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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull Truck Theatre |
| **PROJECT NAME:** | The Last Testament of Lillian Bilocca 2017 |
| **MAIN CONTACT:** | Janthi Mills-Ward & Mark Babych |
| **REPORTING PERIOD:** |  3-18 November 2017 |
| **REPORT SUBMISSION DATE:** | December 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**

We are honoured and excited to be telling this story about the extraordinary women from this extraordinary city, in one its iconic buildings and seat of power, The Guildhall. It’s a story about a woman who puts her head above the parapet to help, and gets punished for it. What happened to Lillian, what happened to the women, is still inspirational for where we are politically and socially today and we hope audiences will be entertained and stimulated by our outsiders’ view of such a vital and revolutionary tale.

It’s been an exciting journey, since we first talked about the idea for the production four years ago, and we knew from the start that we wanted to involve local people in telling a story that is so deeply embedded in Hull’s heritage. Huge thanks go to the wonderful Community Company who have helped to bring it to life and to our dedicated cast of actors.

Sarah Frankcom, Imogen Knight and Maxine Peake

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 | 1 | 1 |
| No. of productions or co-production performances |  |  |
| No. of productions or co-productions on tour |  |  |
| 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 | 1 | 1 |
| **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) |  |  |
| 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 |  | 1 |
| No. of accessible learning and participation activities |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 | 15 | 15 |
| 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:

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.

The play was inspired by the story of Hull resident Lillian Bilocca.

She was born in 1929 in Wassand Street, Hessle Road, Hull, at the heart of the city’s fishing community.

The daughter of a seaman, Lillian would go on to marry a seaman, have a daughter Virginia and raise a son Ernie who would also make a living from the sea. Her entire world revolved around the Hessle Road community and the trawlermen who lived there, a world that was rocked to its core in 1968 when three trawlers; St. Romanus, Kingston Peridot and Ross Cleveland all sank in quick succession with the loss of 58 lives. As a result of the tragedy Lillian found herself at the centre of a mighty battle to change the industry, a battle that would earn her national recognition. It wasn’t easy, but despite threatening phone calls and losing her own job as a result of her fight, Lillian remained resolute in her goal. She met with Prime Minister Harold Wilson at No 10 Downing Street and together with the women of Hessle Road – or the Headscarf Revolutionaries as they became known – eventually won the battle to make it a legal requirement for all trawlers to carry a full-time radio operator. A decision that undoubtedly saved thousands of lives.

This story was interpreted by the playwright and the cast and community company needed to research the history of the piece in order to deliver a realistic and believable performance.

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

* Working on a large scale sit specific piece, provided lots of new learning experiences across the Hull truck team.
* Sharing this important story

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

* Working with a new producing, creative and stage management team off site was difficult as there were not existing points of reference regarding ways of working or regular day to day to contact, learning points for HTT include improving induction especially polices and values.
* Moving the audience around a space was new and challenging for the theatre front of house team who were confident in their roles at the theatre but had to find new ways of working outside of their comfort zones.
* Audience Capacity was difficult due to the limited production run which led to a number of disappointed people who wanted to see the 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  | 19 | 3 |  |
| Artist / Performer | 34 | 31 |  |
| Other Creative (specify below) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify: Writer, Movement, Set & Costume Designer, Associate Set & Costume Designer, Composer, Musicians, Sound Designer, LX Designer, Dialect Coach, Fight Director, Sound Placement, LX Technician, Production Sound[Insert other production, creative and curatorial roles here] |
| **OTHER** |
| Other (specify below) | 16 | 6 |  |
| Please specify: Production Manager, Producers, CSM, DSM, ASM’s, Tech Support, Community Company Co-ordinator, Technical Manager, Young Company Supervisors, LX Technician  |

**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 | 8 |  | No |  |
| 25-29 years | 7 |  | Prefer not to say | 42 |
| 30-34 years | 4 |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 6 |  | Learning disability | 1 |
| 40-44 years | 5 |  | Long-term illness/condition | 1 |
| 45-49 years | 10 |  | Sensory impairment | 1 |
| 50-54 years | 2 |  | Mental Health condition |  |
| 55-59 years | 2 |  | Physical impairment |  |
| 60-64 years | 1 |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | 32 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | 18 |  | Any other White background | 1 |
| Female | 27 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| Gender non-conf |  |  | White and Asian | 2 |
| Prefer not to say |  |  | Any other Mixed/multiple ethnic background  |  |
|  |  |  | Indian |  |
|  | **In the tables on this page, please enter the number of additional people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave blank. We recommend using the Equal Opportunities form provided in the Hull 2017 Reporting Toolkit to collect this information.** |  | Pakistani |  |
|  |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African |  |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say | 10 |

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)

* A new high profile creative team that were used to working with each other provided a creative engine that pushed forward this piece of work.

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)

* Having a whole new team that was not familiar with Hull Truck Theatres ways of working proved difficult on a fast-moving project made more difficult with the first few weeks of rehearsals happening off site when relationships are usually built up.
1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 3,082 | 36% |
| 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?

* The show sold out two hours after going on sale. We gave our email subscribers an alert that we would be making an announcement the day before, followed by a press and social media announcement on the day. 73% of bookers were already HTT audiences.
* Successful first-time off-site Box Office.
* Hulltruck.co.uk was easily able to withstand the impact of the on-sale announcement
* Excellent production trailer – we were introduced to a new video artist who works with Imogen Knight and who was given back stage access to the production across two days, resulting in a trailer which captured the essence and atmosphere of the performance.
* Press reviews and audience feedback:

***‘A show made for and with the people of Hull’* ★★★★ The Guardian**

***‘As lyrical and lilting as a sea shanty’* ★★★★ The Times**

***‘lovelorn promenade piece that pays tribute to a local heroine’* ★★★ The Sunday Times**

***‘An impressionistic and dualistic vision’* ★★★ The Observer**

 ***‘Poetic promenade performance’* ★★★★ The Stage**

Audience Survey results:

* Over half of those who attended came because they felt it was a unique experience not to be missed
* Over 70% of those who took part in the Audience survey felt that the production had made them feel more connected with the stories of Hull and its people
* 78% of audience participants felt that the production was different to anything they had experienced before
* 83% felt it was important that the production was happening in Hull
* 79% came to Hull just for this production
* “I worked on the Fish Docks at this time, and know what an effect these women had on the safety of the Trawlers”
* “First I am going to read "The Headscarf Revolutionaries" which I've just bought.”
* “I should definitely love the see more (esp. an extended run of the performances!)”

* “I shall write to my MP - we need a permanent and lasting tribute in the city, to these women that thanks them and their families for the sacrifices they gave to force the improvements”.

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

* Managing the release of the large number of ‘holds’ placed on each performance (mainly for the creative team and community cast), meant that we had to reverse the message of ‘sold out’ whilst managing expectation of how many tickets were now available.
* Press calls being cancelled and changed at the last minute, especially for BBC Look North, causing potential relationship damage to media relationships for HTT.
* Last minute changes and renegotiation of crediting in the show programme, resulting in the design and print of a free-sheet which contained less contextual information about Lillian Bilocca and the period (something some audiences reported as lacking) and the waste of previously printed programmes.
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 | 1,589 |  |  |
| Number of concessionary tickets sold | 865 |  |  |
| Number of free tickets issued | 628 |  |  |
| Value of all ticket sales | £43,434.70 |  |  |
| **BOOKING TRENDS %** |  |
| Telephone | 32 |  |  |
| Counter  | 40 |  |  |
| Website | 28 |  |  |
| Post | N/A |  |  |
| Agency (Hull2017 included in online) |  |  |  |
| ONLINE TICKET SALES |  |
| Number of tickets sold online | 852 |  |  |
| Value of tickets sold online | £16,297.80 |  |  |
| 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) |  |  |
| 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?

Comments from Community Cast about how the experience of being involved in the project had contributed to their overall well-being/made them feel:

Making new friends, sense of belonging re: Hull & it's history

I love working with the people of Hull and almost everything I have done with the City of Culture has been positive. To be involved in this play was a very uplifting experience both working with Hull Truck and the people of Hull. I hope that 2018 will be a continuation of 2017

I didn't realise just how emotional the whole thing would be. I am 67 with grown up children and grandchildren and not ashamed to say that I was overcome a couple of times (as were many of the community cast) and moved to tears. The end scene when all of the cast were together in the reception/ballroom singing amongst the audience was particularly powerful. Strangest of all was the fact that we heard hardly any applause as the promenade nature of the event meant there was no Final Curtain.

Given me confidence to try other activities. Sharing experience with others gave me a feeling of warmth and involvement.

The xfactor version,.. ! after 4 years of full time work and spending my spare time caring for my mother who had dementia, she passed away late July. Most friends had drifted aside as all my spare time revolved around her and her needs. I've never done any theatre performance, acting or dancing prior to this, but saw the call for an audition and just went for it. With emotions and confidence at an all-time low, I really don't have the words to express how much this experience has changed me and brought me back to being the me of a long time ago. I have met new friends, I have had a taste of something I've never done before, I've done something I never thought I could do, my confidence in myself has soared, and I'm happy. It was the most amazing experience, with amazing support from everyone involved. As a result of it I'm really wanting to get out and do something again. Just wish I was 30 years younger lol.

I have learned that working together with amazing people who trusts you is important.

It’s not every day that you get to work with the professional theatre and get such from it as a team we smashed it

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

* The Community director became an actor in the piece which caused some difficulties when tension arose between the professional community cast. More support of the community cast would have therefore have been beneficial as they were not used to working in what was a pressurized environment and would have benefited from someone solely focusing on their needs.
1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| www.hulltruck.co.uk | **131, 523 (Oct-Dec 17)** |  |
| Average time on website pages linked to project: | **1min 59 sec (av. Oct – Dec 17)** |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes | **98,226 (30 Sept 17)** | **101,881 (31 December 17)** | 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 | 9,135 **(30 Sept 17)** | 9,775 **(31 December 17)** |  |  |
| Twitter | 28,175 **(30 Sept 17)** | 28,722 **(31 December 17)** |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to project; impressions (“views”) of Twitter tweets linked to project; views of YouTube videos linked to project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project:**

* The use of the Guildhall was a touch of genius. The soundscapes along the corridors worked well too.
* Very well constructed production. Superb acting throughout. The music from The Unthanks matched the mood of the performance perfectly.
* The delivery was innovative allowing the audience to participate and become better informed through interaction and experience.
* The production was outstanding and unique. I have never been to a performance like this. I did not know what to expect. I felt part of the performance but not intimidated by this. The last "scene" was very moving and having the cast outside in a tableau at the end made a big impression on everyone.
* I was so thrilled to be able to travel from the Midlands to see an evening performance, despite the show being sold out weeks before!
* "The setting made the story much more poignant.
* The acting was very strong.
* I loved the fact that the production used music, dance, mime,, and sound effects."
* A wonderful production. Didn't really know what to expect very affected by the experience.
* Absolutely worth travelling to see!
* It really brought home how the families of the trawlermen lived their lives. I'm from East Hull and whilst we all felt the tragedies of the trawlers and lives lost, we in East Hull were somewhat 'detached' from how it really was. The Last Testament of Lillian Bilocca brought their stories to life.
* This is probably the most enjoyable performance I have ever been to in my life. The combination of the narrative with the music and the "promenade" style of the performance was breath-taking and very moving.
* Fantastic performance. The whole evening ran smoothly. Was well looked after and catered for (wheelchair). Many thanks.
* It was a wonderful production which I don't have the vocabulary to describe as it deserves. And great care was taken throughout for the well-being of the audience. (One of the cast members even took time to give me a chair). I would go and see it again gladly if that wouldn't stop someone else from having the experience.
* Really enjoyed the production, the only criticism I have is that Lil didn’t have a Hull accent........for some reason this really bothered me!
* Standing was a problem for some people. I preferred it when we were seated apart from the finale when we were singing as one voice with the cast. Very moving.
* There's too much standing and walking around
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) | 1 | 1 |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 2 | 2 |
| 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 | 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)

It was good to be able to produce a piece in conjunction with 2017 – sharing resources and expertise.

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)

Sometimes having two producers made decision making difficult.