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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | THE FEMALE GAZE |
| **PROJECT LEAD:** | JULIA ROACH & CHLOE ROACH |
| **REPORT DATE:** | 12/04/17 |

**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**

Overall, the project was well-managed by TFG team. We managed to attract a large audience, positive feedback and we met our deadlines.

I think the main issues we encountered were regarding booking, particularly in relation to WOW as we weren’t prepared for ticket holders to request entry on top of those that had booked. There was also some confusion regarding whether or not attendees at events needed to book. Ideally we should have begun liaison with the CoC team earlier re events and booking, in order to get all the information up on the website as this took longer than we had anticipated. We did always find the CoC team very helpful and supportive to work with (if a little overstretched, like the majority of us!).

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Everything was completed by the deadline and to budget. The range of communications channels and collateral helped to attract new visitors who were unaware of the gallery, and in some instances had never been in a gallery before.

It would have been useful to have requested the support of volunteers earlier in the process, as this could have been valuable when disseminating flyers and reaching new audiences. Ideally it would have been useful to have the same volunteers for a week at a time as this would have enriched their experience and added a level of consistency. All the volunteers were great, and we were pleased to have them on board.

**RISK MANAGEMENT**

Due to last minute changes to the gallery space for the following exhibition, it was necessary for event chairs to be stored upstairs. This meant a heightened level of risk as they needed to be moved repeatedly.

At one of the events, the space was so full we had to turn away passersby to ensure that neither the art or the visitors were at risk.

**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.**

**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 | 1 | 2 | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 0 | n/a | n/a |
| Number of exhibition days | 16 | 15 | 15 |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | TBC | 2 | 4 |
| Number of accessible activities | 3 | 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.

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 | 120 | 2 | 120 |
| Artists | 10 | 20 | 10 | 10 |
| Production/exhibition staff | 2 | 40 | 1 | 30 |
| Other staff | 11 | 11 | 10 | 10 |
| Volunteers | 32 | 16 | 32 | 16 |

**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 | 3 |
| 18-19 years |  |  | No |  |
| 20-24 years | 2 |  | Prefer not to say |  |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 4 |  | Learning disability | 2 |
| 35-39 years | 4 |  | Long-term illness/condition |  |
| 40-44 years | 7 |  | Sensory impairment |  |
| 45-49 years | 6 |  | Mental Health condition |  |
| 50-54 years | 7 |  | Physical impairment | 1 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 10 |  | Other |  |
| 65-69 years | 7 |  |  |  |
| 70-74 years | 4 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 4 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 8 | |  | Welsh/English/Scottish/Northern Irish/British | 48 | |
| Female | 46 | |  | Irish |  | |
| Transgender | 1 | |  | Gypsy or Irish Traveller |  | |
| Other | 1 | |  | Any other White background |  | |
| Prefer not to say | 1 | |  | White and Black Caribbean |  | |
|  |  | |  | White and Black African |  | |
|  |  | |  | White and Asian |  | |
|  |  | |  | Any other Mixed/multiple ethnic background | 2 | |
|  |  | |  | Indian |  | |
|  |  | |  | Pakistani |  | |
|  |  | |  | Bangladeshi |  | |
|  | | |  | Chinese |  | |
|  |  | |  | Any other Asian background |  | |
|  |  | |  | African |  | |
|  |  | |  | Caribbean |  | |
|  |  | |  | Any other Black/African/Caribbean background | 1 | |
|  |  | |  | Arab |  | |
|  |  | |  | Any other ethnic group |  | |
|  |  | |  | Prefer not to say | 6 | |

**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.**

* Bringing together a group of artists, sharing skills, knowledge and supporting each other in the production of art. The exhibition brought about a much stronger connection between artists as prior to the exhibition they generally worked privately and the benefits of getting to know one another and interconnect over work and have it seen and appreciated, could be shared as a result.
* Volunteers often brought with them information regarding other art venues they had been volunteering in and this also added to the sense of Hull as an artistic community working together.
* New collaborations have been forged as a result of this exhibition. It also provided an opportunity for artists to work with a professional curator – this was a new experience for many of them.
* Exposing an audience that was previously unfamiliar with Kingston Art Group Gallery and art to the exhibition. Getting people across the threshold into a gallery is always a challenge for artists but with our extensive inclusive publicity we maintained a good cross section of visitors, who had sought the gallery out as a result of our, overall, very thorough marketing plan. We often found that we already had new arrivals at the gallery as we opened up.
* Many visitors commented positively about the exhibition and engaged with invigilators and volunteers.
* 3219 visitors came to the gallery over the 15 days it was open.
* 134 followers on Twitter and 141 Likes on Facebook for The Female Gaze.
* Positive and extensive media coverage, and covered twice by the BBC <http://www.bbc.co.uk/programmes/p04w5wgr>

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\* | 3219 | 70 |
| Number of participants\* | 606 | 70 |
| **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.**

**NB: We have used a sample from each of our events as it was not possible to capture everyone’s data who came into the gallery. Some people didn’t answer every question so there is some disparity in terms of the figures.**

**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 | 0 |  | Yes | 27 |
| 3-5 years | 18 |  | No | 503 |
| 6-10 years | 21 |  | Prefer not to say | 10 |
| 11-15 years | 15 |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 20 |  | Learning disability | 8 |
| 18-19 years | 16 |  | Long-term illness/condition | 5 |
| 20-24 years | 14 |  | Sensory impairment |  |
| 25-29 years | 25 |  | Mental Health condition | 1 |
| 30-34 years | 35 |  | Physical impairment | 5 |
| 35-39 years | 37 |  | Cognitive impairment |  |
| 40-44 years | 52 |  | Other | 4 |
| 45-49 years | 62 |  |  |  |
| 50-54 years | 41 |  |  |  |
| 55-59 years | 54 |  |  |  |
| 60-64 years | 72 |  |  |  |
| 65-69 years | 45 |  |  |  |
| 70-74 years | 18 |  |  |  |
| 75+ years | 13 |  |  |  |
| Prefer not to say | 9 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - AUDIENCES** | | |  | **ETHNICITY – AUDIENCES** | | |
| Male | 275 | |  | Welsh/English/Scottish/Northern Irish/British | 400 | |
| Female | 301 | |  | Irish | 16 | |
| Transgender | 3 | |  | Gypsy or Irish Traveller |  | |
| Other | 2 | |  | Any other White background | 57 | |
| Prefer not to say | 8 | |  | White and Black Caribbean | 6 | |
|  |  | |  | White and Black African | 5 | |
|  |  | |  | White and Asian |  | |
|  |  | |  | Any other Mixed/multiple ethnic background | 13 | |
|  |  | |  | Indian | 7 | |
|  |  | |  | Pakistani |  | |
|  |  | |  | Bangladeshi |  | |
|  | | |  | Chinese | 3 | |
|  |  | |  | Any other Asian background |  | |
|  |  | |  | African |  | |
|  |  | |  | Caribbean | 2 | |
|  |  | |  | Any other Black/African/Caribbean background | 6 | |
|  |  | |  | Arab |  | |
|  |  | |  | Any other ethnic group | 3 | |
|  |  | |  | Prefer not to say | 6 | |

**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).**

The mask-making activity provided for children visiting the gallery was much appreciated by both parents and children and allowed adults time to take in the art. Actually the activity was popular with both adults and children as it allowed them to take something away from the exhibition and also in turn aided publicity.

The events held throughout the month brought in a diverse group of visitors who were pleased to find a new and different venue where they could listen to poetry and discussions around art and culture and participate in something out of the ordinary. We had good attendance for the events and much good was done for the profile of the gallery by extending our reach beyond simply exhibiting. This may well be an important part of the legacy this exhibition gives us: realising the gallery has the potential to be used in different ways alongside our normal monthly exhibitions.

There were challenges which we rose to and the physical effort required to prepare the gallery to a professional standard both for the exhibition and for the events required a lot of very hard work. However, we pulled together and delivered something quite new and different which was thoroughly appreciated by both our artists and our audience.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **N/A (City of Culture has data on The Female Gaze page).** | **N/A (City of Culture has data on The Female Gaze page).** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **141** | **9169** | **535** |
| Twitter | **0** | **134** | **42.9K** | **350** |
| 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:**

A most enjoyable and well-attended evening at the opening at KAG`s Humber Street Gallery of "The Female Gaze" exhibition, showcasing the wealth of female artistic talent we have in Hull. It`s a cliche, but there really is something for everyone. The Remarkable Roach family, [Julia Roach](https://www.facebook.com/julia.roach.921), [Chloë Roach](https://www.facebook.com/chloe.roach.56) and [Roger Roach](https://www.facebook.com/roger.roach.9) have worked very hard to put it on, and it`s a credit to everyone involved. I defy you not to find something you`d want to take home. On until the end of the month.

Went last week [to the exhibition] and well worth a visit. Not only to see the exhibition but a good reason to wander around Humber St in the evening.

All you [#hull](https://twitter.com/hashtag/hull?src=hash) folk make sure to check out the [@FemaleGazeHull](https://twitter.com/FemaleGazeHull) exhibition on Humber street. Girls to the front of art!  

[@FemaleGazeHull](https://twitter.com/FemaleGazeHull) really enjoyed this today!...

Blog post: “Onwards then to [Kingston Art Group’s](https://www.hull2017.co.uk/whatson/venue/kingston-art-group-gallery/) Female Gaze Exhibition.  Where I fell in love with [this.](http://londonsartistquarter.org/sites/laq.bowarts.org/files/styles/profile_slideshow/public/porfolios/Chloe%20Roach/walrus.JPG?itok=lzc27MG2)”

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 | 3 |
| Heritage partner (e.g. museum, archive) | 2 |  |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 1 |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) | 3 |  |
| Education (e.g. school, college, university) | 5 |  |
| Other | 3 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 16 | 3 |
| Number of existing partners involved in this project | 4 | 1 |

**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 exhibition was more popular as a result of promoting each other’s exhibition. We found a lot of the local businesses and organisations very helpful and accommodating. There was a sense of willingness to drive PR and promotion.
* I think the biggest challenge was probably approval of marketing material and timing. In order to get all parties’ approval of materials (i.e. KAG, participating artists, WOW Festival and CoC), it meant the timescale of the project needed to be adjusted to reflect this, and did mean that final sign-off could be time-consuming.
* I think this has strengthened partner’s relationships, which has engendered a culture of positivity.