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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Fuzzfeed |
| **PROJECT LEAD:** | My Pockets |
| **REPORT DATE:** | 6/2/2017 |

**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. We have cast 4 young people, made 4 puppets and shot and uploaded 4 films.

We are now planning a Fuzzfeed week at the end of Feb where we will cast more young people and shoot some more films.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We have worked with 42 young people on the project running puppet workshops with them to show them the process of making a Fuzzfeed film. During these workshops young people have recorded audio, edited audio, puppeteered and shot test puppet films.

We have worked with young people with SEN and young people in a Medical Pupil Referral Unit as well as young people from schools in Hull as part of this process.

**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.**

Please see risk register.

**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.**

Please see Budget template.

**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.**

Please see Project Timeline.

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 | 30 | 30 | 42 |
| Not HU1 – HU9 | 0 |  |  |
| **ACTIVITY** |  |
| Number of performances | 4 | 4 | 4 |
| Number of exhibition days | NA | NA | NA |
| Number of commissions\* | 3 | 3 | 1 |
| Number of sessions for education, training or taking part\* | 10 | 10 | 20 |
| Number of accessible activities | 4 | 4 | 4 |

**\*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.

NA

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:**

The main success for us has been the relationship and participation we have built with the young people we are working with at Winifred Holtby Academy.

Many of the 10 teenagers who are taking part in the project are not model students but they have engaged and committed to Fuzzfeed with great enthusiasm and passion. They give up their own time after school to take part in the recording sessions. They arrive at the sessions full of ideas and excitement. They give everything they have got in the sessions and really care about the project. We love working with them and the humour and wit they have displayed in the recordings is a testament to their commitment and creativity.

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

Our main challenge has been building relationships with teachers and schools as we have tried to cast young people in the project.

Fuzzfeed is unusual in that we are looking for very specific young people with an unusual view of life. We wanted to try and find these young people by running workshops but this has not always worked as we have been given groups with special needs or young people who are reluctant to talk. We have also found it hard to keep in contact with teachers who don’t respond to our follow up emails after the sessions.

In the places where the project is working there is always a teacher or staff member who is supporting us by thinking about the project and identifying suitable young people for us to work with.

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\* | 1184 | Aprox 1000 |
| Number of participants\* | 42 | 42 |
| **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 |  |  | Long-term illness/condition |  |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years | 30 |  | Mental Health condition |  |
| 16-17 years | 10 |  | Physical impairment | 1 |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 40 |
| 35-39 years |  |  |
| 40-44 years |  |  | Irish |  |
| 45-49 years |  |  | Gypsy or Irish Traveller |  |
| 50-54 years |  |  | Any other White background  |  |
| 55-59 years |  |  | White and Black Caribbean |  |
| 60-64 years |  |  | White and Black African |  |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years |  |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | **2828**28 |  | Chinese |  |
| Female | 14 |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean | 2 |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes | 8 |  | 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:**

For our young people in Winifred Holtby Academy the project has engaged them in positive activity in a completely new way. Staff members have commented on how they are surprised that the group is engaging with the project, working hard and staying after school. We messaged them to ask what they thought of the project. Cole got back with this short but sweet message –

Something different and extremely funny.

Callum got back with a longer one, but just as sweet –

In response to your message, I think I speak on behalf of all of us which are currently partaking in fuzzfeed, in saying that we really enjoy being part of it. It's something out of the ordinary, much like our personalities, which i believe is one of the main reasons why we all enjoy it so much - I love working with both Peter and Sally too, they're the ones who have made this become possible and always make it enjoyable. We all love seeing the final short film and so do others too. It has given us the opportunity to express our personalities to entertain others through puppets which is a really funny, light hearted way of doing so.

Sorry if it's too formal, didn't want to sound too much like a bransholmer innit bro🦑🦎 Love Callum❤️

For the young people who took part in the other workshops they enjoyed the process of making a film and using the puppets. Here is a message from one teacher with quotes from her students.

Dear Peter

I just wanted to say a huge thank you for the sessions you ran on Friday for us. The boys loved it. Here are a few of their comments;

"I really enjoyed the whole thing but my favourite part was the puppeteering "

" I enjoyed making the puppets move in such a way that they were like real people"

" the instructor was very encouraging and fun. Overall it was fantastic"

" at first I thought the whole thing wasn't for me, however as we progressed through the session, my opinion changed because what we were doing was great fun"

"The recording was funny and fun to make...overall the finished film was very good"

"My favourite part of today was being able to create the final piece, also working with the puppet"

 Michele Jacques

Hull Trinity House Academy

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

The biggest challenge for the participants is that we can’t make puppets of every young person who works on the project. Each puppet costs £600 and we have to make sure that any young person who we make a puppet from will both commit to the project and also be able to be able to provide interesting conversations over a series of films.

We have had to select the young people with the strongest voices and this can be hard on the young people who are not selected.

In terms of audience our biggest challenge is reaching people on You Tube and being visible there. This will take time and we are only just beginning to promote the channel.

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 | **1184** | **1184** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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** | **276** | **12,833** | **773** |
| Twitter | **0** | **36** | **82** | **23** |
| Instagram | **0** | **69** | **159** | **134** |
| You Tube | **o** | **53** | 1184 | **53** |

**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:**

Caster Sugar Boy!

Bring me the Horizon.

There’s Hobson! Ripping it up!!

Super Cool ☺

Brilliant!!

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) |  | 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) |  |  |
| Education (e.g. school, college, university) | 5 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 3 |  |
| Number of existing partners involved in this this project | 2 | 1 |

**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:**

Our main creative partner is Marc Parrat who makes the puppets and puppeteers for us. For him it has been great to pick up where we left off on our TV show Fuzzbox and make more films. We have developed new puppets together and he has visited Made In Hull and met the young people taking part.

For our educational partners on the project the project has been successful in engaging the young people taking part in the project and for Winifred Holtby the project has attracted lots of positive press attention for their school.

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

The main challenge for Marc Parrat is the distance he lives from Hull. Mark lives in Bath and so sometimes he has felt remote from all the excitement in Hull. We have decided to address this by booking Mark for a whole week so that rather than making the puppets in Bath he can make them here and get a sense of creative energy that is currently in Hull.

The main challenge for the schools we are working in seems to be time. The schools that we have been successful in have made time for the project and always support us by getting back to our messages. The schools where the project hasn’t worked so well seem to be under too much time pressure to engage with the project in the way that we need them to.