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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Noah Consortium |
| **PROJECT LEAD:** | Holy Trinity Hull – Jane Owen / Kia Macpherson |
| **REPORT DATE:** | April 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**

There is now a dedicated person at Holy Trinity bringing together all the communication for the different Noah Consortium collaborators. Regular update meetings are scheduled and the vast majority of aspects of the project are well underway and focus is being given to bringing the stragglers up to speed. Budget has faced challenges but is still on track.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Graphic Design is almost done and ready to print, final touches are being agreed. Our schools targets are all actively engaged and working towards the goals we have set with one exception, which is receiving extra focus. Present participation is approximately 112 amateur performers (children and refugees) and 35 professionals across a scope of 10 performance organisations and 5 schools. We are aiming to increase this over the next month to full participation, which will add up to 30 City of Culture Volunteers, up to 100 singers from Hull Churches Networks, 12 additional school participants and 12 actors to be selected via audition this month.

**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.**

See 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.**

We made significant changes to our hoped for budget to accommodate the amount given to us by City of Culture. We made a decision to be good stewards of that money rather than focusing on bringing in more money. The feel of the event changed to accommodate, being much more free and open, and, actually, closer to our street theatre basis in the original brief.

**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 are pretty much spot on to our original timeline

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 | 0 | 0 |  |
| **ACTIVITY** |  |
| Number of performances | 8 | 10 |  |
| Number of exhibition days | 1 | 1 |  |
| Number of commissions\* | 1 | 2 |  |
| Number of sessions for education, training or taking part\* | 5 | 5 |  |
| Number of accessible activities | all | all |  |

**\*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.

The site will be Hull Centre, particularly Trinity Square, as it is the original setting of the medieval mystery plays from which the original Noah script comes. As well as revival of the original script we are exploring themes and ideas surrounding it in a variety of media which makes full use of the historic space. There is also a raising of the profile of the historic site that is Holy Trinity Church, which is already well furnished with historical resources for all ages. One consortium member is particularly contributing a project giving voice to people of international origin, collecting and presenting oral history. The wagon play practice is in itself a reenactment of a piece of Hull History, which we hope to revive as an active legacy. Street theatre is the culture we are using to meet the general public with information and historical experience first hand; we are using this historical tool to give a feel of historical context to the whole event.

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:**

Working relationships with such a large variety of people and non-financial resources. Our team has quality stream lined communications between parties and the CoC grant has allowed this to happen by employing the central administration and project management, allowing a focal point for many, many individuals. Seeing groups such as refugees and school children engaging with the material and getting excited about it is rewarding, and convinces us that the legacy planning has real mileage within the city.

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

Getting the co-ordination mentioned above in place! A lot of people, all with varying commitments outside of the project. Holy Trinity were late to divert staff attention towards the project because of external circumstances, but this is now recovered and we are getting back on track. Engagement with one of the schools has also provided unexpected challenge and this this presently at a pivotal point: within the next fortnight we will know if this one additional school is in or out.

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\* | N/A yet |  |
| Number of participants\* | 140-150 | 60% estimate see “partners” |
| **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:**

N/A

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

N/A

1. **Online Engagement**

**To date, how has your project impacted upon your online presence? –** This is really difficult to separate from our other areas, sites and pages referncing this project are not specific to the project, but to the wider group members – advice welcome on how to achieve this.

|  |  |  |
| --- | --- | --- |
|  | **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? These boundaries are all crossable – HU1-HU9 doesn’t work, school attendance and refugee status crosses these boundaries. All organisations are located within Hull, but who they work with is not dictated by us.**

|  |  |  |
| --- | --- | --- |
|  | **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) | 8 |  |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) | 0 |  |
| Voluntary sector partner (e.g. community group, charity) | 3 |  |
| Education (e.g. school, college, university) | 6 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 1 |  |
| Number of existing partners involved in this this project | 10 | See note |

**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:**

High level of engagement from schools, and excited engagement of professionals with the original script materials and the themes of the original script. We are particularly interested in the engagement with refugee groups and are looking forward to what they present on the day. Successfully creating access to the historical tradition.

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

Communications between them, sourcing some of the other funding they have needed to make the project go ahead. Working out how best to engage the historic experts across a group of many who might benefit from his input.