**CREATIVE PARTNERS**   
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Kingston Swing |
| **PROJECT NAME:** | Hullzapoppin’ 2017 |
| **MAIN CONTACT:** | Bruce Hitchcock |
| **REPORTING PERIOD:** | October 2017 |
| **REPORT SUBMISSION DATE:** | 28/09/17 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete one or more Project Update Reports, to keep us informed of how they are doing against the deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout the lifetime of 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 and track the performance of our organisation.

Please refer to your Agreement and Project Schedule when you complete this Project Update Report.

This Project Update Report tells us:

* What has happened over the reporting period;
* Your current income and expenditure figures against the agreed budget with Hull 2017;
* What you have learned so far and how you have adapted to these learnings.

We will send you a separate survey about your experience of Hull 2017 so far. We will process the information you give us to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes.

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

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

1. **PROJECT REPORT**

Please attach latest 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 |

**PROJECT UPDATE**

In the box below, please highlight any key changes that have been made to the above documents, why these changes have been made, and whether these changes will affect your ability to deliver the project on time and on budget:

▪ Project now completed and all invoices received / paid

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

**To date, how are you currently doing on 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 project figures**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **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 |  |  |
| 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 TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 4 | 4 |
| No. of artists / groups / companies programmed | 35 teachers plus 7 bands | 40 Teachers, 7 bands |
| No. of performances | 6 | 6 |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival | 4 plus flashmobs/bands at City Hall/Holy Trinity | 4 dance performances, 14 band performances from 7 bands |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 508 full weekend workshop tickets over 15 different levels, | 508 full weekend pass tickets, plus 40 teachers |
| No. of participant opportunities\* (outreach) | 780 free public access taster tickets plus 200 seated balcony tickets plus 500 evening pass tickets | 820 public access taster attendance, 192 City hall admissions |
| No. of school’s engagement opportunities\* (in-house) |  |  |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) |  |  |
| 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 TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 13 free public access workshops plus 4 nights of dancing/live music, 500 full stream weekend tickets for workshops at 14 different levels, plus live music on lunchtimes, flashmobs, vintage market in Holy Trinity | 13 free public access workshops plus 4 nights of dancing/live music, 500 full stream weekend tickets for workshops at 14 different levels, plus live music on lunchtimes, flashmobs, vintage market in Holy Trinity |
| No. of activities delivered outside of HU1 – HU9 |  |  |

Please provide a short description of the activities delivered for this reporting period in the box below:

13 free public access workshops plus 4 nights of dancing/live music, 500 full stream weekend tickets for workshops at 14 different levels, plus live music on lunchtimes, flashmobs, vintage market and live music in Holy Trinity, plus dancing at opening of fountains in Victoria Sqaure

If any of the activity for this reporting period 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.

Several dance history lectures over weekend, plus cultural city walks for participants courtesy of Paul Schofield

For this reporting period, what would you say have been the **main successes** of the activity delivered?

Managed to deliver the biggest Swing Dance weekender of its kind in the UK this year, if not Europe/the world. Feedback to date has been overwhelmingly positive, and it has raised our profile as a group to the point that we’ve had the busiest summer ever at our regular Monday night classes.

For this reporting period, what would you say have been the **main challenges** of the activity delivered?

Lack of affordable accommodation in the city was a key challenge for us; we managed to host over 50 out-of-town participants in private residences for the weekend, but anyone booking on late was faced with the challenge of finding affordable accommodation; some hotels hiked their prices by ten times the norm in an attempt to cash in on the shortages and steadfastly refused to offer any group booking discounts, which definitely limited our potential bookings as we only had limited hosting space available.

The crash in the value of the pound following Brexit announcements saw the cost of European/overseas teachers rise by around 20% since we first booked them, which placed a considerable strain on the budget.

Other notable budget strains included All Occasions having to erect the marquee a day early (due to being busy elsewhere), and us having to pay the additional security guard charges, and HPSS cancelling on us less than two weeks before the event, due, apparently, to taking the Springboard booking in Cottingham the same weekend as well as the Radio One Big Weekend gig. Thankfully ITSL stepped in and did a sterling job, but it did cost us fractionally more than we were anticipating.

One of the only bits of negative feedback we’ve received is about the heat; the weekend fell on an unprecedented heatwave, and a lot of the class areas were swelteringly hot. People asked why we hadn’t rented portable air conditioning equipment (we explained that it’s rarely if ever that hot in Hull and effective equipment costs a fortune).

Some of the floorings proved a bit unpopular, namely the hard floor in Trinity, and the sticky floor in Tower, but mainly among people who don’t go to many events and aren’t necessarily aware of the difficulty in finding 15 venues with great floors!

Providing the special requirements section of the lunches ourselves was a bit of a stretch for us; in previous years it’s only been one or two people and not a problem, but this year there were close to 40 that required something ‘off the menu’.

1. **ADDITIONAL CAPACITY TO DELIVER YOUR PROJECT**

**In the table below, please enter the number of additional people contracted by your organisation to date, 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. OF INDIVIDUALS TO DATE** | **TOTAL NO. WHO ARE HULL RESIDENTS** | **TOTAL NUMBER OF DAYS WORKED TO DATE** |
| **CATEGORY OR ROLE** | | | |
| **CORE CREATIVE TEAM (PRODCUTION / EXHIBITION SPECIFIC)** | | | |
| Co-Director | 2 | 2 | 150 |
| Co-Producer | 2 | 2 | 8 |
| Other Production | 6 | 6 | 4 |
| Artist / Performer | 150 | 50 | 4 |
| Other Creative (specify below) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:  [Insert other production, creative and curatorial roles here] | | | |
| **OTHER** | | | |
| Other (specify below) | 60 | 60 | 4 |
| Please specify:volunteer team  [Insert other roles here]Volunteer team | | | |

**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 TO DATE** |  |  | **TOTAL TO DATE** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes – limited a lot |  |
| 18-19 years | 10 |  | Yes – limited a little |  |
| 20-24 years | 10 |  | No | 6 |
| 25-29 years | 35 |  | Prefer not to say |  |
| 30-34 years | 10 |  | **CONDITIONS – DELIVERY TEAM** | |
| 35-39 years | 10 |  | Learning disability |  |
| 40-44 years | 10 |  | Long-term illness/condition |  |
| 45-49 years | 10 |  | Sensory impairment |  |
| 50-54 years | 10 |  | Mental Health condition |  |
| 55-59 years | 20 |  | Physical impairment |  |
| 60-64 years | 10 |  | Cognitive impairment |  |
| 65-69 years | 10 |  | Other |  |
| 70-74 years | 5 |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | 80 |  | White and Black Caribbean |  |
| Female | 80 |  | White and Black African |  |
| Transgender |  |  | White and Asian |  |
| Gender non-conf |  |  | Any other Mixed/multiple ethnic background |  |
| Prefer not to say |  |  | Indian |  |
|  |  |  | Pakistani |  |
| **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.** |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group |  |
|  |  |  | Prefer not to say | x |

For this reporting period, what would you say have been the **main successes** in terms of the additional capacity brought in to deliver your activity? (e.g. contracting certain individuals; capacity building by these individuals with your core staff team, capacity building of these individuals by your core staff team) – **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

We have forged new relationships with venues such as Tower, Holy Trinity Church, the local Masonic Hall’s (which have already allowed us to use their premises for free for workshops) and the Hull College dance studios on High St. Our line-up of teachers this year was the biggest of any single Swing dance weekend in the UK (if not Europe) and has undoubtedly helped the increase in ticket sales that we’ve seen this year. We were also been offered access to the 2017 volunteer team, which proved invaluable to the smooth and successful running of the event. Especially appreciated was the time and effort made by the volunteer photographic team, who captured some amazing images and footage.Our public exposure as a local dance group has been lifted phenomenally via association with the 2017 celebrations, which will help us continue to grow as a local scene in ways which would have otherwise not been possible.

For this reporting period, what would you say have been the **main challenges** in terms of the additional capacity brought in to deliver your activity? (e.g. staff turnover, contracting failures, skills gaps) – **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

The increase in new streams/venues has seen an increase in the tech requirements, we have drafted additional tech team members and room stewards to meet the needs that have arisen from these challenges, and had booked HPSS to cover the tech requirements, who sadly let us down at the last minute. We had problems with the security at Hull College who refused to open up on the Sunday morning due to a clerical error on their part, resulting in the classes being taken outside (fortunately the weather was nice), eventually they did let us in, but it resulted in the lunches running slightly late due to the knock-on effect (key team members were handling the special requirements lunch section and got waylaid). We did feel at times we were slightly overstretched, in previous years as the scale of the event was a lot smaller we have managed to personally oversee all areas which we weren’t able to do this year; fortunately the volunteer team did an amazing job.

1. **AUDIENCES**

**To date, how many people have attended your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 700 | 200 |
| Number of audience members on tour | 0 |  |

**\*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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **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** | |
| 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 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 Reporting Toolkit.** |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

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

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project? – **Please see the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Upsurge in advance full-weekend pass ticket sales on previous years (508 in total, compared with 320 last year) plus 192 social passes and 820 free taster classes (not too many tickets were sold (for free) via the box office, volunteers were just letting people in if there was space until they were full.

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project? – **Please see the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Lack of affordable /available accommodation severely impacted on potential bookings.

Heat in the venues, and a lack of venues with quality dance floors.

1. **TICKETS**

**To date, how many tickets have you sold? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ACTUAL IN THIS REPORTING PERIOD** | **ACTUAL TO DATE** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | | |
| Number of full price tickets sold | 480 | 480 (total) |  |
| Number of free taster class tickets sold | 820 | 820 |  |
| Number of free tickets issued | 28 | 26 | 2 |
| Value of all ticket sales | £71,520 | £71,520 |  |
| **BOOKING TRENDS %** | | | |
| Telephone |  |  |  |
| Counter |  |  |  |
| Website | 508 | 508 |  |
| Post |  |  |  |
| Agency |  |  |  |
| ONLINE TICKET SALES | | | |
| Number of tickets sold online | 480 | 480 |  |
| Value of tickets sold online | £71,520 | £71,520 |  |
| FRIENDS/MEMBERSHIP | | | |
| New memberships |  |  |  |
| Membership renewals | 200 | 200 |  |
| Tickets purchased by members | 200 | 200 |  |
| Value of tickets bought by members | £29,800 | £29,800 |  |

1. **PARTICIPANTS**

**To date, how many people have participated in your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | 1520 | 60 |
| Number of outreach participants |  |  |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | | | **% TO DATE** |
| **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** | | | |
| 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 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 Toolkit.** | **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 participants to complete the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit. If participants need to register to take part, this could be part of the registration process.** | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** |  |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **% TO DATE** |
| **ETHNICITY** | | | |  |
| Welsh/English/Scottish/Northern Irish/British | | | |  |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| White and Black Caribbean | | | |  |
| White and Black African | | | |  |
| White and Asian | | | |  |
| Any other Mixed/multiple ethnic background | | | |  |
| Indian | | | |  |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| Chinese | | | |  |
| Any other Asian background | | | |  |
| African | | | |  |
| Caribbean | | | |  |
| Any other Black/African/Caribbean background | | | |  |
| Arab | | | |  |
| Any other ethnic group | | | |  |
| Prefer not to say | | | |  |

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project? – **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

­­We’ve just had the busiest summer in ten years in terms of attendance for our weekly classes, due largely to our raised profile through running the free public access taster classes.

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project? - **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Lack of affordable /available accommodation severely impacted on potential bookings.

Heat in the venues, and a lack of venues with quality dance floors.

1. **DIGITAL**

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| [Insert URL] |  |  |
| Average time on website pages linked to project |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes |  |  |  |
| SMS subscribers via project routes |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/ SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/ SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook |  |  |  |  |
| Twitter |  |  |  |  |
| 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:**

What a full on, brilliant weekend! Superb venues, great music, fantastic organisation and so much Lindy Love ! This was my first time in Hull and at Hullzapoppin and can't wait to go again next year! Thanks to you and your tireless team for a fantastically memorable event.

Wow Hullzapoppin team, you have outdone yourselves! I am not usually a fan of the really big dance events but that was awesome! Great teachers, great bands and guild & city hall are just fantastic.

**More over at https://www.facebook.com/events/1804148143187058/**

I've always loved and looked forward to Hullzapoppin. But after this weekend it's now my favourite swing dance weekender. Well played, Team Hull, well played.... https://static.xx.fbcdn.net/images/emoji.php/v9/fe9/1/16/1f496.png💖

**vii. PARTNERS**

**To date, how many partners are involved with your activity?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE BASED IN**  **HU1 – HU9** | **TOTAL TO DATE BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) | 7 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 4 |  |
| Number of existing partners involved in this this project | 3 |  |

for this reporting period, what would you say have been the **main successes** in terms of your partnerships on this project? (e.g. new partnerships created, new projects developed in partnership, new funding secured) - **Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Forged new relationships with venues such as Holy Trinity, Dagger Lane, Tower and Hull College

for this reporting period, what would you say have been the **main challenges** in terms of your partnerships on this project? (e.g. communications, skills gaps) **-** **Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Would hesitate to work with Hull College again after being locked out and getting into a heated argument with the security guard.