**CREATIVE PARTNERS**   
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | DEFIANCE 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | 22 – 25 March 2017 |
| **REPORT SUBMISSION DATE:** | 16August 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: pippa.gardner@hull2017.co.uk.

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

**GLOSSARY OF TERMS**

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

**OTHER INFORMATION**

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

* **Survey 1:** The first survey will be sent in 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 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 |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

**PROJECT UPDATE**

***Defiance*** was a hugely successful engagement and learning companion price to ***The Hypocrite*,** staged at The Guildhall and directed by Associate Director (Engagement and Learning) Tom Bellerby and Associate Artist Rupert Creed. There were 37 cast members: 11 members of Act III (aged 55+), and 26 members of Youth Theatre (aged 16 - 21). There were 588 audience members overall: 4 x shows sold out at 147 capacity. 

There was an overwhelmingly positive response from both participants and audiences. Participants particularly enjoyed performing in the Guildhall, working with the other generation and the sense of ownership they had over the work they created through the devising process and the autobiographical nature of a lot of the material.

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:

1. **MONITORING & EVALUATION REPORT**
2. **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 agreement with Hull UK City of Culture 2017**

**\*Actual: final project figures**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage | 1 | 1 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 4 | 4 |
| No. of productions or co-productions on tour | 0 | 0 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 1 | 1 |
| No. of accessible performances | 4 | 4 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions |  | N/A |
| No. of exhibitions on tour |  | N/A |
| No. of exhibition days |  | N/A |
| No. of exhibitions inspired by history / heritage |  | N/A |
| No. of access provisions |  | N/A |
| **FILMS** | | |
| No. of films |  | N/A |
| No. of films on tour |  | N/A |
| No. of screenings |  | N/A |
| No. of films inspired by history / heritage |  | N/A |
| No. of accessible screenings |  | N/A |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | N/A |
| No. of artists / groups / companies programmed |  | N/A |
| No. of performances |  | N/A |
| No. of shows inspired by history / heritage |  | N/A |
| No. of accessible performances during festival |  | N/A |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 1,744 | 1,645 |
| 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 | 1 |
| No. of artist development opportunities\* (outreach) | 0 | 0 |
| No. of staff training opportunities\* (in-house) | 1 | 1 |
| 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 TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 |  | 4 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

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

* Britain’s baby boomers – the original protest generation. They burned their bras, banned the bomb and gave peace a chance. Generation Z – branded as more into selfies and statuses than saving the world.
* Taking their audience on a journey through first acts of youthful rebellion to bringing the fight to the powers that be, via an honest conversation about one generations legacy and another’s hopes and dreams, Hull Truck Theatre’s over 55’s acting group, Act III, and the 16+ Youth Theatre think it’s time they got their say.
* In a not so secret location, The Guildhall, in the city that defied the King to kick start the English Civil War, *Defiance* will see two generations fed up of being ignored take control as they explore what it really means to be defiant in 2017.
* Profile of Youth Theatre and Act III work, both internal and external
* Photography and filming of rehearsals and production
* Off-site Box Office and Front of House
* Site-specific project
* We worked with Beth from the 2017 digital team on a piece of editorial for their website, after she approached us for editorial ideas. Beth was really receptive to our ideas, and we came up with an article which worked for their website but also worked with the intense rehearsal period for the show. They also supported the show's run with social media posts on their channels.

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.

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

* The opportunity to perform and animate a new exciting space
* Shifting perceptions of both older and young people working together
* Operation of an off-site Box office and FOH operation.
* Professional development for staff working outside the building. Creative development for members of Act III and our Youth Theatre.

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

* It was challenging to give the project the time and resources of the building alongside delivery of the Hypocrite
* As the project was devised it was hard to envisage what it was to create communication tools and establish what production resources it would need

1. **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 (where applicable).**

**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** |
| **CATEGORY OR ROLE** | | | |
| **CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)** | | | |
| Co-Director | 1 | 1 | 30 |
| Co-Producer | 1 | 1 |  |
| Other Production | 4 | 3 | 30 |
| Artist / Performer | 35 | 35 | 30 |
| Other Creative (specify below) | 3 | 2 | 30 |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:  **Other Production**: Stage Manager, Tech Manager, Wardrobe, Wardrobe Assistant  **Other Creative**: Director, Sound Designer, Dramaturg  [Insert other production, creative and curatorial roles here] | | | |
| **OTHER** | | | |
| Other (specify below) |  |  |  |
| Please specify:  [Insert other roles 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 TO DATE** |  |  | **TOTAL TO DATE** |
| **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 | 8 |
| 25-29 years | 5 |  | Prefer not to say |  |
| 30-34 years | 3 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years | 1 |  | Learning disability | 1 |
| 40-44 years |  |  | 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 | 9 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **5** |  | Any other White background |  |
| Female | 4 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| Gender non-conf |  |  | White and Asian |  |
| Prefer not to say |  |  | Any other Mixed/multiple ethnic background |  |
|  |  |  | Indian |  |
|  | **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.** |  | 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)

* E&L projects usually have only one creative lead. By Rupert and Tom working on this project together it gave them the opportunity to bounce ideas between themselves developing skills sets.

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)

1. **AUDIENCES**

**To date, how many people have attended your activity?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 448 | 70% |
| Number of audience members on tour | N/A | N/A |

**\*The % from HU1-HU9 can be taken from the results of audience surveys or your box office reports.**  
 **Please complete the Total column within the tables below.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **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 |  |
| 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 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.** |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER - AUDIENCES** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY - AUDIENCES** | |
| Welsh/English/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 |  |

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

* The engagement of HC Councillors – there were several in attendance and the production is still being referred to in these circles. Councillors are now more engaged and attending various events across the City.

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

1. **TICKETS**

**To date, how many tickets have you sold? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ACTUAL IN THIS REPORTING PERIOD** | **ACTUAL TO DATE** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | | |
| Number of full price tickets sold | 260 |  |  |
| Number of concessionary tickets sold | 189 |  |  |
| Number of free tickets issued | 135 |  |  |
| Value of all ticket sales | £2,622 | £2,622 |  |
| **BOOKING TRENDS %** | | | |
| Telephone | 28 |  |  |
| Counter | 35 |  |  |
| Website | 38 |  |  |
| Post | 0 |  |  |
| Agency (Hull2017 included in online) | 0 |  |  |
| ONLINE TICKET SALES | | | |
| Number of tickets sold online |  |  |  |
| Value of tickets sold online | £1,005 | £1,005 |  |
| FRIENDS/MEMBERSHIP | | | |
| New memberships |  |  |  |
| Membership renewals |  |  |  |
| Tickets purchased by members |  |  |  |
| Value of tickets bought by members | £ | £ |  |

1. **PARTICIPANTS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | 35 | 90 |
| Number of outreach participants | 0 | 0 |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **% TO DATE** | |  |  | | **% TO DATE** |
| **AGE GROUPS - PARTICIPANTS** | | |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** | | |
| 0-2 years |  | |  | Yes – limited a lot | |  |
| 3-5 years |  | |  | Yes – limited a little | |  |
| 6-10 years |  | |  | No | | 20 |
| 11-15 years |  | |  | Prefer not to say | | 15 |
| 16-17 years | 7 | |  | **CONDITIONS - PARTICIPANTS** | | |
| 18-19 years | 7 | |  | Learning disability | |  |
| 20-24 years | 1 | |  | 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 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.** | **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 participants to complete the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit. If participants need to register to take part, this could be part of the registration process.** | |  |
| 55-59 years | 5 | |  |  | |  |
| 60-64 years | 2 | |  |  | |  |
| 65-69 years | 1 | |  |  | |  |
| 70-74 years | 1 | |  |  | |  |
| 75+ years | 1 | |  |  | |  |
| Prefer not to say |  | |  |  | |  |
| **GENDER - PARTICIPANTS** | | |  |  | |  |
| Male | 18 | |  |  | |  |
| Female | 17 | |  |  | |  |
| Transgender |  | |  |  | |  |
| Gender non-conf |  | |  |  | |  |
| Prefer not to say |  | |  |  | |  |
|  |  | |  |  | |  |
|  | | | | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | | 35 |
| 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 | |  |

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

* ­­The opportunity to learn about and share experiences across age ranges
* The opportunity to try something new with site specific work
* The most interesting part has been the honest, sometimes heated and often hilarious conversations that have taken place between two generations who don’t often communicate outside of family relationships. These conversations directly fed into the content of the production
* “Hull Truck Youth Theatre has brought me out of my shell and challenged me to do things I wouldn’t have ordinarily done. Defiance is one of the best projects we’ve done. I’ve really enjoyed working with Act III and hearing their stories of when they were our age, as well as their opinions on what young people are like today” (Katie, Youth Theatre Member)
* ”I’m really enjoying working with the Hull Truck Youth Theatre members and learning what they think about the world, and how they see us - the older generation. The workshops and rehearsals have been lively, friendly and challenging. I like the fact that we’re performing Defiance in the Council Chamber where decisions that affect local people are made.’

|  |
| --- |
|  |

|  |
| --- |
| Defiance in the Council Chamber where decisions that affect local people are made” (Rob, Act III Member) |

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

* The amount of rehearsals needed meant some of ACT III felt this would be too much for them and decided to not participate in the project.

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| [Insert URL] |  |  |
| Average time on website pages linked to project:  00:01:30 | **2823** | **2397** |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/ SUBCRIBERS 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 | 6706/6340 | 7851/7515 |  |  |
| Twitter | N/A | N/A |  |  |
| Instagram | N/A | N/A |  |  |
| Other | N/A | N/A |  |  |

**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:**

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

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)

* Using the Guildhall meant the performance was seen by City Councilors who haven’t previously engaged with our work.
* We worked with Beth from the 2017 digital team on a piece of editorial for their website, after she approached us for editorial ideas. Beth was really receptive to our ideas, and we came up with an article which worked for their website but also worked with the intense rehearsal period for the show. They also supported the show's run with social media posts on their channels.

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)