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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Assemble Fest |
| **PROJECT NAME:** | Assemble Fest 2017 and Our Street Our Stage |
| **MAIN CONTACT:** | Madeleine O’Reilly |
| **REPORT SUBMISSION DATE:** | 19th September 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 martin.atkinson@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 | 5 to 7 | 11 |
| No. of commissions inspired by history / heritage | 1 | 1 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 7 | 7 |
| No. of productions or co-production performances | 30 | 30 |
| No. of productions or co-productions on tour | 0 | 1 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 1 | 1 |
| No. of accessible performances | 25 | 55 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | 0 | 1 |
| No. of exhibitions on tour | 0 | 0 |
| No. of exhibition days | 0 | 1 |
| No. of exhibitions inspired by history / heritage | 0 | 0 |
| No. of access provisions | 0 | 0 |
| **FILMS** | | |
| No. of films | 0 | 1 |
| No. of films on tour | 0 | 0 |
| No. of screenings | 0 | 0 |
| No. of films inspired by history / heritage | 0 | 1 |
| No. of accessible screenings | 0 | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 1 | 1 |
| No. of artists / groups / companies programmed | 150 | 192 |
| No. of performances | 31 | 51 |
| No. of shows inspired by history / heritage | 1 | 1 |
| No. of accessible performances during festival | 31 | 55 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house)OSOS | 0 | 107 |
| No. of participant opportunities\* (outreach) | 0 | 8 |
| No. of school’s engagement opportunities\* (in-house)OSOS | 6 | 6 |
| No. of school’s engagement opportunities\* (outreach) | 0 | 0 |
| No. of artist development opportunities\* (in-house)FESTIVAL | 3 | 3 |
| No. of artist development opportunities\* (outreach) | 30 | 30 |
| No. of staff training opportunities\* (in-house) | 2 | 2 |
| No. of staff training opportunities\* (outreach) | 0 | 0 |
| No. of opportunities exploring history / heritage | 14 | 14 |
| No. of opportunities to build historical / heritage-based skills or knowledge | 1 | 1 |
| No. of accessible learning and participation activities | 0 | 2 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 27 | 27 |
| 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:

Additional Activities included: *Fabulous Faces glitter facepainting, Fort Building, Indian Dance workshop, Storytelling, Art on a Bus, Big games for Big kids, Pop-Up Science, Kingston Swing, Scribble at Scribes, Women of the World spoken word, Flea Circus, Magician, Treasure Trail, Buskers in Bars, Shiznitz after party gig, Musical Mannequin, Unicyclist, chalk artists, Comedy Bites.*

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.

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):

Both the festival and OSOS were very successful projects; all commissioned companies have fed back with positive feedback in terms of the opportunity AF provides and the feedback from both collaborators and artists was encouraging in terms of developing practice and the support for new off-site work.

Along with feedback meetings and evaluation reports from commissioned companies, we also carried out an audience evaluation; responses to this rated events and performances highly and 100% said they would attend again in the future. Tickets sold out quickly, with capacity being increased on the day where possible and day tickets selling out on release day. Moving forward, we need to explore how to manage audience no shows and provide capacity for our growing audience and following. One suggestion, which we are exploring for 2018 is the possibility of a two-day event, offering a larger platform for more events and increased audience capacities. The challenge going forwards is about how to build more capacity in smaller venues more suited for a certain performance without impacting on artistic quality.

Evaluations from local traders along the avenue were equally as positive, with some responding that they would like to see AF grow to a two-day event when asked during the questionnaire. Most were in favour of the street closure for the evening event as it did not affect trading, however most would be against closing it at all during the day. As AF works to promote local independent businesses and bring new trade to them, this is something we must consider when planning for future events.

Our Street Our Stage (OSOS) was successful in terms of our initial vision, the logistical scale and the production elements. In Autumn 2016, we set up a consultant group of residents and traders which was successful in creating not only a group of supportive but critical peers, but also forming ambassadors for the festival in the wider community.

One intended thing which did not come out of the group was the support in fundraising from local businesses. The AF Director and Producer have discussed moving forward the need for a new position in the core team to primarily develop the relationships with traders and secure partnerships and sponsorships.

Finally, we need to drastically improve AF’s marketing and press campaigns, including focus on digital presence in future years; this year we did not attract the PR we were hoping for nationally though we had an average level of support from Hull media outlets and local blogs.

**Future Challenges - what we’ve learnt**

2017 has been a busy year for commissioned artists, which has meant difficulties in availability and scheduling of rehearsals and workshops. Moving forward, we need to ensure paper agreements are adhered to for the future quality of the work presented at the festival. There are different demands and expectations from different companies which need to be addressed in future festivals. 2017 has demonstrated a need to reinvestigate the core goals of Assemble Fest - whether it is a festival marketed at developing companies practice or a festival aimed at presenting high-quality standard of arts. We need to discuss and develop the intervention the core team can have and how much they can manage the work created, how space/place is used and how the commissions can be best managed in terms of quality and expectations.

Our Street Our Stage was a successful project, however the piece would have significantly benefitted from creating a Designer role, and by bringing the Production Manager on board earlier in the process. The project grew hugely from the success of a HLF and became a lot more ingrained with the local history. If we had not received this grant, the project would have been solely a performance without the archive, heritage information board and extra provision for additional roles within the AF team.

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 Tech | 39 | 34 | 197 |
| Artist / Performer | 192 | 192 | 783 |
| Other Creative - GRAPHIC DESIGNER | 1 | 0 | 10 |
| Co-Curator | 1 | 1 | 20 |
| Other Curatorial (please specify) | 0 | 0 | 0 |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other |  |  |  |
| Please specify:  [Insert other here] | | | |

**In the tables on this and the following page, please enter the number of people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave this blank.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** | |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** | |
| 16-17 years |  |  | Yes – limited a lot |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years | 3 |  | No |  |
| 25-29 years | 3 |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 9 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **4** |  | Any other White background |  |
| Female | **5** |  | 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.**

This year we approached artists to create sections of OSOS based on the research carried out by our Heritage Research Coordinator; we worked with a combination of local artists and for the first time artists based outside of Hull to create the event. This allowed us to support artists who wouldn’t usually be involved in AF and allowed us to create partnerships and collaborations between them, us and groups/organisations such as Freedom Choir, Hull Cadets and St Nicholas Primary School.

To assist with AF17 and OSOS, we took on three interns from Hull University; this developed our relationship with the University, allowed us to share knowledge and skills and offer hands on experience to emerging producers, directors and project managers. The students assisted the director, the producer and the event stage manager and were given practical tasks in the run up to festival, attended festival meetings and took on responsibilities on the festival day itself. This opportunity allowed us to approach more traders in the initial stages and supported our business consortium. Moving forward, we would like to offer it out to other departments as it may interest students working in marketing for example. We also need to consider timeframe, as our MA interns had clashing deadlines.

In previous years our in-house shows have been The Little Match Girl and the taxi shows; OSOS was a huge development from previous in-house offerings and the first where we had closed the street and welcomed everybody to experience the event. We employed a mixture of stage managers and production assistants from outside Hull which allowed for skill sharing and an opportunity to bring more talent into the city. Overall, the project worked with 116 performers and 85 other participants, from staff to research volunteers to traders to people who gave oral histories. The turn out on the night was much larger than we expected, though still manageable and safe, and proved the support AF has from the local community. This is the only Hull 2017 event which has taken place along Newland Avenue; we set out to present something that would raise pride in and knowledge of the local area and the support of the event demonstrates we have achieved this.

The main challenges we encountered were scheduling, fundraising and management. Working with numerous parties, artists and organisations proved much more time consuming and sometimes challenging in terms of resources. Assemble Fest has no permanent offices or rehearsal spaces, which is something we company are interested in exploring in the future as we develop larger in-house shows and projects. It would also assist with storage options, and the provision for us to create and re-use props and set pieces again for future festivals and potential tours.

As stated earlier in the evaluation, this year we wanted to develop more funding avenues through local businesses and sponsorship. Through time constraints, other funding setbacks demanding priority and presenting generally larger, more complicated projects this year, we have discussed the need for a specific member of staff to manage sponsorship, local partnerships and develop business relationships.

In terms of feedback and evaluations, more discussion will be had regarding better practice and more interactive ways of gathering feedback from our audiences. Currently we hand out feedback forms and develop digital surveys, but we need to look at other ways we can gain information going forwards.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 5234 | 80% |
| Number of audience members on tour | 0 | 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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** | |
| 0-2 years | 10% |  | Yes – limited a lot |  |
| 3-5 years | 8.5% |  | Yes – limited a little |  |
| 6-10 years | 12.7% |  | No |  |
| 11-15 years | 8.5% |  | Prefer not to say |  |
| 16-17 years | 4.2% |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years | 4.2% |  | Learning disability |  |
| 20-24 years | 17% |  | Long-term illness/condition |  |
| 25-29 years | 21.2% |  | Sensory impairment |  |
| 30-34 years | 21.2% |  | Mental Health condition |  |
| 35-39 years | 27.6% |  | Physical impairment |  |
| 40-44 years | 19% |  | Cognitive impairment |  |
| 45-49 years | 17% |  | Other |  |
| 50-54 years | 25.5% |  |  |  |
| 55-59 years | 23.4% |  |  |  |
| 60-64 years | 34% |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Toolkit.** |  |
| 65-69 years | 14.8% |  |  |  |
| 70-74 years | 14.8% |  |  |  |
| 75+ years | 4.2% |  |  |  |
| 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.**

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 634 |  |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued |  |  |
| Value of all ticket sales | £2283 | £ |
| **BOOKING TRENDS %** | | |
| Telephone | 0 |  |
| Counter | 6% |  |
| Website | 94% |  |
| Post | 0 |  |
| Agency | 0 |  |
| ONLINE TICKET SALES | | |
| Number of tickets sold online | 595 |  |
| Value of tickets sold online | £1963 | £ |
| 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) | 146 | 137 |
| 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 |  |  |  | | |  |
| 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 | | | |  |
| 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.**

|  |
| --- |
| One of the m­ain successes of our participant engagement is the involvement of the traders who we engage with. Each year we have a huge level of support from traders along the avenue, however a challenge is turning this support into financial support. This year, OSOS offered us the opportunity to work directly with our community to engage a diverse range of volunteers and performers on multiple levels; initially we were able to work with the resident’s association and local traders in terms of creating, researching and recording oral histories. The performers we worked with in OSOS ranged from professional groups such as Lo:cus Dance to volunteer led groups like Hull Samba and Freedom Choir. All participants had a level of involvement in shaping the direction of the scene and creating the content; for example the choir took sections of interviews from local residents and created songs under the direction of Boff Whalley and Dan Bye. Through OSOS, we developed two new partnerships with St Nicholas Primary School and Hull Cadets; this is the first time AF has worked closely with groups of young people taking part in performances. Both organisations stated that they had not been involved in a project such as this before, and that the children had notably benefited from learning about the heritage involved and performing in a mid-scale outdoor event such as this. Feedback from all participants showed a high level of support for being involved with events like this on Newland in the future, and for events celebrating the heritage and present cultural scene of the area.  The main challenges were about initial ambitions for engagement, ideally we wanted to engage with more community members, particularly from diverse communities. However, this challenge can only be surmounted with more capacity and time to have conversations with communities earlier and look to how commissions can reflect more diversity in our audiences. There are other thoughts that have come about how we also look to encourage more mixed abilities within the festival and how this can be achieved. |

1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
| Website | **25,841** | **3458** | **1 min 36s** |
| Blog | **630** |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes | **unsure** | **810** | **40%** |
| SMS subscribers via project routes | **0** | **0** | **0** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **1537** | **2035** |  |  |
| Twitter | **1541** | **1951** | **102,900** | **836** |
| Instagram | **617** | **809** |  |  |
| 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:**

|  |
| --- |
| Ann H: It was a great event-lovely video too!  [Hub-A‏ @DifferentHull](https://twitter.com/DifferentHull) So beautiful! Whole day was just wonderful  St Nicholas Primary School: Year 5 absolutely loved taking part in [@assemblefest](https://twitter.com/assemblefest) over the weekend. Thanks to [@Broccolilyuk](https://twitter.com/Broccolilyuk) for all their help!  Neil F: A fantastic day. I've lived on Newland Avenue for 14 years and I've never seen it happier  Amore B: I loved mermarella, the shadow puppetry was fabulous  Julie F: I loved Brick by Brick's Omni-Science - very professional  @paulsmith1986 Well done to all our pals at @assemblefest for a fantastic day yesterday. Amazing to see so many people flooding into the streets.  @slunglowalan: That @assemblefest a delight & it's boss MadeleineO'Reilly the most exciting young Exec out there Give her a bigger machine to master say I  What a finale! A triumph of performance, community and history with thousands in the evening sun @assemblefest @heritagelottery @2017Hull  @cllrmikeross I reckon @assemblefest in Hull was the best yet. Loads of fun in the sun. Well done to all. An avenue full of smiles.  Celebrating the history of @TheAdelphiClub at #OurStreetOurStage on Newland Avenue. Fantastic venue, fantastic history. @assemblefest  Congratulations to all who took part in the Amazing evening on Newland Avenue. Assemblefest rocks. Organisers and supporters are wonderful x  @looknorthBBC Here's @Kofi\_Smiles reporting from @assemblefest, one of the highlights of #Hull's cultural calendar! http://www.bbc.co.uk/programmes/p054v5lt … @2017Hull  @Kilf68 My first tweet to @2017Hull 4yrs ago was what are we going to do with all the Wheelie Bins. Tonight that question was answered @assemblefest  @biggabreakfast1 Mike it was a totally amazing day to be a part of as business owner and as a #hull #2017 #volunteer and I'm honoured to have been a part of 😊  Shows Newland avenue at it's best. Great atmosphere and some wonderful performances. 'Our street, our stage' show a great finale to the day  Our Street Our Stage was another 2017 highlight. Well done to the @assemblefest team for another brilliant day  @Kofi\_Smiles: What. A. Day! @assemblefest take a bloody bow! That was brilliant! #hull2017 #CityofCulture  @Rosiemillard: Brilliant @assemblefest lighting up Newland Ave today @2017Hull  @Kofi\_Smiles: Honestly the bar was set high by @BrickByBrickHul down at @assemblefest . Funniest thing I've seen in ages ! Bravo! #CityOfCulture |

**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) | 1 |  |
| Heritage partner (e.g. museum, archive) | 3 |  |
| Funder (e.g. Arts Council England, business, private trust) | 5 | 4 |
| Public Sector partner (e.g. libraries, GPs) | 2 |  |
| Voluntary sector partner (e.g. community group, charity) | 6 |  |
| Education (e.g. school, college, university) | 2 |  |
| Other | 6 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 7 |  |
| Number of existing partners involved in this this project | 16 |  |

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.**

This year we aimed to diversify our funding with a goal of applying to larger funding bodies to achieve our estimated budget. This proved both successful and challenging; we received Heritage Lottery Funding towards OSOS, the first time both AF and the team as individuals had applied, Split Infinitive funding towards the work with St Nicholas Primary School and engaging young children, and Creative Communities funding towards the overall OSOS project. We also received a small grant from Unity Theatre Trust towards our main festival commissions and additional activities, along with securing Arts Council and Hull 2017 funding. Our sponsorship raised from the launch night was much more than expected and raised previously, and we received programme sponsorship from Newland Garage, a first for AF.

Unfortunately, we did not receive some funding streams and due to a set-back receiving ACE funding, we were forced to re-evaluate timeline and budget. Ultimately, our finished offering was not too far from what we originally set out to do and from set-backs have become more resilient and resourceful. From receiving HLF funding, we have opened up new routes moving forward for planning projects which engage the community with arts differently.

We received excellent support from mentors Mikey martins on programme development and artistic quality, and from Clare Huby on financial management and organisational/company development. We feel we were not supported by Hull Truck as much as we could have been, however. The commissioned companies fed back in the evaluation stages that the workshop facilitated by Alan Dix focusing on company development was invaluable; it created a safe space to ask questions about topics not usually talked about much such as registering as a company, setting up a board, VAT and more.