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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Doc’n Roll Films Ltd. |
| **PROJECT NAME:** | Doc’n Roll Film Festival Hull |
| **MAIN CONTACT:** | Colm Forde |
| **REPORT SUBMISSION DATE:** | 22/06/2017 |

**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 | 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 | n/a | n/a |
| No. of commissions inspired by history / heritage | n/a | n/a |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | n/a | n/a |
| No. of productions or co-production performances | n/a | n/a |
| No. of productions or co-productions on tour | n/a | n/a |
| No. of visiting company productions | n/a | n/a |
| No. of visiting company production performances | n/a | n/a |
| No. of productions inspired by history / heritage | n/a | n/a |
| No. of accessible performances | n/a | n/a |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | n/a | n/a |
| No. of exhibitions on tour | n/a | n/a |
| No. of exhibition days | n/a | n/a |
| No. of exhibitions inspired by history / heritage | n/a | n/a |
| No. of access provisions | n/a | n/a |
| **FILMS** | | |
| No. of films | 10 | 10 |
| No. of films on tour | n/a | n/a |
| No. of screenings | 10 | 10 |
| No. of films inspired by history / heritage | 10 | 10 |
| No. of accessible screenings | 10 | 10 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 5 | 6 |
| No. of artists / groups / companies programmed | 1 | 1 |
| No. of performances | 1 | 1 |
| No. of shows inspired by history / heritage | 1 | 1 |
| No. of accessible performances during festival | 1 | 1 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 3 | 3 |
| No. of participant opportunities\* (outreach) | 10 | 10 |
| No. of school’s engagement opportunities\* (in-house) | n/a | n/a |
| No. of school’s engagement opportunities\* (outreach) | n/a | n/a |
| No. of artist development opportunities\* (in-house) | n/a | n/a |
| No. of artist development opportunities\* (outreach) | n/a | n/a |
| No. of staff training opportunities\* (in-house) | n/a | n/a |
| No. of staff training opportunities\* (outreach) | n/a | n/a |
| No. of opportunities exploring history / heritage | n/a | n/a |
| No. of opportunities to build historical / heritage-based skills or knowledge | n/a | n/a |
| No. of accessible learning and participation activities | n/a | n/a |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 10 | 11 |
| No. of activities delivered outside of HU1 – HU9 |  |  |

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

Talk Q&A – Music in Film & Literature.

As an additional event to the planned screening activities, we produced a 90-minute discussion relating to the cross-over of music as portrayed by documentary filmmakers and music biographers. This was hosted by musician and journalist John Robb.

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 talk was inspired by and explored the musical heritage of the UK and the US via a Q&A discussion with filmmakers and a music biography author who have produced books and films on UK artists such as The Sleaford Mods, Poly Styrene, Dr. Feelgood, Wilko Johnson, Sparklehorse and The Jesus and Mary Chain.

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):

**Successes:**

Our main success has been building new relationships with the key stakeholders on this project, namely Hull Independent Cinema, Film Hub North and the Hull 2017 team in general. We hope to consolidate the relationship with HIC next year by returning to Hull to screen again in partnership with them, perhaps as a side-strand to their annual film festival. The project also allowed us to increase the awareness of our brand and company profile across the north-east. Hopefully, this will lead to further collaborations and partnerships with similar northern film festivals in the future.

**Challenges:**

Audience fatigue:

We discovered that due to the number of amazing arts events programmed in the months around our festival our offering was somewhat overshadowed by them. We feel that this led to an experience of over-kill and a drop-off in audience figures for our events.

Marketing

We hired an additional PR company to focus on drawing awareness in the surrounding cities of York, Leeds and Sheffield, specifically. They are specialists in student and regional music promotions. Unfortunately, they were not able to boost our audience figures significantly and the situation actually led to a confusion between Hull 2017’s in-house promotions team as to who was covering what. This had a detrimental effect on our overall promotional campaign.

We produced both printed posters and programmes to announce our festival. However, having discovered that flyers were not an effective way of reaching audiences in other regional cities such as Liverpool and Brighton, we decided not to produce flyers for this project. In retrospect, this turned out to be a mistake as we discovered that this type of promotional material does have a positive effect on audience awareness in Hull.

Social media:

We found that Facebook was the main social media platform used by the Hull audiences and venue partners, rather than a mix of both it and Twitter. We used Facebook boosted adverts to successfully extend our reach however, the lack of Twitter users, particularly in terms of local record shops and the venues themselves, left us without a key outreach tool to increase last minute awareness and sales for our events. This has not been the case in our previous experiences of screening in regional cities, so it came as a frustrating surprise to us.

Competing events

We also discovered to our surprise that Eurovision is a widely-viewed event in Hull. We met several audience members that lamented the clash between three of our biggest screenings on the Saturday night in question and the Eurovision song contest that took place on the same night!

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 | 0 | 0 | 0 |
| Co-Producer | 0 | 0 | 0 |
| Other Production (please specify) | 1 | 1 | 15 |
| Artist / Performer | 6 | 0 | 1 |
| Other Creative (please specify) | 0 | 0 | 0 |
| Co-Curator | 1 | 1 | 2 |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  Other Production – We hired an event organiser to assist us in producing and delivering the festival | | | |
| **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 | 9 |
| 25-29 years | 2 |  | Prefer not to say |  |
| 30-34 years | 4 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years | 1 |  | Learning disability |  |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years | 1 |  | 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 | 2 |
| Prefer not to say |  |  | Irish | 1 |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **3** |  | Polish |  |
| Female | **6** |  | Any other White background | 6 |
| 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 |  |
|  |  |  | 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:**

In terms of artists, we hired a five-piece band to play a covers set of Jimi Hendrix’s debut album to coincide with our screening of the documentary about him and to celebrate the 50th anniversary of its release. This proved to be a welcome addition to the film’s screening, adding value to the audience’s experience and perception of the event.

We were delighted to have the assistance of a professional event organizer to complement our skill set and help us deliver the entire event. This proved invaluable to us, as we had multiple screenings taking place at separate locations during the festival.

We were very happy to have the assistance of a co-curator from Hull Independent Cinema to provide much needed local advice on programming, audiences and venues.

**Challenges:**

Thankfully, we had no notable issues in this case worth mentioning!

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 502 | 70% |
| 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 | 6 |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No | 78 |
| 13-19 years | 4 |  | Prefer not to say | 15 |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years |  |  | Learning disability |  |
| 20-29 years | 23 |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-44 years | 32 |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-64 years | 35 |  | 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 |  |  |  |  |
| 65+ years | 5 |  |  |  |
| Prefer not to say | 2 |  |  |  |
| **GENDER** | |  |  |  |
| Male | 39 |  |  |  |
| Female | 59 |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf | 1 |  |  |  |
| Prefer not to say | 1 |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 85 |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background | 8 |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background | 1 |
| 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 | 6 |

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**

Facebook sponsored adverts proved to be a highly cost-effective way of reaching audiences across our film festival’s events. We received higher than average engagement via the Facebook events, when compared to similar screenings held in London, for example.

We received very encouraging audience feedback after each of our screenings. This came mainly in the form of personal comments from attendees to our programming and production staff. Generally, the public were very happy to have had this unique festival take place in Hull, rather than them having to travel to a neighboring city to engage with its niche programming.

**Challenges**

As we had no prior reach in Hull or any other part of the north-east, we found it difficult to build an online awareness of our upcoming events. We rely on Twitter to reach last-minute audiences in other regions of the UK, however this tool did not have a similar effect on awareness - as it is not as well used by either venues or audiences in Hull - when compared to our prior experiences.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 165 | 80 |
| Number of concessionary tickets sold | 215 | 100 |
| Number of free tickets issued | 122 | 30 |
| Value of all ticket sales | £2093.58 | £ |
| **BOOKING TRENDS %** | | |
| Telephone | 0 |  |
| Counter | 60 | 80 |
| Website | 40 | 80 |
| Post | 0 |  |
| Agency | 0 |  |
| ONLINE TICKET SALES | | |
| Number of tickets sold online | 262 | 80 |
| Value of tickets sold online | £ | £ |
| FRIENDS/MEMBERSHIP | | |
| New memberships | 0 | 0 |
| Membership renewals | 0 | 0 |
| Tickets purchased by members | 0 | 0 |
| 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) | na | na |
| Number of outreach participants | na | na |
| **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 |  |  |  | | |  |
| 65-69 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.** | | |  |
| 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 | | | |  |
| 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.**

**­­ N/A**

­­

1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
|  |  |  |  |
|  | **2500** | **1000** | **2 minutes** |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes |  |  |  |
| SMS subscribers via project routes | **na** | **na** | **na** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **3620** | **3796** | **3000 average** | **50 average** |
| Twitter | **3255** | **3389** | **600 average** | **50 average** |
| Instagram | **867** | **908** | **100 average** | **50 average** |
| 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:**

|  |
| --- |
| Still so buzzed I got to meet @CTACTA the other night in #Hull as part of @docnrollfest and @2017Hull! Some great events going on this week |
| Blown away by Bird on a Wire. Privileged to attended a gig few years ago. Thanks Tony Palmer for coming to Hull! |
| Fell in love with Sparklehorse all over again this afternoon. Great choice from @docnrollfest & @2017Hull! |
| This was an amazing film, thank you @docnrollfest for screening it here in Hull! |
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**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) | 5 | 0 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 2 |
| Public Sector partner (e.g. libraries, GPs) | 0 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 1 | 1 |
| Education (e.g. school, college, university) | 1 | 1 |
| Other | 0 | 0 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project |  |  |
| Number of existing partners involved in this this project | 0 | 0 |

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:**

We established and built valuable new relationships with the Hull 2017 team, Film Hub North co-ordinators, Hull Independent Cinema and our venue partners.

**Challenges:**

Due to some initial issues in terms of delayed information, we had to restructure our budgets, incurring higher costs for the project.

Some of the venues charged us significantly higher rates than we are accustomed to, as they tried to capitalise on the year’s influx of productions, which affected our budget significantly.

We had marketing issues with four of our venue partners who were not particularly interested in marketing our events in an enthusiastic manner. There were various reasons for this. One reason related to them having been paid upfront for the venue hire as per their contract conditions demanded, thus they were less incentivised to promote via their social channels. In another case, we were dealing with a multiplex cinema who were too distracted by their other main feature films to spend any time or effort in supporting our two screenings with them. These combined issues had a big impact on our final sales/box-office returns.