**CREATIVE COMMUNITIES PROGRAMME**
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Albemarle Saturdays |
| **PROJECT LEAD:** | Selina Slater |
| **REPORT DATE:** |  30/04/2017 29/09/2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this Project Update Report by the dates on the accompanying reporting schedule. 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 Project Update Report form.

This Project Update Report tells us:

* What has happened during your project to date;
* Your current income and expenditure figures;
* What you have learned so far, and how you have adapted to these learnings.

We will send you a separate online survey about your experience of the Creative Communities Programme. We will process the information you to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes. 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 is going and how we can support you.

**EVENT PLANNING AND PROJECT MANAGEMENT**

This is going well – to date almost all 9 dates are fixed with workshops and performers. Made in Hull and Roots and Routes are online for bookings via Hull Box Office.

The first 2 events went very well with full workshops and good audiences. There is a lot of interest in the events and people are starting to drop in on the day too.

7 events have now run with 31 workshops. Workshops and performances have all been great. There has been lots of interest and high bookings online but people don’t always turn up to workshops – especially in summer months.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

I have set up web pages with links to booking via the hullmusichub.com, set up Face book and twitter accounts. Twitter is going well, I am using FB to post events and put pictures and videos of workshops,

It has taken a while to get the information onto the 2017 website but this is now working.

Logo/postcards/posters/leaflets have been designed – at the moment I am going to concentrate on online and social media as bookings are going well so far.

Using a mixture of leaflets and social media to market events – finding this difficult to maintain.

**RISK REGISTER**

We have sent you a template of a Risk Register with example risks that projects may face. Please complete this return with the Project Update Report.

**Please use the space below for any comments and supporting information.**

**BUDGET UPDATE**

In this section we ask for a 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)

**TIMELINE UPDATE**

We have sent you a copy of your original Project Timeline. Please complete the columns called Status and Notes to let us know if your project is on track.

**Please use the space below for any comments and supporting information.**

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

**To date, how are you currently doing on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **ACTUAL TO DATE\*** |
| **PROJECT VENUE/LOCATION** |  |
| HU1 – HU9 | 1 |  |  |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  |  | 4 |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* |  |  | 30 |
| Number of accessible activities | 0 |  | 0 |

**\*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 will incorporate heritage, please briefly say how you are developing, presenting and/or telling 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**

**This can include formal and informal feedback given to you by staff, freelancers and / or your own observations. You can use notes or minutes from project team meetings; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for the project delivery team:**

Successful first 2 events – This includes 6 workshops including vocal, composition, drumming and early years workshops plus 2 performances

Logo/marketing design – creating online presence for the project

Delivered 7 events so far, all workshops and performances have been excellent and very inclusive for all ages and abilities.

Every event has run smoothly.

**Thinking about your project to date, what would you say have been the main challenges for the project delivery team:**

Doing it all on my own, dealing with marketing/websites – things I have no experience of.

It is a completely new thing for the music service and Albemarle Centre so setting things up and ensuring it runs smoothly. Getting Music service team on board and demonstrating the interest and scope for high quality community music activities.

Keeping up with the social media and marketing of each event.

Inputting monitoring and evaluation information and data collection.

1. **Audiences & Participants**

**To date (up to and including now), how many people have engaged with the project? If you are yet to do any public facing work, please leave this section blank.**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **ACTUAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* | 140 |  |
| Number of participants\* | 746 |  |
| **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 | 0 |  | Learning disability | 0 |
| 3-5 years | 35 |  | Long-term illness/condition | 0 |
| 6-10 years | 1 |  | Sensory impairment | 2 |
| 11-15 years | 1 |  | Mental Health condition | 3 |
| 16-17 years | 0 |  | Physical impairment | 3 |
| 18-19 years | 0 |  | Cognitive impairment | 0 |
| 20-24 years | 4 |  | Other | 0 |
| 25-29 years | 0 |  | **ETHNICITY**  |  |
| 30-34 years | 6 |  | Welsh / English / Scottish / Northern Irish / British | 50 |
| 35-39 years | 6 |  |
| 40-44 years | 9 |  | Irish |  |
| 45-49 years | 7 |  | Gypsy or Irish Traveller |  |
| 50-54 years | 2 |  | Any other White background  | 1 |
| 55-59 years | 5 |  | White and Black Caribbean |  |
| 60-64 years | 4 |  | White and Black African | 1 |
| 65-69 years | 4 |  | White and Asian |  |
| 70-74 years | 4 |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years | 1 |  | Indian |  |
| Prefer not to say | 0 |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | **8** |  | Chinese |  |
| Female | 44 |  | Any other Asian background |  |
| Transgender | 0 |  | African |  |
| Other | 0 |  | Caribbean |  |
| Prefer not to say | 0 |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes | 2 |  | Any other ethnic group  |  |
| No | **49** |  | Prefer not to say |  |

**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.**

**Thinking about your project to date, what would you say have been the main successes for your audience members / participants:**

Workshops have all been very well received, so far they have included a composition day, singing workshop, early years sessions and a percussion workshop, these have attracted a wide range of participants from all ages and experiences.

**Thinking about your project to date, what would you say have been the main challenges for you / your audience members / participants:**

Communication –as workshops have been very popular they are booking up quickly which means no space for people to drop in on the day. Quite a few people phone up and the day or call in but workshops are full, they also don’t check start times just turn up at any point during the day. At the start of the project I had no idea it would sell out so quickly.

1. **Online Engagement**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE SINCE PROJECT BEGAN** | **UNIQUE PAGE VEIWS TO DATE SINCE PROJECT BEGAN** |
| Website views relating to project | **1217** | **728** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **0** | **108** | **1292** | **147** |
| Twitter | **0** | **88** |  |  |
| 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:**

Brilliant for the children and adults, great!

B

I’d love this to be a regular thing.

 I attended the Brian Irvine Cake orchestra event with my 9yr old daughter Anya a couple of weeks ago. I just wanted to say thanks and well done as it was so wonderful. We both LOVED it, and it was so welcoming, fun and inclusive. It was the best City of Culture thing we have done yet and all for free!

I attended the Brian Irvine Cake orchestra event with my 9yr old daughter Anya a couple of weeks ago. I just wanted to say thanks and well done as it was so wonderful. We both LOVED it, and it was so welcoming, fun and inclusive. It was the best City of Culture thing we have done yet and all for free!

It was my absolute delight sharing the day with you and the rest of the participants.

Errollyn and Sarah made the day worth the while.

I really enjoyed that, thanks Briliynt! Fablys! (Emily aged 5)

Br

This composition workshop was amazing, definitely coming to more of these. Fantastic.

1. **Partners**

**To date, how many partners are 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) | 4 | 2 |
| 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) |  |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 5 |  |
| Number of existing partners involved in this this project |  |  |

**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.**

**Thinking about your project to date, what would you say have been the main successes for your partners:**

Thanks for Saturday - it was really fun! And all your organisation and the volunteers made it a dream!

Once again many thanks to you and all the team for Saturday!

**Thinking about your project to date, what would you say have been the main challenges for your partners:**

Planning for very mixed group or participants as events are as far as possible open to anyone, so ability, age range etc is very mixed making workshop planning and leading a but trickier.