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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Art Celebrating Equality |
| **PROJECT LEAD:** | Lisa Wedgner |
| **REPORT DATE:** | 25 October 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**

We have successfully: planned, implemented, filmed and evaluated all components of the Arts Celebrating Equality festival supporting young people from many communities across the city to create quality art about them and their lives.

See video link below for two years of planned and delivered work crammed into 5 minutes.

https://warrenart.wordpress.com/<https://warrenart.wordpress.com/2017/10/13/the-whole-thing-in-5-minutes/>

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The Blog artist has captured all of the elements of the finished festival showcasing the exceeded artistic learning outcomes achieved by the artists and participants throughout this yearlong project. <https://warrenart.wordpress.com>

The filmmaker has created a promo film for the developed festival and the 2017 team incorporated this onto the project web link: <https://www.hull2017.co.uk/whatson/events/art-celebrating-equality/>

This supported us to deliver presentations to schools colleges and Hull university reaching and engaging new workshop participants and audiences.

This supported us to

**RISK MANAGEMENT**

1) The pilot festival greatly helped us to identify and iron out any risks.

2) The steering group of workers (Freedom Festival) supported us with the technical support we needed (hire of equipment and crew for the projection).

3) The 2017 team has supported the Project Manager to develop much needed skills in PR and promotion.

4) The festival has reaffirmed our belief in the necessity to build relationships with community groups and young people in order to support them to engage with new art forms – It has also highlighted the need for youth / community workers and artists to work collaboratively.

**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.

The total cost: £29,029

Received from Hull 2017 Creative communities: £2,696 Money spent: £2,696

What we spent the money on:

Poet to support young women to perform at WOW festival

Photographer supporting young people to create digital online photography working with the filmmaker to project images to audiences on front of Warren building.

Filmmaker edited projection and create evaluation film.

**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 WOW city Hall, Rise School, The Warren, Central Library, Oak Road Park, Queens Gardens, Kingston Youth Centre, Ground, Humber Street (Speak Out) tent. | 3 | | 5 | 9 |
| Not HU1 – HU9 |  | |  |  |
| **ACTIVITY** | | | |  |
| Number of performances: Freedom x 2 Wow x 2 Warren x 4 and Oak Road x 1 | 5 | 9 | | 9 |
| Number of exhibition days (photo exhibition at WOW and in the Warren permanent / projection exhibition 2 days /Contemporary Art Exhibition x 16 days) | 1 | 90 days photography the Warren | | 108  Plus |
| Number of commissions\*  Evaluation Films / promo / Blog /Photo Mag / Illustrated books / Projection / Contemporary pieces / Framed Photographs. | 3 | 5 | | 15 |
| Number of sessions for education, training or taking part\*  Including additional exhibition visit. | 92 | 110 | | 112 |
| Number of accessible activities Freedom x 2 / Library / WOW / Projection / Oak Road / Ground / | 5 | 5 | | 7 |

**\*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 final exhibition was projected onto the Warren listed building.

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 | 142 | 0 | 0 |
| Artists | 7 | 106 | 4 | 35 |
| Production/exhibition staff | 3 | 6 | 3 | 6 |
| Other staff | 8 | 63 | 4 | 63 |
| Volunteers | 2 | 10 | 2 | 10 |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 4 | |  | Welsh/English/Scottish/Northern Irish/British | 21 | |
| Female | 17 | |  | Irish |  | |
| Transgender |  | |  | Gypsy or Irish Traveller |  | |
| Other |  | |  | Any other White background | 1 | |
| 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.**

The Activity plan for Art Celebrating Equality (ACE) gives a clear, in-depth review on our success to create a new arts festival meeting and exceeding the aims and outcomes of our original plan.

Successes:

All of the components of the festival have been planned and delivered ahead or on schedule.

A steering group of young women and workers have supported the implementation of the pilot, outreach and developed festival activities achieving the following:

* We have employed 5 women artists (digital illustrator, photographer, spoken word, contemporary, shadow performer) supporting them to successfully deliver a complex yearlong programme.
* Throughout the year we have supported a filmmaker and Blog designer to capture and promote the activities supporting us to evaluate the festival.

This project has supported the warren to build a relationship with Arts council England, building on its success to seek further funding creating new art projects and festivals that explore the issues develop sustainability plans around

Challenges:

Changed one element (instead of puppetry a shadow performance was devised for the Warren young people) the result of this was much better engagement.

Spread the workshops across one month supporting young people to engage with more than one element of the developed festival.

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\* | Footfall 1662 | Difficult say on some performances. |
| Number of participants\* | Planning 40  Participation 162 | 97% |
| **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 | 66 |
| 3-5 years |  |  | No | 70 |
| 6-10 years |  |  | Prefer not to say | 6 |
| 11-15 years | 5 (closed workshops) |  | **CONDITIONS – AUD. & PART.** | |
| 16-17 years | 28 |  | Learning disability | 16 |
| 18-19 years | 51 |  | Long-term illness/condition | 8 |
| 20-24 years | 90 |  | Sensory impairment | 5 |
| 25-29 years | 17 |  | Mental Health condition | 37 |
| 30-34 years | 1 (support worker) |  | Physical impairment | 1 |
| 35-39 years |  |  | Cognitive impairment | 0 |
| 40-44 years |  |  | Other | 15 |
| 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 | 76 | |  | Welsh/English/Scottish/Northern Irish/British | 120 | |
| Female | 83 | |  | Irish | 1 | |
| Transgender |  | |  | Gypsy or Irish Traveller | 1 | |
| Other | 8 | |  | Any other White background | 2 | |
| Prefer not to say | 29 | |  | White and Black Caribbean | 1 | |
|  |  | |  | White and Black African | 0 | |
|  |  | |  | White and Asian | **222** 2**2** | |
|  |  | |  | Any other Mixed/multiple ethnic background | 1 | |
|  |  | |  | Indian | 1 | |
|  |  | |  | Pakistani | 0 | |
|  |  | |  | Bangladeshi | 0 | |
|  | | |  | Chinese | 0 | |
|  |  | |  | Any other Asian background | 0 | |
|  |  | |  | African | **5 55**5 | |
|  |  | |  | Caribbean | 0 | |
|  |  | |  | Any other Black/African/Caribbean background | 3 | |
|  |  | |  | Arab | 2 | |
|  |  | |  | Any other ethnic group | 12 | |
|  |  | |  | Prefer not to say | 0 | |

Young people have created art that challenges the perceived myths and inequalities that many have of them and their communities. The changes have had a positive impact young people have engaged with all of the developed and outreach programme creating the following high quality art products/exhibitions/performances:

**17 Products**

* 2 digital illustrated books
* 1 printed illustrated book
* 1 digital photography zine
* 1 printed photography zine
* 11 pieces of contemporary art

**14 performances and exhibitions**

* 5 spoken word performances
* 1 shadow performance
* 1 puppet performance
* 3 Contemporary art exhibitions
* 2 photography exhibitions (1 permanent)
* 1 Zine exhibition of illustration and photography
* A summative projected exhibition
* A permanent exhibition blog

**17 Products**

* 2 digital illustrated books
* 1 printed illustrated book
* 1 digital zine
* 1 printed zine
* 11 pieces of contemporary art

**14 performances and exhibitions**

* 5 spoken word performances
* 1 shadow performance
* 3 Contemporary art exhibitions
* 2 photography exhibitions (1 permanent)
* 1 Zine exhibition of illustration and photography
* A summative projected exhibition
* A permanent exhibition blog

**Thinking about your project as a whole, what would you say have been the main successes and**

‘Statements from young people:

‘Catherine Scott (the poet) supported us to explore who we are and create a pretty decent poem about modern day slavery and discrimination’

‘We are performing at Freedom Festival – I am very excited, nervous and proud. It is really good though and my anxiety has died down a lot.’

‘The photography workshops supported me to see things more positively taking a good look at stuff you often miss’.

Feedback from the Can Do Evaluation residential:

‘Art Celebrating Equality has given me some sort of purpose during a particularly lost time in my life’

‘The Warren made me feel worthwhile’

**challenges for your audience members / participants:**

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 | **1398** | **Likes 131**  **Followers 8216** | **Very positive** | **8216** |
| 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:**

Art Celebrating Equality was a wonderful project with workshops and performances taking place over two summers at The Warren and in the community.

Amazing poetry created and performed by young people – watch out for Jodie Langford up and coming star.

Moving exhibition of young peoples work was projected last night on the Warren building - Well done to everyone involved - Projection is happening again tonight 9 -11.

Don’t Put Me in A Box – stunning pieces created by young people supported by artist Sarah Pennington.

Feedback from University - Gendering Cities of Culture - GRACE project:

‘ A beautiful successful project that engaged working class young people across different communities to explore issues around gender and equality’ (Barbaara Grabher, Oct 2017)

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) | 4 | 1 |
| Heritage partner (e.g. museum, archive) | 1 | 1 |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 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 |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 4 | 1 |
| Number of existing partners involved in this project | 8 | 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.**

The Warren has been able to establish a relationship with the Arts Council England and enhance the one we have with Big Lottery. In addition:

*Arts Council would like to use this project as an example for a campaign they’re working on with the Big Lottery Fund, which is about young people’s wellbeing, and how lottery funding is helping to support this (Alix Johnson Hull 2017).*

As well as the Warren, work achieved from the pilot, outreach and developed components of the festival has been exhibited / performed at the following partner festivals and venues:

* Freedom festival - Speakout tent 2016 (314 footfall)
* Freedom festival – Central Library (42)
* City of Culture 2017 - Women of the World festival (89 footfall)
* Auck Road festival – (423 footfall)
* Breaking Free Exhibition – Spring Bank Community Centre (40 footfall)
* Mad Pride Exhibition at Ground (72 footfall)
* Freedom festival 2017 – Exhibition projected onto the Warren (270 footfall)
* Freedom festival 2017 – Speakout tent (412 footfall)

Challenges: Freedom where not able to get a road closed during the projection and both components of the festival (projection and spoken word) where seen separately. However the projection is a permanent feature on the blog so will be used again as a backdrop to future spoken word performances and gigs.