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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Reading Rooms |
| **PROJECT LEAD:** | Jessica Leathley |
| **REPORT DATE:** | 31st March 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 team for Reading Rooms has been established. Jessica Leathley is the project manager, the recruitment of a project coordinator is in process and hours have been identified from the Library staff to enable the delivery of the project.

5 members of staff have been trained to deliver Reading Rooms. Two live Reading Rooms are underway and three more are in the set-up process. In addition two special Readings Rooms sessions are planned; one using Dan Billany’s *The Trap* and the other using Tom Palmer’s *The Last Try* (based on Jack Harrison).

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Reading Rooms organisation is still in the initial phase so a launch date for the project has been set for Wednesday 26th April.

Brand designs have been finalized and promotional materials are in preparation.

**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 No. 2 concerns the recruitment for a coordinator. Due to the delay in the Council recruitment process the Library Service has allocated an additional member of staff to the project for 1 day a week as a temporary measure.

**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.**

**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.**

I don’t have a project timeline with status and notes columns. We are on target for in some areas and behind in others.

On target:

Training – staff and community champions. By the end of April 10 Library staff and 16 community champions will have been trained (Exceeds targets.)

Branding and launch event – confirmed for Wednesday 26th April. Project branding finalised.

Behind:

Number of active groups. This is taking longer to set up than anticipated and suffering from the recruitment problem already outlined.

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 | 80 |  | 3 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances |  |  |  |
| Number of exhibition days |  |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 640 |  | 14 |
| Number of accessible activities |  |  |  |

**\*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:**

Successfully completing the OCN accredited shared reading training.

Starting the first two Reading Room groups.

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

The time it is taking to organise Reading Room sessions. This is a slower process than envisaged. While we could set up more groups if we concentrate on residential homes we are wanting to have a broader reach in our delivery.

The process of recruiting the team member who will coordinate the project. This is a pivotal role that will make the whole process much smoother.

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\* | 81 | 100% |
| **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 | 47 |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years |  |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment |  |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 79 |
| 35-39 years | 1 |  |
| 40-44 years |  |  | Irish | 1 |
| 45-49 years | 2 |  | Gypsy or Irish Traveller |  |
| 50-54 years |  |  | Any other White background  | 1 |
| 55-59 years | 2 |  | White and Black Caribbean |  |
| 60-64 years |  |  | White and Black African |  |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years | 52 |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years | 24 |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | **17** |  | Chinese |  |
| Female | 64 |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes |  |  | 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 have enjoyed the sessions contributing with memories and thoughts. One participant wished to read the poem aloud even though she has a low literacy level. She managed with support from the facilitator.

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

Some of the participants suffer from dementia. Their attention spans can be short and their contributions are not always based on the Reading Rooms materials.

One of the groups has moved premises so participants have taken some time to settle in.

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 |  |  |  |  |
| Twitter |  |  |  |  |
| 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:**

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) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  |  |
| Other | 2 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project |  |  |
| 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:**

Offering a simple but powerful activity that benefits their clients.

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

The organisation of the participants ready for the groups.