**CREATIVE COMMUNITIES PROGRAMME**  
**ENE OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Stepney Station Art Installation |
| **PROJECT LEAD:** | Paul Browning |
| **REPORT DATE:** | 24th July 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**

Our initial plan had been to unveil our art installation during the second season of HCOC17 i.e. ‘Roots and Routes’ as the project fitted in with this title really well. This we managed to achieve, with the grand unveiling taking place on Friday 16th June 2017. There weren’t any problems along the way. Given that an art project on this scale was new to me, every stage went as planned.

Planning permission went through without any hitches and, in fact, the Hull City Council Planning Committee unanimously endorsed our project as bringing life back to a forgotten and disused landmark.

W Campbell & Son plus PBS Construction Ltd have to be thanked for keeping to every promise they made, being ahead of every deadline and providing high quality work and service. It was clear that every one of their workforces who assisted us on this project was passionate and proud to be involved. They cannot be faulted at any stage and I would recommend Brian Campbell plus Glenn and Peter Smurthwaite’s two businesses as exemplary supporters of local art projects.

If any rewards/accolades are to be bestowed at the end of HCOC17 culture year, I would wholeheartedly back these two firms for work above and beyond the call…!

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

As part of other HCOC17 projects taking place we had established strong connections with BBC Radio Humberside, BBC Look North plus we had another TV company – Estuary TV. Along the process of our project we had good media coverage from these sources from the planning stage, to the production of the statues in the factory to the unveiling. Also, ITV Calendar News filmed us. We were broadcast on four of these channels

All pupils have been involved in this project plus parents and other members of the community (who have taken part in the research end of the scheme).

**RISK REGISTER**

Risk register had been updated and previously submitted. There were no problems at all.

**BUDGET UPDATE**

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.**

The final Budget Update has been updated – please see separate document. Ten statues were originally planned and budgeted for but in the final production two designs were combined into one, thus resulting in nine overall.

All costings came within the planned budget.

**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)

1. **MONITORING & EVALUATION REPORT**
2. **Event delivery**

**How did you do on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **ACTUAL TO DATE\*** |
| **PROJECT VENUE/LOCATION** | | |  |
| HU1 – HU9 | HU5 | HU5 | HU5 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | Limitless | Limitless | N/A Yet |
| Number of exhibition days | Limitless | Limitless | N/A Yet |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | 0 | 0 | 0 |
| Number of accessible activities | Limitless | Limitless | N/A Yet |

**\*Original target: target(s) listed within your contract**

**\*Revised target: new suggested targets now that your project planning and delivery is underway**

**\*Actual to date: only complete this column if you have delivered some activity with the public**

**\*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 project linked in with the ‘Roots & Routes’ season of HCOC17. In school, with all 220 pupils, we undertook research into the history and heritage of Stepney Railway Station, the branch line it served and the people who worked on the Hull railways. A Stepney Sculpture Research unit therefore took place just before and during the week before the spring half term holiday 2017. This also linked into planned work for the Beverley Road Heritage Scheme, funded by Lottery money (which will pay for the heritage boards that are still being finalised)  
  
**Before Research Week 13th – 17th February**.

* Years 3 & 4 visited the Hull Street life museum to look at the signal box and level crossing exhibitions that are on show there. They also combined with this with their study of WWII and how children were evacuated to the countryside from Hull, via the railways.

**Research Week 13th – 17th February**.

* All classes researched some aspects of the station during the week, with the help of the following:
* John Scotney (Hull Civic Society) spoke to years 1, 2, 3 & 4 about working on the railways and the history of Stepney Station;
* David R Neave (Hull University) is the foremost authority on local architecture and spoke to years 5 & 6 about William Botterill and Son, who designed Stepney station and our school. Botterill was ‘Clerk of Works’ for the building of Paragon station and the Station Hotel (later to be the Royal Station Hotel)
* Mick Nicholson (North Eastern Railway Association) talked to years 5 & 6 about his life as a signalman;
* Glenn and Peter Smurthwaite (PBS) construction spoke to years 3 & 4 about their connections with our school and Stepney Station. Their depot is a grade II listed building like our school which used to be the Stepney Goods Yard on Bankside;
* Tom Birch (Transpennine) spoke to our Early Years classes about being a modern day train driver;
* Parents joined us in school for craft sessions;
* Years 5 & 6 undertook fieldwork surveys of Stepney Station;
* Pupils produced drawings, designs, photographs, models and writing which are being used both for the sculptures and for the heritage boards (this element being part of the Beverley Road Heritage Project). From knowing very little about the station, our pupils are now extremely knowledgeable about this aspect of Hull’s heritage and it will be a pleasure for us to pass this information on to the general public.

**March - June**

* The mass of writing, drawing and plans that had been produced by the pupils was then taken by Neil Cameron, our year 1 teacher, to use for the final designs. Neil spent several weeks planning, sketching and refining the sculptures before he was satisfied. He produced some stunning sculptures which represented people who worked on or used the railway. These featured: a railway porter; a signalman; a guard; two ladies on a bench; a mother and her daughter; an evacuee boy; a couple and a youth.
* These designs were then refined further with Brian Campbell and his workforce at W. Campbell & Son with the sculptures being cut from huge sheets of steel by an industrial laser. We were able to take two groups of pupils to watch this process, with Radio Humberside, BBC Look North and Estuary TV in attendance;
* PBS Construction cleared the designated area of the north platform which was overgrown and covered in bottles and other debris. They dug the area out, laid hardcore and then concreted it so that it resembled a platform again;
* W Campbell & Son then installed the sculptures on Thursday 15th June 2017 before the unveiling on Friday 16th. All the people who had helped us were included in the unveiling ceremony. Once one of the VIPs had cut the ribbon on his/her statue, s/he was presented with a metal miniature statue as a memento. Also in attendance were city councilors, members of the HCOC17 team, parents, pupils, members of the public, the media and our local PCSO (just to keep an eye on proceedings for us). It was a beautifully warm and sunny afternoon thereby ensuring it was big success.
* Calendar News, Estuary TV, BBC Radio Humberside broadcast the event on their programmes on the day, and BBC Look North included their footage on different days and on their HCOC17 coverage programmes.

**July 2017-**

* Work has now started on the Heritage board, which will be installed next to the statues, telling the history of the station and of our project. This is being paid for by lottery funding as part of the Beverley Road Heritage Scheme. The statues will be featured in the Hull Civic Society pamphlets and website to give it further promotion.
* The boards should be completed before the end of September 2017.

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 | Ongoing through  November - June | 0 | 0 |
| Artists | 1 | Ongoing through  Feb - June | 1 | Ongoing through  Feb - June |
| Production/exhibition staff | 15 PBS &  W Campbell | 20 | 15 PBS &  W Campbell | 20 |
| Other staff | 30 school staff | Ongoing through  Feb - June | Not known | Ongoing through  Feb - June |
| Volunteers | 0 |  |  |  |

**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 | 0 |
| 18-19 years |  |  | No | 0 |
| 20-24 years | 6 |  | Prefer not to say |  |
| 25-29 years | 5 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 9 |  | Learning disability | 0 |
| 35-39 years | 10 |  | Long-term illness/condition | 0 |
| 40-44 years | 2 |  | Sensory impairment | 0 |
| 45-49 years | 5 |  | Mental Health condition | 0 |
| 50-54 years | 6 |  | Physical impairment | 0 |
| 55-59 years | 3 |  | Cognitive impairment | 0 |
| 60-64 years | 2 |  | Other | 0 |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | **TOTAL** |  |  | | **TOTAL** |
| **GENDER - DELIVERY TEAM** | | |  | **ETHNICITY – DELIVERY TEAM** | | |
| Male | 16 | |  | Welsh/English/Scottish/Northern Irish/British | 48 | |
| Female | 32 | |  | 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.**

The whole project has run very smoothly. As mentioned above, the two firms of PBS Construction and W. Campbell & Son made it really easy for us. Both have years of experience and expertise with the work that they undertook. Work was completed quickly, efficiently and to a high quality by their work force.

Similarly, I was given sound advice and guidance through other aspects of the project. Graham Varley of Hull City Council planning department and other councilors provided expert advice so that my planning application went through smoothly. My wife was also an invaluable help, having project-managed various activities through Hull City Council.

My school staff and our expert invited guests ensured that our pupils received high quality educational experiences which were fun as well as being informative.

The media support we had was also invaluable. The local media stations took a keen interest in our project. Thanks to the HCOC17 media team for ensuring that press releases were conveyed and that reporters were engaged from the start of the project through to its culmination.

1. **Audiences & Participants**

**How many people, in total, attended or participated in the project as a whole?**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **ACTUAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* | Open to public all the time so impossible to quantify | Open to public all the time so impossible to quantify |
| Number of participants\* | 220 pupils plus their parents, staff at pupils and visiting experts | 100% who work in the area |
| **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 doing the activity.**

**Please complete the Total column within the tables below. You should collect this information using the Audience and Participant Surveys (which will be designed with support from the Hull 2017 team) and / or via the Participant Equal Opportunities Form provided in the Toolkit.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **ACTUAL TO DATE** |  |  | **ACTUAL TO DATE** |
| **AGE GROUPS** | |  | **CONDITIONS** |  |
| 0-2 years |  |  | Learning disability | 47 |
| 3-5 years | 57 |  | Long-term illness/condition |  |
| 6-10 years | 140 |  | Sensory impairment |  |
| 11-15 years | 30 |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment |  |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years | 1 |  | Other |  |
| 25-29 years |  |  | **ETHNICITY** |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 67 |
| 35-39 years |  |  |
| 40-44 years | 2 |  | Irish |  |
| 45-49 years |  |  | Gypsy or Irish Traveller | 3 |
| 50-54 years |  |  | Any other White background | 86 |
| 55-59 years |  |  | White and Black Caribbean |  |
| 60-64 years | 3 |  | White and Black African | 3 |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years |  |  | Any other Mixed/multiple ethnic background | 5 |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani | 3 |
| **GENDER** |  |  | Bangladeshi | 20 |
| Male | 113 |  | Chinese | **3** |
| Female | 120 |  | Any other Asian background | 2 |
| Transgender |  |  | African | 6 |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background | 8 |
| **DISABILITY/LONG TERM ILLNESS** | |  | Arab | 2 |
| Yes | 1 |  | Any other ethnic group | 25 |
| No |  |  | 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).**

In the figures above, I have not included my staff etc, as they were included in the production team stats.

We have conducted surveys and these have been collected by the HCOC17 team. We have a great response from the public commenting on the project.

It has generated a great deal of comments from people who remembered the railway. We hope to have further response with the inclusion of our sculptures as part of the Hull Civic Society tours and talks.

1. **Online Engagement**

**To date, how has your project impacted upon your online presence?**

**We haven’t been able to monitor this accurately via online sources.**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE SINCE PROJECT BEGAN** | **UNIQUE PAGE VEIWS TO DATE SINCE PROJECT BEGAN** |
| Website views relating to project |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START OF THE PROJECT** | **LIKES/FOLLOWERS SINCE PROJECT BEGAN** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT TO DATE** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT TO DATE** |
| 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?**

|  |  |  |
| --- | --- | --- |
|  | **ACTUAL TO DATE BASED IN**  **HU1 – HU9** | **ACTUAL TO DATE BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) |  |  |
| Heritage partner (e.g. museum, archive) | 1 | 0 |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 | 1 |
| Education (e.g. school, college, university) | 1 | 1 |
| Other | 2 | 2 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 6 | 6 |
| Number of existing partners involved in this project | 1 | 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.**

We were fortunate that the guests who came into help us with the research side of the project proved to be naturals with the children. We all got a real buzz from their input and this provided the inspiration for the following design work. It was then lovely that they could all attend the unveiling ceremony. The miniature models that they took away have also proven to be a big hit. Councillor Rilba Jones, who is part of the Beverley Road Heritage Scheme, and cut the ribbon on the ‘mother’ statue, takes her model to each meeting she goes to! Others have reported how these have become treasured possessions. We have certainly cemented new and strong friendships between the school and these individuals.

As a whole, the project has brought together a wide range of people and ages from the very young to retired people, all united by a fondness for this rediscovered part of Hull’s transport and urban history.

In terms of ‘legacy’, it has been a tremendous success. Pupils are still talking about it; they have had a taste of being involved in something outside of the usual school curriculum, which has left a lasting feature on the city’s landscape.   
There have been delightful subplots. Isabelle in year 4, was talking to her family about it and discovered that her grandfather drove the ‘Mallard,’ ‘Sir Nigel Greasley’ and ‘Flying Scotsman’ in his day. PBS went on to donate £1000 to pay for year 4 to travel to Pickering and have a day on the North Yorks Moors Railway, just so they could sample travelling on a steam train.

For me, one of the most personal rewarding aspects of the project has been for my year 1 teacher, Neil Cameron. A Hull born and bred lad, and a former art graduate, he has realised a dream that he never expected. He now has a permanent art installation, similar to those by many professional artists. It is in his home city and he is immensely proud and humbled by this.

We would all like to thank the Hull City of Culture 2017 team for funding us and supporting us in this venture. It would certainly not have happened without this.

Paul Browning   
Head teacher  
Stepney Primary School  
24th July 2017