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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Butterfly Effect |
| **PROJECT LEAD:** | June Cooke |
| **REPORT DATE:** | 31st December 2018 |

**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**

Made In Hull – **Hull We Made it, We Did** we completed the exhibition in February – this was self funded and a great success and start to the year long project.

Route and Routes – **REFLECTIONS** we started this project in January with a taster day with the glass percussion practitioner. Further workshops were held throughout March and April to produce the art for Exhibition. In a week long series of workshops those participating produced several pieces of music to be performed on the 19th May. Two performances including people with dementia, their carers, school pupils and a youth group.

Freedom - **Its all a Balancing Act** included a series of workshops, using The Circus as a metaphor for balancing the challenges of life after a diagnosis. We produced a variety of art pieces to add to the growing exhibition which included bunting, decorating paper plates and poetry. The main focus of this part of our project was the two days of circus workshops and a performance which was attended by families from across the city.

The Butterfly was displayed, now fully out of his cocoon the remains of which could be seen cast the ground below the suspended creature, but not quite ready to fly.

Tell The World - **Hear our Voice** was our final exhibition. This final exhibition held at Kardomah94, was a collection of the works created throughout the year included a collection of tiny butterflies carrying messages of hope, the Tibetan flag style hangings carrying the names of all those who have taken part in the project, a giant butterfly hanging with an opportunity to share our own messages via social media and the final appearance of Bertie the butterfly who could be seen (and still can be) taking flight on the ceiling of the restaurant.

The day was a real party atmosphere attended by participants and members of the public also included a film of the project and a live reading of the poems produced throughout the year.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We have found throughout the year that marketing using social media and word of mouth has been the most effective form of reaching audiences. Our feedback identified with the large amount of flyers being produced for the 1000s of projects in the city in 2017 that people felt inundated with paperwork and flyers. not to mention the green issues.

We feel that our project has done its job in raising awareness and reducing stigma, and giving a more positive idea that people with dementia can still live well.

**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.**

Allowed 10,000.00

Spent - 30,558.70

The £20,558.70 overspend has been met from charity funds.

**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 |  |  |  |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 5 |  | 5 |
| Number of exhibition days | 14 |  | 73 |
| Number of commissions\* | 5 |  | 8 |
| Number of sessions for education, training or taking part\* |  |  |  |
| Number of accessible activities |  |  | 30 |

**\*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:**

Hi I think the main success are new skills and workshop ideas we could use in future groups like the glass percussion and circus skills. Also helping to change the perception of what people with dementia can achieve there is a life after diagnoses.

The variety in the different seasons, circus skills to musical performances.

 Audiences and audience reactions have been very good on opening events - exhibitions in Kardomah have meant lots of opportunities for Butterflies message to be seen.

The media whether audio, words and pictures have been well received. I would suggest that more people know about butterflies now than before due in part to the social media activity.

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The new Skills learnt by the attendees

Ideas for the future

The Art work introduced that will always be part of what we do, the Tibetan Flag style bunting that all members will make to add to the hangings from now into the future. It is important that we have found a way to record every person who accesses our services.

Had some good coverage from other media HDM & BBC local news.

The volunteers were a brilliant asset!

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

The events didn't seem to get the coverage in the papers I was expecting. The advertising on the website seemed to be limited.

We didn't seem to get the support throughout the year from Coc they were present at the beginning with Kofi and then at the end with the photographer and the volunteers but missed out the bulk of the activities which were ripe for strong positive messaging from their PR machine.

I did not anticipate that there would be so much extra admin work involved, it would have be better if we had been made aware of this at the beginning of the project so that I could manage running the project more effectively.

Funding the shortfall whilst still delivering our standard service was a real struggle.

Finding funding in general has been difficult

Keeping motivation up when we didn't feel supported, particularly for the Glass percussion project

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\* | 300 | 80% |
| Number of participants\* | 400 | 80% |
| **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 |  |
| 3-5 years |  |  | Long-term illness/condition | X |
| 6-10 years | X |  | Sensory impairment | X |
| 11-15 years | X |  | Mental Health condition | X |
| 16-17 years | X |  | Physical impairment | X |
| 18-19 years | X |  | Cognitive impairment | X |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British |  |
| 35-39 years |  |  |
| 40-44 years |  |  | Irish |  |
| 45-49 years | X |  | Gypsy or Irish Traveller |  |
| 50-54 years | X |  | Any other White background  |  |
| 55-59 years | X |  | White and Black Caribbean |  |
| 60-64 years | X |  | White and Black African |  |
| 65-69 years | X |  | White and Asian |  |
| 70-74 years | X |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years | X |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male |  |  | Chinese |  |
| Female |  |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes | 40 |  | Any other ethnic group  |  |
| No |  |  | 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:**

Trying something new

Achieving something they when they thought they were unable to achieve any longer.

Performing

Making new friendships

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

Cutting the project down to match the funding whilst still hittingthe targets and message we wanted to

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 |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **540** | **680** | **Slight increase on actions on page directly after any event** | **60** |
| Twitter | **189** | **265** | **340** | **142** |
| 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:**

“Well done to everyone who did the display, brilliant! Thank you for all your hard work. Really appreciate everything you do.”

“Really enjoyed the exhibition. Lovely to hear the stories of people from and living in Hull. Proud of Hull!”

“Spent a good hour reading the stories which are inspiring and linked wonderfully with Hull and all that represents it, sport, industry, volunteering, art and holidays to Tunstall. Well done.”

“Wonderful to see the chrysalis lit up and see there is something inside. The stories of working life are fabulous slices of Hulls working folk, social history really.”

“Thoughtful and inspiring, made me think again about dementia and what it means to people”.

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) |  | 5 |
| Heritage partner (e.g. museum, archive) |  | 0 |
| Funder (e.g. Arts Council England, business, private trust) |  | 0 |
| Public Sector partner (e.g. libraries, GPs) |  | 1 |
| Voluntary sector partner (e.g. community group, charity) |  | 0 |
| Education (e.g. school, college, university) |  | 0 |
| Other - in house fundraising and donations and subs |  | 3 |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project |  | 2 |
| Number of existing partners involved in this this project |  | 3 |

**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:**

Working with Frances as lead artist gave us direction and an opportunity to work collaboratively, making lanterns, hanging fabrics, building up the exhibition pieces.

I have tried all manner of things including tightrope walking, glass engraving and developed better workshop delivery skills, none of which would have been possible without the support of The Butterfly Effect.

On a personal level I would like to think I have represented the charity and the project positively throughout the year both online and real world and shared what we have been doing with new audiences.

The different groups and carers have begun to take to me and I like to feel a few bridges have been built on both sides.

Likewise I have built good relations with staff and have succeeded in finding a place among them.

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

Our ambition did not match the budget!!

Time management