

*Awaiting  
amended  
budget*

## CREATIVE COMMUNITIES PROGRAMME END OF PROJECT REPORT

### GENERAL INFORMATION

<b>PROJECT NAME:</b>	Hull Transforming Lives In Freetown HTLIF
<b>PROJECT LEAD:</b>	Lansford Penn-Timity
<b>REPORT DATE:</b>	12 August 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](mailto:creativecommunities@hull2017.co.uk)

## A. 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 project went as planned.

It was a huge success, good audience turn out.

The entire participants engaged very well with the audience

It was lively, colorful, bright and fun

**Lessons learnt:** It was helpful that we had a year to plan the event. The regular reporting and update for Hull2017 team helped us to keep on track.

### MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING

This was very successful because the event's ticket sold out within days.

The guidance from the Hull2017 team meant that we kept our communication clear, precise, eye catching and engaging

It was painful going backwards and forwards with the Hull2017 team to make such we got it right but it was worth it.

**Lessons Learnt:** Always seek advice and if possible help from a competent person in this area; the Hull2017 team provided the competence we needed.

### RISK MANAGEMENT

This was flagged up in a previous report and update. The venue staff were very competent and aware of the possible risks and they put in place all the measures to prevent risk and the event went smoothly without any bad eventualities.

**Lesson Learnt:** Don't assume risks are not there. Think hard about possible risk before hand and when you identified them no matter how small or big they are, take preventive action to minimize the risk.

## **BUDGET**

In this section we ask for a final summary of the income and expenditure of your activity to date. Please complete the Budget Template provided. The template includes instructions on how to complete it.

Please use the space below for any comments and supporting information.

## **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**

**i. Event Delivery**

How did you do on reaching the targets laid out for project activity?

	ORIGINAL TARGET*	REVISED TARGET*	TOTAL*
<b>PROJECT VENUE/LOCATION</b>			
HU1 - HU9	X	X	X
Not HU1 - HU9			
<b>ACTIVITY</b>			
Number of performances	5	7	
Number of exhibition days	1	1	
Number of commissions*	6	6	
Number of sessions for education, training or taking part*	1	1	
Number of accessible activities	7	7	

\*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.

ii. 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
<b>CATEGORY OR ROLE</b>				
Project Manager(s)	1	300	1	300
Artists	11	300	6	300
Production/exhibition staff	25	300	17	300
Other staff	10	300	8	300
Volunteers	20	7	17	7

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
<b>AGE GROUPS - DELIVERY TEAM</b>	
16-17 years	
18-19 years	
20-24 years	
25-29 years	
30-34 years	
35-39 years	2
40-44 years	8
45-49 years	5
50-54 years	5
55-59 years	3
60-64 years	2
65-69 years	
70-74 years	
75+ years	
Prefer not to say	

	TOTAL
<b>DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM</b>	
Yes	
No	
Prefer not to say	25
<b>CONDITIONS - DELIVERY TEAM</b>	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

TOTAL	
GENDER - DELIVERY TEAM	
Male	12
Female	13
Transgender	
Other	
Prefer not to say	

TOTAL	
ETHNICITY - DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	12
Irish	
Gypsy or Irish Traveller	
Any other White background	
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	13
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.

The main success is that we were able to accomplish the project objective, which was to bring people together in a celebratory mood. They were able to think deep about the ongoing relation with Hull and it twinned City Freetown. It gave the participants and the audience the opportunity to hear and see what Hull has been and is doing to transform and save lives in it twinned city Freetown. It also highlighted the positive contributions people from Freetown who are now residing in Hull are making in the city. Another positive thing is that it has promoted diversity and inclusion because on stage and on the dance floor this was visible.

On the day there were some technical issues that were resolved and the programme went ahead as planned. The wider challenge, is to find a way to sustain this relationship at grass root level.

iii. 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*	220	80%
Number of participants*	25	80%
<b>TOTAL BENEFICIARIES</b>		

\*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
<b>AGE GROUPS - AUD. &amp; PART.</b>	
0-2 years	1
3-5 years	4
6-10 years	6
11-15 years	5
16-17 years	
18-19 years	
20-24 years	6
25-29 years	
30-34 years	2
35-39 years	16
40-44 years	91
45-49 years	39
50-54 years	74
55-59 years	
60-64 years	
65-69 years	
70-74 years	1
75+ years	
Prefer not to say	

	TOTAL
<b>DISABILITY/LONG TERM ILLNESS - AUD. &amp; PART.</b>	
Yes	
No	
Prefer not to say	245
<b>CONDITIONS - AUD. &amp; PART.</b>	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

TOTAL	
GENDER - AUDIENCES	
Male	91
Female	111
Transgender	Not sure
Other	Not sure
Prefer not to say	

TOTAL	
ETHNICITY - AUDIENCES	
Welsh/English/Scottish/Northern Irish/British	105
Irish	
Gypsy or Irish Traveller	
Any other White background	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	10
Indian	5
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	
African	95
Caribbean	5
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).

A young lady complained that one group was too loud and that was addressed and she was happy. A lady partially sighted was happy to be seated near the stage. Finding the room in the venue was a challenge. There was no food for sale in the venue.

The event went as planned and people enjoyed themselves.



iv. Online Engagement

How did your project impact upon your online presence?

	TOTAL PAGE VIEWS	UNIQUE PAGE VEIWS
Website views relating to project	1K	2,193

	LIKES/FOLLOWERS AT START	LIKES/FOLLOWERS AT END	IMPRESSIONS ON POSTS RELATING TO THE PROJECT	ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT
Facebook	0	1K	Positive impressions	Very interactive
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:

Brilliant night

‘Thoroughly enjoyed it’

‘Thank you for putting up such a diverse event....unforgettable’

‘Do it again please’.

‘Fantastic.....incredible performance from all the bands.’

'It was fantastic I was up on my toes dancing. I enjoyed it'

'It was a privilege to be a part of such a big multicultural diverse event.'

"We all had a brilliant time! It was such a pleasure being part of your night and we learnt a lot too."

v. Partners

How many partners were involved with the project?

	TOTAL BASED IN HU1 - HU9	TOTAL BASED OUTSIDE HU1 - HU9
<b>PARTNER TYPE</b>		
Artistic partner (e.g. theatre, art gallery, music venue)	2	1
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)	3	1
Education (e.g. school, college, university)		
Other		
<b>PARTNERSHIP STAGE</b>		
Number of new partnerships established via this project	3	1
Number of existing partners involved in this project	1	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.

As a result of this project, HTLIF is now in conversation with Freetown Society and Send a Child to School charity organizations. In response to the recent mudslides in Sierra Leone, these conversations progressed to active cooperation in responding to the crisis in Hull's twin city Freetown. Due to the corroboration, we had a fantastic fundraising campaign to provide emergency relief.

In future, HTLIF seek to bring charities and community groups in Hull which are working in Freetown together for better communication and cooperation.

Communication is always a challenge, finding time that everyone is available is also a challenge and territorialism but these challenges can be overcome over time.





