Visual Impairment. How visually impaired people cope with day today life in a practical sense, what affects it has mentally and emotionally, how visually impaired people are perceived by others, and how all of these things have changed for better and for worse over the years.

Barrie Wheatley, the project coordinator, developed the script for the production along with the project participants, all visually impaired performers, incorporating several aspects of ‘Heritage’. They used the local library, History Center, the internet and the Blind Institute records to find out facts relating to visually impaired and blind people throughout history, and then built this information into their script in order to give context and to highlight issues in a factual way to the audience.

They also gathered stories and memories from each other and other visually impaired people via local charity HERIB. Using peoples personal experiences to create realistic scenes that reflect real events within the show.

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 | 36 | 1 | 36 |
| Artists | 1 | 5 | 1 | 5 |
| Production/exhibition staff | 2 | 14 | 2 | 24 |
| Other staff | 1 | 36 | 1 | 36 |
| Volunteers | 4 | 36 | 2 | 72 |

**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 | 8 |
| 20-24 years |  |  | Prefer not to say | 1 |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 2 |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years | 2 |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years | 2 |  |  |  |
| Prefer not to say | 1 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 5 |  | Welsh/English/Scottish/Northern Irish/British | 9 |
| Female | 4 |  | 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):**

**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 team were able to create a set, including projections that underlined and supported the message that the production set out to give. We projected examples of various eye conditions onto an onstage screen as the actors were talking about themselves. According to members of the audience, this gave them an insight into the problems that are often not otherwise evident with the disability of visual impairment. We also organised an exhibition by various agencies who work with visually impaired people that the audience were able to access before the performance and during the interval. This spread information about the way that people can overcome their disabilities in a positive way. Working with Jon Beney, the choreographer, who gave input in rehearsals was stimulating and enjoyed by cast and director. We were able to accommodate a large number of disabled people at each performance, including one performance where we had four wheelchair users and two guide dog users, as well as about twenty visually impaired people. A very successful innovation was our broadcasting over the PA system of the pre-show audio description that would normally be heard by a visually impaired person using their IPhone or USB player. According to audience members this contributed to their understanding of the needs of visually impaired people.

Challenges. The biggest challenge for the production team was the performance at Hull Minster. This took place during the day when the general public were in the Minster and the noise level sometimes interfered with the performance. However, the comments from the audience afterwards were very positive and favourable.

Designing a set that was accessible to visually impaired actors was a challenge which we overcame by using contrast and colour to enable the actors to use their residual vision and by looking very carefully at health and safety issues.

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\* | 211 | 75 |
| Number of participants\* | 17 | 65 |
| **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 –PART.** |  | **DISABILITY/LONG TERM ILLNESS –PART.** |
| 0-2 years |  |  | Yes | 8 |
| 3-5 years |  |  | No | 5 |
| 6-10 years |  |  | Prefer not to say | 4 |
| 11-15 years |  |  | **CONDITIONS –PART.** |
| 16-17 years |  |  | Learning disability | 1 |
| 18-19 years |  |  | Long-term illness/condition | 2 |
| 20-24 years |  |  | Sensory impairment | 5 |
| 25-29 years | 1 |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years | 1 |  | Cognitive impairment |  |
| 40-44 years | 2 |  | Other |  |
| 45-49 years | 1 |  |  |  |
| 50-54 years | 1 |  |  |  |
| 55-59 years | 1 |  |  |  |
| 60-64 years | 2 |  |  |  |
| 65-69 years | 2 |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years | 1 |  |  |  |
| Prefer not to say | 4 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - PART** |  | **ETHNICITY – PART** |
| Male | 3 |  | Welsh/English/Scottish/Northern Irish/British | 12 |
| Female | 10 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say | 4 |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 1 |
|  |  |  | 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 | 4 |

**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.  The group of visually impaired performing arts students who took part in the production were given the opportunity to write and devise material from their own experiences.  They found this process to be cathartic and uplifting.  They enjoyed being able to get across their points of view as disabled people to the general public in a creative way.  Because the production was so high profile the actors were totally involved and developed their performance skills to a much higher degree than normal. They enjoyed the process as much as the end product, especially the input of Jon Beney. Feedback from the audience members was very positive. The chair of Hull Glaucoma group said, ‘…congratulations to your members on a most impressive, humorous and thought provoking performance. A most enjoyable afternoon.’ The Eye Clinic Liaison Officer from Hull Royal said, ‘… Thank you for a thought provoking play. I cried, I laughed, I was happy, I was sad, I was thankful for my sight. I felt proud of everyone taking part.’ The consultant eye surgeon at Hull Royal came and told us he had sent a message to all his staff to say that they must come and see the show. We had input from Hull Social Services Sensory Impairment Team and Hull and East Riding Institute for the Blind. On the final show we raised £250 in donations which we gave to HERIB.

Challenges. Because the show was an ensemble production and the cast were on stage throughout the performance, this put a strain on the cast. However, they overcame this and went on to give four exceptional performances.

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **2635** | **2743** | **4734** | **420** |
| Twitter | **1202** | **1235** |  |  |
| 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:**

“This is entertainment at its most stimulating and makes for a truly inspiring show”

“massive shout out to @hullontheedge and the do you see what I mean cast @NAPA\_Hull brilliant inspiring informative and funny @2017Hull”

“Well done @NAPA VIPs for your @2017Hull performance of DO YOU SEE WHAT I MEAN?

It was an inspiring and entertaining eye-opening spectacle!”

“So pleased that we came to watch 'Do You See What I Mean?' this afternoon by NAPA's visually impaired actors.  A touching, informative and at times hilarious show which championed ability over disability. Please go along and see one of the final two shows.

 Well done to all involved xx”

“Do You See What I Mean? once again proves that there are no barriers to being creative.”

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) |  |  |
| 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.**

N/A