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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Serious Events Ltd |
| **PROJECT NAME:** | Mind on the Run: The Basil Kirchin Story |
| **MAIN CONTACT:** | John Cumming |
| **REPORT SUBMISSION DATE:** | 5 May 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 liam.rich@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 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** |
|  |  |  |
| * Budget |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

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 TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 13 |
| No. of commissions inspired by history / heritage |  | 13 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 8 | 8 |
| No. of productions or co-production performances | 7 | 7 |
| No. of productions or co-productions on tour | 1 | 1 |
| No. of visiting company productions |  | 1 |
| No. of visiting company production performances |  | 0 |
| No. of productions inspired by history / heritage |  | 8 |
| No. of accessible performances |  | 11 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | 1 | 1 |
| No. of exhibitions on tour | 0 | 0 |
| No. of exhibition days | 3 | 3 |
| No. of exhibitions inspired by history / heritage | 3 | 3 |
| No. of access provisions | 3 | 3 |
| **FILMS** | | |
| No. of films |  | 4 |
| No. of films on tour |  | 2 |
| No. of screenings |  | 6 |
| No. of films inspired by history / heritage |  | 2 |
| No. of accessible screenings |  | 6 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 3 | 3 |
| No. of artists / groups / companies programmed |  | 80 |
| No. of performances | 12 | 12 |
| No. of shows inspired by history / heritage | 11 | 11 |
| No. of accessible performances during festival | 12 | 12 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 1 | 1 |
| No. of participant opportunities\* (outreach) | 1 | 1 |
| No. of school’s engagement opportunities\* (in-house) | n/a | n/a |
| No. of school’s engagement opportunities\* (outreach) | n/a | n/a |
| No. of artist development opportunities\* (in-house) | 3 | 3 |
| 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 | 1 | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 17 | 17 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 0 |

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

All activities relating to the delivery of the live event MIND ON THE RUN: THE BASIL KIRCHIN STORY – a festival celebrating the work life and legacy of British composer Basil Kirchin - were delivered across the weekend of 17 – 19 February in Hull City Hall.

FAVOURITE SOUNDS OF HULL (FSOH) is a related but independent sonic project curated by Peter Cusack involving community engagement which began in September 2016 and continues until the end of 2017. During the MIND ON THE RUN weekend, an installation of this project was set up to disseminate the information captured so far, raise awareness of the project and to stimulate new community engagement.

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.

We took seriously the first quarter theme of ‘Made in Hull’ and this project was inspired by Basil Kirchin, a composer who lived in Hull from the 1970s until 2005. Kirchin’s life and music was used as the inspiration for all of the newly commissioned musical works, two commissioned films (audio visual pieces) and a promotion campaign which featured images of Kirchin and Hull, designed by Hull based designer, Anna Bean

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):

Successes:

* Positive working relationships between Serious Events Ltd and Hull2017 UK City of Culture Team, Nova Studios and University of Hull as well as York based producer J-Night (Hull Jazz Festival) and BBC Concert Orchestra.
* Positive working working relationships between Serious Events Ltd and HPSS (audio supplier), Anna Bean (graphic designer) and Hull City Hall.
* Successfully delivered live music festival featuring an array of local, national and international musicians inspired by the legacy of Basil Kirchin.
* Individual performances and new music created for the festival, including 11 new musical works.
* Commission and delivery of two new films inspired by Basil Kirchin and the local region.
* Ongoing relationship with emerging local DJ and musician Revenu.
* Integration of four contextual talks about Basil Kirchin into the live music/film programme.
* Radio coverage of the event including local coverage and bespoke programmes from Radio 3’s Late Junction and Hear & Now.
* Successful delivery of a Touch Tour for local vision impaired patrons.
* Local and national coverage of the event in specialist and mainstream media outlets.
* Arresting visual identity commissioned from a local graphic designer.
* Successful ongoing project called Favourite Sounds of Hull (FSOH) which engages the community.
* Favourite Sounds of Hull involved significant engagement between the curator Peter Cusack and Nova Studios and the University of Hull.

Challenges:

* Short lead in – we were not contracted until mid 2016 for this project and if we’d have six months more, it would have been an easier process in terms of developing the programme and the production elements.
* Short lead in had a knock on effect for the Hull2017 marketing and PR teams.
* Basil Kirchin lived in Hull in obscurity – lack of awareness about his life and career among the broader public needed to be overcome by PR /communications strategy – more time to do this would have been beneficial to the project.
* Overly complicated volunteer procedure from Hull2017.
* Venue – lack of clarity about the costs associated with working at the Hull City Hall (we only had the final costing / contract in the week before the live event).
* Road works/access to the venue for get in and load out.
* No wifi in the hotel.
* Some difficulties with getting evening meals/local restaurants.

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 |  |  |  |
| Co-Producer | 3 | 2 | 30 |
| Other Production (please specify) | 9 | 6 | 70 |
| Artist / Performer | 80 | 3 | 260 |
| Other Creative (please specify/speakers) | 3 | 0 | 5 |
| Co-Curator | 1 | 0 | 15 |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **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 | 2 |  | Prefer not to say |  |
| 30-34 years | 3 |  | **CONDITIONS – DELIVERY TEAM** | |
| 35-39 years | 3 |  | Learning disability |  |
| 40-44 years | 3 |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment | 1 |
| 50-54 years | 2 |  | Mental Health condition |  |
| 55-59 years | 1 |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years | 1 |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 13 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | 9 |  | White and Black Caribbean |  |
| Female | 6 |  | White and Black African |  |
| Transgender |  |  | White and Asian |  |
| Gender non-conf |  |  | Any other Mixed/multiple ethnic background |  |
| Prefer not to say |  |  | Indian |  |
|  |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group (Australian) | 2 |
|  |  |  | Prefer not to say |  |

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

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

Successes:

* A mixture of local (Hull) and regional (York), London-based and international arts workers involved across all aspects of delivery including programming, producing, audio, lighting, staging.
* Some of the team had worked together before this event, others were new relationship – all worked smoothly and a successful event was delivered to a high standard.

Challenges:

* It was a complicated project to put together because everything about the event was bespoke - it was responding to a theme and a legacy of a significant but obscure musician. It also involved several organisational partners, individuals and and many premieres of new works, but the assembled team had the right expertise to deliver a successful event.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 1389 |  |
| 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 |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS - AUDIENCES** | |
| 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 |  |  |  |  |
| 55-59 years |  |  |  |  |
| 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 |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| 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 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**

Successes:

* Dedicated local and national fan base of Basil Kirchin and his musical legacy and the programmed artists, attended the live event.
* Audience development achieved via quality of the programme, the artists who performed, the PR and media campaign, word of mouth because of local artist and crew involvement.
* Touch Tour catered to vision impaired audience who attended the BBC Concert Orchestra event – Musical Modernism.
* Local people have been involved as contributors to the Favourite Sounds of Hull Project.
* Hull2017 volunteers were utilised as FOH and were good ambassadors for this project.
* National reach of PR and media reviews and broadcasts enabled a larger number of people to experience the event.
* Overwhelmingly positive responses from the audience for the live event, eg standing ovations, testimonials, etc.

Challenges:

* Basil Kirchin died in obscurity and poverty in Hull in 20015 and was not a household name before the event.
* PR and marketing team had various challenges with regard to overcoming lack of awareness about Basil Kirchin when dealing with the media.
* Not a well developed audience for Kirchin and related work in Hull – hopefully this project will be able to leave a legacy so that future presentations in this area can capitalize on the momentum created by this festival/event.
* Finding ways of continuing the Kirchin story given the high level of creative work achieved by the project, the response from the critics and peer group.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% 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**

**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) |  |  |
| 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** | | | |
| 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** | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | |  |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| White and Black Caribbean | | | |  |
| White and Black African | | | |  |
| White and Asian | | | |  |
| Any other Mixed/multiple ethnic background | | | |  |
| Indian | | | |  |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| 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 the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

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The live element of this project MIND ON THE RUN had limited opportunities for participant engagement but the successes are:

* Favourite Sounds of Hull – local community is engaged in providing their favourite sounds via the Hull2017 website.
* Touch Tour before the Musical Modernism concert on Sunday 19 February with the BBC Concert Orchestra and special guests for vision impaired patrons.

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1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project |  |  |
| Average time on website pages linked to project |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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:**

|  |
| --- |
| http://www.londonjazznews.com/2017/02/review-mind-on-run-basil-kirchin-story.html |
| The Blue Moment by Richard Williams: [Mind on the Run](http://thebluemoment.com/2017/02/22/mind-on-the-run/) |
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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) | 1 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) |  | 1 |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) | 1 |  |
| Other | 2 | 1 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 3 | 1 |
| 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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Successes:

* Project was all about working in partnership and resulted in new and successful working relationships with: Hull2017 and the co-producers J-Night (Hull Jazz festival), Nova Studios, University of Hull, and on the delivery side, HPSS (Sound, stage, lighting).
* Artistically, there were also partnerships with existing/previous partners (BBC Radio 3 and BBC Concert Orchestra) and Nova Studios (who created audio-visual content for the event)

Challenges:

* Hull City Hall and the lack of clarity about the costs and the contract prior to the event in February. During the event there were no significant issues as their event delivery team worked well with our delivery team.