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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | SILENT UPROAR |
| **PROJECT NAME:** | THE BOLD KNIGHTS OF BRITAIN |
| **MAIN CONTACT:** | ALEX MITCHELL |
| **REPORT SUBMISSION DATE:** | 13/03/2018 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete an end of project report, to inform us how they did against the agreed deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout your project.

We have done our best to ensure that the information being asked for already reflects the output data that you are collecting for other funders. However, due to the specific nature of this funding there are some additional outputs to be measured. This is due to the nature of our own funding agreements, and the need for us to provide certain evidence to these funders.

This end of project report tells us:

* What has happened during your project as a whole
* Your final income and expenditure figures
* What you have learned from the project, how you have adapted to these learnings, and what you plan to do with this learning in future.

We will send you a separate survey about the outcomes and impact of your Hull 2017 supported project separately. We will process the information you give us to understand:

* The overall effect of our grant and support;
* The overall effectiveness of our services and grants administration; and
* What the key things are that the city needs to be aware of in future, in terms of supporting the arts and culture sector.

We also use this information to report to our funders.

Please email this activity report to: [insert Hull contact]@hull2017.co.uk

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

**GLOSSARY OF TERMS**

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

 **OTHER INFORMATION**

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

* **Survey 1:** The first survey will be sent in April 2017 and will seek to ask a few key questions, linked to the outcome areas we are measuring within the overall evaluation for Hull 2017, as well as ones about how we are performing in our role as your partner. This is so we can learn from your feedback and make necessary changes where improvements need to be made.
* **Survey 2:** This will be sent at the end of the agreement period with you, and will again ask a few key questions linked to the outcome areas we are measuring within the overall evaluation for Hull 2017; as well as any key learnings for Hull’s cultural sector beyond 2018 and future cities of culture.

A number of partners will also be contacted by our external evaluators to take part in in-depth interviews, which seek to explore the above in more detail.

1. **PROJECT REPORT**

Please attach the final versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

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

1. **MONITORING & EVALUATION REPORT**
2. **ACTIVITY**

**Overall, how did you do reaching the targets laid out in your agreement? Where the row is not applicable, please leave BLANK.**

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions |  |  |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 16 | 2 |
| No. of productions or co-productions on tour | 1 | 0 |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances |  |  |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  |  |
| No. of exhibitions on tour |  |  |
| No. of exhibition days |  |  |
| No. of exhibitions inspired by history / heritage |  |  |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films |  |  |
| No. of films on tour |  |  |
| No. of screenings |  |  |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  |  |  |
| No. of artists / groups / companies programmed |  |  |
| No. of performances |  |  |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) |  |  |
| No. of participant opportunities\* (outreach) | 7 | 2 |
| No. of school’s engagement opportunities\* (in-house) | 1 | 0 |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) | 2 | 2 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  |  |
| No. of staff training opportunities\* (outreach) |  |  |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 | 7 | 2 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 9 |

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

The aim was to produce a new comedy THE BOLD KNIGHTS OF BRITAIN by Joseph Wilde, commissioned by Hull2017. We set out to produce a show about far right extremism, an area that's incredibly complex and sensitive, & engage non-regular arts attenders concerned about issues of immigration & Brexit.

The original project was for 5 performers to deliver 20 performances in 6 venues, including week-long runs at Hull Truck, New Diorama & Greenwich Theatre. Innovative outreach work was going to extend the conversation, particularly with people facing issues that might lead them to support the far right.

Unfortunately, during the drafting process, the relationship between the writer and the director broke down. The writer did not agree with the notes that Silent Uproar and all the tour venues fed back. After seeking advice from Deidre O'Halloran & several emergency dramaturgical sessions, the company was faced with the position that the current script was not ready to be performed to the public. We felt could be misconstrued as both unauthentic, & in places perceived as racist.

This issue came from script draft deadlines not being met stemming from Silent Uproar’s writers contract not being up to scratch, with loopholes (no negligence clause, no right to refuse, vague deadlines).

We invested further company resources to develop the script dramaturgically with Alex Chisholm and Imran Yusuf.

Further to this the writer’s agent was unwilling for their client to do the basic further work on the script for it to be developed, to even a performable standard.

With careful consideration, and with support from the cast and wider creative team, Silent Uproar decided to undertake a devising process, & Joseph Wilde left the process. We brought in local writer Josh Overton (Sunday Times Playwright Award Winner) on the project as a co-devisor/additional content writer.

We devised & created a production titled 'The UnUnited Kingdom' in the week & a half we had left, with the extended help of David Cumming & Zoe Roberts from ‘Kill The Beast’ - whose help was crucial to devising elements, in such a short time period.

Sadly, with the time pressures & constraints, and with further contractual pressures of having to devise something that in no way used/resembled the previous script meant that the work was still not doing what Silent Uproar wanted it to. And considering this we did not want to put a piece of theatre out that potentially would do more harm than good, especially in a city like Hull where the subject is so raw.

After trying several approaches to make the show, & after two script-in-hand sharing’s at Hull Truck, we decided that the quality of the work didn’t meet our standards and therefore it wasn’t good enough to share with our audiences. This was particularly frustrating as the material had some strong elements & Amelia’s set design was brilliant.

We are honouring our agreements to pay the full team and have negotiated termination of all contracts with venues. Hull Truck & New Diorama Theatre have been particularly supportive; Truck have honoured the guarantee despite only receiving two 'pay what you can' scratch shows.

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.

None of the project was inspired by history/heritage

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):

**PRODUCING MODEL**

The company’s producing model has currently been ineffectual, with decisions and duties being split between the Artistic Director (also acting as project director, dramaturg and executive director) and an out-house producing company. The schedules of contracting, programming and fundraising in the initial stages of the production in 2017 were un-realistic to achieve our ambitions, along with imprudence in the creative process have indicated clear areas which the company need to resolve for the future. Bringing an in-house company producer, is the first step towards ensuring that Silent Uproar does not set out on a injudicious producing process again.

**FUTURE WORK**

Currently our method of operation and company process has the potential for us to make award-winning work, the risk if it goes wrong however is incredibly stressful and emotionally exhausting for the team. Through this project we realise the way we schedule our productions has the risk of damaging the overall creative product and creates a stressful work environment, as previously there has not been enough time scheduled between the first draft of a script and prospective production dates. Through our evaluation we realise the only way we can continue to make work is if we can develop a new commissioning & scheduling process for the company and for our prospective writers. We want to ensure that nothing like this ever happens again.

A new framework would have to front load the development drafts, would require us to have water-tight contracts ensuring we can have the right to refuse before being anywhere near a production schedule, and bring in Dramaturgs into the project from the beginning to ensure artistic excellence before proceeding to production.

**COMPANY ROLES & STRUCTURE**

We need to assess the job descriptions of each member of the team and make sure that the workload is spread evenly, and that specialist producing tasks continue to operate outside of projects. We need to ensure that the company is structured to ensure year-round funding, whereby the team can operate on a longer-term operation, rather than squashed into projects – this will alleviate pressure and timescales for the producing model.

**CREATIVE DEVELOPMENT**

As we wish to continue being a populist new writing company in Hull, this process has shown that we need to explore better ways to develop & work with writers. That is why Alex Mitchell (Artistic Director) will throughout 2018 develop new writing partners and mentors, to expand upon our skills in dramaturgy, commissioning and collaborating with writers.

**CONTRACT**

Our contracts will be completely re-made with the advice of Helen Goodman, Gilly Roche & Henrietta Duckworth. So that the company can be protected properly in the future.

**FINANCE**

Financially this project has drained our bank account. And because of this has meant that the company will have to delay several aspirations, which is a major setback for us as a company at this time. We need to look at our finances for long-term planning and ensure that our ‘money-making’ products (i.e. SUPER HAPPY) can mitigate risk on other projects.

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 (PRODUCTION / EXHIBITION SPECIFIC)** |
| Co-Director |  |  |  |
| Co-Producer |  |  |  |
| Other Production (please specify) Sound designer/ set designer/stage managers/content writer/costume supervisor | 6 | 4 | 29 |
| Artist / Performer | 5 | 1 | 15 |
| Other Creative (please specify) Movement directors  | 2 | 0 | 10 |
| 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 – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years |  |  | Learning disability |  |
| 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 | 18 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | **12** |  | Polish |  |
| Female | **8** |  | Any other White background |  |
| Transgender |  |  | White and Black Caribbean |  |
| Gender non-conf |  |  | White and Black African |  |
| Prefer not to say |  |  | White and Asian |  |
|  |  |  | Any other Mixed/multiple ethnic background  | 2 |
|  |  |  | 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 |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the additional capacity brought in to deliver your activity? - **Please see results from your Artist & Creative Team Survey, provided in the Hull 2017 Reporting Toolkit.**

Successes:

* Zoe Roberts and David Cumming from Kill the Beast were invaluable in helping us through the devising process, developing this creative relationship has been a great success for the company.
* Whilst having Josh Overton in the room as a content writer we were able to develop strong working methods which have informed and improved the way we will approach workshopping work in the future.

Challenges:

* Working with Joe Wilde while he was out of the country on another project brought up difficulties and highlighted the importance of the close relationship we have had with our previous writers.
* Bringing on more outside help than on any previous project proved a huge logistical and contractual challenge. This was only met thanks to our increased capacity from bringing on an in house producer.
1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 183 | 90 |
| 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 – limited a lot |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years | 5 |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years | 7 |  | Learning disability |  |
| 20-24 years | 8 |  | Long-term illness/condition |  |
| 25-29 years | 5 |  | Sensory impairment |  |
| 30-34 years | 3 |  | Mental Health condition |  |
| 35-39 years | 2 |  | Physical impairment |  |
| 40-44 years | 8 |  | Cognitive impairment |  |
| 45-49 years | 8 |  | Other |  |
| 50-54 years | 13 |  |  |  |
| 55-59 years | 13 |  |  |  |
| 60-64 years | 14 |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Toolkit.**  |  |
| 65-69 years | 14 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |
| Male | 38 |  |  |  |
| Female | 62 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

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

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

* The use of audience feedback forms after the performance to gather opinions and gauge how engaged our audience members were.
* These also helped us to understand who our audience are, if they’d seen a Silent Uproar show before, and how often they visit the theatre.
* In future we will want to develop more methods to catch audience data and have set up consultation sessions with the Audience agency as currently we do not have enough methods to capture audience data.
1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO** **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** |
| Number of full price tickets sold |  | 183 |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued |  |  |
| Value of all ticket sales | £ | £770 |
| **BOOKING TRENDS %** |
| Telephone |  |  |
| Counter  |  |  |
| Website |  |  |
| Post |  |  |
| Agency |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online |  |  |
| Value of tickets sold online | £ | £ |
| FRIENDS/MEMBERSHIP |
| New memberships |  |  |
| Membership renewals |  |  |
| Tickets purchased by members |  |  |
| Value of tickets bought by members | £ | £ |

1. **PARTICIPANTS**

 **In total, how many people have participated in your activities? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9** |
| Number of participants\* (in-house) |  |  |
| Number of outreach participants | 62 | 100 |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** |  | **DISABILITY/LONG TERM ILLNESS – AUDIENCES** |
| 0-2 years |  |  | Yes – limited a lot |  |
| 3-5 years |  |  | Yes – limited a lot |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years | 5 |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years | 7 |  | Learning disability |  |
| 20-24 years | 8 |  | Long-term illness/condition |  |
| 25-29 years | 5 |  | Sensory impairment |  |
| 30-34 years | 3 |  | Mental Health condition |  |
| 35-39 years | 2 |  | Physical impairment |  |
| 40-44 years | 8 |  | Cognitive impairment |  |
| 45-49 years | 8 |  | Other |  |
| 50-54 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.**  | 13 |  |  |  |
| 55-59 years | 13 |  |  |  |
| 60-64 years | 14 |  |  |  |
| 65-69 years | 14 |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  | **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.** |  |
| Male | 38 |  |  |  |
| Female | 62 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |
|  |  |  |  |  |
|  | **%** |
| **ETHNICITY** |  |
| English/Welsh/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

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

­­Successes:

* The feedback we received was a vital means for us to judge how we were meeting up with our intentions for the piece. Without feedback from the work-in-progress participants we would not have been able to tell how the muddied the messages of the piece were to an outside eye, we would not have taken the steps to cancel the production, a decision we stand by as the right course of action.
* We were able to gain a much more in-depth look at our audience demographics than we have had before.

­­

Challenges:

* Very personal feedback from the participants was sometimes given directly to the cast which made some members feel very uncomfortable, we had to support our cast and make sure they were not cornered in difficult conversations.
1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
| Website (www.silentuproarproductions.co.uk) | **3,219** | **1,7197** |  |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **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 | **867** | **893** | **49,651** | **1,567** |
| Twitter | **1,789** | **1,811** | **24,900** | **3,532** |
| 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:**

|  |
| --- |
| A decision made with courage and integrity which says a lot more about what the work will ultimately become than presenting it too early will (and potentially doing yourselves damage & disservice). Take it all apart & begin again. Big up x |
| This amazing honesty from [@**SilentUproarPro**](https://twitter.com/SilentUproarPro) is so wonderful and empowering. YES to understanding art and abstraction and what is valuable beyond money and schedules. And also YES to listening and learning from folks. |
| Creativity takes courage. And sometimes courage needs time and understanding. This does not detract from your talent at all, it's testament to your integrity. Best wishes x |
| Clichéd. Story but no plot. Swear words do not make dialogue more ‘real’. Once upon a time Hull Truck was know for left wing agit-prop, now we seem to have gone to the other extreme. Some of the staging ideas were really good. |
| Interesting take on Hull ‘community’ as a relative newby living in Hull, I have to say I’ve found a greater sense of City community here than anywhere else I’ve lived (York, Notts, Mansfield etc. etc.) and have concerns about stereotype/race and the need to fully commit and show further conviction…despite this, I went from laughing at the beginning and enjoying sound more, to this creeping sense of horror & doubt, and finally anger. I think I enjoyed it…it made me feel. Though have some concern about how it will appear down in London and what it says about Hull |

|  |
| --- |
| Has a decent premise but some concerns – some characters a bit stereotyped/one dimensional. Not sure this is an appropriate representation of Hull teenagers – they have a bit more about them when it comes to ‘fairness’ & perhaps we could see that? BUT you made us think! Really liked the staging and technical stuff – great sound effects. |
| Lots of complicated feelings! I liked the energy of it – sometimes it felt like old school Hull Truck from the 80s…multi-role, slick, pacy, Hull. It’s tough to hear such overt racism on stage in an almost all white production – if there’s some way to up the subtlety of it? Made me wonder about the purpose-intention of the piece. It’s tough-it needs to be tackled- I’m a therapist working with young refugees who are really experiencing this, now and the impact is huge.Have you talked to ethnic minorities in Hull about their experiences? |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**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) |  | 7 |
| Heritage partner (e.g. museum, archive) |  | 0 |
| Funder (e.g. Arts Council England, business, private trust) |  | 3 |
| Public Sector partner (e.g. libraries, GPs) |  | 0 |
| Voluntary sector partner (e.g. community group, charity) |  | 2 |
| Education (e.g. school, college, university) |  | 1 |
| Other |  | 0 |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project |  | 8 |
| Number of existing partners involved in this this project |  | 5 |

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

Successes:

* The extra capacity gained through our in-house producer allowed us to stay in constant contact with our partner venues and keep these relationships on good terms throughout the difficulties we had during the project.
* Our relationship we developed with the university was incredibly helpful, being able to use their scenic workshop allowed us to bring our set in ahead of schedule, under budget and to a standard not possible without the equipment available to us there.

Challenges:

* The fraught nature of the difficulties we had during the project put strain on our relationships with partner venues as well as artistic agents and funders. Being able to keep everyone up-to-date and reassured with the plans going forwards proved immensely important.