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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Boulevard Mad Yard Art |
| **PROJECT LEAD:** | Anna Coromina and Aviv Kruglanski |
| **REPORT DATE:** | September 9th 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 project basically went as planned. Knowing how such processes usually go, we created a flexible plan, more of a methodology really, for collaborating with the neighbours of Boulevard. Collaboration and the surprises it brings with it are at the heart of the project. We wanted the ideas that end up materializing to come from the neighbours themselves. We maintained this flexibility until the end permitting us to incorporate things as they came up.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We found that the best marketing for such a project are direct intimate conversations with locals. Our presence on the street and in social spaces such as the Boulevard Village Hall provided us with the opportunity to generate the relationships that brought forth the kind of participation/collaboration we were looking for. We complemented these conversations with extensive use of social media and carefully designed letters placed in all the mail-slots of Boulevard.

**RISK MANAGEMENT**

Once again, we found that the best way to avoid any mishap was to be in close communication with neighbours and especially neighbourhood organizations active locally. Having Giroscope on our side was essential being that they have 30 years experience working in the neighbourhood and know it very well. They have safety policies in place that are designed for working with a diverse public locally. At the same time, our collaborators from Giroscope, Boulevard Village Hall, Matt’s House, Constable St. Field Hull Youth, The Fitness Room for Christ and Western Library, beside their extensive knowledge of the area, are all aware of the necessity to confront problems as they come up.

**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 | HU3 | HU3 | HU3 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 65-92 | 65 | 65 |
| Number of exhibition days | 65 | 65 | 65 |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 65 | 65 | 65 |
| Number of accessible activities | 65 | 65 | 65 |

**\*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.

This project isn’t defined as one focusing on heritage. This said, being that we are where we are, in the Boulevard/Hessle Rd. area, some work that refers to local heritage has emerged. We had Alec Gill on the radio talking to us extensively about the history of the neighbourhood through his special lens. During our Urban Art Walks with Michele Davy we cleaned, with the help of neighbours a memorial for lost trawlermen that was practically invisible because of dirt and mud. We then hung a sign saying “lost trawlermen”. In several cases throughout our activities, people made mention of past urban planning and past culture of the area. Our focus is not so much preservation but on the connection of past culture to present challenges and to visions for the future of the neighbourhood.

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 | 107 | 2 | 107 |
| Artists | 5 | 107+26 | 4 | 107+19 |
| Production/exhibition staff |  |  |  |  |
| Other staff |  |  |  |  |
| Volunteers |  |  |  |  |

**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 | 5 |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years | 1 |  | Long-term illness/condition |  |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 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 | 1 |  | Welsh/English/Scottish/Northern Irish/British | 2 |
| Female | 4 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  | 3 |
| 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.**

Boulevard Mad Yard Art was about the daily presence of creative activities, integrated into the landscape of Boulevard. This fact informs both its successes and its challenges. Our activities in the area could be defined with the term ‘creative neighbourliness’. In that respect we did not seek special protagonism for ourselves or for our activities. All the interventions that took part in Boulevard Mad Yard Art were thought up by Boulevard neighbours and produced in collaboration with them. The project built up slowly through many moments of engagement. The diversity of the people we collaborated with is something we valued. People brought with them skills, ideas and passion and we tried to serve as a connector and as a subtle catalyzer for these local resources. These things happened every single week during our making and our radio sessions and numerous times during our informal walks and meetings in the neighbourhood. The project’s successes therefore represent the resources and creativities of Boulevard itself. And its biggest success was to not exceed the limitation of things created in dialogue, to not fall into the temptation of doing more than what can be truly done as creative neighbours collaborating with other creative neighbours. These resources and creativities that were represented are still tentative and fragile. It would be out of place to use triumphant language to describe what happened. We see this project as a deep-rooted ongoing effort to help catalyze and make visible the area’s capacity of self-organization and its capacity to confront its own challenges. We see it as an important moment in an ongoing process, one that started last year with our project *3 Stages of Succession* and one that will hopefully continue with future efforts in the neighbourhood.

The challenges of the project were the very challenges of a neighbourhood such as Boulevard: hard economic conditions, mental health challenges, family conflicts, substance abuse, fatigue and displacement, to name but a few. All of the above made it so that our collaborators had it difficult to be regular and rigorous in their participation. We used a careful dialogic approach and prioritized empathetic presence over the production of spectacle. This does not mean that what was done as part of Boulevard Mad Yard Art was social work. We found that this approach has both social and artistic value, in the sense that originality and artistic quality is already there present just waiting to be noticed.

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\* | 139 |  |
| Number of participants\* | 106 |  |
| **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 | 3 |
| 6-10 years |  |  | Prefer not to say | 1 |
| 11-15 years |  |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years | 3 |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years | 1 |  | 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 |  |  |  |  |

**\* There was very little response to the surveys.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male |  |  | Welsh/English/Scottish/Northern Irish/British | 4 |
| 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 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).**

As it might be clear from the sections above, we don’t differentiate between our successes/challenges and those of our local collaborators. We all live in the Boulevard area and enjoy the talents and undervalued skills of its residents. We all face the challenges of living in our area. Boulevard Mad Yard Art proposed experimental art processes as tools for navigating these difficulties and as a way to collect and heighten the potential of these ‘below the radar’ human resources for the benefit of all. Looking at the feedback we got via email, social media and our guest book, we saw that local residents considered the experience to be meaningful and important. For us this is a positive sign, which hints at the potential of such processes. For this potential to be fully reached, these kinds of efforts should probably not be limited to the span of a few months during the City of Culture, but become an ongoing priority on Hull’s agenda.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **197** | **197** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **82+72 Followers** |  | **603** |
| Twitter | **0** | **33+45 Followers** |  | **32** |
| Instagram | **0** | **54 Followers** |  | **720** |
| Mixcloud | **Total play: 76** | Vimeo | **Total play: 44** |  |

**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:**

“I’m really pleased this is taking off” Carl Bez Khan on Facebook

“Hi aviv & anna, I missed you before you went back too Spain. Thanks for the great stuff you did for us it's brilliant how you turn up and make things happen then fly out again. let us know how things are there. Chahs, John” via email

“WE’d love some decorations at Constable Community Allotment. Any insect sculptures that would last out in the rain?” John Gardener on Facebook

“love this (emogy)” Thefitnessroomhull on Instagram

“awwww love it x” Donna Smith on Facebook

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) | 1 |  |
| 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) | 5 |  |
| Education (e.g. school, college, university) | 1 |  |
| Other | 2 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 |  |
| Number of existing partners involved in this project | 7 |  |

**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.**

-In some cases we collaborated in activities organized by our partners. In these cases we either helped publicize their projects, proposed our own activities within their projects, or relate part of our project with one they are doing. Their success and ours can be valued by higher public attendance, optimization of resources, larger cultural offering, synergies between different ideas and publics.

-We also received support and collaboration from our partners in our own activities. They have: let us use spaces, donated materials, offered ideas and facilitated contacts. In this case their success is related in helping them grow their relationships in the neighbourhood and strengthening connections between different groups and individuals. This helped people recognize collectively the necessities and the resources of Boulevard as a neighbourhood as well as to consider new forms of self-organization.

The main challenge was to find adequate and respectful forms of acting in a neighbourhood such as Boulevard, making use of its indigenous resources, talents and motivations and looking for new ways of organization and self-management. In this case, presenting such a challenge as a point of departure, really just bringing such an idea up for consideration by neighbours and artists, seems to us to be a success and a step towards the improvement of the neighbourhood.