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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Park Life |
| **PROJECT LEAD:** | Julia Quillin |
| **REPORT DATE:** | 26/04/17 |

**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**

Even planning and project management is still underway and ongoing. All permissions and Licenses have been obtained from Hull City Council for hire of Pickering Park and meetings have been held with Friends of Pickering Park regarding the use of the park and they are very supportive of the project.

Project management has been challenging due to primary work commitments and there are still a number of project management task to be completed including requisitioning of volunteers and obtaining quotations for public liability insurance but these will be completed by the end of April/early May. Support and advice to be requested from CCP team on areas such as box office.

All creative plans are on schedule but the format of the performance has changed from the original proposal for creative and logistical purposes: audience groups will now be larger and the audience will watch the full performance before the next audience group is taken round. This will not affect the total audience numbers. Weekly production meeting are held with Silent Uproar to support creative and project management.

**MARKETING AND COMMUNICATIONS, PARTICIPATION AND LEARNING**

Art work has been created by students and is ready for creation of flyers, posters and other marketing materials. Main marketing activities have not begun yet – as per Marketing schedule.

Weekly workshops and rehearsals with student participants have run to schedule including 2 full day workshops and there will be an additional 2 days during May half term. Initially 40 students were attending the workshops but this has now reduced to 25 to 30 students who have proved to be fully committed to the project.

The Art workshops with students are due to begin in May following the completion of the Y11 Art exams.

**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 assessments have also been completed for rehearsal spaces and use of public park.

**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.**

Had originally budgeted £2,500 for hire of park and venue costs. This is now reduced as we do not need to pay park hire cost only associated venue costs such public liability insurance. This cost saving is being utilized elsewhere in the project such as catering for full day workshops and in particular hire of Movement Director which was not originally budgeted for but has been requested by Silent Uproar to maximize the quality of the performance.

**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.**

The timeline is accurate.

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 | ✔ | ✔ | ✔ |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 3 | 3 | 3 |
| Number of exhibition days | 3 | 3 | 3 |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | 3 | 3 | 3 |
| Number of accessible activities | 0 | 0 | 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.

N/A

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:**

Silent Uproar have brought a writer on board to work on the project who was particularly interested in working with young people which has been a great experience for all involved.

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

Time constraints and the challenges of working with young people.

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\* | 40 | 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 |  |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years | 42 |  | 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 | **14** |  | Chinese |  |
| Female | 28 |  | 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 gained experience working with a professional theatre company and have developed their skills in devising and their performance skills by participating in the workshops and rehearsals.

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

Some young people have found the process too demanding in terms of the level of focus commitment required which has resulted in a drop in number of participants. However, the participants who have remained with the project are now highly engaged and committed which will benefit the final performative outcomes.

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) | 2 |  |
| 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 | 2 |  |
| 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:**

Paid work for Silent Uproar (Theatre Company) and Lydia Marchant (Writer)

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

Working with young people.