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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull 2017 / BBC |
| **PROJECT NAME:** | Contains Strong Language |
| **MAIN CONTACT:** | Pippa Gardner / Liam Rich / Laura Beddows |
| **REPORT SUBMISSION DATE:** | October 2017 |

**INTRODUCTION**

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

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

This end of project report tells us:

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

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

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

We also use this information to report to our funders.

Please email this activity report to: 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 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 |  | 5 |
| No. of commissions inspired by history / heritage |  | 2 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions |  | 0 |
| No. of productions or co-production performances |  | 0 |
| No. of productions or co-productions on tour |  | 0 |
| No. of visiting company productions |  | 0 |
| No. of visiting company production performances |  | 0 |
| No. of productions inspired by history / heritage |  | 0 |
| No. of accessible performances |  | 0 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions |  | 0 |
| No. of exhibitions on tour |  | 0 |
| No. of exhibition days |  | 0 |
| No. of exhibitions inspired by history / heritage |  | 0 |
| No. of access provisions |  | 0 |
| **FILMS** | | |
| No. of films |  | 0 |
| No. of films on tour |  | 0 |
| No. of screenings |  | 0 |
| No. of films inspired by history / heritage |  | 0 |
| No. of accessible screenings |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | 4 |
| No. of artists / groups / companies programmed |  | 50 |
| No. of performances |  | 65 |
| No. of shows inspired by history / heritage |  | 18 |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  | 5 |
| No. of participant opportunities\* (outreach) |  | 12 |
| No. of school’s engagement opportunities\* (in-house) |  | 1 |
| 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 |  | 4 |
| No. of activities delivered outside of HU1 – HU9 |  | 64 |

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

From Thursday 28 September to Sunday 2 October 2017, the BBC working in partnership with Hull 2017 and Wrecking Ball Press, will curate a new national celebratory festival of original poetry and performance that will take place in Hull and across R1/1Xtra, Radio 2, Radio 3, Radio 4, 6 Music, BBC Four, BBC Arts Online, BBC Look North, BBC Radio Humberside and The Space. National Poetry Day will move to Thursday 28 September to open the festival; the theme for National Poetry Day for 2017 will be Freedom.

This new festival will become a regular feature in the BBC Arts calendar, happening bi-annually with a second festival in Hull in 2019, and moving venue with the Cities of Culture. Note that the Humber Mouth festival (coordinated by Wrecking Ball Press) will run concurrently and also beyond to October 7th.

**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.**

Philip Larkin, as Hull's most famous mouthpiece, inspires the focus of the festival. 'Originality', he wrote, 'is being different from oneself, not others.' Participating artists are therefore asked to step outside their comfort zone and try something new, whether a different discipline or tone to their normal output. At the end of the festival, a Philip Larkin Award for Originality will be given to the participant who has most bravely and successfully responded to this challenge.

**Thinking about your project as a whole, what would you say have been the main successes and challenges in terms of the activity delivered (approximately 500 words):**

Successes of the project noted by the project team included:

* “A high-profile festival from the BBC in Hull. Some excellent commissions of decent quality. Helping to raise the profile of poetry.”
* “Giving literature and spoken work artists a platform for more audiences to appreciate and engage”
* “Hosting a new poetry and performance Festival with such good coverage/broadcast.”

8% of people across the UK were aware that Contains Strong Language was held in Hull between 28th September and 1st October. Of those aware, 34% consumed content of the festival from the BBC, which represents a total claimed reach of around 1.5m.

Some of the challenges included: marketing and branding in order to build an audience for the event whilst working in collaboration with partners; a feeling of too many producers working on the project from within Hull 2017 and the need to liaise with a production team not based in the city; and ensuring that Wrecking Ball Press didn’t get overlooked in comparison to the size and scale of the BBC as a partner. These were all areas of learning that the project team felt they would take forward and work on in a similar project in the future.

In the end of project survey, the project team had mixed views about the suitability of venues and artists chosen. Team members felt that the use of the college as a central hub wasn’t appropriate as it wasn’t actually very central to the other event locations. There were difficulties for some without transport to access some of the venues, but otherwise they were thought to be appropriate. 60% of respondents (3/5) commented on the diversity and choice of artists:

* “There could have been a wider selection of poets involved but this is a minor criticism. There was too much clashing of similar kinds of poetry events in the programme.”
* “Too focused on lesser known out of town artists, which was good for broadening horizons and stating the festival's aims, but made it harder to get local buy in.”
* “I think the artists represented could have been from a broader range of ethnic backgrounds and ages, especially the poets chosen as the key Hull 17 poets. I don't think the artists gave the impression of an urban Festival.”

Project team members were more critical of the quality of the festival and gave the Arts Council Quality Metrics statements a wide range of scores on average from 4.75 – 8.25. The lowest score (4.75) was in response to ‘It was ground-breaking’ and the highest (8.25) was given to ‘It is important that it happened here (in Hull)’. Comments noted that the quality could have been improved by: improving the audience experience for live events, including more new poets and making the programme more radical or provocative, and avoiding the clashes in the programme.

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 |  |  |  |
| Other Production (please specify) |  |  |  |
| Artist / Performer |  |  |  |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other |  |  |  |
| Please specify:  [Insert other here] | | | |

**In the tables on this and the following page, please enter the number of people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave this blank.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No |  |
| 25-29 years |  |  | 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 |  |  | Polish |  |
| Female |  |  | Any other White background |  |
| Transgender |  |  | White and Black Caribbean |  |
| Gender non-conf |  |  | White and Black African |  |
| Prefer not to say |  |  | White and Asian |  |
|  |  |  | 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 |  |

**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.**

50% (2/4) members of the project team felt they had increased existing skills or knowledge through working on Contains Strong Language and 75% (3/4) felt they had gained new skills or knowledge. These skills and knowledge areas included: project development, project management, production and/or technical skills, health and safety, access and relationship management.

In terms of collaborating and building/developing partnerships with others, the respondents had mixed views. Some were enabled to work in this way a lot and some only a little (3.5/5 on average across the three questions). Respondents commented that they found partnership working difficult on this project.

Project team members felt they already mostly spoke positively about Hull and recognized the literature scene in the city, though one member did report they would speak more positively about Hull as a result of working on Contains Strong Language.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 7853 | 49% |
| 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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years |  |  | Yes – limited a lot | 1% |
| 3-5 years |  |  | Yes – limited a little | 15% |
| 6-10 years |  |  | No | 83% |
| 11-15 years |  |  | Prefer not to say | 1% |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years | 1% |  | Learning disability |  |
| 20-24 years | 1% |  | Long-term illness/condition |  |
| 25-29 years | 1% |  | Sensory impairment |  |
| 30-34 years | 3% |  | Mental Health condition |  |
| 35-39 years | 6% |  | Physical impairment |  |
| 40-44 years | 8% |  | Cognitive impairment |  |
| 45-49 years | 12% |  | Other |  |
| 50-54 years | 12% |  |  |  |
| 55-59 years | 19% |  |  |  |
| 60-64 years | 16% |  | **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 | 16% |  |  |  |
| 70-74 years | 4% |  |  |  |
| 75+ years | 1% |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male | 29% |  |  |  |
| Female | 70% |  |  |  |
| Transgender | 1% |  |  |  |
| Gender non-conf | 1% |  |  |  |
| Prefer not to say | 0% |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 92% |
| Irish | 1% |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background | 3% |
| 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 | 1% |
| African | 1% |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group | 2% |
| Prefer not to say | 2% |

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.**

One success was the number of Contains Strong Language events attended by audience members: More than half of the respondents attended more than one of the Contains Strong Language events, with 9% attending more than six. This demonstrates that whilst some audience members could dip into the programme for a single event, the majority saw it as a festival programme and chose to attend more than one during the weekend.

Another success was the main reason for attending Contains Strong Language: A wide variety of reasons for attending were given, but these were led by ‘Specific interest in the actors/artists involved’ (29%), ‘It’s a unique experience not to be missed’ (23%), and ‘General interest in this type of event’ (14%). ‘Because it’s Hull 2017 UK City of Culture’ came in fourth at 9%, demonstrating that this event succeeded in encouraging arts participation beyond a motivation associated with the 2017 title and which could potentially be duplicated in future years.

From a series of seven positive statements about Contains Strong Language, five were agreed with by at least 59% of interviewees, with the highest agreement scores given for ‘It was an enjoyable experience’ (82% strongly agreed) and ‘Has introduced you to new artists for the first time’ (50% strongly agreed). Fewer than half agreed that it had ‘introduced them to new art forms for the first time’ or had ‘challenged their understanding of art’. This suggests that for the majority of the audience they had attended similar events in the past or had had exposure to literature and poetry. As the events were held in partnership with the BBC and featured nationally broadcast programmes, it is unsurprising that audience members had exposure to the artform previously. However there is potential work to be done in the future to engage audiences who have not previously engaged with literature or poetry.

A series of nine further statements, which form the the Arts Council’s Quality Metrics, drew high levels of agreement, highest of all for ‘You would come to something like this again’ and ‘It is important that it’s happening here in Hull’. The statements drew average levels of agreement in only a narrow but high range between 8.7 and 9.5 out of 10. Overall, audience members rated the festival as a high-quality event.

Of those who were not from Hull, just under three-quarters (72%) had visited at this time due mainly to the Contains Strong Language event. Two-thirds of visitors had attended, or planned to attend, other cultural or arts-related events and activities during their visit to Hull. More than a quarter would attend, or had attended, four or more other such events. For 60% of visitors, Contains Strong Language had been the main purpose of their visit to Hull, while a further 21% had visited as Hull is the UK City of Culture 2017.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 9188 |  |
| Number of concessionary tickets sold | N/A |  |
| Number of free tickets issued | N/A |  |
| Value of all ticket sales | £24,670 | £ |
| **BOOKING TRENDS %** | | |
| Telephone |  |  |
| Counter | 6% |  |
| Website | 94% |  |
| 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) | 585 |  |
| Number of outreach participants | TBC |  |
| **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 | | | |  |
| Polish | | | |  |
| 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.**

1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
| https://www.hull2017.co.uk/whatson/events/contains-strong-language/ | **13788** | **9518** | **1 Min 50 Seconds** |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes |  |  |  |
| SMS subscribers via project routes |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/** **SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/** **SUBSCRIBERS AT END OF PROJECT** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook |  |  |  |  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to project; impressions (“views”) of Twitter tweets linked to project; views of YouTube videos linked to project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project:**

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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) | 7 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 1 |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) | 3 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 1 |  |
| Number of existing partners involved in this this project | 10 | 2 |

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

The delivery partners who completed the end of project survey gave positive feedback. 100% (5/5) agreed that the event had enabled them to collaborate with other organisations. 80% said they event had enable them to develop new partnerships and 60% said it had developed existing partnerships. Respondents said:

* “I'd like to find ways of using these partnerships to help develop local long term community projects, engaging young people and women in particular, and helping them to share their voices.”
* “I think that the interfestival-interarts support in Hull is great, but can only go further and that the festival was a good base to work from re future collaborations.”

100% of respondents (2/2) agreed that the event had enable them and staff in their organization to gain new knowledge or skills, and 50% agreed that both they and staff in their organization had developed existing knowledge or skills. These included: Performance techniques, learning how to produce a stage show, dealing with media requests, how to manage live radio appearances, negotiating contracts, Event planning & management and logistics. Both of these respondents would be extremely confident to deliver a similar event again in the future.