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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | The Hypocrite 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | 24 Feb – 18 March 2017 |
| **REPORT SUBMISSION DATE:** | 16August 2017 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete one or more Project Update Reports, to keep us informed of how they are doing against the deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout the lifetime of your project.

We have done our best to ensure that the information being asked for already reflects the output data that you are collecting for other funders. However, due to the specific nature of this funding there are some additional outputs to be measured. This is due to the nature of our own funding agreements, and the need for us to provide certain evidence to these funders and track the performance of our organisation.

Please refer to your Agreement and Project Schedule when you complete this Project Update Report.

This Project Update Report tells us:

* What has happened over the reporting period;
* Your current income and expenditure figures against the agreed budget with Hull 2017;
* What you have learned so far and how you have adapted to these learnings.

We will send you a separate survey about your experience of Hull 2017 so far. We will process the information you give us to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes.

We will also use this information to provide progress reports to our funders.

Please email this activity report to: [insert Hull contact]@hull2017.co.uk.

**NB: Please note that these reporting templates have been designed to try and account for all different types of creative partner. As a result, there will be rows within the data tables that are not applicable to your organisation. If this is the case, please just leave these rows BLANK.**

**GLOSSARY OF TERMS**

* **Commission -** the hiring or payment to an artist / artistic company to create a new art work, project or performance. A commission can be wholly or partly funded by you / your organisation.
* **Participant opportunities** – workshops, classes, courses, engagement projects for members of the public (i.e. not including school’s engagement, artist development or staff training opportunities).
	+ **Workshops and classes**: individual occurrences of a workshop / class, even if it is the same one being delivered, e.g. the same contemporary dance workshop led by Hull Dance, delivered at 3 different venues or 3 times in a day, is 3 opportunities.
	+ **Courses and engagement projects**: a series of classes, workshops, activities, etc. where the same group of participants take part for the duration, and it is progressive in nature, e.g. a group of 8 circus skills classes to introduce participants to a range of acrobatic skills (once a week for 8 weeks), attended by the same 10 participants OR a community cast recruited to develop, rehearse and perform a drama.
* **School’s engagement opportunities –** as above, but organized formally with schools.
* **Artist development opportunities** – includes residencies, structured schemes, seed commissions, professional or industry advice, showcase opportunities, associate artist schemes, etc.
* **Staff training opportunities** – including formal training and development programmes, attendance at industry conferences and seminars, professional leave, work shadowing, mentoring, etc.
* **Audience** - those attending an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.
* **Participant** – those taking part in doing an activity.

**OTHER INFORMATION**

In addition to these reports, we will also send each project lead, links to an online survey:

* **Survey 1:** The first survey will be sent in April 2017 and will seek to ask a few key questions, linked to the outcome areas we are measuring within the overall evaluation for Hull 2017, as well as ones about how we are performing in our role as your partner. This is so we can learn from your feedback and make necessary changes where improvements need to be made.
* **Survey 2:** This will be sent at the end of the agreement period with you, and will again ask a few key questions linked to the outcome areas we are measuring within the overall evaluation for Hull 2017; as well as any key learnings for Hull’s cultural sector beyond 2018 and future cities of culture.

A number of partners will also be contacted by our external evaluators to take part in in-depth interviews, which seek to explore the above in more detail.

1. **PROJECT REPORT**

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**

**WORLD PREMIERE PRODUCTION**

April 1642. Sir John Hotham, Governor of Hull, Member for Beverley and owner of most of East Yorkshire is charged by Parliament to secure the arsenal at Hull and deny entry to King Charles I.

If only it were that simple. With a Royalist siege outside the city walls and the rebellion of the mob within, Civil War seems inevitable and losing his head more than probable. And that’s to say nothing of his problems at home – a lovesick daughter, a ghost obsessed with the chinaware, sexually arousing furniture and a wife intent on escape.

Caught between two choices, Honour and Advantage, we join Sir John on frankly the worst day of his life.

A riotous comedy from award-winning Hull playwright Richard Bean (*One Man, Two Guvnors*), with **Mark Addy** (*Game of Thrones, The Full Monty*) as Sir John Hotham and **Caroline Quentin** (*Men Behaving Badly, Life Of Riley, Jonathan Creek*) as Lady Sarah Hotham.

*The Hypocrite* –After a successful and sold out run at HTT, the productiontransferred to Stratford upon Avon for a three-week run. The RSC are currently investigating taking the production into London’s West-End as part of a rep season they are producing,

Due to the sell-out run, the royalties for the project were much higher than budgeted. The full £4k contingency was used due to the scale of the project and set in particular to ensure the project could be delivered.

In the box below, please highlight any key changes that have been made to the above documents, why these changes have been made, and whether these changes will affect your ability to deliver the project on time and on budget:

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

**To date, how are you currently doing on reaching the targets laid out in your agreement? Where the row is not applicable, please leave BLANK.**

**\*Target: target(s) listed within your agreement with Hull UK City of Culture 2017**

**\*Actual: final project figures**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage | 1 | 1 |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 29 | 24 |
| No. of productions or co-productions on tour | 1 | 1 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 1 | 3 |
| No. of accessible performances | 2 | 2 |
| **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) |  | 2 |
| No. of participant opportunities\* (outreach) |  |  |
| 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 TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 |  | 24 |
| No. of activities delivered outside of HU1 – HU9 |  | 36 |

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

* *The Hypocrite* reached a diverse and new audience, and exceeded both box office and audience figure targets, by selling out. Additional seating (15 seats/show) was added in to the set-design to accommodate waiting lists and an additional week’s run. *The Hypocrite* production is the culmination of two years’ work by both HTT and RSC teams, and was the largest and most successful production in its history. Receiving positive reviews, and with a world class creative team and company, it has been a huge success.
* The sell-out run of The Hypocrite was the fastest selling in the theatre’s history. The table below includes sales figures, but it’s worth noting that 73% of bookers were from HU postcodes, showing strong local support for our Year of exceptional Drama 2017.
* Average ticket price was £13.33.
* Press coverage was extensive, including a feature on Inside Out and mentions in several national feature articles. Reviews have been predominantly good. Highlights include:
* THE I ★★★★★
'World-class farce...Hugely enjoyable and riotously funny historical romp’
‘This is an excellent choice for City of Culture – world class, locally situated farce’
**The Telegraph** ★★★★

‘Warmly recommended (and that includes making the culture-vulture trip to Hull and back)’
**The Guardian** ★★★★

‘Raucously merry piece’
‘So warmly received by its audience you could almost feel the local pride bouncing off the theatre walls'
**Whatsonstage.com** ★★★★

‘The striking performances continue throughout the cast’
**Daily Mail** ★★★★

‘a riotous, music-filled farce’
‘A cartwheeling historical farce’
**Hull Daily Mail** ★★★★

* Hull History Centre created a bespoke display for the foyer areas.

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.

*The Hypocrite* was based on the Hull Story of Sir Joh Hotham, and the beginning of the English Civil War. Working with academics, and local historians, Richard Bean mined the historical documents and narratives of the period to write a contemporaneous farce reflective of the events, but with contemporary references and humour, which spanned the historical time-lapse. Items from the production will be featured in an upcoming exhibition at Hull History Centre. This new commission represents an important addition to the new-writing canon, featuring Hull and Hull’s history at its centre.

Hull History Centre created a bespoke display for the foyer areas.

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

* National press coverage, stronger relationships, positive perception and raising awareness of HTT.
* Positive perception and raising awareness of HTT.
* Ticket sales and income, including FOH e.g. programme and scripts
* The partnerships built with the RSC
* Professional development for staff members and sense of pride of delivery of the project
* Management of sold out productions and returns process
* Community Dialogues Performance reaching new audiences who had not attended the theatre before.

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

* Capacity & resource to deliver such a big project with a small in house team
* Managing Creatives expectations of working with a high-profile partner like the RSC regarding expectations and timescales
* Rehearsing the Hypocrite off-site made the production feel detached and sometimes inaccessible to the core team.
* Management of a sold-out show in the foyer spaces
* Recruitment of multiple qualified and experienced Production staff
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 | 1 | 0 |  |
| Co-Producer | 2 | 1 |  |
| Other Production  | 18 | 4 | 51 |
| Artist / Performer | 19 | 1 | 51 |
| Other Creative (specify below) | 10 | 0 |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify: Writer, Designer, LX Designer, Music&Lyrics, Sound Designer, Voice, Stunts & Movement, Illusions, Fight Director, MD[Insert other production, creative and curatorial roles here] |
| **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 – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No | 33 |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 5 |  | Learning disability |  |
| 40-44 years | 5 |  | Long-term illness/condition |  |
| 45-49 years | 5 |  | Sensory impairment |  |
| 50-54 years | 2 |  | 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 | 28 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | **21** |  | Any other White background | 2 |
| Female | 13 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| Gender non-conf |  |  | White and Asian |  |
| Prefer not to say |  |  | Any other Mixed/multiple ethnic background  | 1 |
|  |  |  | Indian | 1 |
|  | **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 | 1 |
|  |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of the additional capacity brought in to deliver your activity? (e.g. contracting certain individuals; capacity building by these individuals with your core staff team, capacity building of these individuals by your core staff team)

* Experienced production manager brought in for the project we had not previously worked with.
* Introduction of signed performance.

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)

* Workload across the theatre was strained throughout the delivery of the project.
* Relationship management of core and external freelance staff and the management of increased number of freelance staff
* Recruitment difficulties for Production roles, applicants did not have the experience and skills level needed to deliver the scale and safety measures needed for the project.
1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 12,624 |  |
| Number of audience members on tour | 15,385 | 0 |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **AGE GROUPS - AUDIENCES** |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** |
| 0-2 years |  |  | Yes – limited a lot |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Reporting Toolkit.**  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER - AUDIENCES** |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

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

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project?

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project?

* Early booking meaning first PWYC performance of The Hypocrite did not reach intended audience.
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 | 7,466 |  |  |
| Number of concessionary tickets sold | 4,209 |  |  |
| Number of free tickets issued | 949 |  |  |
| Value of all ticket sales | £ £168,356.30 | £ |  |
| **BOOKING TRENDS %** |
| Telephone | 14 |  |  |
| Counter  | 21 |  |  |
| Website | 59 |  |  |
| Post | N/A |  |  |
| Agency (Hull2017 included in online) | 5 |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online |  |  |  |
| Value of tickets sold online |  £108,086.00 | £ |  |
| 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) | 134 | 60 |
| Number of outreach participants | 0 | 0 |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **AGE GROUPS - PARTICIPANTS** |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** |
| 0-2 years |  |  | Yes – limited a lot |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS - PARTICIPANTS** |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years |  | **Please enter the % of your participants in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audiences across the year the Equal Opportunities questions form the Participant Question Bank, provided in the Hull 2017 Toolkit.**  | **Please enter the % of your participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking participants to complete the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit. If participants need to register to take part, this could be part of the registration process.**  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER - PARTICIPANTS** |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |
|  |  |  |  |  |
|  | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** |  |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Any other White background |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project?

* ­­Adding an additional week to the run meant a second targeted PWYC performance reached 100% audiences from disadvantaged areas via engagement activities
* Sold out Discover day for schools.

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project?

1. **DIGITAL**

**We propose that this would be best completed per Project/Production**

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

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| [Insert URL] |  |  |
| Average time on website pages linked to project:00.01:17/00.01:03/00.01:26/00.01:51 | **47,437** | **32,426** |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | 6478/6110 | 7070/7472 |  |  |
| Twitter | N/A | N/A |  |  |
| Instagram | N/A  | N/A  |  |  |
| 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:**

1. **PARTNERS**

**We propose that this would be best completed per Project/Production**

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

* Opportunities to shadow RSC teams, Production, Press, Comms and SMT
* Strong links and contacts made for future projects
* Opportunity to try a different set building company due to scale
* Exhibition provided by History Centre
* The 2017 digital team are always easy to work with on editorial and social media.
For The Hypocrite, they wrote 2 in-depth articles based on press releases we sent to them. They didn't request any specific interviews as they knew that the rehearsal period was extremely busy and the cast had limited availability. They supported the run of the show with social media posts across all of their channels.

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)

* Some of the decisions became out of our control – press focused heavily on the RSC.