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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Gipsy Moth Project |
| **PROJECT LEAD:** | Steven Murray / David Ellis |
| **REPORT DATE:** | 13/06/17 |

**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**

To celebrate Hull’s 2017 City of Culture it was decided that an attempt to construct a replica model of Hull girl, Amy Johnson’s Gipsy Moth, named “Jason”. Governor Stephen Murray, Head of Learning and Skills at HMP Hull was notified and he said that we should attempt to construct a full size version. The project entailed the design and manufacture of the aircraft and would celebrate learner’s skills and talents within the workshop. The project was overseen by Governor Steve Murray and Engineering instructor Dave Ellis with a budget of £10,000 donated by the Hull City of Culture. The project was completed within six months and is now displayed in Hull’s Interchange.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

A workshop manufacturing team of seven learners was assembled from the more forward-thinking Novus trained learners from previous cohorts. During the next six months the manufacturing overcame various difficulties, as no one involved had previously produced anything of this scale or had the manufacturing experience of the differing techniques used. Learners would develop the ethos of working towards completing the long term project, both on time and to the correct quality standards. Hopefully this would enhance their current skills and develop new skills aiding their personal development, so raising their opportunities of gaining employment upon release.

**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.**

During the manufacture various health and safety obstacles were overcome related to the substances used in the production of the wings with consideration taken into account regarding the final product being suspended in Hull’s Railway Interchange. Therefore, the guidelines for the materials and manufacture were very stringent, with a structural engineer’s advice and processes strictly adhered to. External contractors of differing skills were used who all voiced their opinions and views concerning the correct method of manufacture.

**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.**

Governor Stephen Murray applied for a grant to fund the project and received £10,000. Additional monies were funded by the Prison Service.

**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 project was completed six months ago and now proudly hangs in Hull’s Railway Station, although it is insured for twelve months and will be removed at the beginning of 2018.

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 |  |  |  |
| Number of exhibition days | 365 |  |  |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* |  |  |  |
| Number of accessible activities |  |  |  |

**\*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. **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:**

Whilst the aircraft was being installed in the station during the night it was broadcast live on the internet with the next day’s unveiling also broadcast live on local radio with additional coverage on local and national television and was extremely popular on social media with thousands of positive comments. The whole media involvement gave Novus and the Prison Service worthy recognition relating to what can be achieved with prisoners and their abilities if it is channeled in the correct way. The whole manufacturing experience gave learners, together with myself a colossal sense of pride and satisfaction, this was endorsed by individuals at very high levels in all differing walks of life. Their feedback and comments gave everyone an immense lift and a real feeling of genuine success in producing something exceptionally special.

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

One of the main challenges was obtaining the correct specifications of the aircraft so it could it be produced as near as possible to the original. As the rights of the drawings are owned by B.Ae Systems and DeHavilland they would not release any information, as we did not have an original Gipsy Moth to refurbish. Therefore, differing sources of information from various locations was pursued, in an attempt to create the best replica as possible. Model drawings were obtained from America, we acquired more information by visiting Coventry Airport to photograph a Gipsy Moth that was being repaired and speak to people restoring it. B.Ae Systems were contacted for their advice and to use their experience on how the best way to manufacture certain components, that visit led to two experienced B.Ae Systems employees attended the prison workshop to demonstrate to the leaners differing manufacturing techniques.

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\* | 200,000 |  |
| Number of participants\* |  |  |
| **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:**

The feedback from everyone involved during the manufacture whilst inside the Prison was always very, very positive and the feedback after it was installed in the Station, was extremely constructive. The entire design and manufacture of the project gave all concerned an immense sense of pride and achievement and one that they will never forget.

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

Upon completion and after the installation there was a challenge to keep learning morale and enthusiasm at an acceptable level within the workshop, as there was a lull. Also another project of any scale would benefit learners and their progression and personal development.

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:**

* What a great job they have done. Thank you guys.
* Wow that is outstanding!
* What an absolute brilliant thing... well done HMP Hull
* To all the guys who helped build this, thank you, thank you.
* Awesome piece of work well done to them; looks spectacular.
* That's some talent.
* Credit to all at HMP Hull for this fantastic replica of Jason you should all be proud of your achievement.
* Well-done to everyone involved. Inspirational!
* This is brilliant for Hull City of Culture well done HMP Hull.

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

The project embraced so many differing skills and individuals all with their own expertise, with a main accomplishment being how everyone worked together with one common aim and supported each other through the whole process. All concerned went over and above their normal daily activities to complete the project.

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

As the project involved many external individuals a challenge for all was making sure certain targets were achieved and keeping all informed of the progress, as there was a logical order of production. This accumulated in the final assembly in the Interchange.