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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Wired Differently |
| **PROJECT LEAD:** | Sam Caseley |
| **REPORT DATE:** | 28/03/2017 |

**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**

All project management and event planning has been running smoothly. Most dates for the project have been pinned down, and we have confirmed all members of our team.

We are still waiting to confirm:

* Screenings of live-stream on performance date at Libraries in Hull.
* Screenings of show after performance date.

The conversations to confirm these elements are ongoing.

We had some confusion on wether we had received the grant, because Ganton was not given remittance advice to say it had gone into their account - 2017 could have assisted with this by checking that we had got our money - as we had no reason to think we should have had it by then.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

**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.

Press Release completed.

The BBC CoC Team have been in contact and Kofi Smiles will be coming into rehearsals after Easter.

We have been in contact with press contacts we have - Helen Scholefield from the Burnsy Show and Liz Mackley, the Education Reporter at Hull Daily Mail.

Our project is participation and learning focused so we’re ticking these boxes as we go, and they are going very well. The young people are engaged, learning new skills, and beginning to take ownership of the show as their own. We have also created a design element to the show that involves every pupil at the school.

We have partnered with the online archive *Untold Hull*, who will be archiving our show/film once it has been made. This will give it somewhere to live, be searched for, and accessible to people in the future.

**Please use the space below for any comments and supporting information.**

**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.**

Broccolily Theatre receive £100 per month sponsorship from local marketing company Sobananapenguin - seven months of this money is going towards Wired Differently.

**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.**

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 | 1 | 1 | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 1 | 1 | 1 |
| Number of exhibition days | - | - | - |
| Number of commissions\* | - | - | - |
| Number of sessions for education, training or taking part\* | 20 | 20 | 5 |
| Number of accessible activities | 20 | 20 | 5 |

**\*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:**

The Research and Development sessions went well, with two directors from Broccolily Theatre running morning workshop sessions with the young people at Ganton. These sessions were supported superbly by Hayley Venus, the teacher at Ganton School responsible for the project. These goal for these sessions was to find out about the young people, their lives, views, experiences and abilities, to generate the material to create the show.

Ganton School has been supportive at every stage - ensuring we have space to work, and pupils are ready and informed. They understand the scale of the project and have therefore allowed us to work in the performance space the two days leading up to the performance - which will affect their daily school routine. This is very useful.

We have started working with a designer who has presented us with some initial ideas, and we are having ongoing discussions with her about the direction of the show’s design. We are very happy with her input and excited by her potential output.

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

Initially we thought we would be able to achieve more in our R&D sessions than we actually could. We realised that the group needed some warming up before we could start working on the material we needed. We remedied this, however, by adding an extra session and including a day of detailed interviews.

We were unable to pin down some members of our team for some time because of the freelance nature of their work and them being unsure about their availability. This is now sorted and all members of the team are in place.

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 | 0 |
| Number of participants\* | 16 | 16 |
| **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 | 16 |
| 3-5 years |  |  | Long-term illness/condition |  |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years | 15 |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment |  |
| 18-19 years | 1 |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 16 |
| 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 | **5** |  | Chinese |  |
| Female | 11 |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes | 16 |  | 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:**

The participants have been really enthusiastic and are excited to be creating a show. We are yet to start our proper rehearsal process but they have a sense of the importance of what they are doing which is excellent and have been attending extra lunch time sessions where they have been experimenting with material, and continuing to think about the project.

We have now filmed the elements of the show that are filmed, and they went well. All students involved took part with fantastic enthusiasm.

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

There have been no major challenges thus far, apart from those mentioned, but we are still very much at the start of the project as far as the participants are concerned. We are ensuring we design workshops, rehearsals and the nature of the show carefully - with the participants specific needs in mind to ensure they don’t have to face challenges.

1. **Online Engagement**

**To date, how has your project impacted upon your online presence?**

**We are too early in the project to be able to collect this information, and are yet to properly start marketing the show through our online channels.**

|  |  |  |
| --- | --- | --- |
|  | **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:**

n/a

n/a

n/a

n/a

n/a

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) |  | 2 |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) | 1 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project |  | 1 |
| Number of existing partners involved in this this project | 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:**

We have secured **Pilot Theatre** as our Live Streaming Partner. They are excited by the project and we are having ongoing conversations with them about the possibilities of the live stream. They are keen to be involved throughout the design and rehearsal of the show to ensure the live stream is successful.

As we are supported Artists at **Hull Truck** they have been interested in hosting a screening of the film at some point.

**Hull Culture and Leisure** would like to do live screenings of the show at a couple of their libraries and are excited by this can be an easy way for different members of the community to see the show.

**Untold Hull** have agreed to archive the film, which they think will be a great resource for people wanting to find out about young people and learning disabilities in the city.

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

We are yet to confirm the screenings at Hull Libraries and Hull Truck but these conversations are ongoing. Hull Libraries are working out the logistics of the screening, from a technical and staff point of view, whilst Hull Truck are assessing the possibilities from a programming point of view.