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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | Mighty Atoms 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** | 8 June – 1 July 2017 |
| **REPORT SUBMISSION DATE:** | 16August 2017 |

**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: pippa.gardner@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 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 |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

**PROJECT UPDATE**

**Part III of The Hull Trilogy**

The gloves are on!

In a struggling pub on one of Hull’s toughest streets, ex-pro boxer Taylor Flint runs a women’s boxercise class. For Lauren, Jazz, Aneta and Grace the class is much more than a way to lose weight and have a laugh – they’re fighting the grinding challenges of everyday life.

When the pub is threatened with closure, the women agree to be part of an unlicensed fight night to raise money and rally the community. They’re ready to prove themselves in a world that shows them little respect, but Taylor knows that once the gloves are on, the real test will be going toe to toe with friends and neighbours.

Inspired by Hull’s original Mighty Atom, Barbara Buttrick, this new play by award-winning writer Amanda Whittington (*Ladies Day, Be My Baby, Amateur Girl*) pulls no punches.

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:

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 | 1 | 1 |
| No. of commissions inspired by history / heritage | 1 | 1 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions |  |  |
| No. of productions or co-production performances | 25 | 23 |
| No. of productions or co-productions on tour | 0 | 0 |
| 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 | 2 | 2 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions |  | N/A |
| No. of exhibitions on tour |  | N/A |
| No. of exhibition days |  | N/A |
| No. of exhibitions inspired by history / heritage |  | N/A |
| No. of access provisions |  | N/A |
| **FILMS** | | |
| No. of films |  | N/A |
| No. of films on tour |  | N/A |
| No. of screenings |  | N/A |
| No. of films inspired by history / heritage |  | N/A |
| No. of accessible screenings |  | N/A |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | N/A |
| No. of artists / groups / companies programmed |  | N/A |
| No. of performances |  | N/A |
| No. of shows inspired by history / heritage |  | N/A |
| No. of accessible performances during festival |  | N/A |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 1 | 1 |
| 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) | 1 | 1 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  | 0 |
| No. of staff training opportunities\* (outreach) |  | 0 |
| No. of opportunities exploring history / heritage |  | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge |  | 0 |
| No. of accessible learning and participation activities |  | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 |  | 21 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

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

* Press coverage and reviews:   
  Interview with Barbara Buttrick on The One Show and other media

“Masterfully directed by Mark Babych, who really does know how to make a cast and script like this work, the cast are stunning.”

**\*\*\*\*\*\* Yorkshire Post**

“a punchy, funny and poetic tale inspired by a boxing legend”

**\*\*\* The Stage**

“Amanda Whittington pulls no punches with this rousing tale of solidarity”

**\*\*\* The Guardian**

* Local advertising campaign including HDM Homepage and News page website takeovers, KCFM advert and digital campaign
* Audience development with community groups to fill spare capacity, including working with Access groups, Hull2017’s engagement team and our own Community Dialogues project
* Targeted mailing and campaign to previous Hull Trilogy bookers and drama audiences

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.

“Battling" Barbara Buttrick was a world champion in women's boxing in the 1940s and 1950s. Buttrick was born in Cottingham, East Riding of Yorkshire, England in 1930. Buttrick is considered a pioneer of women's professional boxing. A local interest story – some of Barbara’s family still live in Cottingham and along with Barbara attended the press night.

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

* Partnerships – Vulcan Boxing Gym – a local amateur boxing club assisted with training and fitness of the actors. A number of their team and attendees of the club attended the performance, some of whom had never been to the theatre before or since childhood.
* The majority of the Creative Team were women.
* Casting process ensured wider diversity with BAME and Transgender actors. The audition process informed the development of one of the characters (portraying the transition of the transgender process); positive character transitioning.
* One of the characters (Polish) was developed through conversations with Magda Moses about her experiences.

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

* The physicality of the piece was very demanding in rehearsals and performance for the cast
* The production was programmed at a time we would not usually produce work due to previous audiences not generally engaging in theatre activity at this time. There was also a period of hot weather meaning audience attendance was not as high as we would have hoped. A questionnaire was created to explore why previously engaged audiences didn’t book for this production

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 | 1 | 1 |  |
| Co-Producer | 1 | 1 |  |
| Other Production | 4 | 2 | 34 |
| Artist / Performer | 7 | 0 | 34 |
| Other Creative (specify below) | 7 | 3 |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:  Other creative: Writer, Director, Movement, Director, Set & Costume Designer, Composer, Sound Designer  [Insert other production, creative and curatorial roles here] | | | |
| **OTHER** | | | |
| Other (specify below) |  |  |  |
| Please specify:  [Insert other roles 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 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 |  |  | Yes – limited a little |  |
| 20-24 years | 5 |  | No | 20 |
| 25-29 years | 2 |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years | 2 |  | Learning disability | 1 |
| 40-44 years | 1 |  | Long-term illness/condition |  |
| 45-49 years | 1 |  | Sensory impairment |  |
| 50-54 years | 1 |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years | 1 |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 18 |
| Prefer not to say | 7 |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male |  |  | Any other White background |  |
| Female |  |  | 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 | 1 |
|  |  |  | Indian | 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.** |  | 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 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)

* Hull 2017 digital team published an article on Mighty Atoms using a Q&A with Amanda Whittington which was provided by HTT. They supported the show with posts over their social media channels.

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)

* The Creative Team was entirely new to the theatre which brought new exciting collaborations but also meant it took time to build relationships and trust
* It was a physically demanding production where actors incurred injuries resulting in cancelled performances (a matinee and evening performance on the same day) and the necessary re-working of physical fight sequences to ensure ongoing H&S requirements were met

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 4,369 | 34 |
| Number of audience members on tour | N/A | N/A |

**\*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 (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 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 - AUDIENCES** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY - AUDIENCES** | |
| 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 |  |

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project?

* 34% of bookers came from Kingston upon Hull and 40% of bookers from East Riding of Yorkshire.
* Through relationships developed by our Community Projects Coordinator and Community Dialogues, a number of the mums’ focus group came to the production. These are women who don’t have much social engagement due financial restrictions or being afraid to go out alone – especially to an unknown environment. They enjoyed the experience and we are looking at ways we can reach out to them as new audience members now for future productions.

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project?

* Mighty Atoms fell short of its financial target by £24,259. Evaluation of why this may have happened will focus on: time of year; place within programme; audience attendance (with particular analysis of those who have attended previous productions in the Hull Trilogy and/or the Hull2017 programme (clashes with other events that may have been free to attend); artwork, copy and marketing campaign; show topic and content; casting.
* Sales have been disappointing for Mighty Atoms, despite positive press reviews and audience response. We are looking at ways to evaluate the reasons behind this once the run has finished.

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 | 1,537 | 1,537 |  |
| Number of concessionary tickets sold | 2,004 | 2,004 |  |
| Number of free tickets issued | 828 | 828 |  |
| Value of all ticket sales | £48,224 | £48,224 |  |
| **BOOKING TRENDS %** | | | |
| Telephone | 22% | 22% |  |
| Counter | 24% | 24% |  |
| Website | 45% | 45% |  |
| Post | 0 | 0 |  |
| Agency (Hull2017 included in online) | 9% | 9% |  |
| ONLINE TICKET SALES | | | |
| Number of tickets sold online | 9% | 9% |  |
| Value of tickets sold online | £25,813.10 | £25,813.10 |  |
| FRIENDS/MEMBERSHIP | | | |
| New memberships |  |  |  |
| Membership renewals |  |  |  |
| Tickets purchased by members |  |  |  |
| Value of tickets bought by members | £ | £ |  |

1. **PARTICIPANTS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | 40 | 34 |
| Number of outreach participants | 0 | 0 |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | | | **% TO DATE** |
| **AGE GROUPS - PARTICIPANTS** | |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** | | | |
| 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 - PARTICIPANTS** | | | |
| 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 - PARTICIPANTS** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **% TO DATE** |
| **ETHNICITY - PARTICIPANTS** | | | |  |
| 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 | | | |  |

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project?

* ­­Audience development with community groups to fill spare capacity, including working with Access groups, Hull2017’s engagement team and our own Community Dialogues project.

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project?

* HULL2017 schools day did not get any take up and was cancelled.

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:  00.01:30/00.00:32/00.02:06/ | 15,224 | 12,250 |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 | 6706/6348 | 8534/8220 |  |  |
| Twitter | N/A | 27,592 |  |  |
| Instagram | N/A | 3157 |  |  |
| 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:**

This was our first experience of Hull Truck and it was a fabulous experience. The actresses were fantastic and I often had a lump in my throat because they made everything so realistic

A fantastic play which gave a realistic view on what it can be like to live in Hull. Loved the fact each character had a struggle with something and it reflects the spirit of Hull people. Great night out

It was a thought provoking and funny production. Was great to see an entirely female company especially given that it was a show about an inspirational woman

1. **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) |  |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 | 1 |
| 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 | 1 |  |
| Number of existing partners involved in this this project | 1 |  |

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)

* Partnerships – Vulcan Boxing Gym

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)