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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Not Forgotten Town |
| **PROJECT LEAD:** | Malcolm Joslin |
| **REPORT DATE:** | 14 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**

The closing sequence for the video (500 participants featuring orchestra, choir and members of local community groups) was successfully filmed on Sunday 15th January. 14 City of Culture volunteers assisted on the day. Some other scenes have been filmed and remaining scenes are about to be filmed.

The original song Forgotten Town has now been rewritten by Henry Priestman (he has called the new version “The Place They Called Forgotten Town”). Emma Fee and Martin Clappison were selected as the soloists and have recorded their contributions. The orchestra and choir will be recorded on 19th February.

Launch date is planned for 1st March with local open previews the previous evening.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

The filming on 15th January was used to alert the media about the project and the expected launch. Henry Priestman was interviewed by David Burns on Radio Humberside and other project members were interviewed for Radio Humberside, Viking Radio, KCFM and HKR radio. Hull Daily Mail also featured the project. Humber Film and Henry Priestman both featured photos and short video clips on their social media platforms, with over 13,000 views.

As agreed subsequently with the Creative Communities team, the project will ensure that future draft press releases will be shared with Hull2017 prior to issue. This will give Hull2017 the opportunity to share, like and forward through its own channels.

**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.**

See attached spreadsheet

**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.**

See spreadsheet

**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.**

See spreadsheet

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 | TBC + internet | 3 +internet | 0 |
| Not HU1 – HU9 | Internet | Internet | 0 |
| **ACTIVITY** |  |
| Number of performances | 12 | 12 | 0 |
| Number of exhibition days | 0 | 0 | 0 |
| Number of commissions\* | 2 | 2 | 0 |
| Number of sessions for education, training or taking part\* | 16 | 26 | 14 |
| Number of accessible activities | TBC | TBC |  |

**\*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.

Not applicable

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 event to film closing sequence of video, incorporating main singers, orchestra, choir and various community groups

Positive coverage of above event in local media, with the associated “buzz” about the progress of the project and the work of Humber Film

People within Humber Film working together bringing their various areas of expertise to the project.

Enthusiasm to support a project linked to City of Culture even though most work would be given “in kind”

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

Schedule. The project schedule depended particularly on Henry Priestman rewriting and updating his original song Forgotten Town. Henry has been very enthusiastic and supportive of the project but unfortunately it took much longer to rewrite the song than expected. This had knock-on delays as it was not possible to produce a workable storyboard and commence filming until contents and pacing of song were known.

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\* | 0 |  |
| Number of participants\* | 1000 | 85% |
| **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 | 125 |  | Sensory impairment | 12 |
| 11-15 years | 75 |  | Mental Health condition | 20 |
| 16-17 years | } |  | Physical impairment | 40 |
| 18-19 years | }250 |  | Cognitive impairment | 20 |
| 20-24 years | } |  | Other |  |
| 25-29 years | ] |  | **ETHNICITY**  |  |
| 30-34 years | ]250 |  | Welsh / English / Scottish / Northern Irish / British | 750 |
| 35-39 years | ] |  |
| 40-44 years | ] |  | Irish | 5 |
| 45-49 years | } |  | Gypsy or Irish Traveller |  |
| 50-54 years | }250 |  | Any other White background  | 15 |
| 55-59 years | } |  | White and Black Caribbean | 25 |
| 60-64 years | ] |  | White and Black African | 25 |
| 65-69 years | ]50 |  | White and Asian | 10 |
| 70-74 years | ] |  | Any other Mixed/multiple ethnic background  | 10 |
| 75+ years | ] |  | Indian | 18 |
| Prefer not to say |  |  | Pakistani | 12 |
| **GENDER** |  |  | Bangladeshi | 10 |
| Male | **50500** |  | Chinese | **5** |
| Female | 500 |  | Any other Asian background | 5 |
| Transgender |  |  | African | 20 |
| Other |  |  | Caribbean | 30 |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab | 2 |
| Yes | 100 |  | Any other ethnic group  |  |
| No |  |  | Prefer not to say | **58** |

**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:**

Many members of community groups told us that they were really pleased to get a chance to contribute to a City of Culture project. This was particularly the case after the first week of 2017 following the successful launch.

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

Filming the final sequence on a Sunday in the middle of January. Fortunately not too cold but the drizzle closed in around dusk which made it difficult for the orchestra particularly.

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 | **Not applicable yet** |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **2200** | **2325** | **13.200** |  |
| Twitter | **289** | **340** | **10,060** | **450** |
| Instagram | **0** | **192** | **84** |  |
| 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:**

looking forward to the finished track and video.

Amazing afternoon filming 'forgotten town' with Humber Film!

love love love this song and still so current today!! Timeless tune

Brilliant afternoon everyone was in good spirits, very entertaining

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) |  |  |
| 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) | 17 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 17 |  |
| 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:**

A sense of engagement with city of culture and a pride in the interest taken in their work

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

Timing: trying to match up availability of community groups with that of the Humber Film team