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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Park Life |
| **PROJECT LEAD:** | Julia Quillin |
| **REPORT DATE:** | 13th November 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**

There were no major issues with event planning and project management. In the end the project was successful but it was at times challenging to juggle managing the project with primary work commitments. The main thing that this impacted on was being able to undertake the ongoing monitoring of the project in terms of research from participants etc. which has made it difficult to complete this Final Project report.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The marketing plan was followed to the letter and all areas of the marketing plan were delivered. Tickets sold out for all of the performances and when speaking to audience members this was due to the marketing of the performance in the local community. The City of Culture Volunteers reported that there was a significant proportion of the audience who were local people who had no association with the school and had come because they had received a flyer through the post or seen the banner outside the park.

The numbers of students involved with the project as performers did fall slightly as a number of the children underestimated the amount of dedication and commitment that was required for the project. However, the outreach to the wider school community was excellent with students from Sirius and local primary schools participating as audience members.

**RISK MANAGEMENT**

Full risk assessments were undertaken and submitted to the school and the local authority and as an added measure we hired a local company to provide on site security and first aid for each of the performances. Apart from the portaloos being tipped over on the first night they were on site, due to local vandals, there were no other on site issues.

**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 | / | / | / |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 3 | 9 | 9 |
| Number of exhibition days | 3 | 3 | 3 |
| Number of commissions\* | 0 | 1 | 1 |
| Number of sessions for education, training or taking part\* | 3 | 3 | 4 this includes workshops for non-participants but does not include workshops and rehearsals for performer/participants. |
| Number of accessible activities | 0 | 0 | 0 |

**\*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.

The venue is a historical site (Pickering Park) and many of the audience members had never been to the park before and particularly the older part of the park where the performance was located. The route of the promenade performance was designed to take in the historical areas of the park including a recent monument to the Hessle Road fishing industry.

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 | 60 | 1 | 60 |
| Artists | 20 | 600 | 30 | 600 |
| Production/exhibition staff | 5 | 35 | 4 | 28 |
| Other staff | 4 | 4 | 4 | 4 |
| Volunteers | 18 | 18 | 18 | 18 |

**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 | 48 |
| 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 |  |
| 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 | 48 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female |  |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  |  |
| Prefer not to say | 48 |  | 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 | 48 |

**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.**

The delivery of the project went well and although there were some challenges in my project managing this alongside my school/work commitments I was able to juggle my time to ensure successful delivery of the project.

During the production week I did enlist the help of other staff who took on roles such as Stage Management and Volunteer Management and was able to bring in some ex-students to help with back stage and technical roles such as sound operator and assistant stage manager.

In hindsight, I should have done more on the ongoing monitoring and research such as participant and audience surveys and although I attended the training on this from the CCP it was just too much to take on whist trying to focus on the primary delivery of the project. Furthermore, although there was a lot of positive feedback from the participants and audience both anecdotal and via social media I have been unable to monitor this and gather any quantitative research data.

Most of the successes of the project were in participant and audience engagement which I have detailed in full in the relevant section.

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\* | 581 (includes school Matinee performances) | Approx. 90% |
| Number of participants\* | 62 | 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 |  |
| 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).**

The project was undoubtedly a great success for the student participants who had the opportunity do take part in this totally unique theatrical experience. As previously mentioned the number of performer/participants did reduce throughout the rehearsal process from almost 50 at the initial workshops to 18 in the final performance. Having discussed this issue with some of the students who fell by the wayside, it came down to a general lack of realization about the high level of commitment that was required (weekly rehearsals and some full day rehearsals on weekends and during school holidays) also we lost about 6 students once the parts were given out as they were upset that they didn’t get a ‘big enough’ parts! That said, the quality of the performance was not compromised by this lack of commitment by some of the original cast members and the final cast who saw the project through were extremely dedicated and committed and were enormously positive about the experience.

Another success was the engagement of the audience and the huge amount of positive feedback we received. Although we didn’t do formal audience questionnaires, the Volunteers did make a point of speaking to the audience and reported back on the audience feedback and we also received lots of positive comments via social media.

We were able to deliver all aspects of the project including the Art workshops and again we received a great deal of positive feedback from the audience and the wider public who commented on how effective the decorations and artwork in the park were.

The only disappointment I had with the project was that the tickets ‘sold out’ very quickly but as they were free tickets, there were a number of no-shows for the majority of the performances. However, after the first night we did get the word out that people can just turn up and so we did manage to fill the audience to capacity for a number of the later performances by allowing audience members to walk-up without a ticket.

Finally, one of my primary aims for the project was that it would bring new audiences to theatre by locating the performance in a non-traditional performance venue. This aim was met beyond expectations and it was gratifying to see the diversity of the audience including some walk-ups by children and families who were playing or walking in the park and would have never have planned to attend a theatre performance. The most touching example is a group of 4 lads who were no older than 10 year’s old who asked if they could watch the first performance on the Wednesday and enjoyed it so much they came back for the next two performances and even asked if they could join the cast! Furthermore, they came back the next day with a few more friends to watch it all over again the next night. These boys would have no doubt never experienced anything like Park Life before and it has hopefully opened up to them a whole world of creative possibilities.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **Not known** | **Not known** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **Not known** | **Not known** | **Not known** | **Not known** |
| Twitter | **Not known** | **Not known** | **Not known** | **Not known** |
| Instagram | **Not known** | **Not known** | **Not known** | **Not known** |
| 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:**

Twitter: Well done to all the cast of #pickeringparklife. Fantastic performance tonight by all. Future stars in the making.

Henrietta Duckwork on twitter: Brilliant energetic proper site-specific terrifying insight into teenage life.

Twitter: What a great performance by all tonight. We thoroughly enjoyed coming on your journey with you. Well done

Twitter: Another great show kids. Special mention for ‘Mia’ fabulous performance – a star in the making.

Twitter: So proud of the #PickeringParkLife cast @siriusacademy for absolutely smashing their last night

Twitter: Great time at #PickeringParkLife well done to all involved

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

**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.**