

CREATIVE PARTNERS
END OF PROJECT REPORT
TO COMPLETE / IS COMPLETED

GENERAL INFORMATION

ORGANISATION NAME:	Blast Theory
PROJECT NAME:	2097: We Made Ourselves Over
MAIN CONTACT:	John Hunter
REPORT SUBMISSION DATE:	11 12 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: [hannah.williamswalton@hull2017.co.uk]@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.
- **Audience¹** - those attending an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.
- **Participant²** - 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 February 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 Defined as people who: watched the films in person or online or in-app, used the app, had a 1-on-1 experience, took part in interactive phone calls, (bought ticket for Aarhus?)

² Defined as people who: volunteered in Hull, volunteered in Aarhus, took up placements, took part in workshops, responded to call-outs, observed filming taking place

A. 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	<input checked="" type="checkbox"/>	
• Budget	<input type="checkbox"/>	
• Marketing & Communications Plan	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Learning & Engagement Plan	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Risk Register	<input checked="" type="checkbox"/>	<input type="checkbox"/>

A. MONITORING & EVALUATION REPORT

i. 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 TO DATE*
ACTIVITY		
COMMISSIONS		
No. of commissions		
No. of commissions inspired by history / heritage		
PRODUCTIONS AND PERFORMANCES		
No. of productions or co-productions	21	21
No. of productions or co-production performances	124	263
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	5	5
No. of films on tour	5	5
No. of screenings	30	30
No. of films inspired by history / heritage		
No. of accessible screenings	2	2

	TARGET*	ACTUAL TO DATE*
ACTIVITY		
FESTIVALS & MUSIC EVENTS		
No. of festival days		
No. of artists / groups / companies programmed		
No. of performances		
No. of shows inspired by history / heritage		
No. of accessible performances during festival		
LEARNING AND PARTICIPATION		
No. of participant opportunities* (in-house)	4	4
No. of participant opportunities* (outreach)	4	4
No. of school's engagement opportunities* (in-house)		
No. of school's engagement opportunities* (outreach)	6	6
No. of artist development opportunities* (in-house)		
No. of artist development opportunities* (outreach)		
No. of staff training opportunities* (in-house)		
No. of staff training opportunities* (outreach)		
No. of opportunities exploring history / heritage		
No. of opportunities to build historical / heritage-based skills or knowledge		
No. of accessible learning and participation activities		

	TARGET*	ACTUAL TO DATE*
ACTIVITY VENUES/LOCATIONS		
No. of activities delivered in HU1 - HU9	25	36
No. of activities delivered outside of HU1 - HU9	6	12

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

Live event - public film screenings, community film screenings, public 1-on-1 interactions, public phone calls

Substance dissemination event - talks and film screenings.

Aarhus Live Experience.

For changes in figures on planned / actual performances, please see Notes.

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.

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:

Delivery of a hugely ambitious programme of workshops, films, an interactive app and public events, across a variety of locations and via a range of media.

Making sci-fi films in Hull and Aarhus with a team consisting of a mix of experienced film professionals and relative newcomers. The vision for the films is bold and uncompromising and we delivered on this with stunning visuals and audio, and great performances from local cast members. These films are a clear manifestation of many of the ideas contributed by members of the public during the workshops phase, which now exist in films of such high quality that they will be entered into festivals, acting as a lasting legacy for those ideas and for the project as a whole.

Engagement from residents of Hull who "came across" the Public Event because it was in their area was huge. Many people either saw it as they went about their day-to-day activity and decided to take part, or they had heard about it via letter drops, or they were encouraged by the presence of H17 Volunteers.

Audience response from the films and the public event has been overwhelmingly positive. By responding to public contribution with the artistic process, the workshops, films, app and public events acted as ways for people to imagine their cities in the future, and acted to facilitate that conversation.

2097: We Made Ourselves Over is one of the most accessible pieces of work Blast Theory has ever made, with audio described versions, captioning on all videos, wheelchair-accessible screenings and relaxed performances. We have benefitted greatly from the knowledge and support of the H17 team in terms of what access means for our type of work.

Challenges:

The management of a substantial budget and a large team. Our credits list indicates that nearly 500 people were directly involved in making the project happen.

Communicating the different ways in which people could get involved. We coordinated this via our "hub"-style website, which was constantly updated to show people the most relevant information each day (using countdown timers or highlighting relevant videos).

It was also a challenge to maintain the clarity of the narrative across all of the different outcomes and manifestations of the project. We worked hard with the producers and communications team at H17 to maintain a strong sense of overall story and to make it clear to the public how the elements integrated. This was helped by having a huge team of volunteers on the ground who were able to provide contextual information and to drive audiences to the website and to the app, where they could learn more.

Managing a smooth sign off procedure became quite difficult because of the large number of partners involved in the project. This led to some delays in moving parts of the project forward.

ii. 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			
Workshop Facilitator	1	1	5
App Developer	1	0	18
Community Liaison	1	1	14
PR Consultant	1	0	60
FILM - CORE TEAM = 9 DAYS, HULL TEAM = 6 DAYS, AARHUS TEAM = 3 DAYS			
Storyboard Artist	1	0	10
Director of Photography	1	0	20
Production Designer	1	0	22
Line Producers (Hull)	2	1	50
Line Producer (Denmark)	1	0	18
VFX artists	2	0	96
Film Editor	1	0	11
Assistant Editors	2	0	6
Colourist	1	0	5
Costume Designer	1	0	14

Music Composer/ Sound Designer	1	0	6
Cast	9	5	41
1st Assistant Director	1	0	9
Art Director	1	0	15
Art Department Assistant	1	1	6
1st Assistant Camera	2	0	9
2nd Assistant Camera	2	0	9
Ronin Technician	1	0	6
Drone Operator	1	1	1
Gaffer	1	1	9
Best Boy	1	1	9
Electrician and Genny Operator	1	0	9
Trainee Electrician	1	0	9
Sound Recordist	2	1	9
Sound Trainee and Boom Operator	1	0	9
Dubbing Mixer	1	0	1
Hair and Make Up	1	1	9
Production Assistant	2	2	18
Production Trainee	2	0	6
Runners	4	4	18
Cast Assistant	2	2	4
Stills Photography	2	1	6
PUBLIC EVENT			
Production Manager	2	2	35
Production Assistant	3	3	11
Props Assistant	1	0	3
Tech Op	2	1	23
Performer	2	1	22
Driver	2	2	20
Security Provision	1	1	9
Photographer	1	1	2
AARHUS LIVE			
Production Manager	1	0	24
App Editor / Tech Wrangler	1	0	21
Assistant Production Manager	1	0	10
Building & Technical Manager	1	0	20

Performers	3	0	27
Voice performer	1	1	1
Music Composer	1	0	2
Steward	5	0	28
Photographer	1	0	1
Drone Operator	1	0	2

TOTAL	
AGE GROUPS - DELIVERY TEAM	
16-17 years	
18-19 years	
20-24 years	
25-29 years	
30-34 years	
35-39 years	
40-44 years	
45-49 years	
50-54 years	
55-59 years	
60-64 years	
65-69 years	
70-74 years	
75+ years	
Prefer not to say	
GENDER - DELIVERY TEAM	
Male	
Female	
Transgender	
Other	
Prefer not to say	

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.

TOTAL	
DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM	
Yes	
No	
Prefer not to say	
CONDITIONS - DELIVERY TEAM	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	
ETHNICITY - DELIVERY TEAM	
Welsh/English/Scottish/Northern Irish/British	
Irish	
Gypsy or Irish Traveller	
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 the additional capacity brought in to deliver your activity? - **Please see the Additional Capacity Contractees Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Successes:

Local expertise. We worked with Hull-based line producers Bridge Way on the films, and they were able to give their experience and knowledge to location scouting, permissions, casting, catering, sourcing local professionals for the extended film crew, rehearsal space, and more. On the live event we worked with Hull-based producers E52, who also had local knowledge making our work on location and with local authorities much easier than if we had not had a Hull-based team. We hugely benefitted from having both parties' networks invested in the production.

Industry professionals. We worked with a Director of Photography with huge vision and ambition, who is working professionally with world-class collaborators. The same applies for our Editor and Colorist, as well as many of the film crew. We have never made a film on this scale before so working with BAFTA-winning line producers meant a huge learning curve for us, and saw us benefitting from their wealth of experience.

We budgeted for additional capacity at industry rates for quality professionals and this meant we were able to be demanding and also to work with the best, which we feel is reflected in the quality of the output.

Challenges:

Working remotely. The flipside of the above is that we are not based in Hull ourselves, which has meant a lot of remote communication via email and Skype. Scheduling regular meetings helped but it is a reminder that there is no substitute for meeting face to face where possible.

Contracting. We have drawn up job descriptions and contracts for tens of roles, and managed invoicing for every freelancer on the project. We anticipated this so it was not beyond our capacity, however it has been extremely time consuming.

Budget reporting. Allocating sub-budgets, then tracking and reporting against them, has been work-intensive. Our local producers have needed to be able to make decisions on-the-fly, to spend without hindrance and sometimes to work in other currencies, which has been a challenge to reconcile and report against after intensive flurries of activity.

iii. AUDIENCES

In total, how many people have attended your activities?

	TOTAL	% FROM HU1-HU9*
Number of audience members* (in-house)	12,512	90
Number of audience members on tour	741	0

*The % from HU1-HU9 can be taken from the results of audience surveys or your box office reports.

Please complete the Total column within the tables below.

%	
AGE GROUPS - AUDIENCES	
0-2 years	4.35%
3-5 years	
6-10 years	
11-15 years	
16-17 years	0.00%
18-19 years	0.00%
20-24 years	4.53%
25-29 years	13.04%
30-34 years	8.70%
35-39 years	17.39%
40-44 years	21.74%
45-49 years	0.00%
50-54 years	4.53%
55-59 years	13.04%
60-64 years	8.70%
65-69 years	4.35%
70-74 years	0.00%
75+ years	0.00%
Prefer not to say	0.00%
GENDER	
Male	39.13%
Female	56.52%
Transgender	0.00%
Other	0.00%
Prefer not to say	4.53%

%	
DISABILITY/LONG TERM ILLNESS - AUDIENCES	
Yes	
No	
CONDITIONS - AUDIENCES	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

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.

	%
ETHNICITY	
Welsh/English/Scottish/Northern Irish/British	63.64%
Irish	
Gypsy or Irish Traveller	
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	35.61%
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 the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Successes:

Engagement from residents of Hull who “came across” the Public Event because it was in their area was huge. Many people either saw it as they went about their day-to-day activity and decided to take part, or they had heard about it via letter drops, or they were encouraged by the presence of H17 Volunteers.

Audience response from the films and the public event has been overwhelmingly positive. By responding to public contribution with the artistic process, the workshops, films, app and public events acted as ways for people to imagine their cities in the future, and acted to facilitate that conversation.

2097: We Made Ourselves Over is one of the most accessible pieces of work Blast Theory has ever made, with audio described versions, captioning on all videos, wheelchair-accessible screenings and relaxed performances. We have benefitted greatly from the knowledge and support of the H17 team in terms of what access means for our type of work.

Working with Audience Engagement Manager James McGuire allowed us to communicate well with communities across Hull. James facilitated two additional screenings of the films at the Youth Arts Festival and at Wilberforce College as well as informing around 100 other community groups about the screenings.

We have an in-house Communications Manager, Lauren Burrows, who has been working with our PR Consultant Chloe Barker to plan and evaluate our audience engagement and feedback throughout the year. The project met or exceeded the majority of social media engagement KPIs, and particularly impressive is the physical reach, which far exceeded our KPIs (engagement with screenings reached 8,380 vs a KPI of 3,000). Please refer to the Marketing and Communications Report attachment for further detail.

Contd...

Challenges:

Capturing demographic information and qualitative feedback has been difficult due to the accessible-to-all and non-ticketed nature of the event. By taking the event to people's communities and public spaces, we forfeit the ability to control their movements and ensure that they complete and feedback questionnaires. We approached this challenge by having H17 volunteers engage as many people in conversation about where they were from and how they found out about the project, but this was anecdotal evidence, and also could not take into account the huge number of more casual onlookers and passers-by who engaged with the project as they went about their day-to-day business.

Communicating the different ways in which people could get involved. We coordinated this via our "hub"-style website, which was constantly updated to show people the most relevant information each day (using countdown timers or highlighting relevant videos).

It was also a challenge to maintain the clarity of the narrative across all of the different outcomes and manifestations of the project. We worked hard with the producers and communications team at H17 to maintain a strong sense of overall story and to make it clear to the public how the elements integrated. This was helped by having a huge team of volunteers on the ground who were able to provide contextual information and to drive audiences to the website and to the app, where they could learn more.

Although we worked with James McGuire to offer dedicated film screenings to groups such as schools and centres for those with access needs (e.g. HERIB), take-up for this was low. A contributing factor for this was the delay in our making available audio described versions - a knock-on effect of being unfamiliar with the time it takes to produce this kind of asset. In future we will allow greater lead times for the production of accessible versions of content.

The project's aim to be as accessible as possible also meant safeguarding challenges, and challenges around providing capacity and managing expectations. These were approached with knowledgeable and enthusiastic support from the H17 team.

iv. TICKETS - AARHUS ONLY

Overall, how many tickets did you sell?

	TOTAL	% TO HU1 - HU9 RESIDENTS
TICKET SALES		
Number of full price tickets sold	359	0
Number of concessionary tickets sold	272	0
Number of free tickets issued	110	0
Value of all ticket sales	£14,734	£
BOOKING TRENDS %		
Telephone		0
Counter		0
Website	100	0
Post		0
Agency		0
ONLINE TICKET SALES		
Number of tickets sold online	741	0
Value of tickets sold online	£14,734	£
FRIENDS/MEMBERSHIP		
New memberships		
Membership renewals		
Tickets purchased by members		
Value of tickets bought by members	£	£

v. 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)	206	71
Number of outreach participants	55	64
TOTAL PARTICIPANTS		

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

	%
AGE GROUPS - PARTICIPANTS	
0-2 years	
3-5 years	
6-10 years	
11-15 years	
16-17 years	
18-19 years	
20-24 years	
25-29 years	
30-34 years	
35-39 years	
40-44 years	
45-49 years	
50-54 years	
55-59 years	
60-64 years	
65-69 years	
70-74 years	
75+ years	
Prefer not to say	
GENDER - PARTICIPANTS	
Male	
Female	
Transgender	
Other	
Prefer not to say	

	%
DISABILITY/LONG TERM ILLNESS - PARTICIPANTS	
Yes	
No	
CONDITIONS - PARTICIPANTS	
Learning disability	
Long-term illness/condition	
Sensory impairment	
Mental Health condition	
Physical impairment	
Cognitive impairment	
Other	

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.

	%
ETHNICITY - PARTICIPANTS	
Welsh/English/Scottish/Northern Irish/British	
Irish	
Gypsy or Irish Traveller	
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	

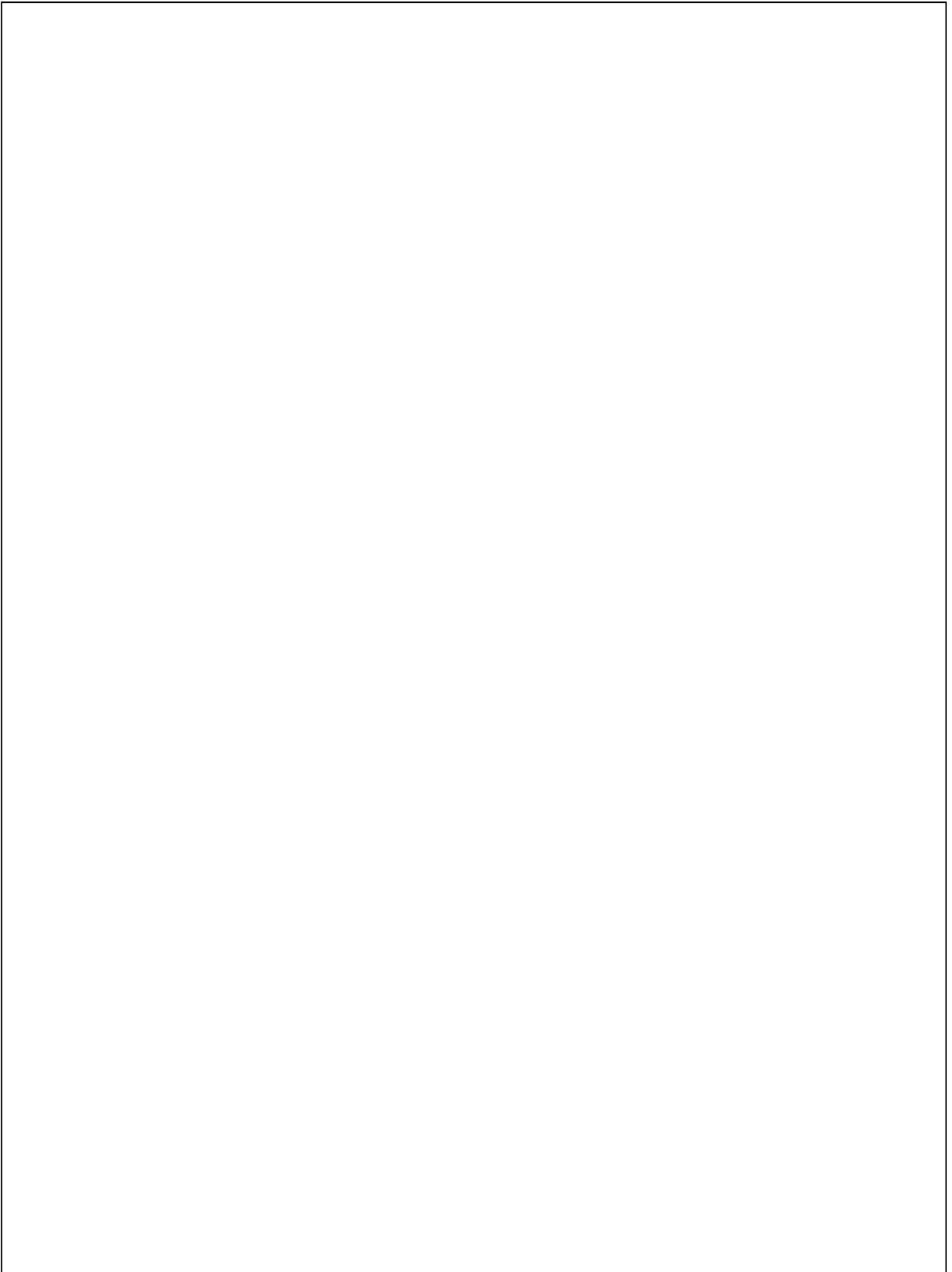
Thinking about your project as a whole, what would you say have been the main successes and challenges in terms of participant engagement and feedback for your project? - - Please see the **Participant Question Bank** in the **Hull 2017 Reporting Toolkit** for the type of questions to ask

Successes:

Working with 130 H17 Volunteers. The Volunteer programme at H17 is extremely well organized and gives the utmost respect to the volunteers. Without the enthusiastic and knowledgeable participation of the volunteers, the events could not have happened.

Challenges:

Communicating roles and adapting to changeable conditions. It has been challenging at times to give volunteers and other participants all of the information they might need regarding a role well ahead of schedule. This has been because conditions and plans are always changing on a film shoot, and we were constantly assessing how things were going with the live event and making any changes as necessary. This has occasionally meant that the deadlines suggested by the volunteer programme have been unrealistic for us, but at each step H17 has worked with us to accommodate any later changes.



vi. DIGITAL

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

	TOTAL PAGE VIEWS	UNIQUE PAGE VEIWS
Website views relating to project	16,662	11,496
Average time on website pages linked to project		1m 28s

	SUBSCRIBERS AT START OF PROJECT	SUBSCRIBERS AT END OF PROJECT	CLICK THROUGHS
E-newsletter subscribers via project routes	0	785	1,028
SMS subscribers via project routes	0	* These have now been deleted under concurrence Data Protection Act	N/A

	LIKES/FOLLOWERS/ SUBSCRIBERS 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	2,856	3,673	487,384	-
Twitter	6,754	7,609	287,000	-
Instagram	142 (since Jan)	543	-	-
Other	0	-	-	-

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:

Our Sunday included a call from Hessa in #its2097, a screening of the 5 short films “we made ourselves over” at North Point, then after we made another call to 2097 we got picked up in a Tesla by Iran to talk about our hopes for the future... thought provoking and an amazing experience! @2017hull @blasttheory @discover_hull (Paul Firth, Instagram)

Thank you Hessa I really enjoyed our conversation just now. The future looks positive, I’m thinking and hoping and dreaming whilst blinking. Here’s to the future #its2097 @blasttheory @2017hull (Greenmystwitch, Instagram)



Never seen so many people want to use a phone box! Crowds round the two near us. #its2097 #Hull2017
(@Rhys_Plater, Twitter)

vii. PARTNERS

Overall, how many partners were involved with your project?

	TOTAL BASED IN HU1 - HU9	TOTAL BASED OUTSIDE HU1 - HU9
PARTNER TYPE		
Artistic partner (e.g. theatre, art gallery, music venue)	1 - Hull Independent Cinema	1 - Aarhus ECoC
Heritage partner (e.g. museum, archive)		
Funder (e.g. Arts Council England, business, private trust)	1 - KCOM	1 - Bayern Auto Group
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	2 - KCOM, Hull Independent Cinema	2 - Aarhus ECoC, Bayern Auto Group
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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Successes:

Support from KCOM. Our principal partners, KCOM, provided the infrastructure, expertise and technology to allow us to involve Hull's iconic cream phone boxes in the biggest mass-call-out event the city has seen. KCOM supported us with a generous financial and in-kind offer and worked with us to develop the system at each stage. Liz Draper at H17 also worked hard to broker the relationship and help us with our reciprocal offer and with communication with the partner.

Support from Bayern AutoGroup. Aarhus 2017 brokered a relationship between us and BAG, the Aarhus-based BMW dealership. After two face-to-face meetings in Aarhus, the group agreed to lend nearly £500,000 worth of hybrid and electric cars to the Live Event at no cost to us. This was a key part of the Live Experience in Aarhus and was also well aligned with the project's forward-looking outlook and consideration for the environment.

Support from Hull Independent Cinema. Ellie Irwin at HIC partnered with us to show the films at Short Film City, Hull, and also at Vue Cinemas. Her proactive help allowed the films to reach new audiences and also placed them within a new context.

Challenges:

Non-binding support agreements. Our agreements with KCOM and with BAG were project-critical but remained non-binding until a very late stage, once the detail had been finalised. It was a challenge to rely so much on support that was promised but not agreed in detail, with a risk to the project that a partner could pull out at any stage. Here, interpersonal skills to foster goodwill became incredibly important, as well as keeping good written paper trails of conversations where support had been offered and discussed.

Reciprocal offers. The value of the support we received from partners was often considerable, and so a challenge lay in feeling able to make a commensurate reciprocal offer. H17 and Aarhus 2017 helped us with this, and we were also fortunate that our partners were not overly demanding in this area. We were pleased to share communications where we could and to invite guests from each partnership to participate in the outcomes in their final form.

NOTES

[Complete / Target]

A.i. ACTIVITY

- Activity – productions and performance [page 1]
 - “No. of productions or co-productions” Includes:
 - Expert Interviews (10/10)
 - Films (5/5)
 - App Episodes (5/5)
 - Live Experience (1/1)
 - “No. of productions or co-production performances” Includes:
 - Public screening days / Simultaneous call events (16/5)
 - Target exceeded as each separate screening location is counted
 - Live Experience - Aarhus (247/119)
 - Extended ticket sales due to high demand resulted in 247 start slots in Aarhus
 - “No. of screenings” (30/30) includes:
 - LED truck (17)
 - Hull Independent Cinema
 - Short Film City (1)
 - Vue (4)
 - Wilberforce College (1)
 - Youth Arts Festival (1)
 - O Space (6)
 - “No. of accessible screenings” includes:
 - Audio described (1)
 - Wheelchair accessible (1)
- Participant opportunities
 - “No. of participant opportunities”
 - In-house
 - 2x Placements (2/2)
 - Film Extras (17/25)
 - Filming Stewards / Location marshals (121 / 0)
 - Aarhus Drivers (individual numbers not counted here)
 - Aarhus Stewards (individual numbers not counted here)
 - Outreach
 - Over 60s workshop (18/18)
 - Young Persons’ Workshop Hull (12/12)
 - Young Persons’ Workshop Aarhus (15/15)
 - Exchange (10/10)
 - Schools
 - 6x Schools workshops (28/28)
- Venues / locations
 - “No. of activities delivered in HU1 – HU9”
 - Over 60s workshop (1/1)
 - Young Person’s workshop Hull (1/1)
 - School group (1/1)
 - Expert interview (4/4)
 - School / young people interview (3/3)
 - Films (5/5)
 - App Episodes (5/5)
 - Public screening days / Simultaneous call events (9/5)
 - Adjusted due to having public screenings on 9 days
 - Additional to target:
 - Hull Independent Cinema screenings (5/0)

- KCOM stadium screening (1/0)
- Substance dissemination event (1/0)
- “No. of activities delivered outside of HU1 – HU9”
 - Young Persons’ Workshop Aarhus (1/1)
 - Exchange (1/1)
 - Expert interview (3/3)
 - Live Experience (1/1)
 - O Space screening (6/0)

A.iii. AUDIENCES

- In-house
 - Public event - Hull
 - Phone calls (4702)
 - Screenings / Cars (7810)
- Please note % from Hull is estimated based on a selected sample of anecdotal information gathered by producers and volunteers
- On Tour - Aarhus
 - Aarhus Live (741)

A.iv. TICKETS

- Please note these figures apply to Aarhus Live only

A.iv. PARTICIPANTS

- Participants
 - “Number of participants (in house)”
 - Placements (2/2) - Hull
 - Hull Film Extras (17/25) - Hull
 - Volunteers (206)
 - Extras (17) - Hull
 - Filming marshals (9) - Hull
 - Public event stewards (121) - Hull
 - Aarhus volunteers (59) - Aarhus
 - From HU1 – HU9 = 71%
 - “Number of outreach participants”
 - Over 60s workshop (18/18) - Hull
 - Young Persons’ Workshop Hull (12/12) - Hull
 - Young Persons’ Workshop Aarhus (15/15) - Aarhus
 - Exchange (10/10) – 5 Hull / 5 Aarhus
 - From HU1 – HU9 = 64%