

## CREATIVE PARTNERS PROJECT UPDATE REPORT

### GENERAL INFORMATION

|                                |                              |
|--------------------------------|------------------------------|
| <b>ORGANISATION NAME:</b>      | Blast Theory                 |
| <b>PROJECT NAME:</b>           | 2097: We Made Ourselves Over |
| <b>MAIN CONTACT:</b>           | John Hunter                  |
| <b>REPORTING PERIOD:</b>       | 01/01/17 - 31/03/17          |
| <b>REPORT SUBMISSION DATE:</b> | 10 05 2017                   |

### INTRODUCTION

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete one or more Project Update Reports, to keep us informed of how they are doing against the deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout the lifetime of 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 and track the performance of our organisation.

Please refer to your Agreement and Project Schedule when you complete this Project Update Report.

This Project Update Report tells us:

- What has happened over the reporting period;
- Your current income and expenditure figures against the agreed budget with Hull 2017;
- What you have learned so far and how you have adapted to these learnings.

We will send you a separate survey about your experience of Hull 2017 so far. We will process the information you give us to understand:

- The effect of our grant and support to date;
- The current effectiveness of our services and grants administration; and
- Where and how we need to make changes.

We will also use this information to provide progress reports to our funders.

Please email this activity report to: [\[insert Hull contact\]@hull2017.co.uk](mailto:[insert Hull contact]@hull2017.co.uk)

### GLOSSARY OF TERMS

- **Commission** - the hiring or payment to an artist / artistic company to create an art work, project or performance. A commission can be wholly or partly funded by you / your organisation
- **Participant opportunities** - workshops, classes, courses, engagement projects
- **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:** includes attenders at exhibitions or performance, and people getting access to work that is printed, recorded, broadcast or on the internet
- **Participant:** includes those who actively take part and do the activity.

## A. PROJECT REPORT

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

| DOCUMENTS                         | PROVIDED                            | N/A                      |
|-----------------------------------|-------------------------------------|--------------------------|
| • Delivery Plan                   | <input checked="" type="checkbox"/> |                          |
| • Budget                          | <input checked="" type="checkbox"/> |                          |
| • Marketing & Communications Plan | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Learning & Engagement Plan      | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Risk Register                   | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

## PROJECT UPDATE

In the box below, please highlight any key changes that have been made to the above documents, why these changes have been made, and whether these changes will affect your ability to deliver the project on time and on budget:

| CHANGE   | REASON/ NOTES   | DELIVERY/<br>BUDGET<br>ISSUE |
|--|---|------------------------------|
| <b>DELIVERY</b>  |   |                              |
| Cast and rehearse with key cast members, plan for camera tracking and effects compositing and to shoot test material | Line Producer advises that smaller film casting lead-times are shorter than theatre and that casting closer to shooting dates will be more accurate and realistic<br>Casting now scheduled to take place late May   | None                         |
| Completion of documentation for sites and filming including Event Plan and RAMS to ESAG                              | To be produced by Line Producer in April bearing in mind approval lead-times  | None                         |
| Creative approval of storyboard  | Storyboards ready for creative approval in late April   | None                         |
| Visual and production design for film including sets, costumes and props   | Design brief and mood boards attached<br>Production Designer in post beginning of April<br>Set / costume / props final designs to be produced in April  | None                         |
| Second development sprint for interactive platform   | Development handed over from App Developer to Technical Lead, who is in post at the end of March  | None                         |
| Interactive platform demonstrator with smartphone app and phone box integration                                      | M2 complete, enabling calendar- and geolocation-based notifications and voice recordings<br>Demonstrator will take place in Phase 3   | None                         |
| Production planning and location scouting for community screenings   | Screenings locations to be confirmed with Line Producer in Phase 3  | None                         |
| <b>MARKETING &amp; COMMS PLAN</b>  |   |                              |
| Casting and community call out for participation in film production  | Line Producer advises that smaller film casting lead-times are shorter than theatre and that casting closer to shooting dates will be more accurate and realistic<br>Casting now scheduled to take place end of May | None                         |
| Editing and publishing videos from casting via social media and website  | Line Producer advises that smaller film casting lead-times are shorter than theatre and that casting closer to shooting dates will be more accurate and realistic<br>Casting now scheduled to take place late May   | None                         |
| <b>RISK REGISTER</b>   |   |                              |
| Updated into Hull 2017 template  | New template sent through in phase 2  | None                         |
| <b>BUDGET</b>  |   |                              |
| Please see attached budget revision with notes   |   |                              |

## B. MONITORING & EVALUATION REPORT

### i. ACTIVITY

To date, how are you currently doing on reaching the targets laid out in your agreement? Where the row is not applicable, please leave blank.

\*Target: target(s) listed within your cooperation agreement

\*Actual: final project figures

|   | TARGET* | ACTUAL TO DATE* |
|---|---------|-----------------|
| <b>ACTIVITY</b>   |         |                 |
| <b>PRODUCTIONS AND PERFORMANCES<sup>i</sup></b>                               |         |                 |
| No. of productions or co-productions  | 21      | 7               |
| No. of productions or co-production performances                              | 124     | 0               |
| No. of productions or co-productions on tour                                  |         |                 |
| No. of visiting company productions   |         |                 |
| No. of visiting company production performances                               |         |                 |
| No. of productions inspired by history / heritage                             |         |                 |
| No. of accessible performances  | 17      | 0               |
| <b>EXHIBITIONS AND COMMISSIONS</b>  |         |                 |
| No. of commissions*   |         |                 |
| Value of commissions  |         |                 |
| No. of commissions inspired by history / heritage                             |         |                 |
| No. of exhibitions  |         |                 |
| No. of exhibitions on tour  |         |                 |
| No. of exhibition days  |         |                 |
| No. of exhibitions inspired by history / heritage                             |         |                 |
| No. of access provisions  |         |                 |
| <b>LEARNING AND PARTICIPATION<sup>ii</sup></b>                                |         |                 |
| No. of participant opportunities* (in-house)                                  | 5       | 0               |
| No. of participant opportunities* (outreach)                                  | 3       | 3               |
| No. of school's engagement opportunities* (in-house)                          |         |                 |
| No. of school's engagement opportunities* (outreach)                          | 1       | 1               |
| No. of opportunities exploring history / heritage                             |         |                 |
| No. of artist development opportunities*                                      |         |                 |
| No. of staff training opportunities*  |         |                 |
| No. of opportunities to build historical / heritage-based skills or knowledge |         |                 |
| No. of accessible learning and participation activities                       |         |                 |

|  | TARGET* | ACTUAL TO DATE* |
|--|---------|-----------------|
| <b>ACTIVITY VENUES/LOCATIONS<sup>iii</sup></b>     |         |                 |
| No. of activities delivered in your own venue      |         |                 |
| No. of activities delivered elsewhere in HU1 - HU9 | 25      | 8               |
| No. of activities delivered outside of HU1 - HU9   | 6       | 4               |

Please provide a short description of the activities delivered for this reporting period in the box below:

Online call out for Hull residents to suggest filming locations. Opened a wider discussion up on social media about what parts of the city mean the most to people.

Workshop participants contacted directly for more in-depth discussions about Hull filming locations. Many sent back reflective opinions of the future of their city including a long piece of writing about the future by a participant from the Over 60s workshop.

If any of the activity for this reporting period 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.

We asked the public on social media what places and spaces mean the most to them in the city; many suggested heritage buildings in Hull that they hope will still be standing 80 years from now.

For this reporting period, what would you say have been the main successes of the activity delivered?

Formed stronger relationships with the workshop participants. Experienced film production team put together with strong Hull-based partnership.

For this reporting period, what would you say have been the main challenges of the activity delivered?

Reaching relevant groups for each month's expert interview release to comment on the issues raised by the interviewee.

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

In the table below, please enter the number of additional people contracted by your organisation to date, 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.

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

|  | TOTAL NO. OF INDIVIDUALS TO DATE | TOTAL NO. WHO ARE HULL RESIDENTS | TOTAL NUMBER OF DAYS WORKED TO DATE |
|--|----------------------------------|----------------------------------|-------------------------------------|
| <b>CATEGORY OR ROLE</b>                                      |                                  |                                  |                                     |
| <b>CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)</b> |                                  |                                  |                                     |
| Co-Director  |                                  |                                  |                                     |
| Co-Producer  |                                  |                                  |                                     |
| Other Production   |                                  |                                  |                                     |
| Artist / Performer   |                                  |                                  |                                     |
| Co-Curator   |                                  |                                  |                                     |
| <b>OTHER</b>   |                                  |                                  |                                     |
| Workshop Facilitator   | 1                                | 1                                | 5                                   |
| App Developer  | 1                                | 0                                |                                     |
| Community Liaison  | 1                                | 1                                | 14                                  |
| Storyboard Artist  | 1                                | 0                                | 10                                  |
| Production Designer  | 1                                | 0                                | 0                                   |
| Line Producers   | 2                                | 1                                | 21                                  |
| VFX  | 1                                | 0                                | 20                                  |
| Director of Photography                                      | 1                                | 0                                | 5                                   |
| PR Consultant  | 1                                | 0                                |                                     |

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

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

| <b>TOTAL TO DATE</b>                                |  |
|---|--|
| <b>DISABILITY/LONG TERM ILLNESS - DELIVERY TEAM</b> |  |
| Yes   |  |
| No  |  |
| Prefer not to say                                   |  |
| <b>CONDITIONS - DELIVERY TEAM</b>                   |  |
| Learning disability                                 |  |
| Long-term illness/condition                         |  |
| Sensory impairment                                  |  |
| Mental Health condition                             |  |
| Physical impairment                                 |  |
| Cognitive impairment                                |  |
| Other   |  |
| <b>ETHNICITY - DELIVERY TEAM</b>                    |  |
| 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                                   |  |



For this reporting period, what would you say have been the main successes in terms of the additional capacity brought in to deliver your activity? (e.g. contracting certain individuals; capacity building by these individuals with your core staff team, capacity building of these individuals by your core staff team)

Hiring line-producers has freed up a lot of capacity for the Project Manager and Project Assistant. Their expertise in film production will ensure the delivery of the films on time and on budget.

For this reporting period, what would you say have been the main challenges in terms of the additional capacity brought in to deliver your activity? (e.g. staff turnover, contracting failures, skills gaps)

Generating custom contracts for a wide variety of roles in consultation with appointees. Lead times on keeping open advertised opportunities. Staff time needed to process applications and interview.

**iii. AUDIENCES**

To date, how many people have attended your activities?

|  | TOTAL TO DATE | % FROM HU1-HU9* |
|--|---------------|-----------------|
| Number of audience members* (in-house)           |               |                 |
| Number of audience members on tour <sup>iv</sup> | 5,942         |                 |

\*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.

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

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

Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Reporting Toolkit.

|   | <b>% TO DATE</b> |
|---|------------------|
| <b>ETHNICITY</b>                              |                  |
| 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                             |                  |

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project?

- Good online engagement with the location call out.
- Continued relationships with workshop participants who are keen to stay involved in the project
  - Paul Route blog
  - Paul Benson

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project?

Responding personally to all public contributions via social media.

**iv. TICKETS**

To date, how many tickets have you sold?

|                                      | ACTUAL IN THIS<br>REPORTING<br>PERIOD | ACTUAL TO<br>DATE | % TO<br>HU1 - HU9<br>RESIDENTS |
|--------------------------------------|---------------------------------------|-------------------|--------------------------------|
| <b>TICKET SALES</b>                  |                                       |                   |                                |
| Number of full price tickets sold    |                                       |                   |                                |
| Number of concessionary tickets sold |                                       |                   |                                |
| Number of free tickets issued        |                                       |                   |                                |
| Value of all ticket sales            | £                                     | £                 |                                |
| <b>BOOKING TRENDS %</b>              |                                       |                   |                                |
| Telephone                            |                                       |                   |                                |
| Counter                              |                                       |                   |                                |
| Website                              |                                       |                   |                                |
| Post                                 |                                       |                   |                                |
| Agency                               |                                       |                   |                                |
| <b>ONLINE TICKET SALES</b>           |                                       |                   |                                |
| Number of tickets sold online        |                                       |                   |                                |
| Value of tickets sold online         | £                                     | £                 |                                |
| <b>FRIENDS/MEMBERSHIP</b>            |                                       |                   |                                |
| New memberships                      |                                       |                   |                                |
| Membership renewals                  |                                       |                   |                                |
| Tickets purchased by members         |                                       |                   |                                |
| Value of tickets bought by members   | £                                     | £                 |                                |

**v. PARTICIPANTS**

To date, how many people have participated in your activities?

|  | TOTAL TO DATE | % FROM HU1-HU9 |
|--|---------------|----------------|
| Number of participants* (in-house)           | 0             | 0              |
| Number of outreach participants <sup>v</sup> | 55            | 64             |
| <b>TOTAL PARTICIPANTS</b>                    |               |                |

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

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

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

Please enter the % of your participants 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 Toolkit.

|   | <b>% TO DATE</b> |
|---|------------------|
| <b>ETHNICITY</b>                              |                  |
| 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                             |                  |

For this reporting period, what would you say have been the main successes in terms of participant engagement and feedback for your project?

Participants have been directly involved in conversations that have shaped the scripts and the locations for the films. Interviews shared on social media and via our web channels directly feature some participants.

For this reporting period, what would you say have been the main challenges in terms of participant engagement and feedback for your project?

**vi. DIGITAL**

To date, how has your project impacted upon your online presence?

|   | TOTAL PAGE VIEWS TO DATE                 | UNIQUE PAGE VEIWS TO DATE            |
|---|--|--------------------------------------|
| Website views relating to project               | WMOO web: 3,221<br>BT Proj page: 878     | WMOO web: 1,858<br>BT Proj Page: 797 |
| Average time on website pages linked to project | WMOO web: 1m 59s<br>BT Proj Page: 2m 02s | N/A                                  |

|   | SUBSCRIBERS AT START OF PROJECT | SUBSCRIBERS AT END OF THIS REPORTING PERIOD | CLICK THROUGHS TO DATE |
|---|---------------------------------|---|------------------------|
| E-newsletter subscribers via project routes | 0                               | 225   | 59                     |
| SMS subscribers via project routes          | N/A                             | N/A   | N/A                    |

|           | LIKES/FOLLOWERS/ SUBSCRIBERS AT START OF PROJECT | LIKES/FOLLOWERS/ SUBSCRIBERS AT END OF THIS REPORTING PERIOD | IMPRESSIONS ON POSTS RELATING TO THE PROJECT | ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT |
|-----------|--|--|--|--|
| Facebook  | 2,856  | 3,146  | 11,647                                       | 152  |
| Twitter   | 6,754  | 7,011  | 58,629                                       | 1,008  |
| Instagram | 142 (since Jan)                                  | 193  | N/A  |  |
| YouTube   | 0  | 20   | 1,213  | 46   |

**DEFINITIONS**

- **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
- **Impressions:** impressions (“views”) of Facebook posts linked to CCP project; impressions (“views”) of Twitter tweets linked to CCP project; views of YouTube videos linked to CCP 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:

[Photo of Franklin House] Always my favourite bit of Hull Brute! Especially looking down at the 19th century twee of The Maltings. At this rate it will be a Hull remake of Clockwork Orange!

Suppose if they use the manor owned ruins they will really still be there in 2097. However the old edwin davies store always seems wierdly timeless

<https://goo.gl/images/MjhChC>  
Bankside. It's so different to the rest of Hull. I love it's industrial quirkiness.





**vii. PARTNERS**

To date, how many partners are involved with your activity?

|   | TOTAL TO DATE BASED IN HU1 - HU9 | TOTAL TO DATE BASED OUTSIDE HU1 - HU9 |
|---|----------------------------------|---------------------------------------|
| <b>PARTNER TYPE</b>   |                                  |                                       |
| Artistic partner (e.g. theatre, art gallery, music venue)   |                                  | 1 - Aarhus ECoC                       |
| Heritage partner (e.g. museum, archive)                     |                                  |                                       |
| Funder (e.g. Arts Council England, business, private trust) | 1 - KCOM                         |                                       |
| Public Sector partner (e.g. libraries, GPs)                 |                                  |                                       |
| Voluntary sector partner (e.g. community group, charity)    |                                  |                                       |
| Education (e.g. school, college, university)                |                                  |                                       |
| Other   |                                  |                                       |
| <b>PARTNERSHIP STAGE</b>                                    |                                  |                                       |
| Number of new partnerships established via this project     | 1 - KCOM                         |                                       |
| Number of existing partners involved in this this project   |                                  | 1 - Aarhus ECoC                       |

For this reporting period, what would you say have been the **main successes** in terms of your partnerships on this project? (e.g. new partnerships created, new projects developed in partnership, new funding secured)

Building good relationship with KCOM, brokered by Liz Draper and Hull 2017 team.

For this reporting period, what would you say have been the **main challenges** in terms of your partnerships on this project? (e.g. communications, skills gaps)

Sign off procedure from both key partners can delay process and cause a lots of back-and-fourth. Difficult for an organization of our size to report on detailed ethnographic metrics across such varied activities. The nature of our project (films, app, online) and its partners (international partnership with international activity) makes responding on some of the form's metrics very difficult - e.g. "performance" and "production" terminology difficult to apply.

## NOTES

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### i

- “No. of productions or co-productions” Includes:
  - Expert Interviews (7/10)
  - Films (0/5)
  - App Episodes (0/5)
  - Live Experience (0/1)
- “No. of productions or co-production performances” Includes:
  - Public screening days / Simultaneous call events (0/5)
  - Live Experience (0/119)

### ii

- “No. of participant opportunities”
  - In-house
    - 4x Placements (0/1)
    - Film Extras (0/25)
  - Outreach
    - Over 60s workshop (18/18)
    - Young Persons’ Workshop Hull (12/12)
    - Young Persons’ Workshop Aarhus (15/15)
    - Exchange (10/10)

### iii

- “No. of activities delivered” elsewhere in HU1 - HU9”
  - Over 60s workshop (1/1)
  - Young Person’s workshop Hull (1/1)
  - School group (1/1)
  - Expert interview (3/4)
  - School / young people interview (2/3)
  - Films (0/5)
  - App Episodes (0/5)
  - Public screening days / Simultaneous call events (0/5)
- “No. of activities delivered” outside of HU1 - HU9”
  - Young Persons’ Workshop Aarhus (1/1)
  - Exchange (1/1)
  - Expert interview (2/3)
  - Live Experience (0/1)

### iv

- “Number of audience members on tour”
  - Interviews viewing figures

### v

- “Number of participants (in house)”
  - 4x Placements (0/1)
  - Film Extras (0/25)
- “Number of outreach participants”
  - Over 60s workshop (18/18)
  - Young Persons’ Workshop Hull (12/12)
  - Young Persons’ Workshop Aarhus (15/15)
  - Exchange (10/10)