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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The People of Priory Festival |
| **PROJECT LEAD:** | Julia Mitchell/ Louisa Waldron |
| **REPORT DATE:** | 25/09/17 |

**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**

Running this project alongside running a school was quite an undertaking!

We had a team of three who worked together planning the event days and the arts projects in the run up to the events. Our Junior Leadership committee also helped to drive the project ensuring that there was a pupil voice.

We were supported well by both the City of Culture Team and the Council events team. The main support we asked for was help with finding suppliers and ensuring that health and safety guidelines were followed.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Marketing was initially driven by ourselves through twitter, facebook and communication through leafleting with our community and parents. Hull City of Culture supported us through their Creative Communities promotional leaflets and later through their twitter and facebook. We also used local radio and travelled to local primary schools to promote the event within the community.

Every child and every member of staff was involved in the Water Wars project along with a local lead artist, local historian and musicians from the school. The community arts project developing murals to represent our local community was engaged parents, community members and a local artist.

Learning opportunities were abundant for children, staff and local community.

**RISK MANAGEMENT**

Throughout the project risk management was priority and support with this area was essential particularly on the festival day due to the size of the event and the nature of the event.

An Event Manual was created with the support of the Council event team and risk assessments were created. A YAS form was completed to ensure the correct level of first aid was available on the day of the festival.

**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.**

Due to this being the very first time we had run such an event there were many unknowns particularly when it came to buying stock to be sold on the day of the event.

All staff worked on the day of the festival and the cost of this was absorbed by the school with staff all taking a day in lieu of the festival day.

Profit was small in relation to the size of the event but the event was accessible to community with pricing at the event to reflect.

**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 | 1 | 1 | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 1 | 2 | 2 |
| Number of exhibition days | 1 | 2 | 2 |
| Number of commissions\* | 4 | 4 | 4 |
| Number of sessions for education, training or taking part\* | 40 | 40 | 50 |
| Number of accessible activities | 40 | 40 | 50 |

**\*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.

Our Water Wars strand of the project was very much heritage telling the story of very local history.

All our children visited the site of the Priory from which our school gained its name. Every pupil in the school created a costume, learnt songs and told the story of Water Wars through a highly visual outdoor performance narrated by our local vicar. An abridged version of this performance was delivered as part of the festival day on the stage.

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) | 3 | N/A | 1 | N\A |
| Artists | 22 | 60 | 19 | 57 |
| Production/exhibition staff | 3 | 3 | 3 | 3 |
| Other staff | 40 | 40 | 32 | 32 |
| Volunteers | 16 | 16 |  | 16 |

**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 | 0 |  | Yes | 0 |
| 18-19 years | 0 |  | No |  |
| 20-24 years | 11 |  | Prefer not to say |  |
| 25-29 years | 13 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 12 |  | Learning disability | 1 |
| 35-39 years | 11 |  | Long-term illness/condition |  |
| 40-44 years | 8 |  | Sensory impairment |  |
| 45-49 years | 8 |  | Mental Health condition | 1 |
| 50-54 years | 7 |  | Physical impairment |  |
| 55-59 years | 8 |  | Cognitive impairment |  |
| 60-64 years | 4 |  | Other |  |
| 65-69 years | 2 |  |  |  |
| 70-74 years | 0 |  |  |  |
| 75+ years | 0 |  |  |  |
| Prefer not to say | 0 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - DELIVERY TEAM** |  | **ETHNICITY – DELIVERY TEAM** |
| Male | 28 |  | Welsh/English/Scottish/Northern Irish/British | 80 |
| Female | 56 |  | 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  | 2 |
|  |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  | 2 |
|  |  |  | 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.**

Successes

* All school staff received CPD relating to the projected which enhanced their own teaching practice and delivery of arts and culture teaching.
* Moral increased across all involved, the general feedback from the staff was that we should create a festival every year.
* Communication lines were very clear; everyone had a role and made a contribution to the success of the day.

Challenges

* To continue to lead and manage a successful school at the same time as coordinating a huge community event and our ‘Water Wars’ event.
* Steep learning curve for project managers.
* Managing general public health and safety (risk assessments) as well as the children within the school.
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\* | 4200 tickets  | 96% |
| Number of participants\* | 420 | 95% |
| **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. Results not received yet**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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).**

Successes

* The festival provided an opportunity for the community to engage with the school and each other.
* The festival and Water Wars received positive feedback from all involved
* Attendance on the day exceeded expectation

Challenges

* The unknown – the festival was new and people were unsure of what to expect.
* As numbers of people exceeded expectation, some activities on the day were difficult to access due to crowds.
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 | **0** | **267** | **Average post reached 1000 people Highest post - 17551 people reached**  | **Average likes 20 highest likes 191**  |
| Twitter | **N/A** | **N/A** | **N/A** | **N/A** |
| Instagram | **N/A** | **N/A** | **N/A** | **N/A** |
| Other | **N/A** | **N/A** | **N/A** | **N/A** |

**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:**

“His face says it all, had a brilliant time” School twitter account

“An exceptional day – well done to everyone, Tons of hard work making for a brilliant time you continue to amaze and impress” - School twitter account

“Well done to everyone involved in today’s event. It was absolutely fabulous! Well done! Xxx” - facebook comment

“A fab afternoon and evening. Well done Priory Primary Staff you did an excellent job” - facebook comment

“Had an amazing afternoon/evening . Thoroughly enjoyed it. All staff worked their socks off – thanky you. Hopefully will have something like this again” – Facebook comment.

“Great to see so many families enjoying the event very rewarding for all the hard work #familymatters ” School twitter account

“A day in the sun, listening to Bud Sugar is as good as life gets – Thank you to the Priory team for organizing a wonderful day ” School twitter account

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) | 0 | 0 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 0 | 0 |
| Public Sector partner (e.g. libraries, GPs) | 2 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 2 | 0 |
| Education (e.g. school, college, university) | 1 |  |
| Other | 6 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 10 |  |
| Number of existing partners involved in this project | 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.**

Successes

* Creating new partnerships with artists, bands, community groups and other schools.
* Other spin off projects arising from these relationships
* Recognition from established creatives , of our commitment to the arts

Challenges

* Managing the artists within a structured school setting.