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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | The Warren Youth Project |
| **PROJECT NAME:** | 53 Degrees North  |
| **MAIN CONTACT:** | Stewart Baxter |
| **REPORT SUBMISSION DATE:** | 27/10/17 |

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

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

1. **PROJECT REPORT**

Please attach the final versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

|  |  |  |
| --- | --- | --- |
| **DOCUMENTS** | **PROVIDED** | **N/A** |
| * Delivery Plan
 | [x]  |  |
| * Budget
 | [x]  |  |
| * Marketing & Communications Plan
 | [ ]  | [x]  |
| * Learning & Engagement Plan
 | [ ]  | [x]  |
| * Risk Register
 | [ ]  | [x]  |

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

**Overall, how did you do reaching the targets laid out in your agreement? Where the row is not applicable, please leave BLANK.**

**\* Target: target(s) listed within your agreement with Hull UK City of Culture 2017**

**\*Actual: final figures for your project**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions |  |  |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions |  |  |
| No. of productions or co-production performances |  |  |
| No. of productions or co-productions on tour |  |  |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances |  |  |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  |  |
| No. of exhibitions on tour |  |  |
| No. of exhibition days |  |  |
| No. of exhibitions inspired by history / heritage |  |  |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films |  |  |
| No. of films on tour |  |  |
| No. of screenings |  |  |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  | 2 | 2 |
| No. of artists / groups / companies programmed |  |  |
| No. of performances | 8 | 8 |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival | 8 | 8 |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) | 10 | 10 |
| 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) | 10 | 10 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) | 10 | 10 |
| 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 | 10 | 10 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL**  |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 | 10 | 10 |
| 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:

If any of the above has been inspired by, explored, or built skills and knowledge in history / heritage (especially that linked to Hull’s past), please briefly explain how below.

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the activity delivered (approximately 500 words):

The conference was a huge success in terms of UK music industry engagement and also engaging local people. We attracted some if the worlds biggest names and organisations such as Spotify, Bandcamp, Festival Republic, PRS, Tunecore, and many more who not only gave their time and enthusiasm to the event, but also gave huge praise to what we achieved, many of them commenting how the event was much better than other industry events and really put Hull on the map in this field.

We succeeded in delivering a comprehensive and engaging conference that kept people interested throughout and gave the attendees, and us, a chance to meet the people behind the industry. We established a very strong brand which gave people confidence in what we were delivering, and is something people want to invest in moving forward.

Our audience numbers were very high considering it was a new event and we continue to receive very positive feedback and stories from attendees and industry delegates about the links they made through the conference.

Following the event we have had many conversations with UK music industry and have been invited to speak on various panels at events in Wakefield, Leeds, Manchester, Belfast and London.

We felt there was a number of local artists and music enthusiasts who didn’t attend for various reasons, and it was a challenge to convince people of how worthwhile the event would be having being the first of its kind. We also had the challenge of marketing the event in a very short period leading up to the date due to not having secured the funding earlier. Moving forward we feel we would have much more time to prepare and are going to use development and legacy funds to start putting in place the 2018 conference.

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 | 2 | 2 | 60+ |
| Co-Producer | 4 | 4 | 30+ |
| Other Production (please specify) |  |  |  |
| Artist / Performer | 20 | 10 | 1 |
| Other Creative (please specify) | 3 | 3 | 30+ |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:Creative – Design, Social Media, Marketing  |
| **OTHER** |
| Other |  |  |  |
| Please specify:[Insert other here] |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL** |  |  | **TOTAL** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years |  |  | Yes – limited a lot | 1 |
| 18-19 years | 5 |  | Yes – limited a little | 2 |
| 20-24 years | 10 |  | No |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** |
| 35-39 years | 2 |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years | 2 |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition | 10 |
| 55-59 years |  |  | Physical impairment | 1 |
| 60-64 years | 1 |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British | All |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | **12** |  | Polish |  |
| Female | **8** |  | Any other White background |  |
| Transgender |  |  | White and Black Caribbean |  |
| Gender non-conf |  |  | White and Black African |  |
| Prefer not to say |  |  | White and Asian |  |
|  |  |  | 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 |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the additional capacity brought in to deliver your activity? - **Please see results from your Artist & Creative Team Survey, provided in the Hull 2017 Reporting Toolkit.**

Throughout the project, additional freelance workers were brought in to deliver focused tasks in relation to the event; these included marketing, graphic design, event management and more. This allowed our team to function more efficiently and effectively, as individuals could focus on their sector of the conference, while still having access to other team members and their skillsets. The experience from each additional member also allowed the team as a whole to perform at a higher level, and deliver a conference that wouldn’t have been possible using purely pre-existing staff members.

Challenges around this included trusting others to deliver their role within the conference to the level expected. Having worked primarily solo on most projects to date, it was difficult at times to impart trust that each aspect of the conference would be brought to its fullest fruition. Due to the last minute nature of the project being funded, the team were also assembled together very quickly and thrown straight into the project. This meant regular updates and check ins were needed with team members to ensure everyone was performing at the same level, and the project was moving forward at a healthy pace. Thinking forward to next years event, a lot more time can be given in the preparation of taking on additional team members and ensuring they are fully informed about the project and what is expected before starting their roles.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | Approx. 500 | Approx 75% |
| 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 – limited a lot |  |
| 3-5 years |  |  | Yes – limited a little |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say | 100% |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years | 20% |  | Learning disability |  |
| 20-24 years | 30% |  | Long-term illness/condition |  |
| 25-29 years | 20% |  | Sensory impairment |  |
| 30-34 years | 20% |  | Mental Health condition |  |
| 35-39 years | 10% |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 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.**  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |
| Male | 50% |  |  |  |
| Female | 50% |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 80% |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| 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 | 20% |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of audience engagement and feedback for your project? - **Please see results from your Audience Survey, provided in the Hull 2017 Reporting Toolkit.**

100% of the audience feedback has been positive commenting on how great the event was and how much the audience gained from the opportunity. We attracted audience from outside of the city from places like Manchester, Newcastle and London who all travelled and stayed in Hull for the event.

The challenges where more in reaching the audiences and having enough lead up time to promote the event. We felt the 2017 audience surveys were very lengthy and complex which meant we struggled to get audiences on the day to fill them out. This level of paperwork is hard to manage while running an event and engaging people in the actual activity.

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 | 80 | 10% |
| Number of free tickets issued | 430 | 80% |
| Value of all ticket sales | £ | £ |
| **BOOKING TRENDS %** |
| Telephone |  |  |
| Counter  |  |  |
| Website | √ | √ |
| Post |  |  |
| Agency |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online | All |  |
| Value of tickets sold online | £0 | £0 |
| FRIENDS/MEMBERSHIP |
| New memberships |  |  |
| Membership renewals |  |  |
| Tickets purchased by members |  |  |
| Value of tickets bought by members | £ | £ |

1. **PARTICIPANTS – HULL BOX OFFICE HAVE TICKET DATA**

 **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) |  |  |
| Number of outreach participants |  |  |
| **TOTAL PARTICIPANTS** |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **%** |  |  | **%** |
| **AGE GROUPS - AUDIENCES** |  | **DISABILITY/LONG TERM ILLNESS – AUDIENCES** |
| 0-2 years |  |  | Yes – limited a lot |  |
| 3-5 years |  |  | Yes – limited a lot |  |
| 6-10 years |  |  | No |  |
| 11-15 years |  |  | Prefer not to say |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years**Please enter the % of your 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.**  |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  | **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.** |  |  |
| **GENDER** |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |
|  |  |  |  |  |
|  | **%** |
| **ETHNICITY** |  |
| English/Welsh/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| Polish |  |
| Any other White background |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of participant engagement and feedback for your project? - **Please see results from your Participant Survey, provided in the Hull 2017 Reporting Toolkit.**

­­After the conference ended, we’ve been unable to collate data from Hull Box Office due to unclear information on their site, which would have allowed us access to their data. This in turn has made it difficult to evaluate the successes and challenges in relation to participant engagement. As previously stated, the length of Hull City of Culture surveys may have also contributed to a low numbers of participant feedback, in turn making the evaluation of participant engagement more difficult.

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1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
|  |  |  |  |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF PROJECT** | **CLICK THROUGHS** |
| E-newsletter subscribers via project routes | **0** | **149** | **26.8%** |
| SMS subscribers via project routes | **0** | **0** | **0** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/SUBSCRIBERS AT END OF PROJECT**  | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **0** | **445** | **45K** | **10K** |
| Twitter | **0** | **278** | **252.5k** | **5k** |
| Instagram | **0** | **173** | **na** | **na** |
| 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:**

|  |
| --- |
| [@Imnotfromlondon](https://twitter.com/Imnotfromlondon) This was an amazing conference. Music Industry people take note!  |
| [@DeShannon](https://twitter.com/DeShannon) Awesome event - marketing looked great, staff were great, and events were definitely great in action! Here's to 2018 |
| [@comeplaywith](https://twitter.com/comeplaywith)  Full credit to the brilliant [@StewieBaxter](https://twitter.com/StewieBaxter) & his team on a conference that felt inclusive & genuine |
| [@Jaechdaw](https://twitter.com/Jaechdaw)  Had a fantastic couple of days at [@53DegreesMusic](https://twitter.com/53DegreesMusic) in Hull. I hope they do another event like that again! |
| [@vanessa\_prsf](https://twitter.com/vanessa_prsf) Big shout-out for PRSFTalent Development Partner [@WarrenRecords](https://twitter.com/WarrenRecords) for [@53DegreesMusic](https://twitter.com/53DegreesMusic) &being encouraged by MelvinBenn to build on it post 2017 |
| [@hooksanchors](https://twitter.com/hooksanchors) - A truly amazing conference - and I have been to a few |
| [@the\_MPA](https://twitter.com/the_MPA)  - Thank you to [@53DegreesMusic](https://twitter.com/53DegreesMusic) for a great panel earlier discussing music & mental health |
| [@HelpMusiciansUK](https://twitter.com/HelpMusiciansUK) - Big congratulations to [@53DegreesMusic](https://twitter.com/53DegreesMusic) team for such a fantastic conference! So much dedication and energy, thanks for having us! |
| [@Rianne\_Thompson](https://twitter.com/Rianne_Thompson)  - Some really important issues raised and discussed on the music and mental health panel today at [@53DegreesMusic](https://twitter.com/53DegreesMusic) |
| *“Hi Stewart hope your getting some much deserved down time, I just want to say what amazing job you did with*[*53 Degrees North*](https://www.facebook.com/53degreesmusic/?fref=mentions)*. I travel across the UK going to many conferences and events like that and the organisation of it was spot on, the panels were well thought out and the one to one speed meets and the live music at the intervals was a great idea, You created new opportunities for many people to learn & network and was nice to have something like this in the North, You should be very proud of yourself and I hope you continue to allow this to grow because what a excellent job you did keep up the good work!* **Neil Atkinson – Attendee** |

**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) | 2 | 0 |
| 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 | 2 | 1 |
| Number of existing partners involved in this this project | 1 | 0 |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of your partnerships on this project? **- Please see results from your Partner Survey, provided in the Hull 2017 Reporting Toolkit.**

Our partners in regards to the artistic / venue side of the project allowed our conference to look professional from the offset. The location of the conference was city central, and the staff we worked with in regards to the venues were extremely helpful in the run up to, and execution of, 53 Degrees North.

The accessibility of one venue was slightly lower than the other due to the lacking of its everyday use. However, we were offered it at a much lower cost than the other partnering venue. Budgeting in the cost of these venues was also something that had to be considered early on, and is something we’re thinking about in the run up to next years event. Overall for our first running year, these partnerships worked very well, and allowed us the space and freedom to run our conference, as we deemed appropriate.

Our working relationship with funders and getting investment for this project felt well deserved after a lot of groundwork over the past couple of years. The funding allowed us to build our professional team, and put on a conference that was above what we could have produced on our own. Being able to afford marketing and appropriate promotional ephemera helped us to develop a strong brand identity, allowing the conference to make a positive and well-executed first impression.

The process of working with funders did at times slow down due to inconsistent and unpredictable communication. This lead to late releasing of funds, which could have put the conference in a compromising position. Being unable to book venues / hire additional team members / pay for promotional ephemera could have left the conference in a difficult or unworkable situation. Once these challenges were passed

however, the partnership was very positive. Funders were able to expand our professional knowledge and experience in this field, as well as being good partners to deliver the event with.