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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Various HANA Events (Fashion show, Football tournament, Voices of the communities, Cultural Dance and Exhibit) |
| **PROJECT LEAD:** | Brigitta Laszlo |
| **REPORT DATE:** | 28.11.2017 |

**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**

Planning meetings took place every Wednesday at which point individual team members were given a specific task to complete for the following week. On the day of each event team members were each given a role & responsibilities for the day.

The most challenging aspect of the events this year was the switch away from a one-day event to a series of events that took place throughout the year. This involved a great deal more planning and management which the Hull 2017 team helped us with tremendously.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The Hull 2017 team helped to promote our events a great deal throughout the year, most of all on the Hull 2017 ‘what’s on’ website.

On top of the normal forms of marketing (Facebook, flyer and posters) we also used Facebook ads and Mailchimp. To keep in touch with participants Mailchimp updates were used and forums set up for any questions that participants and local communities had.

**RISK MANAGEMENT**

First aid kits and a first aider were present at every event; emergency numbers were listed and close at hand. Emergency procedure in case of fire or another risk related event was assessed and necessary precautions listed and staff and volunteers informed.

In terms of risks to the event, the list was provided early on by Hull 2017 was used as a basis and expanded, each risk and an action needed to prevent or mitigate it was considered and evaluated.

Signs and verbal announcements were made regarding filming and photographs on the events as well as signed documents from participants were received regarding this issue.

**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.**

**Francis**

**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 | 4 | 4 |
| Not HU1 – HU9 | N/a | N/a | N/a |
| **ACTIVITY** | **ACTIVITY** |
| Number of performances | 100 | 86 | 92 |
| Number of exhibition days | 1 | 4 | 4 |
| Number of commissions\* | N/a | N/a | N/a |
| Number of sessions for education, training or taking part\* | N/a | N/a | N/a |
| Number of accessible activities | 100 | 86 | 92 |

**\*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

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) | 2 | 4 | 3 | 4 |
| Artists | 562 | 4 | 512 | 4 |
| Production/exhibition staff | 64 | 4 | 64 | 4 |
| Other staff | 5 | 4 | N/a | 4 |
| Volunteers | 106 | 4 | 106 | 4 |

**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 | X |
| 18-19 years |  |  | No |  |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years | 2 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years |  |  | Learning disability | X |
| 35-39 years | 3 |  | Long-term illness/condition | X |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years | 2 |  | Physical impairment | X |
| 55-59 years |  |  | 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 | 2 |  | Welsh/English/Scottish/Northern Irish/British | 1 |
| Female | 8 |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  | 6 |
| Prefer not to say |  |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  |  |  | Pakistani | 1 |
|  |  |  | Bangladeshi |  |
|  |  | Chinese | 1 |
|  |  |  | 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):**

**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.**

HANA events brought together more than 50 groups and 500 participants BAME communities/ local communities in general and had 1000's of audience members from all over, attending our performances. Giving everyone from Hull the ability to take part in and enjoy each other's performances. Bringing people together allows us to look past the small things that divide us to the many more things that bind us together, things that we all love to share, like Art, Music and Food. As we share these things we share a little of ourselves and it becomes easier to see each other for who we are rather than the colour of our skin, our faith, our sex or background. Events around the world have threatened to widen the divisions within society, which is why we need to bring people together even more. Everyone, who took part in the events enjoyed them a lot and would like to take part in them again next year, all of the feedback was very positive and really shows how much everyone took from the events.

A major challenge for the delivery team was a changing situation midway through the year. Initially, one event was planned to take place, instead of this one event format, activities were split into individual days. Increasing the workload on the team dramatically, involving new site recon and planning, adjustment to planned event formats, changes to performer commitments and satisfying of an extended time frame.

No matter the challenge presented this year, the HANA team and participants rose to them. If the project had taken place during summer we would have had a fantastic show, what we end up with in autumn was something unique and wonderful, demonstrating brilliant local talent and astounding foreign national performances. We brought in people that had never taken part in our events before, thanks to the link with the City of Culture many more people were willing to take a chance and join in. Our goal of creating a Multicultural festival was truly successful; we hope to use what we have learned to throw an even better series of events next year.

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\* | 800 | N/A |
| Number of participants\* | 562 | 512 |
| **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 | 50 |  | Yes | x |
| 3-5 years | 100 |  | No |  |
| 6-10 years | 80 |  | Prefer not to say |  |
| 11-15 years | 40 |  | **CONDITIONS – AUD. & PART.** |
| 16-17 years | 30 |  | Learning disability | x |
| 18-19 years | 50 |  | Long-term illness/condition | x |
| 20-24 years | 100 |  | Sensory impairment | x |
| 25-29 years | 100 |  | Mental Health condition |  |
| 30-34 years | 60 |  | Physical impairment | x |
| 35-39 years | 50 |  | Cognitive impairment | x |
| 40-44 years | 30 |  | Other |  |
| 45-49 years | 30 |  |  |  |
| 50-54 years | 20 |  |  |  |
| 55-59 years | 30 |  |  |  |
| 60-64 years | 20 |  |  |  |
| 65-69 years | 10 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | n/a |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **GENDER - AUDIENCES** |  | **ETHNICITY – AUDIENCES** |
| Male |  |  | Welsh/English/Scottish/Northern Irish/British | 20% |
| Female |  |  | Irish |  |
| Transgender |  |  | Gypsy or Irish Traveller |  |
| Other |  |  | Any other White background  | 40% |
| Prefer not to say | x |  | White and Black Caribbean |  |
|  |  |  | White and Black African |  |
|  |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 5% |
|  |  |  | Indian | 3% |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  | Chinese | 2% |
|  |  |  | Any other Asian background |  |
|  |  |  | African20% | **22000020** |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab | 10% |
|  |  |  | 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).**

All the events in general were success, however with the events throughout summer holiday we faced some challenges because many people left the country to go to their country of origin so the groups struggled to get enough participants together.

Also attracting the audience was difficult through summer as there were too many events going on at the same time.

Still all the events were a huge success in general. They brought old and new groups together, it helped to introduce new cultures to the local people`s life and helped to break many barriers even between the diverse groups.

In addition, we realised the huge need for these kinds of events and we are looking into to organise them on an annual base.

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 | **574** | **757** | **Overwhelmingly positive** | **329** |
| 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.

|  |
| --- |
| **We had a great time dancing for the International Exhibition and Dance Performance at the Jubilee Hall Hull the other weekend, it was so nice to see dances from different countries being performed. Thank you for asking us! – Regency group** |
| **Amazing show....Thank you the philipino community x - Julie Atkin** |
| **What can I say, beautiful performance, excellent organisation - Marek Babjak** |
| **What cracking pics. Looks like a great event. 👍 - Cath Boury** |

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

**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.**

As I mentioned it above the project was a huge success in general.

We did face some challenges when suddenly we needed to organise 4 events instead of one, but with the support of our staff and volunteers and the City of Culture team and their volunteers we managed to deliver 4 absolutely fantastic multicultural events.

Although we did not have formal partnership to organise the events with, we receive much support from the diverse community groups who are members of HANA.

All the groups were able to quickly adapt to the changed situation and participated in all the various multicultural events.

In addition, we built an amazing relationship with other groups who are not members of HANA as well as made contacts with the local British groups, which reinforced community cohesion and forged many new friendships.