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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull 2017 |
| **PROJECT NAME:** | Women of The World Festival |
| **MAIN CONTACT:** | Pippa Gardner/Lindsey Hammond |
| **REPORT SUBMISSION DATE:** | April 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: [insert Hull contact]@hull2017.co.uk

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

**GLOSSARY OF TERMS**

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

**OTHER INFORMATION**

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

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

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

1. **PROJECT REPORT**

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

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

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

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

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 2 |
| No. of commissions inspired by history / heritage |  | 1 |
| **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 |  | 4 |
| No. of exhibitions on tour |  | 0 |
| No. of exhibition days |  | 10 |
| No. of exhibitions inspired by history / heritage |  | 2 |
| No. of access provisions |  | 0 |
| **FILMS** | | |
| No. of films |  | 0 |
| No. of films on tour |  | 0 |
| No. of screenings |  | 0 |
| No. of films inspired by history / heritage |  | 0 |
| No. of accessible screenings |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | 3 |
| No. of artists / groups / companies programmed |  | 35 |
| No. of performances |  | 7 |
| No. of shows inspired by history / heritage |  | 2 |
| No. of accessible performances during festival |  | 1 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  | 0 |
| No. of participant opportunities\* (outreach) |  | 9 |
| No. of school’s engagement opportunities\* (in-house) |  | 0 |
| No. of school’s engagement opportunities\* (outreach) |  | 0 |
| No. of artist development opportunities\* (in-house) |  | 0 |
| No. of artist development opportunities\* (outreach) |  | 0 |
| No. of staff training opportunities\* (in-house) |  | 6 |
| No. of staff training opportunities\* (outreach) |  | 0 |
| No. of opportunities exploring history / heritage |  | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge |  | 0 |
| No. of accessible learning and participation activities |  | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 |  | 54 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

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

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.

A theme running throughout the WOW festival was ‘Hull Trailblazers’, which explored the role local women have played in the promotion of gender equality in Hull.

A panel discussion event was held on 11th March with panelists including Surgeon Elizabeth Moulder, Engineering Apprentice Eliose Taylor, Marine Pilot Sue Hickson-Marsay and Primary School Teacher Joshua Guthrie. This panel explored local figures from history and present day such as Amy Johnson and Ethel Leginska and how they blazed trails for equality in Hull.

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 artistic programme had good depth and variety along with strong Hull links, making it relevant to a local audience. It was agreed that the programme was of very high quality and offered a good balance between light-hearted and more serious content throughout the weekend.

The headlines acts on Friday evening – Lucy Beaumont and Maureen Lipman in To Hull & Back, were very successful in terms of ticket sales and audience reaction, and also provided the comms team with some high profile spokespeople for PR purposes.

The artistic programme was also reflective of the topics discussed in the community Think Ins. The Think Ins themselves were one of the main successes of the project, providing the team with valuable opportunities for community engagement. Relationships built during the Think Ins were crucial in giving the team the chance to talk to people who were otherwise unknown to them.

The use of City Hall as a venue was also seen as a success across the weekend. It was agreed that there was a good use of space and effective dressing of the site. AV content at City Hall was also very strong, with a good quality screen and equipment, which helped to reinforce the WOW brand.

Ticketing targets were also achieved for the event.

**Challenges:** The timeline of the planning and management of WOW was challenging, leaving staff under pressure to meet demanding deadlines. It was agreed that everything should have been started sooner and the team should be clearer from the outset about anticipated dates of key activity / milestones, ensuring that they are strict in adhering to them. This would be particularly useful for the Think Ins, to allow more time for wrap up and digesting the information to make better use of the learnings.

This was also true for the programming of the festival - the team felt that everything was finalised a bit too late, and there were long periods of concern that the team would not secure quality headliners.

In terms of the scheduling of activities over the weekend, timings didn’t always account for journey and handover time, which meant that some events weren’t as well attended as expected. Because of this, it was acknowledged that the team should consider the geography of City Hall as a building when scheduling future events, as it is a very large venue.

Programme information was shared too late to build strong awareness and engage audiences to buy tickets. Ticketing for the festival was also complex and generated a lot of customer enquiries. The booking process was not clear and there was a difficulty in communicating the value of the wristbands. The box office was split between HCAL and Hull 2017, which caused a frustrating user experience and over complicated booking process.

In terms of marketing, it was considered to be a drain on staff and designer time to produce the print associated with the festival. Due to last minute changes to programming, there was conflicting information between online programme, printed brochure and on-the-day schedule, causing confusion for both staff and members of the public.

There was also a disappointing lack of support from WOW at Southbank Centre, who offered no social media support or physical presence across the weekend.

1. **ADDITIONAL CAPACITY TO DELIVER YOUR PROJECT**

**In the table below, please enter the total number of additional people contracted by your organisation to make this project happen. The totals provided below should not include your core team who will be accounted for in the ORGANISATIONAL END OF YEAR REPORT (where applicable).**

**Some roles / work areas have been provided. However, please insert new roles into the table for anything not accounted for.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL NO. INDIVIDUALS** | **TOTAL NO. WHO ARE HULL RESIDENTS** | **TOTAL NUMBER OF DAYS WORKED** |
| **CATEGORY OR ROLE** | | | |
| **CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)** | | | |
| Co-Director |  |  |  |
| Co-Producer |  |  |  |
| Other Production (please specify) | 2 | 1 | 117 |
| Artist / Performer |  |  |  |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  2 x Freelance Assistant Producers | | | |
| **OTHER** | | | |
| Other |  |  |  |
| Please specify:  [Insert other here] | | | |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No | 1 |
| 25-29 years |  |  | Prefer not to say | 1 |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Prefer not to say | 1 |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male |  |  | Any other White background |  |
| Female | 1 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African | 1 |
| Gender non-conf |  |  | White and Asian |  |
| Prefer not to say | 1 |  | 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 | 1 |

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.**

1 additional capacity member of staff completed an end of project survey. In their responses they indicated:

* They increased their existing skills and knowledge by working on the project in the areas of project management and production/technical skills.
* They report feeling completely challenged by the project (10/10).
* They made new relationships with other individuals and organisations in the sector through the project.
* The most exciting parts of the project for them were: “Being part of a developing a genuinely interesting, diverse and engaging programme. I also found the marketing side of it really exciting. Strong branding and always enjoy being behind something with profile.”
* The most challenging parts of the project for them were the timescale and volume of work and relationships with some other members of the team.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 752 | 45.2% |
| Number of audience members on tour | 0 | 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** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years |  |  | Yes – limited a lot | 3% |
| 3-5 years |  |  | Yes – limited a little | 10% |
| 6-10 years |  |  | No | 84% |
| 11-15 years |  |  | Prefer not to say | 3% |
| 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 | 12% |  | Physical impairment |  |
| 40-44 years | 12% |  | Cognitive impairment |  |
| 45-49 years | 4% |  | Other |  |
| 50-54 years | 15% |  |  |  |
| 55-59 years | 19% |  |  |  |
| 60-64 years | 27% |  | **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 | 12% |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male | 13% |  |  |  |
| Female | 87% |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 94% |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Any other White background | 6% |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

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

31 audience members in total completed the audience survey. Due to the small sample size, it’s important to point out that these results should not be considered representative of the total WOW audience, rather giving an indication of their thoughts and experiences.

**Reasons for attending**

When asked for their main reasons for attending WOW, the most popular responses were:

* Because it’s part of Hull 2017 City of Culture (26%)
* It’s a unique experience not to be missed (26%)
* Specific interest in artists involved (26%)

When asked specifically which artists they were referring to, the most popular response was ‘Lucy Beaumont and Maureen Lipman’, suggesting that the headline act was a big draw.

When asked for the reasons why the respondents attended the specific events they did across the weekend, the most popular response was that they had a specific interest in that specific artist or topic, with more than ¾ of responses (76%). Many of those who indicated a specific interest also mentioned Lucy Beaumont and Maureen Lipman in their response.

26% said that they attended the events that fit in with their availability and 16% wanted to learn more about a specific topic.

## Engaging a new audience

One of the aims of the project was to engage with those who would not usually attend a gender equality event. When asked to mark on a scale of 0-10 how much they agree or disagree with the statement ‘it was different to things I had experienced before’, respondents gave an average score of 7.4 out of 10 (where 0 means strongly disagree and 10 means strongly agree).

This suggests that WOW was a somewhat new experience for some, however it’s worth noting that 26% of respondents gave a score of 6 or under, implying that they had been to something similar in the past.

## Programme / content feedback

Respondents gave high agreement scores with statements around the content of the festival, for example ‘it was an interesting idea’ (9.2/10), ‘it was absorbing and held my attention’ (8.4/10) and ‘it was thought-provoking’ (8.1/10). See Table 1.

All survey respondents agreed or strongly agreed that WOW Hull was an enjoyable experience (100%), indicating a high level of audience satisfaction with the festival. This is supported by qualitative feedback, which suggests that respondents were pleased with the range and variety of content during the weekend.

*“I think it was a fantastic event and I was really impressed by the range of people and speakers and arts events that were on during the weekend.”*

The audience survey also asked respondents how much they felt they had learned about a number of topics related to gender and equality as a result of attending WOW Hull. Results indicate that respondents gained most knowledge on Hull Trailblazers and gender equality within the arts, followed closely by global gender equality.

Results suggest that FGM and domestic abuse were the topics that respondents gained the least knowledge on, however this may be because they didn’t attend the specific panels discussing these issues.

Table 1

|  |  |
| --- | --- |
| How much do you agree or disagree with the following statements, on a scale of 0 to 10, where 0 is strongly disagree and 10 is strongly agree? | A  Average score |
| It was an interesting idea | 9.2 |
| It was well produced and presented | 7.9 |
| It was different from things I’ve experienced before | 7.4 |
| It was thought-provoking | 8.1 |
| It was absorbing and held my attention | 8.4 |
| I would come to something like this again | 9.2 |
| It is important that it's happening here (in Hull) | 9.4 |
| It has something to say about the world in which we live | 8.7 |
| It was well thought through and put together | 7.7 |

## Appetite for gender equality events

Out of the 304 audience members that answered the question ‘How interested would you be in attending a similar event in the future?’ 96% stated that they would be ‘interested’ or ‘very interested’ (see Table 2).

Table 2

|  |  |
| --- | --- |
| **How interested would you be in attending a similar event in the future?** | **%** |
| Very interested | 81% |
| Interested | 15% |
| Not sure | 4% |
| Not very interested | 1% |
| Not at all interested | 0% |

This is supported by audience survey data, whereby the statement ‘I would come to something like this again’, achieved an average score of 9.2 when respondents were asked to rate their agreement on a scale of 0 – 10 (see Table 1). These results indicate there is an appetite for gender equality events in those that attended WOW Hull.

## Marketing

Around ¾ of survey respondents found out about WOW Hull through the official Hull 2017 website (74%) and 39% found out through Hull 2017 social media. 13% found out through friends and family (either in person or through online channels), indicating that recommendations through word of mouth were fairly low for this event. 16% of respondents found out about the festival through printed promotional material, for example posters or the festival brochure.

Audience survey respondents when asked for further comments about WOW, mentioned that the printed brochure came out too late to properly plan their attendance and that there was confusion over the event timings due to conflicting information.

*“I wish the programme had been advertised much sooner so that people out of Hull might have been able to plan to come.”*

*“It was a shame that some of the event timings were changed from the printed programme.”*

## Ticketing

When survey respondents were asked whether they had any other comments about WOW, several brought up the ticketing process. Although one respondent described the tickets as ‘extremely good value for money’, another said that the event was ‘not accessible at all due to cost’.

Comments were also made around the complex booking process. One respondent stated that they would have liked to see ‘The Courage Queen’ but didn’t want to buy a full day pass to attend that one event.

*“I missed out on a couple of things because I didn't know if or how to get tickets.”*

*“It was unclear about how entry for those with day passes and not specific tickets would work.”*

## Schedule

Respondents also made comments about the programme schedule across the weekend, stating that several events overlapped or clashed, which meant that they couldn’t get to see everything they would have liked. One respondent mentioned that the programme didn’t account for journey time from one venue to another, which meant that events were missed.

*“The timetable did not allow time to get from one event to the next. More breathing and walking space would have been good. Some events I wanted to go to ran at the same time and there were gaps where none appealed. Better planning would have avoided this.”*

*“It was disappointing that some events clashed; particularly having the young peoples panel on at the same time as Gemma Cairney.”*

*“It was a pity that some of the things didn't start on time, especially on Sunday, as I had some big gaps with nothing to see and was rushing around to see a bit of several things later.”*

*“Too many things at the same time so missed a lot.”*

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 397 (day passes) + 151 (cinema showings) |  |
| Number of concessionary tickets sold | 204 (day passes) |  |
| Number of free tickets issued |  |  |
| Value of all ticket sales | £5,745 | £ |
| **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) | 37 | 66% |
| Number of outreach participants | 290 |  |
| **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 | 0% |  | Yes – limited a lot | | | 7% |
| 3-5 years | 0% |  | Yes – limited a lot | | | 10% |
| 6-10 years | 0% |  | No | | | 83% |
| 11-15 years | 0% |  | Prefer not to say | | |  |
| 16-17 years | 0% |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | | | |
| 18-19 years | 0% |  | Learning disability | | |  |
| 20-24 years | 3% |  | Long-term illness/condition | | |  |
| 25-29 years | 7% |  | Sensory impairment | | |  |
| 30-34 years | 0% |  | Mental Health condition | | |  |
| 35-39 years | 3% |  | Physical impairment | | |  |
| 40-44 years | 10% |  | Cognitive impairment | | |  |
| 45-49 years | 21% |  | Other | | |  |
| 50-54 years | 17% | **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 | 7% |  |  | | |  |
| 60-64 years | 10% |  |  | | |  |
| 65-69 years | 10% |  | **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 | 3% |  |  | | |  |
| 75+ years | 0% |  |  | | |  |
| Prefer not to say | 0% |  |  | | |  |
| **GENDER** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female | 97% |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say | 3% |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| English/Welsh/Scottish/Northern Irish/British | | | | 69% |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| Any other White background | | | | 10% |
| White and Black Caribbean | | | |  |
| White and Black African | | | |  |
| White and Asian | | | | 3% |
| Any other Mixed/multiple ethnic background | | | | 3% |
| Indian | | | |  |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| Chinese | | | |  |
| Any other Asian background | | | |  |
| African | | | | 3% |
| Caribbean | | | |  |
| Any other Black/African/Caribbean background | | | |  |
| Arab | | | |  |
| Any other ethnic group | | | |  |
| Prefer not to say | | | | 3% |

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

­­ The Think Ins provided opportunities for the team to engage with members of the community who had a genuine interest in gender equality.

In the days before the festival, a participant survey was sent to all those who attended a Think In. The survey received 21 responses, therefore should not be considered representative of all of the Think In participants, rather giving an indication of their thoughts and experiences.

## Involvement in gender equality

The survey explored participant’s current level of involvement promoting gender equality to assess the extent to which the Think Ins reached new audiences. Most participants indicated that they were involved in promoting gender equality in some way, however 4 respondents (19%) said that they didn’t really feel involved at all (see Table 3).

The most common way that respondents promoted gender equality was through active discussion with friends and colleagues, either online or in person (62%). Around half of respondents (52%) had read or shared articles online that promote gender equality, and (43%) had lead or attended activities/events.

­­ Table 3

|  |  |
| --- | --- |
| **CURRENT LEVEL OF INVOLVEMENT IN PROMOTING GENDER EQUALITY** | **% (n)** |
| I lead or attend activities and events that promote gender equality | 43% (9) |
| I actively discuss gender equality with friends and colleagues (either online or in-person) | 62% (13) |
| I read and share articles online that promote gender equality | 52% (11) |
| I don't really feel involved in promoting gender equality | 19% (4) |

None of the survey respondents had ever been to a WOW event, although one third (7 people) had attended a similar event or activity in the past. Although these results are not considered representative of all Think In participants, they indicate that these sessions attracted an audience that is engaged with issues around gender equality.

## Programme feedback

One of the aims of the Think Ins was to discuss potential content for the festival programme of events. Participants were given the opportunity to share their feedback and put forward suggestions for discussion. As such, survey respondents were asked to what extent they felt satisfied that the festival programme reflected the issues raised at the Think In they attended. 57% were satisfied with the programme content, 24% were neither satisfied nor dissatisfied and 19% were dissatisfied.

|  |  |
| --- | --- |
| **TO WHAT EXTENT ARE YOU SATISFIED THAT THE PROGRAMME REFLECTS THE ISSUES RAISED AT THE THINK IN?** | **% (n)** |
| Very dissatisfied | 5% (1) |
| Dissatisfied | 14% (3) |
| Neither dissatisfied or satisfied | 24% (5) |
| Satisfied | 33% (7) |
| Very satisfied | 24% (5) |

When asked to give a reason for their response, those who were satisfied felt that the programme covered a diverse range of topics and was reflective of the issues raised in the Think Ins.

*“Seems to cover all topics discussed at the event I attended and reflects the charter which was drawn up”*

*“Varied programme - something for everyone.”*

*“I think the organisers have managed to pull together a very diverse programme of entertainment.”*

*“It appears to cover all that was mentioned and much more!”*

*“Diverse topics and program to cater for all.”*

Those who said they were dissatisfied commented on the accessibility of the programme in terms of lack of disability provision and ticket cost.

*“(the programme) does not seem to have much I would describe as accessible for the more profound disability nothing described as relaxed nothing much to access if you are on low income (no picnic own food area advertised).’*

*“Too many events charge for entry therefore not accessible to all. Women of the world are accessible to all I hope!”*

Another dissatisfied respondent felt that the programme covered ‘the usual’ topics that are discussed in regards to gender and didn’t touch on the more difficult issues that were raised at the Think In, for example trans issues and sexuality.

­­ Respondents were also asked what they were most looking forward to after seeing the full festival programme. Interest was fairly spread across the full programme, however respondents were slightly more likely to select ‘Panel Discussions’ (38%), ‘Lucy Beaumont’s To Hull and Back’ (33%) and ‘Installations’ (33%).

## Hopes and expectations

Respondents were asked what their hopes and expectations were for the WOW festival after having attended a Think In, including what topics they hoped would be explored, what conversations they hoped would be sparked and ways in which the audience would be challenged by the event.

Several respondents hoped that WOW would help to raise awareness of gender equality issues, encourage conversation around them and help to promote any future women’s events. Others hoped that the festival would help to empower, inspire and motivate women.

*“I hope we will profile violence against women and girls to keep public consciousness high.”*

*“Raising general issues around equality in contemporary society.”*

*“Getting women involved in activities and motivated to do something they didn't think possible.”*

*“I hope that women will be inspired to do what they want to do! To aim high in whatever it is that interests them.”*

*“I hope it raises more awareness of the problems women face and also empower them to keep fighting for their rights.”*

Respondents also mentioned specific issues that they hoped would be covered across the weekend, including:

* Women in the workplace, including equal pay and working mothers
* Body image and confidence
* Loneliness
* Women in politics
* Women in religion
* Women and the arts / music
* Transgender issues
* Single parent issues
* Eradication of the slave trade
* Equality in contemporary society
* Violence against women and domestic abuse

One respondent hoped that London’s WOW event would link in with Hull, as they were both happening on the same weekend and another mentioned that they hoped WOW would become a regular event in Hull.

*“That's is well attended, generates conversation and is the first of a regular event.”*

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/wow-day-pass | **8624** | **5293** | **1 min 2 secs** |
| https://www.hull2017.co.uk/whatson/events/wow/ | **17412** | **13656** | **1 min 41 secs** |
| https://www.hull2017.co.uk/whatson/events/wow-hull-to-hull-and-back/ | **6774** | **5354** | **1 min 2 secs** |

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

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

**DEFINITIONS**

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

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

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**vii. PARTNERS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN**  **HU1 – HU9** | **TOTAL BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) | 1 | 1 |
| 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) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project |  | 1 |
| Number of existing partners involved in this this project | 1 |  |

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

The project engaged with a steering group named the ‘Circle of Friends’. This group was involved discussions around the content of the programme and the planning and organisation of WOW. Some members of the Circle of Friends were also involved in various aspect of the delivery of the festival, including roles as panelists and mentors in the ‘speed mentoring’ activity.

The Circle of Friends members were approached by the event organisers and asked to be involved due to their association with the promotion of gender equality in the city. Members included representatives from local women’s projects, lecturers and researchers at Hull University, local business owners, religious leaders and community groups.

## Reasons for getting involved

When asked for their reasons for getting involved in the Circle of Friends, respondents said that the concept of the festival was relevant to their field of work or study, or aligned to their personal interests and beliefs.

*“It felt like something that I could get involved with, something that I could contribute to and that I believe in.”*

*“I’m just always keen to support initiatives like this and events.”*

The fact that WOW was a Hull 2017 project also appeared to be a draw to participants. Some stated that being a member of the Circle of Friends gave them the opportunity to be involved in the Hull 2017 celebrations, and others felt that the city’s status gave the project added kudos.

*“I think the whole City of Culture thing is brilliant and I wanted to be involved.”*

*“It certainly gave it more kudos definitely, I think I would have got involved anyway but it certainly made it feel more special.”*

­­ Most members of the Circle of Friends felt that other commitments in their day jobs prevented them from being as involved with the project as they would like, but most felt that they were given plenty of opportunity to be involved.

*“I think I could have been more involved, but I was just too busy.”*

*“We were doing it in addition to our normal roles as well, so I wouldn’t have been able to manage to get to any more (meetings).”*

*“I was quite involved in making suggestions as to how it might pan out.”*

*“As a member of the Circle of Friends, we were consulted all the way along.”*

## Planning and organisation

Feedback was generally positive around the Hull 2017 team’s project management of WOW and the Circle of Friends generally felt that their input was valued.

Although it was suggested that the number and frequency of meetings were adequate, one respondent felt that holding sessions during the day limited her ability to be involved. As such, it was suggested that more meetings were held on an evening or lunchtime to enable those who had work commitments to attend.

*“I couldn’t always be at all of them (the meetings) either because I think there’s something about having them during the day can be a bit limiting.”*

It was also acknowledged that the Hull 2017 team appeared to be very busy, which had a negative impact on their communication with members of the Circle of Friends. Respondents felt that there was a lack of clarity around what was expected from them in terms of time commitment and responsibilities on the weekend of the festival itself. One respondent felt that the Circle of Friends were an‘ underused resource’ and felt as though she was ‘left hanging’ after offering her support at one of the WOW events.

*“Sometimes there was a lack of clarity of what we was expected from us.”*

*“I think in terms of letting people know what they wanted them to do, that was quite last minute.”*

## Challenges

When considering the main challenges when bringing WOW to Hull, respondents felt that the very concept of gender equality could prove to be a ‘difficult sell’ to local audiences. It was suggested that although Hull has a history of strong females, there was also the sense that gender inequality was not an issue; therefore it would be difficult to explain the need for an event such as WOW.

*“I think that was a challenge for the festival as well, getting people to understand what it was about in that sense.”*

The Circle of Friends acknowledged that another major challenge for WOW would be to attract disengaged audiences, or those that weren’t already on board with the idea of gender equality. It was general agreed that this wasn’t necessarily achieved at WOW, and one respondent felt as though they were ‘preaching to the converted’.

*“Well I think the main challenge generally for any event like this, is that it should try and attract people who aren’t already on board.”*

*“Just getting general, ordinary women there.”*

It was also suggested that Hull’s somewhat isolated geographical location would prove to be a challenge when trying to attract people from out of town. Indeed, respondents felt that the internal geography of the city itself meant that it would be difficult to attract people from certain neighbourhoods.

## Think Ins

The Circle of Friends agreed that the Think Ins were well organised and effective in drawing out the important issues on gender equality. One respondent was pleased that the Think Ins were focused on local issues to make it relevant to a Hull audience.

*“I think it was nice that they were trying to get a slant on what was specific to Hull rather than being a national or international equality event.”*

Although some respondents suggested that they wouldn’t have known about the Think Ins if they weren’t already involved in the Circle of Friends, they felt that the sessions were well attended and attracted a wide range of women.

*“It was a really good night because people really did engage and give lots of ideas and were really enthusiastic about it.”*

*“I thought it was marvellous, and I came out of that meeting feeling invigorated and stimulated and excited.”*

## Programming and schedule

It was suggested that the final festival programme was reflective of the Think In content, however one respondent felt as though ideas were more likely to be taken into account when they were mentioned by more than one person. As such, this respondent felt that the programme lacked coverage of some important topics because of this, for example trans issues.

Overall, feedback on the programme was very positive, with respondents praising the variety of events on offer.

*“I think they had a really nice range of things.”*

A criticism of the programme was that the topics covered were a little bit predictable, covering the same issues that you would expect at a gender equality event.

*“I would say the programme was very focussed on same old, same old topics that we always hear in this regard.”*

*“(The programme was) a bit predictable, it didn’t push the boundaries really.”*

It was also suggested that the programme was quite complicated and one respondent felt that it was unclear why some gender equality events were included and others weren’t.

*“I think people found the programme really complicated.”*

Suggestions for improvement to the programme included more of a balance between panel discussions and interactive events and more music and dance events to promote a celebratory rather than serious atmosphere.

*“I think a bit more of a balance between workshops and discussion would be good if they did it in the future.”*

*“I felt like the festival didn’t feel celebratory enough.”*

Although it was generally agreed that there was a good turn-out to the festival, some felt like at certain points they had to ‘drum up’ a crowd – particularly during the earlier sessions and the speed mentoring activity.

*“I had hoped there would be more people there.”*

In terms of the schedule and timings of events, it was suggested that too many activities ran simultaneously, which meant that some of the events were competing for an audience. Others suggested that many things overlapped, which meant that it was difficult for audience members to see everything they would have liked to.

There were also conflicting opinions on the use of space in City Hall. Some felt that the venue layout was well-utilised, whereas others suggesting putting events in different spaces.

*“I think that big main hall space in City Hall could have been used a little bit better.”*

*“I felt that the space usage was really well done.”*

## Ticketing

Feedback around the ticketing of WOW suggested that booking system was over complicated and frustrating. One respondent described the booking process as a ‘nightmare’ and others generally agreed that it was a confusing system that could be off-putting to potential audience members.

*“But the ticketing was so complicated in terms of how you get tickets for what.”*

*“Even I got confused by the day pass thing and the ticketing process.”*

*“I felt the ticketing, that you had to buy a ticket for each day was too complicated.”*

Although the weekend passes were considered to be good value, many felt that they were too expensive for many of the target audience. It was suggested that the cost of tickets was a barrier for those with low income, which meant that the festival was not accessible or inclusive.

*“£10 for a day is a lot for a lot of people, specifically in regards to who they want to reach with this festival.”*

*“I think it would have been much better to have just a single registration for both days of the weekend, a weekend pass and keep it at £10 actually, given the level of poverty in Hull.”*

*“There were people who wanted to go who couldn’t afford to go.”*

*“I do know some people who said they couldn’t afford it because they were skint that week.”*

## Marketing and communications

Although the marketing materials were thought to be visually appealing, there was a general feeling that the festival wasn’t well publicised on the whole. One respondent said that she didn’t see mention of WOW across social media, even though her accounts were geared towards similar things.

*“I didn’t see it advertised much at all.”*

Respondents pointed out a lack of signposting in the city centre and felt that there wasn’t enough to direct members of the public to the WOW venues – particularly City Hall. Conversely, respondents felt that the festival was very well promoted at Hull Cheese.

One respondent felt that there could have been more activity in Queen Victoria Square to create a buzz around the festival and signpost people to City Hall.

*“You wouldn’t have gone past and thought ‘oh I can go in there’.”*

*“Signposting, volunteers outside directing people in, being able to just walk in on the day getting kids to go in. Some spectacles outside, singing, dancing.”*

Feedback indicated that the printed programme / festival brochure was visually engaging but too complicated. Some pointed out that there were different versions of the programme in circulation with conflicting schedules, which led to confusion. It was suggested that it would have been useful to have a simplified printed schedule to accompany the more detailed brochure.

*“It was very engaging – visually engaging, but it was a bit too busy for me in the sense that I found it a bit difficult to see where things were.”*

*“I thought the brochure was too complicated, and there seemed to be two brochures.”*

## Personal impact

The research also explored whether being involved in the WOW festival had any impact on partners from the Circle of Friends, either personally or in a professional sense.

As most members of the Circle of Friends were already heavily involved in their local communities, they didn’t feel strongly that they’d learnt anything new about Hull and it’s people. Most respondents however, welcomed the opportunity to network and meet like-minded people across different industries and disciplines in Hull.

One respondents with an involvement in a local women’s project felt that her involvement in the Circle of Friends enabled her to raise the profile of the Women’s Centre locally and another gained interest in their volunteering programme.

*“I‘ve made a couple of contacts.”*

*“I think professionally from the point of view of the women’s centre, it’s helped to raise our profile”*

*“I came away with quite a few different contact details from people who wanted to come and visit the centre and see what we do, we’ve had one or two email enquiries about people wanting to become volunteers, so from that perspective it was really positive as well.”*

Others stated that being involved with WOW gave them the opportunity to take part in something new or different and one respondent said that it allowed her to see more of Hull.

*“I think it encouraged me to go see things that I wouldn’t necessarily have gone to.”*

## Measures of success

When asked about what they considered to be the main indicators of success that WOW should be measured against, many mentioned audience numbers and ticket sales.

Others felt that audience development should be a priority, and that WOW should be considered a success if it managed to attract people who wouldn’t necessarily have attended a gender equality event in the past.

*“I think audience numbers but also trying to reach people who perhaps wouldn’t normally attend something like that.”*

Another suggested measure of success was receiving positive feedback around the event and achieving a good reputation. Others felt that success should be measured on a change in attitude or behaviour, or learning something new as a result of attending WOW.

*“Personally I think its about behaviour change and attitude change.”*

*“I think a good measure would be a good understanding of gender equality.”*

## Legacy

The research also explored the potential legacy of WOW Hull in the city. It was generally agreed that the festival was successful in creating a foundation for possible future events and respondents were keen to see the concept grow locally.

All respondents were enthusiastic about staying involved in the organisation of future gender equality events where possible.

*“I think there’s quite a lot of women who would be interested in forming a committee moving forwards.”*

*“I would definitely be happy to be involved.”*

*“If we could build on what we’ve done this year, even if its just a 1 day thing next year, I think it would grow in stature and have a legacy.”*

Respondents particularly praised the concept of ‘Revolutionary Makers’ and craftivism, as it helped to create a legacy for the promotion of gender equality moving forward.

*“The symbolism that you can take out, you can take something home to your own private space, that was something very powerful in terms of legacy.”*