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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Re-Made in Hull |
| **PROJECT LEAD:** | Joanne Pullen admin@hullscrapstore.org.uk  |
| **REPORT DATE:** | 01/11/2017 |

**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 project management was time consuming however we are meeting the original project objectives. It has been the only area that was underestimated in time allocation.

Hull 2017 Volunteers have been an excellent addition to the workshops – the supplementary support has been praised by staff, artists and members of the public.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The marketing and communications for the project is to budget and has had varying degrees of success – the print campaign (to 13,000 HU3 homes) resulted in only 1 booking, yet the social media campaign resulted in all remaining bookings.

The participation and learning has been very successful - only a natural 10% drop out rate.

The lack of inclusion in 2017 mainstream media was disappointing – I have seen other CC projects feature in magazines/news/television pieces.

**RISK MANAGEMENT**



**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 |  |  | 45% |
| Not HU1 – HU9 |  |  | 55% |
| **ACTIVITY** |  |
| Number of performances | 34 | 25 | 25 |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| 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.

N/A – although stories have been shared about the site of the ScrapStore being the former Somerset Street School and many parents of workshop participants being pupils at the School.

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 | 25-40 | 1 |  |
| Artists | 4 | 25-40 |  |  |
| Production/exhibition staff |  |  |  |  |
| Other staff | 2 | 10-15 |  |  |
| Volunteers | 50 | 100 |  |  |

**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 | 5 |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years | 1 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition |  |
| 50-54 years | 2 |  | 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 | 2 |  | Welsh/English/Scottish/Northern Irish/British | 5 |
| 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.**

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\* |  |  |
| Number of participants\* | 1000 | 45% |
| **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 | 0 |  | Yes |  |
| 3-5 years | 9 |  | No |  |
| 6-10 years | 36 |  | Prefer not to say |  |
| 11-15 years | 6 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years |  |  | Learning disability |  |
| 18-19 years |  |  | Long-term illness/condition |  |
| 20-24 years | 9 |  | Sensory impairment |  |
| 25-29 years | 18 |  | Mental Health condition |  |
| 30-34 years | 15 |  | Physical impairment | 2 |
| 35-39 years | 3 |  | Cognitive impairment |  |
| 40-44 years | 9 |  | Other |  |
| 45-49 years | 12 |  |  |  |
| 50-54 years | 9 |  |  |  |
| 55-59 years | 1 |  |  |  |
| 60-64 years | 2 |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 3 |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male | 10 |  | Welsh/English/Scottish/Northern Irish/British |  |
| Female | 138 |  | 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).**

Over 50% of the participants were brand new users to the ScrapStore premises – therefore unlocking a new community hub space and accessing creative community crafts, as part of a family, for the first time. Over 500 people had visited ScrapStore for the first time.

The demand for the activities has been exceptionally high and a lot of people have stated that they would like to see this activity return for the remainder of the year.

The management of bookings vs. people no-showing a free event was difficult – fortunately regular empty spaces were filled by casual attendees in adjoining retail area.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **40,000+** |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START** | **LIKES/FOLLOWERS AT END** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **7214** | **9594** | **84,894** | **6,513** |
| Twitter | **501** | **584** | **1,297** | **99** |
| Instagram | **0** | **1,263** |  |  |
| 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:**

**“Used my imagination using items not normally used”**

**“ScrapStore is the place to be for creative activities and craft materials”**

**“I wish the workshops were on every day of the week!”**

**“All different resources can be saved and used to have fun and create new things”**

**“The best thing about the workshop was making a shaker to use with our cultural ‘song about Hull’”**

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 | 4 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 2 |  |
| Number of existing partners involved in this project | 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.**

*(Partners being the delivery team – hired in on a freelance basis)*

Interacting with over 1000 members of the community

Regular paid work

Working as a cohesive unit for 5-6 months

Challenges include work limited by budget