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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Neu Reekie! / Hull 2017 |
| **PROJECT NAME:** | Where Are We Now |
| **MAIN CONTACT:** |  |
| **REPORT SUBMISSION DATE:** |  |

**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: Pippa.gardner@hull2017.co.uk

**NB: Please note that these reporting templates have been designed to try and account for all different types of creative partner. As a result, there will be rows within the data tables that are not applicable to your organisation. If this is the case, please just leave these rows BLANK.**

**GLOSSARY OF TERMS**

* **Commission -** the hiring or payment to an artist / artistic company to create a new art work, project or performance. A commission can be wholly or partly funded by you / your organisation.
* **Participant opportunities** – workshops, classes, courses, engagement projects for members of the public (i.e. not including school’s engagement, artist development or staff training opportunities).
  + **Workshops and classes**: individual occurrences of a workshop / class, even if it is the same one being delivered, e.g. the same contemporary dance workshop led by Hull Dance, delivered at 3 different venues or 3 times in a day, is 3 opportunities.
  + **Courses and engagement projects**: a series of classes, workshops, activities, etc. where the same group of participants take part for the duration, and it is progressive in nature, e.g. a group of 8 circus skills classes to introduce participants to a range of acrobatic skills (once a week for 8 weeks), attended by the same 10 participants OR a community cast recruited to develop, rehearse and perform a drama.
* **School’s engagement opportunities –** as above, but organized formally with schools.
* **Artist development opportunities** – includes residencies, structured schemes, seed commissions, professional or industry advice, showcase opportunities, associate artist schemes, etc.
* **Staff training opportunities** – including formal training and development programmes, attendance at industry conferences and seminars, professional leave, work shadowing, mentoring, etc.
* **Audience** - those attending an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.
* **Participant** – those taking part in doing an activity.

**OTHER INFORMATION**

In addition to these reports, we will also send each project lead, links to an online survey:

* **Survey 1:** The first survey will be sent in February 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 as jointly prepared with Hull CoC** |
| * 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 TO DATE\*** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions |  | 1 |
| No. of commissions inspired by history / heritage |  | 0 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions |  | 0 |
| No. of productions or co-production performances |  | 0 |
| No. of productions or co-productions on tour |  | 0 |
| No. of visiting company productions |  | 0 |
| No. of visiting company production performances |  | 0 |
| No. of productions inspired by history / heritage |  | 0 |
| No. of accessible performances |  | 0 |
| **EXHIBITIONS AND SCREENINGS0** | | |
| No. of exhibitions |  | 0 |
| No. of exhibitions on tour |  | 0 |
| No. of exhibition days |  | 0 |
| No. of exhibitions inspired by history / heritage |  | 0 |
| No. of access provisions |  | 0 |
| **FILMS** | | |
| No. of films |  | 13 |
| No. of films on tour |  | 0 |
| No. of screenings |  | 7 |
| No. of films inspired by history / heritage |  | 3 |
| No. of accessible screenings |  | 1 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days |  | 3 |
| No. of artists / groups / companies programmed |  | 40 |
| No. of performances |  | 31 |
| No. of shows inspired by history / heritage |  | 1 |
| No. of accessible performances during festival |  | 2 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) |  | 0 |
| No. of participant opportunities\* (outreach) |  | 0 |
| No. of school’s engagement opportunities\* (in-house) |  | 0 |
| No. of school’s engagement opportunities\* (outreach) |  | 0 |
| No. of artist development opportunities\* (in-house) |  | 0 |
| No. of artist development opportunities\* (outreach) |  | 0 |
| No. of staff training opportunities\* (in-house) |  | 0 |
| No. of staff training opportunities\* (outreach) |  | 0 |
| No. of opportunities exploring history / heritage |  | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge |  | 0 |
| No. of accessible learning and participation activities |  | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** | | |
| No. of activities delivered in HU1 – HU9 |  | 31 |
| No. of activities delivered outside of HU1 – HU9 |  | 2  (London & Edinburgh launches) |

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

Neu! Reekie! delivered Where Are We Now? In Hull with some lead in screenings (in association with Hull Independent Cinema) and a series of press launches (Hull, Edinburgh, London).

The title WHERE ARE WE NOW was a homage to the maestro / magic maker David Bowie but also tackled head-on the fractured state of the UK at the moment - no politicians, just provocations through pertinent and ground breaking arts and culture – the voices that unite us.

Neu! Reekie!, Scotland’s most cutting edge arts collective, posed the question: Where Are We Now? Mixing it up with hip-hop, live music, film, animation, poetry, spoken word, literature, visual art, street theatre and staged happenings representatives from Scotland, England, Northern Ireland and Wales debated and explored their own relevance.

We delivered a high-octane programme of concerts, salons, exhibitions, provocations and lively debates around a radical film festival lit the fuse. The film program was important to frame the identity, direction and scope of the weekend Festival. Screening documentary and feature films (with shorts where appropriate) created a cultural tapestry or snapshot of where the UK is at in 2017, and where the boundaries and dominant narratives are being challenged. These included hosted screenings featuring directors, participants and guest curators, followed by discussion and debate.

The film and event program was provocative, responsive to social flux, and attempted to question/deconstruct/dismantle the dominant social, political, cultural & sexual narratives.

Performers included: Young Fathers, Charlotte Church, Akala, Hollie McNish, Bill Drummond, Mark Cousins, Rodney P, Linton Kwesi Johnson, Sabrina Mahfouz & Eva Lazarus – collective take-overs / co-curation came from the likes gal-dem and Caught By The River.

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.

Mark Cousins’ I AM BELFAST screening told the story – both a cultural and social history – of the City of Belfast. Mark’s introduction and Q&A session then detailed historical and cultural comparisons between Hull and Belfast and served as a call to action for the next generation of Hull film-makers.

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):

Our main success was successfully bringing in artists, provocateurs and organisations from all over the UK and having them respond and engage to the topic ‘Where Are We Now’. Each took on the challenge and provided the project with their own take on the question being asked of them. The line-up was unique and formidable.

We’ve developed a relationship with the audiences of Hull and an acumen for the venues and cultural vibe of the city at a certain point in time. Hull will forever be on our radar – we’ll be making sure of that.

All this was done outwith the comfort of being in a own city where we have a solid core of attendees / programming precedent. To have such a positive response in a city where our work was unfamiliar was definitely one of the highlights of the project. It has helped us to continue to build our brand and what is has come to stand for beyond Scotland.

The distance between our base and Hull was, perhaps also one of the main challenges. Not being familiar with venues/venues costs/ tech capabilities and having to work remotely from them was something that was particularly challenging to work with, particularly when it came to formulating a working and accurate budget. That said, the team at Hull City of Culture, the volunteers and the venue managers made this more than feasible.

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) |  |  |  |
| Artist / Performer |  |  |  |
| Other Creative (please specify) | 2 (AH, KG) | 1 (Flow) | 28 |
| Co-Curator | 3 (MP, KW, DH) | 0 | 46 |
| Other Curatorial (please specify) |  |  |  |
| Please specify:  [Insert other production, creative or curatorial here] | | | |
| **OTHER** | | | |
| Other | 1 | 0 |  |
| 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 | 6 |
| 25-29 years | 1 |  | Prefer not to say |  |
| 30-34 years | 1 |  | **CONDITIONS – DELIVERY TEAM** | |
| 35-39 years | 3 |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years |  |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years | 1 |  | 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 | 5 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | 4 |  | White and Black Caribbean |  |
| Female | 1 |  | White and Black African |  |
| Transgender |  |  | White and Asian |  |
| Gender non-conf |  |  | Any other Mixed/multiple ethnic background | 1 |
| Prefer not to say |  |  | 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 |  |

**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.**

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?

* Neu Reekie! to reflect on any subcontracted work. Includes: contracting, operational successes and challenges etc.
* Having no knowledge of any of the venues or their tech specs and working remotely we often had to hand over elements of control to the Hull production to ensure that everything was in place and guarantee the success of the project. As an organisation Neu Reekie is used to working up in Scotland with an existing infrastructure of trusted contractors, so having to work with a whole new tech team was something that we were apprehensive about. By bringing in our own people, as well as utilising the core Hull 2017, we were able to create a strong tech team with a huge skill set and a combined knowledge of both organisations and some of the main acts.
* In conjunction with this, to bring in people to help with the curation of the project and have creative influence over what we were putting our name to was definitely something that we saw as a challenge. But the support that Dave Hook, Altu Collingwood and Hull Independent Cinema provided was intrinsic in maintaining a local connection and was something we felt was important to the success of the project as a whole. Which, in itself, became one of the successes of the subcontracting side of things. Having the production team of Hull City of Culture on hand to help with the logistics of the project such as accommodation, contracting and tech support was invaluable and was key to the success of the smooth running of the project, as a whole.
* Extending our curatorial team to include Dave Hook and Altu Flowrex was a first for Neu! Reekie! – bringing in trusted artists to curate their own programme strand allowed us to explore contacts and concepts outside of the Neu! Reekie! creative team’s usual remit
* It was good for Neu Reekie, as an organisation, to work out with it’s usual team so as to gain knowledge of the work that goes into creating and building larger scale projects. By subcontracting out some of the aspects that we would normally look after, it has allowed us to build even more knowledge of event programming and increased our infrastructure of trusted contractors that we can now call upon.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 2058 | TBC |
| 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 |  |
| 16-17 years |  |  | **CONDITIONS - AUDIENCES** | |
| 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 |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** | |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| 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 audience engagement and feedback for your project?

To date we have been unable to achieve a statistically significant sample size in audience responses to our survey due to a failure in our box office system. As such we only have minimal responses from paper surveys completed at one of the screenings and observational reports from staff attending the events to base our answers on regrading developing new and existing audiences for Hull’s film programme.

Neu Reekie – views on audience engagement:

As above, it’s hard to comment with such little information.

In terms of audiences giving us face-to-face feedback we were delivered warm reviews and many plaudits. We had marked interest and positive comments on our social media outlets too.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO**  **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** | | |
| Number of full price tickets sold | 331 |  |
| Number of concessionary tickets sold | 51 |  |
| Number of free tickets issued | 902 |  |
| Value of all ticket sales | £7560 | £ |
| **BOOKING TRENDS %** | | |
| Telephone | 72% |  |
| Counter | 1% |  |
| Website | 28% |  |
| Post | N/A |  |
| Agency | N/A |  |
| ONLINE TICKET SALES | | |
| Number of tickets sold online | 359 |  |
| Value of tickets sold online | £7082.50 | £ |
| FRIENDS/MEMBERSHIP | | |
| New memberships | N/A |  |
| Membership renewals | N/A |  |
| Tickets purchased by members | N/A |  |
| Value of tickets bought by members | £ N/A | £ |

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) | N/A |  |
| 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** | | | |
| 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 |  |  |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  |  | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |  | |
| **ETHNICITY** | | | |  |  | |
| Welsh/English/Scottish/Northern Irish/British | | | |  |  | |
| Irish | | | |  |  | |
| Gypsy or Irish Traveller | | | |  |  | |
| 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 the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project | **15726** | **12911** |
| Average time on website pages linked to project | **1 min 34 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 | **6140** | **6247** | **9215** | **1419** |
| 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:**

|  |
| --- |
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| Pippa to add Hull 2017 received comments |
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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) | 10 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) |  |  |
| 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 | 1 |  |
| Number of existing partners involved in this this project | 9 |  |

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 the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Partners listed above are:

Fruit

Hull City Hall

The New Adelphi Club

Hull International Photo Gallery

Vue Cinema

Hull Independent Cinema

Humber Street Galley

The Welly Club

Kardomah 94

Stage @ The Dock

Please list any additional partners and comment on the successes and challenges of working with these venues and other partners.

With the team at Hull 2017 working directly with all the venues it’s hard for Neu Reekie to comment on any successes and challenges.

From the ones we worked directly with,

Kardomah94 in particularly were brilliant - flexible, technically savvy and enthusiastic about the show.

Aidan from Hull CoC was leading on the tech for much of the operation – in particular he did an excellent job with the Hull City Hall to the satisfaction of Young Fathers and Charlotte Church as well as the poets.

Hull Independent Cinema - were intrinsic in ensuring the success of the additional film screenings that we programmed on the run up to Where Are We Now. Their local knowledge of the film community and suitable venues allowed us to execute the film program successfully.