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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Single Story Theatre Company |
| **PROJECT NAME:** | Delicate Flowers |
| **MAIN CONTACT:** | Mark Rees |
| **REPORT SUBMISSION DATE:** | 05/04/17 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete an end of project report, to inform us how they did against the agreed deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout your project.

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

This end of project report tells us:

* What has happened during your project as a whole
* Your final income and expenditure figures
* What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

We will send you a separate survey about the outcomes and impact of your Hull 2017 supported project separately. We will process the information you give us to understand:

* The overall effect of our grant and support;
* The overall effectiveness of our services and grants administration; and
* What the key things are that the city needs to be aware of in future, in terms of supporting the arts and culture sector.

We also use this information to report to our funders.

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

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

**GLOSSARY OF TERMS**

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

**OTHER INFORMATION**

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

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

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

1. **PROJECT REPORT**

Please attach the final versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

|  |  |  |
| --- | --- | --- |
| **DOCUMENTS** | **PROVIDED** | **N/A** |
| * Delivery Plan |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

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

**Overall, how did you do reaching the targets laid out in your agreement? Where the row is not applicable, please leave BLANK.**

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

**\*Actual: final figures for your project**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 17 | 17 |
| No. of productions or co-productions on tour |  |  |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances | 17 | 17 |
| **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** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  |  |
| No. of artists / groups / companies programmed |  |  |
| No. of performances |  |  |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  |  |
| No. of participant opportunities\* (outreach) |  |  |
| No. of school’s engagement opportunities\* (in-house) | 2 | 2 |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) |  |  |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  |  |
| No. of staff training opportunities\* (outreach) |  |  |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 15 | 15 |
| No. of activities delivered outside of HU1 – HU9 | 2 | 2 |

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

We delivered two workshops to pupils from several schools, at St Mary’s College around the themes of the play, gender inequality, aspiration, etc as part of the taster sessions relating to the W.O.W Festival.

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.

The play Delicate Flowers is based on the life of Hull boxing legend Barbara Buttrick and the massive achievement she made in women’s boxing. The performance and workshops and Q and A sessions highlighted what she achieved in the 1940’s and 50’s, a story that the majority of the audiences were unaware of. It raised awareness of her struggle, made many want to find out more about her and inspired some to try harder to achieve their goals in life.

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):

The main success of the project was the way it was received by the audiences. It’s very difficult to know sometimes if a new piece of work will appeal to an audience, but Delicate Flowers certainly did. This was mostly because of an excellent performance by the actor, Kat Rose Martin, who sustained the fifty-minute performance with skill and amazing characterization. The play’s use of direct address meant that the audience had to engage with the actor and the text. The local story seemed to be of great interest to them and as I mentioned the majority had never heard about Barbara Buttrick’s amazing journey. Initially, one of the main challenges was touring a piece of theatre to non-theatre venues and to people who do not normally engage with the Arts. But in a strange way this was also one of its successes, in the sense that it was designed to, and did work, in the variety of venues from a large hall at the Hull Deaf Centre for the signed performance to the tiny office at Hull Women’s Project where it performed to ex-offenders. The play seemed to touch a nerve as it were with audiences. The combination of Barbara’s inspirational story blended with the contemporary story of Karen, a young Hull boxer, appealed to audiences allowing them to engage whole-heartedly with the piece.

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 | 1 |  | 6 |
| Other Production (please specify) | 1 | 1 | 2 |
| Artist / Performer | 1 |  | 30 |
| Other Creative (please specify) | Technician | 1 | 3 |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other | 1 | 1 | 3 |
| Please specify: Choreographer  [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 | x |
| 25-29 years | 3 |  | Prefer not to say |  |
| 30-34 years | 1 |  | **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 | 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 | 5 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **2** |  | Any other White background |  |
| Female | 3 |  | 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 |  |
| **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.** |  |  | 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 the additional capacity brought in to deliver your activity? - **Please see results from your Artist & Creative Team Survey, provided in the Hull 2017 Reporting Toolkit.**

The main challenge I suppose, as most of the creative team live in or were born in Hull, was casting an actor from outside the city (in this case Bradford) to play a character from Hull, with its distinct accent. Particularly as we were delivering the project in the city. There were no concerns on this count, the actor was extremely professional and spent time learning the Hull accent, so that in performance nobody knew she wasn’t Hull born and bred. Obviously we cast her from being the most suitable from the auditions, but also I think it did no harm to bring in a ‘new face’ to perform in the city. Also the input of Hull City of Culture Independent Producer Helen Goodman was extremely valuable. She brought a wealth of experience to the project and was totally supportive throughout. From initially drawing up a timetable to seeing the finished project she was keen to have input whilst allowing me to have the final say. Having an independent producer, not from the city, was brilliant as it allowed her to view the project in its own right and have a clear of the help she could give. I think this is the way forward for the Arts in Hull, to encourage additional capacity and for its theatre companies to become outward looking and using people who can bring a fresh approach. I would say this is one of the most important things that City of Culture have done and encouraging artists to comoe into Hull to work with the home grown talent, and therefore make Hull artists more outward looking, is an important part of its legacy.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  | 90% |
| Number of audience members on tour |  | 799 |

**\*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 | 10% |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years | 25% |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition | 10% |
| 25-29 years |  |  | Sensory impairment | 8% |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years | 5% |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years | 10% |  |  |  |
| 55-59 years | 10% |  |  |  |
| 60-64 years | 25% |  | **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 | 25% |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male | 35% |  |  |  |
| Female | 65% |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| 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 | / |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of audience engagement and feedback for your project? - **Please see results from your Audience Survey, provided in the Hull 2017 Reporting Toolkit.**

Touring to non-theatre venues and to those who do not normally engage with the Arts was always going to be a challenge. The advantage we had was that they were mostly existing charity or community groups who had a ready-made audience already attending. Those that witnessed the performance engaged completely with it but a few times organisers would say, I wish so and so had come they would have loved this. We had lots of posters out and publicity through the Hull Daily Mail and local radio etc but there will always be challenges, particularly if people have no interest in engaging with the Arts. Delicate Flowers main success was that it did engage the audiences it performed too. We had a lot of excellent feedback from the project but it was often difficult to capture straight after the performance as people were generally leaving or were happy to verbally tell us how good they thought it was but didn’t want to commit their thoughts to paper.

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) | 799 | 90% |
| 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 (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 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** | | | |  |
| English/Welsh/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 | | | | / |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of participant engagement and feedback for your project? - **Please see results from your Participant Survey, provided in the Hull 2017 Reporting Toolkit.**

­­The main challenges regarding participant engagement in this project were three-fold. Firstly we were trying to engage with participants who did not usually/ever attend a theatre performance and even if some had they had never witnessed a one-woman play at such close quarters. They also did not know the work of Single Story Theatre Company and they hadn’t heard of the subject matter, ie, Barbara Buttrick. This could have created great difficulty for us, but in fact it was quite the opposite. I think the biggest point regarding the success of the project was the fact that we took the performance to them, to the places they regularly attend and feel comfortable in. There was an element of bemusement at first from some groups as we set out our performance area by taping an outline of a boxing ring on the floor. Also they were intrigued by the female actor who was young, petite etc but when they witnessed the performance they were knocked out (sorry!) by the intensity and how athletic her performance was. This engendered amazing feedback where ever it performed. They engaged completely with the character and the subject matter. The main comments were, one, that the actor was brilliant and two, why had they never heard of Barbara Buttrick.

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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 | **294** | **339** | **15,554** | **237** |
| Twitter | **150** | **170** | **100** | **90** |
| 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:**

|  |
| --- |
| “It was amazing. So engaging and perfectly done. Loved it. Thank you.” – Louise Zborowski - Twitter |
| “We loved having Single Story and watching Delicate Flowers.” #girl power – Hull WI |
| “Owww I heard this went down a storm at WOW Hull, gutted I missed it – Kofi Smiles |
| “Great production, Blinding performance by Kat Martin and great writing by Mark Rees. A wonderful Hull story.” Creative Exchange Hull |
| “Enjoyed this at Hull Deaf centre today, excellent performance and beautifully signed.” |

|  |
| --- |
| “After seeing this at WOW Hull I can highly recommend. Kat Martini is brilliant as the boxer inspired by Hull trailblazer Barbara Buttrick.” Alix Johnson |
| “Kat rather rocked it as Karen in Delicate Flowers at WOW this evening.”- Jerome Whittingham |
| “A really well-written and brilliantly performed play.” – Andy Evans |
| “A truly inspiring story, told through an incredibly engaging performance. Go along and see Delicate Flowers performed by the brilliant Kat Rose Martin –noy to be missed.” Sally E Witts |
| “She’s one very fit actor . . .wore me out watching her on Saturday.” – Judith Martiin. |
| “A superb piece of writing performed with absolute conviction by Kat Martin, this play is being shown around Hull, catch it if you can.” – Dave Pattison. |
| “Just been to see this – Fabulous. Well done.” –Cheryl Dillon. |
| “Kat Rose Martin, who performed an inspirational story written and directed by Mark Rees. Delicate Flowers: reliving Barbara’s story intertwined with her own, ‘Because everyone needs a hero.’- Mike Bromby. |
| “Just wanted to say that some of the older lads came over and told me they’d enjoyed the play and it made them think what it’s like for a girl and how hard it must have been for Barbara, which has inspired them more!” Michelle – Tommy Coyle’s gym |
| “Kat is an excellent actress. The feedback about your play has been brilliant, everyone at the Hull Deaf Centre enjoyed it.” – Kate Hoyle |
| “All the women that watched the production thought the story line was good and the girl acting was very good. One of the women thought it was very informative. Another of the women said it was a brilliant experience and has given her the confidence not to be afraid of going and making something of herself in the future and would llike to see something like that again.” Lisa Fairburn – womentogether.org |
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**vii. PARTNERS**

**Overall, how many partners were involved with your project?**

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| --- | --- | --- |
|  | **TOTAL BASED IN**  **HU1 – HU9** | **TOTAL 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) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 15 | 2 |
| Education (e.g. school, college, university) | 2 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 15 | 2 |
| Number of existing partners involved in this this project |  |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of your partnerships on this project? **- Please see results from your Partner Survey, provided in the Hull 2017 Reporting Toolkit.**

The main challenge was creating partnerships with charity and community groups and venues who did not normally interact with the Arts. Particularly with a new play, completely untried and untested. The advantage we had, and which led to its success was that it was an inspirational story about a woman from Hull, when I was contacting the venues it made it easier to make a booking as they were intrigued by Barbara’s story. The over-arching success of this project was the fact that all the venues are really keen to continue the partnership between themselves and Single Story Theatre Company and would welcome any further productions in the future.