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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Hull Refugee Week: Gig in the Gardens |
| **PROJECT LEAD:** | Jayne Mercer |
| **REPORT DATE:** |  |

**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**

With 4 terrorist events in the run up to Hull Refugee Week (HRW) event planning was extremely difficult and challenging. When originally planning the event our biggest concern was weather related. No one anticipated such a level of terrorist activity or the concerns over a far right back lash.

The structure of the Hull Refugee Week steering group consisted of representatives of a range of organisations subdivided into working groups. This approach did not achieve its anticipated potential as issues were brought to the main meetings which made meetings rather unwieldy.

Various key individuals gave assurances as to their input in the Summer of 2016 little realising the impact City of Culture would have on their work load as they were engaged in projects they did not know about until later.

Our priority became one of getting through the day without a pitched battle between the far right and the far left with our audience (including refugees)in the middle. As a result audience feedback forms were neglected.

With all these hurdles the five events across HRW went ahead successfully although it has been an extremely steep learning curve for all concerned.

The biggest lesson learnt: don’t run high profile Refugee Week activities in a City of Culture year with four terrorist attacks and the threat level at critical in the 10 weeks before the events!

**EVENT PLANNING AND PROJECT MANAGEMENT**

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Our priority became one of getting through the day without a pitched battle between the far right and the far left with our audience (including refugees) in the middle. As a result, audience feedback forms were not completed.

With all these hurdles, the five events across HRW went ahead successfully although it has been an extremely steep learning curve for all concerned.

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**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Marketing and communications were delayed due to the repeated possibility of event cancellation. City of Culture recommended not distributing the press release until very close to the event so as not to give groups who would want to disrupt it time to organise. Michael Berriman was extremely helpful with developing the press releases plus arranging the interview enquiries. Steve Ibbetson (Chair of Hull City of Sanctuary) completed 3 TV and 3 radio interviews and Jayne Mercer (Vice Chair Hull City of Sanctuary, coordinator Hull Refugee Week) had four radio interviews for HRW covering a number of events. Stew Baxter from the Warren developed our marketing materials plus Facebook presence. On the day the CofC volunteers managed our Facebook and Twitter accounts extremely professionally (a big thank you to them!). We also had volunteers who did an excellent job last minute distributing posters and leaflets. Due to all the concerns around terrorist incidents we were unsure whether the events were going to go ahead so were unable to distribute our publicity materials or on-line presence as planned. We did have two very media/IT knowledgeable volunteers lined up but unfortunately one obtained employment and the other had a negative decision on his asylum application and was not in a fit state to continue. Two funding bids for an extensive volunteer training program were unsuccessful. The volunteer program was going to include extensive training on publicity and social media.

We found out after the event quite a few people thought it had been cancelled.

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.

**RISK MANAGEMENT**

Due to the terrorist events the intensity and scrutiny of our risk management was astronomically high. The vast experience of Linda Cressey of HPSS was invaluable. To minimize the risk of having too many people attend publicity was extremely limited compared with what had been originally planned. Linda’s amazing team dealt with six heat related incidents calmly and professionally. As a previous GIG event had to be relocated in 2012 our concerns about a weather related event were allayed. Instead we had a glorious extremely hot day so had issues with people fainting due to the heat. As previously noted there were two EDL incidents involving 15 and 5 people. The Feeding the 5000 caused some event planning readjustments. To manage the risk of being overrun the provision of free Ben and Jerry’s ice cream was not announced. This proved extremely popular with the audience and volunteers alike judging by the long queues!

**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 | 5000 |  | 7500 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 10 |  | 10 |
| Number of exhibition days | 1 |  | 1 |
| Number of commissions\* |  |  | 0 |
| Number of sessions for education, training or taking part\* | 1 | 18 | 3 |
| 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.

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) | 5 | 76 | 4 | 66 |
| Artists | 32 | 32 | 19 | 19 |
| Production/exhibition staff | 12 | 23 | 8 | 18 |
| Other staff | 11 | 11 | 8 | 8 |
| Volunteers | 20 | 30 | 18 | 27 |

**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 | 1 |
| 18-19 years |  |  | No | 77 |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition | 1 |
| 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 | 54 |  | Welsh/English/Scottish/Northern Irish/British | 10 |
| Female | 24 |  | 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 | 1 |
|  |  |  | Pakistani | 1 |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background | 5 |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  | 1 |
|  |  |  | Prefer not to say | 60 |

There were significant challenges to the delivery of this event due to four terrorist attacks in the preceding ten weeks. Despite these challenges the event was a success.

With 4 terrorist events in the run up to Hull Refugee Week (HRW) event planning was extremely difficult and challenging. MI5 raised the threat level to the highest level ’critical’ following on from the Manchester bombing. At the outset our security mangers had warned us that if that happened they would need to cancel the event. Revised security plans were submitted and after an anxious delay of around 10 days we received the go ahead from the police late on Thursday 1st June. On the Friday we started distributing our publicity materials and on the Saturday 3rd June there was another incident meaning the event had to be suspended again until police agreed we could proceed. At the last planning meeting on Wednesday 14th June we found out there was an anti-DUP demonstration in the City Centre so we had to go back to the police again to be allowed to proceed (the concern was that this would bring out the far right and the far left who would then use our event as a battle ground). Along with concerns around a terrorist incident there were major concerns about the far right targeting the GIG as the events are around celebrating the contribution refugees make to life in the UK. Refugee Week takes place the week of 20th June which is the anniversary of the signing of the UN Convention on the Status of Refugees in 1951. This year it also coincided with Ramadan which finished at the end of the week. Ramadan increases the risk of terrorist incidents. With the GIG there were two incidents of far right activity intercepted. A group of 15 English Defense League(EDL) activists were removed from the site followed later by an incident of 5 EDL. Two explosive sniffer dogs patrolled the site pre-set up and through out the day. Armed police officers were in the locality although not overtly noticeable. In previous meetings we were informed they would be a visible presence. Presiding over an event with armed police with its associations for refugees coming from conflict areas was not a comfortable prospect.

We had many assurances of help and support during the initial planning stages pre 2017. As 2017 progressed we found a number of key people with invaluable experience were pulled away on other events. This meant greater responsibility fell on people who did not have as much experience in event management.

With all these hurdles the five events across HRW went ahead successfully although it has been an extremely steep learning curve for all concerned.

**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.**

Funding to cover 50% of production and event management costs proved extremely complex to navigate. The level of due diligence and compliance requirements took up a large amount of time that had been allocated to the development of additional funding bids. As this complicated funding had a significantly greater chance of success this was felt to be the more sensible approach although the level of work involved due to the complexity did create significant issues. Final acceptance for this was not received until after Easter. Until this confirmation was received we were unable to publicise that event or confirm providers.

Our successes: despite all the challenges the event went ahead and a good day was had by all!

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\* | 7500 |  |
| Number of participants\* |  |  |
| **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 |  |
| 6-10 years |  |  | Prefer not to say |  |
| 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 |  |  | Mental Health condition |  |
| 30-34 years |  |  | Physical impairment |  |
| 35-39 years |  |  | 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 |  |  |  |  |

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

A number of artists expressed concern at the lack of high profile publicity running up to the event. This was due to the four terrorist attacks plus concerns about a far right back lash.

“I thought The Gig in the Gardens was absolutely amazing. There were so many people there from different backgrounds all getting on together. The atmosphere was just fun. I think the fact that it also coincided with the Feeding the 5000 event actually enhanced the whole event and brought more people in who may not have come.” Councillor Helena Spencer (email communication )

1. **Online Engagement**

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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook |  |  |  |  |
| 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:**

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) | 2 | 1 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 3 |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) |  | 5 |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 | 2 |
| Number of existing partners involved in this project | 7 | 4 |

**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 previous years when the GIG has run there was a paid worker in place year round to build up contacts, develop relationships and nurture community development. This role was made redundant in March 2013. As there was insufficient funding for this and most of the work was done on an unpaid basis it was difficult to put as much work as would have been liked in to partnership and artistic development. We intend to develop funding proposals for male and female arts development workers to support the development of refugees enabling a wider range of local refugee artists to perform in future events. To be able to perform on stage in front of a large crowd is quite daunting and we recognise more work needs to be done to get a wider range of refugee talent on the stage.

Our event manager, Linda Cressey, from HPSS said:“Overall, even with the difficulties of peripheral events and the busy City during the year, this was a great group of events and helped to encourage interaction between the various communities within the City and an understanding of what a refugee community goes through and the difficulties they face when trying to re-establish a balanced life.It was a pleasure to be part of the Team in 2017.”

We made good connections with the national Refugee Week team, UNHCR and Ben and Jerry’s advocacy team. The event was part of the Great Get Together as well as being the launch event for the national Refugee Week. Commitment was made by the national Refugee Week that future Cities of Culture will include the launch plus a national celebration of World Refugee Day.

Many of our local partners found themselves stretched through engagement with so many City of Culture projects which made it difficult to commit as much time as they have been able to in other years when the GIG has run.