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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | VOICES ACROSS THE HUMBER |
| **PROJECT LEAD:** | SUZANNE BROWN |
| **REPORT DATE:** | 8TH FEBRUARY 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**

Accessibility improved: touch tour; BSL signer contacted and engaged 27.10.16

Production checklist completed with City Hall 24.11.16

Photography day took place 26.11.16

Contract of hire with City Hall completed 08.12.16

Tickets on sale from 04.01.17 (337 sold by Box Office 10.02.17)

Ongoing discussion with City Hall technical team about equipment hire and visual presentation

Regular meetings/emails with partners to plan the event

Safeguarding procedures in place (DBS, Child protection, risk assessments etc)

**MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING**

Press release from City Hall 04.01.17 Entry in City Hall Spring 2017 brochure-tickets on sale from 04.01.17

Artwork approved 18.01.17

Entry in Roots and Routes season guide completed 18.01.17

Quotes requested from printing firms to determine best value. Firm engaged 06.02.17

Rehearsals for participants began November 2016. Learning materials provided online and as CDs. Recruitment drive 01.10.16-31.01.17

Presentation to young photographers 19.11.16

Publicity distribution from 10.02.17

**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.**

In addition to the risk register, venue assessments have been carried out with the project leader and adult participants from the south bank, including representatives from the youth choirs.

Reserved seating has been arranged for the youth choirs and hearing/visually impaired

Chaperones briefed

**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.**

Contingency amount added to expenditure to deal with any further additional expenses that may arise.

The amount of time spent on the project collating information, completing documentation and attending meetings was not originally anticipated – this has been added in the “In-Kind” section

**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.**

Timeline updated – changes to events/performance times included

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 | 600 | 1000 | 105 |
| Not HU1 – HU9 | 0 | 200 | 200 |
| **ACTIVITY** | | |  |
| Number of performances | 2 | 1 | 0 |
| Number of exhibition days | 0 | 0 | 0 |
| Number of commissions\* | 10 | 55 | 1 |
| Number of sessions for education, training or taking part\* | 10 | 86 | 36 |
| Number of accessible activities | 0 | 2 | 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.

The visual interpretation of Bridge For the Living will include some historical photographs of the area. The piece itself was written to mark an historical event – opening of the Humber Bridge. Philip Larkin is part of our heritage.

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:**

Collaboration between partners from both banks of the Humber

Team work organising a major project

Engagement : recruitment of guest singers has exceeded target. Third youth choir now involved. HIP gallery young members and adults involved in photography

Enjoyment of participants – mastering the music and excited about the final performance

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

Making decisions that take into account views of a large group

Managing finances – some costs overlooked during event planning e.g. design of artwork

Managing changes – Humber Bridge photo shoot cancelled due to logistical problems

Visual interpretation of Sea Symphony has been adapted as original

plan not workable

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\* | 305 | 17% |
| **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 | 5 |
| 3-5 years |  |  | Long-term illness/condition | 21 |
| 6-10 years | 24 |  | Sensory impairment | 9 |
| 11-15 years | 74 |  | Mental Health condition | 1 |
| 16-17 years | 23 |  | Physical impairment | 11 |
| 18-19 years | 5 |  | Cognitive impairment | 1 |
| 20-24 years | 2 |  | Other |  |
| 25-29 years | 3 |  | **ETHNICITY** |  |
| 30-34 years | 1 |  | Welsh / English / Scottish / Northern Irish / British | 276 |
| 35-39 years | 1 |  |
| 40-44 years | 3 |  | Irish | 1 |
| 45-49 years | 3 |  | Gypsy or Irish Traveller | 1 |
| 50-54 years | 8 |  | Any other White background | 11 |
| 55-59 years | 18 |  | White and Black Caribbean |  |
| 60-64 years | 23 |  | White and Black African | 1 |
| 65-69 years | 27 |  | White and Asian |  |
| 70-74 years | 33 |  | Any other Mixed/multiple ethnic background | 6 |
| 75+ years | 37 |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | **73** |  | Chinese |  |
| Female | 235 |  | Any other Asian background |  |
| Transgender |  |  | African | 2 |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background |  |
| **DISABILITY/LONG TERM ILLNESS** | |  | Arab |  |
| Yes | 9 |  | 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:**

Participants:

Rising to the challenge of learning difficult music

Learning new skills – photography, music reading

Forging new relationships

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

Participants : amount of commitment necessary, requiring:

* regular attendance at rehearsals
* participation in workshops
* learning material in own time

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  Hull Choral Union  Grimsby Phil  SCJC  Grimsby Bach | **101**  **140**  **304**  **185** | **116**  **169**  **304**  **185** | **4415** | **594**  **7**  **1**  **4** |
| Twitter  HCU  GPC  SCJC  GBC  SHollingworth | **264**  **270**  **424**  **337**  **241** | **321**  **291**  **424**  **338**  **255** | **46312**  **1643**  **559**  **1873** | **760**  **37**  **37**  **8**  **21** |
| 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:**

11.11.16 ‘Great rehearsal Wednesday night. Looking forward to next’

(Grimsby participant after attending Hull Choral Union rehearsal)

09.02.17 ‘I’m enjoying rehearsing both the pieces for a concert in the City Hall. Inspiring music and both interesting poems set to music. Recommend concert on April 1st.’

30.01.17 ‘Life’s tough don’t weaken says @SusanHollingworth. Learning A Sea Symphony is hard, amazing works always are!’

18.01.17 ‘Excited to be taking part in Voices across the Humber for #Hull2017’

09.01.17 ‘Full house tonight with singers from Market Rasen and District Choral Society to rehearse for #VoicesATHumber’

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) | 5 | 1 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 | 4 |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 10 |  |
| Number of existing partners involved in this project | 2 |  |

**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:**

Increase in membership of choirs involved

Positive engagement with project of City Hall team and Hull 2017 Team

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

Establishing opportunities for all participants to meet owing to distance between partner organisations and availability of members

Unavailability of City Hall for orchestra rehearsal/run through of visual presentation on 31st March owing to another show.

Creating the visual presentation as planned – time taken to create each section underestimated; original idea unworkable as second piece too long; cost of hiring equipment. Adapted after discussion.