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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Turn and Face the Strange |
| **PROJECT LEAD:** | Rupert Creed |
| **REPORT DATE:** |  |

**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**

Regular project team meetings ensure the planning process is on track. Objectives are identified, priorities are set and tasks are allocated to the core team members. All on track at mid-point. Planning for the next phase in hand including script development, show production elements, musicians & performers

Exhibition has outgrown our expectations which has resulted in us having to seek sponsorship to fund costs of transit from abroad & insurance in order to secure iconic items being offered for exhibit. This is proving complex & time-intensive. Ongoing support from CoC welcome to secure sponsors

6 CoC Volunteer transcribers trained & recruited and proving invaluable to the project

Additional volunteers from the community are assisting in the procurement & sales of merchandise

delivery

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Poster and flyer distribution throughout the city

Extensive project promotion via CoC website, FB page & twitter. Features in HDM & YP, ITV Calendar, RH + BBC Introducing. High level of engagement on FB with membership up to 600 to date, with significant international interest. Will extend promotion over coming months to Music Press. Next press release In June to focus on recruited musicians

Ticket sales active from early April resulting in 30% of audience capacity secured within first month of sales, with 3 months remaining

Community engagement in the project via story sessions during the first 3 months has exceeded expectation. 25 sessions for training and/or engagement with the local community has resulted in over 90 people being actively involved. 30 participants have shared their stories via audio recordings with many contributing photos and memorabilia. 2 further public story sessions scheduled for May

**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.**

As per Risk Register

**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.**

INCOME:Additional grant from Rank Foundation of £500 / Additional surplus anticipated from merchandise sales £400 EXPENDITURE: Additional musicians fees £500 / Additional IP costs £200 / Venue Hire fitup weekend £112

If sponsorship is secured, funding for transit and insurance of high risk elements in the exhibition will be viable.

Higher than budgeted for box office income will allow funding of Film Content Maker

**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.**

Original submission detailed 5 shows. There will be 6 shows including a Saturday matinee.

Timeline overall on track.

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 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** |  |
| Number of performances | 5 | 6 | 0 |
| Number of exhibition days | 5 |  | 0 |
| Number of commissions\* | 2 |  | 2 |
| Number of sessions for education, training or taking part\* | 0 | 30 | 26 |
| Number of accessible activities | 3 | 30 | 26 |

**\*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.

30 participant stories & memories recorded to date. Many contributing photos and memorabilia.

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:**

Shared enthusiasm and belief in this project has given the team a common goal to make this project a success.

Enthusiasm of team members, has been described as 'infectious' by many members of the public we have spoken to.

Use of volunteers as transcribers is proving invaluable to the project delivery

A high level of response to the call-out for stories from the public. The quality of the stories being offered.

The ongoing & growing interest in the project via social media

The recruitment of musicians with a direct connection to the Ronson/Bowie era

Establishing a strong & positive relationship with staff at the Freedom Centre

The healthy level of ticket sales in the first month of being available. Making the tickets available 4 months prior to performance

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

An ever-expanding workload on core team members as the project has developed. This has been due to:

1. A very positive response from the community to a call-out for people to share their stories & memories
2. Inherent and time-consuming problems with IP clearance involving multiple copyright holders relating to archive film & music
3. The opportunity to secure iconic high value items for the exhibition, requiring complex issues of insurance & security to be addressed, and the search for additional sponsorship funds to make it viable
4. The growing potential for increased project promotion
5. The opportunity of securing musicians with direct connections to the Ronson/Bowie era.

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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\* | 28 | 35% |
| Number of participants\* | 66 | 56% (20 no data) |
| **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 | 1 |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years | 1 |  | **ETHNICITY**  |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 70 |
| 35-39 years | 1 |  |
| 40-44 years | 1 |  | Irish | 1 |
| 45-49 years | 8 |  | Gypsy or Irish Traveller |  |
| 50-54 years | 7 |  | Any other White background  |  |
| 55-59 years | 13 |  | White and Black Caribbean |  |
| 60-64 years | 21 |  | White and Black African | 1 |
| 65-69 years | 11 |  | White and Asian |  |
| 70-74 years | 8 |  | Any other Mixed/multiple ethnic background  |  |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male  | 51 |  | Chinese |  |
| Female | 21 |  | Any other Asian background |  |
| Transgender | 0 |  | African |  |
| Other | 0 |  | Caribbean |  |
| Prefer not to say | 0 |  | Any other Black/African/Caribbean background  |  |
| **DISABILITY/LONG TERM ILLNESS** |  | Arab |  |
| Yes  | 1 |  | Any other ethnic group  |  |
| No  | **7** |  | 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:**

Peoples enthusiasm for the project, its subject, and being given a platform to share their memories of Mick Ronson and the Hull music scene of the 60’s onwards

The value expressed by many participants that the project is providing acknowledgement of the cultural and music contribution made by Mick Ronson, that this is being promoted both within the city and beyond, and that they can play a part in the telling of his story

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

People wanting to be involved and organising a quiet place and time suitable for them to attend and be recorded.

Persuading some who we would like to be involved that this is a not-for-profit project and does not have a large pot of funds

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 | **Doesn't show this information** | **Don't have this information** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **3 members** **(13-1-17)** | **600 members (27-1-2017)** | **1669 likes** | **591 comments/shares** |
| Twitter | **2** | **86** | **13,654** | **335** |
| 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:**

.......This has to be the only Genuine, written and produced story of Mick Ronson. 'ull & proud... Do not miss this.....

One of the most underrated guitarists in the history of Rock music.

Good that Ronno and the Spiders are being recognised in their own right.

The passion from You and Garry was evident. I am really pleased you are doing a show for Mike

Just ordered tickets...but can this City Of Culture thing please just stop now? My bank balance is being absolutely slaughtered (on 10th Avenue, obviously!) 

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) | 1 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) |  |  |
| Other | 1 |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 4 |  |
| Number of existing partners involved in 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:**

For Freedom Centre the project is offering a raised profile as a venue & resource via promotion to a wider constituency, and its association with an iconic ‘local hero’

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

Issues of security and insurance in relation to potential high value items that could be in the exhibition.