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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Upswing |
| **PROJECT NAME:** | Story Box Circus |
| **MAIN CONTACT:** | Matthew Woodford |
| **REPORTING PERIOD:** | September 2017 – December 2017 |
| **REPORT SUBMISSION DATE:** | 8th January 2018 |

**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: Cian Smyth [cian.smyth@hull2017.co.uk](mailto:cian.smyth@hull2017.co.uk) and Katy Fuller katy.fuller@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.

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:

The delivery plan updated in the interim report (Sept.2017) was followed and the timeline remained unchanged. From rehearsals to delivery and evaluation visits, the project was delivered according to the timeline.

Project completion update:

It has taken longer than expected to complete the Legacy Handbook due to our graphic designer working on other projects. However, this will be completed and shared with the care providers in January 2018, bringing Story Box Circus to a close by early February.

Budget:

The project was delivered 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 |  |  |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 6 | 6 |
| No. of productions or co-productions on tour | 1 | 1 |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances | 6 | 6 |
| **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 |  |  |
| No. of films on tour |  |  |
| No. of screenings |  |  |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **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) |  |  |
| No. of participant opportunities\* (outreach) | 6 | 6 |
| No. of school’s engagement opportunities\* (in-house) |  |  |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) |  |  |
| No. of artist development opportunities\* (outreach) | 1 | 1 |
| No. of staff training opportunities\* (in-house) |  |  |
| No. of staff training opportunities\* (outreach) | 6 | 6 |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities | 12 | 12 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | |
| No. of activities delivered in HU1 – HU9 | 18 | 18 |
| 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:

In this reporting period, we have delivered:   
  
A two week tour, visiting six care homes across Hull. In each care home, Upswing delivered:

- a staff induction workshop

- a participatory circus workshop

- a twenty-minute circus production & transformation of a space into a multi-sensory circus.

A legacy booklet has been written to enable care home staff to continue the activity beyond our residency, which will be disseminated in Jan 2018. The booklet will enable care home staff beyond those we visited to deliver similar activities.

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?

The experience of participants and staff at each care home was documented through a robust evaluation procedure. Overall it has been very positive:

100% of care home staff said they had learned new skills that these could be used within a care home setting and 100% of care home staff reported that residents exceed their expectation of their ability to participate in the activity.

Ed Vaizey cited the project in parliament as an example of best practice in the context of arts, health and wellbeing.

BBC Look North featured the project, raising the profile of Upswing and HULL UK City of Culture

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

Working in a care home setting posed a number of project specific challenges:

Health and Safety & Safeguarding: Circus as an activity is one that carries a sense of increased risk, for instance more than dance. The project took place off-site, within care homes, working with adults who suffer from a range of mental and physical disabilities. To enable the activity to be delivered safely and inspire confidence in staff to enable its delivery, required a high level of management and coordination. Site visits were carried out to gather information from the staff about the participants’ needs and abilities, and to gather information to create bespoke risk assessments for each venue. All Upswing staff were inducted into Upswing’s Safeguarding Policy on Working with Vulnerable Adults, and were trained in safeguarding procedures specifically designed for the context.

The Care Home working environment: care home staff have important priorities beyond the delivery of the activity. It was important to understand the working pressures of care home staff, so we could ensure the activity was beneficial and welcome as opposed to adding unneeded pressure to their schedules. For circus this required careful planning to maintain safe working practices. We were able to develop working structures that allowed us to be flexible and adapt to the needs and timetables of the homes for example changing timings or content of activities at short notice.

Participants needs: The planning required us to train artist educators to have a range of entry points for each performance and activity for a range of needs and abilities.

Capacity of Care home staff: A recurring challenge was the ability of staff to engage in planning and preparation for our arrival. For example, we asked each care home to have staff available for a briefing each performance day with artist-educators on what the needs of the participants were. However, sometimes this was not always possible. Previous knowledge from working in a similar context enabled us to anticipate many of these problems and plan around possible issues. However, a minimum level of engagement is required to keep activities safe.

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 |  |  |  |
| Co-Producer |  |  |  |
| Other Production | 2 | 1 | 35 |
| Artist / Performer | 3 |  | 16 |
| Other Creative (specify below) | 2 |  | 15 |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:  Designer, Director | | | |
| **OTHER** | | | |
| Other (specify below) |  |  |  |
|  |  |  |  |
| Please specify:  [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 |  |
| 18-19 years |  |  | No |  |
| 20-24 years | 2 |  | Prefer not to say | x |
| 25-29 years | 1 |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years | 4 |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years |  |  | Sensory impairment |  |
| 45-49 years |  |  | Mental Health condition |  |
| 50-54 years |  |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 70-74 years |  |  | Welsh/English/Scottish/Northern Irish/British | 4 |
| 75+ years |  |  | Irish |  |
| Prefer not to say |  |  | Gypsy or Irish Traveller |  |
| **GENDER - DELIVERY TEAM** | |  | White and Black Caribbean |  |
| Male | 3 |  | White and Black African |  |
| Female | 4 |  | White and Asian |  |
| Transgender |  |  | Any other Mixed/multiple ethnic background | 1 |
| Other |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background | 1 |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group | 1 |
|  |  |  | 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) – **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

We further developed our long term relationship with Krista Vuori, who took the role of Creative Director – directing a high-quality 20-minute performance taken to each care home. Additionally, we also continued working with Mike Corr and Joana Dias, who had formerly worked with us as artist-educators on the pilot Story Box Circus project last year. Suzie Inglis, who also worked as a designer / stage manager on last year’s project, was brought back to deliver the design aspects of the project.  
   
Further to this, Upswing forged new a new relationship with Ben Moores, an experienced artist-educator, with many years of experience of working with adults with dementia and a new relationship with Hull based Stage Manager Sarah Sampson who has experience in the Care setting. Sarah Sampson now has experience working with Circus.

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**

Upswing has a low level of core funding which enables us to keep a small but effective core team. The Hull commission enabled us to secure a participation producer, as well as associate artists Krista Vuori and Suzie Inglis. Due to challenges finalising contracts and dates with homes other work commitments reduced availability of members of the delivery team. We were able to find a locally based person to step in and support the delivery which has resulted in a new relationship which not only supported delivery but has increased our network of contacts for future projects.

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 | 150 | 150 |

**\*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 | 55.8% |
| 3-5 years |  |  | No | 44.2% |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** | |
| 11-15 years |  |  | Learning disability | 6% |
| 16-17 years |  |  | Long-term illness/condition | 33% |
| 18-19 years |  |  | Sensory impairment | 31% |
| 20-24 years |  |  | Mental Health condition | 3% |
| 25-29 years |  |  | Physical impairment | 93% |
| 30-34 years |  |  | Cognitive impairment | 7% |
| 35-39 years |  |  | Other | 4% |
| 40-44 years |  |  |  |  |
| 45-49 years |  |  |  |  |
| 50-54 years | 25.5% |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years | 17% |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years | 25.5% |  |  |  |
| 75+ years | 31.9% |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male | 27.1% |  |  |  |
| Female | 72.9% |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 95.6% |
| Irish |  |
| Gypsy or Irish Traveller |  |
| White and Black Caribbean |  |
| White and Black African | 1.4% |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian | 1% |
| Pakistani |  |
| Bangladeshi |  |
| Chinese | 1% |
| Any other Asian background | 0.6% |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group | 0.4% |
| 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? – **Please see the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

100% of audiences from Hull postcodes

During our Structured Observation, it was observed that the performance had a positive overall effect on 100% of care homes.

Furthermore, it was observed that 100% staff, family members and participants were either engaged or very engaged in the performance.

100% of staff reported residents exceeded their expectations of their ability to learn new skills and take part in the activity.

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**

As shown through the reporting process, many audience members had a disability or long term illnesses. This meant that recording feedback was sometimes challenging. Some residents could fill out forms by themselves, while others needed assistance from Upswing staff, family members or care home staff, and some were unable to engage in written or oral evaluation.

Taking this factor into account, Upswing used a range of techniques to gather qualitative and quantitative feedback. These included;

Structured observation forms completed by Upswing staff and care staff who were not taking part in any activities

Artist-educator diaries completed by Upswing’s team

Feedback forms for audience members

Feedback forms for care home staff members

Informal discussions with residents/audience members and staff, recorded by Upswing staff

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 | 150 | 150 |
| **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 | 55.8% |
| 3-5 years |  |  | No | 44.2% |
| 6-10 years |  |  | **CONDITIONS - PARTICIPANTS** | |
| 11-15 years |  |  | Learning disability | 6% |
| 16-17 years |  |  | Long-term illness/condition | 33% |
| 18-19 years |  |  | Sensory impairment | 31% |
| 20-24 years |  |  | Mental Health condition | 3% |
| 25-29 years |  |  | Physical impairment | 93% |
| 30-34 years |  |  | Cognitive impairment | 7% |
| 35-39 years |  |  | Other | 4% |
| 40-44 years |  |  |  |  |
| 45-49 years |  |  |  |  |
| 50-54 years | 25.5% |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years | 17% |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years | 25.5% |  |  |  |
| 75+ years | 31.9% |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male | 27.1% |  |  |  |
| Female | 72.9% |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| 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? – **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

100% of care home staff said that they had learned new skills

100% of care home staff could see the benefit of these skills to their care practice in communicating and engaging with residents.

During our Structured Observation, it was observed that the performance had a positive overall effect on 100% of care homes.

Reflection on key members of care staff on experience as changing their perception on capacity of residents in their care.

Furthermore, it was observed that 100% staff, family members and participants were either engaged or very engaged in the performance.

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**

Please see ‘audience feedback challenges’ on page 14.

The project was very successful in terms of engagement during our presence in Hull. Our longterm aspiration is that the skills shared will be used within the home after we leave. Each care home said they would incorporate circus skills into their activities with their residents, but as yet it is too early to evidence whether this is done, and whether this has any overall effect on wellbeing. The Legacy Handbook, which will outline to care homes how each activity can be safely carried out, will reach care homes in January 2018. Upswing propose to follow up with our contacts in June 2018 to see if anything has been done, when we will be able to fully evaluate if this aim was successful.

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| https://www.youtube.com/watch?v=T3lhG7aCVA0 | **487** | **487** |
| Average time on website pages linked to project | **0:55 secs** | **0:55 secs** |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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 | **6916** | **6958** | **13,790** | **524** |
| Twitter | **1806** | **2023** | **5536** | **81** |
| Instagram | **0\*** | **0\*** | **0\*** | **0\*** |
| Other |  |  |  |  |
|  |  |  |  |  |

**\*Upswing is unable to gather this information from Instagram. Upswing only registered as a Buisness Profile in December 2017. Data from before this point is irretrievable. Please see** [**https://www.facebook.com/business/help/684550305010470**](https://www.facebook.com/business/help/684550305010470)

**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) |  |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  |  |
| Other | 4 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 6 |  |
| Number of existing partners involved in this this project | 1 |  |

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**

Upswing has created and developed partnerships with six care homes in Hull. Response of each care home has been positive, and we believe that there is space to continue and develop these relationships in future projects.

The fact that Upswing has created these partnerships has emboldened Upswing to apply for funding for future projects in care home settings.

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**

We found that care home staff were time poor and either unsure of their role and level of involvement in the process or unable to give it much time. Email communication of information was not sufficient because sometimes staff did not read communications. This posed a challenge because we were not based locally and it required us to become more proactive to follow up communications and what arrangements had to be made so that we could deliver the project. Budgeting for pre-visits and multiple opportunities to meet staff seemed luxurious in the planning phase but was absolutely essential in the delivery of the project.