**CREATIVE PARTNERS**   
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Neu! Reekie! |
| **PROJECT NAME:** | WHERE ARE WE NOW? |
| **MAIN CONTACT:** | Michael, Kevin, Kat // Neu! Reekie! HQ |
| **REPORTING PERIOD:** |  |
| **REPORT SUBMISSION DATE:** |  |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete one or more Project Update Reports, to keep us informed of how they are doing against the deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout the lifetime of your project.

We have done our best to ensure that the information being asked for already reflects the output data that you are collecting for other funders. However, due to the specific nature of this funding there are some additional outputs to be measured. This is due to the nature of our own funding agreements, and the need for us to provide certain evidence to these funders and track the performance of our organisation.

Please refer to your Agreement and Project Schedule when you complete this Project Update Report.

This Project Update Report tells us:

* What has happened over the reporting period;
* Your current income and expenditure figures against the agreed budget with Hull 2017;
* What you have learned so far and how you have adapted to these learnings.

We will send you a separate survey about your experience of Hull 2017 so far. We will process the information you give us 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 will also use this information to provide progress reports to our funders.

Please email this activity report to: [insert Hull contact]@hull2017.co.uk

**GLOSSARY OF TERMS**

* **Commission -** the hiring or payment to an artist / artistic company to create an art work, project or performance. A commission can be wholly or partly funded by you / your organisation
* **Participant opportunities** – workshops, classes, courses, engagement projects
* **School’s engagement opportunities –** as above, but organized formally with schools
* **Artist development opportunities** – includes residencies, structured schemes, seed commissions, professional or industry advice, showcase opportunities, associate artist schemes, etc.
* **Staff training opportunities** – including formal training and development programmes, attendance at industry conferences and seminars, professional leave, work shadowing, mentoring, etc.
* **Audience:** includes attenders at exhibitions or performance, and people getting access to work that is printed, recorded, broadcast or on the internet
* **Participant:** includes those who actively take part and do the activity.

1. **PROJECT REPORT**

Please attach latest versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

|  |  |  |
| --- | --- | --- |
| **DOCUMENTS** | **PROVIDED** | **N/A** |
| * Delivery Plan |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

**PROJECT UPDATE**

In the box below, please highlight any key changes that have been made to the above documents, why these changes have been made, and whether these changes will affect your ability to deliver the project on time and on budget:

As per your previous records.

All travel has been booked for WAWN artists and crew by Kat Gollock.

Accommodation has been booked with Hull CoC.

Deposits have been paid where requested – e.g. Eva Lazarus, A Love From Outer Space etc.

1. **MONITORING & EVALUATION REPORT**
2. **ACTIVITY**

**To date, how are you currently doing on reaching the targets laid out in your agreement? Where the row is not applicable, please leave blank.**

**\*Target: target(s) listed within your cooperation agreement**

**\*Actual: final project figures**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | | **TARGET\*** | | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | | | |
| **PRODUCTIONS AND PERFORMANCES** | | | | |
| No. of productions or co-productions | |  | |  |
| No. of productions or co-production performances | |  | |  |
| No. of productions or co-productions on tour | |  | |  |
| No. of visiting company productions | |  | |  |
| No. of visiting company production performances | |  | |  |
| No. of productions inspired by history / heritage | |  | |  |
| No. of accessible performances | |  | |  |
| **EXHIBITIONS AND COMMISSIONS** | | | | |
| No. of commissions\* | |  | |  |
| Value of commissions | |  | |  |
| No. of commissions inspired by history / heritage | |  | |  |
| No. of exhibitions | |  | |  |
| No. of exhibitions on tour | |  | |  |
| No. of exhibition days | |  | |  |
| No. of exhibitions inspired by history / heritage | |  | |  |
| No. of access provisions | |  | |  |
| **LEARNING AND PARTICIPATION** | | | | |
| No. of participant opportunities\* (in-house) | |  | |  |
| No. of participant opportunities\* (outreach) | |  | |  |
| No. of school’s engagement opportunities\* (in-house) | |  | |  |
| No. of school’s engagement opportunities\* (outreach) | |  | |  |
| No. of opportunities exploring history / heritage | |  | |  |
| No. of artist development opportunities\* | |  | |  |
| No. of staff training opportunities\* | |  | |  |
| No. of opportunities to build historical / heritage-based skills or knowledge | |  | |  |
| No. of accessible learning and participation activities | |  | |  |
|  | | **TARGET\*** | **ACTUAL TO DATE\*** | |
| **ACTIVITY VENUES/LOCATIONS** | | | | | |
| No. of activities delivered in your own venue | |  |  | |
| No. of activities delivered elsewhere in HU1 – HU9 | |  |  | |
| No. of activities delivered outside of HU1 – HU9 | |  |  | |

Please provide a short description of the activities delivered for this reporting period in the box below:

If any of the activity for this reporting period has been inspired by, explored, or built skills and knowledge in history / heritage (especially that linked to Hull’s past), please briefly explain how below.

For this reporting period, what would you say have been the **main successes** of the activity delivered?

For this reporting period, what would you say have been the **main challenges** of the activity delivered?

Sticking to the schedule and agreed budget have been the main challenges, which we feel we’ve done in terms of contractual agreements, participation in marketing, and event planning. We’re not behind on anything or over in terms of budget.

1. **ADDITIONAL CAPACITY TO DELIVER YOUR PROJECT**

**In the table below, please enter the number of additional people contracted by your organisation to date, to make this project happen. The totals provided below should not include your core team who will be accounted for in the ORGANISATIONAL END OF YEAR REPORT.**

**Some roles / work areas have been provided. However, please insert new roles into the table for anything not accounted for.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL NO. OF INDIVIDUALS TO DATE** | **TOTAL NO. WHO ARE HULL RESIDENTS** | **TOTAL NUMBER OF DAYS WORKED TO DATE** |
| **CATEGORY OR ROLE** | | | |
| **CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)** | | | |
| Co-Director | 2 |  |  |
| Co-Producer |  |  |  |
| Other Production |  |  |  |
| Artist / Performer |  |  |  |
| Co-Curator | 2 | 1 |  |
| [Insert other Creatives here] |  |  |  |
| **OTHER** | | | |
| [Insert others here] |  |  |  |

**In the tables on this and the following page, please enter the number of people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave this blank.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL TO DATE** |  |  | **TOTAL TO DATE** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes |  |
| 18-19 years |  |  | No | No |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 2 |  | Learning disability |  |
| 35-39 years | 1 |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years | 1 |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 70-74 years |  |  | Welsh/English/Scottish/Northern Irish/British | 3 |
| 75+ years |  |  | Irish |  |
| Prefer not to say |  |  | Gypsy or Irish Traveller |  |
| **GENDER - DELIVERY TEAM** | |  | White and Black Caribbean |  |
| Male | 4 |  | White and Black African |  |
| Female |  |  | White and Asian |  |
| Transgender |  |  | Any other Mixed/multiple ethnic background | 1 |
| Other |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **In the tables on this and the following page, please enter the number of people contracted to make this production / exhibition happen, who fall into each of the equal opportunities categories listed. If you do not know please leave this blank.** |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group |  |
|  |  |  | Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of the additional capacity brought in to deliver your activity? (e.g. contracting certain individuals; capacity building by these individuals with your core staff team, capacity building of these individuals by your core staff team)

We couldn't have put together the hip hop side of things without the specialist knowledge and contacts of both Dave Hook & Altu.

For this reporting period, what would you say have been the **main challenges** in terms of the additional capacity brought in to deliver your activity? (e.g. staff turnover, contracting failures, skills gaps)

All has gone according to plan. There has been no turnover of staff or contracting failures.

1. **AUDIENCES**

**To date, how many people have attended your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  |  |
| Number of audience members on tour |  |  |

**\*The % from HU1-HU9 can be taken from the results of audience surveys or your box office reports**  
 **Please complete the Total column within the tables below.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years |  |  | Yes |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** | |
| 11-15 years |  |  | Learning disability |  |
| 16-17 years |  |  | Long-term illness/condition |  |
| 18-19 years |  |  | Sensory impairment |  |
| 20-24 years |  |  | Mental Health condition |  |
| 25-29 years |  |  | Physical impairment |  |
| 30-34 years |  |  | Cognitive impairment |  |
| 35-39 years |  |  | Other |  |
| 40-44 years |  |  |  |  |
| 45-49 years |  |  |  |  |
| 50-54 years |  |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Reporting Toolkit.** |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project?

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project?

1. **TICKETS**

**To date, how many tickets have you sold?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ACTUAL IN THIS REPORTING PERIOD** | **ACTUAL TO DATE** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | | |
| Number of full price tickets sold |  |  |  |
| Number of concessionary tickets sold |  |  |  |
| Number of free tickets issued |  |  |  |
| Value of all ticket sales | £ | £ |  |
| **BOOKING TRENDS %** | | | |
| Telephone |  |  |  |
| Counter |  |  |  |
| Website |  |  |  |
| Post |  |  |  |
| Agency |  |  |  |
| ONLINE TICKET SALES | | | |
| Number of tickets sold online |  |  |  |
| Value of tickets sold online | £ | £ |  |
| FRIENDS/MEMBERSHIP | | | |
| New memberships |  |  |  |
| Membership renewals |  |  |  |
| Tickets purchased by members |  |  |  |
| Value of tickets bought by members | £ | £ |  |

1. **PARTICIPANTS**

**To date, how many people have participated in your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) |  |  |
| Number of outreach participants |  |  |
| **TOTAL PARTICIPANTS** |  |  |

**\*The % from HU1-HU9 can be taken from the results of participant surveys or registration**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | | | **% TO DATE** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | | | |
| 0-2 years |  |  | Yes | | |  |
| 3-5 years |  |  | No | | |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** | | | |
| 11-15 years |  |  | Learning disability | | |  |
| 16-17 years |  |  | Long-term illness/condition | | |  |
| 18-19 years |  |  | Sensory impairment | | |  |
| 20-24 years |  |  | Mental Health condition | | |  |
| 25-29 years |  |  | Physical impairment | | |  |
| 30-34 years |  |  | Cognitive impairment | | |  |
| 35-39 years |  |  | Other | | |  |
| 40-44 years |  | **Please enter the % of your participants in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audiences across the year the Equal Opportunities questions form the Participant Question Bank, provided in the Hull 2017 Toolkit.** |  | | |  |
| 45-49 years |  |  |  | | |  |
| 50-54 years |  |  |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** |  |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Other |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | | **% TO DATE** |
| **ETHNICITY** | | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | | |  |
| Irish | | | | |  |
| Gypsy or Irish Traveller | | | | |  |
| White and Black Caribbean | | | | |  |
| White and Black African | | | | |  |
| White and Asian | | | | |  |
| Any other Mixed/multiple ethnic background | | | | |  |
| Indian | | | | |  |
| Pakistani | | | | |  |
| Bangladeshi | | | | |  |
| Chinese | | | | |  |
| Any other Asian background | | | | |  |
| African | | | | |  |
| Caribbean | | | | |  |
| Any other Black/African/Caribbean background | | | | |  |
| Arab | | | | |  |
| Any other ethnic group | | | | |  |
| Prefer not to say | | | | |  |

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project?

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For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project?

1. **DIGITAL**

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| Website views relating to project | **n/a** |  |
| Average time on website pages linked to project | **n/a** |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes | **n/a** |  |  |
| SMS subscribers via project routes | **n/a** |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/ SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/ SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **6000** | **6200** |  |  |
| Twitter | **5100** | **5536** |  |  |
| 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:**

“Damn, is Hull the new Edinburgh… I wish I was down for this” @WerdSOS

“Well this is a bit brilliant isn’t it?” @FergusLinehan (Director of Edinburgh International Festival)

“Looks deadly. Come to Dublin and do something with us!” @JennyaJennings

“This looks ace @neureekie what a line up” @GrainneRice

**vii. PARTNERS**

**To date, how many partners are involved with your activity?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE BASED IN**  **HU1 – HU9** | **TOTAL 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 |  |  |

for this reporting period, what would you say have been the **main successes** in terms of your partnerships on this project? (e.g. new partnerships created, new projects developed in partnership, new funding secured)

A new partnership has been with Hull Indie Cinema/BFI for the film festival strand. Been a pleasure working with people who have such great film knowledge and understand what we are trying to do.

for this reporting period, what would you say have been the **main challenges** in terms of your partnerships on this project? (e.g. communications, skills gaps)

Main challenge with the film festival strand to events which has succeeded thanks to funding from BFI as well as input from Hull Indie Cinema who will be staffing events.