**PROJECT OVERVIEW – SLUNG LOW: *FLOOD***

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| **NAME OF PROJECT** | **Slung Low: *Flood*** |
| **PROJECT START - FINISH DATES** | **11 May 2016 - ??/??/2017** |
| **PROJECT LIVE DATES** | **Part 1: Prologue (27 February 2016 – 4 March Airstream Tour; 27 February – indefinite online) – short film**  **Part 2: Abundance (11 April - 15 April 2017) – live play**  **Part 3: To the Sea (Summer 2017) – live play on BBC TV**  **Part 4: New World (October 2017) – live play** |
| **COC PROJECT LEAD** | **Martin Green** |
| **PROJECT SUMMARY** | Flood is an extraordinary year-long epic commissioned for Hull 2017 that will be told online, live in Hull and on BBC television. It is created by the ground-breaking Leeds-based theatre company Slung Low, directed by artistic director Alan Lane and written by award-winning playwright James Phillips.  One day it starts to rain and no-one knows why. And it doesn’t stop. Far out on the North Sea a fisherman raises a girl in his net, miraculously alive from the deep sea. Is she one of the migrants now washing up on English shores? Or someone sent for some higher purpose? |
| **TARGET AUDIENCES - ATTENDERS** | * Residents of Victoria Dock * Disabled audiences * General audience (or are there other target communities, e.g. schools, young people, older people, BAME groups,) |
| **TARGET AUDIENCES - PARTICIPANTS** | * Residents of Victoria Dock * Part 2: Hull 2017 Volunteers – general (or specific?) * Part 4: Hull 2017 Volunteers and wider general public (or specific?) |
| **CREATIVE CORE TEAM** | * Martin Green (Executive Producer, Hull 2017) * Lindsey Alvis (Producer, Hull 2017) * Martin Atkinson (Assistant Producer, Hull 2017) * [Insert key leads at Slung Low and Job Title] * Alan Lane (Director) * James Phillips (Writer) * [Insert any others that are missing] |
| **CAST MEMBERS / ARTISTS** | * Professional cast * Community cast (Hull 2017 Volunteers and wider general public) |
| **DELIVERY PARTNERS**  **(IF APPLICABLE)** | * BBC – who are key individuals? * The Space - who are key individuals? * Hull 2017 Digital Team (David Watson) * Hull 2017 Volunteering Team (Anna Route) * Hull 2017 Monitoring & Evaluation Team (Elinor Unwin & Pippa Gardner) * Any other key partners? |
| **PROJECT SPECIFIC OBJECTIVES/ OUTPUTS TO MEASURE** | * Scale up the artistic work of Slung Low to produce a long-running site specific theatrical production for Hull 2017 * Slung Low to develop skills and confidence in online digital engagement, film-making and broadcast * Engage the residents of Victoria Dock, through Slung Low being in-residence throughout the project * Produce a short film (prologue) and tour this around the city * Create two high quality pieces of live outdoor/ site specific performance * Create a live performance for TV * Create intervening online content to build character profiles * Ensure that all four pieces of work connect with one another * Provide captioning and wheelchair access at all live performances – please expand on access provision here * Engage a large community cast in the live/outdoor site specific performances (is there a target number and / or specific communities that you want to reach?) * To challenge attitudes and behaviours on the issue of immigration (do you want this included?) * Slung Low and Hull 2017 to share project learnings and expertise with Ambition for Excellence Consortium * Slung Low to offer a Producer placement to local cultural sector partner (Martin mentioned Mungo worked with them for a time) * Encourage local suppliers and freelancers to engage with tender opportunities for Slung Low – suggestion, but remove if not true |
| **HULL 2017 STRATEGIC OBJECTIVES THAT THE PROJECT IS CONTRIBUTING TO** | * 365-day cultural programme that is ‘of the city’ yet outward looking, including 60 commissions – do we class this as 1 or 4 commissions? * Increase total audiences for Hull’s art, cultural and heritage offer * Increase engagement and participation in arts and heritage amongst Hull residents * Increase the diversity of audiences for Hull’s arts and heritage offer * Develop the city’s cultural infrastructure through capacity building and collaborative work * Enhance positive media coverage of Hull’s arts and heritage offer * Increase in Hull residents who are proud to live in Hull and would speak positively about it to others * Improve positive attitudes towards Hull as a place to live, study, visit and do business * Increase visitor numbers to Hull * Delivering economic benefits to the city and the city region * Engage volunteers from Hull and beyond * Increase levels of happiness and enjoyment as a result of engaging with arts and culture * Increase levels of confidence and community cohesion among local audiences and participants * Delivery of training and development opportunities to local residents through arts and culture initiatives * Ensure partners are satisfied with their Hull 2017 partnership experience |

**PROJECT MONITORING & EVALUATION PLAN – SLUNG LOW: *FLOOD***

| **OBJECTIVES** | **WHAT YOU WANT TO KNOW:**  **OUTPUTS AND OUTCOMES** | **STAKEHOLDERS:**  **WHO YOU’LL GATHER INFORMATION FROM** | **SOURCES OF DATA COLLECTION:**  **WHAT METHODS WILL YOU USE TO COLLECT YOUR EVIDENCE?** | **TIMING OF DATA COLLECTION:**  **WHEN WILL YOU GATHER INFORMATION?** | **DATA COLLECTION:**  **PERSON (S) RESPONSIBLE** |
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| **Project Specific**   * Scale up the artistic work of Slung Low to produce a long-running site specific theatrical production for Hull 2017 * Slung Low to develop skills and confidence in online digital engagement, film-making and broadcast * Engage the residents of Victoria Dock, through Slung Low being in-residence throughout the project * Produce a short film (prologue) and tour this around the city * Create two high quality pieces of live outdoor/ site specific performance * Create a live performance for TV * Create intervening online content to build character profiles * Ensure that all four pieces of work connect with one another * Provide captioning and wheelchair access at all live performances – please expand on access provision here if not all included * Engage a large community cast in the live/outdoor site specific performances (is there a target number and / or specific communities that you want to reach?) * To challenge attitudes and behaviours on the issue of immigration (do you want this included?) * Slung Low and Hull 2017 to share project learnings and expertise with Ambition for Excellence Consortium * Slung Low to offer placement(s) to local cultural sector partner (Martin mentioned Mungo worked with them for a time) * Encourage local suppliers and freelancers to engage with tender opportunities for Slung Low – suggestion, but remove if not true   **Hull 2017 objectives this project will contribute to:**   * 365-day cultural programme that is ‘of the city’ yet outward looking, including 60 commissions – do we class this as 1 or 4 commissions? * Increase total audiences for Hull’s art, cultural and heritage offer * Increase engagement and participation in arts and heritage amongst Hull residents * Increase the diversity of audiences for Hull’s arts and heritage offer * Develop the city’s cultural infrastructure through capacity building and collaborative work * Enhance positive media coverage of Hull’s arts and heritage offer * Increase in Hull residents who are proud to live in Hull and would speak positively about it to others * Improve positive attitudes towards Hull as a place to live, study, visit and do business * Increase visitor numbers to Hull * Delivering economic benefits to the city and the city region * Engage volunteers from Hull and beyond * Increase levels of happiness and enjoyment as a result of engaging with arts and culture * Increase levels of confidence and community cohesion among local audiences and participants * Delivery of training and development opportunities to local residents through arts and culture initiatives * Ensure partners are satisfied with their Hull 2017 partnership experience | * Length of project (compared with previous projects delivered by Slung Low) | * Creative Core Team * Slung Low | * Project Delivery Plan * Creative Core Team Depth Interviews | * Ongoing * TBC | * TBC * External consultant |
| * Project budget (compared with previous projects delivered by Slung Low) | * Creative Core Team * Slung Low | * Project Budget * Creative Core Team Depth Interviews | * Ongoing * TBC | * TBC * Lindsey Alvis * External consultant |
| * Record of activities delivered by Slung Low (identifying which activities are first-time activities for the company) | * Creative Core Team | * Project Monitoring Workbook * Depth interviews | * Ongoing * TBC | * Pippa Gardner * Lindsey Alvis * Slung Low * External consultant |
| * New skills and knowledge acquired by Slung Low staff throughout the project | * Slung Low staff | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Existing skills and knowledge further developed by Slung Low staff throughout the project | * Slung Low staff | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Confidence level of Slung Low staff in delivering projects of a similar nature in future, with a particular focus on delivery of: * Long-running projects * Multi-part projects * Multi-platform projects | * Slung Low staff | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Intention of Slung Low staff to deliver projects of a similar nature in future | * Slung Low staff | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * New skills and knowledge acquired by other Creative Core Team members throughout the project | * Creative Core Team | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Existing skills and knowledge further developed by other Creative Core Team members throughout the project | * Creative Core Team | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Confidence level of other Creative Core Team members in delivering projects of a similar nature in future | * Creative Core Team | * Creative Core Team Survey * Creative Core Team Depth Interviews | * End of project | * External consultant |
| * Number of Victoria Dock residents engaged as participants in the project | * TBC | * Participant Survey – Part 2 * Participant Survey – Part 4 | * End of Part 2 * End of Part 4 | * Hull 2017 * Fieldwork Agency |
| * Number of Victoria Dock residents interacting with Slung Low throughout the course of the project | * Slung Low | * TBC * Audience Counts at Residents Association meetings attended (using clicker counter) | * Ongoing (dates TBC) | * Slung Low |
| * Number of Victoria Dock residents who come to see rehearsals of *Flood: Abundance (Part 2)* and *Flood: New World (Part 4)* | * TBC | * TBC | * 10 April * Other dates TBC | * TBC |
| * Attitudes and behaviours of Victoria Dock residents towards Slung Low and project, during and after the project | * Victoria Dock Residents | * Community Consultation (exact methodology TBC) | * Ongoing (dates TBC) * End of Project | * External consultant |
| * Impact on Victoria Dock residents of having Slung Low in-residence at Victoria Dock | * Victoria Dock Residents | * Community Consultation (exact methodology TBC) | * Ongoing (dates TBC) * End of Project | * External consultant |
| * Script and storyboards for *Flood: From the Sea (Part 1)* | * TBC | * N/A | * End of Part 1 | * TBC |
| * Final Edit of *Flood: From the Sea (Part 1)* – Digital File | * TBC | * N/A | * End of Part 1 | * TBC |
| * Number and location of tour stops for *Flood: From the Sea (Part 1)* | * Slung Low | * Airstream Caravan Tour Schedule | * End of Part 1 | * Slung Low |
| * Script of *Flood: Abundance (Part 2)* | * TBC | * N/A | * End of Part 2 | * TBC |
| * Number of workshops and / or rehearsals of *Flood: Abundance (Part 2)* | * Slung Low | * Production Schedule * Project Monitoring Workbook | * End of Part 2 | * Pippa Gardner * Lindsey Alvis * Slung Lo |
| * Number of performances of *Flood: Abundance (Part 2)* | * Slung Low | * Production Schedule * Project Monitoring Workbook | * End of Part 2 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of workshops and / or rehearsals of *Flood: To The Sea (Part 3)* | * Slung Low | * Production Schedule * Project Monitoring Workbook | * End of Part 3 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of screenings of *Flood: To The Sea (Part 3)* | * BBC | * Project Monitoring Workbook | * End of Part 3 | * Pippa Gardner * Lindsey Alvis * BBC |
| * Number of workshops and / or rehearsals of *Flood: New World (Part 4)* | * Slung Low | * Production Schedule * Project Monitoring Workbook | * End of Part 4 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of performances of *Flood: New World (Part 4)* | * Slung Low | * Project Monitoring Workbook | * End of Part 4 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of clips / videos made for intervening online content | * Slung Low * Hull 2017 Digital | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * David Watson * Slung Low |
| * Number profiles made for intervening online content | * Slung Low * Hull 2017 Digital | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * David Watson * Slung Low |
| * Number of editorial pieces made for intervening online content | * Slung Low * Hull 2017 Digital | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * David Watson * Slung Low |
| * Number of access provisions provided for each part of *Flood* | * Creative Core Team | * Project Monitoring Workbook | * End of Part 1 * End of Part 2 * End of Part 3 * End of Part 3 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of professional cast members for *Flood: Abundance (Part 2)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 2 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Post code data for professional cast members for *Flood: Abundance (Part 2)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 2 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Equal opportunities data on professional cast members for *Flood: Abundance (Part 2)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 2 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of professional cast members for *Flood: New World (Part 4)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 4 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Post code data for professional cast members for *Flood: New World (Part 4)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 4 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Equal opportunities data on professional cast members for *Flood: New World (Part 4)* | * Slung Low | * Project Monitoring Workbook * Contracts (?) | * End of Part 4 | * Pippa Gardner * Slung Low |
| * Number of Hull 2017 Volunteer cast members for *Flood: Abundance (Part 2)* | * Participants | * Better Impacts * Project Monitoring Workbook | * End of Part 2 | * Anna Route * Pippa Gardner |
| * Post code data for Hull 2017 Volunteer cast members for *Flood: Abundance (Part 2)* | * Participants | * Better Impacts * Participant Survey – Part 2 * Project Monitoring Workbook | * End of Part 2 | * Anna Route * Pippa Gardner |
| * Equal opportunities data Hull 2017 Volunteer cast members for *Flood: Abundance (Part 2)* | * Participants | * Better Impacts * Participant Survey – Part 2 * Project Monitoring Workbook | * End of Part 2 | * Anna Route * Pippa Gardner |
| * Number of community cast members for *Flood: New World (Part 4)*: broken down by Hull 2017 Volunteers and general public (TBC) | * TBC | * Registration Forms * Project Monitoring Workbook | * Sign up for Part 4 | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Post code data for community cast members for *Flood: New World (Part 4)* | * Participants | * Registration Forms | * Sign up for Part 4 | * Lindsey Alvis * Slung Low |
| * Equal opportunities data on community cast members for *Flood: New World (Part 4)* | * Participants | * Registration Forms | * Sign up for Part 4 | * Lindsey Alvis * Slung Low |
| * Current attitudes towards immigration | * Participants * Audiences | * Participant Survey – Part 2 * Audience Survey - Part 2 | * End of Part 2 | * Elinor Unwin * Fieldwork Agency |
| * Post-project attitudes towards immigration | * Participants * Audiences | * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Current behaviours towards immigrants | * Participants * Audiences | * Participant Survey – Part 2 * Audience Survey - Part 2 | * End of Part 2 | * Elinor Unwin * Fieldwork Agency |
| * Post-project attitudes towards immigrants | * Participants * Audiences | * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Number of activities delivered for Ambition for Excellence Consortium linked to *Flood* | * Core Creative Team | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * Cian Smyth * Slung Low |
| * Number of placements for Hull-based sector professionals or emerging artists on *Flood* | * Core Creative Team | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * Cian Smyth * Slung Low |
| * Number of local suppliers (including freelancers) involved in the supply chain for *Flood* | * Core Creative Team | * Project Budget * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * Cian Smyth * Slung Low |
| * Arts Council England Quality Metrics rating of *Flood* | * Core Creative Team * Peer Assessors * Audiences * Participants | * Creative Core Team Survey * Creative Core Team Depth Interviews * Peer Assessor Depth Interviews * Audience Survey – Part 2 * Audience Survey – Part 4 * Audience Qual * Participant Survey – Part 2 * Participant Survey – Part 4 * Participant Qual | * Now * End of Part 2 * End of Part 4 | * External Consultant |
| * Equal opportunities data on Core Creative Team | * Core Creative Team | * Equal opportunities form * Project Monitoring Workbook | * Now | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of commissions within *Flood* project | * Core Creative Team | * Project Monitoring Workbook | * Ongoing | * Pippa Gardner * Lindsey Alvis * Slung Low |
| * Number of views of *Flood: From the Sea (Part 1) –* David, do we need to review all social media separately, or is this all captured just via YouTube? | * TBC | * TBC | * Ongoing * End of Project | * *David Watson* |
| * Number of people who watched *Flood: From the Sea (Part 1)* via Airstream Caravan Tour | * Slung Low | * Project Monitoring Workbook | * End of Part 1 | * Slung Low |
| * Ticket sales for *Flood: Abundance (Part 2)* | * Spektrix | * Box Office Report | * End of Part 2 | * David Watson |
| * Viewing figures for *Flood: To The Sea (Part 3)* | * BBC | * TBC | * End of Part 3 | * BBC (person?) |
| * Ticket sales for *Flood: New World (Part 4)* | * Spektrix | * Box Office Report | * End of Part 4 | * David Watson |
| * Location stats for viewings of *Flood: From the Sea (Part 1) –* David, how detailed does this go, can we get it by city? | * YouTube (?) | * YouTube Analytics | * End of Part 1 * End of Project | * David Watson |
| * Audience post code data for those attending *Flood: Abundance (Part 2)* | * Audiences | * Audience Survey – Part 2 | * End of Part 2 | * Hull 2017 * Fieldwork Agency |
| * Location stats on *Flood: To The Sea (Part 3)* | * TBC | * TBC | * TBC | * BBC (person?) |
| * Audience post code data for those attending *Flood: New World (Part 4)* | * Audiences | * Audience Survey – Part 4 | * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Equal opportunities data on audiences for *Flood: Abundance (Part 2)* | * Audiences | * Audience Survey – Part 2 | * End of Part 2 | * Elinor Unwin * Fieldwork Agency |
| * Equal opportunities data on audiences for *Flood: New World (Part 4)* | * Audiences | * Audience Survey – Part 4 | * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * New skills and knowledge acquired by professional cast | * Professional cast | * Professional Cast Survey – Part 2 * Professional Cast Survey – Part 4 * Professional Cast - Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant |
| * Existing skills and knowledge further developed by professional cast | * Participants | * Professional Cast Survey – Part 2 * Professional Cast Survey – Part 4 * Professional Cast - Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant |
| * Confidence level of participants in taking part in arts projects | * Participants | * Professional Cast Survey – Part 2 * Professional Cast Survey – Part 4 | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant |
| * New skills and knowledge acquired by professional cast | * Participants | * Participant Survey – Part 2 * Participant Survey – Part 4 * Participant Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
|  | * Existing skills and knowledge further developed by project participants | * Participants | * Participant Survey – Part 2 * Participant Survey – Part 4 * Participant Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Confidence level of participants in taking part in arts projects | * Participants | * Participant Survey – Part 2 * Participant Survey – Part 4 * Participant Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * New skills and knowledge acquired by Ambition for Excellence Consortium | * Ambition for Excellence Consortium | * Post event feedback forms | * Post event | * Elinor Unwin * Cian Smyth |
| * Existing skills and knowledge further developed by Ambition for Excellence Consortium | * Ambition for Excellence Consortium | * Post event feedback forms | * Post event | * Elinor Unwin * Cian Smyth |
| * New skills and knowledge acquired by placement recipients | * Placement recipients | * Post placement feedback forms | * Post placement | * Elinor Unwin * Cian Smyth |
| * Existing skills and knowledge further developed by placement recipients | * Placement recipients | * Post placement feedback forms | * Post placement | * Elinor Unwin * Cian Smyth |
| * Confidence level of placement recipients in taking part in arts projects | * Placement recipients | * Post placement feedback forms | * Post placement | * Elinor Unwin * Cian Smyth |
| * New skills acquired and knowledge by local organisations and freelancers supplying supply chain services | * Local organisations * Freelancers | * Supplier & Freelancer Survey | * End of project | * Elinor Unwin * Cian Smyth |
| * Existing skills and knowledge further developed by local organisations and freelancers supplying supply chain services | * Local organisations * Freelancers | * Supplier & Freelancer Survey | * End of project | * Elinor Unwin * Cian Smyth |
| * Confidence level of local organisations and freelancers supplying supply chain services in working on similar projects in future | * Local organisations * Freelancers | * Supplier & Freelancer Survey | * End of project | * Elinor Unwin * Cian Smyth |
| * Number of press release, TV and radio appearances | * Hull 2017 Comms | * TBC – Ben and Alix? | * Ongoing | * Ben McKnight |
| * Levels and messaging of media coverage across all channels (including social media) | * Gorkana * Falcon * Other (?) | * Media monitoring and analysis * Social Media Analysis | * Ongoing | * PR Agency * Ben McKnight * Chris Marr |
| * Number of visitors (non-Hull residents) amongst audiences | * Participants * Audiences | * Participant Survey – Part 2 * Audience Survey - Part 2 * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 2 * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Audience spend on accommodation (staying visitors) and all other spend areas (all audiences) | * Participants * Audiences | * Participant Survey – Part 2 * Audience Survey - Part 2 * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 2 * End of Part 4 | * Elinor Unwin * Fieldwork Agency |
| * Perceptions of Hull at during the project and reasons for any changes since before project began | * Core Creative Team * Delivery Partners * Audiences * Participants * Residents of Victoria Dock | * Depth interviews * Participant Survey – Part 2 * Audience Survey - Part 2 * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant * Fieldwork Agency |
| * Perceptions of Hull at end of project and reasons for any changes | * Core Creative Team * Delivery Partners * Audiences * Participants * Residents of Victoria Dock | * Depth interviews * Participant Survey – Part 2 * Audience Survey - Part 2 * Participant Survey – Part 4 * Audience Survey - Part 4 | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant * Fieldwork Agency |
| * Level of enjoyment linked to the project | * Core Creative Team * Delivery Partners * Audiences * Participants * Residents of Victoria Dock | * Depth interviews * Participant Survey – Part 2 * Audience Survey - Part 2 * Participant Survey – Part 4 * Audience Survey - Part 4 * Audience Qual * Participant Qual | * End of Part 2 * End of Part 4 | * Elinor Unwin * External consultant * Fieldwork Agency |
| * Perceived level of success against motivations to be involved amongst delivery partners | * Delivery Partners | * Delivery Partner Survey * Delivery Partner Depth interviews | * End of Part 2 * End of project | * External consultant |
| * Attitudes towards project management and support provided by Hull 2017 | * Core Creative Team (non-Hull 2017) * Delivery Partners | * Creative Core Team Survey * Creative Core Team Depth Interviews * Delivery Partner Survey * Delivery Partner Depth interviews | * End of Part 2 * End of project | * External consultant |