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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | OPERA NORTH |
| **PROJECT NAME:** | HEIGHT OF THE REEDS |
| **MAIN CONTACT:** | JO NOCKELS |
| **REPORT SUBMISSION DATE:** | JUNE 2017 |

**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: martin.atkinson@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 |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

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

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

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 1 |
| No. of commissions inspired by history / heritage |  | 1 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions |  | 1 |
| No. of productions or co-production performances |  | 167 |
| 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 |  | 1 |
| No. of accessible performances |  | 167 |
| **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 |  | 2 |
| 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 |  |  |
| No. of artists / groups / companies programmed |  |  |
| No. of performances |  |  |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  |  |
| No. of participant opportunities\* (outreach) |  | 1 |
| No. of school’s engagement opportunities\* (in-house) |  | 1 |
| No. of school’s engagement opportunities\* (outreach) |  | 1 |
| No. of artist development opportunities\* (in-house) |  | 5 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  | 2 |
| No. of staff training opportunities\* (outreach) |  |  |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 |  | 3 |
| No. of activities delivered outside of HU1 – HU9 |  | 6 |

Please provide a short description of the additional activities delivered, since your last update report in the box below:

The Height of the Reeds was open every day in April 2017. 2 days of festive activity accompanied the project on April 1 and 2.

The project has been open Fri-Sun in May, with additional specific days open to Bude Park Primary School and the University of Hull.

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.

The project was inspired by the Humber Bridge, by its place in Hull’s heritage, and shared identity. Anecdotally, many visitors have linked the project to the building of the Bridge and their memories have been central to their experience of the project and their interest in it

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 Height of the Reeds has been a great success on a number of levels. The artistic partnership between Jan, Arve, Eiving, Jez, Aleks, Opera North and Arnaud has been exemplary and created an exceptional, and living piece of music. The music itself is both accessible and subtle and responds in full to the site specific brief.

The project has been received extremely positively by almost everyone who has experienced the walk. People have reported being intrigued, moved and excited by it. The piece has attracted and been enjoyed by both families and a wide demographic of local people. The synergy between the music, the act of walking and the landscape has been more powerful than could have been envisaged. It feels to us that all the details included in the project- local actors reading the poetry, a local child as the narrator, the additional elements during the opening weekend, have worked well and added to the texture and rootedness of the project.

The project has sold out an initial run, and an extension very, very quickly, and a transition to paid for tickets has gone very smoothly. Logistically, the management of no shows and walk ups has been great and really maximized the potential for people to experience the project. The amount of media interest has been exceptional and made the project a real focus for both the City of Culture and Opera North.

We have forged excellent relationships in Hessle and Hull, across the volunteering scheme, the VIC, Bude Park Primary, the Sunday Road Club and the Humber Bridge Board, largely thanks to Jane Earnshaw’s work in the run up to the opening. Logistically, apart from a problem with the batteries running out earlier than anticipated by My Orpheo, the technology has been very reliable and working with Arnaud Mercier and My Orpheo has been very successful. Challenges have included working on such a major project without a base in the city, communications with the team at the Humber Bridge and their change in leadership and the sheer amount of work the project involved, particularly due to the physical environment, the long opening period and the number of partners involved.

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 |  |  |  |
| Co-Producer |  |  |  |
| Other Production (please specify) |  |  |  |
| Production management and technical | 5 | 0 |  |
| crew | 6 | 0 |  |
| fabricators | 2 | 0 |  |
| Event managers | 4 | 4 |  |
| Artist / Performer | 5 | 1 |  |
| Other Creative (please specify) | 4 | 0 |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **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 |  |
| 18-19 years |  |  | Yes – limited a little |  |
| 20-24 years |  |  | No |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment |  |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male |  |  | Polish |  |
| Female |  |  | 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.**

The main challenges involved in working on the project have been related to the physical environment and size of the bridge. In addition, managing a project team split between Hull, Leeds, Norway, Sweden and France has been challenging for keeping the project connected and coherent, though this was successfully achieved. Our role within Opera North was particularly useful in delivering the event aspect of the project as we have a strong pool of excellent freelance crew and project managers.

The greatest challenge was the scale of the project and which required much more time for members of the team than that for which they were contracted.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 4633 | 22.3% |
| 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 | 0% |  | Yes – limited a lot | 2% |
| 3-5 years | 0% |  | Yes – limited a little | 6% |
| 6-10 years | 0% |  | No | 91% |
| 11-15 years | 0% |  | Prefer not to say | 4% |
| 16-17 years | 0% |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | |
| 18-19 years | 0% |  | Learning disability |  |
| 20-24 years | 1% |  | Long-term illness/condition |  |
| 25-29 years | 3% |  | Sensory impairment |  |
| 30-34 years | 6% |  | Mental Health condition |  |
| 35-39 years | 10% |  | Physical impairment |  |
| 40-44 years | 5% |  | Cognitive impairment |  |
| 45-49 years | 13% |  | Other |  |
| 50-54 years | 12% |  |  |  |
| 55-59 years | 16% |  |  |  |
| 60-64 years | 15% |  | **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 | 11% |  |  |  |
| 70-74 years | 6% |  |  |  |
| 75+ years | 1% |  |  |  |
| Prefer not to say | 2% |  |  |  |
| **GENDER** | |  |  |  |
| Male | 18% |  |  |  |
| Female | 84% |  |  |  |
| Transgender | 0% |  |  |  |
| Gender non-conf | 0% |  |  |  |
| Prefer not to say | 1% |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 99% |
| Irish | 1% |
| Gypsy or Irish Traveller | 0% |
| Polish | 1% |
| Any other White background | 1% |
| White and Black Caribbean | 0% |
| White and Black African | 0% |
| White and Asian | 0% |
| Any other Mixed/multiple ethnic background | 0% |
| Indian | 0% |
| Pakistani | 1% |
| Bangladeshi | 0% |
| Chinese | 99% |
| Any other Asian background | 1% |
| African | 0% |
| Caribbean | 1% |
| Any other Black/African/Caribbean background | 1% |
| Arab | 0% |
| Any other ethnic group | 0% |
| Prefer not to say | 0% |

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.**

The vast majority of the feedback received from audiences has been extremely positive. The Height of the Reeds has engaged audiences very effectively and the key challenge therefore has been managing demand. This has led to two extensions of the run of the piece and the development of an informal but effective walk-up system that means audience drop off from bookings was managed effectively.

A few local people have felt that the bridge being closed on the East side for so long was problematic, but this eased off following the implementation of the timetable for May and June.

1. **TICKETS**

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

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

1. **PARTICIPANTS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) |  |  |
| 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 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.** |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 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.** | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **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.**

­­One of the key successes for the project was in the engagement of Bude Park Primary School in the project. This was facilitated by Opera North Education’s long term pre-existing work in the school. It gave the pupils of the school a strong sense of connection to the project, involved them in the actual work itself and had excellent outcomes for the individual child Katie Smith, who then appeared on BBC Newsround as a reporter.

The residency between the University of Agdar in Norway and the University of Hull facilitated by Dr Rob Mackay and Prof Jan Bang was a successful additional activity connected to the project, creating a link btween the two Universities and opportunities for students to create their own work.

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1. **DIGITAL**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VIEWS** | **AVERAGE TIME ON PAGE** |
|  | **50296** | **28567** | **1 min 10 secs** |
|  |  |  |  |

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **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 |  |  |  |  |
| Twitter |  |  |  |  |
| 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:**

|  |
| --- |
| Already provided. |
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**vii. PARTNERS**

**Overall, how many partners were involved with your project?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL BASED IN**  **HU1 – HU9** | **TOTAL BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) |  |  |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| Public Sector partner (e.g. libraries, GPs) | 1 |  |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) | 2 | 1 |
| Other | 3 |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 7 | 1 |
| Number of existing partners involved in this this project | 1 |  |

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.**

This project has been terrifically well-supported overall by its partners. VHAY and the staff at the Tourist Information Centre have been exceptionally helpful and supportive.

The Humber Bridge Board has also been very generous to the project, giving up a considerable amount of staff time to supporting the development and technical support of the project. It has been a big ask from them and in a time of organisational change, the communication was at times challenging in the run up to the opening of the project.