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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Block Party |
| **PROJECT LEAD:** | Christine Spriggs |
| **REPORT DATE:** | Oct 31 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**

Our main over-arching aim was to support more local people from to participate in high quality creative activity. Despite huge distances to travel from Coast to Coast our event planning went very smoothly and many new networks and relationships have been formed.

Project Management was brilliant and a new partnership between Goodwin Estates and All Star Bradford jointly managed the project

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We had specific things we wanted to achieve with our project - we were working in a neighbourhood that is mainly made up of refugee and asylum seeking families so we decided to make it a private party for the rescinders. We tailored our marketing and communications accordingly.

There was a wonderful level of participation and buy-in from residents and we engaged with them via in-depth consultation and being on the estate regularly for weeks before the event to let residents know more about the event and encourage involvement. This was a highly smart way to engage the community and we had excellent participation in the event and the workshops etc. The learning for residents, local children and young people and for the creative team was very significant on this project

**RISK MANAGEMENT**

There were risks to putting on a event of this nature ( see above). But we had a detailed risk management plan and had put in place a range of ways that as the professional team we could mitigate any risks. This included using security men and women and from diverse backgrounds which showed sensitivity to the community.

We also decided to put on an earlier curfew time than had been originally planned which was also a good decision.

**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 | Y |  | Y |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 1 |  | 1 |
| Number of exhibition days | 0 |  | 0 |
| Number of commissions\* | 0 |  | 0 |
| Number of sessions for education, training or taking part\* | 10 | 15 | 15 |
| Number of accessible activities | 12 |  | 12 |

**\*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.

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 | 100 |  |  |
| Artists | 30 | 30 x 1 | 1 | 1 |
| Production/exhibition staff | 14 | 40 | 3 | 20 |
| Other staff | 6 | 6 x 1 |  |  |
| Volunteers | 8 | 8 x 4 | 8 | 32 |

**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 | 2 |  | Yes | 1 |
| 18-19 years | 5 |  | No |  |
| 20-24 years | 2 |  | Prefer not to say |  |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 2 |  | Learning disability | 0 |
| 35-39 years | 3 |  | Long-term illness/condition | 0 |
| 40-44 years | 3 |  | Sensory impairment | 0 |
| 45-49 years | 4 |  | Mental Health condition | 0 |
| 50-54 years | 4 |  | Physical impairment | 1 |
| 55-59 years | 3 |  | Cognitive impairment | 0 |
| 60-64 years | 1 |  | Other |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 14 |  | Welsh/English/Scottish/Northern Irish/British | 28 |
| Female | 18 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say |  |  | White and Black Caribbean | 1 |
|  |  |  | White and Black African | 2 |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African | 2 |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  | 1 |
|  |  |  | 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.**

We delivered a high quality professional music and creative arts event on an estate with no infrastructure and we did that in a day. It was a huge success for the community and the biggest indicator of that is how many people want us to return and do it again.

The whole staff team was assembled and made up of a mix of professional artists and technicians, local people, students, volunteers and professional event staff. They worked together so well and all gave 110% to ensure the event was successful. The community were delighted with the day and we felty we couldn’t really have done any better than we did.

Given resources were tight we were able t pull off such a professional exciting event with no real issues.

We were working on an estate that has many problems and issues - deprivation, a population made up of people from many different diverse backgrounds including refugee and asylum seekers. There was no access to translation services.

There were some racial tensions between the white British residents and residents of other ethnicities. These were overcome.

**Platzie****aged 18 local young person** ‘ *I was asked to help out on the (Hull) Block Party - never done it before. I worked back stage, bringing the artists to the backstage area and just generally giving a hand. It was a brilliant gig! Wanna do more…’*

**Thornton Estate Resident** *‘ Thanks you . God bless you’*

**Lady Flora Hull Block Party performer** *‘ This was the most multi-cultural event in Hull’s Year of Culture?’*

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\* | 252 | 220 |
| Number of participants\* | 60 | 40 |
| **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 | 6 |  | Yes |  |
| 3-5 years | 10 |  | No |  |
| 6-10 years | 30 |  | Prefer not to say | Y |
| 11-15 years | 35 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 8 |  | Learning disability |  |
| 18-19 years | 10 |  | Long-term illness/condition |  |
| 20-24 years | 9 |  | Sensory impairment |  |
| 25-29 years | 5 |  | Mental Health condition |  |
| 30-34 years | 6 |  | Physical impairment |  |
| 35-39 years | 50 |  | Cognitive impairment |  |
| 40-44 years | 45 |  | Other |  |
| 45-49 years | 15 |  |  |  |
| 50-54 years | 5 |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years | 10 |  |  |  |
| 65-69 years | 8 |  |  |  |
| 70-74 years | 6 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 120 |  | Welsh/English/Scottish/Northern Irish/British | 80 |
| Female | 132 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  | 100 |
| Prefer not to say |  |  | White and Black Caribbean |  |
|  |  |  | White and Black African | 26 |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 12 |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese | 4 |
|  |  |  | Any other Asian background |  |
|  |  |  | African | 4 |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab | 26 |
|  |  |  | 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).**

Mixing together in their neighbourhood possibly for the first time

having a full size stage put up in their shared space

Language barriers, confidence, personal, social and educational barriers to overcome

Many people living in deprived communities lack access to opportunities to participate in high quality arts and creative activity and access to dedicated locally-based arts and creative programmes and resources. People often have to travel into their city centre to gain access. But the cost of transport, fear of travelling out of 'your' area, language barrier issues and lack of information about what activities are available are issues that prevent many from gaining access/developing their involvement in creative activity. Our project happened in an area with high levels of deprivation and attendant issues.

People living here face numerous challenges whilst the need for high-quality projects only increases. Many lose their capacity for self-motivation; are unable to identify and implement their aspirations, often due to an inability to cope with authority structures and need suitable accessible second chances, relevant to their lives. We have experience of working with a wide range of people dealing with difficult life situations including people who have histories of truancy, crime and sometimes gang violence. Long-term youth unemployment, health inequalities, substance and alcohol misuse and teenage pregnancy are often factors.

The opportunity for many people living in disadvantaged areas to pursue high quality creative interests and activity is often denied and our work seeks to take on this challenge and give local people and communities opportunities to try out creative activity, connect and showcase their talent.

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 | N/A |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | N/A | N/A | N/A |
| Twitter | N/A | N/A | N/A | N/A |
| Instagram | N/A | N/A | N/A | N/A |
| 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:**

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) |  | 2 |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) | 2 |  |
| Education (e.g. school, college, university) | 1 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 | 3 |
| Number of existing partners involved in this project | 2 | 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.**

We pulled off an incredible success even though we had never worked together before or even lived in the same city. It was really exciting to realise that you can make exciting high quality work if you are committed to working in a participatory manner alongside creative colleagues who also work in deprived communities. The challenges were stimulating and refreshing.

It was difficult for us to keep momentum going with partners as we were literally based on either side of the country and we had a lot of commitment to ensure it continued to be a very positive successful experience. Cross-country travel was an issue.

There were worries that sometimes the partnership team needed to be in Hull together more often but our budgets simply didn’t allow this.