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

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Artlink |
| **PROJECT NAME:** | Tanya Raabe Webber Residency and Exhibition |
| **MAIN CONTACT:** | Rachel Elm French |
| **REPORT SUBMISSION DATE:** | 24/04/2017 |

**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 April 2017 and will seek to ask a few key questions, linked to the outcome areas we are measuring within the overall evaluation for Hull 2017, as well as ones about how we are performing in our role as your partner. This is so we can learn from your feedback and make necessary changes where improvements need to be made.
* **Survey 2:** This will be sent at the end of the agreement period with you, and will again ask a few key questions linked to the outcome areas we are measuring within the overall evaluation for Hull 2017; as well as any key learnings for Hull’s cultural sector beyond 2018 and future cities of culture.

A number of partners will also be contacted by our external evaluators to take part in in-depth interviews, which seek to explore the above in more detail.

1. **PROJECT REPORT**

Please attach the final versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

|  |  |  |
| --- | --- | --- |
| **DOCUMENTS** | **PROVIDED** | **N/A** |
| * Delivery Plan |  |  |
| * Budget |  |  |
| * Marketing & Communications Plan |  |  |
| * Learning & Engagement Plan |  |  |
| * Risk Register |  |  |

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

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

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

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

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **COMMISSIONS** | | |
| No. of commissions | 4 | 4 |
| No. of commissions inspired by history / heritage | 0 | 0 |
| **PRODUCTIONS AND PERFORMANCES** | | |
| No. of productions or co-productions | 0 | 0 |
| No. of productions or co-production performances | 0 | 0 |
| No. of productions or co-productions on tour | 0 | 0 |
| No. of visiting company productions | 0 | 0 |
| No. of visiting company production performances | 0 | 0 |
| No. of productions inspired by history / heritage | 0 | 0 |
| No. of accessible performances | 0 | 0 |
| **EXHIBITIONS AND SCREENINGS** | | |
| No. of exhibitions | 1 | 1 |
| No. of exhibitions on tour | 0 | 0 |
| No. of exhibition days | 23 | 23 |
| No. of exhibitions inspired by history / heritage | 0 | 0 |
| No. of access provisions | 4 |  |
| **FILMS** | | |
| No. of films | 0 | 0 |
| No. of films on tour | 0 | 0 |
| No. of screenings | 0 | 0 |
| No. of films inspired by history / heritage | 0 | 0 |
| No. of accessible screenings | 0 | 0 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY** | | |
| **FESTIVALS & MUSIC EVENTS** | | |
| No. of festival days | 0 | 0 |
| No. of artists / groups / companies programmed | 0 | 0 |
| No. of performances | 0 | 0 |
| No. of shows inspired by history / heritage | 0 | 0 |
| No. of accessible performances during festival | 0 | 0 |
| **LEARNING AND PARTICIPATION** | | |
| No. of participant opportunities\* (in-house) | 4 | 4 |
| No. of participant opportunities\* (outreach) | 0 | 0 |
| No. of school’s engagement opportunities\* (in-house) | 0 | 0 |
| No. of school’s engagement opportunities\* (outreach) | 0 | 0 |
| No. of artist development opportunities\* (in-house) | 2 | 2 |
| No. of artist development opportunities\* (outreach) | 0 | 0 |
| No. of staff training opportunities\* (in-house) | 0 | 0 |
| No. of staff training opportunities\* (outreach) | 0 | 0 |
| No. of opportunities exploring history / heritage | 0 | 0 |
| No. of opportunities to build historical / heritage-based skills or knowledge | 0 | 0 |
| No. of accessible learning and participation activities | 4 | 4 |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL** |
| **ACTIVITY VENUES/LOCATIONS** | | | |
| No. of activities delivered in HU1 – HU9 | 5 | 5 |
| No. of activities delivered outside of HU1 – HU9 | 0 | 0 |

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

This year we opened the City of Culture year with Tanya Raabe Webber’s residency and resulting exhibition as part of the Square Pegs Programme. Tanya held her residency at Artlink from the 13th - 18th of February and conducted a series of workshops over four days. Four sitters were chosen to take part as the subjects and we invited members of the public to join us in the open conversation with some of Hull's leading figures on arts, diversity and culture. The sitters were Duncan Edge- Artlink board member and disability activist, Rachel French- Square Peg Manager, Lucy – Art Therapist, and Michelle Dee – local cultural blogger and spoken word artist. The day long workshops were well attended with 57 participants over the four days and all available spaces filled. The residency commissioned 4 individual portraits which are now part of the Artlink collection and have now been installed on permanent display in our training room as a celebration of the project.

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.

Within the masterclass workshops the conversation between the sitters, Tanya and the participant was widely varied but much of the discussion centered on peoples experience of Hull and followed personal family histories of growing up or moving here.

A large number of City of Culture volunteers attended as participants which naturally led to conversations around how they became involved in the programme and their previous experiences of cultural activities in the city.

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of the activity delivered (approximately 500 words):

The workshops held by Tanya were well attended and lively, the feedback from both the artist and participants was extremely positive, with observations that it was a unique opportunity to engage in creating art with a successful national portrait artist and inspiring to be a part of the formation of the work. Many of those who attended had little or no experience of drawing with a live sitter but found the environment and open conversation conducive to a relaxed and positive experience. Several participants have since returned to exhibitions and events at Artlink.

Initially we found a challenge in the way in which the gallery space is situated, with the reception area opening onto the space. The receptionist is usually quite busy fielding the numerous calls that come through every day and this was quite disruptive to the progress of the workshop and discussions. We were able to counteract this by diverting the calls to another phone but this meant needing an extra volunteer to cover this. This is something we will need to consider with future workshops or events in the gallery space. Working in this way allowed us to experiment with the gallery space and work in new and exciting ways. This will assist us with selecting and creating projects in future programming.

During this residency we used social media (facebook, twitter, instagram) to share live footage on the conversations to enable more participants to engage with the project. This allowed us to reach those who for various reasons are unable to leave their homes. It also allowed us to access a wider, national audience as Tanya has many of her own followers. Since using this tool to improve access we have started to do this for all of our events including exhibition launch nights.

A usual challenge is getting the word out there with participatory events and making sure the events will be well attended, we found that through eventbrite, although the places were booked, on the day of the event many would not actually attend. In future we would need to address this by confirming the places prior to the event or consider other forms of taking bookings. On the other hand the spaces that were allocated through Hull 2017 masterclasses filled up nicely and almost all attended.

Since the project we have maintained a very positive relationship with the artist. Tanya Raabe-Webber has agreed to come back to Artlink for our training conference in October. She has also been sending information on other national disability arts events and assisting us in expanding our network and disability arts knowledge. She has shared lots of information about the project through her own network whic will help to raise the profile of Artlink.

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 | 1 | 1 | 20 |
| Other Production (please specify) |  |  |  |
| Artist / Performer | 1 | 0 | 20 |
| Other Creative (please specify) |  |  |  |
| Co-Curator |  |  |  |
| Other Curatorial (please specify) | 3 | 3 | 5 |
| Please specify: Curatorial and gallery Volunteers x 3 | | | |
| **OTHER** | | | |
| Other | 1 | 0 | 1 |
| Please specify: Artist’s Personal Assistant | | | |

**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 | 1 |
| 18-19 years | 1 |  | Yes – limited a little |  |
| 20-24 years | 2 |  | No |  |
| 25-29 years |  |  | Prefer not to say |  |
| 30-34 years |  |  | **CONDITIONS – DELIVERY TEAM (NON-MANDATORY)** | |
| 35-39 years |  |  | Learning disability |  |
| 40-44 years |  |  | Long-term illness/condition |  |
| 45-49 years | 2 |  | Sensory impairment |  |
| 50-54 years |  |  | Mental Health condition |  |
| 55-59 years |  |  | Physical impairment | 2 |
| 60-64 years |  |  | Cognitive impairment |  |
| 65-69 years |  |  | Other |  |
| 70-74 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 75+ years |  |  | Welsh/English/Scottish/Northern Irish/British |  |
| Prefer not to say |  |  | Irish |  |
| **GENDER - DELIVERY TEAM** | |  | Gypsy or Irish Traveller |  |
| Male | **1** |  | Any other White background |  |
| Female | 4 |  | White and Black Caribbean |  |
| Transgender |  |  | White and Black African |  |
| Gender non-conf |  |  | White and Asian |  |
| Prefer not to say |  |  | Any other Mixed/multiple ethnic background |  |
| **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.** |  |  | 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 the additional capacity brought in to deliver your activity? - **Please see results from your Artist & Creative Team Survey, provided in the Hull 2017 Reporting Toolkit.**

During the install we had 3 regular volunteers to assist with the install and preview night preparations, this included painting the walls, helping to install and general odd jobs. We also had front of house volunteer to assist with the hosting of the preview nights and workshops. This was a great help as by assisting with the little jobs the gallery manager, Kate West had more time to work as artist liaison and manage the show.

There were obvious challenges in making the space assessable to all, and especially for Tanya, who as the artist, would need to navigate the gallery space as it was essentially her studio for the duration of the residency. The success of filling the workshops meant space was of essence, this was a challenge and in retrospect having an additional volunteer to be on hand to facilitate and assist for four days would have helped the process logistically.

One other challenge we had was in terms of volunteer capabilities for the task in hand, with the install being manual, one particular volunteer was not able to assist in manual labor jobs, and this meant rescheduling the jobs and finding vital tasks that would be better for the person in question. Going forward we it is vital to be clear about the roles and capabilities required for certain jobs and make sure that the person/s selected are comfortable with the requirements.

1. **AUDIENCES**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) | 264 |  |
| Number of audience members on tour | 0 | 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 |  |  | 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 (NON-MANDATORY)** | |
| 18-19 years |  |  | Learning disability |  |
| 20-24 years |  |  | Long-term illness/condition |  |
| 25-29 years |  |  | Sensory impairment |  |
| 30-34 years |  |  | Mental Health condition |  |
| 35-39 years |  |  | Physical impairment |  |
| 40-44 years |  |  | Cognitive impairment |  |
| 45-49 years |  |  | Other |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  | **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 |  |  |  |  |
| 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 |  |
| Any other White background |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of audience engagement and feedback for your project? - **Please see results from your Audience Survey, provided in the Hull 2017 Reporting Toolkit.**

We didn’t complete audience surveys as they were not provided for this project. Audience surveys are being developed and data will be gathered at all following Square Peg projects.

1. **TICKETS**

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

**No Tickets sold and all workshops free of charge**

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

1. **PARTICIPANTS**

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

|  |  |  |
| --- | --- | --- |
|  | **TOTAL** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) | 57 | Not registered |
| Number of outreach participants | 0 | 0 |
| **TOTAL PARTICIPANTS** |  |  |

**\*The % from HU1-HU9 can be taken from the results of participant surveys or registration**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **%** |  |  | | | **%** |
| **AGE GROUPS - AUDIENCES** | |  | **DISABILITY/LONG TERM ILLNESS – AUDIENCES** | | | |
| 0-2 years |  |  | Yes – limited a lot | | |  |
| 3-5 years |  |  | Yes – limited a lot | | |  |
| 6-10 years |  |  | No | | |  |
| 11-15 years |  |  | Prefer not to say | | |  |
| 16-17 years |  |  | **CONDITIONS – AUDIENCES (NON-MANDATORY)** | | | |
| 18-19 years |  |  | Learning disability | | |  |
| 20-24 years |  |  | Long-term illness/condition | | |  |
| 25-29 years |  |  | Sensory impairment | | |  |
| 30-34 years |  |  | Mental Health condition | | |  |
| 35-39 years |  |  | Physical impairment | | |  |
| 40-44 years |  |  | Cognitive impairment | | |  |
| 45-49 years |  |  | Other | | |  |
| 50-54 years |  | **Please enter the % of your participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking your participants the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Toolkit, or making these questions part of the registration process.** |  | | |  |
| 55-59 years |  |  |  | | |  |
| 60-64 years |  |  |  | | |  |
| 65-69 years |  |  | **Please enter the % of your audience in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audiences across the year the Equal Opportunities questions form the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit.** | | |  |
| 70-74 years |  |  |  | | |  |
| 75+ years |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
| **GENDER** | |  |  | | |  |
| Male |  |  |  | | |  |
| Female |  |  |  | | |  |
| Transgender |  |  |  | | |  |
| Gender non-conf |  |  |  | | |  |
| Prefer not to say |  |  |  | | |  |
|  |  |  |  | | |  |
|  | | | | **%** |
| **ETHNICITY** | | | |  |
| English/Welsh/Scottish/Northern Irish/British | | | |  |
| Irish | | | |  |
| Gypsy or Irish Traveller | | | |  |
| Any other White background | | | |  |
| White and Black Caribbean | | | |  |
| White and Black African | | | |  |
| White and Asian | | | |  |
| Any other Mixed/multiple ethnic background | | | |  |
| Indian | | | |  |
| Pakistani | | | |  |
| Bangladeshi | | | |  |
| Chinese | | | |  |
| Any other Asian background | | | |  |
| African | | | |  |
| Caribbean | | | |  |
| Any other Black/African/Caribbean background | | | |  |
| Arab | | | |  |
| Any other ethnic group | | | |  |
| Prefer not to say | | | |  |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of participant engagement and feedback for your project? - **Please see results from your Participant Survey, provided in the Hull 2017 Reporting Toolkit.**

­­ We didn’t complete audience surveys as they were not provided for this project. Audience surveys are being developed and data will be gathered at all following Square Peg projects.

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 | **1,650** | **1,693** |  |
| 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 | **2162** | **2190** | **4,556** | **115** |
| Twitter | **Not Available** | **2,304** | **2,304** | **67** |
| Instagram | **Not Available** | **Not Available** | **159** |  |
| 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:**

|  |
| --- |
| A great place a stimulating day |
| I had a brilliant day. I enjoyed every minute. Thankyou Tanya. – Elspeth Johnson |
| Thank you for a great day |
|  |
|  |
|  |
|  |
|  |

**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) | 0 | 0 |
| Heritage partner (e.g. museum, archive) | 0 | 0 |
| Funder (e.g. Arts Council England, business, private trust) | 0 | 0 |
| Public Sector partner (e.g. libraries, GPs) | 0 | 0 |
| Voluntary sector partner (e.g. community group, charity) | 0 | 0 |
| Education (e.g. school, college, university) | 0 | 0 |
| Other | 0 | 0 |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 0 | 0 |
| Number of existing partners involved in this project | 0 | 0 |

Thinking about your project as a whole, what would you say have been the **main successes** and **challenges** in terms of your partnerships on this project? **- Please see results from your Partner Survey, provided in the Hull 2017 Reporting Toolkit.**

We didn’t complete partner surveys as they were not provided for this project. We did not work with any organizations other than 2017 on this project.