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

**GENERAL INFORMATION**

|  |  |  |
| --- | --- | --- |
| **PROJECT NAME:** | Terrace Enders |  |
| **PROJECT LEAD:** | Sharon Darley |  |
| **REPORT DATE:** | 6/6/2017 |  |

**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**

Terrace Enders has been 12 months of consultation and collaboration between all the principal partners, Hull2017, GDT, HBHG and HCC., with the roots of its conception starting the week Lilly Bilocca went on a gable-end on Anlaby Road to the shouts by passers-by of – ‘It shoulda’ been on Hessle Road!’ (BBC ‘One Show’ May, 2016).

Over the life of the project regular monthly meetings took place with the committee and sub- committees to discuss the content and design of the murals, project management in general, partnership working and ultimate delivery and completion of the murals.

Meeting monthly, the main committee dealt with the overall planning of the project working closely with Ward Councillors, HBHG and in particular Mark Hogben from HCC

Due to the number of members attending the meetings discussions and decisions could sometimes take a long time to agree on and occasionally get a bit heated.

KWL (HCC contractors) and Crown Paints proved to be invaluable partners in the production of the murals – providing scaffolding and paint (facilitated by HCC and Hull2017 respectively).

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

 As lead-artist Andy Pea regularly posted on FaceBook and used West Hull fm to promote the project and request potential content, including images and words/stories.

Many face-to-face meetings and interviews were carried out to gather content and promote the project.

The unveiling day (organized by HCC) was attended by their official photographer and was promoted/written about in Hull Daily Mail.

We employed Lydia Caprani, a young local artist, because she wanted to an opportunity for professional development and also because she is female – there is a general under-representation of female mural artists (not just in Hull, but across the world).

We had 6 volunteers working with us at various times across the fortnight on ‘the walls’.

**RISK MANAGEMENT**

All risk assessments were competently carried out and all relevant paperwork was complete – before and during the delivery – working closely with HCC throughout.

KWL completed their own risk assessments regards the scaffolding they provided – before and during the delivery period.

**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 | 20000 | - | 20000+ |
| Not HU1 – HU9 | - | - | - |
| **ACTIVITY** |  |
| Number of performances | 230 days | - | 230+ days |
| Number of exhibition days | - | - | - |
| Number of commissions\* | 2 | - | - |
| Number of sessions for education, training or taking part\* | - | - | - |
| 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.

Over the life time of the project stories and photographs were collected from the community, along with any anecdotal evidence to inform the murals – assisted by HBHG.

West Hull FM worked in partnership with the delivery team to produce and promote the project to the west Hull community and towards the end of the project worked with Hull sound artist Steve Cobby to develop these stories into a short series of soundscape- tracks as a commemorative record.

<https://soundcloud.com/steve-cobby/sets/our-lives-our-history>

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) | 1 | 35 | 1 | 35 |
| Artists | 4 | 56  | 1 | 28 |
| Production/exhibition staff | - | - | - | - |
| Other staff | 10 | 7 | 2 | 14 |
| Volunteers (Direct) | 26 | 7 | 24 | 168 |

**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 |  |
| 20-24 years | 1 |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition | 1 |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years | 1 |  | Mental Health condition |  |
| 50-54 years | 2 |  | Physical impairment | 1 |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years | 14 |  | Other |  |
| 65-69 years | 16 |  |  |  |
| 70-74 years | 6 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 38 |  | Welsh/English/Scottish/Northern Irish/British | 39 |
| Female | 3 |  | Irish |  2  |
| 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 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.**

Overall the successes far outweighed the challenges of the project.

Planning & Delivery

Success - the partners worked together over the months leading up and during the murals being painted. We forged strong partnerships with the individual members of the HBHG committee, as well as with various HCC departments. All members played there individual rolls to ensure the success of this project.

Challenge - During the consultation period the HBHG needed to be constantly reassured regards the process of the project to avoid feelings of anxiety and misunderstandings. This was mitigated during the process through providing clear vision and communication, flexibility and compromise.

Delivery – usual challenges such as time pressure and weather conditions.

The Murals

Success - 4 members of the core team had worked as a team before to deliver Lilly Bilocca mural; with the exception of Lydia Caprani. However having been introduced to the team she excelled in the work under little supervision having a real understanding of the what was been asked. The team bonded quickly and we were naturally very accessible to the local Hessle Road community. Opinions and design ideas were discussed amongst the team throughout, and practical solutions found to any issues encountered.

Success - The success of the project partly depended on the bonding that happened between the artists and the community during delivery. The constant conversations and banter with the ‘legendry’ Hessle Rd community was ‘uplifting’. The whole team were overcome with the compassion and gratitude shown to them at the unveiling (organized by HCC).

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\* | 20000 + | ? |
| Number of participants\* | 1000 +(incl. Hessle Rd community via HBHG) | ? |
| **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 | 10000+ |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female | 10000+ |  | 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).**

Successes

* Getting the content ‘right’ – confirmed by Hessle Road community.
* 6 x volunteers, including 3 Hull University work-placements studying ‘Youth & Community’ Degrees.
* Wall owners (Half Way Hotel & Turbo Systems) very happy with the work produced.
* HBHG happy enough to want to do more fishing-related murals.
* Other businesses and ‘wall-owners’ requesting more murals.
* Hessle Road community individual emotional responses to the murals going up on ‘their’ Road, often resulted in tears of relief and happiness – these were private moments played out on the street with the core team during delivery – bearing in mind, that older retired fishermen would not readily admit to shedding a tear!

Challenges

* Getting the murals on the walls – physical demands, weather conditions and time-pressures - normal with any mural project.
* During consultation - HBHG sometimes struggled to understand the complexities of getting the content ‘right’. They also sometimes struggled to understand that we were ultimately creating a piece of art and not just an information board. They also often forgot that the murals did not ‘belong’ to them, but to the whole of the Hessle Road community (fishing families and non-fishing families), West Hull communities and of course the whole of the City of Hull and beyond.
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 | **200** | **2536** | **2536** | **14150** |
| 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:**

[Jenny Wilson Rood](https://www.facebook.com/jenny.rood.9822?fref=ufi) It just feels like a bit of Hessle Road community spirit is creeping back .hurray !!!!! x

[**Ellie Rignall**](https://www.facebook.com/ellie.rignall?fref=ufi&rc=p) Thank you ‘Ullfast’ for your amazing work in our city. You'll be welcome to come back anytime.

[Jayne Boothby Was Everett](https://www.facebook.com/jayne.boothbywaseverett?fref=ufi&rc=p) What a fantastic legacy you have left for generations to see. Well done to all of you

**How many partners were involved with the project?**

[Beverley Atkinson](https://www.facebook.com/beverley.atkinson.129?fref=ufi) It was my dad, and my granny, I couldn't believe it, my dad was just so emotional, and she worked down Gillett St net braiding, so it's in the right place! Dad said she's back on road now, and she'll be there after he's gone, thank you so much, I keep going back to see her, and say hello, wow I'm crying now, thanks your amazing xx.

<http://m.hulldailymail.co.uk/hull-man-s-shock-as-he-spots-grandma-on-new-hessle-road-mural/story-30381519-details/story.html>

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN** **HU1 – HU9** | **TOTAL BASED OUTSIDE** **HU1 – HU9** |
| **PARTNER TYPE**  |
| Artistic partner (e.g. theatre, art gallery, music venue) | - | - |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) | 6 |  |
| Public Sector partner (e.g. libraries, GPs) | - | - |
| Voluntary sector partner (e.g. community group, charity) | 1 | - |
| Education (e.g. school, college, university) | - | - |
| Other | - | - |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 5 | - |
| Number of existing partners involved in this project | 6 | - |

**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.**

Successes –

Crown Paint – Hull2017 facilitated the partnership between delivery team and Crown Paint, who donated paint and anti-graffiti glaze. Crown Paint’s PR & Marketing team have taken their own photos of the murals involving their own employees who actually produce the paint we used.

Half Way Hotel & Turbo Systems – thrilled to have the murals on their walls.

Hull City Council – provided a huge amount of in-kind help – including council officers, scaffolding and organizing the ‘unveiling’ day, including bouncy castle, live music/poetry and the Mayor of Hull.

New working-relationships formed between individuals within and between all the partners throughout the process.

Challenges -

Keeping the vision and routes forward clear was sometimes a challenge with HBHG – mitigated by regular communication, compromise and a clear plan.