**CREATIVE PARTNERS**   
**END OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull 2017 |
| **PROJECT NAME:** | PRS New Music Biennial |
| **MAIN CONTACT:** | Pippa Gardner / Martin Atkinson |
| **REPORT SUBMISSION DATE:** | September 2017 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete an end of project report, to inform us how they did against the agreed deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout 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.

This end of project report tells us:

* What has happened during your project as a whole
* Your final income and expenditure figures
* What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

We will send you a separate survey about the outcomes and impact of your Hull 2017 supported project separately. We will process the information you give us to understand:

* The overall effect of our grant and support;
* The overall effectiveness of our services and grants administration; and
* What the key things are that the city needs to be aware of in future, in terms of supporting the arts and culture sector.

We also use this information to report 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**

Please attach the final 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 |  |  |

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

**Overall, how did you do 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 figures for your project**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 12 |
| No. of commissions inspired by history / heritage |  | 10 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions |  | 0 |
| No. of productions or co-production performances |  | 0 |
| No. of productions or co-productions on tour |  | 0 |
| No. of visiting company productions |  | 0 |
| No. of visiting company production performances |  | 0 |
| No. of productions inspired by history / heritage |  | 0 |
| No. of accessible performances |  | 0 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions |  | 0 |
| No. of exhibitions on tour |  | 0 |
| No. of exhibition days |  | 0 |
| No. of exhibitions inspired by history / heritage |  | 0 |
| No. of access provisions |  | 0 |
| **FILMS** | | |
| No. of films |  | 0 |
| No. of films on tour |  | 0 |
| No. of screenings |  | 0 |
| No. of films inspired by history / heritage |  | 0 |
| No. of accessible screenings |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | 3 |
| No. of artists / groups / companies programmed |  | 25 |
| No. of performances |  | 52 |
| No. of shows inspired by history / heritage |  | 11 |
| No. of accessible performances during festival |  | 0 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  | 0 |
| No. of participant opportunities\* (outreach) |  | 0 |
| No. of school’s engagement opportunities\* (in-house) |  | 0 |
| No. of school’s engagement opportunities\* (outreach) |  | 0 |
| No. of artist development opportunities\* (in-house) |  | 0 |
| No. of artist development opportunities\* (outreach) |  | 0 |
| No. of staff training opportunities\* (in-house) |  | 0 |
| No. of staff training opportunities\* (outreach) |  | 0 |
| No. of opportunities exploring history / heritage |  | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge |  | 0 |
| No. of accessible learning and participation activities |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 |  | 25 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

Please provide a short description of the additional activities delivered, since your last update report in the box below:

Taking place across two festival weekends in July 2017 (one in Hull and another at London’s Southbank Centre) and then broadcast by BBC Radio 3, explosions of sound will erupt across Hull City Centre in a series of bite-sized performances. Each composer has created a 15 minute piece of music, including a number of brand new commissions for the festival. These will be performed in venues across the city – see below for more information about venues and times. Each piece will be performed twice, with a short Q&A session with the composer between the performances. The entire festival is free to attend, but if you book your tickets now you will guarantee entry to these incredible one-off events. Join us for a community celebration of the PRSF residency programme at [**Roots of the City: A Concert of Music**](https://www.hull2017.co.uk/whatson/events/roots-of-the-city-concert-of-music/) the weekend before the NMB on 24 June at 3pm, Hull City Hall.

If any of the above 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.

Jason Singh, Ebb and Flow: Ebb and Flow explores people’s memories of Hull through a unique 3D fully immersive sound experience. It connects to Hull’s links with water, transformation, regrowth and change.  The installation will include stories, songs, fond memories, vague and vivid accounts of the past, seasons and descriptions of spaces that once existed. The installation also contains sounds of spaces, buildings and places around Hull. Re-interpreted and manipulated to create musical textures which in turn provokes a dialogue about perception of a place and space.  The content of the installation has been derived from various workshops working with people of different ages, cultures and communities in Hull, with contributions from local artists Jez Riley French, Wai Wan and the Hull Freedom Chorus Choir. Ebb and Flow is a 23-speaker, fully immersive Ambisonic sound installation. It will be constructed using a Higher Order Ambisonics sound-field, almost like a dome-shaped structure, which will be programmed and installed in the History Centre by Liverpool based 3D/Ambisonic’s company, Kinicho.

Gavin Bryars, Winestead: A new composition by legendary British composer, Gavin Bryars, inspired by the 12th Century Church of St Germain, Winestead, near Hull. Reflecting on the eerie, flat landscape around Winestead and the Humber Estuary, home to the 17th Century metaphysical poet, Andrew Marvell, Bryars’ music is a meditation on time and place. The film was made during a live performance of Winestead in the church itself in June 2017. Performed by the Gavin Bryars Ensemble, with tenor John Potter singing words written by Marvell about the area and its unique landscape.

Simon Holt, Concerto: Simon Holt is one of the UK’s leading composers and is currently Professor of Composition at the Royal College of Music. He will write a basset clarinet concerto for 2006’s BBC Young Musician of the Year Mark Simpson, inspired from a black and white print by the English artist, Cecil Collins, of a rampant bull-like creature with fearsome horns.

Daniel Elms, Bethia: Influenced by the natural landscape surrounding his Yorkshire Hometown, Daniel Elms’ piece for acoustic and electronic instruments celebrates the maritime history of Hull using re-imagined sea shanties and maritime hymns. It will be performed alongside projected film footage that has been edited and adapted to create abstract ambience and light. Written for a small group of chamber musicians the music will interweave cross-rhythms and interlocking harmony to create a texture similar to that of a tremulous sea.

Errollyn Wallen, Mighty River: Explore themes of slavery and freedom as Errollyn Wallen combines spirituals and contemporary classical techniques with her barrier-breaking Orchestra X. Spirituals were introduced to Hull in 1871 by the Fisk Jubilee Singers: an African-American a cappella choir of ex-slaves. Commissioned to mark the bicentenary of the Abolition of the Slave Trade Act, Mighty River takes inspiration from William Wilberforce. An English politician, philanthropist and leader of the movement to abolish the slave trade, Wilberforce was, fittingly, a native of Hull.

Darkstar and James McVinnie, Dance Unity: Dance Unity is a piece composed by Darkstar and performed by James Mcvinnie. It is inspired by Hull as a city and the Dance Unity parties that were held there in the early 90s. With focus on trying to create a piece that oscillates through a series of movements and emotions Dance Unity is the result of trying to immerse ourselves in the capabilities and functionality of the organ but also the landscape of Hull as backdrop in playing host to parties that were intrinsic to the city in the early 90s. Dance Unity feels like an appropriate reaction to the positivity galvanised in the recent election and the context draws parallels in trying to display a unified front in times of adversity.

Eliza Carthy, Rivers and Railways: Eliza Carthy is a traditional folk musician and composer who was championed from an early age by John Peel, Andy Kershaw and Billy Bragg and is the winner of five BBC Radio 2 Folk Awards and currently Associate Artist at Sage Gateshead. Eliza’s new piece, Rivers and Railways is a collaboration with celebrated sonic adventurers Moulettes, exploring the theme of what makes a city what it is when it is perched on the edge of a place, a port, a destination, an identity. Touching upon themes of migration, Hull’s industries and history (Hull was the second most bombed city in the Second World War) and its pioneering son William Wilberforce who was instrumental in writing the Abolition of Slavery Act. Using local stories and music to create the new work, and through creative staging, using outdoor location and engagement with the ‘Freedom Choir’, will make something very special and unique and with a strong Hull flavour that will be unmistakeable and moving.

Jason Singh and Anne Martin, Ceumannan Footsteps: Performed by Anne Martin, Jason Singh, Sharat Chandra Srivastava, Gyan Singh and Joe Harrison. A synthesis of traditional Gaelic song and North Indian Raga, this piece interweaves contemporary rhythms and acoustic sounds with the struggles of culture and identity pertinent to both of the artists’ roots. The work is a continuation of Ceumannan – Footsteps which explores the struggle for land use experienced by both the Highlanders of Scotland and communities of Northern India, and emphasises the commonality and creativity of human experience.

Roots of the City: Five New Music Biennial Composers, Errollyn Wallen, Eliza Carthy, Sam Lee, Jason Singh, and Brian Irvine have worked with a range of communities to create new music.  Each residency has involved community participants, from across Hull in creating music inspired by the City rooted in the experience of it’s inhabitants.  This concert features extracts from the music created so far, bringing together the composers, community participants and musicians from all five residencies to perform highlights of what they have created.  A massed ‘supergroup’ of performers will fill the stage, and fill the City Hall with the sound of music and voices for *Roots of the City*.

Sam Lee, Hallucination: The Mercury Prize nominated Sam Lee and driving force behind the eclectic, award-winning folk club The Nest Collective will explore the rich history of vernacular folk song in Hull City and District using a collection of songs from in and around the city. Through recorded testimonials that capture the current and historical oral traditions extant amongst the residents, Sam Lee creates a sonic triptych combining choral and arranged accompaniment to portrait the city and its ever changing character.

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the activity delivered (approximately 500 words):

See project team debrief notes.

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

**In the table below, please enter the total number of additional people contracted by your organisation 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. INDIVIDUALS** | **TOTAL NO. WHO ARE HULL RESIDENTS** | **TOTAL NUMBER OF DAYS WORKED** |
| **CATEGORY OR ROLE** | | | |
| **CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)** | | | |
| Co-Director | 1 |  |  |
| Co-Producer | 1 |  |  |
| Other Production (please specify) | 36 |  |  |
| Artist / Performer | 320 |  |  |
| Other Creative (please specify) | 0 |  |  |
| Co-Curator | 0 |  |  |
| Other Curatorial (please specify) | 0 |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other | 3 |  |  |
| Please specify:  [Insert other 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** |  |  | **TOTAL** |
| **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 |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **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 |  |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male |  |  | Polish |  |
| Female |  |  | Any other White background |  |
| Transgender |  |  | White and Black Caribbean |  |
| Gender non-conf |  |  | White and Black African |  |
| Prefer not to say |  |  | 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 |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the additional capacity brought in to deliver your activity? - **Please see results from your Artist & Creative Team Survey, provided in the Hull 2017 Reporting Toolkit.**

See project team debrief notes.

1. **AUDIENCES**

**In total, how many people have attended your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 5995 |  |
| Number of audience members on tour | 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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years |  |  | Yes – limited a lot | 2% |
| 3-5 years |  |  | Yes – limited a little | 12% |
| 6-10 years |  |  | No | 84% |
| 11-15 years |  |  | Prefer not to say | 0 |
| 16-17 years | 1% |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years |  | Learning disability |  |
| 20-24 years | 2% |  | Long-term illness/condition |  |
| 25-29 years | 7% |  | Sensory impairment |  |
| 30-34 years | 7% |  | Mental Health condition |  |
| 35-39 years | 2% |  | Physical impairment |  |
| 40-44 years | 7% |  | Cognitive impairment |  |
| 45-49 years | 13% |  | Other |  |
| 50-54 years | 11% |  |  |  |
| 55-59 years | 30% |  |  |  |
| 60-64 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 Toolkit.** |  |
| 65-69 years | 18% |  |  |  |
| 70-74 years |  |  |  |
| 75+ years | 2% |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male | 32% |  |  |  |
| Female | 66% |  |  |  |
| Transgender | 1% |  |  |  |
| Gender non-conf | 1% |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 89% |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background | 4% |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background | 3% |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background | 1% |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group | 2% |
| Prefer not to say |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of audience engagement and feedback for your project? - **Please see results from your Audience Survey, provided in the Hull 2017 Reporting Toolkit.**

See audience agency report on audience response.

1. **TICKETS**

**Overall, how many tickets did you sell?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | N/A |  |
| Number of concessionary tickets sold | N/A |  |
| Number of free tickets issued | 6525 |  |
| Value of all ticket sales | £0 | £ |
| **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**

**In total, how many people have participated in your activities? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | Residency Evaluation TBC |  |
| Number of outreach participants |  |  |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **%** |  |  | | | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS – AUDIENCES** | | | |
| 0-2 years |  |  | Yes – limited a lot | | |  |
| 3-5 years |  |  | Yes – limited a lot | | |  |
| 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 participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking your participants the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Toolkit, or making these questions part of the registration process.** |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  | **Please enter the % of your audience 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 Reporting Toolkit.** | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| English/Welsh/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 | | | |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of participant engagement and feedback for your project? - **Please see results from your Participant Survey, provided in the Hull 2017 Reporting Toolkit.**

See PRS Residencies evaluation.

1. **DIGITAL**

**Overall, how has your project impacted upon your online presence?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
| https://www.hull2017.co.uk/whatson/events/prs-foundations-new-music-biennial/ | **9811** | **7351** | **1 min 27 secs** |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes |  |  |  |
| SMS subscribers via project routes |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/ SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/ SUBSCRIBERS AT END OF PROJECT** | **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:**

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**vii. PARTNERS**

**Overall, how many partners were involved with your project?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN**  **HU1 – HU9** | **TOTAL BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) |  | 2 |
| Heritage partner (e.g. museum, archive) |  | 0 |
| Funder (e.g. Arts Council England, business, private trust) |  | 11 |
| Public Sector partner (e.g. libraries, GPs) |  | 0 |
| Voluntary sector partner (e.g. community group, charity) |  | 0 |
| Education (e.g. school, college, university) |  | 0 |
| Other |  | 3 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project |  | 12 |
| Number of existing partners involved in this this project |  | 4 |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of your partnerships on this project? **- Please see results from your Partner Survey, provided in the Hull 2017 Reporting Toolkit.**

See project team debrief notes.