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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | The Extraordinary Orchard Park Parade |
| **PROJECT LEAD:** | Katherine Warman |
| **REPORT DATE:** | 07.03.17 |

**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**

After a slow start things are going well with myself, Katherine Warman contracted for 20 days to overseeing the management of the project and the event planning.

Road closures for our parade have been arranged with event crew booked. Other event day bookings will take place this fortnight, including, stewards, traffic management and event infrastructure.

Liaison with the council has been mixed. However, licences look likely to be handled. We may yet need support finding out and bringing our event to the attentions of the ESAG group but hopefully steps are now in place to help fulfill this action.

We have recruited and contracted an additional 5 artists as well as the four lead artists to deliver the project.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Marketing plans have been dependent on producing designs, which in hindsight, might have been better done 1 month earlier. However, a flyer has been designed and sent to the printers ready for distribution while a Facebook event is live and with plenty interest.

Our community coordinators have been great at spreading the word and have helped me make links in order to create a well - rounded schedule of outreach workshops. A full public workshop timetable is planned along with specific sessions in stilting for young people. A press release has been written and pop up marketing activity is planned.

**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.**

We have had one of our lead artists experience family bereavement and are managing a transition where most of his work can be covered by other artists and an assistant artist will likely be taking over his role. Kerith Ogden is managing this situation.

**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.**

Working budget attached. Along with initial budget forecast.

**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 | 8- 12 | 10 | 2 |
| Not HU1 – HU9 | 0 | 0 | 0 |
| **ACTIVITY** | | |  |
| Number of performances | 1 | NA | 0 |
| Number of exhibition days | 0 | NA | 0 |
| Number of commissions\* | 1 | 3 | 3 |
| Number of sessions for education, training or taking part\* | 20 | 29 | 2 |
| Number of accessible activities | 12\* | 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.

\* Each public workshop is accessible in that any ability / age can attend although a BSL intepreter has not been contracted. We are spreading the word that all are welcome and wheelchair access is good. So while we would not describe the sessions as specifically ‘accessible’ we have contracted artists who are experienced in being inclusive in their practice.

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:**

Recruitment of two strong community coordinators has led to good local awareness about the event and investment from local groups and schools in the project.

A well attended ‘Messy Christmas’ Day allowed a positive start to the project with artists meeting members of the public and generating interest in the project.

The artistic team are working well together and came up with a really strong theme in response to consultation with the community.

Good relationships have been formed with local council area officers and community groups, generating real excitement about the project.

We’ve made strong links with the local music service and local school bands will be involved in the parade performing music at the finale.

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

The delays to Handmade Parade receiving our Grant Agreement from Hull 2017, inhibited early progress of the project, with the project manager not contracted until late November 2016. This impacted on the project’s timeline.

It was challenging to liaise with the Hull 2017 team initially when there did not seem to be one point of contact.

Liaison with some Hull city council employees has been tricky, with little response to e-mails or left phone messages. It has been hard to know exactly how to go about contacting the ESAG board and running events past them.

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\* | 35 | 35 |
| Number of participants\* | 40 | 40 |
| **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 | 1 |  | Learning disability |  |
| 3-5 years | 3 |  | Long-term illness/condition |  |
| 6-10 years | 12 |  | Sensory impairment |  |
| 11-15 years | 3 |  | Mental Health condition |  |
| 16-17 years | 2 |  | Physical impairment |  |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years | I |  | Other |  |
| 25-29 years | 2 |  | **ETHNICITY** |  |
| 30-34 years | I |  | Welsh / English / Scottish / Northern Irish / British |  |
| 35-39 years | 2 |  |
| 40-44 years | I |  | Irish |  |
| 45-49 years | I |  | 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 | 50 |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | **23**23 |  | Chinese |  |
| Female | 38 |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say | 14 |  | 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:**

Finding out about the project and having enough time to plan to be able to attend the events.

Enjoying making something themselves at our Christmas workshop.

Having an input into what they’d like to see in the parade.

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

With what little delivery we have done, it is hard to analyse this at this point, but probably getting print out in a timely fashion has been challenging given we did not know the theme of the parade until early February.

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 | **unknown** | **unknown** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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, 888 - 10 /12/12** | **83** | **4,070** | **216** |
| Twitter | **2, 133** | **77** | **6, 691** | **163** |
| Instagram | **NA** | **NA** | **NA** | **NA** |
| 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:**

‘You and Ralphi should come to Hull’.

To date, its just been shared a lot. E.g ‘shall we take the kids’ ‘God yes, they’ll love it’.

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) | 4 | 1 |
| Heritage partner (e.g. museum, archive) |  |  |
| 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) | 6 |  |
| Education (e.g. school, college, university) | 6 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 18 |  |
| 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:**

Being involved in a high profile event as part of the City of Culture and being contracted in enough time to plan for and share the event widely.

Having new opportunities for existing service users (like the stilt-walking sessions for Young People at St. Michaels).

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

Venue: St. Michaels - waiting for decisions around workshop schedule to be confirmed in order for us to book the space.