**CREATIVE PARTNERS**   
**END OF PROJECT REPORT – EDINBURGH TAKEOVER**

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| --- | --- |
| **ORGANISATION/PROJECT NAME:** | Bellow Theatre/ Bare Skin On Briny Waters |
| **MAIN CONTACT:** | Maureen Lennon |

**Overall, how did you do reaching the targets laid out in your agreement?**

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **PRODUCTIONS AND PERFORMANCES (IN EDINBURGH)** | | |
| No. of productions or co-productions | 1 | 1 |
| No. of performances | 26 | 26 |
| No. of accessible performances (e.g. captioning/audio description/relaxed) | 1 | 1 |

Please provide a short description of the activities delivered:

We re-developed our show *Bare Skin On Briny Waters,* with a particular focus on design and music, before taking it to Edinburgh Fringe Festival. *Bare Skin On Briny Waters* is a piece of new writing which weaves together the stories of two young Hull women whose tales of survival and escape echo between them. The narrative fuses storytelling’, with live, original folk music. It was performed at the Pleasance Theatre between the 2nd and 28th August.

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the activity delivered. Please include or attach a record of any press/media coverage and any awards won:

Edinburgh is always a very intense experience, and as we predicted the main challenges in terms of the project were managing everyone’s workload and emotional well-being with a very small team and budget. The main successes were the number of connections within industry the company managed to make, and the number it managed to introduce to its work, the connections the work made with its audiences and the opportunity to test its target audience and see who it was really connecting with, and finally the level of critical engagement it received, example of some reviews here:

***\*\*\*\*****'The dramatic equivalent of a Laura Marling song: sad, sensitive, soulful and stirring. A howl of rage, whispered into the wind from a clifftop****’* THE STAGE**

*\*\*\*\* 'Expertly paced... An excellent piece of new writing'***THE LIST**

***\*\*\*\* ‘****Subtle, understated and engaging’* **BROADWAY BABY**

As well as receiving two award commendations for writing and acting from NSDF.

**In the table below, please enter the details of people contracted by your organisation to make this project happen.**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **ROLE** | **GENDER** | **AGE** | **ETHNICITY** | **DISABILITY/LONG TERM ILLNESS** | **HULL RESIDENT?** | **TOTAL NO. OF DAYS WORKED** |
| Performer/Writer | Female | 25 | White British | N/A | Yes | 40 |
| Performer | Female | 25 | White British | N/A | Yes | 30 |
| Musician/Writer | Female | 26 | White British | N/A | No | 20 |
| Musician | Female | 26 | White British | N/A | No | 20 |
| Designer | Female | 29 | White British | N/A | No | 15 |
| Lighting Designer | Male | 28 | White British | N/A | No | 15 |
| Technical Stage Manager | Female | 24 | White British | N/A | No | 27 |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |

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

|  |  |  |
| --- | --- | --- |
| **DATE** | **TOTAL TICKETS SOLD** | **TOTAL AUDIENCE ATTENDING** |
| 02/08/2017 | 10 | 21 |
| 03/08/2017 | 6 | 22 |
| 04/08/2017 | 16 | 21 |
| 05/08/2017 | 28 | 31 |
| 06/08/2017 | 14 | 16 |
| 07/08/2017 | 28 | 31 |
| 08/08/2017 | 20 | 21 |
| 09/08/2017 | 18 | 21 |
| 10/08/2017 | 20 | 22 |
| 11/08/2017 | 21 | 24 |
| 12/08/2017 | 35 | 40 |
| 13/08/2017 | 33 | 36 |
| 14/08/2017 | 34 | 39 |
| 15/08/2017 | 26 | 29 |
| 16/08/2017 | 32 | 36 |
| 17/08/2017 | 22 | 29 |
| 18/08/2017 | 28 | 32 |
| 19/08/2017 | 28 | 30 |
| 20/08/2017 | 34 | 43 |
| 21/08/2017 | 23 | 31 |
| 22/08/2017 | 25 | 34 |
| 23/08/2017 | 20 | 30 |
| 24/08/2017 | 28 | 32 |
| 25/08/2017 | 22 | 22 |
| 26/08/2017 | 20 | 21 |
| 27/08/2017 | 24 | 25 |
| **TOTAL** | **614** | **738** |

Please provide a description and estimated total number of contacts made or strengthened through your activities in Edinburgh:

Since Edinburgh we have booked a tour for *Bare Skin On Briny Waters,* connecting with The Marlowe Theatre Canterbury, Poole The Lighthouse, Square Chapel Arts Centre, York Theatre Royal, Teignmouth Arts Centre, and Rochdale City Council, all for the first, all of whom saw our work in Edinburgh.

We have also connected with three rural touring schemes, Highlights, Northants Touring Arts and Cheshire Rural Touring Arts. One of which has offered to book the show in Spring and two of which we’re in discussions for future connections.

We have also strengthened connections with West Yorkshire Playhouse, Paines Plough, WOW festival, The Fire Engine Oxford, CAST, The Bike Shed Theatre, BAC, China Plate, The Other Room, and The British Council. All of whom came to see the show and have since engaged with the company, many for the first time.