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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | dreamthinkspeak |
| **PROJECT NAME:** | ONE DAY MAYBE |
| **MAIN CONTACT:** | TRISTAN SHARPS |
| **REPORT SUBMISSION DATE:** |  |

**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 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 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
 | X |  |
| * 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 TO DATE\*** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances |  |  |
| No. of productions or co-productions on tour |  |  |
| No. of visiting company productions |  |  |
| No. of visiting company production performances | 37 | 37 |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances | 37 | 37 |
| **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  |  |  |
| No. of artists / groups / companies programmed |  |  |
| No. of performances |  |  |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) | 120 | 95 |
| No. of participant opportunities\* (outreach) |  |  |
| 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 | 2 | 2 |
| 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:

ACTIVITES DELIVERED:

Commissioned production: ONE DAY MAYBE

Industry talk by Tristan Sharps to local artists and practitioners.

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.

ONE DAY MAYBE was inspired by the May 1980 Democratic Uprsing in Gwangju, South Korea. The production looked at the contemporary world we all inhabit from the perspective of the Uprising and it’s brutal suppression.

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**

ODM adapted to the design and dimensions of the host building, creating the sense of large-scale project that within the confines of the site.

Technology 1: ODM pioneered the use of i-beacons for real-time location tracking within a series of interconnecting corridors. This has not been achieved before to the same level of real-time precision, either in the artistic or commercial sectors.

Technology 2: ODM pushed the boundaries of VR, creating an experience for viewers without hand-controllers and with the ability to interact with the environment, including picking up objects, turning on and off taps, opening blinds to allow more light into the room and changing electric lighting levels with the rotary dimmer switch. This also included live filming of the viewer, which was transmitted back live onto the plasma TV viewed in the rendered environment experienced by the viewer in the headset.

On the live performance front, interactivity levels with audience were well-judged by the performers, who learnt to constantly adapt to the changing needs of different audience groups or individuals.

The highly positive audience reaction was a constant feature of the production run.

There was a strong sense of community within the performance company, who were embraced by audiences and also the general public in Hull.

**CHALLENGES**

The building was our 3rd choice site and availability was confirmed relatively late in the process, which was challenging for scheduling artistic and technical planning prior to fit-up.

The site required careful and constant adapting of ideas to fit the dimensions and still create a sense of scale. This was the single biggest artistic challenge, as well a success.

Ideally we would like to have been engaged in the H&S process and met with the local Fire officer at an earlier stage. We would normally not confirm plans and move onto detailed construction drawings until this point.

The project required the clearing of temporary office partitions. This revealed complex electrical and air-conditioning rigs that required ongoing attention, along with re-routing of fire-alarm systems. The lifts, the leaking roof and the plumbing were also ongoing concerns that required attention throughout the fit-up. The electricity was a particular challenge, necessitating work at the final stage of the fit-up at ground floor-level. This made scheduling challenging as construction work sometimes needed re-scheduling at short notice in response to the changing needs of the site.

Opening on the first weekend with a packed schedule of performances proved challenging for such an ambitious project with so many different strands. A Monday opening might have allowed more time for work to take place between shows. Nevertheless, the weekend schedule full of shows allowed time for the production to run-in on a performative and management level.

Whilst the challenges were sometimes significant, they were generally overcome and could also be viewed as succeses.

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 | 1 | 0 | 45.5 |
| Co-Producer | 0 | 0 | 0 |
| Other Production - managers | 4 | 2 | 240.5 |
| Artist / Performer | 56 | 6 | 2357.25 |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:[Insert other production, creative or curatorial here]  |
| **OTHER** |
| Stage Management | 17 | 13 | 600.5 |
| Set builders (carpenters / technicians) | 32 | 17 | 607 |
| Casting support | 1 | 0 | 14 |
| Audio Describer | 1 | 0 | 4 |
| 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 | 0 |  | Yes | 2 |
| 18-19 years | 5 |  | No | 109 |
| 20-24 years | 28 |  | Prefer not to say | 0 |
| 25-29 years | 26 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 20 |  | Learning disability | 3 |
| 35-39 years | 14 |  | Long-term illness/condition |  |
| 40-44 years | 6 |  | Sensory impairment |  |
| 45-49 years | 2 |  | Mental Health condition |  |
| 50-54 years | 2 |  | Physical impairment | 2 |
| 55-59 years | 2 |  | Cognitive impairment |  |
| 60-64 years | 0 |  | Other |  |
| 65-69 years | 1 |  | **ETHNICITY – DELIVERY TEAM** |  |
| 70-74 years | 0 |  | Welsh/English/Scottish/Northern Irish/British | 57 |
| 75+ years | 1 |  | Irish | 2 |
| Prefer not to say | 4 |  | Gypsy or Irish Traveller | 0 |
| **GENDER - DELIVERY TEAM** |  | White and Black Caribbean | 0 |
| Male | 75 |  | White and Black African | 0 |
| Female | 33  |  | White and Asian | 2 |
| Transgender | 0 |  | Any other Mixed/multiple ethnic background  | 1 |
| Other (did not answer) | 2 |  | Indian | 0 |
| Prefer not to say | 1 |  | Pakistani | 0 |
|  |  |  | Bangladeshi | 0 |
|  |  |  | Chinese | 0 |
|  |  |  | Any other Asian background | 44 |
|  |  |  | African | 1 |
|  |  |  | Caribbean | 0 |
|  |  |  | Any other Black/African/Caribbean background  | 0 |
|  |  |  | Arab | 0 |
|  |  |  | Any other ethnic group (white, not British) | 3 |
|  |  |  | Prefer not to say | 1 |

**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.**

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 the Additional Capacity Contractees Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

**SUCCESSES**

The high calibre of artistic and technical personnel, mostly from UK regions, which was crucial to the quality and delivery of the show. Many will become long-term DTS collaborators.

The performing company gelled as a team and were very committed to the project. They embraced a very full schedule and felt a strong sense of ownership of the production.

We had an outstanding show-running team, led by an excellent CSM, Technical and FOH Manager, all three of whom were locally-based.

The collaboration with Hull Architectural Dept of Hull College and Hull University (VR unit) produced successful outcomes in the model-making and VR elements of the project.

**CHALLENGES**

Lack of local technical personnel. We were late in sourcing our local teams, though there is also a lack of locally-based, experienced technical staff.

As a result, we had to recruit more carpenters and technicians from outside the region. Fees and accommodation were generally higher as a result.

In spite of extensive UK casting, there was a lack of eligible UK-based Korean performers. We had to recruit 21 performers from Korea instead of the estimated 6, putting pressure on finances and accommodation.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  |  |
| 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  |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** |
| 11-15 years |  |  | Learning disability |  |
| 16-17 years |  |  | Long-term illness/condition |  |
| 18-19 years |  |  | Sensory impairment |  |
| 20-24 years |  |  | Mental Health condition |  |
| 25-29 years |  |  | Physical impairment |  |
| 30-34 years |  |  | Cognitive impairment |  |
| 35-39 years |  |  | Other |  |
| 40-44 years |  |  |  |  |
| 45-49 years |  |  |  |  |
| 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 Toolkit.**  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Prefer not to say |  |  |  |  |

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

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 the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

**SUCCESSES**

A large number of audiences seemed to be from the Hull area and wider region.

Audiences seemed to be very responsive during performances and were mostly at ease with the highly interactive nature of the show, both with the performers and the technology.

Audiences enjoyed the fact that performers usually spoke to them in Korean and seemed to embrace the Korean culture that was on display, including the traditional Jesa ceremony.

**CHALLENGES**

Some audience members found the darker elements of the production disturbing. A few also found the interactivity more challenging during the intense sections involving the police. We felt this was a necessary risk where the production had to push audiences closer to the darker elements in order to shine a light on the more redemptive side of the production.

1. **TICKETS**

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

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

1. **PARTICIPANTS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | 98/18 responses | 100%? |
| Number of outreach participants |  |  |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - PARTCIPANTS** |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** |
| 0-2 years |  |  | Yes  | 0% |
| 3-5 years |  |  | No | 100% |
| 6-10 years |  |  | **CONDITIONS - PARTICPANTS** |
| 11-15 years |  |  | Learning disability |  |
| 16-17 years |  |  | Long-term illness/condition |  |
| 18-19 years | 1 |  | Sensory impairment | 5.5 (1) |
| 20-24 years | 2 |  | Mental Health condition | 5.5 (1) |
| 25-29 years | 1 |  | Physical impairment |  |
| 30-34 years | 0 |  | Cognitive impairment |  |
| 35-39 years | 2 |  | Other |  |
| 40-44 years | 0 | **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.** |  |  |
| 45-49 years | 3 |  |  |  |
| 50-54 years | 1 |  |  |  |
| 55-59 years | 4 |  | **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.**  |  |
| 60-64 years | 2 |  |  |  |
| 65-69 years | 1 |  |  |  |
| 70-74 years | 1 |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male | 27.5% |  |  |  |
| Female | 69.5% |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Unknown | 3% |  |  |  |
|  |  |  |  |  |
|  | **%** |
| **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 |  |

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 the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

­­ **SUCCESSES**

There were large numbers of volunteers who worked on the production.

They embraced the project and showed impressive levels of enthusiasm and commitment to a show that was unusual in its location, infrastructure and cultural reference points.

There was a genuine and shared sense of ownership of the show on behalf of the volunteers and their collective input was a vital part of the production.

It is unusual for such a large number of volunteers to be available and committed for a project demanding so many shifts over such a long period. The Hull17 volunteering programme, the sense of community engendered by the show and the management skills of the on-site team were all key to this success.

**CHALLENGES**

A small number of volunteers left the project after their first or second shifts as they felt the role was not suited to them. The fact that it was a relatively small number who, understandably given the challenging nature of the role, felt that it was not for them is also a testament to the commitment of the majority who committed time and energy to the production.

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **4283** | **2757** |
| Average time on website pages linked to project |  | **1 minute** |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes |  | **10,670** |  |
| SMS subscribers via project routes | **N/A** |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | **2024** | **2128** | **9516** | **291** |
| Twitter | **2640** | **2766** | **3423** | **193** |
| Instagram |  |  |  |  |
| You Tube promo video |  |  | **14,225****views** |  |

**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:**

|  |
| --- |
| Just been to **One Day**, **Maybe** by [@dreamthinkspeak](https://twitter.com/dreamthinkspeak). Such an intricate and emotive experience. Best **Hull** 2017 experience so far! |
| [@dreamthinkspeak](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) Bringing One Day Maybe to Hull has to be the highlight so far. Amazing experience. Beautiful storytelling. |
| Amazing time with my daughter at [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) by [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) at [@2017Hull](https://twitter.com/2017Hull) Incredibly thought provoking [#Brilliant](https://twitter.com/hashtag/Brilliant?src=hash) |
| [#OneDay](https://twitter.com/hashtag/OneDay?src=hash),Maybe - one of the most bonkers, jaw-dropping experiences I've ever had [#Hull2017](https://twitter.com/hashtag/Hull2017?src=hash) [#**dreamthinkspeak**](https://twitter.com/hashtag/dreamthinkspeak?src=hash) |
| Utterly uncompromising, utterly immersive. Seamlessly visceral then virtual [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) |

|  |
| --- |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) , thank you for the most amazing, moving heartbreaking One Day Maybe. The best thing I have seen during the 2017 City of Culture |
| Thank you [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) ; I have never experienced anything like that before - fantastic production! |
| Incredibly lucky to have caught [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) performing [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) Innovative site responsive theatre [#stillreflecting](https://twitter.com/hashtag/stillreflecting?src=hash) |
| Very fortunate to see the beautiful & thought-provoking [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) last night! Thank you [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) & [@2017Hull](https://twitter.com/2017Hull) A must see! |
| If you do nothing else this week, go and see [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) w/[@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) Truly immersive, thought-provoking & beautifully done |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak). Loved [#onedaymaybe](https://twitter.com/hashtag/onedaymaybe?src=hash) [#Hull2017](https://twitter.com/hashtag/Hull2017?src=hash). Strange, entertaining and thought provoking all in one. Performers were amazing |
| [#OneDay](https://twitter.com/hashtag/OneDay?src=hash),Maybe - one of the most bonkers, jaw-dropping experiences I've ever had [#Hull2017](https://twitter.com/hashtag/Hull2017?src=hash) [#dreamthinkspeak](https://twitter.com/hashtag/dreamthinkspeak?src=hash) |
| Fab experience [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) - immersive art set in Korean warehouse. Virtual reality, political history  |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) and all those involved in [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) - you wonderful talented people. [@piplopp1](https://twitter.com/piplopp1) and I had an absolute BLAST! Thank you!  |
| Loved [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) thought-provoking, insightful and pretty terrifying at times in the best way! |
| Totally blown away by [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) as part of [@2017Hull](https://twitter.com/2017Hull) very moving in parts, crazy in others fantastic performances by all |
| [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) BLEW MY BRAIN TO PIECES. TO PIECES. Congratulations to everyone who worked on it, phenomenal stuff! [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017hull](https://twitter.com/2017Hull) |
| Very fortunate to see the beautiful & thought-provoking [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) last night! Thank you [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) & [@2017Hull](https://twitter.com/2017Hull) A must see! |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) , thank you for the most amazing, moving heartbreaking One Day Maybe. The best thing I have seen during the 2017 City of Culture |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) What an experience. I was blown away. Wish had seen it earlier so I could tell others to go. Now sold out tho! |
| The One Day Maybe, Hull event by [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) was fantastic. Felt like I was in The Genius Game at some points. [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash) |
| Epic journey through [#onedaymaybe](https://twitter.com/hashtag/onedaymaybe?src=hash) [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) - with an astonishingly beautiful and moving ending |
| [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) , thank you for the most amazing, moving heartbreaking One Day Maybe. The best thing I have seen during the 2017 City of Culture |
| Yes. Some scenes terrifying - worst fears. Was shaking at the end. And in tears. Extraordinary immersive experience. |
| Blown away by attention 2 detail of [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) [@2017Hull](https://twitter.com/2017Hull) [#OneDayMaybe](https://twitter.com/hashtag/OneDayMaybe?src=hash). Highly advanced immersive theatre; moving in more ways than one |
| .[@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) Thank you so much for the amazing "One Day, Maybe" show in Hull. One of the best experiences of my life. [#hull2017](https://twitter.com/hashtag/hull2017?src=hash) |
| Went to see One Day, Maybe by [@**dreamthinkspeak**](https://twitter.com/dreamthinkspeak) this evening. Bloody marvellous! Thought provoking, intense and superb acting. |

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

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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

**SUCCESSES**

The pioneering technology developed for the show.

Use of space.

The quality of the key collaborators.

The overwhelmingly positive audience reaction to the show.

The sense of community amongst the performing cast and show-running teams.

**CHALLENGES**

The delay in the green-lighting of the project due to venue availability.

The size and infrastructure of the building.

Our overall impression is very positive. The challenges in creating this kind of work are always considerable and from our point many of these challenges were met and overcome. We are grateful to have the opportunity to create this project and we feel that the production made a positive impact on the City and the City of Culture year.