

CREATIVE PARTNERS PROJECT UPDATE REPORT

GENERAL INFORMATION

ORGANISATION NAME:	Slung Low
PROJECT NAME:	Flood
MAIN CONTACT:	Joanna Resnick
REPORTING PERIOD:	15 th June - 5 th November 2017 (for Nov Milestone Payment)
REPORT SUBMISSION DATE:	6 th November 2017

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: LindseyAlvis@hull2017.co.uk.

NB: Please note that these reporting templates have been designed to try and account for all different types of creative partner. As a result, there will be rows within the data tables that are not applicable to your organisation. If this is the case, please just leave these rows BLANK.

GLOSSARY OF TERMS

- **Commission** - the hiring or payment to an artist / artistic company to create a new art work, project or performance. A commission can be wholly or partly funded by you / your organisation.
- **Participant opportunities** - workshops, classes, courses, engagement projects for members of the public (i.e. not including school's engagement, artist development or staff training opportunities).
 - **Workshops and classes:** individual occurrences of a workshop / class, even if it is the same one being delivered, e.g. the same contemporary dance workshop led by Hull Dance, delivered at 3 different venues or 3 times in a day, is 3 opportunities.
 - **Courses and engagement projects:** a series of classes, workshops, activities, etc. where the same group of participants take part for the duration, and it is progressive in nature, e.g. a group of 8 circus skills classes to introduce participants to a range of acrobatic skills (once a week for 8 weeks), attended by the same 10 participants OR a community cast recruited to develop, rehearse and perform a drama.
- **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** - those attending an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.
- **Participant** - those taking part in doing an activity.

OTHER INFORMATION

In addition to these reports, we will also send each project lead, links to an online survey:

- **Survey 1:** The first survey will be sent in February 2017 and will seek to ask a few key questions, linked to the outcome areas we are measuring within the overall evaluation for Hull 2017, as well as ones about how we are performing in our role as your partner. This is so we can learn from your feedback and make necessary changes where improvements need to be made.
- **Survey 2:** This will be sent at the end of the agreement period with you, and will again ask a few key questions linked to the outcome areas we are measuring within the overall evaluation for Hull 2017; as well as any key learnings for Hull's cultural sector beyond 2018 and future cities of culture.

A number of partners will also be contacted by our external evaluators to take part in in-depth interviews, which seek to explore the above in more detail.

A. 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	<input checked="" type="checkbox"/>	
• Budget	<input checked="" type="checkbox"/>	
• Marketing & Communications Plan	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• Learning & Engagement Plan	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• Risk Register	<input checked="" type="checkbox"/>	<input type="checkbox"/>

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:

B. MONITORING & EVALUATION REPORT

i. 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 agreement with Hull UK City of Culture 2017

*Actual: final project figures

Reference:

I - Flood Part One: From The Sea (short film, online and toured to supermarket car parks of Hull)

II - Flood Part Two: Abundance (live performance)

III - Flood Part Three: To The Sea (live performance captured for television)

IV - Flood Part Four: New World (live performance)

	TARGET*	ACTUAL TO DATE*
ACTIVITY		
COMMISSIONS		
No. of commissions	1	1
No. of commissions inspired by history / heritage		
PRODUCTIONS AND PERFORMANCES		
No. of productions or co-productions	4 (I, II, III, IV)	4
No. of productions or co-production performances	19 (II & IV)	24 (incl. invite-only dress runs for residents)
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	19 (II, IV)	24
EXHIBITIONS AND SCREENINGS		
No. of exhibitions		
No. of exhibitions on tour		
No. of exhibition days		
No. of exhibitions inspired by history / heritage		
No. of access provisions		
FILMS		
No. of films	2 (I & III)	12 (incl. Digital Producer's videos)
No. of films on tour	1	1
No. of screenings	9 - 8 (I) & 1 (III)	15 (incl.

		omnibus interval)
No. of films inspired by history / heritage		
No. of accessible screenings	9 (I & III)	15

	TARGET*	ACTUAL TO DATE*
ACTIVITY		
FESTIVALS & MUSIC EVENTS		
No. of festival days		
No. of artists / groups / companies programmed		
No. of performances		
No. of shows inspired by history / heritage		
No. of accessible performances during festival		
LEARNING AND PARTICIPATION		
No. of participant opportunities* (in-house)	100 (II & IV)	120 community chorus performance opportunities (49 in II April, 11 in III, 21 in IV, 39 in II for omnibus week) 384 Front of House opportunities 70 Hull 2017 volunteer participants involved in Flood Part IV taster workshop Total: 574
No. of participant opportunities* (outreach)		3 workshops (2-Victoria House 17 participants, 1-V. Dock village hall 6 participants)

		1 tour of the television OB truck (40 participants)
No. of school's engagement opportunities* (in-house)		2 work experience opportunities
No. of school's engagement opportunities* (outreach)		1 assembly (V. Dock Primary)
No. of artist development opportunities* (in-house)		2 university industry placements
No. of artist development opportunities* (outreach)		2 (Ambition for Excellence capacity building session & A. Lane mentor to Brick by Brick for Assemble Fest)
No. of staff training opportunities* (in-house)		1 (boat operator training)
No. of staff training opportunities* (outreach)		1 (The Space Day)
No. of opportunities exploring history / heritage		
No. of opportunities to build historical / heritage-based skills or knowledge		
No. of accessible learning and participation activities		2 (Victoria House, adults with physical disabilities 17 participants)

	TARGET*	ACTUAL TO DATE*
ACTIVITY VENUES/LOCATIONS		
No. of activities delivered in HU1 - HU9	27 (I, II & IV)	48 (incl. workshops)
No. of activities delivered outside of HU1 - HU9		1 (National broadcast BBC2 - Part III)

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

- Rehearsal and filming of Flood Part Three: To The Sea performances in Victoria Dock including two invite-only dress rehearsal performances attended by 217 local Dock residents and Hull 2017 volunteers.
- Ongoing community engagement in Victoria Dock - committee meetings, newsletter updates
- Free afternoon tour of the television outside broadcast (OB) truck to residents and families on their way home from school.
- New video and digital content added to the Flood microsite.
- Flood taster performance workshop to 70 Hull 2017 volunteers - followed by selection of 21 volunteers to form community chorus for Part Four.
- Edit and national broadcast of Flood Part Three: To The Sea on BBC2 10pm Saturday 10th August 2017 with an overnight average audience figure of 260,000 representing a share of 1.3% national television audiences (Humberside region share 3.5%).
- Fit-up, tech, rehearsal of Flood Part Four: New World and Event Plan presented to ESAG.
- 4 public performances of Flood Part Four: New World with an additional dress rehearsal performance for residents of Victoria Dock.
- 5 public performances of the Flood Omnibus with an additional dress rehearsal performance for residents of Victoria Dock.
- De-rig and get-out of the half-tide basin.

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.

- Digital Producer Brett Chapman researched historical flooding in the area as part of his ongoing programme of work, talking to local historians, scientists, residents & our community cast.
- Sound Designer Matt Angove interviewed and recorded members of the public in the city centre about their thoughts and experiences of flooding in the area. These were then used to create a soundscape played during the live performance of Flood Part Two: Abundance & Part Four: New World.
- The Environment Agency hosted an information stand during the interval of the Flood Omnibus performances to talk about local flooding initiatives including historical activity.
- Archivist Simon P. Wilson from the Hull History Centre gathered Flood-related materials from Slung Low for their Hull 2017 archives.

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

- Successful delivery of Flood Part Three: To The Sea which saw Slung Low reach more audiences in one half-hour broadcast than in the previous 10 years of live performance.
- Strengthened relationships with local Dock residents and community groups including Victoria House, Victoria Dock Village Hall and Victoria Dock Primary School.
- The energy, enthusiasm and dedication demonstrated by Hull 2017 volunteer community chorus members involved in Flood Parts 2, 3 & 4.
- Successful delivery of Flood Part Four: New World which was very well received by audiences both new and those who had followed the project throughout the year.
- Successful delivery of the Flood Omnibus during which audiences could experience the entire epic in one evening. This was a significant achievement for the company involving two full live productions, the management of audiences across to Victoria Park for the interval and a meticulously coordinated turnaround of the set and movement of Part 2 & 4 community chorus members on/off islands.
- The overwhelmingly positive feedback from Hull 2017 volunteers on their Flood experiences - testimonials of improved physical and mental wellbeing, increased sense of community, belonging, personal achievement and happiness.

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

- During Flood Part Three, the greatest challenge was to maintain our ways of working and principles in a new and substantially more aggressive television industry.
- The depth of press coverage and critical discourse for Flood Part 4 and the full four-part show was limited given the resources and scale of the project and the collective ambition for the project at the beginning of the year.
- The reach of the digital work was inconsistent and the failure to work closely and communicate effectively with the Hull 2017 digital department was an ongoing challenge.
- On the penultimate day of the Get-Out there was a serious accident onsite involving the JCB telehandler. The team on site responded effectively to manage the situation, help direct traffic and liaise with local police, passing public and residents. Fortunately, work was able to resume the following day with limited disruption to the schedule.

ii. 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 (where applicable).

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			
Co-Producer			
Other Production	17	6	911
Artist / Performer	24	4	2,295
Other Creative (specify below)			
Co-Curator			
Other Curatorial (specify below)			
Please specify: [Insert other production, creative and curatorial roles here] Writer, Designer, Composer, Movement Director, Associate Directors, Design Assistant, Chief LX, Stage Management, Production Team, Chef, Digital Producer, Associate & Assistant Producers, Part 1 Film production company, Part 3 TV team (Producer, Exec Producer, Production Manager Director), Fight Director, Cast, Lighting Designer, Site Event Staff			
OTHER			
Other (specify below)			
Please specify: [Insert other roles here]			

TOTAL TO DATE	
AGE GROUPS - DELIVERY TEAM	
16-17 years	
18-19 years	
20-24 years	4
25-29 years	11
30-34 years	6
35-39 years	8
40-44 years	1
45-49 years	2
50-54 years	
55-59 years	1
60-64 years	1
65-69 years	
70-74 years	
75+ years	
Prefer not to say	7
GENDER - DELIVERY TEAM	
Male	19
Female	21
Transgender	
Gender non-conf	1
Prefer not to say	

In the tables on this page, please enter the number of additional people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave blank. We recommend using the Equal Opportunities form provided in the Hull 2017 Reporting Toolkit to collect this information.

TOTAL TO DATE	
DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM	
Yes - limited a lot	
Yes - limited a little	2
No	34
Prefer not to say	3
CONDITIONS - DELIVERY TEAM	
Learning disability	
Long-term illness/condition	2
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	
ETHNICITY - DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	28 + 4 'White Other'
Irish	
Gypsy or Irish Traveller	
White and Black Caribbean	
White and Black African	
White and Asian	1
Any other Mixed/multiple ethnic background	1
Indian	
Pakistani	1
Bangladeshi	
Chinese	
Any other Asian background	1
African	1
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	
Prefer not to say	4

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) - **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask.**

Emma Bright, Joanna Nicks and Sally Any Staunton, who joined the cast for Flood Part 3, returned for Part 4.

Additional crew were contracted specifically for the get-in and get-out weeks bringing new energy to the project and supporting the crew working across the full production period.

On a few occasions some company members had to briefly step away from the project for a few days at a time for personal reasons (bereavements, family illness, child care) but the additional capacity brought in with new members of the team allowed site operations and rehearsals to continue without delay.

During Part 4 we recruited two additional staff Louise Brown and Clare Jordan to further support Front of House operations including the audience journey and wayfinding from The Deep and movement and supervision of audiences during the interval.

A number of the television production crew reported that they had never been made to feel so welcome on a project as they had with Flood.

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) - **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Throughout Flood Part Three: To The Sea the greatest challenge was to maintain our ways of working and principles in a new and substantially more aggressive industry but a balance was found between pragmatism and principled defiance.

Both the year-long nature of Flood and the introduction of new staff to the project meant that the management of certain individuals/personalities within the team was at times a challenge.

iii. AUDIENCES

To date, how many people have attended your activities?

	TOTAL TO DATE	% FROM HU1-HU9*
Number of audience members* (in-house)	380 (residents' dress Part 2)	100%
	2125 public audiences	52%
	217 (residents' dress Part 3)	100%
	260,000 <i>Flood Part Three</i> television broadcast overnight average audience	(1.3% share of national TV audience / 3.5% of Humberside audience)
	221 (residents dress Part 4 & Omnibus)	100%
	1,823 public audience Part 4 & Omnibus	67%
Number of audience members on tour	778 (Airstream tour)	100% (estimate)

*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.

Data from Hull 2017 surveys involving 375 audience members from Part 2, Part 4 & Omnibus

% TO DATE	
AGE GROUPS - AUDIENCES	
0-2 years	0.8
3-5 years	0.8
6-10 years	1.0
11-15 years	1.3
16-17 years	1.2
18-19 years	0.8
20-24 years	3.6
25-29 years	7.1
30-34 years	6.2
35-39 years	7.2
40-44 years	10.0
45-49 years	10.5
50-54 years	8.7
55-59 years	13.7
60-64 years	11.9
65-69 years	8.1
70-74 years	4.9
75+ years	0.7

% TO DATE	
DISABILITY/LONG TERM ILLNESS - AUDIENCES	
Yes - limited a lot	2.9
Yes - limited a little	7.7
No	87.7
Prefer not to say	1.7
CONDITIONS - AUDIENCES	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

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.

Prefer not to say	0.91
GENDER	
Male	30
Female	68
Transgender	
Gender non-conf	
Prefer not to say	1

	% TO DATE
ETHNICITY	
Welsh/English/Scottish/Northern Irish/British	95.2
Irish	0.5
White Other	1.3
Gypsy or Irish Traveller	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed/multiple ethnic background	0.3
Indian	
Pakistani	
Bangladeshi	
Chinese	
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	0.3
Prefer not to say	2.4

For this reporting period, what would you say have been the main successes in terms of audience engagement and feedback for your project? - Please see the **Audience Question Bank in the Hull 2017 Reporting Toolkit** for the type of questions to ask

The Performance Live scheme provided a new platform for the company's work. Flood Part Three: To The Sea was viewed by 260,000 people nationwide when it was broadcast on BBC2 representing 1.3% of the national television audience (3.5% Humberside television audience).

The feedback received from audiences in person, online and gathered through the Hull 2017 audience surveys was very positive.

In the autumn, we saw new audiences beginning their Flood adventure through the Omnibus performances. We were delighted that many also followed the journey across the entire year and various platforms; 98% audiences surveyed watched Part 1 online before attending the live show in April; 93% audiences watched Part 3 on BBC 2 or on BBC iPlayer before attending Part 4 in September. 90% audiences surveyed reported that watching any / all of the previous three parts of Flood influenced their decision to see Part 4. This audience retention is a significant success of the project.

For this reporting period, what would you say have been the main challenges in terms of audience engagement and feedback for your project? - Please see the **Audience Question Bank in the Hull 2017 Reporting Toolkit** for the type of questions to ask

In comparison to the live performances in April which sold out in less than 24hrs, ticket sales for the autumn performances, in particular the Omnibus run, were much slower. Generating new audiences for the project proved to be a challenge despite the high demand for additional tickets at Easter and a national television broadcast.

The audience survey response rate was only 8% of total audiences who attended the live shows. The patron profile data (age, gender, ethnicity) does not present an accurate reflection of the diversity of audiences as reported by Front of House Event Staff.

TICKETS

To date, how many tickets have you sold? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.

Completed using final Oct Event Sales Reports. Additional data held by Hull 2017.

	ACTUAL IN THIS REPORTING PERIOD	ACTUAL TO DATE	% TO HU1 - HU9 RESIDENTS
TICKET SALES			
Number of full price tickets sold	1,528		
Number of concessionary tickets sold	442		
Number of free tickets issued	1,249		
Value of all ticket sales	£31,434	£	
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	£	£	

iv. PARTICIPANTS

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

	TOTAL TO DATE	% FROM HU1-HU9
Number of participants* (in-house)	81 community cast (Hull 2017 volunteers) 70 workshop participants	46%
Number of outreach participants	323	100%

TOTAL PARTICIPANTS

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

% TO DATE	
AGE GROUPS - AUDIENCES	
0-2 years	
3-5 years	
6-10 years	78.93%
11-15 years	
16-17 years	
18-19 years	0.59%
20-24 years	0.59%
25-29 years	0.30%
30-34 years	0.89%
35-39 years	0.59%
40-44 years	
45-49 years	0.30%
50-54 years	0.59%
55-59 years	0.89%
60-64 years	2.97%
65-69 years	1.19%
70-74 years	0.59%
75+ years	
Prefer not to say	11.58%
GENDER	
Male	35.3%
Female	64.7%
Transgender	
Gender non-conf	
Prefer not to say	

% TO DATE	
DISABILITY/LONG TERM ILLNESS - AUDIENCES	
Yes - limited a lot	3.86%
Yes - limited a little	2.08%
No	7.42%
Prefer not to say	86.82%
CONDITIONS - AUDIENCES	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	60%
Cognitive impairment	
Other	

Please enter the % of your participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking participants to complete the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit. If participants need to register to take part, this could be part of the registration process.

	% TO DATE
ETHNICITY	
Welsh/English/Scottish/Northern Irish/British	9.50%
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	0.30%
Chinese	0.30%
Any other Asian background	
African	
Caribbean	
Any other Black/African/Caribbean background	
Arab	
Any other ethnic group	
Prefer not to say	84.2%

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project? - **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

The television production team offered local children and families the opportunity to tour the Outside Broadcast (OB) truck on their way home from school, opening up the process to young people who live around the Dock.

Members of the cast and creative team returned to Victoria House for an informal workshop with residents living with cerebral palsy and those who have experienced brain injury.

We held an informal performance workshop with 70 Hull 2017 volunteers and following this session selected a brilliant, hard-working and enthusiastic community chorus for Part 4.

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project? - Please see the **Participant Question Bank in the Hull 2017 Reporting Toolkit** for the type of questions to ask

Striving for a greater age and ethnic diversity of participants continued to be a challenge despite targeted requests and opening up an informal audition process to 70 Hull 2017 volunteers to select 20 Part 4 chorus members.

v. DIGITAL

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

WEBSITE	TOTAL PAGE VIEWS TO DATE	UNIQUE PAGE VEIWS TO DATE
Flood.hull2017.co.uk	23,410	17,784
/whatson/events/flood-abudance-part-2	10,915	8,769
/whatson/events/flood-new-world-part-4	5,450	4,229
/whatson/events/flood-part2-part4	3,949	3,089
/discover/article/watch-flood-sea-part-one	4,996	4,446
/discover/article/flood-bbc-two	974	882
Average time on website pages linked to project	1min 33sec (main landing page of microsite)	

	SUBSCRIBERS AT START OF PROJECT	SUBSCRIBERS AT END OF THIS REPORTING PERIOD	CLICK THROUGHS TO DATE
E-newsletter subscribers via project routes	0	170 signed up to Victoria Dock Residents-only Flood Newsletter	577 - 14.15% of opened emails
SMS subscribers via project routes			

	LIKES/FOLLOWERS/ SUBSCRIBERS 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				226,292 views across all Flood-related videos
Twitter				
Instagram				
Other -				46,080 views

YouTube				across all Flood-related videos
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DEFINITIONS

- **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
- **Impressions:** impressions (“views”) of Facebook posts linked to project; impressions (“views”) of Twitter tweets linked to project; views of YouTube videos linked to 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:

Language that lifts, boats, hope, explosions & heart in your moth heroic theatre.
Incredible night at #Flood - Kate Alderton

Flood was spectacular. Intimate theatre on a biblical scale. Well done Slung Low and all involved. - Ben Horrigan

Glued to our screens watching @SlungLow on @BBC - beautiful & mesmerising "do you believe home is a place?" A triumph for @2017Hull

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)		1 (Sodium, Part I)
Heritage partner (e.g. museum, archive)	1 - Hull History Centre	
Funder (e.g. Arts Council England, business, private trust)		3 (ACE, BBC, Space)
Public Sector partner (e.g. libraries, GPs)	1 - Environment Agency	
Voluntary sector partner (e.g. community group, charity)	3 - Open Doors Hull / Victoria House / V. Dock Village Hall	
Education (e.g. school, college, university)	2 - University of Hull / Victoria Dock Primary	
Other	4 - The Deep / Shoot The Bull / Hull Pie / KCOM	
PARTNERSHIP STAGE		
Number of new partnerships established via this project	11	4
Number of existing partners involved in this this project	2	4

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) - Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask

Interval planning for the Flood Omnibus enabled us to develop new relationships with Hull-based street food vendors Shoot the Bull and Hull Pie as well as the local branch of the Environment Agency.

The Digital Producer's strand of work introduced the company Open Doors, a charity that works with asylum seekers, refugees and vulnerable migrants in Hull, enabling them to integrate into the local society.

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) - **Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

There were some challenges with the relationship with KCOM. Having previously agreed to supply wifi in Victoria Park for the interval of Flood in-kind they came back with some additional costs for the hire and installation of equipment which then escalated over time beyond our budget. We overcame this by using a projection system to screen rather than stream the video and KCOM were still able to provide wifi for the captioned performance of Flood.