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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Fly to Freedom |
| **PROJECT LEAD:** | Corinne Feuillatre BAMM North |
| **REPORT DATE:** | 30th June 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**

The project is going well, running to plan and set to exceed expectations, with only a few minor setbacks. There was a delay in getting the funding, due to problem with our bank. Due to conservation status of the station, an unplanned structure had to be designed and built to support the mosaics – it is now finished. The company originally used to cut the supports went bust, so an alternative had to be found. All the workshops were organized and run on time and well attended. An extra workshop was organized due to high demand and an opportunity of working alongside ‘Artlink community art worker training’. Two of the workshops had to be altered – double booking of one venue (synagogue), while no suitable time could be identified with the second (AgeUK). Appropriate alternatives were organized. 120 mosaics were finished and collected by early July – only awaiting a further 3. The installation and launch dates are now set.

Launch date is now set up.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

A variety of social media outlets were started early and successfully kept up-to-date by one of our dedicated member. Mis-communication with the marketing team lead to our Hull 2017 webpage not being updated and thus taken offline on March 2017. There was also much back and forth for the approval of the flyer. But neither did not affect the project success – all workshops were fully booked. We actually had to limit the number of flyers going out and restrict communication to email, as our team does have a central phoneline and did not have the capacity to deal with all the queries. The team would have liked to be able to provide a bit more input for the webpage content and to be able to add some contact details, for the public to be able to contact BAMM members for information on the project and mosaics. An article was published in BAMM newsletter promoting the project and a blog for a British mosaic company, catching interest nationwide. The press release has now been written.

**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.**

Risk register attached – all risks have been minimized.

**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.**

Currently project is running to budget, and no over-spending forecast. Under-spent on workshops (due to more rooms being provided in-kind than expected), means that we will be able to organize a slightly bigger launch event than originally planned.

**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.**

Time line had to be adapted from original, due to small changes in the project, but project is on-time – the structure is ready, 98% mosaic birds finished, workshops finished. An installation date and launch date have been set

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 | 5 | 4 | 4 |
| Not HU1 – HU9 | 0 | 1 | 1 |
| **ACTIVITY** |  |
| Number of performances | 8 | 9 | 9 |
| Number of exhibition days | permanent | 365 |  |
| Number of commissions\* | 1 | 1 |  |
| Number of sessions for education, training or taking part\* | 8 | 9 | 9 |
| Number of accessible activities | 2 relaxed | 3 (2 relaxed and 1 signed) | 3 |

**\*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:**

* To have managed to get the station as a venue for the artwork (fantastic space with great light and 3million people going through yearly), and for them to have been so supportive and easy to work with.
* To have a highly dedicated core group within BAMM North, who have multiple set of skills (and are willing to learn more) and have given a lot of free time and talent to make the project a success.
* The workshops – all organized on time and fully booked.
* The mosaics – so far we have 20 more than expected at the beginning – (all the extra mosaics are from the workshops). 95% were finished by the set deadline - those finished so far are superb and we are all impatient to see them all together.
* Our new Facebook page
* Having exceeded our goals by running an extra workshop, and having 25% more mosaics made than anticipated, including 50% more from workshops/Hull residents.

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

* Re-opening our bank account - nightmare
* Being able to deal with the high demand/interest in the project and offering the opportunity for more people to participate.
* Not having a central paid dedicated person at the end of a phone line to answer queries, so communication with the public had to be limited to email/social media
* Our Hull 2017 webpage – having little influence over its design or what information is included, and not having any contact details on there.
* Having to design a suitable structure, to meet conservation status requirement of the building.
* The fact that the team is spread over Yorkshire and all work full-time, so organizing meetings is challenging, and communication is mostly by email, potentially increasing the chance of miscommunication.
* Keeping our twitter account going
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\* |  |  |
| Number of participants\* | 92 | 83 |
| **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 | 8 |
| 3-5 years | 3 |  | Long-term illness/condition | 2 |
| 6-10 years | 9 |  | Sensory impairment (3 visual, 11 hearing, 2speech) | 14 |
| 11-15 years | 6 |  | Mental Health condition | 3 |
| 16-17 years | 1 |  | Physical impairment | 3 |
| 18-19 years | 2 |  | Cognitive impairment |  |
| 20-24 years | 3 |  | Other  |  2 |
| 25-29 years | 6 |  | **ETHNICITY**  |  |
| 30-34 years | 8 |  | Welsh / English / Scottish / Northern Irish / British | 68 |
| 35-39 years | 1 |  |
| 40-44 years | 3 |  | Irish |  |
| 45-49 years | 11 |  | Gypsy or Irish Traveller |  |
| 50-54 years | 4 |  | Any other White background  | 7 |
| 55-59 years | 6 |  | White and Black Caribbean |  |
| 60-64 years | 3 |  | White and Black African |  |
| 65-69 years | 3 |  | White and Asian |  |
| 70-74 years | 1 |  | Any other Mixed/multiple ethnic background  | 5 |
| 75+ years | 1 |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male 26 |  |  | Chinese |  |
| Female | 64 |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say | 1 |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab | 1 |
| Yes | 23 |  | 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:**

We managed to reach people with different abilities, ages, religions, gender, who may not necessarily take part in such activities. The attendance and feedback were great, with many people keen to have more opportunities to make more mosaics, and really pleased to be able to take place in a Hull 2017 project, and proud to have their work exhibited.

2 of the venues (Synagogue and Deaf centre) are planning to organize more mosaic workshops for their own members.

2 of the participants have since attended further mosaic workshops, and 1 has joined BAMM North, having discovered of group of people to support her in her new-found hobby.

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

Being able to communicate with the team to get more information about the project and learn about mosaic.

Limited number of workshops.

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 | **N/A** | **N/A** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **N/A** | **292** | **Latest uploaded video of project got 80 views** | **In the last 4months of the project – 37 posts received a total of over 500 likes, 27 comments, 21 shares.** |
| Twitter | **N/A** |  |  | **?** |
| Instagram | **N/A** |  |  | **?** |
| 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:**

‘This will be stunning’

‘Looks brilliant, it’s gonna be cool’

 ‘We would love to see them (the mosaic birds) all together. Think it will look spectacular’

‘Such a fabulous workshop’

‘Art and laughter, the perfect combination (comment on photos from one of the workshop)’

‘Looking forward to having a go tomorrow’

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) | Artlink |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | Big Lottery Fund |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | Hull and East Riding centre for the Deafs |  |
| Education (e.g. school, college, university) | Wansbeck Primary school |  |
| Other |  | Hull Reform SynagogueTranspennine Express |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 2 | 3 |
| Number of existing partners involved in this this project | 1 | 0 |

**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:**

A successful project, which has been running to budget, deadlines and exceeds original goals (so far) (Big Lottery Fund)

An opportunity for some of their members to take part in the project (Wansbeck, Synagogue, Deaf centre).

New member of the public using their facilities and opportunity for 2 students on ‘community art worker’ course that they run, to run or help a workshop. (Artlink)

Positive PR for all the partners, as their name is present in our publicity and associated with a successful project.

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

Can’t think of any.