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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | curious directive |
| **PROJECT NAME:** | FROGMAN |
| **MAIN CONTACT:** | Jack Lowe |
| **REPORTING PERIOD:** | 01/01/17 – 01/07/17 |
| **REPORT SUBMISSION DATE:** | 05/07/17 |

**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.

**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 April 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.

1. **PROJECT REPORT**

The project has been through two major stages during 2017.

STAGE 1

Firstly, with the support of The Old Market we travelled to Raja Ampat to film the underwater footage for the project (a total of 4 scenes lasting 3-4 minutes). This included night diving, diving over the reefs and in deep water. This was achieved at a fraction of the actual cost as curious directive was able to broker a reciprocal relationship with a dive resort whereby we created a 360 film for them in exchange for 13 dives (which would have costed in excess of $2000). The project also took a Digital Producer, Katherine Jewkes (now Digital Producer of MIF) to consider the future of the project in 2018 and Matthew Cooper, a film maker, who has created a ‘making of’ documentary following the process.

STAGE 2

Since January, the project also brought on an international partner(s) in the form of Brisbane Powerhouse and Backbone Youth Arts. Brisbane Powerhouse have earnt a credit as they organized the majority of our filming trip in Brisbane. Backbone Youth Arts have earnt a logo on the project as they provided a local organizer/company manager to carry out a huge amount of producing work for us, organizing the local young people to participate and eventually be cast in the project. The trip was originally due to be funded by the Great Barrier Reef Foundation – this funding fell through shortly before Henri Duckworth’s departure. Again, co-producer The Old Market found more money for us (£4000), which facilitated a 3 week trip over to Brisbane to capture 8-10 scenes, build a film set and capture the footage set in Australia.

During this time, we also came to Hull and The Deep a number of times to meet with the aquarists at The Deep and on one occasion to work with a local school. The major interactions with young people in Hull will be more centred around out long run at The Deep in November – this is, logistically, a much more suitable way to engage the young. people of Hull and was discussed at length with Henri.

OTHER UPDATES

Digital partners continue to be through Deloitte Digital who, although not credited due to legal issues are providing considerable support.

The creative team assembled by Jack Lowe is first class. Camilla Clarke (designer) is a recent Lindbury Prize winner and Pete Malking (sound) won a 2017 Tony Award for Sound Design on his work with *The Encounter.* It was this team, along with our Production Manager (Rhys Thomas), who travelled out to Brisbane and created the filmed sequences. Rhys, Camilla and Pete all left at different times, ensuring they were only there when needed to work on the project. Jack Lowe stayed for 3 weeks completing the filming and producing on his own, again saving a huge amount of money.

The project also secured a run at The Traverse theatre – which felt like a justified reason to take the project to the Fringe Festival as the venue is not really a Fringe venue. From a company perspective, this is a big step for the company and is an opportunity to fly the Hull UK City of Culture 2017 flag very high during this arts festival.

The project has also secured a prestigious 8 venue UK tour before arriving home in Hull as part of the 4th season.

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 |  | x |
| * Budget | x |  |
| * Marketing & Communications Plan |  | x |
| * Learning & Engagement Plan |  | x |
| * Risk Register |  | x |

**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:

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 agreement with Hull UK City of Culture 2017**

**\*Actual: final project figures**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage | N/A | N/A |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 1 | N/A |
| No. of productions or co-production performances | 150 | N/A |
| No. of productions or co-productions on tour | 100 | N/A |
| No. of visiting company productions | N/A | N/A |
| No. of visiting company production performances | N/A | N/A |
| No. of productions inspired by history / heritage | N/A | N/A |
| No. of accessible performances | 5 | N/A |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | N/A | N/A |
| No. of exhibitions on tour | N/A | N/A |
| No. of exhibition days | N/A | N/A |
| No. of exhibitions inspired by history / heritage | N/A | N/A |
| No. of access provisions | N/A | N/A |
| **FILMS** | | |
| No. of films | N/A | N/A |
| No. of films on tour | N/A | N/A |
| No. of screenings | N/A | N/A |
| No. of films inspired by history / heritage | N/A | N/A |
| No. of accessible screenings | N/A | N/A |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | N/A | N/A |
| No. of artists / groups / companies programmed | N/A | N/A |
| No. of performances | N/A | N/A |
| No. of shows inspired by history / heritage | N/A | N/A |
| No. of accessible performances during festival | N/A | N/A |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | N/A | N/A |
| No. of participant opportunities\* (outreach) | 5 | 3 |
| No. of school’s engagement opportunities\* (in-house) | 10 | 1 |
| No. of school’s engagement opportunities\* (outreach) | N/A | N/A |
| No. of artist development opportunities\* (in-house) | 3 | 0 |
| No. of artist development opportunities\* (outreach) | N/A | N/A |
| No. of staff training opportunities\* (in-house) | N/A | N/A |
| No. of staff training opportunities\* (outreach) | N/A | N/A |
| No. of opportunities exploring history / heritage | N/A | N/A |
| No. of opportunities to build historical / heritage-based skills or knowledge | N/A | N/A |
| No. of accessible learning and participation activities | N/A | N/A |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 13 | 1 |
| No. of activities delivered outside of HU1 – HU9 | 5 | 3 |

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

We have delivered coral reef workshops at the National Theatre on three occasions during 2017 under the banner of FROGMAN.

We have worked with one school thus far and plan to work in much more detail in the run up to the project at The Deep during November 2017.

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?

Achieving artistic integrity of the piece (with filming in the correct locations) given the number of organisations wanting the piece to talk directly to their agendas.

Keeping all the partners happy with the progress of the project and achieving our shared goals.

Achieving a national tour to increase the spread of Hull UK City of Culture.

Associating Hull UK City of Culture with a new NPO.

Associating Hull UK City of Culture 2017 with a project which is already on the major radars of National Arts outlets in Edinburgh.

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

Cash flow.

Balancing where the piece is being made with the practicality of how much finance is being contributed.

Continuing to re-affirm that curious directive have contributed the most financially and intellectually to the project (of all the financial partners combined) and therefore the decisions we’re taking as the lead producer (but junior partner) have to be taken very seriously – at times, this is a challenge. As the small minnow in the project it is difficult to keep up with the needs of the various partners, which is actually the wrong way round.

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 (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 | 0 | 0 | 0 |
| Co-Producer | 2 | 2 | 100 |
| Other Production | 4 | 0 | 80 |
| Artist / Performer | 1 | 0 | 0 |
| Other Creative (specify below) | N/A | N/A | N/A |
| Co-Curator | N/A | N/A | N/A |
| Other Curatorial (specify below) | N/A | N/A | N/A |
| Please specify:  [Insert other production, creative and curatorial roles here] | | | |
| **OTHER** | | | |
| Other (specify below) |  |  |  |
| Please specify: Other creative  [Insert other roles 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 – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No | 5 |
| 25-29 years | 3 |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 5 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **3** |  | Polish |  |
| Female | **2** |  | Any other White background |  |
| Transgender | 0 |  | White and Black Caribbean |  |
| Gender non-conf | 0 |  | White and Black African |  |
| Prefer not to say | 0 |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background |  |
|  |  |  | Indian |  |
|  | **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.** |  | 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 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 think the major success is of the multi-disciplinary nature of our small team to deliver such an ambitious project

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)

The project is bringing a Project Manager onboard to help the Artistic Director for the UK tour.

1. **AUDIENCES**

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

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

**\*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 – limited a lot |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 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 - AUDIENCES** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY – AUDIENCES** | |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background |  |
| 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? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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 | 8 | 100 |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | | | **% TO DATE** |
| **AGE GROUPS - PARTICIPANTS** | |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** | | | |
| 0-2 years |  |  | Yes – limited a lot | | |  |
| 3-5 years |  |  | Yes – limited a little | | |  |
| 6-10 years |  |  | No | | |  |
| 11-15 years | 8 |  | Prefer not to say | | |  |
| 16-17 years |  |  | **CONDITIONS – PARTICIPANTS** | | | |
| 18-19 years |  |  | Learning disability | | |  |
| 20-24 years |  |  | Long-term illness/condition | | |  |
| 25-29 years |  |  | Sensory impairment | | |  |
| 30-34 years |  |  | Mental Health condition | | |  |
| 35-39 years |  |  | Physical impairment | | |  |
| 40-44 years |  |  | Cognitive impairment | | |  |
| 45-49 years |  |  | Other | | |  |
| 50-54 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.** | **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.** | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER - PARTICIPANTS** | |  |  | | |  |
| Male | 4 |  |  | | |  |
| Female | 4 |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | |  |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| Polish | | | |  |
| Any other White background | | | |  |
| 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?

­­

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?**

|  |  |  |  |
| --- | --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VIEWS TO DATE** | **AVERAGE TIME OF PAGE** |
| https://www.traverse.co.uk/whats-on/event-detail/1221/frogman.aspx | **tbc** |  |  |
| Curiousdirective.com | **tbc** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 |  |  |  |  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**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:**

**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) | 2 | 15 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| 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 | 2 | 14 |
| Number of existing partners involved in this this project | 0 | 2 |

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 major success is booking a prestigious UK tour without any of the venues seeing the work. This has come from the belief the venues have with the attachmet of the Hull UK City of Culture association.

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)

Ensuring that all partners feel informed at the appropriate times.

None of our partners were able to build the set for us, so we brought that in-house.