Hull 2017 and Wellcome Trust

Development Fund

Final Report

December 2017

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**1.Introduction and background**

In January 2017 Hull 2017 and the Wellcome Trust agreed to work together to encourage greater participation in the arts and engagement with health research within the City of Hull.

Hull 2017 and Wellcome agreed to pilot a small-scale seed fund to initiate and develop collaborations between community groups, health researchers and artists/arts organisations. The idea being that collaboration of the partners will encourage the exploration of local health issues through creative arts.

A number of small grants were made available to support collaboration and research and development time, allowing partners to develop their ideas into a project that would attract future funding.

A workshop event was held in March 2017 to attract a wide range of community groups, artists/arts organisations, and health researchers to provide further detail about the grants application process and act as a platform for allowing partners to establish connections where they may have not previously had the opportunity. The workshop was well attended with approximately 100 attendees.

Following the workshop a grants application form was made available along with guidance. A total number of 21 applications were received. A wide range of diverse applications were submitted ranging from issues such as hoarding, supporting the homeless, mental health and other key public health issues such as cancer and heart disease. This diversity demonstrates the level of interest across local professionals working in the City. Following appraisal and discussion at the Health Reference Group a total of 11 projects were approved for funding.

As part of the appraisal process and to gauge the level of engagement in this type of project several questions were initially asked of successful projects, a list of the questions and a summary of responses is shown below:

**Table 1. Initial project questions**

There were 10 responses in total, 4 of these were unsuccessful in the application stage.

|  |  |
| --- | --- |
| **Question** | **Response** |
| 1. *Does your proposal allow you to work with your project partners for the first time?* | 10 responded YES |
| 1. *Will your project enable you to engage with health research for the first time?* | 7 responded NO, 2 responded YES, 1 did not respond |
| 1. *Do you have any other comments about the application process, which you would like to share to help us improve future activity?* | 5 responded - application process was straightforward  1 did not respond  3 responded more time needed  1 responded more information needed (this respondent had attended the workshop) |

**2. The Projects**

The table below shows a list of projects and a summary of their ideas (taken directly from the grant application).

**Table 2. List of funded projects**

|  |  |  |
| --- | --- | --- |
| **Project Title** | **Summary of Proposal (taken from submissions)** | **Lead Organisation** |
| Gardening for Wellbeing | Working with a well-established Community Garden in a deprived area of the City the project aims to research the connections between urban green spaces and wellbeing through conducting interviews with users of the garden to uncover the stories behind the garden. An award-winning playwright, Jimmy Osborne, will work with the community to develop a stage play exploring the relationships between the community, the people and the garden. | University of Hull |
| Bringing Breathlessness into view | People living with breathlessness find their experience hard to describe, so hiding it from others. This workshop brings together local people with breathlessness and a Hull-based artist to create the ideas for a public photographic exhibition showing what it’s like living with breathlessness in Hull; bringing breathlessness into view. | Hull York Medical School |
| In an age of Un (Certainty) | Exploring the emotional and other health issues for young people (under the age of 16) identifying as lesbian, gay, bi, trans or gender fluid. Focusing on the impact on their emotional health at different stages of their self-identity, including societal perceptions and their own internalisation of their emotions | Cornerhouse Yorkshire |
| What is an Eating Disorder? | The project is an ongoing conversation about eating disorders and how they are ‘lived’ and experienced by all. Beginning with workshops and interviews during the development stage, we will co-create data with people from various communities in Hull which aims to challenge our understandings of ‘what eating disorders are’. | University of Hull |
| The Hidden Art of the Lullaby | Using simple, neglected or hidden lullabies sourced in Hull singing communities the project explores the journey of parents singing lullabies to their unborn/young baby, to promote parent-infant bonding and attachment, particularly during adversity e.g. premature birth or disadvantage.  Working with a singing teacher/leader to record this journey, showcasing the power of the lullaby. | University of Hull |
| Exploring Ageing | A multi-form co-produced arts-based programme exploring ageing ‘well’ in a city with low life expectancy and a high percentage of life spent in poor health, underpinned by theories of ageing, positive psychology and social health. And including an evaluation of the outcomes and impact of the project. | University of Hull |
| How not to always be the others | This project (community lead focusing on refugees and those seeking asylum) works with artists and a critical community psychologist to learn and develop and use visual methodologies developing an evaluation framework to ensure that health and wellbeing are embedded in a framework of future work. | Solidarity Hull |
| The Art of LGBT+ | Development of a strategy of an LGBT+ research project for people aged 16+ in Hull.  The project will look at Physical and Emotional wellbeing of LGBT+ people.  Experiences of Homo/Bi/Transphobia in society.  Ability and confidence in accessing health and wellbeing services.  Assist creating an art project showcasing issues identified. | MESMAC |
| Recovery | The proposal plans to work with members of the Bricworks Recovery Hub, these are people who have been seriously addicted but have gone through a treatment process and are subsequently working hard to develop fulfilling, sustainable recoveries for themselves.  There are two strands to delivery:   1. Working with former RAPt clients to help them develop a psychological formulation to create stories that try to explain their journey into and out from addiction. 2. Working with the same clients to add pictures to these stories with photographs. These could be taken by the lens based artist himself with clients acting as ‘Art Director’ for the shots | University of Hull |
| ARRIVAL | Migration is known to lead to mental health problems due to the stressors of leaving one’s home and the trauma that might have preceded migration, but also because it might be difficult to adapt in a new country. This project explores the mental health aspects of migrants through paintings. | University of Hull |
| Making the Invisible Visible | This proposal seeks support for the development of a project, which will provoke a different sort of awareness of cancer by stimulating thinking, dialogue and debate through a substantial, innovative temporary public art programme across the city of Hull.  This phase focuses on artist research, partner engagement and cost investigation. | Hull York Medical School |

**3. Project Support Workshop**

To offer a level of support to grant holders a workshop was organised in early October to bring projects together and identify the future potential of their ideas going forward. An external facilitator was brought in with the aims being:

* To learn about a valuable planning/proposition tool (Co\*star).
* Provide peer to peer support around common themes and challenges.
* Improve planning going forward.
* Enhance future investment opportunities.

The workshop was held for a full day with ten out of the eleven projects being represented.

A brief evaluation was distributed to projects following the workshop, a total of 5 were submitted, the average ratings are shown in the table below:

**Table 3. Evaluation feedback from Co\*star workshop 3rd October 2017**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Question Area/Average Score (1 = low 5 =high) | Project1 | Project 2 | Project 3 | Project 4 | Project 5 |
| Workshop Design and Information | 5 | 3 | 5 | 4 | 3 |
| Design and Facilitation | 4 | 2 | 5 | 5 | 2 |
| Improvements: |  |  |  |  |  |
| More Information | ✓ | ✓ |  | ✓ | ✓ |
| Clarify Objectives | ✓ | ✓ |  |  | ✓ |
| Reduce Content |  | ✓ | ✓ |  |  |
| Make workshop activities more stimulating |  | ✓ |  |  | ✓ |

The scoring from the workshop evaluation reported that the key outcome from the day was bringing all project leads and their partners together had added value to individual projects. People reported on the day that it would have been of benefit to connect with other projects earlier on in the grant period. Participants felt that the length of the workshop was too long with and that the objectives of the day should have been made clearer.

**4. Final Reports – Summary of Progress**

All projects were asked to submit a brief final project report which allows them to provide information about progress against their objectives, reporting on budget spend and share detail about their plans going forward to further develop their project.

It is worth noting at this point that due to the variation in projects the progress made during the grant period varies significantly. This is due to a number of reasons:

* Partnership collaboration is in the early stages
* The research idea is in its infancy and not fully developed or scoped out
* The research idea is well developed and the funding facilitates further testing of ideas through interviews/workshops etc.

Below is a summary of the main points from individual project reports. The full detailed reports also include where available creative material that may have been produced. The individual reports will be made available separately.

**4.1 Project Name: Making the invisible, visible.**

**Project Lead: Hull York Medical School**

* **Project Development**

This project lead by the Hull York Medical School builds upon a pre-existing project idea. The funding allocated to this project was to involve the arts and strengthen the community engagement element of the project**.**

A number of meetings were held with partners to identify how they can actively contribute to the final project. These discussions have laid the groundwork for all partners to be engaged fully in the project.

A detailed project document has been developed with all partners involved, the content of which has been enhanced as result of the additional activity enabled through the Hull 2017/Wellcome.

* **Partner Collaboration and Engagement**

Facilitated by Hull KR Community Trust, meetings have been held with community groups or representatives in each area to share and gain feedback about the approach. Feedback from these meetings is being taken into account in the planning and delivery of the main project. Direct contact at this early stage has supported meaningful community input into the project plan. Community representatives have also been invited to join the project steering group going forward.

Artists have also engaged with these communities and the researchers at Hull York Medical School, which has supported and enhanced their involvement in the project in terms of engaging with communities and health research

* **Future Plans**

A project plan is well developed and preparatory work is underway with University colleagues should additional funding from a range of other sources be secured. There is acknowledgement that the project has significant potential however managing expectations of all partners involved is essential.

**4.2 Project Name: How not to always be the others**

**Project Lead: Solidarity**

* **Project Development**

This project has developed on a community-led basis as opposed to a research-led basis. Involving migrants and refugees from a number of countries each brought their own individual set of skills, particularly creative and community development skills, to the project. The group has held several workshops (involving 400 participants) to discuss their ideas against the backdrop of their own personal experiences.

* **Partner Collaboration and Engagement**

Through the collaboration of all partners, including input from a critical psychologist, a creative piece was developed and performed to a wider local audience of approximately 500 people. The performance raised awareness of issues affecting migrants and refugees and challenged stereotypes and issues around stigma. Much of the time given to the project was on a voluntary basis. Interestingly through participation in the performance individuals felt able to better express the issues affecting them through creative means where previously they may not have been willing to engage. An evaluation of the work undertaken so far is to be completed.

* **Future Plans**

This project has acted as a springboard for other projects to be developed around anti-racism, human rights and seeking employment. The group plans to continue to seek further funding however commitment is needed on a voluntary basis to develop further funding plans.

**4.3 Project Name: In an age of (un)certainty**

**Project Lead: Cornerhouse**

* **Project Development**

This project was lead by Cornerhouse to look at internalisation of negative emotions relating to those who identify as gay, bi, trans and gender fluid.

The project held a number of meetings and workshops to:

- Agree working methodology and implementation.

- Deliver ‘Creative consultancy’ workshops with Step Out & Shout LGBT+ groups to identify issues they would like to address & agree creative concept & mediums to be used.

- Deliver -additional workshops held with groups to explore issues affecting their emotional health & finalise creative medium.

- Plan creative medium days

- Meeting to discuss feedback and next steps

* **Partner Collaboration and Engagement**

The project initially planned to work with both groups and individuals; however, this was not feasible as the young people supported on a one to one basis were reluctant to take part in creative activities. Their views were collected, although they were not part of the final filming/photography sessions.

The Step-up and SHOUT groups were very enthusiastic about taking part and came up with similar issues they wanted to use as part of the creative element.

The artist working on the project has been involved in all stages of planning and development and has spoken to individuals about their experiences.

The community participants (50 participants living in Hull) of the project have been well engaged in the development of the creative elements of the project to ensure that their views are reflected accurately.

A learning point from the project is that engaging with a professional from a health research background as well as a CAMHS clinician would have added strength to the project. At this point there is no available desk top research looking at internalisation of negative emotions and the impact on mental heath however a health researcher may have been able to support this in a more robust way.

* **Future Plans**

Discussions have taken place how the project can be used as a basis for a larger piece of work that would engage in potentially a wider geographical area. Understanding further where existing research may or may not exist will be a priority when looking at securing future funding.

**4.4 Project Name: Gardening for Wellbeing**

**Project Lead: University of Hull**

* **Project Development**

This project is based on people’s experiences of using a community garden and the impact of their involvement on health and wellbeing.

Partners met on 4 occasions to discuss their ideas in taking the project forward.

* **Partner Collaboration and Engagement**

Written information about the project at the garden was distributed at the commencement of the project. The artists and researcher spent time working in the garden throughout the project, meeting with volunteers and staff. To each participant, the purpose of the research was explained, and the idea of creating a performance piece, based on experiences of using the garden for the benefit of health and wellbeing, introduced. Some gardeners have been interviewed, while others preferred less formal discussions. Gardeners were also invited to make written or pictorial contributions to the project, in a “comments book” provided. (see full report).

The transcripts of those interviews (7 in total) have been shared between artist and researcher meaning that research has contributed to a creative process and vice versa. An opening script for a creative piece based on the users of the community garden has now been developed and gives voice to their experiences (see full report).

* **Future Plans**

The partners will continue to work together to seek further funding to further develop the script building on the body of research about the impact of gardening on health and wellbeing.

The script is currently a point of interest within the BBC drama department and it’s content is potentially being considered as a development piece in terms of inspiring future drama productions within the department.

A secondary achievement was the presentation of the project at the Valuing Nature Conference in Edinburgh, within a session entitled, “Exploring Arts-Based Engagements with Valuing Nature”. This involved the researcher taking part in a discussion panel and sharing experiences of the project.

**4.5 Project Name: What is an Eating Disorder?**

**Project Lead: University of Hull**

* **Project Development**

This projects aims to look at what an eating disorder means to people based on their lived experience including patients, carers and the wider community as a whole.

A number of creative workshops were facilitated as well as one to one interviews. These were followed up by creative collaborative work and planned writing sessions, which helped to shape the project further by focusing on development of a series of podcasts.

The partners early on in the project also discussed further funding opportunities.

* **Partner Collaboration and Engagement**

The project lead established links with a local support network (SEED) for those experiencing eating disorders which has been pivotal to the engagement of service users and carers. The project did not manage to recruit the planned number of participants to the workshops however this was a known risk and relates to sensitivities of the subject area and individuals stages of treatment or recovery. In addition it was highlighted that the project objectives could have been made clearer from the outset including giving the project a different title.

The artist involved with the project has engaged with health research for the first time and is fully supporting the development of the podcasts and securing future funding.

* **Future Plans**

The project plans to produce a series of podcasts based on their work so far and build further on their research approach. The plans aim to add a visual element to their work going forward and are looking at securing funding from a range of funders.

**4.6 Project Name: The art of LGBT+**

**Project Lead: MESMAC**

* **Project Development**

This project is in the early stages of development, partner collaboration has been in the form of several meetings and workshops to shape a potential research project. These meetings and workshops has involved talking with service users and providers.

* **Partner Collaboration and Engagement**

The artist supporting the project ideas has not previously engaged with any type of health research.

A number of workshop events with service users were held and positive feedback was received. 80 participants attended and reported feeling able to share their views independently about service provision locally.

* **Future Plans**

The project is looking to secure additional funding and further define their proposal and the specific elements within it.

**4.7 Project Name: The Hidden Art of the Lullaby**

**Project Lead: University of Hull**

* **Project Development**

This project aimed to uncover lost ‘local’ lullabies through working with parents to promote the importance of singing when bonding with your baby.

The ideas in the project are well defined and partners have met at regular intervals to discuss elements of its progress.

Time delays were encountered due to the length of time needed to secure ethical approval. Recruiting remaining participants (reluctant singers) to the project remains a priority and will continue beyond the grant period to ensure success of the first stage of the project.

* **Partner Collaboration and Engagement**

Community and partner engagement has involved:

* + Hull singing community have been engaged in discussions, singing and recording sessions in order to elicit and record the lullabies and songs used within the ‘intervention’. The singing artist involved has no previous experience of health research.

The collection of songs will be conserved as an historical and cultural archive of local Hull art.

* + Parents and parents to be (and grandparents) who have been recruited to the research project have all been members of the Hull community;
  + Staff and volunteers of two local community groups, Home-Start (Hull) and The Goodwin Volunteer Doula Project have been involved in the planning and completion of the project. Without the input of these organisations the project would have not achieved its objective of reaching out to parents/parents to be to actively engage them in the project.
* **Future Plans**

Once the research project is complete the data will then be transcribed, analysed and reported on, and by way of an academic publication in due course.

Early suggestions are that there is an expressed desire originating from the families that they would like to attend some form of community singing group. Following the Wellcome/Hull2017 Co-Star event in October 2017, draft plans evolved to develop a project bid to secure funding for a singing project which might use the skills of community singing leaders, but at this stage the plans are undefined and undeveloped. The project team will, however, continue to meet for the life of the research project, and will therefore continue to work towards developing these draft plans.

**4.8 Project Name: Recovery**

**Project Lead: University of Hull**

* **Project Development**

This project aimed to develop a photography exhibition capturing stories of recovery from substance misuse and addictions. The project has met its initial proposal objectives through the planning and delivery of story telling and photography workshops.

* **Partner Collaboration and Engagement**

Workshop participants were recruited via a local support organization helping those in recovery. The lens based artist involved had no previous experience of health research or the issues affecting the participants. The stories and images captured tell a powerful story (see full report) and it was the intention of the project team to ensure ownership of the material produced remained with the participants themselves. As a result the participants began to capture/develop their own images with the artist and researcher acting mainly as facilitators demonstrating a strong sense of community ownership of the project.

* **Future Plans**

The partners are now considering how and where to display the exhibition given the sensitivities involved in the subject area.Participants are part of the decision-making process and will be fully involved when deciding where the exhibition should go.

In addition the material will form part of a blog that provides information abut the project as a whole and links to local sevice provision for those needing help with substance misuse.

The project team are looking to secure further funds to build on and develop the project.

**4.9 Project Name: Exploring Ageing**

**Project Lead: University of Hull**

* **Project Development**

The project period has largely been spent developing ideas and discussing theory and research with all partners. Partners have been speaking to members of the community as well as issuing an online survey to find out what ageing means to all ages of the population as ageing is a process that begins from birth.

* **Partner Collaboration and Engagement**

The artists engaging with the project have no previous experience of health research. The development meetings mainly centered on research discussion and creative ideas where then developed. The group are working towards developing a celebration of ageing event which will be fully evaluated.

* **Future Plans**

It is currently planned that the team will secure further funding for a Celebration of Ageing event in Hull. This will be a two-week event with a detailed programme underpinned by research theory and the arts.

Throughout the project there will be at least one embedded ethnographic researcher, who will investigate the processes and outcomes of the arts projects, and event as a whole, with the aim of contributing to and creating new theory on ageing, perceptions of ageing, and what it means to age “well”. Individual projects will also be evaluated. In this way, current research will inform the arts projects, and the arts projects will inform current research.

**4.10 Project Name: ARRIVAL**

**Project Lead: University of Hull**

* **Project Development**

This project aimed to work with migrant and refugee communities to explore the impact on their mental health through painting workshops, analysis of the paintings and then exhibit them locally. The project was well defined and planned through a number of meetings involving partners.

* **Partner Collaboration and Engagement**

The project was hindered by a lack of community engagement from the target community. Despite strong efforts to engage and recruit participants to the workshops through a number of different routes nobody attended any of the 3 workshops. Workshops were advertised widely at various locations including a local organization working with migrant communities. A number of reasons as to why people failed to attend have been highlighted as namely timing of sessions and stigma and attitudes relating to mental health in some migrant communities.

* **Future Plans**

There are no plans at present to build on the current project proposal.

**4.11 Bringing Breathlessness into View**

**Project Lead: Hull York Medical School**

* **Project Development**

Lead by a researcher at Hull York Medical School this project aimed to explore issues of living with breathlessness through workshops using photography with the aim of holding a local exhibition of the work.

The project engaged with two local community groups that meet locally to support people living with breathlessness. The project partners met several time to plan two workshops which were attended by members of the local support groups. Approximately 30 people attended both workshops

* **Partner Collaboration and Engagement**

Workshop participants were interested in the idea of the exhibition and had much to contribute to its design.

Participants also suggested venues for the exhibition, how to publicise the exhibition and what to include alongside the photographic exhibition in terms of stories and experiences., and messages to give to the public.

Participants worked with both artist and researcher o work on some initial ideas for images (see full report – images attached) to include in the exhibition.

* **Future Plans**

The partners will continue to work together and are looking to secure additional funding to further develop this work into an exhibition that can be displayed across the City and in communities. A number of attendees at the workshops have expressed their desire to contribute to the exhibition should further funding be secured.

**4.12 Finance Summary**

Below is a brief summary of allocated funding and expenditure across projects:

Table 4. Grant Summary

|  |  |
| --- | --- |
| Total Grant Allocated | £33,207.17 |
| Total Grant Expenditure | £32,509.74 |
| Underspend\* | £ 697.43 |
| In-kind expenditure\*\* | £ 7,754.00 |

\* Underspend – Several projects had identified a level of underspend at the point of submitting their final reports. It was highlighted that work would still continue, and with satisfactory evidence of plans to utilise any underspend to complete activities relating to the project, the final grant payment was agreed.

\*\* In-kind – Projects were asked to capture in-kind expenditure that has contributed to their project. Not all projects reported this expenditure and based on the project hours worked by all members of the team it is an accurate assumption to expect this to be much higher than the figure reported.

**5. Post Project Evaluation**

Towards the end of the project a survey link was distributed to all project leads and their partners to complete. The survey aimed to capture a snapshot of attitudes towards health research, acquiring and sharing of skills among project partners and measure of change in knowledge and attitude towards research and the arts.

A total of 10 responses were received which given there are only 11 projects in total provides a good response rate.

A total of 23 questions were asked, a number of graphs shown below highlight the responses to the main questions and the responses to these are shown in the graphs below:

**5.1 Relationships**

Question 1.

A total of seven out of 10 responses were from health researchers which reflects the majority of applications being University-led.

Question 2.

Interestingly 100% of respondents reported that the project funding has allowed them to build on existing relationships in a different way or form completely new working relationships. 90% of respondents in question 3 reported that the project allowed existing relationships to be further strengthened.

**5.2 Knowledge**

Question 4

90 % of respondents reported an increase in existing knowledge and skills, the same number also reported gaining new skills and knowledge (question 5) as a result of working on the project.

Question 6

The graph below shows which areas respondents feel they have increased their knowledge and skills.

**5.3 Attitudes to Health Research**

Question 7

7 respondents did not answer this question, of the 3 that did respond, all reported a positive attitude to health research and that this was strengthened through their involvement in the project (question 8). The three respondents were not from a research background.

A quote (question 9, open-ended) is shown below:

*“An understanding of how we can engage mums to be in a piece of Art that doesn't come naturally”.*

Question 10

Question 11

The graphs shown above in questions 10 and 11 highlight an increase (measured at the start of the project - weighted average 3.78) in how respondents feel the arts can contribute to health research (measured at the end of the project – weighted average 4.44). No respondents skipped this question.

A quote (question 12 open-ended) is shown below:

*“The arts provide a unique medium for expression. They may encourage engagement, allowing previously unheard voices to be heard”.*

**5.4 Community Engagement**

Question 13

Question 14

The graphs shown above in questions 13 and 14 highlight an increase (measured at the start of the project - weighted average 4.25) in how respondents feel engagement with community organisations can contribute to their work (measured at the end of the project – weighted average 4.75).

A quote (question 15 open-ended) is shown below:

*“Without the Doula project and Home start I couldn't have met the mothers and babies who took part so it would have been hard for the project to take place”.*

**5.5 Future Working**

Question 16

A quote (question 17 open-ended) is shown below:

*“A really valuable experience, it facilitated the development of a collaboration which* would not otherwise have taken place, but which has proven to be highly successful”.

The remaining questions that formed part of the evaluation are related demographic information.

**6. Conclusion and Recommendations**

**6.1 Conclusion**

As a result of this funding being made available projects have been give the opportunity to forge or strengthen partnerships and look at important health issues in a different context, develop and or test out new ideas and consider the potential of an idea that contributes to health research in the future. Of the eleven funded projects it is likely that ten of them will continue to develop at varying stages to build upon this initial project.

Key points:

* Projects had a chance to work on something new or look at existing health research projects in new ways.
* New partnerships have been formed most of which will continue into the future to further develop their projects and attract future funding.
* Partners have learnt from each other:
  + Knowledge and attitudes towards health and wellbeing has improved
  + Attitudes to health research and its value have improved.
  + Attitudes towards the role of the arts and its impact on health and wellbeing have been recognized.
  + Knowledge and skills have been further developed around project management and developing funding proposals
* The readers should acknowledge this is innovative and experimental, not all proposals will have longevity in terms of a longer-term research project.

**6.2 Recommendations**

Based on comments from project reports and reflections from grant makers, a number of recommendations should be considered if the exercise were to be repeated:

* All projects reported that they needed more ‘development’ time, therefore a longer grant window is recommended. Time was a particular issue for those projects led by the University of Hull, delays were encountered around gaining ethical approval and making payments to third parties.
* Develop face-to-face relationships with grant holders through informal meetings at regular intervals.
* A diverse range of proposals were submitted at the application stage, whilst all were valuable and interesting in their approaches a more targeted approach would be recommended for any further grant making. It is recommended a two-stage commissioned approach that targets a number of health-related areas for any potential bidders to focus on be recommended. This would result in potentially fewer bids but provide a more outcome-based model for the grant makers.
* Follow up projects from this round of funding to capture any progress, this could be potentially be facilitated by the Hull 2017 Legacy Company.