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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Live Cinema UK |
| **PROJECT NAME:** | New Live Cinema Europe – Tuvalu + live score |
| **MAIN CONTACT:** | Lisa Brook lisa@livecinema.org.uk |
| **REPORT SUBMISSION DATE:** |  |

**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 | 1 | 1 |
| 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 | 1 | 1 |
| 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 | 1 | 1 |
| **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 | 1 | 1 |
| No. of films on tour |  |  |
| No. of screenings | 1 | 1 |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings | 1 | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **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) | 1 | 1 |
| 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) |  |  |
| No. of staff training opportunities\* (in-house) |  |  |
| No. of staff training opportunities\* (outreach) |  |  |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities |  |  |

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

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

TUVALU + live score was performed on Thursday 9th November to a sold-out audience at Fruit, Humber street, with live soundtrack by Croatian band Mr Lee and IvaneSky and audience participation through bespoke digital integration delivered by Live Cinema UK and Boombeam, plus 6 volunteers performers joining the band by playing homemade water bottle instruments.

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.

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):

**Main successes:**

Following initial worry about low ticket sales, the event ended up selling out thanks in part to PR coverage and support of the Hull Box Office team:

**Marketing and outreach via Hull Box Office**

Hull Box Office have assisted us greatly with a full marketing campaign including:

* Print advert for event in 7000 Hull Independent Cinema brochures
* 5000 x flyers and 100 posters distributed across Hull
* Targeted social media adverts from Hull Independent Cinema and Fruit channels
* Targeted emailout to 1500 HIC bookers
* Targeted emailout to 4000+ Fruit and music bookers

The project has to date invested over £1000 back into paid outreach from HBO.

**Industry engagement**The event has received international engagement through discussions with Rijeka Captial of Culture 2020 and the Croatian Embassy, who also promoted the event to Croatians living in the UK, with 10 Hull0based Croats attending the event as a group. The event was also attended by Creative Europe, senior management from Hull 2017, and the British Council.

**PR and press**

‘Face of Hull’ BBC reporter Kofi Smiles attending the event, playing one of the volunteer instruments himself. The event featured as a preview on Look North, TXing one week before the event on Thusday 2nd November including footage from the world premiere show in Motovun. Following the event, BBC Hull issued a piece online featuring an interview with the artists, as well as Kofi playing live. The piece can be viewed here - <http://www.bbc.co.uk/programmes/p05ms008>

**Production support**

Fruit Space were incredibly accommodating with an unusual set up involving water bottles on top of band set up as well as full band sound set up and video needs. The recruitment of Live Cinema UK’s new coordinator has been essential in providing project support for this.

**Main challenges:**

**Venue Availability**

Initially the event was planned to be hosted at Hull Truck Theatre on the evening prior to This Way Up film exhibition conference. Every effort was made by Live Cinema, Hull Truck and Film Hub North to accommodate this, but although the space was available, Hull Truck could not provide technical staff to cover to event, and were unable to allow us to provide our own technical team. Approved freelance staff were suggested

This has led to the event being held at the lower capacity Fruit Space, on Thursday 9th November. With most delegates from This Way Up leaving on the evening of the Wednesday, we are loosing a substantial large audience of conference attendees, as well as the large reach and international reputation that would have been afforded to the event were it to be hosted at Hull Truck.

Learning and feedback: capacity for venues and support staff in Hull has been stretched with the sheer volume of events, directly impacting on the events attendance potential.

**Film certification and impact on Into Film event**

As Tuvalu is unrated by BBFC in the UK, Tuvalu was issued to Hull City Council for licensing. The film received a 15 certificate despite the film being licensed at U of PG equivalent in all other countries, and we were denied the opportunity to appeal this. The film contains no swearing, violence, graphic scenes, and just one background scene of topless nudity as the film is set in a swimming pool with people undressing. This impacted directly on our schools matinee with Into Film as only year 11 and older groups could be approached to attend, and the matinee was subsequently cancelled.

Learning and feedback: Hull City Council’s licensing of films unrated in the UK appears vastly out of line with consensus of other countries and BBFC guidelines.

**International travel**

Our planned flights for the band to attend from Croatia were hosted by Monarch Airlines, the only provider of direct flights from Zagreb to the North of England in November. Monarch went into administration in late September 2017, leading to us needing to rebook indirect flights at 3 x the cost. This has impacted on our budget significantly

Learning and feedback – circumstances beyond our control. More flights from Croatia are available in the Summer season so off season travel from Croatia should be considered if working internationally again.

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 | 0 | 20 |
| Co-Producer |  |  |  |
| Other Production (please specify) | 3 | 3 | 5 |
| Artist / Performer | 7 | 0 | 15 |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  Fruit venue management and tech support | | | |
| **OTHER** | | | |
| Other |  |  |  |
| 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 | 1 |  | Prefer not to say | x |
| 30-34 years | 5 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years | 1 |  | Learning disability |  |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years | 1 |  | Sensory impairment |  |
| 50-54 years | 1 |  | Mental Health condition |  |
| 55-59 years | 1 |  | 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 | 4 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **9** |  | Polish |  |
| Female | **2** |  | Any other White background | 7 |
| 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.**

**Main successes**

Excellent support provided by the Hull Box Office team for outreach and marketing as well as ticket sales support as mentioned above

Excellent production support from FRUIT team for a complex multi-artform event

Excellent support from Hull 2017 producer Liam Rich, Anna Plant (FHN) and digital team

**Main challenges**

Working internationally with artists always proves to be a challenge but a very rewarding one!

Lack of staff available to run event at Hull Truck as mentioned above meant we could not use the venue – all tech staff overworked and unavailable on other Hull 2017 projects.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 120 | 71% |
| Number of audience members on tour |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years |  |  | Yes – limited a lot | 4 |
| 3-5 years |  |  | Yes – limited a little | 8 |
| 6-10 years |  |  | No | 80 |
| 11-15 years |  |  | Prefer not to say | 8 |
| 16-17 years | 4 |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years | 4 |  | Learning disability |  |
| 20-24 years | 8 |  | Long-term illness/condition |  |
| 25-29 years | 15 |  | Sensory impairment |  |
| 30-34 years | 15 |  | Mental Health condition |  |
| 35-39 years | 11 |  | Physical impairment |  |
| 40-44 years | 8 |  | Cognitive impairment |  |
| 45-49 years | 11 |  | Other |  |
| 50-54 years | 8 |  |  |  |
| 55-59 years | 8 |  |  |  |
| 60-64 years | 8 |  | **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 |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male | 44 |  |  |  |
| Female | 52 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say | 4 |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 56 |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background | 32 |
| White and Black Caribbean | 4 |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian | 4 |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean | 4 |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say | 4 |

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.**

Our digital platform enabled the audience to be part of the show, but for us also to gather additional audience data and feedback on the production.

Having sold out a silent film with an unknown (to the UK) band from Croatia, we believe this project proves that specialised film can be widely engaging, bringing new audiences to specialised film. This is evidenced by the following data captured in surveys and through our digital platform at the event:

* 59% attending watched European films once a year or less, with 1 in 4 attendees stating they never watch European films
* 55% of attendees said they would watch more European films because of attending this event

Additionally, 32% of attendees at the event identified as White- Other thanks to our effective engagement of Croats living in Yorkshire with support from the Croatian Embassy. The Croatian population in Yorkshire is incredibly small, and we were delighted to see this small population attend the event, and have pictures and autographs with our artists who are very famous in Croatia.

Embassy. The Croatian population in Yorkshire is incredibly small, and we were delighted to see this small population attend the event, and have pictures and autographs with our artists who are very famous in Croatia.

Overall, 96% of those surveyed thought the event was an interesting idea, 58 % rated the event as 9 or 10 out of 10, with only 2 audience members rating it below 7 out of 10. 82% said they would definitely attend an event like this again, and the same percentage thought it was important that this event was happening in Hull.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 67 |  |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued | 53 | 23 |
| 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**

**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) | 6 | 50% |
| 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 | | | 100 |
| 11-15 years |  |  | Prefer not to say | | |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | | | |
| 18-19 years |  |  | Learning disability | | |  |
| 20-24 years | 16.6 |  | Long-term illness/condition | | |  |
| 25-29 years | 16.6 |  | Sensory impairment | | |  |
| 30-34 years | 33.2 |  | Mental Health condition | | |  |
| 35-39 years | 33.2 |  | 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 | 33 |  |  | | |  |
| Female | 66 |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| English/Welsh/Scottish/Northern Irish/British | | | | 66 |
| 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 | | | | 1 |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| Chinese | | | |  |
| Any other Asian background | | | |  |
| African | | | |  |
| Caribbean | | | | 1 |
| 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.**

­­The above data relates to the participants playing the instruments, for which we had a good amount of demand.

A further 80% of the audience participated through the digital platform on the night. This highly interactive performance was a new draw for audiences to watch films that they wouldn’t ordinarily see, with younger audiences particularly engaged with being able to use their phones to participate.

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1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
|  |  |  |  |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 2 |
| 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 |  |
| Number of existing partners involved in this this project |  | 2 |

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.**

It has been somewhat challenging to deal with three major partners: Hull 2017, BFI (via Film Hub North) and Creative Europe with various reporting mechanisms but this is to be expected of complex multifunded projects.

As noted above, we had great success working with HBO and Hull Indie Cinema, and were well supported by the Hull 2017 and Film Hub North teams.