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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Boulevard Mad Yard Art |
| **PROJECT LEAD:** | Anna Coromina and Aviv Kruglanski |
| **REPORT DATE:** | 5th of July 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**

Up until now Boulevard Mad Yard Art worked to create neighbourhood-based social spaces through art (radio, sculpture, furniture design). It relates to our goal of co-researching the neighbourhood with its residents (Including us. We also live here). This stage was also necessary as a form of informal team building. Though these efforts are ongoing, we are now entering a phase where we want our activities to gradually grow in visibility. The 2017 team can help by giving echo to our activities in social media (twitter, facebook, instagram, wordpress, mixcloud). We are also planning on making some use of volunteers who live close by, and are in the process of arranging this with Harriet.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

We are using a combined marketing strategy. Our most important tool is word of mouth through ongoing meetings with neighbours and attending neighbourhood meeting places. We also use direct mailing which is an art intervention of sorts put in 400 mailboxes in the area. Finally we make extensive use of social media to communicate outside the neighbourhood scope. As far as participation individual events vary in participation, some are more intimate. The accumulation of our sustained presence in the neighbourhood daily comes up to a wide engagement with neighbours. The aforementioned intimate moments results in the deep quotidian relationships referred to in our initial proposal. Learning is shared between participants and us. Many have skills and knowledge which we are incorporating into our project..

**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.**

**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.**

Originally we were looking for more income in order to dedicate a larger budget to collaborators. We have attempted to optimize our resource to the fullest. For example, thanks to our collaboration with other projects, we have managed to offer activities at no cost to our project. Despite some small alterations to the spending, the general spending has been more or less like forecast. There have been no changes to the project and its general philosophy. We update the budget weekly and control spending daily. We sent an updated budget to the Hull 2017 team in April. We are comparing the current one with that update.

**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.**

We sent an updated timeline in April. Following this update we officially started activities mid-May and will culminate with a final event on the weekend of the 12th of August. The biggest change from the original plan to the current one is that we started early and will end early. Other than that things are going as planned. Extra activities sometimes turn up during the process and we try and make use of these welcome additions to the project. Also, being that we build on a collaborative process with neighbours, many of the ideas that are presented come up throughout the three months, evolve and change. We consider all of those to be positive contributions and related to the kind of engagement we seek.

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 | HU3 | HU3 | HU3 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 65 |  |  |
| Number of exhibition days | 65 |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 65 |  |  |
| Number of accessible activities | 65 |  |  |

**\*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.

This project isn’t defined as one focusing on heritage. This said, being that we are where we are, in the Boulevard/Hessle Rd. area, some work that refers to local heritage has emerged. We had Alec Gill on the radio who talked to us extensively about the history of the neighbourhood through his special lens. We are hoping to have more guests that elaborate on that aspect of the neighbourhood. In several cases throughout our activities, people made mention of past urban planning and past culture of the area. Our focus is not so much preservation but the connection of past culture to present challenges and to visions for the future of the neighbourhood.

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 project is about the daily presence of creative activities, integrated into the landscape of Boulevard. It builds up slowly through many moments of engagement. The diversity of the people we are collaborating with is something we value. People bring with them skills, ideas and passion and we try and serve as a connector and as a subtle catalyzer for these local resources. These things happen every single week during our making and our radio sessions and numerous times during our informal walks and meetings in the neighbourhood.

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

The challenges of the projects are the very challenges of a neighbourhood such as Boulevard: hard economic conditions, mental health challenges, family conflicts, substance abuse, fatigue, displacement. All of the above make it so that our collaborators have it difficult to be regular and rigorous in their participation.

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\* |  |  |
| **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 |  |
| 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 |  |
| 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 |  |  | Chinese |  |
| Female |  |  | 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:**

As it might be clear from the section above, we don’t differentiate between our successes and those of our local collaborators. We all live in the Boulevard area and enjoy the talents and undervalued skills of its residents. Boulevard Mad Yard Art proposes experimental art processes as a way to collect and heighten the potential of these ‘below the radar’ human resources for the benefit of all.

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

As it might be clear from the section above, we don’t differentiate between our challenges and those of our local collaborators. We all face the challenges of living in our area. Boulevard Mad Yard Art proposes experimental art processes as tools for navigating these difficulties.

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

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