**CREATIVE PARTNERS**   
**END OF PROJECT REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Humber Noir Ltd |
| **PROJECT NAME:** | Hull Noir |
| **MAIN CONTACT:** | Nick Quantrill, Nick Triplow, Nikki East |
| **REPORT SUBMISSION DATE:** | 12 December 2017 |

**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: Liam Rich / Laura Beddows @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 February 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 TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | 0 |  |
| No. of commissions inspired by history / heritage | 0 | 1 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 0 |  |
| No. of productions or co-production performances | 0 |  |
| No. of productions or co-productions on tour | 0 |  |
| No. of visiting company productions | 0 |  |
| No. of visiting company production performances | 0 |  |
| No. of productions inspired by history / heritage | 0 |  |
| No. of accessible performances | 0 |  |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | 0 |  |
| No. of exhibitions on tour | 0 |  |
| No. of exhibition days | 0 |  |
| No. of exhibitions inspired by history / heritage | 0 |  |
| No. of access provisions | 0 |  |
| **FILMS** | | |
| No. of films | 0 |  |
| No. of films on tour | 0 |  |
| No. of screenings | 3 | 4 |
| No. of films inspired by history / heritage | 0 | 1 |
| No. of accessible screenings | 3 | 4 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 2 | 2 |
| No. of artists / groups / companies programmed | 40 | 40 |
| No. of performances | 0 | 0 |
| No. of shows inspired by history / heritage | 0 | 0 |
| No. of accessible performances during festival | 10 | 10 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 0 |  |
| No. of participant opportunities\* (outreach) | 0 |  |
| No. of school’s engagement opportunities\* (in-house) | 0 |  |
| No. of school’s engagement opportunities\* (outreach) | 0 |  |
| No. of artist development opportunities\* (in-house) | 0 |  |
| No. of artist development opportunities\* (outreach) | 0 |  |
| No. of staff training opportunities\* (in-house) | 0 |  |
| No. of staff training opportunities\* (outreach) | 0 |  |
| No. of opportunities exploring history / heritage | 0 |  |
| No. of opportunities to build historical / heritage-based skills or knowledge | 0 |  |
| No. of accessible learning and participation activities | 0 |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 5 | 7 |
| No. of activities delivered outside of HU1 – HU9 | 3 | 6 |

Please provide a short description of the additional activities delivered, since your last update report in the box below:

Through September and October we delivered a series of creative writing workshops in libraries and community settings across Hull, followed by the facilitation of 6 reading groups in libraries in Hull and across the East Riding of Yorkshire.

Between 12-19 November, we delivered the Hull Noir Crime Fiction Festival which included an informal Noir at the Bar event, screenings of noir films in partnership with Hull Independent Cinema, a launch event at Kardomah 94, and a weekend of events and author panels at the Britannia Royal Hotel.

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.

The Hull Noir Festival built on the relationship between Hull and Iceland – we were hosts of Iceland Noir on a year away from Reykjavik, the history of Hull as a setting for fiction, particularly crime fiction, and the groundbreaking work of noir fiction pioneer, Ted Lewis, who lived and studied in Hull and used the city as a backdrop for his writing.

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):

Hull Noir delivered all outcomes originally envisaged and set out in the delivery plan. The events, in many cases, exceeded expectations in terms of audience / participant feedback. By many it was seen as a risk for new organisers (Humber Noir Ltd. Nikki East, Nick Quantrill and Nick Triplow) to programme and deliver an international quality literature festival at an untested location. However, as a result of many months of hard work, the festival was an undoubted success for the organisers, participants, audiences, and the city.

The central themes – Hull & Iceland; Hull and its history; and the life and work of Ted Lewis – in addition to some imaginative programming and panel guests made for a uniquely thought provoking, entertaining and celebrated event and one which several attending authors, publishers and audience members have asked us to repeat. We were able to bring over 40 writers, the majority of whom are established, many nominees for this year’s crime fiction awards, and many whose books are appearing on countless ‘best of’ lists as 2017 draws to a close. This is testament to the programming and networks of the organizing team. Our feedback from writers and other participants, many of whom were visiting the city for the first time, exceeded our expectations in terms of venue, the make-up of panels and, more broadly, Hull as a destination.

Our partnership with Hull Independent Cinema and the screening of three noir related films was successful. In part, the festival gave us an opportunity to gauge the appetite among the film-going public for rarely screened noir / crime films, and in this our expectations were met.

We undertook to bring the festival into community settings and this was successful. The creative writing workshops were well-planned and attendance, for the most part, good. However, free workshops tend to lead to a high drop-out rate and this was the case with some of those outside the city centre. Our workshop in Hull Prison, which we hadn’t initially envisaged running meant we were able to bring marginalized members of the community into the Hull Noir experience.

In partnership with the publisher, Orenda Books, we took the festival read to book groups across Hull and the East Riding of Yorkshire. This was, by and large, a positive experience, and we exceeded the number of book groups initially envisaged. However, for some groups the attendance was low. The level of discussion varied and there was a sense of the social function of the groups being disrupted by the presence of an author.

The main challenge throughout was bringing the festival to fruition on a minimal budget with very little room for contingency. The lack of support in attaining sponsorship which we had envisaged, and were advised, would come from the Hull 2017 marketing / sponsorship team, did not materialise. In spite of the time and effort put in by the organizing team, we were unable to add to the income and, as such, our unpaid time and resources were stretched far more than anticipated.

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 |  |  |  |
| Co-Producer |  |  |  |
| Other Production (please specify) |  |  |  |
| Artist / Performer |  |  |  |
| Other Creative (please specify) | 3 | 1 | 23 |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other |  |  |  |
| 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 |  |
| 18-19 years |  |  | No | 3 |
| 20-24 years |  |  | Prefer not to say |  |
| 25-29 years |  |  | **CONDITIONS – DELIVERY TEAM** | |
| 30-34 years |  |  | Learning disability |  |
| 35-39 years |  |  | Long-term illness/condition |  |
| 40-44 years | 1 |  | Sensory impairment |  |
| 45-49 years | 1 |  | Mental Health condition |  |
| 50-54 years | 1 |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 70-74 years |  |  | Welsh/English/Scottish/Northern Irish/British | 3 |
| 75+ years |  |  | Irish |  |
| Prefer not to say |  |  | Gypsy or Irish Traveller |  |
| **GENDER - DELIVERY TEAM** | |  | White and Black Caribbean |  |
| Male | 2 |  | White and Black African |  |
| Female | 1 |  | White and Asian |  |
| Transgender |  |  | Any other Mixed/multiple ethnic background |  |
| Other |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group |  |
|  |  |  | Prefer not to say |  |

**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.**

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 the Additional Capacity Contractees Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

The overwhelming majority of the work to deliver activity was undertaken by the organisers, mainly as a result of budget restrictions and, in many ways, our combined experience, skills and networks were the key to delivery. While this resulted in a successful project, it would not be sustainable in the long term.

There were, however, notable key contracts, all of which were highly successful:

1. Our work with Paul Davy of DavyArt was instrumental in the creation of the Hull Noir programme and several other design elements. This work added a level of creativity which exceeded our expectations and provided a unique publication, which we as the organizing team had neither the time, resources, nor requisite skill to have produced. In addition, with Paul’s advice and experience, contracting local printers, Scribes and GKD, was made far more straightforward than would otherwise have been the case.
2. Mark Cunningham, who provided the sound, PA, and lighting for the festival, showed his experience of similar events, notably Beverley Literature Festival. His contribution was invaluable and of the highest quality. Comments were made by many of the authors and audience members how good the sound was throughout the weekend. His addition of lighting – something we hadn’t budgeted for – made a huge difference to room ambience, particularly as the venue had no way of controlling the lighting other than on/off from a distance switching point.
3. Contracting author Russ Litten to deliver a Hull Noir workshop in HMP Hull enabled us to take the themes of the festival into a community that would otherwise have been excluded. Russ’s experience at working within the prison system and his ability to engage groups of young men was exceptional.
4. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 300 | 10 |
| Number of audience members on tour |  |  |

**\*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 |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** | |
| 11-15 years |  |  | Learning disability |  |
| 16-17 years |  |  | Long-term illness/condition |  |
| 18-19 years |  |  | Sensory impairment |  |
| 20-24 years |  |  | Mental Health condition |  |
| 25-29 years |  |  | Physical impairment |  |
| 30-34 years |  |  | Cognitive impairment |  |
| 35-39 years |  |  | Other |  |
| 40-44 years |  |  |  |  |
| 45-49 years |  |  |  |  |
| 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 Toolkit.** |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Prefer not to say |  |  |  |  |

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

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 the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

We were aware from the outset that much of our audience would come from outside the city. If we were able to create a strong programme with interesting discussion topics and notable authors, the crime fiction community would, we believed, come to Hull. This was borne out by results.

Our outreach in terms of book groups, creative writing workshops and Hull Noir ‘on the road panels’ at literary festivals in Newark, York and Beverley, drew attention to Hull Noir and did bring some people from outside the city to the Hull Noir weekend.

The challenge was mainly that of bringing local people, those from Hull and the East Riding to events. This was particularly successful in terms of the audiences for film, however it did not translate as well as we’d have wished for the festival itself.

The feedback from our audiences was overwhelmingly positive, with the handful of negative comments directed at elements out of our control, e.g. quality of seating at the main venue and lack of a refreshment cart (which we had requested).

A selection of audience comments are as follows with a link to audience postcode data:

**Alison Baillie-Taylor**

A great event - fascinating panels, lovely atmosphere and great organisation.

**Kate Evans**

I thought the programme as a whole was interesting and innovative. I attended all the sessions on the 19th and I found them interesting, informative and entertaining. I thought the atmosphere of the festival that day was relaxed and friendly. I got to network with other readers/writers which was important to me. The organisation was spot on, as a member of the audience I felt the sessions flowed seamlessly.

**Jane Fenn**

The event had a really friendly and laid back atmosphere which seemed so apt for Hull. And the turnout was astonishing for a \*first\* event.

**Phoebe Harkins**

Definitely worth the hoik up from London. Had a brilliant time and thought Hull was a magnificent host. So much good stuff going on!

**Mariah Kingdom**

I was only there for Sunday, but what a brilliant day!

**Carol May**

Congratulations for organising an interesting programme.  
I also enjoyed revisiting Hull and especially taking part in a City of Culture event.

**Amanda Selway**

Particularly enjoyed this festival - so well organised, great range of panels and speakers, events and interesting discussion. Having never been to Hull before I was delighted by the great walks, meals out and local things to do including the entertaining land train experience and the Turner Prize entries at the Art Gallery. A great time all in all and worth travelling up from the south coast to be part of it...!

**Kim Semmence**

Please may we have another next year?  Really enjoyed yesterday afternoon!

**Steve Walsh**

A fascinating insight into how modern crime writers are engaging with complex contemporary (and timeless) issues through compelling stories and credible characters.

**Postcode data and postcode map**

<https://fusiontables.google.com/DataSource?docid=1JLWuwcRuJqZnadpt8hykX0nSO1UAlQqGbFug3UNH#rows:id=1>

1. **TICKETS**

**Overall, how many tickets did you sell?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 267 | 10 |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued | 15 | 25 |
| Value of all ticket sales | £5,750 | £575 |
| **BOOKING TRENDS %** | | |
| Telephone |  |  |
| Counter | 6 |  |
| Website | 94 |  |
| Post |  |  |
| Agency |  |  |
| ONLINE TICKET SALES | | |
| Number of tickets sold online | 252 |  |
| Value of tickets sold online | £5,605 |  |
| 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) | SEE HULL 2017 BOX OFFICE |  |
| Number of outreach participants |  |  |
| **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 | | |  |
| 3-5 years |  |  | No | | |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** | | | |
| 11-15 years |  |  | Learning disability | | |  |
| 16-17 years |  |  | Long-term illness/condition | | |  |
| 18-19 years |  |  | Sensory impairment | | |  |
| 20-24 years |  |  | Mental Health condition | | |  |
| 25-29 years |  |  | Physical impairment | | |  |
| 30-34 years |  |  | Cognitive impairment | | |  |
| 35-39 years |  |  | Other | | |  |
| 40-44 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.** |  | | |  |
| 45-49 years |  |  |  | | |  |
| 50-54 years |  |  |  | | |  |
| 55-59 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.** | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** |  |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Other |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | |  |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| White and Black Caribbean | | | |  |
| White and Black African | | | |  |
| White and Asian | | | |  |
| Any other Mixed/multiple ethnic background | | | |  |
| Indian | | | |  |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| Chinese | | | |  |
| Any other Asian background | | | |  |
| African | | | |  |
| Caribbean | | | |  |
| Any other Black/African/Caribbean background | | | |  |
| Arab | | | |  |
| Any other ethnic group | | | |  |
| Prefer not to say | | | |  |

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 the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

­­In terms of participation, one of the essential elements was the work of crime fiction bloggers. We were able to call on many of the foremost bloggers working in the field who provided us and their wider readership with an independent overview of the festival.

A selection of these, along with those of participating authors and publishers included as follows with links to the full blog articles at the end of the section:

**Anne Cater (official blogger)**

It was an absolute honour to be (a small) part of the first Hull Noir. I am in awe of your organisational skills and the programme was tremendous.

**Howard Linskey, writer and Hull Noir panelist**

A great event, very well organised and extremely author-friendly.

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**Abir Mukherjee, writer and Hull Noir panellist**

Having everything in one location with reasonable gaps in between was brilliant. Gave everyone a chance to go to everything without rushing. The town itself surprised me with just how cool it was.

**Karen Sullivan (Orenda Books, publisher of Festival Read, “Snare” by Lilja Siguardardottir)**

Friendly, exceptionally well-organised and packed with some of the most exciting names in crime fiction, Hull Noir was not only a breath of fresh air but has now set the bar very high for other and future festivals. It was an entertaining, enlightening and educational weekend all round, and we hope it will become a permanent annual feature on the festival calendars. As a publisher, it was a joy to see my authors interacting with readers and, of course, selling so many books! Simply outstanding.

**Cathi Unsworth, writer and Hull Noir panellist**

One of the most thoughtful, original and enjoyable festivals I have ever attended - and it felt a lot closer to its local community than other comparable events I have been to, with real enthusiasm and engagement from the audience and representation of the city and its history in different artistic disciplines, from literature to the stage.

**Hull Noir Blog Articles**

<https://www.thebooktrail.com/authors-wild-hull/>

<https://crimefictionlover.com/2017/11/festival-hull-noir/>

<https://crimebookjunkie.co.uk/2017/11/what-do-hull-and-iceland-have-in-common-noir-of-course/>

<https://elementaryvwatson.wordpress.com/2017/11/30/guest-post-nic-parker-on-hull-noir-2017/>

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project |  |  |
| Average time on website pages linked to project |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes |  |  |  |
| 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 | **0** | **435** | **116,037** | **3,363** |
| Twitter | **0** | **781** | **405,052** | **4,361** |
| 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; YouTube shares, comments; etc.

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

|  |
| --- |
| On my way in the morning. So excited to be there – **Dr Jacky Gramosi-Collins** |
| I had an amazing time at [Hull Noir](https://www.facebook.com/hullnoir/?fref=mentions) and wanted to share a bit of the experience with you all! Hats off to [#AllTheNicks](https://www.facebook.com/hashtag/allthenicks?source=feed_text) for organising a SUPERB crime fest! – **Crimebookjunkie** |
| What do Hull and Iceland have in common? Noir of course! **@nholton40** |
| Loved doing @HullNoir - one of the best festivals I've attended! **@stavsherez** |
| Another great panel, with @eva\_dolan, @stavsherez, Kati Hiekkapelto and William Ryan. **@djpatterson** |
| A huge shout out to [@NickQuantrill](https://twitter.com/NickQuantrill) and [@nicktriplow](https://twitter.com/nicktriplow). This weekend's [@HullNoir](https://twitter.com/HullNoir) was bloody brilliant. Photos (albeit rubbish ones!) to follow **@bBrilliantbooks** |
| Great day yesterday @HullNoir thank you to @NickQuantrill and colleagues for an excellent festival. Hope you now get a well earned rest! **@KateEvansAuthor** |
| Heading home from a fabulous @hullnoir. Original & interesting panels. & a bar that closed at 4am. What more do need from a festival? Bring on 2018! **@eva\_dolan** |
| Final session of @HullNoir. @MarkBillingham and @jconnollybooks. Hilarious, the pair of them. Fantastic festival! **@dakegra** |
| Congratulations to all [@HullNoir](https://twitter.com/HullNoir) for a fantastic festival great authors and panels, 1st class organisation. **@awmbooks** |
| Had a fantastic time at @HullNoir - great panels, lovely people. A brilliant and, I think, hugely successful first year. Well done to the organisers. More of this, please! **@stevemosby** |
| Packed audience for the final panel of @HullNoir #Hull2017 **@laurabeddows** |
| @crimethrillgirl hints at character shock in book two. Audience shrieks 😱 @HullNoir #hullnoir @OrendaBooks **@thebooktrailer** |
| Well @HullNoir was a total blast. Thanks to @ConcreteKraken @radiomukhers @Shotsblog for making technology fun & big congrats to organisers **@MsTamaraCohen** |
| And another sell out @HullNoir !! @ConcreteKraken signing the last copy of #SixStories **@Orendabooks** |
| A full house for @HullNoir first Sunday panel with @ConcreteKraken Tamar Cohen @radiomukhers and @Shotsblog **@lilja1972** |
| Full house! At ten in the morning! On a Sunday! @HullNoir #crimewriting **@prof\_gratzke** |
| She’s here! Queen of Crime @MartinaCole at @HullNoir **@annecater** |
|  |

**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) | 4 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) | 3 | 3 |
| Voluntary sector partner (e.g. community group, charity) |  |  |
| Education (e.g. school, college, university) | 1 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 9 | 3 |
| Number of existing partners involved in this this project |  |  |

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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

We had successful partnerships with Hull Independent Cinema, Hull Libraries, HMP Hull, East Riding Libraries, Kardomah 94, the Minerva, Britannia Royal Hotel, University of Hull, Hull 2017 (funder, volunteers).

Given the nature of the project, it was inevitable that partnership building would be based on existing networks – those people we knew, by and large, and those who could guarantee to deliver. The key partnership with Hull Independent Cinema did much to enhance the Hull Noir programme and there is definitely scope for future working.

The partnership with libraries in Hull and East Riding was successful in that it enabled us to take Hull Noir to communities of readers and writers in and around the city. However, there were challenges, particularly in relation to those partners ensuring good attendance.

Working with the Britannia Royal hotel was highly successful, although there were elements of the set-up – availability of refreshments, rooms with natural daylight - which, were we to run the festival again, would need to be addressed.