

awarded awarded

CREATIVE COMMUNITIES PROGRAMME END OF PROJECT REPORT

GENERAL INFORMATION

PROJECT NAME:	1 42)	Hull Transforming Lives In Freetown HTLIF
PROJECT LEAD:	* .	Lansford Penn-Timity
REPORT DATE:		12 August 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



A. 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 went as planned.

It was a huge success, good audience turn out.

The entire participants engaged very well with the audience

It was lively, colorful, bright and fun

Lessons learnt: It was helpful that we had a year to plan the event. The regular reporting and update for Hull2017 team helped us to keep on track.

MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING

This was very successful because the event's ticket sold out within days.

The guidance from the Hull2017 team meant that we kept our communication clear, precise, eye catching and engaging

It was painful going backwards and forwards with the Hull2017 team to make such we got it right but it was worth it.

Lessons Learnt: Always seek advice and if possible help from a competent person in this area; the Hull2017 team provided the competence we needed.

RISK MANAGEMENT

This was flagged up in a previous report and update. The venue staff were very competent and aware of the possible risks and they put in place all the measures to prevent risk and the event went smoothly without any bad eventualities.

Lesson Learnt: Don't assume risks are not there. Think hard about possible risk before hand and when you identified them no matter how small or big they are, take preventive action to minimize the risk.



BUDGET

In this section we ask for a final summary of the income and expenditure of your activity to date. Please complete the Budget Template provided. The template includes instructions on how to complete it.

lease use the space below for any comments and supporting information.				
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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



B. MONITORING & EVALUATION REPORT

i. Event Delivery

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

ORIGINAL TARGET*	REVISED TARGET*	TOTAL*
Х	X	X
5	7	
1	1	
6	6	
1	1	
7	7	
	X 5 1	TARGET* TARGET* X X 5 7 1 1

^{*}Original target: target(s) listed within your contract

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.

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^{*}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.



ii. 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	ar de la Caraca de Caraca de La Caraca de Caraca d El Caraca de Caraca d			
Project Manager(s)	1	300	1,	300
Artists	11	300	6	300
Production/exhibition staff	25	300	17	300
Other staff	10	300	8	300
Volunteers	20	7	17	7

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
AGE GROUPS - DELIV	VERY TEAM
16-17 years	
18-19 years	
20-24 years	
25-29 years	
30-34 years	
35-39 years	2
40-44 years	8
45-49 years	5
50-54 years	5
55-59 years	3
60-64 years	2
65-69 years	
70-74 years	
75+ years	
Prefer not to say	

	TOTAL
DISABILITY/LONG TERM ILLNESS - DELIVERY TE	AM .
Yes	
No	
Prefer not to say	25
CONDITIONS - DELIVERY TEAM	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	,
Physical impairment	
Cognitive impairment	
Other	



	TOTAL
GENDER - DELIVER	Y TEAM
Male	12
Female	13
Transgender	-
Other	
Prefer not to say	-

	TOTAL
ETHNICITY - DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	12
Irish	
Gypsy or Irish Traveller	
Any other White background	
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	13
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 <u>successes</u> and <u>challenges</u> 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 main success is that we were able to accomplish the project objective, which was to bring people together in a celebratory mood. They were able to think deep about the ongoing relation with Hull and it twinned City Freetown. It gave the participants and the audience the opportunity to hear and see what Hull has been and is doing to transform and save lives in it twinned city Freetown. It also highlighted the positive contributions people from Freetown who are now residing in Hull are making in the city. Another positive thing is that it has promoted diversity and inclusion because on stage and on the dance floor this was visible.

On the day there were some technical issues that were resolved and the programme went ahead as planned. The wider challenge, is to find a way to sustain this relationship at grass root level.



iii. 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*	220	80%
Number of participants*	25	80%
TOTAL BENEFICIARIES		

^{*}The % can be taken from the results of your audience and participant surveys or box office reports

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
AGE GROUPS - AUD.	& PART.
0-2 years	1
3-5 years	4
6-10 years	6
11-15 years	5
16-17 years	
18-19 years	
20-24 years	6
25-29 years	
30-34 years	2
35-39 years	16
40-44 years	91
45-49 years	39
50-54 years	74
55-59 years	
60-64 years	
65-69 years	
70-74 years	1
75+ years	
Prefer not to say	
Barrier State Control	

	TOTAL
DISABILITY/LONG TERM ILLNESS - AUD. & PART.	
Yes ·	
No	
Prefer not to say	245
CONDITIONS - AUD. & PART.	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

^{*&#}x27;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.

^{*&#}x27;Participants' means those doing the activity.



GENDER - AUDIENC	TOTAL ES
Male	91
Female	111
Transgender	Not sure
Other	Not sure
Prefer not to say	

	TOTAL
ETHNICITY - AUDIENCES	
Welsh/English/Scottish/Northern Irish/British	105
Irish	
Gypsy or Irish Traveller	
Any other White background	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	10
Indian	5
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	-
African	95
Caribbean	5
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 <u>successes</u> and <u>challenges</u> 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).

A young lady complained that one group was too loud and that was addressed and she was happy. A lady partially sighted was happy to be seated near the stage. Finding the room in the venue was a challenge. There was no food for sale in the venue.

The event went as planned and people enjoyed themselves.



Online Engagement iv.

How did your project impact upon your online presence?

	TOTAL PAGE VIEWS	UNIQUE PAGE VEIWS
Website views relating to project	1K	2,193

	LIKES/FOLLOWERS AT START	LIKES/FOLLOWERS AT END	IMPRESSIONS ON POSTS RELATING TO THE PROJECT	ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT
Facebook	0	1K	Positive impressions	Very interactive
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. Report:	Please provide	e different examples to th	nose in your Pro	ject Update
Brilliant night			-	
'Thoroughly enjoyed it'		·		
'Thank you for putting	up such a dive	erse eventunforgettab	le'	
'Do it again please'.				
			1 W 1	

'Fantastic.....incredible performance from all the bands.'



'It was fantastic I was up on my toes dancing. I enjoyed it'

'It was a privilege to be a part of such a big multicultural diverse event.'

"We all had a brilliant time! It was such a pleasure being part of your night and we learnt a lot too."



v. Partners

How many partners were involved with the project?

	TOTAL BASED IN HU1 - HU9	OUTSIDE
PARTNER TYPE		
Artistic partner (e.g. theatre, art gallery, music venue)	2	1
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)	3	1
Education (e.g. school, college, university)		
Other		
PARTNERSHIP STAGE		
Number of new partnerships established via this project	3	1
Number of existing partners involved in this project	1	0

Thinking about your project as a whole, what would you say have been the main <u>successes</u> 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 a result of this project, HTLIF is now in conversation with Freetown Society and Send a Child to School charity organizations. In response to the recent mudslides in Sierra Leone, these conversations progressed to active cooperation in responding to the crisis in Hull's twin city Freetown. Due to the corroboration, we had a fantastic fundraising campaign to provide emergency relief.

In future, HTLIF seek to bring charities and community groups in Hull which are working in Freetown together for better communication and cooperation.

Communication is always a challenge, finding time that everyone is available is also a challenge and territorialism but these challenges can be overcome over time.



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All City of Culture 2017 68,700,00 £8,700,00 All City of Culture 2017 £1,200,00 £1,200,00	DESCRIPTION	VARIANCE	ACTUAL VARIANCE EXPLANATORY NOTES
Funding for Hull City of Culture 2017 £1,200.00 £1,200.00	full City Of Culture 2017		£8,700.00 Approved Funding for the project
	Funding for Hull City Of Culture 2017 celebration		E1,200.00 Approved Funding for the project
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EXPENDITURE TYPE	DESCRIPTION	טאום אר באר		ı
Artwork painting	William Wilberforce	£200.00	. £195.00	E5.00 Discount on price Receipt in File
Craft work	HTLIF Bracelets	640,00	. £35.00	65.00 Discount on price Receipt in File
	One Song recording Title "Freedom is our	00 000	00 003	of the parameter of the Parameter in File
Song recording	right	E100,00	20.00	TO OR THE STREET WAS AND ASSESSED TO THE STREET WAS AND ASSESS
Song recording	One song recording	6300.00	E300.00	to ou kecelpt in rile
Dancelt for closur for miblione	HIT-HIS Publicity with clown	£50.00	£50.00	£0,00 Receipt in File
Separation countries promote	Doctory (non-up honory)	0717.00	00.71.00	E0.00 Receipt in File
I duck frontial	Admin Program	660.00	£53.00	£7.00 Receipt in File
Admin/ cravet	Action Cave	00 092	000 080	CO OO Bacaint in File
Deposit for the Yenue	Lights ream Legend suit	00000	100.000	£0.00 Advance payment
Deposit for the Hall	KLUM Craven rark	00:0077	00000	
	To photograph project development for			of the state of th
Apple Ipod case and cable	online streaming and project album	05./07.	00.102.1	CO OC CONTRACT OF FILE
Music recording software	to develop music demo	00.7077	2000	CO 00 11 11 11 11 11 11 11 11 11 11 11 11
Music recording in Freetown	2x tracks and 1x video clip	00.0063	E900.00	LU, UU receipt in lite
Expenses in Freetown	HTUF film errands	£100.00	6100.00	E0.00 Compiled receipt in file
Flight and Visa expenses	Flight and visa for Freetown x 2 HTLIF Volunteers	£1,200,00	£1,450.53	-£250,53 receipt in file
				different vendors compiled receipt
costume	HTLIF costumes	£120.00	£120.00	£0.00 in file
Music recording in Landon	1x Track	00.0053	£300,00	£0,00 receipt in file
	T. constant and the certification	050.00	650.00	tip for a friend who did it/no
Aedia set up-racebook/ website	Media set up-racebook, website ito create all pluine presence of the project	2000	00 000	50 On sevelat to file
Hire hall for reshaesals	for meeting and Practice	240,000	CEO 000	50 On compiled renaint to file
Admin and other expenses	project running cost	20.00	20.00	CO OC COMPLICATION OF THE CO.
Marketing & PR	Admission Tickets	£49.99	149.99	tu.uu receipt in me
Final payment for Hall	KCOM Craven Park	6250.00	00.0671	EU.UU receipt in the
Freetown Society Exhibition				
expenses	Exhibition expenses	£200.00	EZ00.00	cu.uujawaiting receipt
Send A Child To School	Exhibition expenses	£200.00	£200.00	E0.00 receipt in file
Sierra Leone Association	Exhibition expenses	£400.00	£400.00	£0.00 receipt in file
Preconcert Entertainer	994	£200.00	£200.00	60.00 receipt in file
Hve Express	Fee	5350.00	£350.00	£0.00 receipt in file
	Fee, PA System, studio recording	00 00 13	F1 400 00	60 00 receipt in file
Freetown Mix	expenses, etc	00.000.11	5440 00	20 Ooksesint In 61a
Headset Microphone	Instrument/equiptment	10.00	1110.00	EU.DOI IECEIDE III IIIE
Drums	Instrument/equiptment	£120.00	£120.00	E0.00 GUMTree ad comm
	USB's/HDMI connector/Photo	£80.54	£60.54	£0.00 receipts in file
Training and the state of the s	Color and the	141 27	641.77	receipts in file
Total and	Travels and refreshments	631.57	631.57	receipt in file
מאבו מווח ובווו ביוו	Co branchion cost	6300 00	£300 00	£0.00 receipt in File
CD Production cost	Tradection cost	£106.801	F106.80	60.00 compiled receipt in file
Aomin and other expenses	project instilligation	00 3463	00 37.63	receipt in File
Equipment	Speakers	00.6/21	00.577	on the contract of the
Refreshment	Hull2017 Valunteers	243.00	1.43.00	CO.OUT EVEN LINE

Note: Your Income and Expenditure totals should balance Total Income Total expenditure

69,900.00

