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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Artlink |
| **PROJECT NAME:** | **Shape Exhibitions**Adam Reynolds Memorial Bursary – The Shortlist.Oliver Macdonald – Dog, Basket, Baboon. |
| **MAIN CONTACT:** | Rachel Elm French  |
| **REPORT SUBMISSION DATE:** | 27/7/2017 |

**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: 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
 | [x]  |  |
| * Budget
 | [x]  |  |
| * Marketing & Communications Plan
 | [x]  | [ ]  |
| * 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 | 0 | 0 |
| No. of commissions inspired by history / heritage | 0 | 0 |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 0 | 0 |
| No. of productions or co-production performances | 0 | 0 |
| No. of productions or co-productions on tour | 0 | 0 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 0 | 0 |
| No. of accessible performances | 0 | 0 |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions | 2 | 2 |
| No. of exhibitions on tour | 0 | 0 |
| No. of exhibition days |  |  |
| No. of exhibitions inspired by history / heritage | 0 | 0 |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films | 0 | 0 |
| No. of films on tour | 0 | 0 |
| No. of screenings | 0 | 0 |
| No. of films inspired by history / heritage | 0 | 0 |
| No. of accessible screenings | 0 | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  | 0 | 0 |
| No. of artists / groups / companies programmed | 0 | 0 |
| No. of performances | 0 | 0 |
| No. of shows inspired by history / heritage | 0 | 0 |
| No. of accessible performances during festival | 0 | 0 |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) | 1 | 1 |
| No. of participant opportunities\* (outreach) | 0 | 0 |
| No. of school’s engagement opportunities\* (in-house) | 0 | 0 |
| No. of school’s engagement opportunities\* (outreach) | 0 | 0 |
| No. of artist development opportunities\* (in-house) | 2 | 2 |
| No. of artist development opportunities\* (outreach) | 0 | 0 |
| No. of staff training opportunities\* (in-house) | 0 | 0 |
| No. of staff training opportunities\* (outreach) | 0 | 0 |
| No. of opportunities exploring history / heritage | 0 | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge | 0 | 0 |
| No. of accessible learning and participation activities | 1 | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 | 1 | 1 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 0 |

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

**Adam Reynolds Memorial Bursary – The Shortlist.**

Shape set up the ARMB in memory of the life and work of Sculptor Adam Reynolds. It is designed to support a mid-career disabled artist or artists, looking to develop their practice and build their profile by offering funds and a three month residency at a high-profile arts venue.

The bursary aims to provide an opportunity for artists to develop their ideas and practice without pressure to deliver a particular outcome such as finished or exhibition-ready work. It operates additionally to provide space, time and financial support within a framework of constructive and creative critical dialogue.

This year Artlink hosted the first ARMB Shortlist exhibition. This gave all shortlisted artists the opportunity to exhibit their work.

**Artist Talk – Aidan Moesby & David Lock.**

We held an artist talk with two of the artist featured in the ARMB exhibition, David Lock and Aidan Moesby. Member of the Disability arts Network were invited and it was open to the public.

**Oliver MacDonald – Dog, Basket, Baboon.**

Following the shortlist exhibition this years ARMB winner, Oliver MacDonald was given the Artlink gallery to show the work he developed during his residency at the Turner Contemporary in Margate.

Following his three month Adam Reynolds Memorial Bursary residency at Turner Contemporary, Margate, Artlink and Shape Arts are delighted to present Oliver MacDonald’s solo exhibition, 'Dog Basket Baboon'. Traditionally trained as a willow weaver, Oliver explores traditional craft through a conceptual lens, utilising word play and layers of reference to often absurd and humorous ends.  This exhibition presents recent works alongside an installation in which audiences are invited to immerse themselves in Oliver’s pseudo-studio.’

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.

Artlink returned to its roots for this season. Artlink was established in 1982 as a key member of the National Shape Network. Working across Lincolnshire and Humberside and focussing on disability arts workshops, performances, special projects, training, information and advice. In 1992 Artlink redefined itself as an Arts Access Agency with a broader remit to work with all sections of the community and re-focused its geographical coverage to the Humberside sub-region.

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):

**ARMB – The Shortlist**

The opening night of the Adam Reynolds Memorial Bursary show was well attended, we had a range of speakers including martin Green, Fiona Slater(shape) and Rachel Elm French(Artlink). We took the opportunity to publicly welcome Kenn Taylor, the new artistic director of Artlink.

We engaged local photographer, Jerome Whittingham and local blogger, Michelle Dee to document the process of setting up the exhibition, to interview the artists and organizations involved and to document the opening night. Jerome and Michelle were selected as they have a large local following. They both assisted with advertising the event through their own blogs and websites which helped to generate interest in the exhibition.

**Artist talk with David Lock and Aidan Moesby**

19 Attended, 109 watched live online.

Though we had a small audience for the talk we consider it a success. We had 109 views of the live feed and more have watched this since.

One organization attended and have since become involved with the SquarePeg programme by attending DAN meetings and they have workshops booked in with Jason Wilsher-Mills, the SP artist in residence.

**Oliver MacDonald**

Private view – Clashes with several other events in the city meant we had low audience numbers. Only 25 attended. The opening night had been set and advertised several months in advance so by the time we realized that other venues had openings(Kag,HSG, etc) we were unable to change the date.

Discussions in advance with Hull City of Culture will prevent some clashes in future however we will not always be able to prevent this from happening.

More support from local press and the 2017 digital team would help us to increase awareness of our projects and would help to generate greater audience numbers. A meeting with the digital team has been scheduled and an article about the Square Peg project will be written. We have began working to create stronger links with Browse magazine, Tenfoot City and Hull Daily Mail too.

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 | 0 | 20 |
| Other Production (please specify) | 2 | 1 | 8 |
| Artist / Performer | 7 | 0 | 10 |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  |
| **OTHER** |
| Other |  |  |  |
| Please specify:  |

**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 | 4 |
| 18-19 years |  |  | Yes – limited a little | 4 |
| 20-24 years | 2 |  | No | 2 |
| 25-29 years | 3 |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 3 |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment | 2 |
| 50-54 years |  |  | Mental Health condition | 2 |
| 55-59 years |  |  | Physical impairment | 2 |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other | 2 |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 9 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male |  |  | Any other White background | 1 |
| Female |  |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| Gender non-conf |  |  | White and Asian |  |
| Prefer not to say |  |  | Any other Mixed/multiple ethnic background  |  |
| **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.**

**Volunteers** – We worked with a number of Artlink volunteers to set up both of the exhibitions. We also engaged with City of Culture Volunteers who assisted us with capturing audience data.

**Additional Staff** - Due to the project budget we were also able to employ a technician to assist with what was a complicated and physically challenging install and deinstall. This enabled us to aim higher and experiment more in terms of how we use the Artlink gallery space. We created a full black out space for Juan delGado’s immersive forest projection which was well received. Our staff learned through this experience and we have continued to push the gallery space to create exciting and bold new exhibition layouts.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  |  |
| Number of audience members on tour | 0 | 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 | 10 |
| 3-5 years |  |  | Yes – limited a little | 10 |
| 6-10 years |  |  | No | 72.5 |
| 11-15 years |  |  | Prefer not to say | 7.5 |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years | 10 |  | Long-term illness/condition |  |
| 25-29 years | 12.5 |  | Sensory impairment |  |
| 30-34 years | 10 |  | Mental Health condition |  |
| 35-39 years | 2.5 |  | Physical impairment |  |
| 40-44 years | 5 |  | Cognitive impairment |  |
| 45-49 years | 5 |  | Other |  |
| 50-54 years | 5 |  |  |  |
| 55-59 years | 12.5 |  |  |  |
| 60-64 years | 5 |  | **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 | 5 |  |  |  |
| 70-74 years | 2.5 |  |  |  |
| 75+ years | 7.5 |  |  |  |
| Prefer not to say | 12.5 |  |  |  |
| **GENDER** |  |  |  |
| Male | 20 |  |  |  |
| Female | 67.5 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say | 12.5 |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 85 |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Any other White background | 5 |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  | 2.5 |
| 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 | 7.5 |

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.**

The time spent consulting with the Disability Arts Network and Shape over the length and content of the surveys meant we did not have the modified surveys for the start of the exhibition. However we were happy with the outcome of this consultation process and it initiated conversations amongst our staff team and associated artists about the social model of disability and how we use language when discussing people with disabilities. Following this Rachel Elm French was invited to take part in a conference call with Spirit and a number of other disability focused organizations regarding changes to audience surveys. This was a great learning experience and had a positive impact on the way we work.

Despite the changes in the survey audience members are not always inclined to complete a 22 question survey when on a short visit to the gallery space. CofC volunteers have been assisting us with audience surveys as we are unable to dedicate the time to helping visitors complete the surveys.

D

1. **TICKETS**

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

**No Tickets sold and all workshops free of charge**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO** **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** |
| Number of full price tickets sold |  |  |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued | 19 | 80 |
| Value of all ticket sales | £0 | £0 |
| **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) |  |  |
| Number of outreach participants | 0 | 0 |
| **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 |  |  |  |  |
| 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.**

­­Date was collected regarding exhibitions rather than participants.

 We are continuing to live stream our events and exhibitions. The intention was to make events more accessible for people who for a range of reasons are unable to leave their homes. This may be due to a disability or due to other commitments. What we found through reading comments on the online video is that we engaged with a national audience including artists who have already engaged with the Square Peg programme.

The artist talk focused primarily on Aidan and David’s creative practice however we also discussed disability advocacy and activism. We discussed the role artists can play in raising awareness and creating opportunities for artists and audiences who face barriers when engaging with cultural activities.

Following the artist talk we received feedback from attendees stating that they had found the conversation very helpful and that they would welcome more open dialogue between disabled and non disabled communities. Through this feedback we have dedicated more time to ensuring each event and exhibition has more opportunities like this. The Centre of Attention exhibition will now have 3 artist talks connected.

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **7029** | **5504** |
| Average time on website pages linked to project | **00:02:17** | **00:01:17** |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes | **759** | **764** | **20** |
| SMS subscribers via project routes | **N/A** | **N/A** | **N/A** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **2174** | **2257** | **75,345** | **2229 likes****3596 individual engagement** |
| Twitter | **3745** | **3900** | **90,300** | **293 likes****328 re-tweets****254 link clicks** |
| Instagram |  |  |  | **1187 likes****9comments****440 video views** |
| 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:**

|  |
| --- |
| Wonderful mixture of work |
| Good to see the work hanging |
| Beautiful examples of art |
| The whole Artlink space/project wonderful and all the art work super. The whole essence of it is about the person and their expression/life. Fabulous. |
| Artlink's latest exhibition is quite 'playful'. |

**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) | 0 | 1 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 0 | 0 |
| Public Sector partner (e.g. libraries, GPs) | 0 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 0 | 0 |
| Education (e.g. school, college, university) | 0 | 0 |
| Other | 0 | 0 |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 0 | 1 |
| Number of existing partners involved in this project | 0 | 0 |

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.**

**Partnership working**

For the two exhibitions we worked in partnership with Shape Arts. Shape brought in their established project and took responsibility for liaising directly with the artists. They were also asked to manage their own budget of £10,000. Additional funding was provided from other areas of the SP budget to pay for master classes for DAN members.

Working with Shape was an interesting process for Artlink as we were able to learn from their expertise in the area of disability arts. They assisted us in a number of ways including proofing press releases and marketing materials and checking that the language we were using was in line with the social model of disability.

We encountered some difficulties with this partnership during the second exhibition. As a result of this the connected willow weaving master class was cancelled. Following a number of incidents with the artist we were forced to cancel the workshop over concerns for both the artists and participant’s safety. The workshop had been booked in with the Hull Deaf Centre and had to be rescheduled and another artist booked in to deliver a different workshop. This meant there was no real connection between the exhibition and the community group.

In future we would have clearer guidelines on which organization manages artists and who is responsible for managing budgets and shipping of work.

We set up a data sharing agreement with Shape in order to share data we collected through Audience Finder and through the 2017 surveys.