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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull 2017 |
| **PROJECT NAME:** | Mind On The Run: The Basil Kirchin Story |
| **MAIN CONTACT:** | Liam Rich / John Cumming |
| **REPORT SUBMISSION DATE:** | May 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 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. **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 TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 4 |
| No. of commissions inspired by history / heritage |  | 4 |
| **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 TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | 3 |
| No. of artists / groups / companies programmed |  | 12 |
| No. of performances | 12 | 12 |
| No. of shows inspired by history / heritage | 11 | 12 |
| No. of accessible performances during festival | 12 | 2 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 1 | 1 |
| No. of participant opportunities\* (outreach) | 1 | 1 |
| No. of school’s engagement opportunities\* (in-house) | N/a | N/a |
| No. of school’s engagement opportunities\* (outreach) | N/a | N/a |
| No. of artist development opportunities\* (in-house) | 3 | 3 |
| No. of artist development opportunities\* (outreach) | N/a | N/a |
| No. of staff training opportunities\* (in-house) | N/a | N/a |
| No. of staff training opportunities\* (outreach) | N/a | N/a |
| No. of opportunities exploring history / heritage | N/a | N/a |
| No. of opportunities to build historical / heritage-based skills or knowledge | N/a | N/a |
| No. of accessible learning and participation activities | 1 | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 17 | 17 |
| 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:

The performance took place over a weekend centred on City Hall with a festival programme of concerts, film screenings and events, curated and produced by Serious with local partners Nova Films, J-Night and University of Hull and national partnership with the BBC.

17 Feb - We Start Counting

17 Feb - The Abominable Dr Phibes

18 Feb - Mind in Transition

18 Feb - Mind in a Northern Landscape

18 Feb - Favourite Sounds of Hull

18 Feb - Performance

18 Feb - Mind on the Loose

18 Feb - Nova Studios Present Mind on the Run: The Basil Kirchin Story

18 Feb - Journey to the Unknown: Hidden Orchestra + Evan Parker & Spring Heel Jack

19 Feb - Sounds within Sounds: Jerry Dammers' Library Music - DJ Set

19 Feb - Musical Modernism: Will Gregory with BBC Concert Orchestra & Special Guests

19 Feb: Favourite Sounds of Hull

The Favourite Sounds of Hull performance was based on an engagement programme begun in 2016.

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.

Mind on The Run tells the remarkable story of composer Basil Kirchin, the lost genius of 20th Century British music. It is the story of a man who turned his back on fame and success to pursue a different path in Hull the once-forgotten city of Hull. Born in 1927, Kirchin was Britain’s greatest post-war drummer: with drums literally on fire he set dancefloors alight in the pre-rock’n’roll period, before taking a mind expanding journey to spend six months in the Ramakrishna Temple in India. He came back a different man, settled in Hull where his father was band leader at the brand new Mecca Locarno dancehall, and set about re-inventing himself as a soundtrack composer, scoring films including I Start Counting, The Shuttered Room and the Abominable Dr Phibes. A true outsider artist, Basil was a pioneer of musique concrete and free jazz. In the 1970s he released the album Worlds Within Worlds leading Brian Eno to proclaim him as a founding father of ambient music. Mind On The Run traces record label owner and obsessive musical archivist Jonny Trunk as he pieces together Basil’s life through interviews with Basil’s contemporaries, the people he worked with and those whose music he influenced. Attached contributors include musicians Jarvis Cocker, Brian Eno and Evan Parker, writers Richard Williams, Bob Stanley and Matthew Sweet, Tin Pan Alley songwriter Jimmy Jaques and many others. It also follows Brian Eno, The Heritage Orchestra, Go Go Penguin, composer and arranger John Cameron, sound artist Jez Riley French and Hull based electronica producer Steve Cobby as they bring Basil Kirchin’s music back to life for Hull 2017. Using new and archive footage, together with recently unearthed Kirchin documents, photographs and recordings, Mind On The Run throws light on Hull’s ‘different resonance’, showing a distinctly northern and industrial city in which Philip Larkin truly found “a different resonance”. Basil slipped into obscurity in the early 1970s but he never stopped pushing musical boundaries. Like the crazed genius Doctor Phibes, Kirchin was on a mission to live forever through his music. Newly discovered letters and notes reveal how he was genuinely trying to change the listener at a molecular level. In 2000, just as he’d been diagnosed with cancer he embarked on a groundbreaking new album for release on the cult label Trunk Records. The last track ‘E&me’ is Basil Kirchin’s goodbye, a love song for his wife to console her after his death. He died in 2005, unknown in Hull, penniless and forgotten. Esther died months later. In it’s joyous crescendo ‘E&me’ contains a subtly submerged refrain: “Every single moment, moments that we share, Waking up each moment, until we sleep again.” Mind On The Run is a love story, a story about creativity, a story about Hull and a story about a changing Britain. And it has one of the most moving soundtracks you’ll ever hear.

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:**

The aim was to give Basil Kirchin the recognition he deserves, by entering his world and reflecting on his place in a changing nation.

Over 3 festival days, 12 performances and 4 commissions – all inspired by the history of Basil Kirchin - we told the story of a man who provided the beat for post-war Britain, and whose restlessly creative spirit produced amazing and ground-breaking work over some seven decades. From the feedback received by the public that attended and those who knew Basil, we are confident that we told the story of how Hull became the creative hothouse for an experimental genius who was on a quietly determined mission to change the world.

The dedicated Friday night screening of The Abominable Dr Phibes from the archive of Basil works, was a definite highlight in the programme and proved to be the most well-attended event of the weekend.

Overall, the project met our aims and objectives, which were:

\* Create national awareness of Basil Kirchin to illustrate the importance of Hull in the development of 20th century

\* Commissioning platform for contemporary new music with at least 4 new commission

\* Successful partnership co-production with the BBC

\* Develop relationships with HCandL through the use of City Hall as a festival venue

\* Attract & develop audiences for jazz and left-field music (Hull Jazz Festival) in Hull and beyond

**Challenges:**

There is always difficulty in putting on an event with challenging, non-mainstream content however, considering the obstacles the attendance was relatively high, especially for the film.

It was a challenging venue to work with. City Hall is not easy to change capacity and make the festival less formal but it's the only venue in town that was appropriate to host the entire Festival (just a bit too big). Sunday with the Orchestra, suited that venue but other elements would have been good in a smaller space. That said, all under one roof makes it more of a festival feel and keeps the audience together nicely. Moving some events to Middleton Hall or Truck would have lost more than it gained.

Regarding Production, we had lots of issues with the venue's flexibility. City Hall is very expensive and the quality is not good for what you are paying, everything you ask for is an additional cost. In the agreement, you pay double time on a Sunday which makes a weekend festival very expensive.

According to the survey results, we did not manage to appeal to a younger age group (under 30) and we fell this may be due to the historic nature of the subject and that young people are less interested in the influence of Basil on contemporary music.

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 | 4 | 1 |  |
| Other Production (please specify) | 2 | 0 |  |
| 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 | 1 |  | No | 6 |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years | 1 |  | Sensory impairment |  |
| 50-54 years | 1 |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years | 1 |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 4 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
|  | |  | Any Other White Background | 1 |
| Male | 4 |  | White and Black Caribbean |  |
| Female | 2 |  | White and Black African |  |
| Transgender |  |  | White and Asian | 1 |
| Gender non-conf |  |  | Any other Mixed/multiple ethnic background |  |
| Prefer not to say |  |  | 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 |  |

**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.**

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?

Successes:

Challenges:

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 551 attendees at most highly attended event  1389 attendances across all events | 60% (estimation based on limited survey responses) |
| Number of audience members on tour |  |  |

**\*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 |  |
| 3-5 years |  |  | Yes – limited a little | 7% |
| 6-10 years |  |  | No | 86% |
| 11-15 years |  |  | Prefer not to say | 7% |
| 16-17 years |  |  | **CONDITIONS - AUDIENCES** | |
| 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 | 20% |  | Physical impairment |  |
| 40-44 years |  | Cognitive impairment |  |
| 45-49 years | 27% |  | Other |  |
| 50-54 years |  |  |  |
| 55-59 years | 33% |  |  |  |
| 60-64 years |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Toolkit.** |  |
| 65-69 years | 13% |  |  |  |
| 70-74 years |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 7% |  |  |  |
| **GENDER** | |  |  |  |
| Male | 60% |  |  |  |
| Female | 33% |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say | 7% |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 80% |
| 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 | 20% |

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?

Audience survey data lacks statistical significance due to the small number of respondents (15). Hence one main challenge has been extracting audience feedback due to the late distribution of the survey link for this project.

**Successes:**

100% of respondents agreed or strongly agreed that the events they attended were an enjoyable experience. When rated out of 10, and mean of 9.20 was achieved in response to “How likely or unlikely are you to recommend this type of event to friends or family”. This indicates that audiences found the event a positive experience that they would be willing to share with their social networks. Within the comments, audience members indicated an interest for future events connected to the work of Basil Kirchin. One quote which captures the overall sentiment is: *“The staff were very welcoming, and all the performers were fantastic. We'd booked to see the film, not knowing what the other acts would be like. They were superb, in their very different ways, so I was thrilled we'd taken a chance. I was also surprised that my 16yr old film buff loved the experimental jazz preceding it - who knew? I can't remember the last time the three of us had such an enjoyable time out - thanks very much!”*

Respondents averaged 8/10 when asked ‘how much have you learnt about the history of Basil Kirchin and his music as a result of attending…’ and all but one respondent agreed or strongly agreed with the statements ‘Using arts events to present the history of person and their influence on the world makes that history…more interesting/easier to understand’. Together these indicate that the medium of the festival was an effective way to communicate history and heritage themes linked to Basil Kirchin and his music.

**Challenges:**

Only 20% of respondents agreed or strongly agreed that this project made them think getting involved as a volunteer looks like fun, though the majority (mean 4.47 out of 5) felt welcomed by Hull 2017 volunteers. One free text comment included: *“Quality of volunteers was variable - Sunday people were more friendly and engaged than on the Saturday. Staff were consistently good on both days”.* Though due to the small sample size on the survey this data may not be representative of all audience members.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 1389 |  |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued |  |  |
| Value of all ticket sales | £16732 |  |
| **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 |  |  |
| **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** | | | |
| 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 |  |  |  | | |  |
| 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** | | | |  |
| 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**

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1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE DWELL TIME (MINUTES)** |
| https://www.hull2017.co.uk/whatson/events/mind-on-the-run | 13,932 | 12,006 | 2mins |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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:**

|  |
| --- |
| [**Andrew Burke**‏ @aabwpg](https://twitter.com/aabwpg)  [Feb 15](https://twitter.com/aabwpg/status/831935003655360513)  .[@2017Hull](https://twitter.com/2017Hull)'s **Mind on the Run**: The Basil Kirchin Story program is incredible. [https://www.hull2017.co.uk/whatson/events/mind-on-the-run/ …](https://t.co/aLJASctbkp) \*searches direct Winnipeg-**Hull** flights\* |
| [**Richard Williams**‏ @rwilliams1947](https://twitter.com/rwilliams1947)  [Feb 18](https://twitter.com/rwilliams1947/status/832962310750744576)  Joe Acheson's [@HiddenOrchestra](https://twitter.com/HiddenOrchestra) soundchecking for tonight's **Mind on the Run** in **Hull**. Sounds amazing. |
| [Geoff Andrew](http://notesandobservationsblog.wordpress.com/) [#](https://thebluemoment.com/2017/02/22/mind-on-the-run/#comment-12336)  I’d never heard of Basil Kirchin before reading this post, but am now listening to the Hull celebration on Radio 3’s Hear and Now; suggest that, if like me you are hitherto an ignoramus, you do the same. |
| Tony Dudley-Evans [#](https://thebluemoment.com/2017/02/22/mind-on-the-run/#comment-12279)  I completely agree about the way Hull seems to have been transformed. This was my first visit and I loved the galleries, museums and the wind-turbin blade in the centre square. I missed the exhibition on the COUM transmissions, so must return, preferably when I can catch a Superleague match. |
| **Rupert Rudd**  The abominable Dr Phibes was totally brilliant last night. A cross between Carry On Killing X Terry Thomas X Mendelsohnn. With the depth of live music. Magic night. Thank you Organisers.   |  | | --- | |  | |

**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 | 3 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) | 1 | 0 |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 1 | 3 |
| Number of existing partners involved in this this project | 1 | 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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

We worked with artistic and education partners from the locality including Nova Films, J-Night and the University of Hull and 3 artistic partners from outside of Hull including Serious and the BBC. Also developing a relationship with HCandL through the use of City Hall as a festival venue.

Successes:

The national partnerships developed with the BBC Radio 3 and Concert Orchestra were particularly successful.

Challenges: