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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre/Market Theatre Johannesburg |
| **PROJECT NAME:** | The Suitcase 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | 31 August – 9 September 2017 |
| **REPORT SUBMISSION DATE:** | 10 November 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:

Hull Truck Theatre and The Market Theatre Johannesburg presented The Suitcase, adapted and directed by James Ngcobo from the novel by Es’kia Mphahlele which was its’ UK Premiere. It also featured live music composed and written by Hugh Masekela.

Presented in partnership with Freedom Festival Hull, the production was presented by 5 partner theatres across the North (Hull Truck, Derby, Lancaster Dukes, Northern Stage and Liverpool Playhouse), funded by the National Lottery and Arts Council England’s Strategic Touring fund.

Set in 1950’s apartheid South Africa, The Suitcase tells the story of a young couple who leave their village for the city, looking for a bigger life beyond their social expectations. But it doesn’t go as they had planned. Timi is trying and failing to find a job, so one day, in desperation, he steals a suitcase on a bus without knowing what’s inside; an act which brings frightening consequences, dramatic twists and unexpected turns.

The play was originally created by James Ngcobo for The Baxter Theatre, before playing at The Market Theatre. Following this, Sisojama (James Ngcobo and Hugh Masekela Company) revived the play to open The Soweto Theatre. Coming full circle, The Suitcase was mounted as the inaugural piece at The Market Theatre when James Ngcobo became Artistic Director.

The Market Theatre has long been celebrated for the part it played in bringing people together and for foregrounding the stories of human strength and community during apartheid, and for the way in which it continues to put humanity centre stage through performance and education.

The five Northern Venues in the touring consortium are connected by their ethos and passion for putting resonant stories on their stages, reflective both of a global community and the people on their doorsteps. An extensive creative learning programme reaching out beyond the theatres and working with community dialogue, music and performance runs alongside the tour in all venues, and is a direct reflection of the extensive work undertaken by the community focus groups in each city. The teacher, rapper, performer and spoken word poet Chiedu Oraka sums it up perfectly in his commissioned piece to celebrate the tour of The Suitcase: nothing supposed to be easy when it comes to the injustice of humanity. Now is the moment for us to be sharing this story; when the politics of our society, our nation, our skin-colour, our beliefs and our futures is on a knife-edge. Now is the moment for us to come together and to celebrate the lives of cities, communities and artists from across the world.

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

**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:

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 | 9 (at Truck) | 9 (at Truck) |
| No. of productions or co-productions on tour | 1 | 1 |
| 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 | 2 | 2 |
| **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) |  |  |
| No. of participant opportunities\* (outreach) |  |  |
| No. of school’s engagement opportunities\* (in-house) |  |  |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) | 1 | 1 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  | 0 |
| No. of staff training opportunities\* (outreach) |  | 0 |
| No. of opportunities exploring history / heritage | 0 | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge | 1 | 1 |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 |  | 9 |
| No. of activities delivered outside of HU1 – HU9 |  | 17 |

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

Marketing campaign highlights:

• Targeted campaign for Pay What You Can night, working with Amanda Huxtable and Magda Moses to reach BAME communities and residents of Orchard Park and Thornton Estates, we sent out invitations to a party, with music and themed food and drink. The event saw newcomers and regular bookers all enjoying a warm and vibrant atmosphere at the theatre.

• Kofi Annan attended the first performance, in Hull as part of Freedom Festival.

• Combined campaign with Freedom Festival also saw the musicians and singers from the cast perform at the Festival.

• Hull-based grime artist Chiedu Oraka wrote a new spoken word piece to celebrate the tour

• CornerShop (Hull2017’s PR Company) supported the national press campaign and in particular achieved good coverage in music press.

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?

* Audience development (see marketing campaign info above)
* Staff experience and learning in working on an International tour.
* 6500+ Audience (across the venues)
* 211 participants in 38 engagement actions including: workshops, talkbacks, singing in the community, supper clubs, and participatory street performance
* 49% average capacity (21%-70%)
* 22% new bookers
* Post Show Q&A - 150
* Pay What You Can & Pre-Show Party – 250
* The company also spent and evening with the Afro Caribbean Society – telling stories, sharing food and singing. And the musicians played to 500+ people as part of Freedom Festival Hull – the local delivery partner.

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

* Getting timely responses from tour venues and buy in for marketing initiatives and evaluation.
* Getting timely responses from Market Theatre Johannesburg, owing to time difference and differences in working
* Understanding different expectations from an international company/new partner, such as a style of cast biogs, need for photography etc.
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 | 0 | 0 |  |
| Co-Producer | 1 | 1 |  |
| Other Production  | 9 | 1 |  |
| Artist / Performer | 8 | 0 |  |
| Other Creative (specify below) | 6 | 0 |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify: Other creative: Director, Set & Costume Designer, Composer, Lighting Designer, Re-lighter, Producer[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 | 1 |  | No |  |
| 25-29 years |  |  | Prefer not to say | 13 |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 5 |  | Learning disability |  |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years | 2 |  | 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 | 1 |  | Welsh/English/Scottish/Northern Irish/British | 7 |
| Prefer not to say | 8 |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male |  |  | Any other White background | 1 |
| Female |  |  | 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 |  |
| 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) • Significant upskilling and understanding of midscale international touring• Confident and robust approach to project coordination with clear outcomes attached to wraparound activities• Positive to have additional funding to support work outside core-delivery in audience and participant engagement• Significantly ‘different’ offer for audiences but one that still ‘fit’ the overall programming approach of venues/narrative presentations• Marketing and Communications overview was very helpful, and additional external management supported stretched Marcomms teams in all venues * Tour marketing delivered by Hull Truck Theatre and the freelance marketer included: support in delivering focus groups, copy and image, print, photography, trailer, show programme, vox pops, national press and PR, evaluation.

Individual venues were responsible for: focus groups with target audiences; local press and PR, social media, advertising, website and e-marketing, direct mail, evaluation. Focus groups were held at Hull Truck Theatre and Northern Stage in March 2017, with members of BAME communities and low engagement areas. * As part of Hull Truck Theatre’s partnership with Hull UK City of Culture 2017, national PR agency Corner Shop, delivered the national campaign for the tour, securing reviews in national papers and a piece on BBC Radio 4’s Front Row.
 |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African | 5 |
|  |  |  | 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 challenges** in terms of the additional capacity brought in to deliver your activity? (e.g. staff turnover, contracting failures, skills gaps)

* The other venues struggled to arrange focus groups for various reasons including time and resource. Key bits of feedback from the focus groups were, that images with people are the most engaging (Netflix was given as a good example), venues could be more welcoming if there was food and music in the public areas, and that ticket price could be a barrier.
1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 2,273 | 33 |
| 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 Suitcase exceeded audience and financial targets.
* 3,706 people saw The Suitcase on tour (Northern Stage, Derby Theatre, The Dukes Lancaster, Liverpool Playhouse). A full tour report is being prepared by Rowan Rutter as part of the ACE STF report.

**Press coverage and reviews:**

‘Great music and a fine cast enhance this spare South African show’ ★★★ The Times

‘Masekela’s music drives desperate apartheid drama’ ★★★ The Guardian

‘Hull Truck deserves huge credit for bringing to the North of England this production by one of the world’s iconic theatre companies’ The Reviews Hub

sharply detailed performances, full of humour and deep humanity’ \*\*\*\* The Observer

‘James Ngcobo’s adaptation of a story about a couple finding their way in 1950s Durban is refreshingly direct and galvanised by Hugh Masekela’s compositions’ \*\*\* The Guardian

‘Beautifully played by its cast of four and blessed with a terrific score’ \*\*\* The Times

‘vibrant and heartfelt’ The Crack

‘this one will wow from start to finish. It’s exciting, it’s empowering, it’s educational.’ NE1 Magazine

* Subsidised ticketing schemes throughout as well as standardised ticket pricing – with no additional raise for international work representing strong value for money
* Wraparound activities including supper clubs, foyer events and ‘meet-the-team’ opportunities, to encourage harder to reach audiences to feel comfortable and at-home in the theatres; and engagement activities additional to venues’ core
* Representative hardcopy programme, including contemporary reflections from black communities and artists across the North; historical narrative of The Market Theatre; and inclusive venue copy
* The Suitcase played to an audience of 6,319 across the tour, taking £78,552.15 in ticket sales.

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 | 1,115 |  |  |
| Number of concessionary tickets sold | 416 |  |  |
| Number of free tickets issued | 742 |  |  |
| Value of all ticket sales | £31,651.25 |  |  |
| **BOOKING TRENDS %** |
| Telephone | 17 |  |  |
| Counter  | 42 |  |  |
| Website | 41 |  |  |
| Post |  |  |  |
| Agency (Hull2017 included in online) |  |  |  |
| ONLINE TICKET SALES | ONLINE TICKET SALES |
| Number of tickets sold online | 1,280 |  |  |
| Value of tickets sold online | £19,071.25 |  |  |
| 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) |  |  |
| 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 |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS - PARTICIPANTS** |
| 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 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 |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER - PARTICIPANTS** |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |
|  |  |  |  |  |
|  | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** |  |
| 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 participant engagement and feedback for your project?

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your 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] | **89,501** **(July-Sept 17)** |  |
| Average time on website pages linked to project: | **2 mins** **(av. July-Sept)** |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes | **20,164** **(30 Jun 17)** | **20,918** **(30 Sept 17)** | 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 | **8,522 (30 Jun 17)** | **9,135 (30 Sept 17)** |  |  |
| Twitter | **27,548 (30 Jun 17)** | **28,175 (30 Sept 17)** |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

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

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

“What this play didn’t hold back on was the emotional impact - at times like a punch in the solar plexus.”

“This was a riveting theatrical experience. I liked the fact that the audience had to work a bit - hence, feeling more involved. The physical theatre was excellent, the music stunning. I was very moved by it. The acting had great subtlety.”

“I thought it was very depressing but the music was beautiful. It was very slow getting to the bit about the suitcase.”

“I have seen various events I've the last few months taking advantage of your 'pay what you can' shows. I love live theatre but my budget is very limited and I think this is an amazing idea, it has also meant that I can attend with friends and family members who would not normally go to the theatre because they think it is inaccessible and expensive. Please continue with this wherever possible! It is a brilliant idea”

From members of The Living Hope Church on Thornton Estate, Hull. 25 of them came to see The Suitcase. Some of them have been here several times, some were here for the first time. Every person I spoke to today said they loved the show, they praised the actors, set and the story line. Pastor Jolly said that he will use some of the aspects of the play in his Sunday sermon, especially these about looking after each other, community support but also about the vicious cycle people can get into when looking for a better life.

Some said that the atmosphere last night was brilliant and they felt very welcomed in HTT, as according to them all staff here are very friendly and welcoming.

As reported back by Magda Moses from her Community Dialogues group

‘I came from Lowestoft in Suffolk to watch The Suitcase and it was the most moving and fantastic performance I have ever seen in theatre. Also all your staff were warm and friendly and I will definitely be back..’

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) | 5 | 5 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 3 | 3 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) |  |  |
| Other  |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 4 |  |
| Number of existing partners involved in this this project | 2 (2017 & Derby) |  |

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)

* Partnerships developed with Market Theatre, Derby, Lancaster Dukes, Northern Stage, Liverpool Playhouse

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)

* Contract – difficulties with getting all parties to sign, track the progress on the contract and retain an up-to-date copy.
* Elongated contractual process has meant for some confusion at settlement
* In future, to establish a shared understanding of delivery with the international partner, as well as amongst consortium (particularly in regards to delivery, personnel and touring expectations)
* Some consortia members had more of a ‘receiving house’ mentality which at times increased workload for the Lead Producing team