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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | PresentINGS |
| **PROJECT LEAD:** | Paul Spooner |
| **REPORT DATE:** | 31st August 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 planning, organisation and implementation of PresentINGS went well mainly. One major issue was when our Coordinator, who was leading on the project, went off on long term sick so the Youth Development Worker had to take up the reins. Although this meant getting up to speed with the project and delaying things people and partners rallied to get things back on track. Support from the City of Culture team was invaluable during this time

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

With the support of the City of Culture team we had coverage in the Hull Daily Mail. Posters, flyers were distributed in the area. Social media was also used effectively. Promotion of our Project at meetings and throughout our networks was utilized.

Young people took an active part in producing the Graffiti Wall learning new skills. And actively promoting the exhibition event. Older people were interviewed by the local Primary schoolchildren which proved enjoyable and informative for both groups.

**RISK MANAGEMENT**

Support from City of Culture volunteers ensured we were well covered during the PresentINGS event. Because of the nature of the project risks were minimal. We ensured safety clothing, equipment and professional supervision was provided during the graffiti workshop sessions.

**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.**

Spend was within budget and the only issue we encountered was an underestimation of the costs for making the Graffiti Wall. John Hemingway, owner of the firm that built the Wall waived the labour costs of £300.

**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 | 3 | 3 | 3 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  |  |  |
| Number of exhibition days | 1 |  | 1 |
| Number of commissions\* | 1 |  | 1 |
| Number of sessions for education, training or taking part\* | 30 |  | 19 |
| 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.

PesentINGS was an intergenerational project involving local people telling their ‘stories’ and ‘impressions of their area’, Ings ward in East Hull. Young people were actively involved in producing a Graffiti Wall with expert guidance from professional artists Spray Creative. The Wall depicted positive and relevant parts of the area in their eyes and what were important to them. Older people were interviewed by children from a local primary school, Ings Primary. The older people talked about their experiences of school and their lives in general when they were young and changes in the area. Several people gave us photos of the area and several people took photos of the area now and the urban development being undertaken on Ings Estate. We also visited Hull History Centre and got copies of maps and photos of the area at different times. At the exhibition many people talked about how they remembered the area and the sort of lives they lived.

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 | 65 | 1 | 65 |
| Artists | 3 | 18 | 3 | 18 |
| Production/exhibition staff | 3 | 18 | 3 | 18 |
| Other staff |  |  |  |  |
| Volunteers | 12 | 24 | 12 | 24 |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 5 |  | Welsh/English/Scottish/Northern Irish/British | 8 |
| Female | 3 |  | 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 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.**

Main successes of PresentINGS include the positiveness shown by everyone involved and those we came into contact with. The Project reached older and younger people, professionals, residents and visitors. Everyone learnt something about the Ings area and its people. One of the main aims of the Project was to dispel some of the recent negative media publicity, particularly around anti-social behavior by young people. We believe we did this both through the Exhibition and also by the article in the Hull Daily Mail. The engagement between the older generation, young people and children was also very positive. Children from the local primary, Ings Primary, interviewed older members of the Kingston Wesley lunch club. This proved informative and fun for everyone and enabled the children to learn new skills. Another success was how the organisers of the lunch club and the teacher responsible for the young interviewees took on the responsibility of organising their part and their commitment to the Project. Young people from Maxlife Youth Club threw themselves into the Project enthusiastically although they were hesitant at first. With the very positive support from the Spray Creative artists young people soon got into the Graffiti Wall element of the Project. Learning how to begin the artwork, working as a group in planning and deciding on the design and artwork through to graffiting the agreed images. The greatest challenge we faced was the Project Manager going on long term sick leave. As they were the main creator of and lead for the Project from its idea to its early beginnings this was a major issue for us with the Youth Development Worker having to step in and take on the lead worker role. The YDW had to assimilate himself with the Project, its funding and how far down the road it had got. Although this resulted in progress being delayed somewhat with the support of staff from City of Culture and commitment from those involved including staff and partners we got back on track.

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\* | 120 | 100 |
| Number of participants\* | 80 | 100 |
| **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 | 1 |
| 3-5 years |  |  | No |  |
| 6-10 years | 20 |  | Prefer not to say | 199 |
| 11-15 years | 12 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years | 5 |  | Long-term illness/condition | 1 |
| 20-24 years |  |  | Sensory impairment |  |
| 25-29 years |  |  | Mental Health condition | 1 |
| 30-34 years |  |  | Physical impairment | 1 |
| 35-39 years | 6 |  | Cognitive impairment |  |
| 40-44 years | 7 |  | Other |  |
| 45-49 years |  |  |  |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years | 12 |  |  |  |
| 70-74 years | 8 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 130 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 105 |  | Welsh/English/Scottish/Northern Irish/British | 200 |
| Female | 95 |  | 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).**

I think one of the main successes of the Project for the audience members and participants has been the opportunity to look at their area, those who have live all/most of their lives there and those relatively new to the area, in a different more positive way and learnt more of its past and of the people who live there. It also reinvigorated memories past and shared. At the Exhibition people who didn’t know each other talked about their knowledge and experiences of the area or asked questions of those who had lived some time in the area. Also the learning of new skills and passing on of knowledge has been great for participants.

Comments from the Exhibition Event:

‘Been a good day, great for the kids and for the community. My daughter really enjoyed coming to the group. Nice to see the City of Culture volunteers who are doing an amazing job throughout the City.’

‘Excellent displays of the history of Ings. Good artwork by youngsters showing a real community spirit’

‘Great event love the artwork. Also this event brought back many memories from the photo’s. Wish more like this happened bringing communities together.’

‘Thanks a lot for having us! You do an amazing job, keep it up and we wish you the best for the future, love Spray Creative’

Maybe on the challenge side of things for the audience and participants was us not having the resources/time to get out to more people although we did our best with the support of our young people and we had only one response on this at the Exhibition.

‘I wonder if an opportunity has been missed – this event could have been so much more. Advertising was not adequate.’

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) | 1 |  |
| Heritage partner (e.g. museum, archive) | 1 |  |
| 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) | 3 |  |
| Education (e.g. school, college, university) | 2 |  |
| Other – Local Business | 1 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 2 |  |
| 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.**

I believe a major success for our partners has been to be part of a community project that brought them into contact with new people. All partners played a major part in the Project, whether it was in promoting it or producing a piece of work for it or sharing memorabilia for the Exhibition. It is hoped that the work can be taken forward, Ings Primary school were keen on continuing the work with the Kingston Wesley Lunch Club.

I think the biggest challenge for partners was the sometimes short turnaround requested of them due to the issues mentioned earlier regarding the change of Project management. Although all partners rose to the challenge and succeeded in delivering.