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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | THE FEMALE GAZE |
| **PROJECT LEAD:** | JULIA ROACH |
| **REPORT DATE:** | 06/02/2017 |

**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**

* All artists have supplied details and progress of works, as have the speakers.
* Refreshments, bookings, and equipment are currently being sourced to support each activity.
* Re support, it would be useful to be given some assistance with PR contacts and also any kind of video/photographic documentation. We are trying to document this using our own means but any additional support would be gratefully received.
* We would also like to get some of the artists/speakers to blog throughout the event but we have no platform upon which to put it. Would it be possible for the Hull 2017 team to house it on their site, providing it goes through their editorial team first?

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

* Most of the marketing materials for the events are now signed off and are being disseminated – press releases are currently being written.
* Social media is progressing well and there has been steady engagement through our Facebook pages.
* We have had some initial discussions with schools’ representatives on how best to engage teaching groups and any issues regarding suitability of artworks for various age groups. We aim to conduct an evening in which teachers are welcome to attend and view the exhibition – we would welcome your support in promoting this.

**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.**

**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.**

Forecast values have been added but do you require ‘real’ expenditure to date.

**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 | 1 | 2 | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances | 0 | n/a | n/a |
| Number of exhibition days | 16 | 15 | (projected) 15 |
| Number of commissions\* | 0 | 0 | 0 |
| Number of sessions for education, training or taking part\* | TBC | 2 | 2 |
| Number of accessible activities | 3 | 7 | (projected)7 |

**\*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:**

* Getting a group of female artists to engage with each other, rather than working in isolation, and enabling them to work more professionally with support from both marketing and curator.
* Linking up between women’s groups of different disciplines, bridging the gap between the work of women within varying creative spheres.
* Engaging with other projects, organisations and charities, to create links and communication between each other, for example Hull Independent Cinema and local businesses. The unifying support for The Female Gaze will make it a strong and well-attended event.

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

* Our artists meeting deadlines. They tend to work in a less formal capacity, and therefore deadlines present challenges for them, especially as many of them have jobs alongside their own creative practice. Technological ability has also presented some issues in terms of artists being able to email files that are high enough in resolution and good enough quality; there are clearly some ICT skill gaps within the group.
* The budget has been challenging. Whilst the team was aware the project would require work, the scale of this was underestimated and consequently there are several people working in-kind to support this.

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\* | NA at present | NA at present |
| Number of participants\* | NA at present | NA at present |
| **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 – activities have not started

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

N/A – activities have not started

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 | **We don’t have a website but since setting up the Facebook account in Jan we have got 105 followers and 71 on Twitter since 11 November 2016. Hull 2017 team will have access to stats for Female Gaze pages on the Hull 2017 site.** | **Hull 2017 team will have access to stats for Female Gaze pages on the Hull 2017 site** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **0** | **105** | **Reach = 1, 682** | **689** |
| Twitter | **0** | **70** | **Impressions = 4.3k** | **93** |
| Instagram | **n/a** | **n/a** | **n/a** | **n/a** |
| Other | **n/a** | **n/a** | **n/a** | **n/a** |

**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:**

TWITTER: @DebStevo90: [@FemaleGazeHull](https://twitter.com/FemaleGazeHull) [@CeSalter](https://twitter.com/CeSalter) [@wordpressdotcom](https://twitter.com/wordpressdotcom) excellent! Thanks for the kind words, i am sure Hol will appreciate! *Re in response to tweet about local female illustrator’s blog.*

TWITTER: @HullIndieCinema: An exhibition celebrating female artists in Hull? Count us in! Check out [@FemaleGazeHull](https://twitter.com/FemaleGazeHull) for details + give em a follow to stay in the loop. [pic.twitter.com/iQxZZrAvLQ](https://t.co/iQxZZrAvLQ)

FACEBOOK: We have received a lot of likes and shares but most of the comments have been either in relation to a news article, rather than direct association to the 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 | 3 |
| Heritage partner (e.g. museum, archive) | 2 |  |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 1 |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) | 3 |  |
| Education (e.g. school, college, university) | 5 |  |
| Other | 3 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 16 | 3 |
| Number of existing partners involved in this project | 4 | 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:**

* Readiness and willingness to engage as well as excitement about the upcoming exhibition and associated activities.
* Cross promotion of events is also a strength. Having seen the earlier impact of this, we understand the importance of personal engagement and asking organisations and individuals to help with promotion directly.

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

* Working to tight deadlines
* Receiving full and clear communication regarding the project.