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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Greatfield 60 |
| **PROJECT LEAD:** | Claire Taylor |
| **REPORT DATE:** | March 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**

After a lot of hard work and commitment from volunteers, the ‘storeroom’ of St Hilda’s Church is now cleared of junk, painted and open for business as Greatfield’s pop-up gallery. The launch event took place on 27th January and 75 attended. 126 visitors have seen the first exhibition ‘Beginnings’ and many have interacted with volunteers and left positive feedback. People have also brought in photographs to build up the ‘Greatfield Wall’ of memories.

Also planning and development meetings regarding the ‘Art in a Cart’ and carnival arts workshops.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

A3 project distributed to 2500 Greatfield households.

Press Release 1 issued

Articles in 3 publications including the HDM

Interview on Estuary TV and KC FM

Ongoing social media and information on website

14 participatory/education sessions delivered (153 attendees)

16 exhibition days

201 audience members for ‘Beginnings’ exhibition

**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.**

Please see attached 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.**

Please see attached budget 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.**

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 | 0 |  | 0 |
| Number of exhibition days | 16 |  | 16 |
| Number of commissions\* | 0 |  | 0 |
| Number of sessions for education, training or taking part\* | 10 |  | 10 |
| Number of accessible activities | 26 |  | 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.

1. First exhibition – ‘Beginnings’ with photographs of old Greatfield by Reg Pickering.
2. ‘This is Your Life’ Oral History Workshop Saturday 25th February 2017 10.30am – 3pm This will be followed by an exhibition.
3. ‘Greatfield Wall’ The public have brought in photographs from 6 decades of life on the estate. These have been scanned and printed to build up the ‘Greatfield Wall’ in the gallery.
4. **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:**

Excellent feedback from the ‘Beginnings’ exhibition from visitors, most of whom have a connect and fond memories of Greatfield . Many have left great comments in the visitors book and have return with or emailed photographs for the ‘Greatfield Wall’.

Great teamwork by volunteers creating the gallery from nothing and keeping it open in spite of the cold weather – heating issue finally resolved with an industrial heater!

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

The cold weather has been a problem for volunteers and we have had to put in an industrial heater instead of domestic heather. The time of year may have affected visitor numbers, although we are happy with the interest the gallery has generated.

We received the Project Monitoring pack after our project started. We designed our monitoring system based on the information provided at the City of Culture workshop but our audience/participants forms did not record age so we do not have data for this. Although we accurately recorded audience numbers, only 25% agreed to complete forms. The data provided is based on this sample and therefore should be taken as an estimate.

This monitoring is extremely detailed for such a small team who are working very hard to deliver the project. Far more required than Arts Council.

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\* | 201 | 98% |
| Number of participants\* | 153 | 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 | No information available |  | Learning disability | 3 |
| 3-5 years |  |  | Long-term illness/condition | 1 |
| 6-10 years |  |  | Sensory impairment |  |
| 11-15 years |  |  | Mental Health condition |  |
| 16-17 years |  |  | Physical impairment | 4 |
| 18-19 years |  |  | Cognitive impairment |  |
| 20-24 years |  |  | Other |  |
| 25-29 years |  |  | **ETHNICITY** |  |
| 30-34 years |  |  | Welsh / English / Scottish / Northern Irish / British | 96% |
| 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 | **20202020** |  | Chinese |  |
| Female | Approximately 60% female and 40% male |  | Any other Asian background |  |
| Transgender |  |  | African |  |
| Other |  |  | Caribbean |  |
| Prefer not to say |  |  | Any other Black/African/Caribbean background |  |
| **DISABILITY/LONG TERM ILLNESS** | |  | Arab |  |
| Yes | 10 |  | Any other ethnic group | 4% |
| 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:**

The project has brought new arts provision to an area where there is very limited access. It has brought the City of Culture into the heart of a community. Many people loved the ‘Beginnings’ exhibition, celebrating the proud history of the estate. Visitors have come from other areas to remember their happy years on the estate. Greatfield now has a community choir with 17 members. Other workshops very successful with good feedback.

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

Starting a year long project in the cold winter months.

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** |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **103** | **unknown** | **12** | **3** |
| 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) | 3 | 0 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 1 | 1 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 4 | 0 |
| Education (e.g. school, college, university) | 2 | 0 |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 0 | 0 |
| Number of existing partners involved in this this project | 13 | 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:**

Good level of partnership working. The project has revitalised St Hilda’s Church who have an aging congregation and volunteer base.

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

One Greatfield Big Local partner thought that the project is too centred on St Hildas Church. This will be rectified in the second part of the year.