CREATIVE PARTNERS
END OF PROJECT REPORT

GENERAL INFORMATION

|  |  |
| --- | --- |
| ORGANISATION NAME: | Middle Child |
| PROJECT NAME: | All We Ever Wanted Was Everything & The Dancing Dead |
| MAIN CONTACT: | Mungo Arney |
| REPORT SUBMISSION DATE: | 23/06/17 |

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 | 2 |
| No. of commissions inspired by history / heritage | 0 | 0 |
| PRODUCTIONS AND PERFORMANCES |
| No. of productions or co-productions | 2 | 2 |
| No. of productions or co-production performances | 13 | 13 |
| No. of productions or co-productions on tour | 1 | 0 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 0 | 0 |
| No. of accessible performances | 2 | 2 |
| EXHIBITIONS AND SCREENINGS |
| No. of exhibitions | 0 | 0 |
| No. of exhibitions on tour | 0 | 0 |
| No. of exhibition days | 0 | 0 |
| No. of exhibitions inspired by history / heritage | 0 | 0 |
| No. of access provisions | 0 | 0 |
| FILMS |
| No. of films | 0 | 0 |
| No. of films on tour | 0 | 0 |
| No. of screenings | 0 | 0 |
| No. of films inspired by history / heritage | 0 | 0 |
| No. of accessible screenings | 0 | 0 |

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

|  |  |  |
| --- | --- | --- |
|  | TARGET\* | ACTUAL  |
| ACTIVITY VENUES/LOCATIONS |
| No. of activities delivered in HU1 – HU9 | 2 | 2 |
| 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:

Since our last update we have completed the script drafting process, led by our Artistic Director Paul Smith and writer Luke Barnes, with support and input from our Dramaturg Stef O’Driscoll.

Paul and our composer James Frewer then spent several weeks together writing the music for the show, well in advance of rehearsals. This also meant we were able to record and release an EP of the music from the show which was distributed on Soundcloud and Spotify, as well as receiving airplay on BBC Introducing.

We then entered into the rehearsal process for the show, making use of the newly developed church owned by our partners The Goodwin Development Trust. The rehearsal process was a hugely positive experience with no problems to speak of and fruitful working relationships throughout the team with both new and old collaborators. The extra lead in time for the process as well as our R&D week meant that we did not have to tweak or edit the text in rehearsals anywhere near as much as we’ve had to on previous projects. This was of huge benefit to the final outcome.

The final outcome of the project has also been delivered; the full *All We Ever Wanted Was Everything* show at The Welly Club. Audience response has been overwhelmingly positive and we hit our box office targets, selling more tickets than ever before. The collaboration with the 11 Humber Street Sesh bands was a big success and attracted audiences to our work who would not otherwise have attended. The fusion of gig theatre and live bands was a successful one with many spectators commenting that it really added to the event.

Since our last update we have confirmed that the show will have a further life at a number of festivals (Latitude, Edinburgh, Reading).

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Since our last update we have confirmed that the show will have a further life at a number of festivals (Latitude, Edinburgh, Reading).

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.

N/A

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):

We are delighted with the overall impact of the project, due to a number of successes in different areas. Firstly, the audience response to the work was overwhelmingly positive - as demonstrated by comments across social media platforms. It feels like the closest we have come to genuinely merging ‘a night out’ with a piece of theatre and have had many comments from audience members that they have never seen anything like it before. The club setting was a major success and contributed to the overall atmosphere of the project. The collaboration with bands from the Humber Street Sesh was incredibly effective, serving as perfect audience development - attracting fans of each band who then stayed to watch the play. We sold more tickets than any of our previous shows and received a boost in social media followers across each of our platforms. The small number of reviews we received were all positive and we feel that this project has enabled us to push the form of gig theatre further than ever before, due to a complex and far-ranging story. This project was our most ambitious yet and we are confident that we demonstrated our ability to match that ambition. This show feels like the beginning of the next chapter in the company’s development and we are determined to push on from here in our upcoming work.

There were also a number of challenges we encountered with this project. We were particularly disappointed that we were unable to attract any national press, whom we wanted to see the work within its original context. We recognise that persuading reviewers to come to Hull remains difficult but had hoped that the added focus on the City of Culture year would have made this more possible. It was particularly disappointing that the national press attended other theatre shows in the city at the same time as our run but could not find time to see our show. We also found a larger than usual drop-off from audience members who had pre-purchased tickets. We suspect that this is partly due to our £5 Early Bird ticket offer, meaning there was less of a commitment to attendance, and partly due to the casual relationship many people have with the Welly. Similarly, our Pay What You Want performance had a larger than expected drop-off. Our decision to maintain Welly’s Thursday and Saturday club nights during the run impacted upon the possible scale of our design, but we don’t feel that this had a negative effect on the show. We were determined to be more diverse in our casting decisions but, due to a number of disappointing factors, were unable to do so this time. We discussed these issues with members of the 2017 team at the time and are confident that we can solve these problems in the near future.

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 | 0 | 0 | 0 |
| Co-Producer | 0 | 0 | 0 |
| Sound Designer | 1 | 1 | 20 |
| Lighting Designer | 1 | 1 | 20 |
| Composer/MD | 1 | 1 | 55 |
| Writer | 2 | 1 | 60 |
| Designer | 2 | 1 | 10 |
| Stage Manager | 1 | 1 | 20 |
| Movement Director | 1 | 0 | 10 |
| Dramaturg | 1 | 0 | 5 |
| Artist / Performer | 13 | 8 | 220 |
| Humber Street Sesh Bands | 11 | 11 | 11 |
| Co-Curator | 0 | 0 | 0 |
| Other Curatorial (please specify) | 0 | 0 | 0 |
| Please specify:[Insert other production, creative or curatorial here]  |
| OTHER |
| Other | 0 | 0 | 0 |
| 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 | 4 |  | Yes – limited a little | 2 |
| 20-24 years | 6 |  | No | 31 |
| 25-29 years | 6 |  | Prefer not to say | 1 |
| 30-34 years | 17 |  | CONDITIONS – DELIVERY TEAM (NON-MANDATORY) |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years | 1 |  | 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 | 32 |
| Prefer not to say |  |  | Irish |  |
| GENDER - DELIVERY TEAM |  | Gypsy or Irish Traveller |  |
| Male | 13 |  | Any other White background |  |
| Female | 20 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| 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  | 1 |
|  |  |  | 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.

The additional capacity with this project has helped us to successfully deliver a more ambitious event than ever before. The additional funding we received from 2017 allowed us to put together a larger production team with increased specialisation. This aided the final outcome of the project immeasurably and is something we are keen to continue in future. It also meant we were able to properly prepare for the project, through an R&D period, adequate time spent between the writer and director to develop the script and the ability to commission our composer to write the music for the show in advance. We also had larger budgets for set design and marketing than ever before.

The support of the 2017 volunteers was also a huge boost - from the stress test which enabled us to accurately evaluate the capacity of the venue, to their support on gathering evaluation data from audiences and help with our relaxed performance. It was also great to see the amount of volunteers who turned out to see the show across various nights. We were delighted to be able to offer both a BSL interpreted performance and a relaxed performance as a result of the help given by the 2017 team. Its the first time we’ve been able to do so and, though there is room for improvement, is an important start on making our work as accessible as possible. Moving forward we need to find ways of increasing attendance at these events.

The support given to our three core roles (Artistic Director, Producer and Communications Manager) was massively useful. This support was wide-ranging, including but not exclusive to dramaturgical provocation, attendance at runs, producing advice and marketing development. It ensured we never felt overwhelmed by the increased ambition of the project and we knew we could always get support and advice when needed.

There were times that the sheer amount of people on the 2017 team made it unclear to whom we should be speaking about what. Sometimes conversations had to be repeated or weren’t communicated correctly, occasionally slowing down the process and the speed of certain decisions being taken. Our point of contact felt as though it kept changing and at times we had conflicting input and advice. While we recognise that this wasn’t the fault of any individual, a clear line of communication would have helped smooth the process.

While access to and inclusion in the 2017 marketing was helpful, it never quite felt like we received the full impact of being a major 2017 commission. As discussed with Martin Green, for some reason it never quite felt like we received the full weight of being an important part of the programme. While we were pleased with our overall sales, we do feel that they could have been better had we found a more coherent and present marketing strategy alongside the 2017 brand.

1. AUDIENCES

In total, how many people have attended your activities?

|  |  |  |
| --- | --- | --- |
|  | TOTAL  | % FROM HU1-HU9\* |
| Number of audience members\* (in-house) |  |  |
| Number of audience members on tour | 1391 | 56% |

\*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 |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say | 100 |
| 16-17 years |  |  | CONDITIONS – AUDIENCES (NON-MANDATORY) |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years | 12% |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years | 19% |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years | 14% |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years | 12% |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years | 9% |  | **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 |  |  |  |  |
| 70-74 years | 2% |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say | 32% |  |  |  |
| GENDER |  |  |  |
| Male | 33% |  |  |  |
| Female | 62% |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say | 5% |  |  |  |

|  |  |
| --- | --- |
|  | % |
| ETHNICITY |  |
| Welsh/English/Scottish/Northern Irish/British | 76.89% |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Any other White background | 2% |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese | 0.01% |
| Any other Asian background |  |
| African | 0.1% |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say | 21% |

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.

**Compiled by Jamie Potter – Communications Manager**

**SUCCESSES**

**Post-show survey responses (in venue)**

97.13% of respondents rated it excellent or very good.

96.79% of respondents said they would recommend it to a friend.

97.79% of respondents said they would book for another Middle Child show.

46.95% of respondents were aged 18-35

**Bands** - The involvement of local bands helped to draw particular crowds we may not have seen before as well as contributed towards more of a “great night out” feel.

**New postcodes** - We managed to attract more people from elsewhere in Hull beyond the HU5 postcode, which typically is where a significant portion of our audience live. This was despite a focus on print marketing within this postcode in the closing weeks, including beer mats and a door-dropped postcard at houses in this area.

**£5 ticket offer** - We sold nearly 300 tickets within a fortnight and over two months before the opening night, thanks to the £5 offer, which included a tie-in offer with Humber Street Sesh.

**Word of mouth** - According to early reports from Hull Box Office word of mouth was one of the most popular sources of information on the show from attendees, suggesting that people’s enjoyment of the show turned into conversation and recommendations with friends.

**Reach** - Anecdotal evidence suggests that people throughout Hull were well aware of the show, so the marketing activity helped to spread the word. Although social media played a significant role in this, boosted by posts and shares from the official Hull 2017 accounts, we were also able to run an extensive print campaign for the first time. This included 5,000 fold out leaflets distributed across the city as well as beer mats, postcards and six-sheet billboards in city centre cinemas.

**Photos** - The band and audiences photos that we uploaded to Facebook daily reached well beyond our actual number of followers on Facebook, sometimes more than double, without having to boost our posts. By the end of the run people were asking at shows for photos to be taken and/or mentioning that they’d seen them online, helping to create the sense of an event beyond simply seeing a show.

**Instagram** - Alongside the above point this was our first production where Instagram played a significant role in our ability to both get our message out and hear from audiences, especially with the encouragement within the show to take and share photos of the performance. We had originally planned to create a Snapchat presence but given discussions about our target audience being older than planned, alongside the increasing popularity in Instagram, especially after its introduction of Stories, we decided to focus on this platform instead. We had at least 50 responses to the show from audiences through Instagram.

**Facebook Reviews** - The review system was recently switched on for entertainment pages like our own, meaning our audience were able to leave star-ratings and written reviews, all of which have so far been 5 star reviews. The average rating - 5 stars - is now displayed prominently on our page.

**Press coverage** - We achieved further reach and more substantial coverage than we’ve had before, thanks to support from Cornershop and Hull 2017, as well as the association and interest in Hull this City of Culture year. This included features in national publications including The Telegraph and The Stage, as well as appearances on BBC 5 Live.

**EP** - For the first time we were able to release music from the show on Spotify and Bandcamp ahead of the run, thanks to the help of Warren Records. This helped our audience to familiarise themselves with the music, as they would their favourite band or live act. We also intended to release the demos of the other tracks but simply ran out of resource.

**Accessible performances** - We held our first ever accessible performances, including a relaxed performance and a BSL interpreted performance. The relaxed performance was the quietest show but also meant that a number of disabled people were able to attend who otherwise wouldn’t have done. The BSL performance only attracted one deaf person (that we are aware of), however this particular attendee wrote a glowing review and stated that it was the “most inclusive event” he’d ever attended.

**Engagement** - We invited a group of ten students from the Goodwin College on the Thornton Estate who had little or no prior engagement with theatre, to attend rehearsals for an hour in the final week. They all expressed a keen interest in the production and were invited to the press night.

**Reviews** - We managed to get enthusiastic reviews from two new sources: a music promoter and venue owner (also a potential future venue for Middle Child) who is an outspoken critic of the City of Culture programme; and a disability rights campaigner, who stated that our show was the “most inclusive event” they’d ever been to.

**CHALLENGES**

**One clear message** - The project was so complex that we struggled to settle on a clear message that really got through to audiences. We focused more on the themes of the story rather than what would sell it most: legacy, shame and distraction are not as attractive a proposition as celebrating the end of the world in a nightclub. Future projects need to look at this key messaging with more of a marketing head than an artistic or critical one.

**“Gig theatre”** - Gig theatre still appears to be an alien concept to many people. Despite us settling on “a gig that tells a story” as a key message, many people told us they weren’t sure what to expect. For future work we should - as much as is feasible - test messages with target audiences beforehand.

**Over ambitious** - The marketing plan involved various ideas that subsequently had to be shelved due to lack of time.

**Reviews** - We had high hopes of attracting reviewers to this year’s show, given our growing reputation and the stature of Hull 2017. However we only managed to get one national reviewer - Will Ramsey from The Stage - and this was towards the end of the run, when the review would have limited impact on sales.

**Press coverage** - Although we had lots of coverage we feel we might have had more - and certainly had some lined up, including 6Music - had it not been for external events beyond our control, mainly the Manchester and London terror attacks, as well as the snap election, which understandably dominated press in the weeks before the show. We also struggled to respond to the election despite there being strong political and social themes within the show.

**Local press** - The lack of local coverage in particular, including previews, features and reviews, we believe is detrimental not just to Middle Child but to the wider arts community in Hull. The Hull Daily Mail ran a long lead preview when the show went on sale but then did nothing else thereafter. This is despite their attending a press call and capturing photography and video with our cast and Martin Green from Hull 2017. Neither did anybody from the Hull Daily Mail review the show.

**Band promo** - The bands all differed in how much promotion they did for their respective shows. Many bands had few press ready images available and/or a low social media presence. Some of the better acts at self-promotion were also more busy with other gigs, which meant they couldn’t promote their AWEWWE performance until nearer the time. Some acts also had other peculiarities, such as Chambers being a new name in Hull, or Cheidu having already performed twice elsewhere in Hull that week.

**Images and video** - It could be said that we had too many visual assets or at least a coherent message or reason for using them running throughout. For example the cast photos taken throughout the three eras of the play were rarely used after their initial release.

**Music** - The music that we shared from the show took longer than anticipated to master and distribute, so it went out a week later than planned. It was also music from a particular character in the show (the Asteroid) that hadn’t previously featured in the marketing and press, which made the messaging around the release more challenging. Future music releases should take broader messaging into consideration.

**Booking times** - A significant number of people booked very early - more than eight weeks before opening - to take advantage of the £5 offer, which included being able to buy a Humber Street Sesh ticket for £5 at the same time. However we also experienced significant drop off in the first week of shows, which we suspect was from those who had booked early. While £5 and Pay What You Want tickets are low risk ways to get into theatre, it also means people may be less likely to turn up if they've forgotten about the show or, as on opening night, there is adverse weather.

**Welly audience** - It was difficult to market this show to the regular Welly audience, who tend to be aged around 18-21, especially using the messaging around nostalgia and back to the ‘90s, as this time predates their experience.

**Audience development** - We didn’t attract as many panto attendees as we had hoped. Our reach towards this audience was limited to our mailing list. We need to develop other ways to engage this audience and tempt them to other Middle Child performances.

**Press night** - Our press night singularly failed to attract any reviewers from major publications, including national media organisations. The majority of attendees were instead partners, potential future venues and collaborators, as well as friends of Middle Child. Given our previous discussions on what a ‘gig theatre’ version of a press night looks like, we might wish to question the need for one altogether and instead invite press and other guests to ‘regular’ performances.

**Mailchimp** - We had trouble using Mailchimp to send invites to our press night. This was chosen in order to design an attractive HTML email and send invites en masse as well as track opens and clicks, however we suspect many were designated as spam by recipient mailboxes and it was difficult to send additional ‘one off’ invites when we needed to add people to our guestlist.

**Resource** - We ran out of storage space on Dropbox and likewise myself on my laptop, which meant a lot of time was spent on housekeeping and moving content around, especially once the show got under way and we were in receipt of new images every day.

1. TICKETS

Overall, how many tickets did you sell?

|  |  |  |
| --- | --- | --- |
|  | TOTAL | % TO HU1 – HU9 RESIDENTS |
| TICKET SALES |
| Number of full price tickets sold | 91 |  |
| Number of concessionary tickets sold | 901 |  |
| Number of free tickets issued | 330 |  |
| Value of all ticket sales | £8726.00 | £ |
| BOOKING TRENDS % |
| Telephone |  |  |
| Counter  |  |  |
| Website |  |  |
| Post |  |  |
| Agency |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online |  |  |
| Value of tickets sold online | £8299 | £ |
| 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 | 210 |  |
| TOTAL PARTICIPANTS |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | % |  |  | % |
| AGE GROUPS - AUDIENCES |  | DISABILITY/LONG TERM ILLNESS – AUDIENCES |
| 0-2 years |  |  | Yes – limited a lot |  |
| 3-5 years |  |  | Yes – limited a lot |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | CONDITIONS – AUDIENCES (NON-MANDATORY) |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years |  | **Please enter the % of your participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking your participants the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Toolkit, or making these questions part of the registration process.** |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  | **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 |  |
| English/Welsh/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Any other White background |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

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

­­ **Video extras** - We used approximately 15 volunteers as extras in our first promotional video, shot in the Welly club. The volunteers acted as a crowd for the video and meant that we were able to have total creative control of the space, which would not have been possible had we filmed in there with a ‘real’ audience whilst the club was open.

**Stress test** - We used approximately 150 volunteers to test how we would use the space, which proved invaluable for our designer and producer and ultimately informed the design of the final performance.

**Opening night** - Forty volunteers were invited to attend the opening night, as a thank you to their help throughout the project.

**Accessible performance** - Six volunteers were invited to help front-of-house and other duties during the accessible matinee performance, including guiding people to seats and the toilets. This meant we could give more attention and assistance to our audience than would have been possible with Middle Child’s own small team.

**Evaluation** - We used up to three volunteers per performance to gather feedback from audience members following the show, something we have not had the resource to do in the past. Their feedback on the first night also helped us improve the process for the subsequent performances.

1. DIGITAL

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | TOTAL PAGE VIEWS | UNIQUE PAGE VIEWS | AVERAGE TIME ON PAGE |
| [www.middlechildtheatre.co.uk](http://www.middlechildtheatre.co.uk) | 14274 | 8869 | 0:38 |
| [www.allweeverwanted.co.uk](http://www.allweeverwanted.co.uk)  | 5374 | 4633 | 1:12 |

|  |  |  |  |
| --- | --- | --- | --- |
|  | SUBSCRIBERS AT START OF PROJECT | SUBSCRIBERS AT END OF PROJECT | CLICK THROUGHS |
| E-newsletter subscribers via project routes | 1228 (cleaned to 623 in 03/17) | 711 | 111 |
| 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 | 1343 | 1675 | 139200 | 22200 |
| Twitter | 2879 | 3450 | 604700 | 6000 |
| Instagram | 0 | 1012 | 65369 | 3119 |
| 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:

|  |
| --- |
| “Blazing, noisy, brilliant, full of sparks, soaring." Tom Wells, Twitter |
| "Energetic, exciting and proper powerful - everything theatre should be." Lydia Marchant, Twitter |
| “Life-affirming theatre everyone needs to see, no matter the age. I skipped home tonight happily.” Clare Horrigan, Twitter |
| “Went tonight! Would go again, and again, and again.” Sam Burrows, Twitter  |
| “‘Live your life, I dare you.’ Dare accepted.” Alix Johnson, Twitter |

|  |
| --- |
| “Inspirational night supporting @middlechildhull on their journey through time. HIGHLY recommend catching their show! Superb work from all.” Bud Sugar, Twitter |
| “Brilliant energetic performance by @middlechildhull.Theatre not as we know it.They don’t only do panto!” Pamela Clark, Twitter |
| “Loved the club set-up, and proper accessible story w/ great music and cast.” Sam Wightman, Twitter |
| “It was humurous, emotional, passionate, inspiring and thought-provoking. Total genius. I laughed and very nearly cried.” Sherrie Rhodes, Facebook |
| "It made me laugh and cry and think. A fabulous night out, so glad I came.” Charlotte Chapman Precious, Facebook |
| “A seriously fantastic show - going to share with all my friends in Edin as a must see.” Kirstin Rowan, Facebook |
| "A bit flipping amazing. Life affirming stuff. One of the best theatre experiences in a long time.” Leelou, Instagram |
| “Honestly one of the most incredible performances I’ve ever seen.” Steph Hebdon, Instagram |
| “I cannot recommend enough, I’m even going to go next week for a second time to see the same performances for more City of Culture talent.” Wildgazelles, Instagram |

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 | 0 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 3 | 2 |
| Public Sector partner (e.g. libraries, GPs) | 1 | 0 |
| 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 | 0 |
| Number of existing partners involved in this this project | 4 | 0 |

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

**Humber Street Sesh**

Possibly our most important creative partnership to date. Mark Page and the Humber Street Sesh team have had a hugely positive impact on this project, including:

* Support in the R&D phase, exploring the nature of the event and the themes running throughout
* Support with contacting and programming local bands for each performance
* Advice on technical aspects, including sound checks & necessary equipment
* Marketing support in-kind

Working with bands was something Middle Child had no experience of going into this event. It has been a learning curve, both in required knowledge but also acknowledging the fact that working with musicians is very different to working with actors. In that respect, the time afforded by the HSS team was invaluable, and meant that we were as prepared as possible for their involvement.

**Hull Truck**

As ever, Hull Truck were generous with the provision of technical equipment. Their support meant we saved around £2000 in hire costs, a saving that was necessary given our budget restraints.

**Paines Plough**

Due to demanding schedules on both sides, creative support from Paines Plough on this project has been understandably limited. However, their support in other areas has been crucial in the development of the company during this period of time.

All three core company members spent time during 2017 at PP headquarters, with the intention of improving our processes as a company. Issues explored included governance, financial management, press relationships, contractual obligations and more. All of these topics have indirectly related to AWEWWE, and we are clear that time spent with PP has improved this project dramatically.

Additionally, PP have booked AWEWWE for all of the Edinburgh Fringe Festival, in their venue the Roundabout at Summerhall. They have shown tremendous faith in the company and production, for which we are grateful.

**Hull UK City of Culture 2017**

Our relationship with H2017 has been ever present throughout this process. Beyond their financial support, active involvement from their producing team has been welcome. Knowing we have additional staff as a sounding board - both creatively and at a management level – meant we were able to push further with our event’s vision more so than ever before.

With H2017 came support from the H2017 volunteers, and the in-house PR company Cornershop. Support from the volunteers was invaluable, and meant we could gather more data on our audience than ever before. Our relationship with Cornershop was also useful, however we did also face problems in this area. Being both a Hull 2017 commission as well as one of a number of locally-supported theatre companies, we fell through the gap on some occasions, meaning it wasn’t clear how much support Cornershop could offer us. Whilst we were happy with the level of national coverage in the run up to the event (with features in The Telegraph and BBC Radio 5 Live amongst others) we were disappointed by the lack of nation reviews we could attract to AWEWWE itself.