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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Reading Rooms |
| **PROJECT LEAD:** | Jessica Leathley |
| **REPORT DATE:** | January 2018 |

**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 has successfully engaged with a wide range of participants including those identified in the application: older people within and without the care system, young people in care / or at risk, adults with mental / and or physical disabilities and individuals from ethnic minority backgrounds. In addition Reading Rooms has delivered activity to families and within HMP Hull to vulnerable prisoners. The project has involved creating relationships with a range of organisations including residential homes, independent living facilities, education providers and community organisations providing support to the isolated and vulnerable. This aspect of the project has taken more time and focus than was originally envisaged. Over the course of the project 47 Reading Room facilitators have been trained (original target: 40) consisting of City of Culture Volunteers, Library Staff and staff from Humberside Independent Care Association. The size of the facilitator network has enabled Reading Rooms to deliver more widely but generates a considerable amount of work for the Reading Rooms team in support and maintenance.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Reading Rooms has been marketed and publicised through a number of channels. The project has received support from the Hull City of Culture 2017 team in communicating with the press. Participants have been drawn from a wide range of Hull communities and have included people living with dementia, young people with mental health issues, adults with learning difficulties and disabilities, adults whose first language is not English, adults with low literacy skills, vulnerable prisoners and home educating families. Participants and supervising staff, where applicable, have expressed the impact that Reading Rooms has made including connecting to memories and the past, discussing issues of gender and sexuality in a safe environment, learning to listen and respect the opinions of others, improving English language skills in an holistic fashion and providing a safe place for exploring thoughts and feelings.

**RISK MANAGEMENT**

Five risks were identified at the start of the project:

1. **Scope creep: uncontrolled additions to the project** – this has been managed by considering all opportunities in light of the initial project plan.
2. **Recruitment process causes delays** – the recruitment of the Reading Room coordinator was delayed due to other pressures on Hull City Council departments. This was mitigated by increasing the post from 18.5 hours to 37 hours ensuring additional support was available. The delay had a negative impact on the number of Reading Rooms that were established in the first half of the year and, therefore, on the overall participation statistics.
3. **Insufficient take up of Reading Rooms offer from organisations and groups** – take up from groups and organisations has increased throughout the year. Some organisations are now contacting Reading Rooms to ask for sessions. The process of negotiating Reading Rooms with organisations has in some cases been difficult and taken more time than initially envisaged. Many organisations that have taken up the offer have asked for fortnightly or monthly Reading Rooms rather than weekly which impacts on the number of sessions delivered and participation statistics.
4. **Staff capacity to manage workload and to support volunteers** – the staff capacity has been challenged during the course of the project but has remained manageable.
5. **Demand for Reading Rooms is too high for the resources in place** – the resources in place have been stretched by maintaining the current Reading Rooms offer. The critical point has been the double deployment of facilitators to deliver sessions instead of single facilitators. This has created a more secure delivery model but reduced the capacity of the facilitator resource to expand the project.

**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 |  |  | 256 sessions (100%) |
| Not HU1 – HU9 |  |  | 0 |
| **ACTIVITY** | | |  |
| Number of performances |  |  |  |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 640 |  | 256 |
| 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.

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 | 257.5 | 2 | 127.5 |
| Artists |  |  |  |  |
| Production/exhibition staff |  |  |  |  |
| Other staff | 13 | 19 | 10 | 11 |
| Volunteers | 28 | 83 | 20 | 53 |

**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 | 8 |
| 18-19 years |  |  | No | 31 |
| 20-24 years | 1 |  | Prefer not to say | 5 |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 1 |  | Learning disability |  |
| 35-39 years | 1 |  | Long-term illness/condition | 4 |
| 40-44 years | 1 |  | Sensory impairment | 1 |
| 45-49 years | 4 |  | Mental Health condition | 2 |
| 50-54 years | 5 |  | Physical impairment | 1 |
| 55-59 years | 4 |  | Cognitive impairment |  |
| 60-64 years | 6 |  | Other |  |
| 65-69 years | 8 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years | 3 |  |  |  |
| Prefer not to say | 6 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 7 | |  | Welsh/English/Scottish/Northern Irish/British | 43 | |
| Female | 37 | |  | 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 | **1** | |
|  |  | |  | 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):**

The success of the project delivery team has been to engage with people from widely varying backgrounds, many of whom are isolated or vulnerable, and to do so within their home communities or with community support organisations. The project delivery team has worked hard to engage with a wide range of partner organisations; in Hull, Reading Rooms has particularly engaged with adults with learning difficulties and disabilities and with those who are seeking to improve their English speaking skills. Each participant has received a ‘quality’ interaction where they have been able to openly explore thoughts, memories and feelings within a safe and respectful environment. This has been due to the skill of the facilitator team which consists of staff and volunteers, all of whom have achieved an OCN Level 2 accreditation in Facilitation and Shared Reading. Feedback from the facilitators includes:

‘I have had the most amazing experience as a Reading Room facilitator. From the brilliant training we had, the wonderful people I've met and friends that I've made too. Personally for me working with the group I am at the moment means I can be part of several journeys of confidence building and achievements made by individuals who are enjoying their own Reading Room experience, which is both a privilege and a pleasure.’

‘As a City of Culture volunteer, Reading Rooms offers me the chance to combine some of my favourite things: love of literature, meeting new people and having a chat! I'm particularly pleased that it has built-in legacy as a project and continues to grow allowing me to make a real and regular contribution to my community. It is wonderful to facilitate real social connection and through it quality of life is not only enhanced for the groups but for me as well. Win, win!’

‘I have really loved being a facilitator for Reading Rooms. I have been lucky enough to work with Friday Friends at the Hospice. This is a lovely group of mainly older participants and once a month we offer them a Reading Rooms session.  There is a real mix of personalities, and I love it when one of the quieter ones really connects with the story or a poem and gives us a real insight into their life.  We've talked about topics from rubbish to dancing, from local celebrities to being evacuated; whatever the story/poem combination we start there and who knows where it might lead... I always go away with a warm glow.’

‘Being a reader or facilitator for Reading Rooms has reignited my lost love of communicating with others through the written word. Not having to analyse each piece is liberating. The joy in hearing the thoughts and memories these readings bring out of adults and children is never short of fascinating, and to hear them read too when they want to has shown how a community can grow. This scheme is a major highlight of 2017 for me.’

The challenges for the delivery team have been largely resource management issues. The delay in recruitment to the Reading Room coordinator post affected the projects delivery targets. The targets were established by considering the model used in Derry / Londonderry which had been in place since 2013. It may have been more indicative of what we would manage within the first year of Reading Rooms in Hull if we had revisited The Verbal’s experience during their first year of delivery. The delivery team has found that building the necessary relationships with organisations to establish a Reading Room has taken longer than anticipated and that groups vary in size and regularity. An additional pressure has been the compliance with the City of Culture volunteer policy stipulation that volunteers must not be deployed on their own. On the one hand this has strengthened the Reading Room model by providing more in depth facilitation and support between facilitators but, on the other, has created a tension between the number of Reading Rooms to be facilitated and the resource available to do so. This in turn has impacted on the project management team’s time as they have spent more time facilitating and less time developing new partners and expanding the Reading Room offer.

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\* | 1565 | 78% |
| **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 | 603 |
| 3-5 years |  |  | No |  |
| 6-10 years | 161 |  | Prefer not to say |  |
| 11-15 years | 51 |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 9 |  | Learning disability | 312 |
| 18-19 years |  |  | Long-term illness/condition | 204 |
| 20-24 years | 6 |  | Sensory impairment | 17 |
| 25-29 years | 12 |  | Mental Health condition | 16 |
| 30-34 years | 36 |  | Physical impairment | 54 |
| 35-39 years | 64 |  | Cognitive impairment |  |
| 40-44 years | 32 |  | Other |  |
| 45-49 years |  |  |  |  |
| 50-54 years | 52 |  |  |  |
| 55-59 years | 29 |  |  |  |
| 60-64 years | 36 |  |  |  |
| 65-69 years | 68 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years | 389 |  |  |  |
| Prefer not to say | 96 |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - AUDIENCES** | | |  | **ETHNICITY – AUDIENCES** | | |
| Male | 415 | |  | Welsh/English/Scottish/Northern Irish/British | 747 | |
| Female | 1150 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background | 26 | |
| Prefer not to say |  | |  | White and Black Caribbean |  | |
|  |  | |  | White and Black African |  | |
|  |  | |  | White and Asian | **16** | |
|  |  | |  | Any other Mixed/multiple ethnic background |  | |
|  |  | |  | Indian |  | |
|  |  | |  | Pakistani |  | |
|  |  | |  | Bangladeshi |  | |
|  | | |  | Chinese | 29 | |
|  |  | |  | 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:**

Reading Rooms has worked with participants in a variety of settings. We have delivered sessions to people living with various stages of dementia, adults with learning difficulties and disabilities, people seeking to improve their English (some of whom have very little experience with the English language), older people who may be isolated and lonely, carers, professional staff teams, home educating families, people with mental health conditions, inmates at HMP Hull and to the general public.

The success for our participants has been in taking part in something new that challenges them to explore and express thoughts and feelings. In many cases participants have articulated their fears of reading, being asked to read out loud, being ‘put on the spot’ or of ‘school-type’ analysis of literature. Often a Reading Room group requires a number of sessions before participants become relaxed and comfortable but once that happens people can share profound insights and deeply embedded recollections.

Facilitators have noted significant contributions from participants during sessions. These include:

HMP Hull SOTP Group – (in response to the first chapter of Christie Brown’s autobiography, *My Left Foot*) ‘One participant with a long term brain injury who has difficulty being understood waited until the end of the story and then spoke with difficulty, but at length, about the frustration of communicating and people’s ignorance and lack of patience.’

NEYH Mind Young People’s Group – (in response to a short story about gender and sexual identity) ‘the young man in the group, who had been talking about his serious anger issues earlier, spoke really tenderly about a transgender friend and the tough time she’d had and the support he’d given her.’

Isaac Robinson Court – (residential care for adults with learning disabilities) ‘The activity coordinator mentioned that there had been some kind of meeting with visiting relatives and it appears that Reading Rooms was mentioned. People said how much they all enjoyed it and how much they look forward to it.’

Endike Centre Day Group – (day care for elderly people living independently in the community) ‘”When you make a decision … you have to accept it”, a profound comment from a lady who has previously struggled to stay focused and takes time to get her words out. Wisdom and experience showed through!’ (This lady had attended eight sessions without speaking but finally felt that she could contribute.

Feedback we have received from participants includes:

‘I have a good time at the Reading Rooms. The stories are the best.’

‘Its great fun and I have made very good friends.’

‘Reading Rooms is a very warm, safe and stimulating scheme which allows children and adults to chat about a range of subjects, experiences and emotions.’

‘I have gained confidence and knowledge about other culture that was very interesting.’

The demographic information has been taken from Audience/Participation Surveys and Community or Residential Organisation Managers.

1. **Online Engagement Reading Rooms did not include an on-line presence because the work was targeted specifically at vulnerable groups.**

**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) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) | 3 |  |
| Voluntary sector partner (e.g. community group, charity) | 7 |  |
| Education (e.g. school, college, university) |  |  |
| Other | 6 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 13 | 1 |
| Number of existing partners involved in this project | 3 |  |

**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.**

Reading Rooms has worked with a variety of partners including charitable organisations, private sector care providers and statutory service providers. In most cases we have approached a potential partner organisation offering a Reading Rooms taster to staff and or potential groups before starting a full programme.

One of the main successes for partner organisations has been the involvement of City of Culture volunteers in Reading Rooms. The volunteer facilitators have delivered Reading Rooms in residential care settings and at HMP Hull. Attending in their uniform has been an important way for organisations to connect residents, who may be unable to attend events and activities, to the City of Culture. At HMP Hull the psychology team has reported that Reading Rooms is the most popular activity provided to inmates (attendance is voluntary).

The challenges for an organisation to host Reading Rooms is mainly logistical; Reading Rooms needs a relatively quiet room and, in care settings, a member of staff to be in attendance. In many of the residential homes Reading Rooms can only take place if the activity coordinator is on duty because other staff are not available to supervise the session.