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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Artlink |
| **PROJECT NAME:** | Visible Girls Revisited, Anita Corbin Exhibition |
| **MAIN CONTACT:** | Hannah Holden (Project Manager) |
| **REPORT SUBMISSION DATE:** | 01/09/2017 |

**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: [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 |  |  |
| * 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** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | - | - |
| No. of commissions inspired by history / heritage | - | - |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | - | - |
| No. of productions or co-production performances | - | - |
| No. of productions or co-productions on tour | - | - |
| 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 | 1 | 1 |
| No. of exhibitions on tour | - | - |
| No. of exhibition days | 32 | 32 |
| No. of exhibitions inspired by history / heritage | 1 | 1 |
| No. of access provisions | 3 | 3 |
| **FILMS** | | |
| No. of films | 1 | 1 |
| No. of films on tour | - | - |
| No. of screenings | 1 | 1 |
| No. of films inspired by history / heritage | 1 | 1 |
| No. of accessible screenings | 0 | 0 |

|  |  |  |
| --- | --- | --- |
|  | **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) | 2 | 2 |
| No. of participant opportunities\* (outreach) | 2 | 2 |
| No. of school’s engagement opportunities\* (in-house) | - | - |
| 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 | 2 | 2 |
| No. of opportunities to build historical / heritage-based skills or knowledge | 2 | 2 |
| No. of accessible learning and participation activities | 3 | 3 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 4 | 5 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 0 |

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

Alongside the exhibition we ran a program of engagement funded through Square pegs looking at Anita’s work and themes surrounding women and identity with the following four events:

14th July, Artist Talk: Anita joined us and 50 guests for an artist led talk looking at the project and how she reconnected with the women and the revelations that followed after 30 years. She discussed the role of photography in creating unity and story both past and present, and how, although subcultures are not so easily divisible in modern culture, the freedom to express oneself was still a connection between the generations.

15th July , Girls Workshop: Who Am I really, a workshop on photography and identity with aged girls aged 12-16 years looking at photography within the context of personal identity and everyday life.

The half-day session covered technical aspects such as framing, lighting, and editing, as well as investigating concepts surrounding the idea of “self”. With the artist the girls discussed the reality and value of documenting their lives, especially online and through social media.

9-10th August, Outreach pop up VGR, Out in the city: Anita and team ventured in and around Hull connecting with The Warren, Godwin, Ground and capturing double portraits of the “Visible Girls of hull” The photography the resulted is a part of the Hull VGR legacy , Anita visited various hang out spots all over the city over the two days, from Wednesday market to Humber street, looking for pople to pap and chat with. It was a direct and effective way for Anita to get the message of her project out there in person, whilst engaging the public in the show personally, not just as a historic event, but a continuing story.

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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 artist talk with Anita began with her revisiting her university years in which the project was conceived, back in 1981, she discussed the subcultures from these photos and invited the room to share their personal stories and experiences of what it was to be part of a subculture.

She discussed how important it was to tell these stories,

“Personal stories are a very accessible gateway to tangibly experience universal themes and human truths. Particularly through images, where the viewers’ personal experience can add more to the pot!”

This was something that we experienced time and time again with the portraits; almost every visitor to the gallery was able to connect with the images in a personal and relatable way.

The conversation then ran to how reconnecting with these women had brought back relationships that had been lost over the years, reliving stories that could be told to the next generation and a spotlight on how important and fundamental friendships can be in our lives. The session fished with Anita suggesting that to Safeguard our rights for every generation it is only possible if we have a means by which to come into a personal relationship with them. And in looking at storytelling and subcultures, if we listened to the stories of present as well as past, would we not have more wisdom at our fingertips for being a better society?

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):

Main Successes

The show on the whole has been a huge success, a deal more than anticipated with record levels of visitor number to the gallery. Our preview night saw us reach 100 attendees, a record high. Whilst over the short duration we saw 861 visitors arriving from as far afield as Sheffield and Edinburgh. That figure is a 368% increase on the average number from other show this year! The feedback was immense and or audience seemed to be ….. Check stats

A large contributing factor of this was due to the level of press exposure for the project. The first week of opening we were able to secure an 8 page colour spread in the Guardian Weekend Magazine. This dovetailed into a plethora of articles and features from Another Magazine, Dazed and Wonderland magazine to name a few. (Attached is a full list of all the publications and write ups)

Across the board we saw a definite increase in social engagement from new sources that had previously not heard about or taken part in Artlink activities. Our website data showed 67% new traffic with the audience surveys showing Survey ……..info to be add here.

Another success that evolved from the show was that coincidentally Anita able to reconnect with one of the lost visible girls from 1981. First Photographed in London, Liz is now living in Hull with her husband, a city of culture volunteer, at suggestion from Martin Green whilst at another event he heard about the show and brought Liz along to see, both little knowing that she was actually in the show. From this we were able to connect Liz and Anita and hopefully track down the other lost girl in the process.

As the show is mainly funded by the Arts Council Strategic Touring part of the process has been to help fund raise in matchfunding the grant. Through the cove shop we were able to sell just under £900 worth of catalogues and Merchandise.

Through visitor contacts at Artlink and the success Anita has been able to secure two more future venues for exhibition to add to the tour.

Challenges

One of the more common themes of feedback given was on the actual curation of the gallery space its self. The space was curated with our curator and the artist to specifically communicate the real effort it has taken to relocate the women. The need to search for the subjects is a role the viewer is meant to participate in to empathise with the process. With this in mind the gallery was split in two with the “original” photos on one side and the revisited pictures, 30 years later on the other. Almost like two time Zones. We came across a deal of criticism from members of the public who wanted to see the two images together, in comparison. This causes quite a lot of friction, but we were able to supply catalogue of the work to compare against whilst viewing. This was feedback to Anita to consider in terms of the next stage of the traveling exhibition.

With the increase in footfall and traffic we missed out on an opportunity to likewise increase our mailing list through data capture. Anita created a competition in which visitors could leave their details to win a signed print. This was really successful and generated over 300 new contacts but the data sharing information on the form only stipulated the information would be shared with VGR and not Artlink. This is an area to be aware of in future especially with touring partnership, to check the fine print on data capture forms.

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) | 1 | 1 | 2 |
| Artist / Performer | 1 | 0 | 15 |
| Other Creative (please specify) | 2 | 1 | 8 |
| Co-Curator | 1 | 0 | 5 |
| Other Curatorial (please specify) | 1 | 0 | 15 |
| Please specify: Technician for install and publicist  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other | 10 | 9 | 8 |
| Please specify: Volunteers for install  [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 | 4 |  | No | 16 |
| 25-29 years | 2 |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years | 1 |  | Learning disability |  |
| 40-44 years | 2 |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years | 4 |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years | 1 |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 14 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **7** |  | Any other White background | 2 |
| Female | 9 |  | 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 |  |
| **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.** |  |  | 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 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.**

Main Successes

We were able to pool together a great team from a number of different creative backgrounds, curation, design, marketing and press. VGR project had their own designer contracted, whilst the Square pegs project has our designer Josh William. One thing we had to be aware of with this show was that, although coming under the Square pegs and Hull City of culture banners, it was very much its own show, funded through the Arts Council and had its own identity that would travel to the next venue. The Square pegs branding had to be subtle but still a part if the exhibition, especially the engagement side of thing. This is something that had to be managed carefully to make sure all parties were happy with the output and everyone kept in the loop.

Throughout the project we contracted a number of new suppliers previously not worked with, Vinyl printers and Ino-Plaz plastics, we were pleased with the services provided, and it was a positive to be able to source goods locally, we have used them for other projects since.

Alongside the main show exhibited local artist Lauren Wilsons Work, “How dreary to be a somebody” in the spotlight gallery, through this process we had the opportunity to offer a creative professional development opportunity to work alongside the team and to sit alongside an established artist in exhibiting.

Since the project we have maintained a very positive relationship with the artist and her team. Anita has confirmed she will be writing write a blog for us, specifically about the pictures she took in Hull and her experience of Hull 2017 which we will be using as a legacy piece for the new website. Throughout the show she has considerably help promote Artlink and Hull through her own network which will help to raise the profile of Artlink.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 861 |  |
| 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 |  |  | **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 |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 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.** |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| 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 |  |

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.**

Successes

During the opening and artist talk we used social media (facebook, twitter, instagram) to share live footage on the conversations to enable more participants to engage with the project. We had a live feed combined total of 539 viewers across all three channels of social media. This allowed us to reach those who for various reasons are unable to leave their homes. It also allowed us to access a wider national audience as Anita has a substantial social media following for the VGR project across the country.

Our visitor numbers saw 10% of the total attendees as “Children and Young people” (. We saw on many occasions mothers bringing their daughters, or indeed daughters brining their mothers,

“Really enjoyed this step back in time, came along with my 16 year old daughter. Great opportunity to share our thoughts on 80’s subculture to today’s digital globalisation. I’m 50 and very much a visible girl!” – Susan woodhouse

The overall message seems to be one of inspiration and connection. There is a resounding and underlining sense that the viewers felt a strong connection with the women and how it relates to their own life and experiences.

“This exhibition was very inspiring to me, as a 16 year old girl. It makes me excited for the future and to have the ability to look back at photos I’ve taken of my friends and myself and reflect. Being passionate about photography myself, I felt very at home and empowered by these girls.” - Georgia Weston

“This is my second visit because it’s so good – brings tears to my eyes – thinking about myself as a young woman & the subcultures I was part of and the powerful female friendships I had – Thank you – beautiful exhibition!” - Helen Sikoska

Challenges

Could do with surveys to have a more definitive answer on this one

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | - | - |
| Number of concessionary tickets sold | - | - |
| Number of free tickets issued | 50 | 60% |
| Value of all ticket sales | £0 | £0 |
| **BOOKING TRENDS %** | | |
| Telephone | 12% | 100% |
| Counter | - | - |
| Website | 88% | 55% |
| Post | - | - |
| Agency | - | - |
| ONLINE TICKET SALES | | |
| Number of tickets sold online | 44 | 55% |
| Value of tickets sold online | £0 | £0 |
| 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) | 54 | 82% |
| 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 – limited a lot | | |  |
| 3-5 years |  |  | Yes – limited a lot | | |  |
| 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 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.** |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years  **Please enter the % of your audience in each of the equal opportunites 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.** |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| English/Welsh/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 | | | |  |

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.**

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Successes

Artist talk evening sold out and had 98% attendance. The ticketed talk was administrated through Eventbrite sold out within 2 weeks with visitors attending from as far as London, Bradford and Upton.

The pop up photography outreach sent visitors who had never been to Artlink before our way

“Met Anita on Humber Street, lovely interaction and really happy I had the chance to hear about the exhibition and head over for the last day!” - Mervyn Hewson Smith

And was a great opportunity for Anita to network with local Hull organisations that have similar core aims and ethos. Making contact with “The Warren” and meeting the Womens project, a group dedicated to empowering young women to find their voice and make it heard,

Challenges

Anita would have like for the girl’s photography workshop group to continue meeting up and we offered to help support this through Artlink but other than the initial approval this was not followed through as the girls had other commitments.

With the Artist Talk the event was a definite success, but we did encounter some issues with the audio visual technology and connectivity prior to commencing. This is simply due to outdated audio visual equipment and the high resolution of imagery and video being shown. We are currently in the process of updating or AV and have made considerable changes to our equipment with this in mind.

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **6,017** | **4,857** |
| Average time on website pages linked to project | **01:42** | **n/a** |
| New Vs returning Visitor to website, | **New 67%** | **Returning 33%** |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes | **764** | **776** | **1.6%** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **2,320** | **2,363** | **39,883** | **5,937** |
| Twitter | **3,891** | **3,985** | **42,100** | **130** |
| Instagram | **1,975** | **1,580** | **45,995** | **1,261** |
| Other | **N/A** | **N/A** | **N/A** | **N/A** |

**DEFINITIONS**

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

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

**PLEASE SEE ATTACHED COMMENTS AND QUOTES SHEET**

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

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

Through Anita’s work we were able to reconnect with The Warren and share/promote events through social media.

Challenges

With the increase in footfall and traffic we missed out on an opportunity to likewise increase our mailing list through data capture. Anita created a competition in which visitors could leave their details to win a signed print. This was really successful and generated over 300 new contacts but the data sharing information on the form only stipulated the information would be shared with VGR and not Artlink. This is an area to be aware of in future especially with touring partnership, to check the fine print on data capture forms.