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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Hull 2017 |
| **PROJECT NAME:** | John Grant’s North Atlantic Flux |
| **MAIN CONTACT:** | Pippa Gardner/ Liam Rich |
| **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: [insert Hull contact]@hull2017.co.uk

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

**GLOSSARY OF TERMS**

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

 **OTHER INFORMATION**

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

* **Survey 1:** The first survey will be sent in 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** |
| * Delivery Plan
 | [ ]  |  |
| * Budget
 | [ ]  |  |
| * Marketing & Communications Plan
 | [ ]  | [x]  |
| * Learning & Engagement Plan
 | [ ]  | [x]  |
| * Risk Register
 | [ ]  | [x]  |

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

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

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions |  | 8 |
| No. of commissions inspired by history / heritage |  | 2 |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions |  | 39 |
| No. of productions or co-production performances |  |  |
| No. of productions or co-productions on tour |  |  |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances |  |  |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  |  |
| No. of exhibitions on tour |  |  |
| No. of exhibition days |  |  |
| No. of exhibitions inspired by history / heritage |  |  |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films |  |  |
| No. of films on tour |  |  |
| No. of screenings |  |  |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  |  | 4 |
| No. of artists / groups / companies programmed |  | 41 |
| No. of performances |  | 41 |
| No. of shows inspired by history / heritage |  | 0 |
| No. of accessible performances during festival |  | 0 |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) |  | 20 |
| No. of participant opportunities\* (outreach) |  | 20 |
| No. of school’s engagement opportunities\* (in-house) |  | 0 |
| No. of school’s engagement opportunities\* (outreach) |  | 0 |
| No. of artist development opportunities\* (in-house) |  | 20 |
| 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 |  | 2 |
| 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 |  | 41 |
| No. of activities delivered outside of HU1 – HU9 |  | 0 |

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

**The Dandelion Symphony**

**Ragnhildur Gisladottir**

**Jubilee Church**

**Saturday**

 ‘The Dandelion Symphony’ is a piece of new music composed and performed by Ragnhildur Gisladottir. Moving from pop stardom into contemporary territory Gisladottir brings together an ensemble of some of the most experienced Icelandic musicians working across pop, classical and jazz to draw on the natural world as inspiration and instrument. Setting a new poem written by Kristín Ómarsdóttir the humble dandelion is transformed into avant-garde instrument.

The poem is partitioned by dandelion sounds and thus presented as a conversation between plant and man, an exploration of the natural world and issues of sustainability.

See more on www.raggagisla.uk

 Musicians:

**Ragga Gisla** is a legend of Icelandic pop as founder of the first icelandic girl band called "Grýlurnar" before joining “Studmenn”. She graduated in composition from the Iceland Academy of the Arts in the spring of 2013. Ragga has composed music for films, theater and dance. She has participated in Dark Music Days, Nordic Music Days, Reykjavik Art Festival and Reykjavik Dance Festival.

Raggas compositions are characterised by a mixture of electronic music, vocals and various instruments. She collaborated with the Japanese sanukite stone-percussionist, Stomu Yamash´ta in Japan where they recorded and performed their music. In January 2016 she released The Dandelion Symphony and three months later Chamber Music Piece for Studs on her webside raggagisla.uk. CDs released with her material are Ragga & the Jack Magic Orchestra, Mávastellid, Human Body Orchestra, Baby, Bergmál, and Rombigy.

**Arnljótur Sigurðsson** (b.1987) is a musician and multi-instrumentalist living and working in Reykjavík, Iceland. He studied classical music and jazz improvisation through his main instruments, flute and electric bass, but his solo music ventures in the fields of electronic music and experimentation. Over the past decade, he has played with a number of musicians (Skúli Sverrisson, Úlfur Hansson, Kría Brekkan, Chris Speed, a.o.) and bands (Sin Fang, SJS Big Band, Fufanu a.o.) as well as doing sit-ins and sessions. Today he spents most of his time in his studio, working on new music.

**Björgvin Gislason** is one of Iceland’s most experienced and respected guitarists leading being a regular fixture as a session musician on the Icelandic pop and rock circuit since the 60s. With hundreds of recordings in his back catalogue his solo work now explores blues and prog influenced sounds alongside experimental performance.

**Gisli Magna** has worked as a musician in Iceland, England, the Netherlands and Denmark. He has participated in performances and concerts of various kinds, both as a singer and composer and arranger. Since moving back to Iceland in 2012 he's been the conductor of Léttsveit Reykjavíkur women's choir, as well as being a vocal coach for solo singers, vocal groups and choirs.

The Icelandic singer and composer **Hafsteinn Thorolfsson** studied at the Guildhall School of Music & Drama in London, graduating with an Mmus degree in vocal music performance in 2005. He finished his bachelor degree in composition from The Iceland Academy of the Arts in 2011 and a Masters degree in composition at the Royal Academy of Music in Aarhus in 2015. Hafsteinn has worked with Peters Spissky, Kaspars Putnins, Simon Carrington, Ragnhildur Gísladóttir and Björk to name but a few.

**Matthías Hemstock** started playing the drum set at age 9. He studied at the Icelandic Musicians Union School of Rhythmic Music (TFÍH) and then went to Boston USA for further music studies in Berklee College of Music. He has played in some of the more prominent rock outfits in Iceland but improvised music, both instrumental and electronic have been the main fields of activity for the last two decades. He has also been a sideman in the Icelandic Symphony Orchestra and played percussion in various chamber music projects. Matthías worked with the composer/keyboard player Johann Johannsson between 2000 and 2012. He teaches drums and percussion at the TFÍH school of music.

**DIEM**

The Danish Institute of Electronic Music (DIEM) was founded in 1986 as Denmark’s national center of electronic music. In 2003 DIEM became part of the Royal Academy of Music, Aarhus. Today DIEM is a lively dynamo of electronic music, a place where students and professional artists meet to compose, perform and exchange ideas.

Five leading DIEM artists will be joining us in Hull to explore the more esoteric extremes of electronic music combining audio visual performance, durational works, handmade instruments and robotics as part of the Nordic Culture Point supported Handmade Sounds project.

**ROSYAN** is the synonym for the half Danish/half Iranian electronic composer and sound artist Rosanna Lorenzen's solo project, where she explores the meeting between the acoustic and electronic world. She moves between lively ambient sound collages to versatile, more rhythmic structures, and combines the cello and other acoustic instruments with electronic elements. Both raw and processed field recordings and live looping of the cello includes what you can meet in her organic and hovering soundscapes.

soundcloud: <https://soundcloud.com/rosyan>

facebook: <https://www.facebook.com/rosyanmusic/>

**Alex Mørch** is a Danish composer and artist whose work moves far beyond the sonic into technology, performance art and robotics. Often performing alongside automata that he has created Mørch will be briging two of his robots to Hull as his travelling collaboartors.

**Video link 1: https://vimeo.com/179652427**

**Video link 2: https://vimeo.com/142283420**

**Sound link:** [**https://soundcloud.com/alexmoerch/thymus-vulgaris**](https://soundcloud.com/alexmoerch/thymus-vulgaris)

**Equis**

Equis is the name of a solo project of saxophonist and composer Xenia Xamanek Lopez (also Boujeloud etc.) working across electronic samples, real footage and concrete music of a strange sound universe. These sources are unknown, and moving across the plateau - a bit like a car radio that stumbling across an FM band with busy background sounds, coral music, jazz outtakes and a jammer.

<https://www.youtube.com/watch?v=ilXsbygFwvQ>
<https://soundcloud.com/xeniaxamanek>

**Christian Tronhjem**

Is a film composer and sound designer whose main interest is in ambient and dark electronic music

<https://soundcloud.com/christian-tronhjem>

**Sebastian Edin**

https://soundcloud.com/sebastianedin

**The Humber Star**

Adelle Stripe, Halldór Smárason and Sinfonia UK Collective

Venue: Queens Hall

Date and time: Saturday

The latest work by poet Adelle Stripe and composer Halldór Smárason is ‘The Humber Star’ which is part of a body of work that responds to the tempestuous nature and savage beauty of the North Sea. It is set in the winter months following one of the biggest maritime tragedies in Hull’s history, where 108 men were lost on one day.

Inspired by the lives of women in seafaring communities it tells the story of Mary Mudd, a resident of St. Andrew’s Terrace who lost her husband in the great December storm of 1894. In this poetic lament Mary walks along Spurn Head to watch for her husband’s boat on the skyline, never giving up hope that he will return. She wears his navy Humber Star gansey, knitted for him on the Christmas that never was, and shelters beneath the High Light’s lantern, a beacon for incoming boats.

This new work celebrates the culture and legends of Hessle Rd in the 19th Century and draws on archival material, oral history and local traditions gathered from the communities that lived there. The piece is set to a breathtaking original score by Icelandic Composer Halldór Smárason and will be performed by Sinfonia UK Collective as part of Hull UK City of Culture.

**Reflections over Verisimilitude**

Jobina Tinnemans

'Reflections over Verisimilitude' is the title of a collection of works themed on echoes reflecting over the ocean surface navigating through space, history and fiction. There is a Reykjavik and Hull edition, illustrating a personal side of the coastal connection rather than historical seafaring frictions. Echoing back a reflection to us of who we are, where we come from and where we are going. In the Iceland edition I picture 'Verisimilitude' as a fictional place modelled on the Snaefellsness peninsula.

We realised a Hull edition of this project. 'Verisimilitude' will be modelled on the Hull environment. Continuing on the Iceland edition, JT was in collaboration with the Curated Place production team and film maker Jacob Tekiela.

We workshopped with a Hull choir, followed by scouting for sonically interesting locations and filming the choir singing on location, integrating the local soundscape in the recordings. The recordings and footage are edited to create sceneries projected on screens around the choir during the concert. In some songs the choir sings live along the manipulated recordings of themselves singing on screen.

Each choir member wears a throat mic, hidden in their roll neck jumper. This enables JT to apply digital effects processing on the choir's voices which are diffused by multiple speakers creating surround soundscape. The projected sceneries correspond with the duration of echo, creating a lifelike sensory experience of singing over the ocean surface, from realistic to surrealistic.

**Eyvind Gulbrandsen and the RNCM**Venue: Queens Hall

Date and time: Saturday

Over the course of 4 months, composer Eyvind Gulbrandsen will work closely with RNCM musicians to develop both a new musical work and performance for North Atlantic Flux at Hull2017 – UK City of Culture.

Through a series of workshops a new performance piece will emerge as a result of a close collaboration between the Aarhus based composer and the musicians involved. His main inspiration is the people he works with, the raw material for each piece being stories, objects or melodies regarding a certain topic or theme. Whichever route he explores his inspiration is most often the collected narratives of musicians’ lives seeing his pieces often being presented as a combination of a concert, intervention and installation; more an event, or happening, than a conventional performance.

**Pinquins Percussion Trio**

Venue: Queens Hall

Date and time: Saturday

Pinquins is Norway’s leading percussion trio based in Oslo. The trio was established in 2008 with current members Sigrun Rogstad Gomnæs, Johanne Byhring and Ane Marthe Sørlien Holen. As part of North Atlantic Flux Pinquins will present a programme of dynamic experimental percussion that includes new commissions and modern classics.

**Nordic Affect**

Venue: Jubilee Church

Date and time: Saturday

Nordic Affect have been hailed for their “affectionate explorations” (BBC Music Magazine) and “commitment to their repertoire” (Classical Music). Recently described as a “gem in Iceland’s musical life” by critic Jónas Sen, Nordic Affect have created a highly unique voice, which has earned them international recognition. In 2014 they were nominated for the Nordic Council Music Prize and in the same year they were named Performer of the Year at the Iceland Music Awards.

Nordic Affect was formed by a group of period instrument musicians who were united in their passion for viewing familiar musical forms from a different perspective and for daring to venture into new musical terrain.

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 Humber Star**

Adelle Stripe, Halldór Smárason and Sinfonia UK Collective

Venue: Queens Hall

Date and time: Saturday

The latest work by poet Adelle Stripe and composer Halldór Smárason is ‘The Humber Star’ which is part of a body of work that responds to the tempestuous nature and savage beauty of the North Sea. It is set in the winter months following one of the biggest maritime tragedies in Hull’s history, where 108 men were lost on one day.

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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):

Overall the four day music festival was a resounding success. The quality of the music, eclectic programme and collaborative working between John Grant, Curated Place and Hull2017 delivered on multiple levels. From the outset of the weekend a tone was struck that created a friendly yet explorative atmosphere around the festival that ensured audiences were confident in following the programming down some very experimental routes, yet always returned to more familiar sonic territory. This was reflected in the confidence many visitors had to Hull in seeking out some of the more ‘off the beaten track’ venues.

The footprint of the main venues (City Hall and Jubliee Church) was conducive to a city-wide festival atmosphere. This did see the production team taking some on the ground decisions to stagger the programme in a more deliberate way on the first night – ensuring all concerts had the full audience at the event, but thankfully this slight overrun of programme timings was accepted by venues as necessary to get the festival off to a good start. Good communication and clarity of planning was essential to accommodate for these last minute changes.

This change of programme was inspired by a dedication to ensuring a good customer experience – something that was significantly supported by the volunteering programme. Volunteers were overall excellent and the support from Hull2017 demonstrated a clarity and dedication to long term development of volunteers that went beyond the scope of this delivery. There were times when we were over-staffed with volunteers – a miscalculation made from never having run the festival site or venues previously, but during the live event we had adequate numbers and provided a good experience from anecdotal evidence.

The duration of the festival was ambitious – filling a 4 day programme – but, on delivery, felt appropriate for achieving the flow of a fulfilling experience across the city on a bank holiday weekend. The daytime only events delivered on the Monday rounded off a quality experience for the audience where our headliner/co curator John Grant, who performed the night before could mingle with the crowd. Given the scale of the festival (falling well within the boutique category) this hands on touch gave the festival a unique feel that made it stand out from a more commercial offer.

Financially the delivery of the programme required a significant amount of onward fundraising from Curated Place. On top of the Hull2017 commission we brought in in excess of £100,000 of funding support from Arts Council England, Nordic Culture Point, the Icelandic Embassy in the UK, and the Culture Fund of the EU. The inclusion of City of Culture in our funding applications was of benefit and demonstrates the strength of partnership working. Given that most festivals at best break even in their first year, this way of working ay be indicative of strategies for running successful future programmes, although more marketing visibility and larger venues (or a higher price) would be required to make the programme operate in surplus should we continue beyond the city of culture year.

PR was generally excellent, though we did suffer from promoting our big ticket push the week 6Music began promoting their own festival and Marketing of the event was of limited success in the early stages. More street level visibility at an earlier point would be necessary to secure better sales early on and an earlier release of headline programme (with a lead of at least 3 months) through established promotional channels in York, Leeds, Sheffield, Doncaster, Manchester and Liverpool would help.

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 | 1 | 0 | 120 |
| Co-Producer | 2 | 0 | 120 |
| Other Production (please specify) | 34 | 22 | 204 |
| Artist / Performer | 84 | 7 | 198 |
| Other Creative (please specify) |  |  |  |
| Co-Curator | 1 | 0 | 40 |
| 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 | 12 |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years | 2 |  | **CONDITIONS – DELIVERY TEAM** |
| 35-39 years | 1 |  | Learning disability |  |
| 40-44 years | 2 |  | Long-term illness/condition |  |
| 45-49 years | 2 |  | Sensory impairment |  |
| 50-54 years | 2 |  | 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 | 8 |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** |  | Gypsy or Irish Traveller |  |
| Male | 7 |  | White and Black Caribbean |  |
| Female | 5 |  | White and Black African |  |
| Transgender |  |  | White and Asian |  |
| Gender non-conf |  |  | Any other Mixed/multiple ethnic background  |  |
| 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  | 4 |
|  |  |  | 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?

We strengthened the Curated Place team with a range of professionals each with their own specialism in the delivery of music festivals. This included three members of the team from Threshold Festival in Liverpool, which is responsible for a major resurgence in the grassroots music scene of the city. Using the once derelict and now booming warehouse venues of the Baltic Triangle, the Threshold team have developed a new engine for driving new talent from the ground up. Threshold has grown up with a playground for those seeking the alternative, experimental and authentic while providing a much needed platform for local artists to grow. Including these members in the production team strengthened our skill sets in music promotion and live music booing, negotiating contracts, managing artists and offered knowledgeable in every aspect of live music festival delivery.

We were also supported by talented and experienced technical production assistants who have worked with Curated Place on many projects, who provides expert support to the venue managers throughout the festival.

Our partners HPSS played a vital role in the delivery of the festival supporting the technical requirements of the entire programme across all venues. They worked very well with the core production team and the artists to ensure all technical riders were met and that all performances were of a very high quality.

We also worked with a local bar company to deliver our bar in Jubilee Central. They were effective and self-sufficient and are keen to work with us in the future.

Prestige Support LTD managed the security across all our sites, monitoring audience capacity and ensuring the safety of all in the venues which we felt was done effectively and there were no disruptions to the running of the programme or to the audience. In future we would have to look at the management of the large flow of audience members into smaller venues and how that could be better managed. For certain concerts there was much greater demand than we anticipated.

The main success in terms of additional capacity and collaborations has to be our partnership with John Grant as Curator of the festival. He drew large audiences to his exceptional performance, as well as integrating himself entirely in the festival by attending as much of the programme as he could. He extensively networks, exceptional knowledge of the music industry and overall passion for music particularly Nordic artists made him the ideal curator for this festival.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL**  | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 1131 | 34% |
| Number of audience members on tour | N/A | N/A |

**\*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 | 1 |
| 3-5 years | 0 |  | Yes – limited a little | 6 |
| 6-10 years | 0 |  | No | 93 |
| 11-15 years | 0 |  | Prefer not to say | 1 |
| 16-17 years | 1 |  | **CONDITIONS - AUDIENCES** |
| 18-19 years | 0 |  | Learning disability |  |
| 20-24 years | 3 |  | Long-term illness/condition |  |
| 25-29 years | 3 |  | Sensory impairment |  |
| 30-34 years | 6 |  | Mental Health condition |  |
| 35-39 years | 13 |  | Physical impairment |  |
| 40-44 years | 13 |  | Cognitive impairment |  |
| 45-49 years | 18 |  | Other |  |
| 50-54 years | 13 |  |  |  |
| 55-59 years | 14 |  |  |  |
| 60-64 years | 8 |  | **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 | 8 |  |  |  |
| 70-74 years | 0 |  |  |  |
| 75+ years | 0 |  |  |  |
| Prefer not to say | 1 |  |  |  |
| **GENDER** |  |  |  |
| Male | 49% |  |  |  |
| Female | 50% |  |  |  |
| Transgender | 1% |  |  |  |
| Gender non-conf |  |  |  |  |
| Prefer not to say | 1% |  |  |  |

|  |  |
| --- | --- |
|  | **%** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 84 |
| Irish | 3 |
| Gypsy or Irish Traveller |  |
| Any other White background | 6 |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  | 1 |
| Indian | 1 |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African | 1 |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab | 1 |
| Any other ethnic group | 4 |
| Prefer not to say | 3 |

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

The main challenge in terms of audience engagement was to engage local people in a music programme which at times was experimental and in some cases performed by artists that are not well-known in Hull. We overcame this challenge by programing an eclectic mix of acts which would appeal to a diverse audience and by programming headline acts such as John Grant who would provide an access point to the festival and through which they would then experience lesser known and more experimental acts. The main success of the festival is the overwhelming positive feedback we received from the audience, many saying that they had experienced performances the like of which they had never seen before and had thoroughly enjoyed it.

Feedback has been a challenge to garner outside of social media and anecdotal as we do not have access to the audience data from box office.

1. **TICKETS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% TO** **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** |
| Number of full price tickets sold | 723 |  |
| Number of concessionary tickets sold |  |  |
| Number of free tickets issued | 408 |  |
| Value of all ticket sales | £45,736 | £ |
| **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** |
| 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** |  |
| 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**

As part of the participant element of the festival we engaged with local vocalists to form a choir to perform in ‘Reflections Over Versimilitude’ by Dutch Composer Jobina Tinnemmans. The choir connected very quickly despite many never having met before. They were also given the opportunity to take part in a photoshoot on location in Hull, the visuals from which complimented the performance. The feedback which we received from the vocalists was largely positive and they were delighted to be given the opportunity to perform in the City Hall. We were pleased to learn that many of the vocalists intended to stay in touch after the performance and to continue to sing together.

Poet Adelle Stripe engaged the local fishing community to gather stories from the wives and female relatives of fishermen. These stories inspired her poem The Humber Star set to a score performed by a local ensemble, Sinfonia UK Collective.

In terms of evaluation and monitoring of the event delivery we do not hold the data necessary from box office to carry out participant engagement beyond anecdotal.

­­

1. **DIGITAL**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS** | **UNIQUE PAGE VEIWS** |
| Website views relating to project |  |  |
| Average time on website pages linked to project |  |  |

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

|  |
| --- |
| [**Cheshire Cat**‏ @catharinebee](https://twitter.com/catharinebee)  [May 2](https://twitter.com/catharinebee/status/859426066817060864)Brilliant work by [@curatedplace](https://twitter.com/curatedplace) in [#hull](https://twitter.com/hashtag/hull?src=hash) this weekend [@johngrantmusic](https://twitter.com/johngrantmusic) [#**northatlanticflux**](https://twitter.com/hashtag/northatlanticflux?src=hash) was an amazing festival  |
| [**charlie beety**‏ @oatsnbarley](https://twitter.com/oatsnbarley)  [May 2](https://twitter.com/oatsnbarley/status/859361164756746240)If it's ONE festival envy I have this year, it's THiS. More genius from the ever-brilliant [@johngrantmusic](https://twitter.com/johngrantmusic) [@2017Hull](https://twitter.com/2017Hull) [#**northatlanticflux**](https://twitter.com/hashtag/northatlanticflux?src=hash) |
| **[barneyw](https://twitter.com/barneyw)**[‏](https://twitter.com/barneyw)[More](https://twitter.com/barneyw)[Time to say goodbye to A wonderful weekend of great music and met some lovely people Thanks](https://twitter.com/barneyw)  |
| [**[Karey Parsons](https://twitter.com/barneyw)**[‏ @skarey\_parsnips](https://twitter.com/barneyw)](https://twitter.com/skarey_parsnips)[[May 2](https://twitter.com/barneyw)](https://twitter.com/skarey_parsnips/status/859321066879164416)[A sublime weekend that I just didn't want to end](https://twitter.com/barneyw) [[#johngrant](https://twitter.com/barneyw)](https://twitter.com/hashtag/johngrant?src=hash)[[#curatedspace](https://twitter.com/barneyw)](https://twitter.com/hashtag/curatedspace?src=hash)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[…](https://twitter.com/barneyw) [[https://www.instagram.com/p/BTkUqLaFo3H/](https://twitter.com/barneyw)](https://t.co/5HUSMezbDC) |
| [**[Dave Windass](https://twitter.com/barneyw)**[‏ @DaveW](https://twitter.com/barneyw)](https://twitter.com/DaveW)[[May 2](https://twitter.com/barneyw)](https://twitter.com/DaveW/status/859315943419387904)[Congrats to](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic) [and everyone involved with](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[. Ear-opening, diverse weekend](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) |

|  |
| --- |
| [**[Jodie Derbyshire](https://twitter.com/barneyw)**[‏ @Joderina](https://twitter.com/barneyw)](https://twitter.com/Joderina)[[May 1](https://twitter.com/barneyw)](https://twitter.com/Joderina/status/859122578358665219)[Another amazing](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) [weekend full of weird and wonderful music from](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [& got to meet this beauty](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[pic.twitter.com/S6UWRWGfgv](https://twitter.com/barneyw)](https://t.co/S6UWRWGfgv) |
| [**[Browse Magazine](https://twitter.com/barneyw)**[‏ @browsemag](https://twitter.com/barneyw)](https://twitter.com/browsemag)[[May 1](https://twitter.com/barneyw)](https://twitter.com/browsemag/status/859121024947847173)[Another superb music fest curated by](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull)[. The Basil Kirchin Showcase and now the](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[[#Hull](https://twitter.com/barneyw)](https://twitter.com/hashtag/Hull?src=hash) [is on fire!](https://twitter.com/barneyw) |
| [**[SquareWaves](https://twitter.com/barneyw)**[‏ @squarewavesbot](https://twitter.com/barneyw)](https://twitter.com/squarewavesbot)[[May 1](https://twitter.com/barneyw)](https://twitter.com/squarewavesbot/status/859119780682493954)[Replying to](https://twitter.com/barneyw)[[@BDHorrigan](https://twitter.com/barneyw)](https://twitter.com/BDHorrigan)[Amazing idea! Would love an annual Nordic festival like this - had such a good time!](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) |
| [**[Andrew Smith](https://twitter.com/barneyw)**[‏ @thesmiggs](https://twitter.com/barneyw)](https://twitter.com/thesmiggs)[[May 1](https://twitter.com/barneyw)](https://twitter.com/thesmiggs/status/859119219342016512)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [was an amazing assault on the senses from beginning to end, thanks to everyone involved](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[@curatedplace](https://twitter.com/barneyw)](https://twitter.com/curatedplace) |
| [**[alisonbarker](https://twitter.com/barneyw)**[‏ @tigerbonham](https://twitter.com/barneyw)](https://twitter.com/tigerbonham)[[May 1](https://twitter.com/barneyw)](https://twitter.com/tigerbonham/status/859118213237493761)[A great end to an incredible festival](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[[#Sykur](https://twitter.com/barneyw)](https://twitter.com/hashtag/Sykur?src=hash) [were ballsy & brilliant](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) |
| [**[Sam Hunt](https://twitter.com/barneyw)**[‏ @SamjohnHunt](https://twitter.com/barneyw)](https://twitter.com/SamjohnHunt)[[May 1](https://twitter.com/barneyw)](https://twitter.com/SamjohnHunt/status/859117792561332225)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [was a truly magical weekend. Thanks](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[@curatedplace](https://twitter.com/barneyw)](https://twitter.com/curatedplace) [and the amazing artists, volunteers and audience. Wow!](https://twitter.com/barneyw) |
| [**[Emo](https://twitter.com/barneyw)**[‏ @neilemson](https://twitter.com/barneyw)](https://twitter.com/neilemson)[[May 1](https://twitter.com/barneyw)](https://twitter.com/neilemson/status/859116580827009025)[A memento of a great weekend in](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull)[. Thanks to everyone involved especially](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[. Pleasure to meet you.](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) |
| [**[Ben Horrigan](https://twitter.com/barneyw)**[‏ @BDHorrigan](https://twitter.com/barneyw)](https://twitter.com/BDHorrigan)[[May 1](https://twitter.com/barneyw)](https://twitter.com/BDHorrigan/status/859109135002062848)[More](https://twitter.com/barneyw)[I'm just saying, if this became an annual thing, I'd be very happy.](https://twitter.com/barneyw) |
| [**[Jane Birch](https://twitter.com/barneyw)**[‏ @producerjane](https://twitter.com/barneyw)](https://twitter.com/producerjane)[[May 1](https://twitter.com/barneyw)](https://twitter.com/producerjane/status/859106950138777601)[Just amazing](https://twitter.com/barneyw) [[@sykurtheband](https://twitter.com/barneyw)](https://twitter.com/sykurtheband) [ending](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [- possibly the best 4 days of music in Hull ever. Thanks](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) |
| [**[Chloe Roach](https://twitter.com/barneyw)**[‏ @ChloeRoachArt](https://twitter.com/barneyw)](https://twitter.com/ChloeRoachArt)[[May 1](https://twitter.com/barneyw)](https://twitter.com/ChloeRoachArt/status/859089817249951744)[Wow. Officially knackered but happy after an incredible four days at](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[. Amazing. Thank you so much. Xxx](https://twitter.com/barneyw)[**[Marianne Le-Stier](https://twitter.com/barneyw)**[‏ @Looseley](https://twitter.com/barneyw)](https://twitter.com/Looseley)[[May 1](https://twitter.com/barneyw)](https://twitter.com/Looseley/status/859082719384530944)[Another excellent gig](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull)[[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [Really don't want this to end!](https://twitter.com/barneyw)  |
| [**[Emma Barrett](https://twitter.com/barneyw)**[‏ @emmalb72](https://twitter.com/barneyw)](https://twitter.com/emmalb72)[[May 1](https://twitter.com/barneyw)](https://twitter.com/emmalb72/status/859076839314264069)[Could be my new favourite of the weekend](https://twitter.com/barneyw) [[@Fufanumusic](https://twitter.com/barneyw)](https://twitter.com/Fufanumusic) [blowing away the cobwebs; loved it, great way to end the weekend.](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) |
| [**[X-Rat Katt](https://twitter.com/barneyw)**[‏ @WhyWouldWe](https://twitter.com/barneyw)](https://twitter.com/WhyWouldWe)[[May 1](https://twitter.com/barneyw)](https://twitter.com/WhyWouldWe/status/859073844245651457)[ROSYAN absolutely mind blowing, complex & captivating](https://twitter.com/barneyw) [[@curatedplace](https://twitter.com/barneyw)](https://twitter.com/curatedplace)[[@2017hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull)[[#](https://twitter.com/barneyw)**[NorthAtlanticFlux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/NorthAtlanticFlux?src=hash)[[#hull2017](https://twitter.com/barneyw)](https://twitter.com/hashtag/hull2017?src=hash)[[#cello](https://twitter.com/barneyw)](https://twitter.com/hashtag/cello?src=hash) […](https://twitter.com/barneyw) [[http://ift.tt/2qlf2ph](https://twitter.com/barneyw)](https://t.co/jk5q8fkmk9) |
| [**[Lee-Anne Inglis](https://twitter.com/barneyw)**[‏ @beautifulfre4k](https://twitter.com/barneyw)](https://twitter.com/beautifulfre4k)[[May 1](https://twitter.com/barneyw)](https://twitter.com/beautifulfre4k/status/859070992727060481)[Thanks to volunteers, staff, bands & crew at](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) [for such an amazing time at](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [I'll definitely be back](https://twitter.com/barneyw) [[#Hull2017](https://twitter.com/barneyw)](https://twitter.com/hashtag/Hull2017?src=hash) |
| [**[Ben McKnight](https://twitter.com/barneyw)**[‏ @benmcknight61](https://twitter.com/barneyw)](https://twitter.com/benmcknight61)[[May 1](https://twitter.com/barneyw)](https://twitter.com/benmcknight61/status/859069192624111622)[Yes! Ace set from](https://twitter.com/barneyw) [[@Fufanumusic](https://twitter.com/barneyw)](https://twitter.com/Fufanumusic) [Any cobwebs in my head blown away by today's](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [session](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[#Hull2017](https://twitter.com/barneyw)](https://twitter.com/hashtag/Hull2017?src=hash) |
| [**[John Grant](https://twitter.com/barneyw)**[‏ @johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic)[[May 1](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic/status/859012400552529921)[What an amazing crowd](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) [last night. Thank you! Still so many amazing acts to enjoy today;](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [has gone too quickly.](https://twitter.com/barneyw) |
| [**[Mark Powell](https://twitter.com/barneyw)**[‏ @MarkPowell1976](https://twitter.com/barneyw)](https://twitter.com/MarkPowell1976)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/MarkPowell1976/status/858866944031817728)[Just got home from day three of](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[. Blinding sets from](https://twitter.com/barneyw) [[@wearewrangler](https://twitter.com/barneyw)](https://twitter.com/wearewrangler) [and](https://twitter.com/barneyw) [[@Jamesorvis1987](https://twitter.com/barneyw)](https://twitter.com/Jamesorvis1987) [at GateNo5 after the main gig.](https://twitter.com/barneyw) |
| [**[Alex Elbro](https://twitter.com/barneyw)**[‏ @alex\_elbro](https://twitter.com/barneyw)](https://twitter.com/alex_elbro)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/alex_elbro/status/858823169230221313)[Tonight's gig by](https://twitter.com/barneyw) [[@johngrantmusic](https://twitter.com/barneyw)](https://twitter.com/johngrantmusic) [was music for the soul. Absolutely wonderful, thank you x](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[[#Hull2017](https://twitter.com/barneyw)](https://twitter.com/hashtag/Hull2017?src=hash) |
| [**[Lee-Anne Inglis](https://twitter.com/barneyw)**[‏ @beautifulfre4k](https://twitter.com/barneyw)](https://twitter.com/beautifulfre4k)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/beautifulfre4k/status/858773712534949888)[Such an ethereal performance from](https://twitter.com/barneyw) [[@soleysoleysoley](https://twitter.com/barneyw)](https://twitter.com/soleysoleysoley) [I was completely lost in her music. Plus she's so sweet](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash)[[#Hull2017](https://twitter.com/barneyw)](https://twitter.com/hashtag/Hull2017?src=hash) |
| [**[Rabbey](https://twitter.com/barneyw)**[‏ @RachaelCAbbey](https://twitter.com/barneyw)](https://twitter.com/RachaelCAbbey)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/RachaelCAbbey/status/858736986131230721)[Just kinda want the music from](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [in and around my life forever. Yessss](https://twitter.com/barneyw) [[#thisismyjam](https://twitter.com/barneyw)](https://twitter.com/hashtag/thisismyjam?src=hash) |
| [**[Dave Windass](https://twitter.com/barneyw)**[‏ @DaveW](https://twitter.com/barneyw)](https://twitter.com/DaveW)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/DaveW/status/858718676568207362)[Well I adored that. Beautiful love songs/ love sick stuff from](https://twitter.com/barneyw) [[@nilsbech](https://twitter.com/barneyw)](https://twitter.com/nilsbech) [at](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) |
| [**[Neil Mudd](https://twitter.com/barneyw)**[‏ @ANMudd](https://twitter.com/barneyw)](https://twitter.com/ANMudd)[[Apr 30](https://twitter.com/barneyw)](https://twitter.com/ANMudd/status/858592815357591552)[Lindstrom cooked up a storm at](https://twitter.com/barneyw) [[#](https://twitter.com/barneyw)**[northatlanticflux](https://twitter.com/barneyw)**](https://twitter.com/hashtag/northatlanticflux?src=hash) [last night using just a keyboard and a laptop. Loved it. The man's a treasure.](https://twitter.com/barneyw) [[@2017Hull](https://twitter.com/barneyw)](https://twitter.com/2017Hull) |

**[vii. PARTNERS](https://twitter.com/barneyw)**

**[Overall, how many partners were involved with your project?](https://twitter.com/barneyw)**

|  |  |  |
| --- | --- | --- |
|  | **[TOTAL BASED IN](https://twitter.com/barneyw)** **[HU1 – HU9](https://twitter.com/barneyw)** | **[TOTAL BASED OUTSIDE](https://twitter.com/barneyw)** **[HU1 – HU9](https://twitter.com/barneyw)** |
| **[PARTNER TYPE](https://twitter.com/barneyw)**  |
| [Artistic partner (e.g. theatre, art gallery, music venue)](https://twitter.com/barneyw) | [4](https://twitter.com/barneyw) | [1](https://twitter.com/barneyw) |
| [Heritage partner (e.g. museum, archive)](https://twitter.com/barneyw) |  |  |
| [Funder (e.g. Arts Council England, business, private trust)](https://twitter.com/barneyw) |  |  |
| [Public Sector partner (e.g. libraries, GPs)](https://twitter.com/barneyw) |  |  |
| [Voluntary sector partner (e.g. community group, charity)](https://twitter.com/barneyw) |  |  |
| [Education (e.g. school, college, university)](https://twitter.com/barneyw) |  |  |
| [Other](https://twitter.com/barneyw) |  |  |
| **[PARTNERSHIP STAGE](https://twitter.com/barneyw)** |
| [Number of new partnerships established via this project](https://twitter.com/barneyw) | [2](https://twitter.com/barneyw) | [1](https://twitter.com/barneyw) |
| [Number of existing partners involved in this this project](https://twitter.com/barneyw) | [2](https://twitter.com/barneyw) | [0](https://twitter.com/barneyw) |

[Thinking about your project as a whole, what would you say have been the](https://twitter.com/barneyw) **[main successes](https://twitter.com/barneyw)** [and](https://twitter.com/barneyw) **[challenges](https://twitter.com/barneyw)** [in terms of your partnerships on this project?](https://twitter.com/barneyw) **[-](https://twitter.com/barneyw)** [-](https://twitter.com/barneyw) **[Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask](https://twitter.com/barneyw)**

[With regards to Venue Partners we were very impressed by Jubilee Central, which worked exceptionally well for the performances programmed there. The main stage was had ample audience capacity, an effective technical set-up, ample number of rooms in close proximity which worked well as the dressing rooms which formed the backstage area. The smaller Queen’s Hall venue was a more intimate space which created the perfect atmosphere for the more delicate performances in the programme. Our team worked efficiently with the Jubilee Church team who were accommodating, open, flexible and enthusiastic throughout. In addition to the performance spaces we were also able to set up a bar area, a production office and a green room for performers.](https://twitter.com/barneyw)

[We were also delighted with Gate No. 5 which hosted the late-night DJ sets and proved to be a perfect venue for those acts and was greatly enjoyed by the audience.](https://twitter.com/barneyw)

[Another success was the involvement of the volunteers in the festival. The Hull2017 volunteers are friendly, informed and enthusiastic and were a great support to our team throughout the festival.](https://twitter.com/barneyw)

[Hull2017 team:](https://twitter.com/barneyw)

[City Hall:](https://twitter.com/barneyw)