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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | Our Mutual Friend 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | 16 – 19 August 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: pippa.gardner@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**

Hull Truck’s Youth Theatre groups from 11+ upwards unite for the first time on the Main Stage of the Heron in a World Premiere production – of the novel Our Mutual Friend by Charles Dickens adapted by renowned playwright Bryony Lavery.

“ Our Mutual Friend is wonderfully suited to Hull – a modest, unassuming city, with its Dickensian streets, maritime history, Victorian prosperity and majestic, quietly churning brown river. The story is packed with young romantic love, youthful displays of agility, ingenuity and talent – perfect for members of Hull Truck Youth Theatre” – Bryony Lavery

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 | 5 | 5 |
| No. of productions or co-productions on tour | 0 | 0 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 1 | 1 |
| No. of accessible performances | 2 | 2 |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  | N/A |
| No. of exhibitions on tour |  | N/A |
| No. of exhibition days |  | N/A |
| No. of exhibitions inspired by history / heritage |  | N/A |
| No. of access provisions |  | N/A |
| **FILMS** |
| No. of films |  | N/A |
| No. of films on tour |  | N/A |
| No. of screenings |  | N/A |
| No. of films inspired by history / heritage |  | N/A |
| No. of accessible screenings |  | N/A |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  |  | N/A |
| No. of artists / groups / companies programmed |  | N/A |
| No. of performances |  | N/A |
| No. of shows inspired by history / heritage |  | N/A |
| No. of accessible performances during festival |  | N/A |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) |  | 52 |
| 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 |  | 1 |
| No. of opportunities to build historical / heritage-based skills or knowledge |  | 1 |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 | 5 | 5 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 0 |

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

Marketing Activities:

* Our Mutual Friend was given the same campaign budget and resource as a main HTT production – a first for a Youth Theatre production – including bespoke artwork, print, photography, show programme, trailer, press night etc.
* The production exceeded audience and financial targets.

Other:

* Weekly rehearsals with the Youth Theatre from April 17 – July 17 followed by three weeks full time rehearsal and a production week
* Five performances

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.

* With the play taking place in Victorian Hull we explored this time period, in particular what daily life might be like, with the cast in rehearsals.

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 Youth Theatre.
* Extremely strong audience numbers
* A very positive rehearsal process that engaged over fifty young people.
* The audience comments were full of praise for the talented young performers, creativity, all aspects of direction, choreography, design and costume. Lots of comments about the imaginative execution, e.g.:

“It reminded of going to watch Hull City's Development Squad games in as much that it gives you a chance to see upcoming acting talent from the Hull area and can watch their development onto, literally, a national stage.”

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

* The Hull Truck Theatre stage was a challenging space for the young performers and it took them some time to adjust to playing this space.
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 | 1 | 1 |  |
| Co-Producer | 1 | 1 |  |
| Other Production  | 10 | 7 |  |
| Artist / Performer | 53 | 53 |  |
| Other Creative (specify below) | 6 | 3 |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify: Writer, Movement Director, Set & Costume Designer, Composer, LX Designer, Fight Director, [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 | 3 |
| 20-24 years | 5 |  | No |  |
| 25-29 years | 5 |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 2 |  | Learning disability | 2 |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years | 2 |  | Sensory impairment | 1 |
| 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 | 17 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | 7 |  | Any other White background | 1 |
| Female | 11 |  | 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)

* Exceeded audience and financial targets.
* 43% of bookers had done so having seen advertising and printed promotional material
* Very positive comments from audience members (see below)
* A very strong professional creative team were recruited who would not have been out of place on any other of our main house projects. The work they brought to the project received very strong audience feedback.
* All the creative team were advocates of Youth Theatre work, which ensured they contributed not only to the creation of the production but also the learning experience for the cast.

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 for the E&L Department as it took all 3 of the current staff out of the office for the duration of rehearsals (Tom Bellerby was Director).
* Some communication problems when contracting lead to differing expectations of some roles
1. **AUDIENCES**

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

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  |  |
| 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?

* 43% of bookers had done so having seen advertising and printed promotional material
* Very positive comments from audience members:

“A complicated story adapted with a modern twist which gave talented young performers great experience. They were well disciplined and a credit to their teachers. Clear voice production was lacking in some performers and the overhead words were most helpful to guide us through the play”

“Excellent performance and the youth theatre are very talented people”

“It was a stunning production. Full of emotion, comedy and very thought provoking. The set was perfect, the script wonderful, the costumes fantastic, the acting superb. I cannot say enough wonderful things about the performance.”

“Loved it. Came for weekend to see old home town celebrate year of Culture. Big fan of Dickens so good combination for me”

“Fantastic idea well executed. To bring so many talented young people together to show how amazing youngsters can be is inspiring. The ensemble aspect also showed how important each cast member was, and it was wonderful to see how well they all worked together, from the youngest to the oldest”

“Our Mutual Friend was not only well performed and designed. It was thought provoking, beautiful, funny and heartwarming. Never have I ever seen a youth theatre perform to this standard before. And I would say the best youth theatre in England if not for the world. They are so dedicated and professional”

“Praise for the youth of hull. We were absorbed in your production and your enthusiasm shone through. We will come again”

• Exceeded audience and financial targets.

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

* Volume of the young actors voices – a few comments from audience members that they weren’t able to hear some of the dialogue
* Some of the audience found the story hard to follow, especially if they weren’t familiar with the novel
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 | 954 |  | 34 |
| Number of concessionary tickets sold | 748 |  |  |
| Number of free tickets issued | 278 |  |  |
| Value of all ticket sales | £16,463 | £ |  |
| **BOOKING TRENDS %** | **BOOKING TRENDS %** |
| Telephone | 12 |  |  |
| Counter  | 39 |  |  |
| Website | 49 |  |  |
| Post |  |  |  |
| Agency (Hull2017 included in online) |  |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online | 966 |  |  |
| Value of tickets sold online | £9,594.50 | £ |  |
| 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) | 49 | 95 |
| Number of outreach participants | 3 | 100 |
| **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 | 12 |
| 6-10 years |  |  | No |  |
| 11-15 years | 9 |  | Prefer not to say |  |
| 16-17 years | 26 |  | **CONDITIONS - PARTICIPANTS** |
| 18-19 years | 14 |  | Learning disability |  |
| 20-24 years | 3 |  | Long-term illness/condition | 2 |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition | 4 |
| 35-39 years |  |  | Physical impairment | 1 |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other | 5 |
| 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 | 21 |  |  |  |
| Female | 31 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |
|  |  |  |  |  |
|  | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** |  |
| Welsh/English/Scottish/Northern Irish/British | 50 |
| 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 | 2 |
| 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?

* ­­Over half of the participants expressed that they felt proud of their contribution to the production
* 42 of the 45 responses to the participant survey said that being involved in the production had made them feel happier
* 21 out of 45 gave a score of 8 and above out of 10 that being involved in the production had made them realise creative ambitions they didn’t have previously
* 39 of the 45 strongly agreed or agreed that they now had the confidence to try new things and that their individual contributions mattered after being involved in Our Mutual Friend
* 99% felt that their thoughts and feelings about life/future changed positively as a result of being involved in the project
* All the young people involved felt that that the project had been well organised
* 38% of the 45 felt that being involved in the project had opened up new opportunities
* ­­Strong skills development was evident across the whole cast.
* The level of commitment and professionalism from the participants.
* The large age spread lead to pier to pier learning and support taking place.
* Feedback from the cast was extremely strong, with many comments reflecting the level of pride the cast felt having created a strong, well-attended, well-reviewed production.

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

* The time commitment required from the cast meant that some who wanted to be were not able to take part and we had a small amount of drop off once it became clear exactly what this time commitment meant (committing to 4 weeks of the summer holidays)
* During the production week the long hours going into late evening meant that younger cast member relied heavily on parental support.
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** |
| www.hulltruck.co.uk | **89,501** **(July-Sept 17)** |  |
| Average time on website pages linked to project | **2 mins** **(av. July-Sept)** |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes | **20,164** **(30 Jun 17)** | **20,918** **(30 Sept 17)** |  |
| 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 | **8,522 (30 Jun 17)** | **9,135 (30 Sept 17)** |  |  |
| Twitter | **27,548 (30 Jun 17)** | **28,175 (30 Sept 17)** |  |  |
| 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.

“A complicated story adapted with a modern twist which gave talented young performers great experience. They were well disciplined and a credit to their teachers. Clear voice production was lacking in some performers and the overhead words were most helpful to guide us through the play”

“Excellent performance and the youth theatre are very talented people”

“It was a stunning production. Full of emotion, comedy and very thought provoking. The set was perfect, the script wonderful, the costumes fantastic, the acting superb. I cannot say enough wonderful things about the performance.”

“Loved it. Came for weekend to see old home town celebrate year of Culture. Big fan of Dickens so good combination for me”

“Fantastic idea well executed. To bring so many talented young people together to show how amazing youngsters can be is inspiring. The ensemble aspect also showed how important each cast member was, and it was wonderful to see how well they all worked together, from the youngest to the oldest”

“Our Mutual Friend was not only well performed and designed. It was thought provoking, beautiful, funny and heartwarming. Never have I ever seen a youth theatre perform to this standard before. And I would say the best youth theatre in England if not for the world. They are so dedicated and professional”

“Praise for the youth of hull. We were absorbed in your production and your enthusiasm shone through. We will come again”

* **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) | 2 | 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 |

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)