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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | Year of Extraordinary Drama |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | Jan – March 2017 |
| **REPORT SUBMISSION DATE:** | 26th April 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**

**Co-productions (*The Hypocrite, Richard III*)**

***The Hypocrite* –** After a successful and sold out run at HTT, *The Hypocrite* will close in Stratford on Sat 29 April. Potential commercial exploitation discussions are continuing. Due to the ongoing costs of the project and late changes in design, the full 4k contingency was used, plus a further 5k of the overall contingency.

***Richard III*  -** Currently in rehearsal, *Richard III* is currently on project plan, and on budget.

**HTT produced (*Mighty Atoms, Our Mutual Friend, A Short History of Tractors in Ukrainian, A Christmas Carol, James Graham (Title Pending)*)**

* *Mighty Atoms* – No changes
* *Our Mutual Friend* – No changes
* *A Short History of Tractors in Ukrainian*. Due to late changes in co-producer planning, *Tractors* is no longer a co-production, leaving a 55k additional deficit in the budget. It has been agreed that box office profit from *The Hypocrite* be allocated towards the shortfall. No other changes in the project or budget.
* *A Christmas Carol* – No Changes
* *James Graham (Title Pending) ­*– Due to creative availability, it has been agreed that this new commission will run in Feb/March of 2018. Short R&D sessions will take place throughout the summer, with a week-long intensive (Dec) prior to rehearsals, in January. All budget details remain the same, replacing *Clown Club* in the original agreement.

**International Programme (Market Theatre Consortium: *The Suitcase)***

An additional partner, The Dukes Lancaster, has come on board to cover a gap in the tour (due to a consortium partner date shift). We are currently awaiting Visa Sponsorship Documentation from 2017 legal. The budget is extremely tight, but we currently working within the figures.

**Engagement Programme**

*Defiance* was a successful engagement project, and delivered within the project brief and budget. Young Participant recruitment is currently underway for Regional Youth Actor Ensemble (Aug 2017), and the inaugural performance project will be directed by Sarah Brigham (AD, Derby Theatre). A full programme has been developed for GROW, including panel discussions, 24-hour plays, scratch events and networking opportunities.

**Visiting Programme**

We offered a varied programme including circus, live music, cinema, local societies, visiting theatre and dance in the first season of the year. Visiting work audience and finance targets were met. Successful relationships were fostered with BBC Radio 3 (Folk Festival) and built on for WOW (Hull Dance and NCCA). Due to the nature of the programmes for both events, 8k of the 2017 Visiting Company Opportunity Loss Fund was drawn down to cover delivery costs associated with both events. Due to programming changes in the producing company timeline, Eclipse *Rev Mix* project will now be in the Spring 2018 programme.

**Staffing**

Due to recruitment issues within the production dept we have had to shift some of the envisage positions and use freelancers where we had hoped to recruit core staff. This has included recruiting an additional dept specialist instead of a technician and more freelancer production managers and stage technicians.

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 | 4 | 6 |
| No. of commissions inspired by history / heritage | 1 | 2 |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 8 | 2 |
| No. of productions or co-production performances | 113 | 56 |
| No. of productions or co-productions on tour | 2 | 1 |
| No. of visiting company productions |  | 14 |
| No. of visiting company production performances |  | 27 |
| No. of productions inspired by history / heritage | 1 | 3 |
| No. of accessible performances | 5 | 2 |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  | 1 |
| No. of exhibitions on tour |  |  |
| No. of exhibition days |  | 30 |
| No. of exhibitions inspired by history / heritage |  | 1 |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films |  | 23 |
| No. of films on tour |  |  |
| No. of screenings |  | 23 |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  | 1 | 3 |
| No. of artists / groups / companies programmed |  | 1 |
| No. of performances |  | 2 |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  | 0 |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) | 2 | 1 |
| No. of participant opportunities\* (outreach) | 1 | 0 |
| No. of school’s engagement opportunities\* (in-house) |  | 2 |
| No. of school’s engagement opportunities\* (outreach) |  | 1 |
| 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 |  | 2 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 |  | 2 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

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. Press coverage was extensive, including a feature on Inside Out and mentions in several national feature articles.

***Defiance*** was a hugely successful engagement and learning companion price to *The Hypocrite*, staged at The Guildhall and directed by Associate Director (Engagement and Learning) Tom Bellerby and Associate Artist Rupert Creed. There were 37 cast members: 11 members of Act III (aged 55+), and 26 members of Youth Theatre (aged 16 - 21). There were 588 audience members overall: 4 x shows sold out at 147 capacity.

There was an overwhelmingly positive response from both participants and audiences. Participants particularly enjoyed performing in the Guildhall, working with the other generation and the sense of ownership they had over the work they created through the devising process and the autobiographical nature of a lot of the material.

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.

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.
* Ticket sales and income, including FOH e.g. programme
* Partnerships – RSC, BBC Radio 3, WOW Festival
* Professional development for staff members
* Delivering a site specific Box Office and managing two sold out productions across the city

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

* Capacity & resource
* Managing multiple partners and stakeholders on a project – expectations and timescales
* Managing the increased scale of Defiance as a project and resulting budget and capacity requirements
* Access to rehearsal room for The Hypocrite
* Management of sold out shows in foyer spaces
* Recruitment of 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.**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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  |  |  |  |
| Artist / Performer |  |  |  |
| Other Creative (specify below) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:[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 |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male |  |  | Any other White background |  |
| Female |  |  | 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  |  |
|  |  |  | 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 |  |

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)

* Experience attracted in Production Management for *The Hypocrite*
* Recruitment of officer-level and HOD maternity cover posts (Head of Wardrobe, Assistant Producer, Administration, Communications Assistant) leading to development of staff teams and project sharing
* Captioned Performances

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
* Relationship management of core and external freelance staff
* Freelance long-contracts
* Maternity leave in wardrobe and administration (successful recruitment and managed concern of external/freelance creative teams)
* Recruitment into Production roles, experience and skills level of staff.
1. **AUDIENCES**

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

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 20,910 tickets incl comps | 37% bookers |
| Number of audience members on tour | N/A | N/A |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% 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?

* Increase in ticket sales of 7,204 compared to Jan-Mar 2016.
* 35% new bookers compared to 26% in Jan-Mar 2016
* National press coverage of The Hypocrite – positive perception.
* Second targeted PWYC performance of The Hypocrite reaching 100% audiences from disadvantaged areas.
* Reaching audiences from HU6 and HU3 via Community Dialogues project, especially for The Hypocrite, Finlay McGuigan’s Great Adventures and visiting work including Walter Lemonface and Soror.
* 890 tickets sold for circus – Bromance and Soror – relatively new artform for HTT. 29% new bookers.
* Cross promotion and working with partners to market productions, especially with Hull2017, also Freedom Festival, Hull History Centre.

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.
* Partnership with Hull2017 did not work to sell tickets to second PWYC performance, led to last minute comms by HTT.
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 | 11,804 |  |  |
| Number of concessionary tickets sold | 7,583 |  |  |
| Number of free tickets issued | 1,523 |  |  |
| Value of all ticket sales | £ | £ |  |
| **BOOKING TRENDS %** |
| Telephone | 16% |  |  |
| Counter  | 24% |  |  |
| Website | 52% |  |  |
| Post |  |  |  |
| Agency (Hull2017 included in online) |  |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online | 10,924 |  |  |
| Value of tickets sold online | £152,076.50 | £ |  |
| 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?**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% 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**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% 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?

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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 |  |  |

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

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) |  |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| 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 |  |  |
| Number of existing partners involved in this this project |  |  |

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)

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)