



CULTURAL TRANSFORMATIONS: THE IMPACTS OF HULL UK CITY OF CULTURE 2017

PRELIMINARY OUTCOMES EVALUATION

March 2018

*Culture, Place and Policy Institute
University of Hull*



Photo: Made in Hull

The University of Hull has been at the heart of Hull's UK City of Culture initiative from the bid stage onwards, playing a pivotal role alongside the many partners who have made Hull's year as UK City of Culture 2017 possible.

Over 365 days, a programme with more than 2,800 events, exhibitions, installations, and cultural activities was delivered across Hull and the East Riding of Yorkshire. Cumulatively, this programme was experienced 5.3 million times by audiences, with more than 9 in 10 residents taking part in at least one cultural activity in 2017.

The Culture, Place, and Policy Institute (CPPI) was established by the University of Hull in 2016 to stimulate and co-ordinate research on cultural activities, cultural policy and culture-led urban and regional development in the UK and internationally.

The University of Hull was named the exclusive academic research partner of Hull 2017, and it has tasked CPPI with understanding and evaluating the impacts of UK City of Culture on the city of Hull and with developing research that can help to inform future public policy at local, national, and international levels.

Launched at the **Cultural Transformations** conference held at the University of Hull on 15th and 16th March 2018, these preliminary findings have been produced only a short time after the end of 2017 so that they can inform and shape the further work that will be done in the city to build a strong and sustainable legacy from the Hull UK City of Culture project.

We hope you find this work of CPPI a thought-provoking and useful reflection on an unforgettable year of culture.

Professor Glenn Burgess

Deputy Vice Chancellor and University Lead for Hull UK City of Culture 2017

University of Hull

Principal Partner



Message from Hull 2017 Ltd

Hull's tenure as UK City of Culture 2017 is already widely recognised as a huge success. This was a world-class programme that brought thousands of events to this most magnificent of cities. The cultural programme attracted millions, from local people to visitors from across the UK and beyond.

Having studied at the university, it's been a joy and a privilege to be a part of an incredible period in this great city's history.

The evaluation undertaken by my alma mater provides preliminary evidence of the impact that the year has had. It has shown the power of art to bring people together and transform lives and its crucial role in the life of local communities and cities.

It is early days of course, but it is a year the whole city can be proud of, one that can be built upon to ensure Hull's future progress.

Rosie Millard OBE

Chair, Hull UK City of Culture 2017 (2013-2018)

Message from Hull City Council

All of us involved in shaping and delivering Hull's journey as UK City of Culture 2017 believed that it would have a profound impact on the city and as the year unfolded, that vision and belief became a reality.

This preliminary evaluation of the impact of the project by the University of Hull allows us to share that story and to celebrate Hull's success. It is also an opportunity to understand and reflect upon the detailed findings and to use these to plan for the next stage of Hull's cultural renaissance.

The results so far are impressive, demonstrating that we have exceeded or are on track to deliver almost all of our expectations and ambitions. As well as providing a benchmark for future cities of culture, the findings offer new insights for all those who are interested in how culture and the arts can transform a place and the lives of its people.

Our city is extremely proud of what it has achieved as UK City of Culture and I hope others are inspired by our incredible journey.

Cllr Stephen Brady OBE

Leader, Hull City Council



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EXECUTIVE SUMMARY

This report provides an initial assessment of the outcomes of the Hull UK City of Culture 2017 programme across the following five key impact areas: arts and culture, place making, economy, society and wellbeing, and partnerships and development.

Hull secured the UK City of Culture title in November 2013 with its story of “a city coming out of the shadows”, presenting the event as a unique chance to shed its image as a declining and deprived port city and to build a new profile as a vibrant cultural city.

The mission for Hull 2017 was to deliver 365 days of transformative culture, taking audiences on a journey of four seasons:



Made in Hull - focused on the contributions that the city has made to the world through the arts, industry, people and ideas



Roots and Routes - focused on Hull as a gateway to Europe, as a place of movement to and through, and on the celebration of migration, flux and internationalism



Freedom - exploring concepts of freedom in the birthplace of abolitionist William Wilberforce



Tell the World - looking forwards and attempting to redefine the city for a digital future, building a legacy from the UK City of Culture year

The £32.8m project brought together a curated cultural programme, including events and activities directly commissioned by Hull 2017 Ltd, as well as those produced by existing arts and cultural organisations in Hull, and through a grant funding initiative, the *Creative Communities Programme*.

Supporting the cultural programme was a series of public engagement activities, including a citywide volunteering programme (which recruited 2,400 volunteers), the *No Limits* learning and participation programme (which delivered projects in more than 100 schools, involving around 56,000 children and young people), and a number of capacity building and development activities including training to enhance the visitor welcome by volunteers and the hospitality sector.

The UK City of Culture also accelerated or attracted new funding for major capital projects in the city, with more than £48m invested in public realm enhancement and major developments of the Ferens Art Gallery and Hull New Theatre.





2.1 Headline Outputs and Outcomes: Arts and Culture

The programme had the following three main aims around arts and culture:

- **Aim 1:** To produce a high quality programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival
- **Aim 2:** To develop (new and existing) audiences for Hull and the East Riding of Yorkshire's cultural offer locally, regionally, nationally and internationally
- **Aim 3:** To develop the capacity and capabilities of the local cultural sector.

The impacts achieved in relation to these aims are summarised in the graphic on the next page.

Key benefits for Hull's cultural sector also included financial support, enhanced industry connections and skills development opportunities.

**365
DAYS**
of transformative culture



**4 CULTURAL
SEASONS**







More than
2,800
events, cultural
activities, installations
and exhibitions

300+
**VENUES
AND SPACES**



465
new commissions
(against a target of 60)

8.5 - 9.5
average audience
rating using Arts
Council England
Quality Metrics 

1 IN 2
commissions
inspired by
heritage 



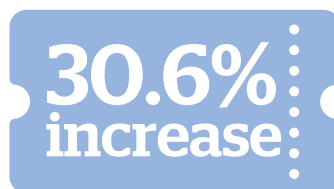
**MORE THAN
9 IN 10** residents
engaged in
at least one
cultural
activity




5.3 MILLION
audience visits

2 IN 3 residents with
increased
knowledge of the city's
heritage and history 

60% of the ticket
buying
audience
were new
bookers
in 2017 



**30.6%
increase:**
in total tickets sold in
2017 (compared to 2015)

50.9% of audiences
came from
HU1-HU9 postcodes 



89%

of cultural organisation
respondents stated they had
gained new skills

Audiences across the
city's galleries and
museums exceeded

1.4 MILLION

9 IN 10

cultural organisations said the
support received in 2017
enabled them to try something
new, which otherwise would
not have been possible

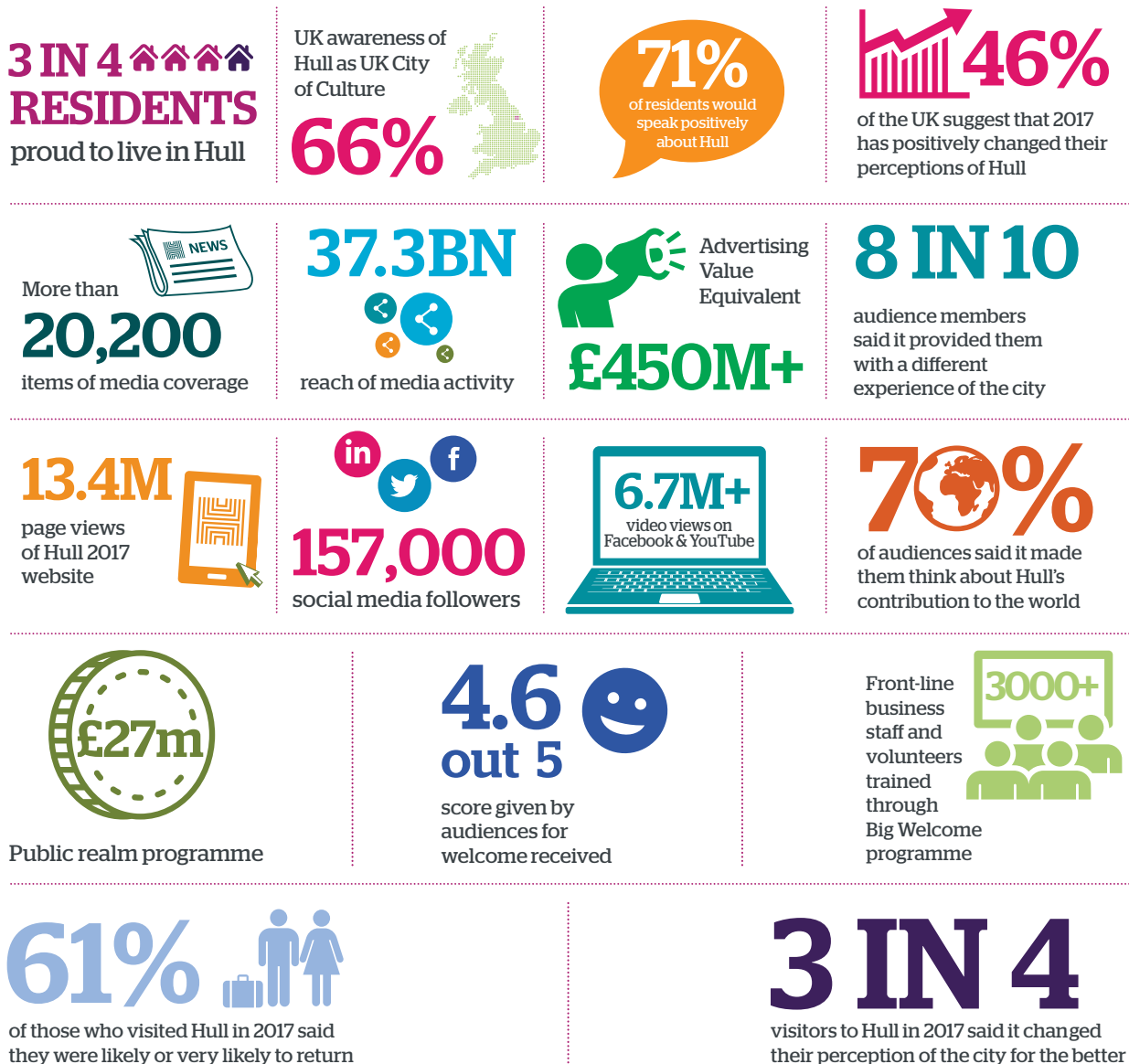
87% 

of cultural organisations
consulted at the end of 2017
felt optimistic about the
future development of the
capacity and capabilities of
the local sector

2.2 Headline Outputs and Outcomes: Place Making

The main impacts achieved in relation to the programme's place making aim are summarised in the graphic below:

- **Aim 4:** To improve perceptions of Hull as a place to live, work, study and visit




2.3 Headline Outputs and Outcomes: Economy

The programme had the following two main aims concerning the local economy:

- **Aim 5:** To strengthen the Hull and East Riding economy, particularly the cultural and visitor economy sectors
- **Aim 6:** To increase public and private investment and regeneration in Hull (both cultural and other investment)


At least
£300M
projected value of
tourism in 2017



OVER 6M
projected number of
total visits to Hull in
2017 alone



346%
increase in successful
applications from Hull
based organisations
to Arts Council England
Grants for the Arts
since 2012




1.3M
projected increase in
annual visitors to Hull
since 2013



1 in 4
businesses took on
new staff in 2017



OVER HALF
of businesses felt that
Hull 2017 had
contributed to
increased turnover



£3.4bn
public and
private
investment
into Hull
since 2013



**NEARLY 800
NEW JOBS**
in creative and
visitor economy
sectors over
2013-16



**AT LEAST
£22M**
total projected
gross value added
to local economy



Average **HOTEL
OCCUPANCY**
+10.5%




**£11-17
MILLION**
total gross value
added to local
economy as a result
of tourism growth



13.6%
increase in earned
ticket revenue across
the cultural sector*
(*compared to 2015)



OPEN
1 in 5
surveyed extended
opening hours



2.4 Headline Outputs and Outcomes: Society and Wellbeing

The programme had the following two main aims concerning its social impact and wellbeing:

- **Aim 7:** To improve wellbeing of residents through engagement and participation
- **Aim 8:** To raise the aspirations, abilities and knowledge of residents through increased participation and learning

+9%

increase in the confidence of residents to take part or join in with cultural and non-cultural activities



8 IN 10 PARTICIPANTS

stated that being part of a project made them feel happier



Over 2400
volunteers



84,000
shifts
337,000
HOURS
of volunteering



equivalent to
38.5
YEARS



£5.4
MILLION
the equivalent financial value of volunteer hours to society



At least

100

schools engaged in the No Limits learning programme



engaging more than

56,000

children and young people

34%

reported improvements to self-esteem of children and young people



3 IN 4 RESIDENTS

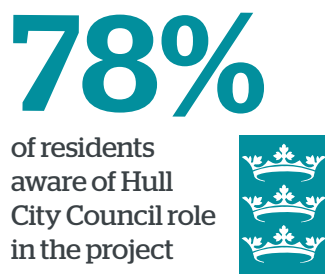
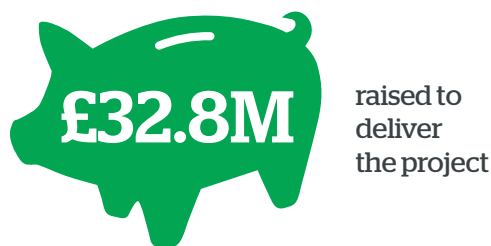
liked or loved the UK City of Culture project



2.5 **Headline Outputs and Outcomes:
Partnerships and Development**

The programme had one main aim around partnerships and development:

- **Aim 9:** To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery.



2.6 Summary and Reflections

The concluding chapter of the report provides a brief summary of the extent to which the nine aims of the Hull 2017 project were achieved. Such reflections include the consideration of whether Hull 2017 provided good value for money, and of whether it constitutes a sustainable and transferable model for increasing cultural participation.

The chapter goes on to discuss how Hull policy makers can build on UK City of Culture as a foundation for wider regeneration plans, and explores some important issues for the local cultural and visitor economy sectors.

This is followed by some reflections concerning the future of the UK City of Culture competition. Issues under discussion include learning about local history and heritage, the challenges of attracting international visitors and young people, with as well as the rhythm of the cultural programme.

2.7 Recommendations

The concluding section focuses on the plans for future evaluation and research about Hull UK City of Culture 2017. It identifies some key questions for longitudinal studies, related to the challenge of assessing the sustainability of the cultural, social and economic gains made as a result of the Year of Culture.

It also sets out the role of the Culture, Place and Policy Institute (CPPI) at the University of Hull in communicating and disseminating the findings from Hull 2017 evaluation research, in collaboration with researchers operating in different disciplines at the University and beyond. This section also discusses collaboration review between CPPI and evaluation, business, participation and creative archives of Hull 2017 created by Hull History Centre, as well as city stakeholders operating in fields including cultural production, cultural services, tourism, urban policy, city planning, youth work, education, health and community development.

Lastly, CPPI will use this report and future Hull 2017 evaluation research to stimulate discussion about policy innovation at local, regional, national and international level.



3.

INTRODUCTION: OUR APPROACH TO EVALUATION

3.1 Impact Areas

This report sets out the preliminary outcomes evaluation of the Hull UK City of Culture 2017 project.

Through analysis of quantitative and qualitative data, it provides an initial understanding of the outcomes achieved across the following five impact areas:

Arts and
Culture

Place
Making

Economy

Society
and
Wellbeing

Partnerships
and
Development

A further report - incorporating more exhaustive economic impact data, more detailed process evaluation, and greater use of qualitative insight - will be published by the University of Hull in 2019.



3.2 Evaluation Framework

This preliminary outcomes report forms an important output in the overall process of monitoring, research and evaluation to measure the impacts of UK City of Culture. It provides an immediate assessment of the project across all five impact areas, drawing on a range of primary and secondary data.

Through the evaluation framework¹, a range of primary and secondary data has been collected to study the extent to which Hull 2017 activities delivered the 9 aims and 20 objectives set out for the project by key funders, stakeholders and partner organisations.

This has been overseen by an Evaluation Steering Group, chaired by the University of Hull, and responsible for providing guidance and direction to the programme of evaluation.

In addition to this report, other elements of evaluation include:

- The production of a detailed evaluation framework
- Baseline research and evidence collected through the bid process, and through the evaluation of 'curtain raiser events'² that took place in 2016
- Formative evaluation, discussing the process of securing the UK City of Culture title in 2013, and preparations through to the end of 2016
- Interim findings, published in May 2017, to reflect upon the first season of the programme

- Quarterly monitoring reports produced by Hull 2017 Ltd for their funders
- Seven 'hero' project case study evaluation reports, focused on a more detailed analysis of a selection of high profile projects within the artistic programme for the year³
- A study of the impact of Hull 2017's No Limits Learning programme
- An in-depth evaluation of the Hull 2017 Volunteer programme
- Process evaluation, carried out through in-depth interviews with key stakeholders, due to be completed in the summer of 2018, to be included in the final report due to be published in 2019
- Research projects by PhD students and academics from across the University of Hull

The evidence base and the research for this project will inform aspects of the future work of the CPPI, particularly in the field of culture-led urban and regional development.

¹ See Appendix on p. 217 - 'Hull UK City of Culture 2017 Evaluation Framework.'

² Curtain raiser events are those cultural activities supported in 2016 by the UK City of Culture project, as part of build up activity. They included: *Amy Johnson Festival*, *Freedom Festival*, *Heads Up Festival*, *Hull Independent Cinema*, *Humber Mouth Literature Festival*, *Humber Street Sesh*, *Place des Anges*, *Pride in Hull*, *Sea of Hull* and *Veterans' Weekend 2016*.

³ The Hero Project Evaluation Reports due to be published in Summer 2018. 'Hero' Evaluation Case Studies have been undertaken for *Made in Hull*, *Look Up*, *Back to Ours*, *Land of Green Ginger*, *Flood*, *Humber Street Gallery* and *Where Do We Go From Here?*

3.3 Data Collection

Evaluation and monitoring activities were embedded throughout the delivery of the UK City of Culture project, contributing to the creation of several large data sets which have informed this report.

In addition to project monitoring data of individual activities undertaken within the cultural programme, evaluation has drawn on newly commissioned primary research with audiences, residents and the UK population. This has included:

- An annual Hull residents' survey (2015, 2016 and 2017)
- A survey of businesses across Hull and the East Riding of Yorkshire (2016 and 2017)
- UK-wide research on perceptions of Hull (2016 and 2017)
- Audience surveys of cultural events within the year, alongside polls at key events, aggregated to produce the Hull 2017 Audience Data Dashboard
- A range of qualitative methodologies linked to hero project case studies
- A citywide survey of children, young people and teachers (2017)
- Focus groups with a sample of residents (2016 and 2017), including both those who engaged with the programme and those who did not
- In-depth interviews with Hull 2017 staff and key stakeholders including representatives from the city's cultural sector and Hull City Council.

To provide a critical assessment of the impact of the project on the cultural sector, creative partners have contributed to the research through:

- A survey of cultural partners across Hull and the East Riding of Yorkshire
- In-depth interviews with representatives of the sector, core creative teams from projects, and artists commissioned to make work in 2017
- Consultations with members of an independent arts expert panel, also consulted at baseline (December 2016) and interim (March 2017) stages
- Self-reported learning and feedback gathered through end-of-project reports and project monitoring workbooks.

Many partners were involved in the delivery of the year, from funders to key public sector agencies. CPPI at the University of Hull undertook a programme of qualitative research with a cross-section of stakeholders from partner organisations. This was supplemented with periodic surveys, such as those undertaken with the funding partners.

Hull UK City of Culture 2017 Ltd has supplied employee, spending and funding grant data to enable an economic impact assessment of the direct impacts of the company.

This sits alongside a wider assessment of the impact of UK City of Culture on the visitor economy, growth in earned revenue across the cultural sector, inward investment, job creation and the broader impact on local businesses.

3.3.1 Assessing additionality

One of the key challenges throughout the outcomes evaluation was to understand the extent to which any changes recorded could be directly attributed to Hull being awarded the UK City of Culture status for 2017.

Where relevant and possible, we have tested attribution, through analysis of wider contributory factors, exploratory stakeholder consultations and the use of benchmarking against past trends in Hull and against national performance data.

This is important to ensure that a sensible understanding can be gained of the additional impacts that UK City of Culture has had on the city, and as such, the sustainability and resilience of these impacts.

3.3.2 Geographical areas for analysis

While the programme has focused primarily on Hull as the UK City of Culture, for several elements there has been an intention to ensure benefits are also delivered in the East Riding, given its close connection to the city that it surrounds on three sides.

The assessment of outcomes in this evaluation study therefore focused primarily on the city of Hull and its residents. However, for some areas, notably Arts and Culture and Economy, the analysis also includes an assessment of impacts in the East Riding where this has been possible.



3.4 Timing of the Study

This preliminary outcomes evaluation has been produced just weeks after the end of the UK City of Culture year, and as such, it should be considered an early stage assessment of the outcomes.

Many of the most important outcomes will only be fully assessable one, two, five or even ten years after the end of 2017, at which points any sustained changes in outcomes for the city and surrounding areas can be better understood.

At a more practical level, the timing means that a number of important datasets that would typically be used to assess the 2017 outcomes are not yet available, and will not be available until much later in 2018 or in early 2019.

This includes, for example:

- National and international tourism data drawn from the Great Britain Tourism Survey, International Passenger Survey and the Great Britain Day Visits Survey - all of which inform The Cambridge Model that will inform understanding of the overall economic impact of tourism on Hull in 2017
- Data on employment, job creation and new business start-ups drawn from the Office for National Statistics Business Register and Employment Survey 2017, UK Business Count 2017, Business Demography and other associated datasets - all of which will inform the broader picture on job creation in key sectors associated with the creative industries and with the visitor economy.

Where these data gaps occur, they have been highlighted in the narrative, and an evidence-based analysis of likely outcomes is provided where possible.

Process evaluation will continue into 2018, with key stakeholder interviews taking place into the summer. This will enable greater reflection on the learnings from the project, particularly in the context of the evidence gathered through the outcomes evaluation and the ability to undertake an early stage assessment of legacy delivery.



3.5 Report Structure

The remainder of the report consists of the following sections:

- A summary of the economic and social context of Hull
- An overview of the programme of activities delivered as part of Hull UK City of Culture 2017
- A chapter for each of the five impact areas, reviewing preliminary outcomes
- A concluding chapter, containing some reflections for stakeholders in Hull and for future culture-led regeneration projects and UK City of Culture initiatives

3.6 Poetry

Poet and academic Kate Fox conducted semi-structured interviews about perceptions of Hull 2017 with several groups of Hull residents, including staff and students from Ings Primary School, Hull 2017 volunteers, the HERIB social group (for blind and visually impaired people), a mixture of students and staff at the University of Hull, and a group of creative workers. Kate also conducted vox pops with shoppers in Bransholme and visitors to the University.

She then carried out a thematic analysis in order to identify common threads and recurring images, and used creative methods to generate further metaphors and similes directly from the respondents. She knitted these together into poems which otherwise use the words of respondents verbatim.

This ethnographic approach was underpinned by Kate Fox's work on several poetry projects and performances in Hull across 2017 and her PhD research on class, gender and Northernness. Poetic Inquiry is a method that can capture the actual voices, feelings and ideas of interviewees in a more evocative way than survey responses.

Excerpts from Kate Fox's poems are included between some of the different sections of the report and are available to view in full on the University of Hull website.

As well as being beautiful works of art, these poems serve as an additional layer of evaluation evidence, conveying the spirit of numerous individual stories of the impact that UK City of Culture has had on Hull and its people.



Photo: Hull Transforming Lives in Freetown

4.

OVERVIEW: HULL IN CONTEXT

4.1 Historical Introduction

Hull is a city of 260,000 inhabitants situated at the confluence of the Humber Estuary and the River Hull, in Yorkshire, in the North of England.

Established in the twelfth century, the early settlement progressed to become a successful medieval port. Granted a Royal Charter in 1299, the old town remained restrained by defensive walls, until the building of a ring of commercial docks in 1778 heralded physical expansion.

Industrial development during the nineteenth and twentieth centuries fuelled an era of continuous growth. In the early 1930s, Hull's population peaked at more than 300,000.

From that point it experienced a 70-year decline, reaching a low of 240,000 in 2001. Recent years have seen a slight reversal of the negative demographic trend and the city has experienced a considerable growth of its foreign-born residents, arriving in particular from Eastern Europe and as refugees from Kosovo, Iraq and Afghanistan.

4.2. Economic Decline

Although remaining a major North Sea port, from the 1970s Hull experienced economic difficulties. The collapse of the city's distant-water trawl fishery from 1976 had a significant impact.

In addition, as in many other European port cities, new technologies such as containerisation and automation, together with the reshaping of port flows and maritime geographies, triggered deindustrialisation on a large scale.

The loss, contraction and reconfiguration of Hull's industrial and maritime functions led to socio-economic decline, and this was compounded by the city's relative geographical isolation, resulting in high levels of unemployment and deprivation.

Such difficulties have fostered perceptions of the city that are deeply linked with poverty, urban decay, and social and economic disadvantage.

In the media and in popular writing Hull has suffered damaging portrayals, ranking, for example, as the worst city in the country in the 2003 publication *The Idler Book of Crap Towns: The 50 Worst Places to live in the UK*.

These factors have exerted a remarkably negative influence on Hull's image, which in turn has raised barriers to attracting skilled workers and investors to the city, as well as arguably diminishing local confidence.

From a historical perspective, Hull has not always faced economic and reputational challenges. In the past the city has enjoyed long periods of significance, influence and wealth, which have left their mark on its cultural and architectural landscape.

Institutions such as the Ferens Art Gallery and the University of Hull are the product of local philanthropy and expressions of the local pride that is evident at various points in Hull's history.

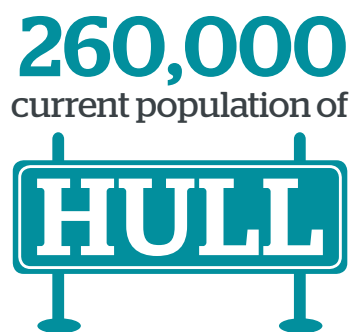
The city's relative geographical isolation has also been presented as a source of cultural distinctiveness and independence. Yet perhaps paradoxically, Hull harbours feelings of being overlooked, and a sense that the city's contributions and endurances have not been widely recognised: restrictions on reporting until as late as 1976, for example, prevented a broader understanding of the extent to which the city had suffered from second world war bombing. This was a city never named in the press, simply known as "a northern coastal town" when in fact it was the second most bombed city in Britain after London.

Amidst the difficulties of the more recent past, arts and culture have continued to exert an influence, often emerging with a strong grassroots undertone.

Hull Truck Theatre Company, for instance, was founded in 1971, while Artlink was established in 1982 and the *Freedom Festival* in 2008. The *Freedom Festival* itself grew out of the Hull bicentenary commemorations in 2017 of William Wilberforce's Act of Parliament which abolished the slave trade in the British Empire.

It is from this context of a rich past, established cultural potential and present-day socio-economic challenges that Hull has chosen a cultural path towards reinvigoration, urban regeneration and renewal.

4.3 Socio-economic Summary of Hull



£18,000

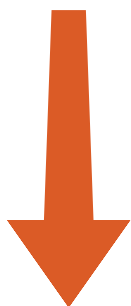
GVA per head in Hull,
compared to

£27,000
in England



8%

fall in
unemployment
in Hull
since 2011



8,000

**BUSINESS
IN HULL**



Population

As of 2016, Hull had a population of around 260,000, a 2% increase since 2011. The East Riding had a population of around 340,000, with an increase of 1% since 2011. The population grew at a slightly slower rate compared to the 4% growth nationally over this period.

GVA per head

Hull had a GVA per head of £18,000 and the East Riding £21,000 in 2016.⁵ This compares to £21,000 in Yorkshire and the Humber and £27,000 in England. Growth over the past five years has been faster in both local authorities than for Yorkshire and the Humber, but slower than across England as a whole.

Jobs

As of 2016, there were 123,000 jobs in Hull and 127,000 in the East Riding, representing a 6% and a 9% increase, respectively, since 2011.⁶ This is similar to the growth rate of 6% in Yorkshire and Humber and 9% in England. Combined, the two local authorities make up 10% of total employment in Yorkshire and the Humber. Unemployment was quite low in the East Riding (4% in 2016), whilst it was relatively high in Hull (7%). However, since 2011 there has been an 8% fall in unemployment in Hull.

Businesses

In 2017, there were 8,000 businesses in Hull and 16,000 businesses in the East Riding, with business growth since 2011 of 9% and 18% respectively.⁷ This is slower growth than the 20% across Yorkshire and the Humber and the 25% across England. Combined, businesses in Hull and the East Riding make up 11% of total Yorkshire and Humber businesses.

Business Demography

In 2016, there were six start-ups per 1,000 working age residents in Hull and nine in the East Riding.⁸ This compares with eight start-ups per 1,000 working age residents across Yorkshire and Humber and 11 across England. The business survival rate compares well with Yorkshire and the Humber and England.

⁵ ONS, Regional Gross Value Added (Income Approach) Reference Tables, 2016

⁶ ONS, Business Register and Employment Survey, 2016

⁷ ONS, UK Business Count, 2017

⁸ ONS, Business Demography, 2017



£103,500

median house price
in Hull in 2016

**COMPARED TO
£148,000**

median house
price across
the region



30%

OF HULL RESIDENTS
with degree level
qualifications or above

51%

of Hull students gained

**5 A*-C AT GCSE
IN 2015/16**

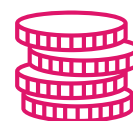
Median annual
pay in Hull is around

£23,000



Hull is the

**3RD
MOST
DEPRIVED**



local authority in the
country

House Prices

House prices in Yorkshire and the Humber are low compared to England. They are particularly low in Hull, where the median house price in 2016 was £103,500 compared to £148,000 across the region.⁹ It was significantly higher in the East Riding, where the median price was £160,000.

Transport

The relative geographical isolation of the city is an important theme in external perceptions of Hull. Such a perception is due, we would argue, more to relatively poor road and rail links than to objective geographical remoteness. However, Hull is a gateway port to continental Europe and has a passenger terminal with daily ferries to Rotterdam and Zeebrugge. The city is also within easy reach of Humberside airport with regular flights to Amsterdam Schiphol airport and to Aberdeen.

Qualifications

Hull has a relatively low proportion of residents with degree level or equivalent qualifications or above (30% of working-age residents).¹⁰ This compares to 31% in Yorkshire and the Humber and 38% in England. The rate is closer to the national average in the East Riding, at 37%. Similarly, Hull has a high proportion of residents with no qualifications (11%)¹⁰ while the East Riding has a low proportion (6%), lower than that of Yorkshire and the Humber (10%) and the UK (8%).

Education

In terms of percentage of students that achieved 5 A*-C GCSE grades including English and Maths, the East Riding performed well in 2015/16 with 67% of pupils achieving that target, while Hull performed less well with only 51% achieving the target.¹¹ This compares to 61% in Yorkshire and the Humber and 59% in England.

Income

Annual salaries for full time workers are relatively low in the locality compared to the national average. Median annual pay in Hull is around £23,000, while it is £27,500 in the East Riding.¹² These median income levels are both below the UK average (£29,000), but either side of the Yorkshire and Humber average (£26,000).

Deprivation

Based on the 2015 English Index of Multiple Deprivation,¹³ Hull has a large number of very deprived areas within the city, whilst the East Riding has fewer. Based on the rank of the average deprivation score of the local authority's Lower Super Output Areas (LSOAs), Hull is the third most deprived local authority in England, whilst the East Riding is the 195th most deprived (out of 326 local authority areas).

⁹ ONS, House Price Statistics for Small Areas, 2017

¹⁰ ONS, Annual Population Survey, 2017

¹¹ Department for Education, Revised GCSE and Equivalent Results, 2015-16

¹² ONS, Annual Survey of Hours and Earnings, 2017

¹³ Ministry of Housing, Communities and Local Government, Index of Multiple Deprivation, 2015



Photo: Queen Victoria Square

4.4 Hull City Plan

In 2013, the Hull City Plan set out a long-term economic strategy for the city focused on the twin ambitions of making Hull a world-class visitor destination and a UK hub for renewable energy industries.

Launched at a time of austerity, the Plan was a bold statement of intent, supported by public and private sector partners with a shared commitment to investing in Hull's future growth and sustainability.

Securing the title of UK City of Culture 2017 was identified as a key milestone on that journey, an opportunity to reassert Hull's role as a cultural powerhouse and a catalyst for transforming perceptions and accelerating investment in the city, particularly in the visitor economy.

This meant that UK City of Culture was, from the beginning, part of a wider programme of investment and place making that would see more than £100 million in public sector investment in preparation for 2017 and to ensure it delivers a lasting legacy.

Delivery of the City Plan is ongoing and includes long term plans to improve Hull's cultural and visitor offer, alongside initiatives to grow the city's creative and digital industries.

5.

OVERVIEW:

THE HULL UK CITY OF CULTURE PROJECT

5.1 The Bid

Hull was shortlisted for the UK City of Culture title with Dundee, Leicester and Swansea Bay, and then announced as the winner in November 2013.

In stating the guidelines and criteria for selection the UK's Department for Culture, Media and Sport (DCMS) required bidding cities to demonstrate the connection of the programme to local identity and distinctiveness; its potential to produce social and economic impacts and step changes; efforts to engage a broad set of partners, stakeholders and audiences; and the ability to deliver the programme within an affordable budget.

The Hull bid story was of “a city coming out of the shadows”, presenting the event as a unique chance to shed its image as a declining and deprived port city at the edge of the country and to build a new profile as a vibrant cultural city.

The judging panel particularly praised Hull's bid for the extent of its community engagement, the role of the private sector, and its focus on legacy.

From a baseline of low level cultural engagement, a poor cultural and visitor economy, and a poor external image of the city, the project's initial ambitions, set out in the bid, were to deliver the following four step changes:

- 1. Raising aspirations and skills through increased participation and learning**
- 2. Growing the size and strength of the cultural and visitor economy**
- 3. Placing cultural regeneration at the heart of the city's future**
- 4. Transforming attitudes and perceptions of Hull locally, nationally and internationally**

The bid was led by Hull City Council, and was delivered through a partnership model with representatives of key sectors including culture, tourism, education, voluntary organisations and local business.



Photo: The Royal Ballet: Opening the New

5.2 From Bidding to Delivery

The decision to set up an independent company to manage and deliver the the UK's Department for Digital, Culture, Media and Sport (DCMS) was taken by Hull City Council in April 2014.

Initial appointments to the company were Rosie Millard OBE, as Chair of the Board of Trustees, in June 2014, and Martin Green CBE, as CEO and Director, in July 2014.

Hull UK City of Culture 2017 Ltd was incorporated in October 2014. Its ambition, aims and focus were developed and given sharper definition in the Strategic Business Plan (2015-2018), published in May 2015.

Core elements of the original bid were refined, curated and reimagined as a clear direction-of-travel for the delivery of the project.



Photo: Culture of 5, Hull's Alive - Slave To The Senses, part of the Creative Communities Programme

5.3 Place Management, Capital Investment and Major Projects

To ensure that the city was ready to host an event of this scale, Hull City Council established a new Strategic Leadership Board, chaired by the Leader, to oversee a programme of place management, capital investment, and major projects.

This Board included key representation of Cabinet Portfolio Holders supported by senior officers and leadership from both Hull City Council and Hull 2017 Ltd.

Over the subsequent three years, the city embarked on a capital programme which saw nearly £100m invested in cultural assets, public spaces and infrastructure projects.

Examples of notable schemes within the investment framework included:

- £27.3m public realm programme, aimed at revitalising the city centre
- £5.4m Ferens Art Gallery refurbishment, including upgrades to environmental controls, which now enables the gallery to host high-profile exhibitions such as the *Turner Prize 2017*
- £15.9m Hull New Theatre rebuild, including an increase in the size and height of the stage to enable larger touring theatre companies to perform, completed in 2017 and opened with a gala performance by the Royal Ballet.

The readiness programme also oversaw a series of joint destination management initiatives, ranging from improvements to the visitor welcome, through to a digital transformation programme to upgrade citywide ticketing infrastructure.

As the year got under way, the Strategic Leadership Board remained in place with a renewed focus on legacy and ongoing projects adopted under the World Class Visitor Destination strand of the Hull City Plan.

The capital programme had a wider impact in encouraging further inward investment from private bodies, some of which was accelerated or increased in magnitude as a result of Hull being awarded the UK City of Culture title for 2017. Investment and other plans of the City Council and local partners and businesses were also given added stimulus by the award.



5.4 The Project's Aims and Objectives

The Hull 2017 programme was the result of a process of evolution. What began with the drafting of the bid in 2013, soon became embodied in modified form in Hull 2017 Ltd's Strategic Business Plan (2015-2018).

This in turn was shaped through the development of key work strands, from the curation and commissioning of a cultural programme, to the development of a citywide volunteer and learning programme.

A total of nine aims and 20 objectives underpinned the Hull UK City of Culture 2017 project, covering five areas of impact:

- **Arts and Culture**
- **Place Making**
- **Economy**
- **Society and Wellbeing**
- **Partnerships and Development**

These are captured through a comprehensive evaluation framework, and in the logic model shown in Figure 5.1.

Arts and Culture

Developing the infrastructure and capacity of the local arts and culture sector; delivering and inspiring quality art (incorporating the creative case for diversity); building national and international collaboration; and developing local, national and international audiences for Hull's cultural offer.

Place Making

Changing perceptions and the positioning of Hull locally, nationally and internationally via branding, cultural programming, infrastructure development, and marketing and communications with a particular focus on media profile, resident pride, and visitor satisfaction.

Economy

Achieving regeneration, increased revenue within the culture economy, increased value and volume of tourism, local contract and visitor spend multipliers; job creation, skills development, capacity building, and inward investment.

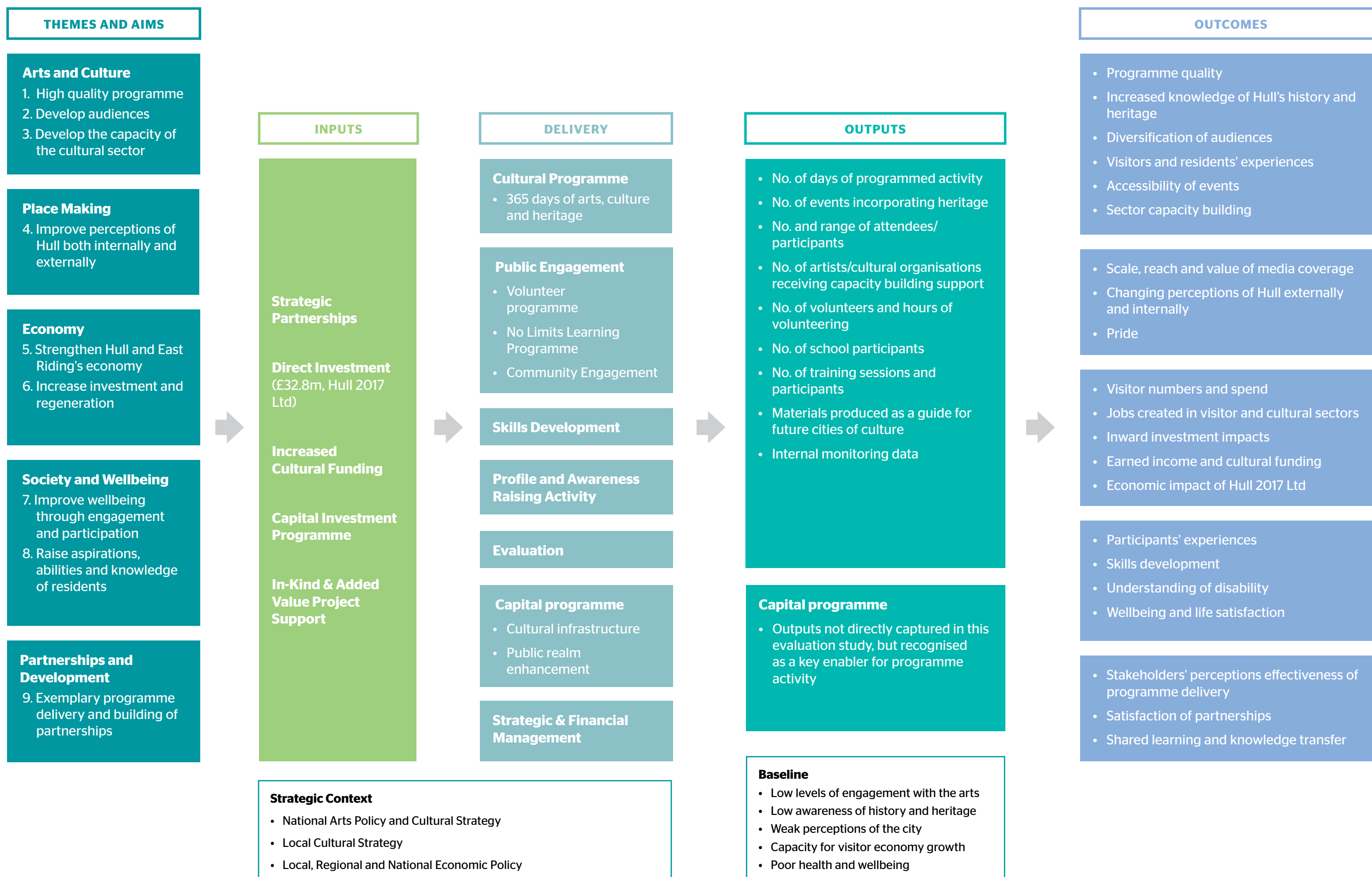
Society and Wellbeing

Developing learning, education and skills, health and wellbeing, and community pride and engagement with a particular focus on social capital, inclusion, reducing isolation and fostering community cohesion, life satisfaction and changing perceptions of marginalised social groups.

Partnerships and Development

Developing partnerships - political, strategic and commercial - to ensure readiness, enable delivery and secure legacy. Key elements include investment in access, infrastructure (of the city and connections to the UK and overseas), marketing and positioning, fundraising, visitor welcome, and evidencing the intrinsic value of arts and culture, as well as the broader benefits the cultural sector brings.

Figure 5.1: Summary logic model



5.5 The Cultural Programme

The mission of Hull 2017 Ltd, set out in its Strategic Business Plan (2015-2018), was “to deliver 365 days of transformative culture through a range of diverse and high profile cultural events and projects”¹⁵.

This was achieved, and highlights of the designated four seasons give a flavour of the richness and diversity of the cultural programme. At the core was an ambition to commission, produce, fund, and support a world-class cultural programme, presenting the highest quality local, national and international art.

The programme was curated to take the audience across a journey of four seasons, each with a unique view of Hull and its position in the world.

The first season was designed to be more inwardly facing and celebratory, focusing on Hull's heritage and historic contribution to the world, whilst the last season was designed to look outwards towards a revitalised future for the city.

¹⁵ 2015, p. 14





Photo: We Are Hull by Zsolt Balogh, part of Made in Hull

5.5.1 Season 1: Made in Hull

Made in Hull ran from the beginning of January to the end of March and focused (as suggested earlier) on Hull's history, and on the contributions that the city and its people have made to the arts, industry and ideas. Highlights included:

- The opening event, also titled *Made in Hull*, which saw 11 commissions of sound and light projected throughout the city centre, attracting more than 342,000 visits over seven days (1st - 7th January).
- The striking installation *Blade* (a 75m wind turbine blade, made in Hull at the Siemens Gamesa factory in Alexandra Dock, installed in the city's central Queen Victoria Square by artist Nayan Kulkarni), which was the first in the *Look Up* series of artworks in public spaces.
- The sold-out world premiere of a newly commissioned play by Richard Bean, *The Hypocrite*, co-produced by Hull Truck Theatre and the Royal Shakespeare Company, telling through farce the story of Sir John Hotham and the English Civil War.
- The *WOW Hull* (Women of the World) festival, which celebrated gender equality with a programme of talks, music, film, comedy and activism.

5.5.2 Season 2: Roots and Routes

Roots and Routes (April-June), focused on Hull's position as a gateway to Europe, as a place of movement to and through, and on the celebration of migration and flux.

Roots and Routes highlighted Hull's international links - from Rotterdam to Reykjavik - and outlined how new partnerships and collaborations were created in a city with a rich maritime heritage and history as a port. Highlights included:

- *North Atlantic Flux: Sounds from Smoky Bay*, curated by John Grant, which brought together musicians from Scandinavia and Iceland to Hull for a four-day live music festival.
- *BBC Radio 1's Big Weekend*, the biggest free ticketed music event in Europe, saw international music superstars take the stage at a two-day outdoor concert at Burton Constable Hall.
- The *Weeping Window* poppies sculpture installation, presented by 14-18 NOW in partnership with Hull Culture and Leisure, cascading from Hull's Maritime Museum.
- *Skin* at the Ferens Art Gallery, displaying the much anticipated *Sea of Hull* photographs by world-renowned artist Spencer Tunick, alongside major artworks by Lucian Freud, Ron Mueck and Edouard Manet.
- *Flood* - part 1 and part 2 were made available (as part of a four-part, year-long site-specific production performed live in Hull's Victoria Dock, online and on BBC TV), created by Leeds-based Slung Low.



5.5.3 Season 3: Freedom

Freedom (July-September) focused on Hull's independent spirit and its distinctive relationship to the idea of freedom. It also looked at the many interpretations of 'freedom' as a platform to explore equality, playfulness and creativity.

The third season explored the role Hull played in the emancipation movement, building on the legacy of William Wilberforce's campaign for the abolition of slavery and on existing summer festivals in Hull and the East Riding, including the annual *Freedom Festival*. A number of commissions celebrated Hull's links with its twin city of Freetown in Sierra Leone.

The season itself opened with the *PRS Foundation's New Music Biennial*, a celebration of artistic freedom and new music featuring an impressive line-up of talented UK composers, and including a number of specially commissioned pieces.

Other highlights included:

- *Paper City*, a 10-day spectacle as part of *Look Up*, which celebrated the freedom to play. Artists were invited to experiment with the textures, colours and structures of paper in and around Humber Street, co-commissioned with G.F Smith.
- *Larkin: New Eyes Each Year* at the University of Hull's Brynmor Jones Library Art Gallery celebrated the work of renowned poet and Hull University librarian Philip Larkin. It featured letters, clothing, ornaments, film footage and books from Larkin's personal collection, produced in partnership with the Philip Larkin Society.
- At the *Freedom Festival*, one of Hull's annual arts festivals, former United Nations Secretary-General Kofi Annan was awarded the Wilberforce Medallion and gave a Wilberforce Lecture, which celebrates the historic role of Hull in combating the abuse of human rights. The festival also saw hundreds of artists from across the globe perform throughout the streets of Hull City Centre.

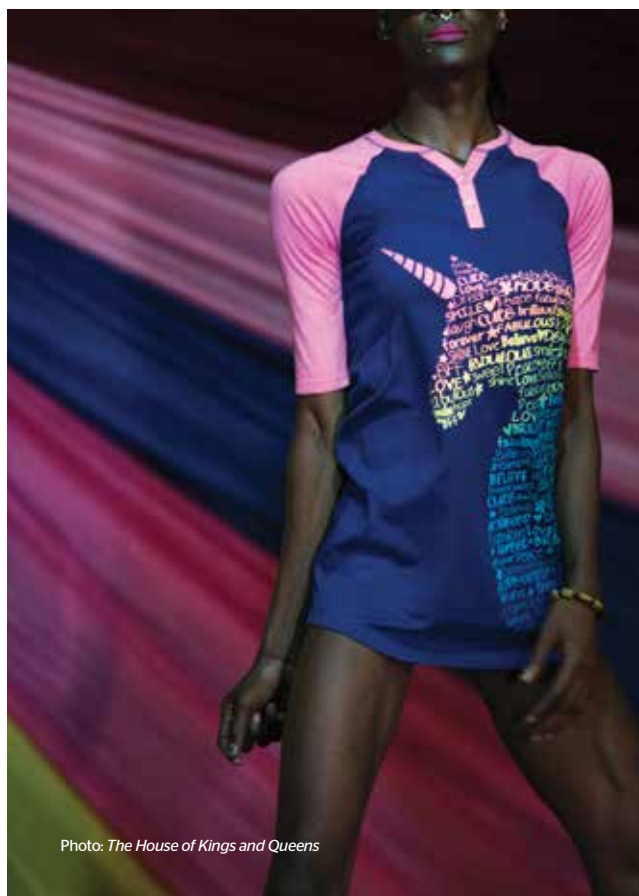


Photo: The House of Kings and Queens

- *LGBT50* was celebrated with the *Pride in Hull* parade (the inaugural UK Pride) and a week-long programme of events including: *The House of Kings and Queens*, a documentary photography exhibition by Lee Price highlighting Sierra Leone's hidden LGBT+ community, and the BBC Radio 2 I Feel Love concert featuring Marc Almond and Alison Moyet.
- Hull's biggest grassroots music festival, *Humber Street Sesh*, attracted 30,000 people to the Fruit Market to witness more than 200 acts.

Season Three also saw the re-opening of Hull New Theatre with a gala evening presented by the Royal Ballet, performed in the theatre and screened live to thousands more in Hull's Queens Gardens.

5.5.4 Season Four: Tell the World

Tell the World (October-December) looked forwards and attempted to redefine the city for the future, setting out the legacy plans and ambition as a culmination of Hull's year as UK City of Culture.

Tell the World celebrated contemporary artists, using technology to tell traditionally unheard stories of the city in new ways. Ambitious in its outlook, the work presented in this season looked at how Hull has redefined itself as a key Northern city.



Photo: *The Sixteen Thousand*

Highlights included:

- *A Colossal Wave* by Marshmallow Laser Feast, presenting innovative digital art through combining virtual technology with live audience experience.
- *We Made Ourselves Over: 2097* by the innovative Blast Theory, co-commissioned with Aarhus European Capital of Culture 2017, to re-imagine a world in 80 years hence where consciousness is transferred from the dead to the living and molecular harvesters destroy and rebuild cities. All developed from workshops with residents of both Hull and Aarhus.
- *The Sixteen Thousand*, a participatory project and installation involving thousands of Hull's 0-5 year olds who created pressed clay brick sculptures, which were then incorporated into a large-scale exhibition.
- *The Last Testament of Lillian Bilocca*, a promenade theatre production, performed in Hull's historic Guildhall and written by Maxine Peake. The show explored the tale of the Headscarf Revolutionaries, a group of Hull women who in 1968 (following the loss of three deep-sea fishing trawlers in the Arctic Sea) took on the might of the British establishment, campaigning for trawler men's rights and improved safety.
- *Turner Prize 2017*, the Tate's international contemporary visual arts award was exhibited at the Ferens Art Gallery, and showcased the work of finalists Lubaina Himid, Hurvin Anderson, Andrea Büttner and Rosalind Nashashibi.

The final major commission was entitled *Where Do We Go From Here?* It was created by Jason Bruges Studio, and saw 21 robots take over three locations within Hull City Centre as part of a kinetic light installation. The intention of this work was to form the basis for a citywide conversation, responding to the question, and facilitating discussion around Hull's future direction beyond 2017.

5.5.5 The Creative Communities Programme

The *Creative Communities Programme* was established to celebrate, nurture and support activity in neighbourhoods throughout the city, by funding opportunities for communities and artists to collaborate on a project relating to one of the four seasons.

£750,000 of funding from the Big Lottery Fund and Hull 2017 Ltd was allocated to the initiative, which supported 62 new community projects. Activities ranged from street parties to orchestral concerts and from community arts jams to audio-visual installations.

Through an open application process, Hull 2017 Ltd invited individuals and organisations to submit ideas for new creative projects that would have a transformative effect within the city's communities.

Successful applicants received between £300 and £10,000 each to develop their project. All projects put community involvement or participation at their heart, reflecting the diversity of the city, and were designed to appeal to people of all ages.

In addition to funding from Hull 2017 and the Big Lottery Fund, the projects received Hull 2017 Ltd staff support to facilitate and to build capacity and legacy.

Table 5.1 Examples of Creative Communities Programme Funded Projects

<i>Born into a City of Culture</i>	Artwork containing the footprints of every baby born in Hull during 2017.
<i>Bransholme 50</i>	Celebration of the 50th anniversary of one of the largest housing estates in Britain. Artists from Bransholme Community Arts Enterprise worked with schools and community groups to create performances, exhibitions and permanent public art, reflecting and celebrating the history of the area.
<i>Community Arts Jam</i>	Community arts and family event celebrating urban, hip-hop and youth culture in Hull, featuring rap, spoken word and dance.
<i>Greatfield 60</i>	Exhibitions and events including a street party and carnival to celebrate the Hull estate's 60 birthday.
<i>Hear in Hull</i>	One percent of the adult population stammers. Through art, <i>Hear In Hull</i> , a project by Artlink Centre for Community Arwts in partnership with Humber NHS Foundation Trust, explores their unique voices. Creating an understanding, building confidence and challenging perceptions, it works collaboratively with people who stammer, their families, therapists, teachers, artists and members of the public.
<i>Hull Indian Mela</i>	A family-friendly celebration featuring stage performances, traditional Indian dancing, arts, crafts stalls and workshops in Bollywood dancing, Indian cookery, Henna tattooing and sari tying.
<i>I Wish to Communicate With You</i>	High profile public art project by the Goodwin Development Trust in the Thornton Estate, involving local residents, working with international lighting consultant James Bawn.
<i>Mad Pride</i>	Bringing together community groups and artists to collaborate on creative projects using a variety of media, - <i>Mad Pride</i> aimed to art break down the barriers around mental health, and culminated in the <i>Mad Pride Festival</i> .
<i>Reading Rooms</i>	The only legacy project passed down from Derry-Londonderry 2013, <i>Reading Rooms</i> is a series of group reading-based sessions delivered by Hull Libraries in different locations in the city, aimed at sparking memories and new thoughts and provoking conversations related to stories and poems
<i>The Female Gaze</i>	In this project, the Kingston Art Group celebrate some of the city's female artists. This is particularly important when the average representation of female artists in European art galleries is a mere 22%.
<i>Tiger Rags - The fabric of Hull City AFC</i>	One of only very few projects linking sport and the arts, <i>Tiger Rags</i> was an exhibition of player worn Hull City kits and memorabilia, telling the story of the club's visual identity and its integral place in Hull's culture.



5.5.6 Cultural sector development

Hull 2017 was awarded funding from Arts Council England's Ambition for Excellence programme, aimed at supporting talent and high-quality commissions across the sector.

In addition to enabling the company to deliver outdoor spectacles and site-specific work as part of the UK City of Culture programme, the funding also supported development initiatives to increase the capacity and skills of the local cultural sector. Projects supported through this funding included *Made in Hull*, *Land of Green Ginger* and *One Day, Maybe*, the latter created by dreamthinkspeak and all commissioned by Hull 2017.

Other programmes focused on art form development. For example, the Hull Independent Producer Initiative (HIPI) was established to support the burgeoning theatre sector in the city. The programme played a pivotal role in enabling several local companies to present critically well received work at the *Edinburgh Fringe Festival 2017*. Middle Child Theatre was recognised by Arts Council England as a National Portfolio Organisation.

Hull City Council's Arts Development Unit also played a significant role in delivering sector initiatives across a range of art forms, with programmes particularly focused on singing, dance and literature development.

This team, alongside Hull City Council's Events Team and Visit Hull and East Yorkshire (VHEY), were co-located with Hull 2017 Ltd throughout the delivery of the project.

5.6 Profile and Awareness Raising

A key opportunity offered by the UK City of Culture project was the ability to challenge and change the perceptions and attitudes towards the city internally and externally. As suggested earlier, Hull has struggled with a negative reputation over recent decades, and from a relative absence from the consciousness of the average UK citizen. As a key step change within the bid, the ambition was to utilise this flagship cultural event to galvanise pride locally whilst creating a platform to develop a new narrative for the city.

To achieve this, the Hull 2017 project involved the investment of significant resources into marketing, communications and digital activity. This included:

- National and international PR and media relations activity, across arts, travel and news online, in print and through broadcast channels
- Regional and targeted above-the-line advertising campaigns, designed to drive audience development and build awareness
- A co-ordinated programme of citywide cultural marketing activity
- Branding, city dressing and other in-destination promotional activity
- The development of a new digital platform and associated social media channels, including upgraded box office infrastructure and data sharing
- An ongoing programme of government and stakeholder relations activity
- Facilitating launch events, media familiarisation trips and hosting city visits for key opinion formers

The programme was facilitated and led by Hull 2017 Ltd, working closely with Hull City Council's Corporate Communications team and VHEY.



Photo: Outdoor screening of *The Royal Ballet: Opening the New*

5.7 Public Engagement

5.7.1 The volunteer programme

Volunteer programmes to support mega-events have become commonplace, from London 2012 to the Tour de France 2014. With this comes an increasing celebrity status for these initiatives, though perhaps not enough focus on how to utilise them to galvanise volunteers around projects that deliver long term impact in communities.

As a core part of Hull's bid, there was an ambition to recruit a large scale volunteer taskforce, the members of which could represent the city and take ownership of the UK City of Culture status as proud and passionate residents.

The Hull Volunteer Programme was launched in March 2016 and supported organisations and individuals across the city to be part of the year's celebrations. The programme recruited over 2,400 volunteers who collectively gave 337,000 volunteer hours (nearly 38.5 years). An analysis of this programme is set out in Section 8 of this evaluation report.

With the scale and diversity of the project, volunteer roles varied greatly from practical event support to visitor welcome and even mass participation cast roles for major outdoor spectacles.

The initiative has continued into 2018 as part of legacy activities.





Photo: No Limits

5.7.2 No Limits learning and participation programme

Hull is a city with low levels of educational attainment, where a third of children grow up in poverty and deprivation. It was therefore fundamental to the planning of the UK City of Culture project to create an inspirational programme for young people.

The bid set out a clear statement of intent: “every child and young person of school age will be given the opportunity to be part of the UK City of Culture year”. Following this brief, the scope of the learning and participation programme was established.

Central to this programme was the ambition “to use the power of culture to generate a new population of thinkers and thinking in Hull”. Placing creativity at the core of young people’s life experiences would be the tool to unlock their future potential.

The overall initiative was entitled *No Limits* and brought together artistic residencies in schools, participatory projects and commissions for young people, and creative professional development opportunities for practitioners across the city.

In delivering the programme, Hull 2017 Ltd collaborated with a host of organisations to deliver projects in over 100 schools, involving more than 56,000 children and young people in the city during 2016 and 2017.

5.7.3 Public Programming, Participation and Outreach

Alongside the *No Limits* programme, many of the aims of the cultural programme focused on participation opportunities and engaging audiences in creative projects.

This ranged from longer term programmes, such as *Land of Green Ginger*, which saw artists working in neighbourhoods over the course of two years “to tell a magical citywide story through acts of wanton wonder” to more traditional participatory experiences, such as the *Take Flight* dance commission that saw young dancers from across the city come together to perform a new piece in front of Hull Minster.

This model of public programming, participation and outreach was adopted across the programme, including for *Turner Prize 2017*, which saw an extensive programme of talks, workshops, community engagement activities and learning.

5.7.4 Community Engagement

The campaign to win the UK City of Culture title was built around the desire to “unite a great city, and tell the world”. The bid film, entitled *This City Belongs to Everyone*, captured this idea, and marked the beginning of a citywide debate about what culture means to local people.

Ongoing community engagement, audience development and outreach work therefore remained important strands of activity to maximise the benefits of the cultural programme and supporting activity.

Throughout the year, organisations formed new partnerships to share insights, resources and data relating to the individual community engagement programmes of arts organisations.

In addition, a community brand was launched in October 2015. This sat alongside the main Hull 2017 brand to be used as a tool by community groups, organisations and projects who were not directly producing shows or events for the year, but who were playing their part in the story by undertaking additional activity or social action projects inspired by the UK City of Culture title.

Photo: Pride in Hull





Photo: Hull Venue

5.7.5 Access and Inclusion

In developing audiences for the year, it was important to ensure that everyone had the chance to participate and engage in the cultural programme.

The year itself presented an opportunity to increase the volume of assisted performances, and to pilot new access initiatives in the city.

Through partnership working with key agencies, such as Hull and East Riding Institute for the Blind (HERIB), a focused programme of engagement took place. This included testing new approaches to captioning at events, such as the use of handheld devices at *Flood*, as well as British Sign Language (BSL) tours for major visual art exhibitions, the use of live audio description for *Land of Green Ginger* and *In With A Bang*, and touch tours, such as those for the BBC Concert Orchestra performance as part of *Mind on the Run: The Basil Kirchin Story*.

5.8 Legacy

In September 2017, Hull 2017 Ltd and Hull City Council announced an ambitious legacy plan to build on the outcomes of the UK City of Culture year.

Hull City Council pledged an ongoing commitment to invest in culture, building on major funding announcements from the Heritage Lottery Fund to develop the city's maritime offer, as well as the imminent completion of a new 3,500-capacity music and events space, Hull Venue.

It was also confirmed that Hull 2017 Ltd, the independent organisation that oversaw the delivery of the Hull UK City of Culture programme, was to continue as a permanent arts organisation, operating in the city and beyond.

Aligned to the city's Cultural Strategy (2016-26), the legacy plans attempt to provide a roadmap for the next 3, 10 and 20 years of cultural development in the city.

Working with many partners, this includes the aim to ensure that culture, participation and learning are embedded into the lives of young people growing up in the city.

6.

IMPACT AREA:

**ARTS AND
CULTURE**

The following chapters of the report summarise the preliminary outcomes for each of the five impact areas. This first chapter focuses on arts and culture, covering the outcomes of the UK City of Culture project in relation to:

- 1. Developing the infrastructure and capacity of the arts, culture and heritage sector**
- 2. Delivering high-quality art (incorporating the creative case for diversity)**
- 3. Building national and international collaboration**
- 4. Developing local, national and international audiences for Hull and the East Riding's cultural offer**

The impacts on arts and culture are reflections of the extent to which activities delivered against three aims and six objectives. These are assessed through the evaluation framework using 21 key measures¹⁶.

¹⁶ Evidenced by 281 indicators – Hull UK City of Culture 2017 Ltd Evaluation Framework.



SUMMARY OF KEY FINDINGS ON OUTCOMES FOR ARTS AND CULTURE:

- The year included over 2,800 events, cultural activities, installations and exhibitions.
- Overall, events within the programme were rated as high-quality by audiences.
- The volume of new commissions was far higher than projected in the bid and business plan. In total, there were 465 new commissions (against a target of 60).
- 1 in 2 commissions were inspired by history or heritage.
- Almost two thirds (65.6%) of residents felt that their knowledge of Hull's history or heritage had increased as a result of the UK City of Culture.
- It is estimated that there was a total of 5.3 million attendances across all exhibitions, events, installations and cultural activities.
- 60% of the ticket-buying audience were new bookers in 2017.
- The year saw notably higher audience representation from those aged 55-64.
- There was a 30.6% increase in total tickets sold in 2017 (compared to 2015). For October-December 2017 (with Hull New Theatre), this figure increased to 41%.
- Over half of all audiences came from Hull postcodes.
- 91.3% of all audiences felt that using art-based approaches to present history and heritage of Hull made it more interesting; 91.4% stated it made it easier to understand.
- 76% of Hull residents and 84% of East Riding residents attended a museum, gallery or other historic attraction during 2017. This is supported by a significant year-on-year increase in audience numbers for all museums and galleries across the city.
- Audience data shows that significant progress was made in engaging audiences who are 'limited a little' by a health condition or disability but that more work must be done to reach those 'limited a lot'.
- Postcode data for both ticketed and non-ticketed events demonstrate that the programme as a whole was successful in engaging residents from areas from all deprivation deciles, with the exception of the 10% most deprived.
- The largest audience segment was Trips and Treats (a mid-tier cultural engagement group).
- 89% of cultural organisation respondents stated that they had gained new skills and 93% that they had enhanced existing skills as a direct result of working with Hull 2017 Ltd.
- 87% of cultural organisations consulted at the end of 2017 felt optimistic about the future development of the capacity and capabilities of the local cultural sector.

6.1 Aims and Objectives

As only the second UK City of Culture, following Derry-Londonderry in 2013, Hull and its partners recognised the need to deliver a high quality arts, cultural and heritage programme that secured the reputation of the UK City of Culture project as an event of national significance.

Equally, it was recognised that the programme needed to create a sustained uplift in the scale and ambition of the arts and cultural sector of Hull and the East Riding.

To achieve this, it was important to build audiences, both locally and from further afield, as well as to enhance the ability of the local arts and cultural sector so that they could sustain the step change in the quality and quantity of cultural activity beyond 2017.

This section analyses the outcomes associated with three arts and culture aims:

Aim 1: To produce a high quality programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival

- Deliver a 365-day cultural programme that is 'of the city' yet outward looking, and which includes 60 commissions
- Improve understanding and appreciation of Hull's history and heritage

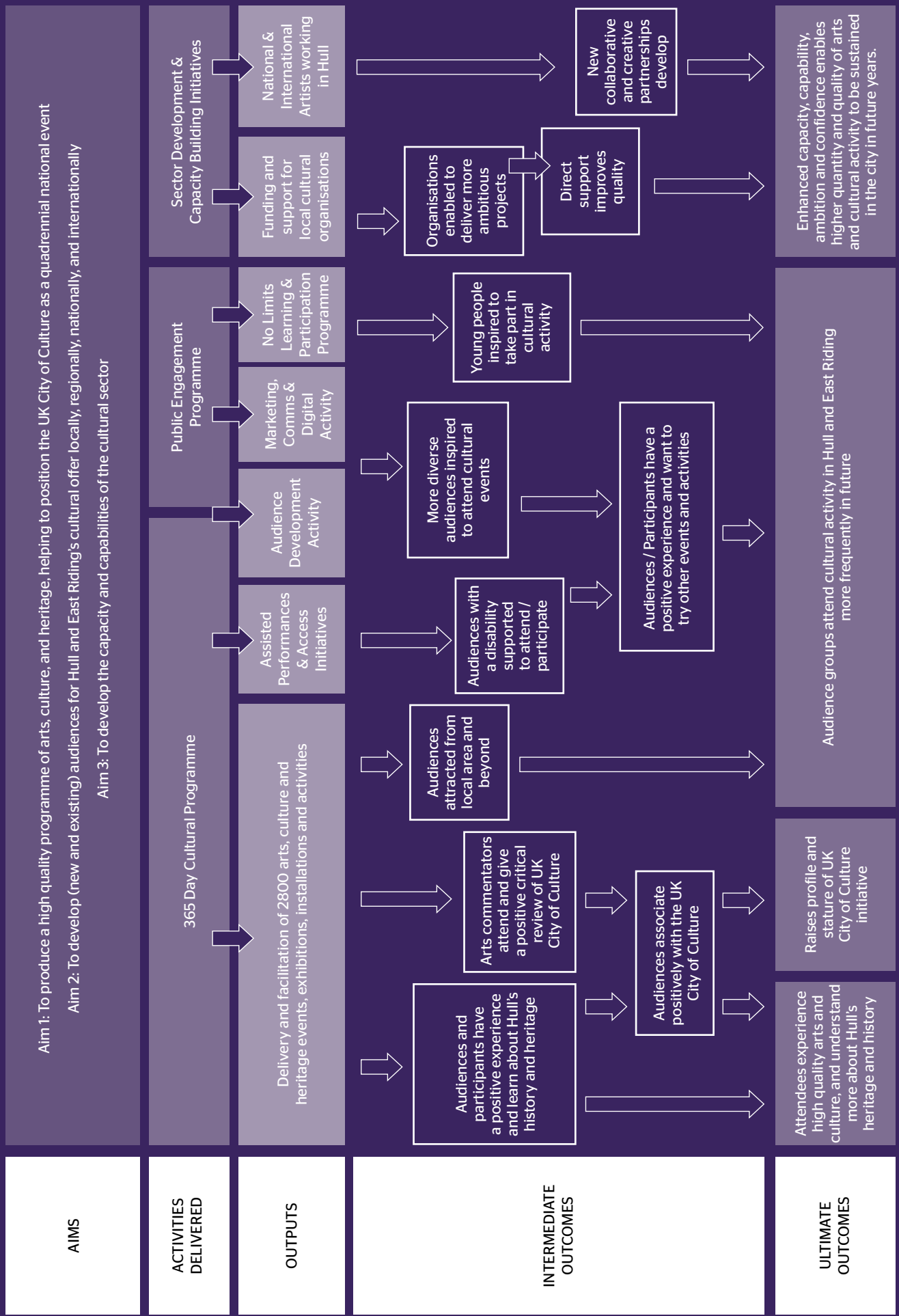
Aim 2: To develop (new and existing) audiences for Hull and the East Riding's cultural offer locally, regionally, nationally and internationally

- Increase total audiences for Hull's arts, culture and heritage offer
- Increase engagement and participation in arts and heritage amongst Hull residents
- Increase the diversity of audiences for Hull's arts and heritage offer

Aim 3: To develop the capacity and capabilities of the local cultural sector

- Develop the city's cultural infrastructure through capacity building and collaborative work undertaken by or with Hull 2017 and its partners.

Figure 6.1: Logic chain model, arts and culture



Aim 1: To produce a high quality programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival

6.2 Delivering a 365-Day Cultural Programme

The delivery of a year-long programme of arts, culture and heritage was intended to attract audiences, engage participants and encourage arts commentators to review Hull's cultural offer.

The 365-day cultural programme saw 465 new commissions against a target set in the bid and strategic business plan of 60 commissions. Of these, 1 in 2 commissions were inspired by history or heritage.

In total, there were over 2,800 activities which took place at over 300 venues during 2017. The artistic programme brought together a series of curated and directly commissioned events and projects, alongside the wider cultural offer of the city.

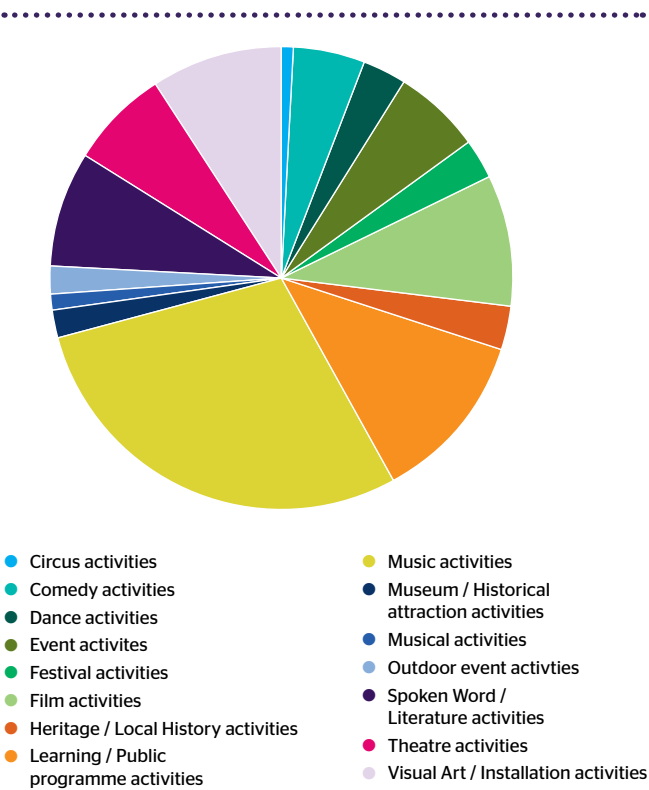
The next sections explore in more detail the composition and quality of this programme.

6.2.1 Breadth of cultural programming

Within the year, art forms were represented to varying degrees. In terms of frequency, music was by far the most represented with 3 in 10 activities, while less than 1% of activities presented were circus-based performances.

It is important to note that for art forms such as theatre, there were few titles and individual productions, but these often had long runs with multiple performances.

Figure 6.2: Breakdown of 365-day cultural programme by art form



6.2.2 Quality of the cultural programme

Ensuring a high quality of arts, culture and heritage activities was fundamental to the aims of the Hull 2017 project. The quality statements used to assess Hull 2017 events were derived from Arts Council England Quality Metrics, enabling the quality of the arts and cultural activities to be directly benchmarked.

The chart opposite shows a summary of average audience ratings for events and activities attended, compared with the average audience ratings from 400 Arts Council England-funded activities¹⁷.

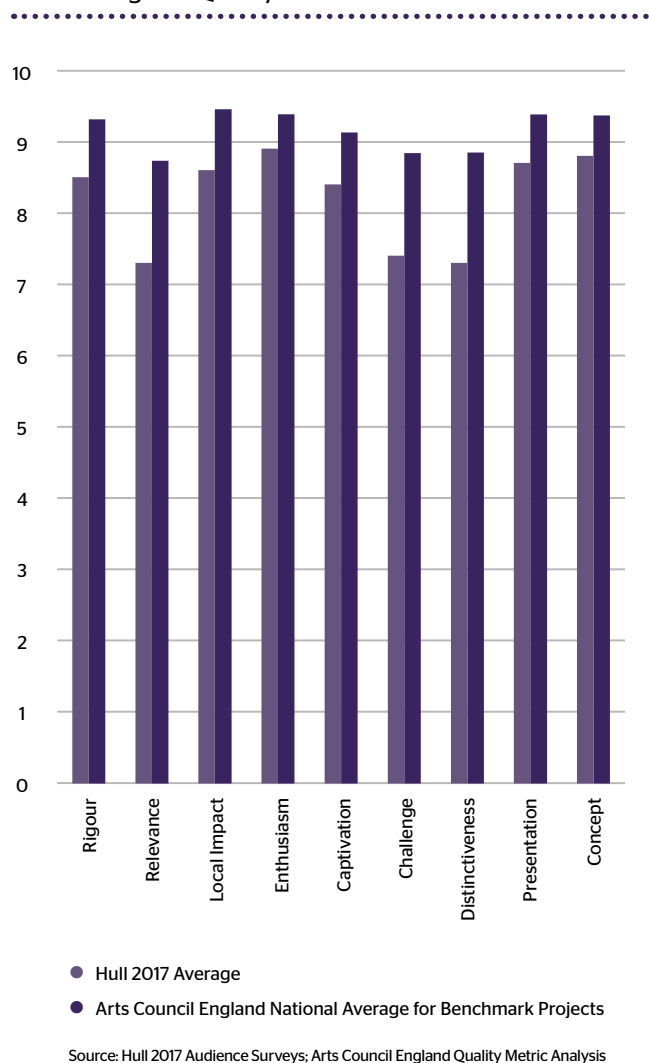
Across all domains, audiences tended to rate the Hull 2017 programme activities higher than the average rating seen across the 400 Arts Council England benchmark projects, which is a strong endorsement of the overall quality of the programme.

It is particularly notable that the highest average ratings for Hull 2017 programmes were against the local impact category – which measures the extent to which people agreed with the statement that the project was ‘important because it is happening here’.

Feedback from consultations with the external expert panel highlight that Hull was fairly high on the cultural radar nationally, with many impressed by the programme and the city’s offer. Some suggested that it was almost expected that people working in the cultural sector should have visited Hull in 2017.

As a panel of peers, their critical review of the programme was mixed, with a number highlighting that many of the elements contained within the cultural programme were similar to work commissioned elsewhere in the UK. This said, it was noted that there had been stand out moments in the year, most notably *Blade*, which was cited as a particularly memorable commission.

Figure 6.3: Average Audience Ratings using Arts Council England Quality Metrics



¹⁷ <http://www.artscouncil.org.uk/quality-metrics/quality-metrics#section-3>

The following table of events and activities particularly stood out as the highest rated by audiences against the quality statements:

Table 6.1: Ratings of events and activities

	It was an interesting idea	It was well produced and presented	Different from things I've experienced before	It was thought-provoking	It was absorbing and held my attention	I would come to something like this again	It is important that it's happening here (in Hull)	It has something to say about the world in which we live	It was well thought through and put together
Last Testament of Lillian Bilocca	9.58	9.54	9.01	9.34	9.45	9.61	9.67	9.08	9.47
Made in Hull	9.7	9.5	9.3	9.3	9.3	9.7	9.7	8.8	9.3
One Day, Maybe	9.32	9.20	9.38	9.30	9.10	9.10	9.01	9.18	9.11
LGBT50	9.31	9.49	9.44	8.93	9.23	9.41	8.76	8.54	9.29
Contains Strong Language	9.17	9.05	7.71	8.60	9.26	9.50	9.39	8.79	9.05
Blade	9.31	8.95	9.14	8.55	8.63	9.14	9.31	8.51	8.91
The Suitcase	8.86	9.35	8.02	8.75	8.98	9.05	8.73	9.04	9.22
All We Ever Wanted Was Everything	9.17	9.24	8.57	8.24	8.83	9.21	8.79	8.60	8.93
The Hypocrite	9.31	9.62	7.61	7.64	9.28	9.54	9.42	7.64	9.38
Frogman	9.12	9.01	9.22	8.43	9.07	8.97	9.13	7.61	8.78
Ferens Art Gallery	8.78	9.09	7.51	8.69	8.84	9.34	9.46	8.52	8.82
Floe	8.91	9.11	8.25	8.22	8.61	9.24	9.40	8.33	8.94
Height of the Reeds	9.36	8.70	9.17	8.18	8.26	8.95	9.36	7.51	8.61
Opening The New: Ballet Screening	9.38	9.26	7.51	7.49	8.90	9.24	9.54	7.03	9.01
Paper City	8.81	8.81	8.63	8.04	8.31	8.94	9.17	7.55	8.72
HSG States of Play	8.89	8.79	7.77	8.23	8.55	8.98	8.92	8.05	8.77
Arts Council England Average	8.8	8.7	7.3	7.4	8.4	8.9	8.6	7.3	8.5

Source: Hull 2017 Audience Surveys; Arts Council England Quality Metric Analysis

In addition to audience rating, a small number of project strands underwent a full quality assessment with peer assessors and core creative teams reviewing artistic quality. These are documented in the relevant 'hero' case study reports. One example is the opening, *Made in Hull*:

Made in Hull: Post-Event Peer Assessment

"It was a marker of ambition. Many cities project on a single building but to do it on that scale, in the first week of the City of Culture year, was really impressive."

"There were families of three generations present which for me is a really good sign if teenagers and grandparents can be persuaded to go. Some of them were clearly visiting for the second time as well"

Source: Hull 2017 Peer Assessment Surveys

Made in Hull: Resident's View

"I remember looking at people, of all ages, some were open mouthed, some looked like they were crying, it was very immersive and for younger people, awe inspiring, for older generations, it was quite poignant I think"

"I wasn't sure what to expect for City of Culture so when I saw that, I thought the rest of the year is going to be really exciting"

Source: Residents' Focus Group Findings Report

In residents' focus groups, the overall programme was rated around 9 out of 10 on average, with participants commenting on a cross-section of the activities within the year as examples of positive interactions with the cultural programme:

The Hypocrite: Resident's View

"It was just brilliant, the cast, stage, the writing, the wit, everything about it was just wonderful and to see something of such high production value on a Hull stage was thoroughly enjoyable"

Source: Hull 2017 Peer Assessment Surveys

Land of Green Ginger Unleashed: Resident's View

"I think the last parade, going around. I think because it was there for everyone. My granddaughter is four years old, she loved it. There were people in wheelchairs there, they loved it as well. I think it was for the whole population of Hull and maybe half of them were there. Everyone there was friendly"

Source: Residents' Focus Group Findings Report

It was, however, suggested by several of the resident focus group participants that the fourth season would have scored much lower than the first three seasons, with attendees feeling that the programme fizzled out to a degree in the final season.

This was particularly true in relation to the final major commission, *Where Do We Go From Here?*, which to some extent divided opinion between audiences and cultural commentators:

Where Do We Go From Here?: Resident's View

"One of best pieces of public art I have seen and one of the best pieces of kinetic art -combined with the use of sound and installation overall I would say it was an excellent thing."

Source: Hull 2017 Peer Assessment Surveys

Where Do We Go From Here?: Resident's View

"Those industrial robots at the end didn't do anything, I just didn't see the point in it, didn't see them do much. In a way, the end [of the Hull 2017 Programme] was sort of disappointing"

Source: Residents' Focus Group Findings Report

A number of residents commented that after the thrilling and very well attended *Land of Green Ginger Unleashed* procession, which took place in the city centre on 11th November 2017 that they would have liked similar popular, accessible and celebratory cultural events in the city centre's public spaces towards the end of December 2017 and perhaps early January 2018.



6.2.3 A new critical arts voice

Some of the findings in the previous section reflect a broader view that the programme enabled a new critical arts voice to be discovered in relation to Hull's cultural offer. Reviews of programme elements ranged from excellent to average, as might be expected for a programme as large and broad ranging as that of Hull 2017.

Key media and arts critics recognised that the integrity of the programme and the maturity of the local cultural sector was such that they should be assessed and reviewed alongside counterparts across the country. We include below a small selection of coverage of Hull 2017 events, to give a flavour of aspects of the critical response to the cultural programme.

The Hypocrite:



Co-presented by Hull Truck and the Royal Shakespeare Company, it was so warmly received by its audience you could almost feel the local pride bouncing off the theatre walls... At times the fun is a bit strenuous and the text overloaded. But that scarcely matters, since the spectacle of a Hull-born dramatist getting so much out of a pivotal moment in the city's past produced a palpable delight. I enjoyed the occasion as much as the play itself.

Michael Billington, The Guardian, 2nd March 2017

Mind on the Run - The Basil Kirchin Story:



The musical highlight of the weekend for me, however, was a beautifully controlled improvised set on the Saturday night with Evan Parker on soprano sax and the sounds of Spring Heel Jack (Ashley Wales and John Coxon) plus Matt Wright on turntables and Adam Linson on double bass and electronics... I very much hope that the Mind on the Run weekend will lead to a wider recognition of Kirchin's music.

Tony Dudley-Evans, London Jazz News,
20th February 2017



Larkin - New Eyes Each Year:



The exhibition, opened as part of Hull city of culture 2017, has gathered together hundreds of personal items from Larkin's life, from his book collection to his clothes, ornaments from his office and home, unseen photographs, notes and doodles and objects belonging to his many lovers, to piece together a new and fascinating picture of the poet's life.

Hannah Ellis-Petersen, The Guardian, 4th July 2017

One Day, Maybe:



One Day, Maybe - an ambitious promenade piece staged by director Tristan Sharps's Brighton-based company dreamthinkspeak in a disused Seventies office block opposite Hull Minster - goes to the heart of explaining why the city has a spring in its step at the moment. It's all about getting visitors up and about, out of their comfort-zone, forcing them to look at everything anew, a fleeting, adrenal experience that leaves a lasting impression. On paper, it's the ultimate foreign import yet it transplants splendidly to Humberside soil.

Dominic Cavendish, The Telegraph, 9th September 2017

The Royal Ballet: Opening the New:



The New Theatre has more seats, but still feels human in scale, while there are improved circulation spaces and backstage facilities. On stage, a programme chosen by Kevin O'Hare, the Royal Ballet's Hull-born artistic director, took pride in local dancers, including the Mariinsky Ballet's Xander Parish and his sister Demelza, who dances with the Royal Ballet, English National Ballet's Joseph Caley and more. The music was a mix of live chamber music and recorded orchestra.

Zoe Anderson, The Independent, 18th September 2017

The majority of expert panel members consulted felt they had heard a lot about Hull over the last year both from their own networks, direct information from Hull partners, and the mainstream press.



Photo: Back To Ours. The Pigeon Detectives

6.2.4 The city as a venue

A key strength of Hull's UK City of Culture celebrations was the use of more than 300 venues, from small capacity community spaces to the larger theatres and halls. There was a deliberate focus on the city centre, through core programme elements such as *Look Up*, which aimed to achieve a combination of resident engagement and tourism growth.

The map overleaf shows this to be true with broad geographic representation across the city, but with a cluster of venue-based activity in HU1 and nearby. This postcode area has a significantly higher density of venues readily available and their use was driven by the desire, where possible, to use the existing cultural infrastructure of the city.

There was also a conscious effort to programme targeted activity within individual neighbourhoods across Hull, delivered through *Land of Green Ginger*, *Back to Ours*, and the *Creative Communities Programme*.

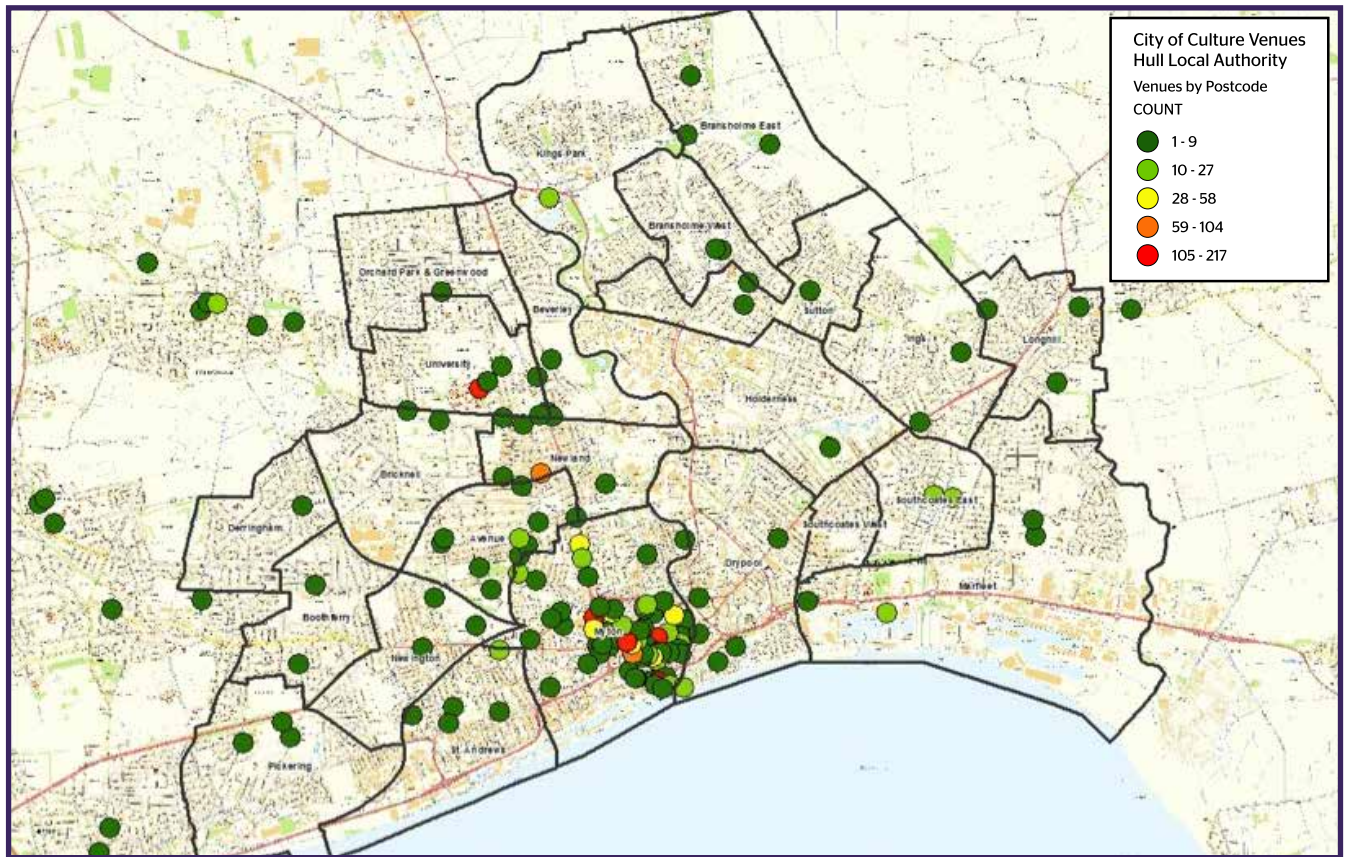


Figure 6.4: Map of venues used during 2017. (Hull City Council and Ward boundaries shown)

While the programme focused primarily on Hull as the UK City of Culture, for several elements there has been a clear intention to ensure benefits are also delivered in the East Riding.

This can be seen in the delivery of cultural activity throughout the year. With the East Riding of Yorkshire Council as a Principal Partner to the project, and the current tourism partnership VHEY spanning both local authorities, it was a deliberate decision to incorporate activity within the sub-region into the overall marketing and promotion of the year.

An area for further development, mentioned throughout the research by stakeholders, was underuse of the large volume of green space and parks throughout the city. It was felt that a greater number of events could have taken place in these spaces.

6.3 Understanding and Appreciation of Hull’s History and Heritage

Through positive experiences of cultural activity, it was anticipated that audiences and participants would learn about Hull’s history and heritage and associate it positively with the UK City of Culture.

The programme was designed to ensure that history and heritage would be integrated within all events and activities where it was feasible to do so, maximising opportunities for residents and visitors to learn more about Hull’s history and heritage.

In an annual citywide residents’ survey¹⁹, almost two thirds (65.6%) of residents felt that their knowledge of Hull’s history or heritage had increased as a result of the UK City of Culture.

However, as the chart below shows, when asked to rate their existing knowledge, no significant difference was seen in 2017 compared to 2016.

Figure 6.5: Knowledge of Hull’s History

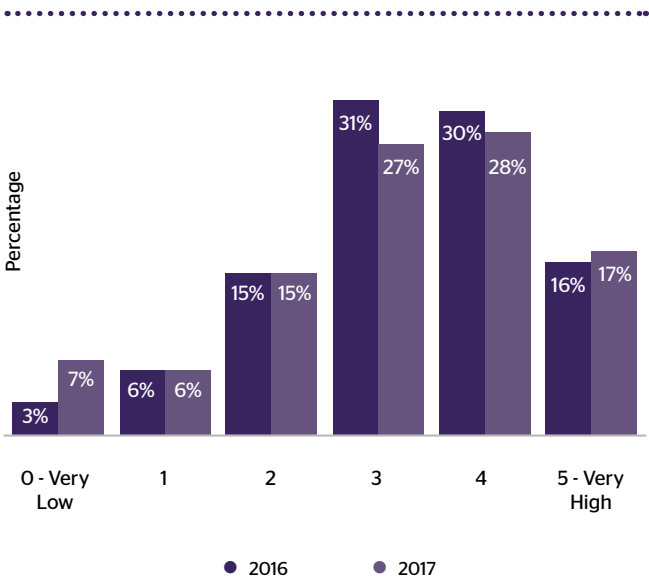
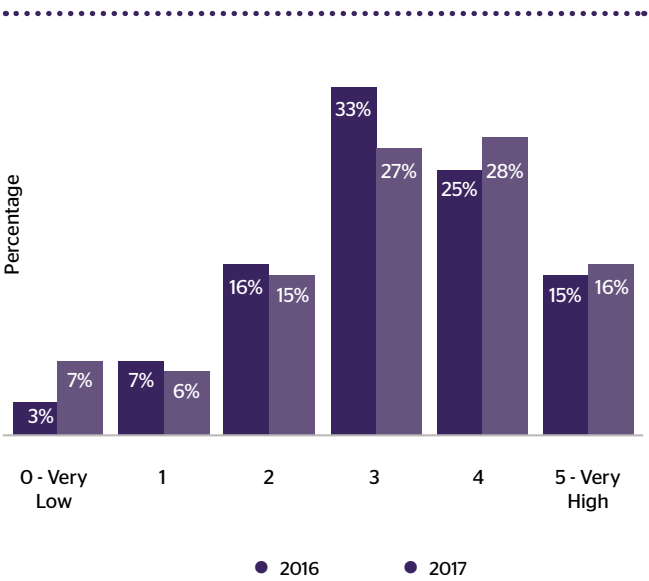


Figure 6.6: Knowledge of Hull’s Heritage



Source: Hull 2017, Residents’ Surveys, 2016 and 2017

¹⁹ Hull UK City of Culture 2017 Ltd., Resident Survey, 2017.

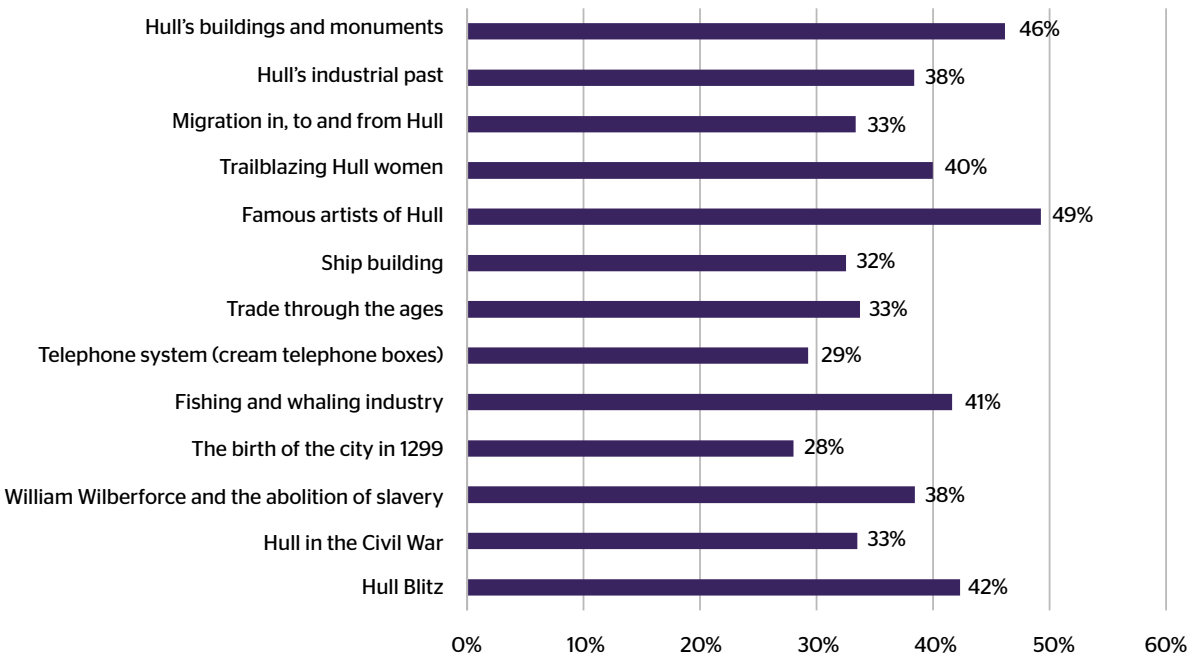
This perhaps reflects that the learning about history and heritage was relatively passive, rather than developing substantial new knowledge. It also suggests that the year may have made people more aware of previously underrepresented histories to some extent and, as a result, more cognisant of a lack of knowledge about Hull's history and heritage overall.

The chart below highlights the aspects of Hull's history and heritage that have seen the greatest increase in awareness. Hull's famous artists obtained the highest score, which reflects that this is learning from an arts and cultural programme.

Perhaps more interestingly, Hull's buildings and monuments came second. This may be as a reflection of the focus on the city's built environment through programmes such as *Look Up*, the use of city centre architecture in *Made in Hull*, and commissions relating to the Humber Bridge, such as *Height of the Reeds*.

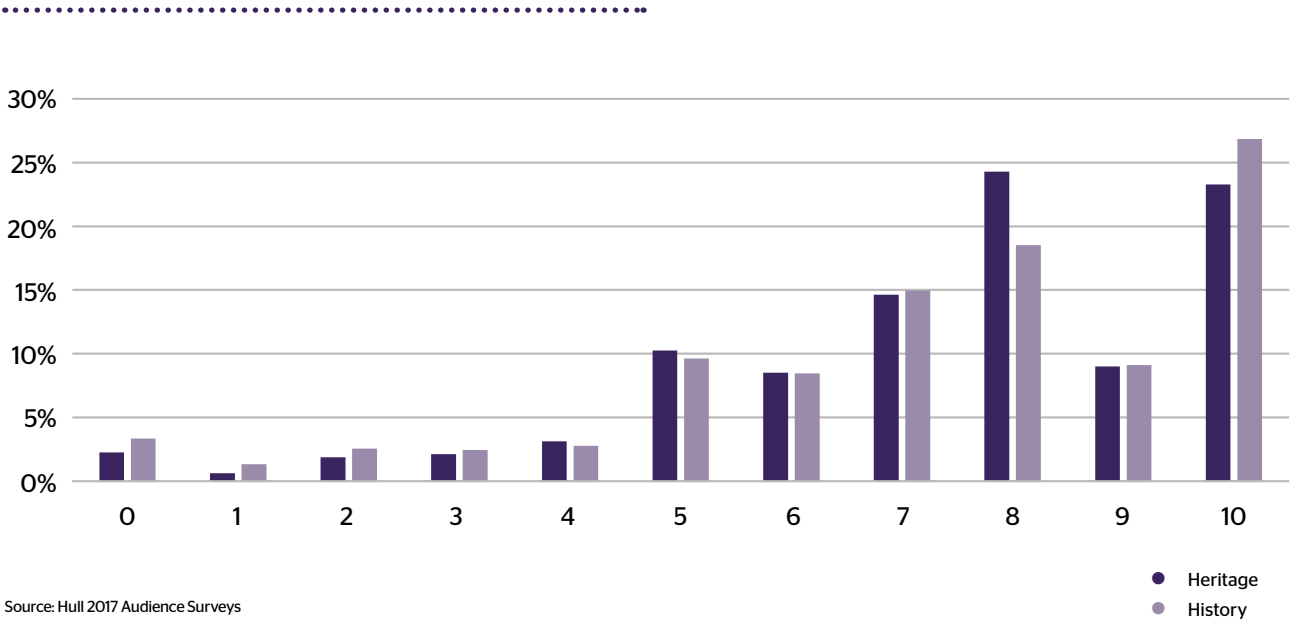
Audience members from outside of the city were also asked about the extent to which they had learned more about Hull's history and heritage. The chart below highlights that 71% and 70% of visitors from outside Hull rated their learning about the city's heritage and history respectively at 7-10 out of 10.

Figure 6.7: Proportion of Residents with increased Awareness of Aspects of Hull's History



Source: Residents' Survey, December 2017

Figure 6.8: Visitors' Learning about History and Heritage



Using an arts-based approach to history and heritage can enable engagement and breaks down barriers for audience appreciation and understanding.

Land of Green Ginger - 7 Alleys: Audience View

“I had never heard of it until a couple of days before and then my husband who I’ve been with like since the dinosaur age, because he’s from East Hull said, ‘Oh yeah, the 7 Alleys’, and then he told me and the girls all the legends of the Bubblegum boy that’s supposed to come alive [...] but he’d never ever mentioned it before and we are now going to go on a bike ride through 7 Alleys”

Source: 7 Alleys Audience Focus Group Report

Made in Hull: Audience View

“It’s an easier language, I guess if people don’t like to go to galleries or museums, they feel it’s not for them. Academia, it’s not for everybody is it, so it’s a language that we all understand and we can participate in. So I think that was one of the major successes of the event... Everybody understood it; everybody could take something from it”

Source: Made in Hull Hero Project Report

Across the programme 91.3% of all audiences agreed or strongly agreed that an arts-based approach to heritage made it easier to understand, whilst 91.4% felt it made heritage more interesting.

	Hull audiences	All audiences
Using art-based approaches to present history / heritage of Hull makes the history / heritage more interesting	92.1%	91.3%
Using art-based approaches to present history / heritage of Hull makes the history / heritage easier to understand	90.8%	91.4%

Source: Hull 2017 Audience Data Dashboard (% who agreed or strongly agreed with the statement)

There is evidence that the arts-based approaches used for several individual productions were particularly effective.

For example, at *The Last Testament of Lillian Bilocca*, 76.1% strongly agreed and a further 19.3% agreed (a total of 95.4%) that using art-based approaches to present Hull’s history and heritage makes it more interesting.

Made in Hull and *The Hypocrite* were among those productions which received the highest levels of agreement from audiences in response to the two statements.

Together these demonstrate the ability of both free, unticketed, outdoor events as well as traditional and site-specific theatre productions to make history and heritage appealing and accessible for audiences.

Event	... more interesting	... easier to understand
<i>The Hypocrite</i>	98.1%	94.7%
<i>Made in Hull</i>	96.5%	94.0%
<i>The Last Testament of Lillian Bilocca</i>	95.4%	91.3%

Source: Hull 2017 Audience Data Dashboard (% who agreed or strongly agreed with the statement)

In addition to making history and heritage more interesting and accessible, audience members also reported learning significant amounts about Hull's history and heritage. 77.5% of respondents to audience surveys felt this knowledge had increased 'much' or 'a lot'.

The Hypocrite was particularly successful at enabling audiences to learn about history and heritage with 92.3% of audience members reporting that they learnt 'much' or 'a lot'.

Event	% learnt 'much' or 'a lot' about Hull's history and heritage
<i>Made in Hull</i>	79.7%
<i>The Hypocrite</i>	92.3%

Source: Hull 2017 Audience Data Dashboard²⁰

In addition, heritage-inspired projects also inspired audience members and participants to continue their learning after attending the performance, event or exhibition. For example:

- Over half of the audience at *The Hypocrite* stated they had undertaken or planned to undertake their own research into the events presented after attending the play.
- Nearly half of the audience at *The Last Testament of Lillian Bilocca* stated that they had undertaken or planned to undertake their own research into Lillian Bilocca and the other 'Headscarf Revolutionaries'.
- Nearly half of the audience at *The Last Testament of Lillian Bilocca* also stated that they had attended or planned to attend exhibitions about the time period presented.

As discussed further in Section 6.4, audiences at the city's museums and galleries grew substantially during 2017 and included high levels of engagement from local residents.

- 76% of Hull residents and 84% of the East Riding residents attended a museum, gallery or other historic attraction during 2017. 40% of Hull residents and 52% of the East Riding residents had attended on three or more occasions during the year.

Arts-based approaches to interpretation in temporary exhibitions were successful in appealing to both new and existing audiences at Hull History Centre and Hull Maritime Museum. This potentially contributed to the increase in proportion of Hull residents who visited during 2017, as well as the increases to total visitor numbers overall.

²⁰ Based on people rating the amount they learnt about history and heritage as 7 or more on a scale of 1-10.

Aim 2: To develop (new and existing) audiences for Hull and the East Riding of Yorkshire’s cultural offer locally, regionally, nationally and internationally

6.4 Developing Audiences

Across the 365-day cultural programme, it is estimated that there was a total of 5.3 million audience members across all exhibitions, events, installations and other cultural activities. This includes over 3 million attendances at events and activities directly funded by Hull 2017 Ltd.

This audience estimation has been calculated using the aggregated data of:

- Project Monitoring Workbooks, completed for major funded events within the cultural programme
- Ticketing data, supplied by the main box office operations for Hull and the East Riding, analysed by independent arts data agency Baker Richards
- Audience counts / estimations gathered through commissioned primary research

These audience figures are a substantial achievement, although limited audience data about Derry-Londonderry UK City of Culture 2013 and about European Capitals of Culture make it difficult to benchmark the figures against other cities.

6.4.1 Museums and galleries

A useful comparison that can be made, however, is to review 2017’s annual visitor figures for several of Hull’s key museums and galleries, compared to the previous year.

As shown in the table below, the uplift in visitors is particularly noticeable for the Ferens Art Gallery, the Maritime Museum and the Brynmor Jones Library at the University of Hull, all of which hosted high profile exhibitions as part of the year’s programme.

Event / Activity	Visitors in 2016 (thousands)	Visitors in 2017 (thousands)	% change 2016 to 2017
Ferens Art Gallery	127*	519	309%
Maritime Museum	70	346	393%
Streetlife Museum	121	177	46%
Hull and East Riding Museum	76	106	40%
Wilberforce House	41	88	113%
Humber Street Gallery	n/a	121	n/a
Brynmor Jones Library Art Gallery	6	55	785%

Source: Hull Culture and Leisure and Hull 2017 Ltd.
*Baseline for the Ferens Art Gallery is 2014, as figures in 2015/16 were lower due to closure for works.

These increases come in the context of falling museum and gallery visits nationally, with data from major national museums and galleries showing an average reduction in visitor numbers in 2017 of 5.1% compared with 2016.²¹

That national trend both reinforces that the uplift in visitor numbers to Hull museums and galleries is primarily attributable to the activities of the year, and also further underlines the achievement in increasing visitor numbers to such a large degree.

6.4.2 Events and installations

Outside of museum and gallery settings, some of the most well attended events, festivals and installations within the year's programme were:

- *Opening Event: Made in Hull*
- *Land of Green Ginger*
- *Look Up*
- *LGBT50 Festival*
- *BBC Radio 1's Big Weekend*
- *Freedom Festival*

The annual *Freedom Festival* remains a jewel in the crown of Hull's cultural calendar. With 2017 marking its tenth year, the event attracted over 144,000 visitors²², making it the most visited annual festival in the UK City of Culture year.

6.4.3 Theatres and venues

The major theatres, halls and performance venues across Hull and the East Riding also saw record audiences figures throughout 2017 with a 30.6% increase in total tickets sold in comparison to 2015.

This is despite a significant period in 2017 when Hull New Theatre was closed.²³

Based on a comparable period of October-December for 2015 and 2017 this grows to a significant 41% increase in total audiences to ticketed events.

6.4.4 Visitor attractions

The Deep also recorded a significant increase in visitor figures. 2017 total admissions were up nearly 21% on 2015.

²¹ DCMS, November 2017, Monthly Museums and Galleries Visits Data.

²² Independent *Freedom Festival* Evaluation, undertaken by Information by Design.

²³ The official re-opening of Hull New Theatre took place on 16 Sept 2017 with a performance by the Royal Ballet.

6.5 Increasing Engagement and Participation

As a multi-genre cultural programme, the year provides an opportunity to increase engagement and participation in arts and culture – with people taking part either as audience members or participants.

This can be achieved through:

- increasing the total number of people who engage or participate
- increasing the frequency with which people engage or participate
- and/or diversifying the art forms with which people engage or participate

The evidence from the evaluation, as outlined over the next few sections, demonstrates success in this area, whilst also providing valuable insights for the sector moving forwards.

SKIN (Back to Ours): Peer Assessment

“I was really impressed [by the] diversity [of] ages: there were those in [their] 20s and 30s; and those in their early 50s, and groups of teens had come, and some younger children came with their families so it was a really nice mix.”

Source: Hull 2017 Peer Assessment Surveys



Photo: Humber Street Sesh

Drip (Back to Ours): Peer Assessment

The audience... being a part of the show meant that it became very much like a community experience. The whole subject matter was completely distinct and different and then to incorporate all of that into a one man comedy guitar performance. Oh my goodness. it was just wonderful!”

Source: Hull 2017 Peer Assessment Surveys

6.5.1 Levels of participation

As part of the citywide resident survey, levels of participation in the year were assessed by looking at five key measures.

Each respondent was asked if they had:

- attended an exhibition or activity at one of the city's major cultural institutions
- booked a ticket for an event in the year
- been involved as an audience or participant in a cultural activity or arts project
- interacted with or recalled seeing a public art installation
- and/or knowingly attended a Hull UK City of Culture 2017 project or event.

This dataset reveals that around 95% of residents experienced a cultural activity, event, installation or exhibition over the course of the UK City of Culture year.

This data is based on an annual survey undertaken with 2751 residents of Hull in December 2017. The data has been weighted to match mid-year population estimates for each ward on gender and age, achieving a confidence interval of 95%.

All 166 Lower Super Output Areas (LSOAs) in Hull were represented in postcode mapping of audiences. This applies to all other references to the Citywide Resident Survey throughout this report.

Although an extremely positive indicator for levels of participation within the Hull population, the study does reveal data discrepancies between participation levels for those whose day to day activities are limited either a little or a lot by a long-term health condition or disability and those who are not.

For example, those whose activities are limited a lot were much less likely to book a ticket (either free or paid for) for an arts or cultural event during the year with only 30% of respondents from this group stating they had done so. In comparison, 49% of those who are limited a little and 53% of those who are not limited at all had done so.

From anecdotal reports from people with disabilities, this is perhaps reflective of poor experiences faced when accessing arts and cultural venues in the past.

Hull 2017's provision of accessible performances may have gone some way to re-engage these audiences with arts and culture, though it will take a greater level of provision over a sustained time period to see a generational change in participation for people with health conditions and disabilities that limit day to day activities a lot.

This is a significant difference in overall levels of participation between each of these groups, but smaller than the difference seen in rates for different individual forms of participation.

6.5.2 Building new audiences

38% of Hull residents indicated that Hull 2017 had inspired them to attend new art forms they would otherwise not have done, and 42% said it had inspired them to attend more than they would otherwise have done.

Over half of audiences reported that the event they attended introduced them to a new art form or subject for the first time.

	Hull audiences	All audiences
It introduced me to [X] art form or subject for the first time	51.0%	52.7%

Source: Hull 2017 Audience Data Dashboard, where [X] was updated to the relevant art form, experience, or artist

This is supported by box office data that indicates 60% of bookers appear to be new in 2017 (based on having not purchased a ticket through an existing or migrated system since 2014), including 50% of bookers living in postcodes HU1-HU9.

Whilst these figures demonstrate that the UK City of Culture year enabled significant engagement with new art forms, they also suggest that ticketed events within the programme were able to deliver higher levels of audience retention than national averages.

A report by ticketing system provider Spektrix (2017) indicates that on average an arts venue would retain 32% of its bookers from 2014 in 2015 and only 27% by 2016. The data collected in Hull suggests that up to 40% were retained from 2014 to 2017, though some of these may have lapsed in intervening years or would have been new bookers in 2015 or 2016.

What is clear from audience insight from across the year, is that through engaging in a varied and high-quality cultural programme, there has been an increased cultural confidence in audiences, particularly those from HU1-HU9 postcodes.

This is supported by evidence of audiences being challenged in their understanding of art, achieved through an increase in those audiences who may have tried something new for the first time in 2017:

	Hull audiences	All audiences
It challenged my understanding of art	64.6%	56.7%

Source: Hull 2017 Audience Data Dashboard

6.5.3 Audiences exploring multiple art forms

In relation to ticketed events where booker data is captured, it is possible to gain a deeper understanding of art form crossover.

The highest percentage of audience crossover by art form occurred with the music programme and the city’s theatre offer, as perhaps would be expected given the total capacity and proportional representation of these art forms.

There was also a strong trend amongst audiences who engaged with circus, spoken word and film screenings: these audiences were the least likely to have only attended cultural activity in one art form.

Studying this segment further, this audience engaged across multiple venues and a diverse selection of the cultural offer.

6.5.4 Propensity to attend future cultural activities

Audiences were also asked whether they were likely to attend something like the event they attended again in future.

Overall, 94.6% of all audiences agreed or strongly agreed that they would come to something similar in future, rising to 95% of audiences who were Hull residents. This suggests that amongst the audiences who engaged the most with the Hull 2017 programme, there is a likelihood that they can be retained in future years if the programming continues to appeal to them.

In addition, over three quarters (76%) of audiences who were Hull residents and 71.5% of all audiences stated that the event they attended in 2017 has made them want to take more risks when choosing what arts and culture they choose to see in the future.

This demonstrates a potential to continue to develop new audiences, in particular for different art forms.

	Hull audiences	All audiences
It encouraged me to attend more similar events in future	95.0%	94.6%
It has made me want to take more risks when choosing what arts and culture I choose to see	76.0%	71.5%

Source: Hull 2017 Audience Data Dashboard

6.5.5 Comparisons with the Taking Part Survey

The latest release from the Taking Part survey data set (at the time of writing this report) was for the year ending March 2017. During this time period:

- **77.4%** of respondents at the national level in England had engaged with the arts in the last year as an audience member
- **52.3%** had visited a museum or gallery
- **34%** had used a public library service
- **74.2%** had visited a heritage site

For Yorkshire and Humber Region:

- **72.2%** had engaged with the arts in the last year as an audience member
- **48.4%** had visited a museum or gallery
- **27.4%** had used a public library service
- **73.0%** had visited a heritage site

In the resident survey conducted in December 2017:

- **84.3%** of Hull residents and **87.4%** of East Riding residents had engaged with the arts as an attendee in the last year
- **76.3%** of Hull residents and **84.1%** of East Riding residents had visited a museum or gallery

The figure from museum and gallery attendances is directly comparable and is significantly higher than both national and regional averages.

Data provided by Hull Culture and Leisure (who operate cultural and library services on behalf of Hull City Council) also show that visits to public libraries in Hull also increased in 2017 compared to previous years.

Due to the questions asked in the resident survey, the figure for arts engagement is not directly comparable, though the difference between the figures does indicate that arts participation in Hull during 2017 was higher than national and regional averages.



6.6 Diversifying Audiences

The following section of the report looks at the composition of the overall audience.

6.6.1 Origin of audiences

The UK City of Culture project aimed to attract local, regional, national and international audiences, with a view to developing a more sustainable audience base for its ongoing arts and cultural offer.

This is central to Hull City Council's ambitions set out in the Cultural Strategy (2016-2026) which seeks to 'surprise', 'enthuse' and 'reach out' to visitors.

The broad ranging nature of the 2017 arts and cultural programme made it difficult to collect comprehensive data on visitor origins. The method therefore used to estimate this was through audience surveys undertaken for each event and activity, with the results aggregated across all projects.

Analysis of Hull 2017 Audience Data Dashboard indicates the following estimated audience breakdown:

- **50.9%** from Hull
- **27.5%** from the East Riding
- **20.7%** from elsewhere in the UK
- **0.98%** from overseas

These estimates represent a combination of free unticketed, free ticketed and paid ticketed events. For free events, the overall percentage of audiences from Hull increases to 59.8% and for East Riding decreases to 23.2%.

An analysis of ticketed events using box office data supports these conclusions.

The data available at this stage does not allow us to estimate the total number of unique visitors or visitor trips to Hull in 2017. These figures will be available at the end of 2018; however, projections are included in the 'Economy' section of this report.

At face value, this data could be interpreted to conclude that of the 5.3 million audience visits to cultural activities and events, around 2.7 million audience visits would have been by Hull residents.

This data supports the conclusion of high levels of engagement amongst Hull residents, with nearly all having attended at least one event, exhibition, installation or cultural activity during the course of the year.

The number of visitors from overseas, however, remains a very small proportion of the overall volume of audience attendances (0.98%).

With international audiences at 0.98% of the total audience figure, 52,000 audience attendances were from those living overseas. In the context of over 437,000 international trips to Hull in 2016, this percentage is relatively small.

This would suggest that the programme had little impact in attracting additional visitors from overseas.

6.6.2 Age profile of audiences

Cultural activity attracted audiences from a broad age profile, with higher audience representation from those individuals aged 55-64 (in comparison to UK and Hull population average) and an under-representation of 16-34 year olds.

These trends suggest a potential shift over recent years in Hull's cultural offer towards an ageing population that is not being replaced at a proportional rate by younger bookers.

Analysis of box office data also highlights a notable year-on-year increase in tickets sold with a senior discount applied across the majority of venues.

Age Bracket	UK Population			Hull Population		
	Ave.	All audiences	var.	Ave.	Hull Audiences	var.
0 - 15	19%	18%	-1%	18%	22%	+4%
16 - 24	11%	7%	-4%	15%	8%	-7%
25 - 34	14%	11%	-3%	16%	7%	-9%
35 - 44	13%	12%	-1%	12%	14%	+2%
45 - 54	14%	16%	+2%	13%	17%	+4%
55 - 64	12%	19%	+4%	11%	18%	+7%
65 - 74	10%	13%	+3%	8%	11%	+3%
75 +	8%	3%	-5%	7%	3%	-4%

Source: Office of National Statistics, Humber Data Observatory and Hull 2017 Audience Data Dashboard

6.6.3 Audiences identifying as disabled

Hull has a higher than average proportion of residents who identify as having a long-term limiting illness or disability (19.6% compared to 18%²⁴ nationally).

Audience data shows that significant progress was made in engaging audiences who are 'limited a little' but that much more work must be done to reach those 'limited a lot'.

The project set out to increase the representation of audiences who identify as having a disability. Specific provisions, including an increased volume of assisted performances, were introduced across the cultural programme.

The below data would indicate that this has perhaps positively impacted on the representation of audiences whose day-to-day activities are 'limited a little' but has not had sufficient impact on those who are 'limited a lot.'

Day-to-day activities	Hull Population	Hull 2017 Audience	Difference
...not at all limited	80.3%	89.2%	+8.9%
...limited a little	9.6%	8.0%	-1.6%
...limited a lot	10.0%	2.8%	-6.2%

Source: Humber Data Observatory and Audience Data Dashboard

²⁴ <https://visual.ons.gov.uk/disability-census/>

6.6.4 Ethnicity of audiences

89.7% of Hull residents describe themselves as White British, compared to a national figure of 79.8%. The BAME population in Hull is therefore 10.3%, compared to 22.2% nationally.

The largest proportion of non-UK born residents come from countries outside the EU (13,000 or 5.1%) or from EU8 countries (8,000 or 3.1%). EU8 countries are the Czech Republic, Estonia, Poland, Hungary, Latvia, Lithuania, Slovakia and Slovenia.

Evidence from audiences demonstrates that although some successful engagement has taken place with BAME groups within the city, it still falls short of reaching a representative audience in relation to the local population:

Ethnicity	UK Population			Hull Population		
	Ave.	All Audiences	var.	Ave.	Hull Audiences	var.
White / White British	79.8%	94.8%	+15%	89.7%	95.4%	+5.7%
White Other	5.7%	2.4%	-3.3%	4.4%	2.3%	-2%
Asian / Asian British	7.8%	0.5%	-7.3%	2.5%	0.3%	-2.2%
Black / African / Black British	3.5%	0.3%	-3.2%	1.2%	0.4%	-0.8%
Mixed / Multiple Ethnicities	2.3%	0.5%	-1.8%	1.3%	0.6%	-0.7%
Arab and Other Ethnicities	1.0%	1.5%	+0.5%	0.8%	1.1%	+0.2%

Source: Office for National Statistics, Humber Data Observatory and Audience Data Dashboard



Case Study

SQUARE PEG

Square Peg was a year-long programme of artist commissions, exhibitions, interventions and other events that tackled the stigma around disability arts, revisiting (and building on) Artlink's roots as an arts centre dedicated to access for all. *Square Peg* was designed to commission disabled artists and raise awareness of the barriers that people with disabilities face and aimed to bring people together, to create a better understanding of what it is to be from a diverse community.

The Disability Arts Network, an initiative already run by Artlink, fed into *Square Peg*, bringing together service users, disability organisations, disabled artists and the wider community to consult on how to make events accessible. For some of the artists involved, opportunities to exhibit professionally had been limited in the past; through *Square Peg*, these artists were being offered invaluable project management skills and exhibition experience that will prepare them for a future working in the industry.

Exhibitions like the *Adam Reynolds Memorial Bursary: Shortlist*, Oliver MacDonald's *Dog Basket Baboon*, Anita Corbin's *Visible Girls: Revisited* and John Walter's *Alien Sex Capsule*, provided high quality and inclusive arts at Artlink's centre on Princes Avenue. To reach new audiences, in the autumn of 2017, the exhibition *Centre of Attention* took place in a shop in Princes Quay. This collaboration saw the Alternative Limb Project, local film makers Fly Girl and model and diversity advocate Kelly Knox come together to create an exhibition of alternative limbs.

Square Peg artist-in-residence Jason Wilsher-Mills rounded off his nine-month residency, and the *Square Peg* programme, with a solo show in January 2018. Jason ran a series of workshops at the end of August to feed into this work, engaging with the wider community.

Photo: Shape Shortlist Exhibition



6.6.5. Audiences from areas in the 10% most deprived in the UK

Across all Hull audiences, postcode data from both ticketed and non-ticketed events demonstrate that the programme as a whole was successful in engaging residents from areas from all deprivation deciles, with the exception of the 10% most deprived.

	All Hull Audiences	Total Hull Population	Difference
10% Most Deprived	26.7%	45.1%	-18.4%
10% - 20%	8.9%	7.7%	1.2%
20% - 30%	13.7%	11.8%	1.9%
30% - 40%	13.9%	10.8%	3.1%
40% - 50%	14.0%	9.7%	4.3%
50% - 60%	9.0%	6.3%	2.7%
60% - 70%	8.0%	4.6%	3.4%
70% - 80%	4.8%	3.4%	1.4%
80% - 90%	1.0%	0.6%	0.4%
90% - 100% = Least Deprived	0.0%	0.0%	0.0%

Source: Humber Data Observatory and Audience Data Dashboard

Audiences residing within areas which are among the 10% most deprived in the country represented over a quarter of total audiences (26.7%),

However, 45.1% of Hull's population reside in areas which fall into this category.

Whilst many events within the overall programme were not successful at engaging those from the 10% most deprived decile, individual activities can demonstrate successful approaches to increasing these levels of engagement in future.

For example, at *Land of Green Ginger: Act III – Longhill Burn*, 62.6% of audiences resided within the 10% most deprived areas: +17.5% compared to the overall Hull population. Similarly, at Act II – *The Gold Nose of Green Ginger*, 59% of audiences lived within the 10% most deprived areas:

	All Hull Audiences	Total Hull Population	Difference
Longhill Burn	62.6%	45.1%	+17.5%
The Gold Nose of Green Ginger	59.0%	45.1%	+13.9%

Source: Land of Green Ginger Postcode Data

Further evidence can be gathered when mapping audiences against Lower Super Output Areas (LSOAs) of the city. *Land of Green Ginger* recorded audiences from all LSOAs:

Free and non-ticketed outdoor events close to where people live are most effective for reaching audiences living in the most deprived areas of the city.

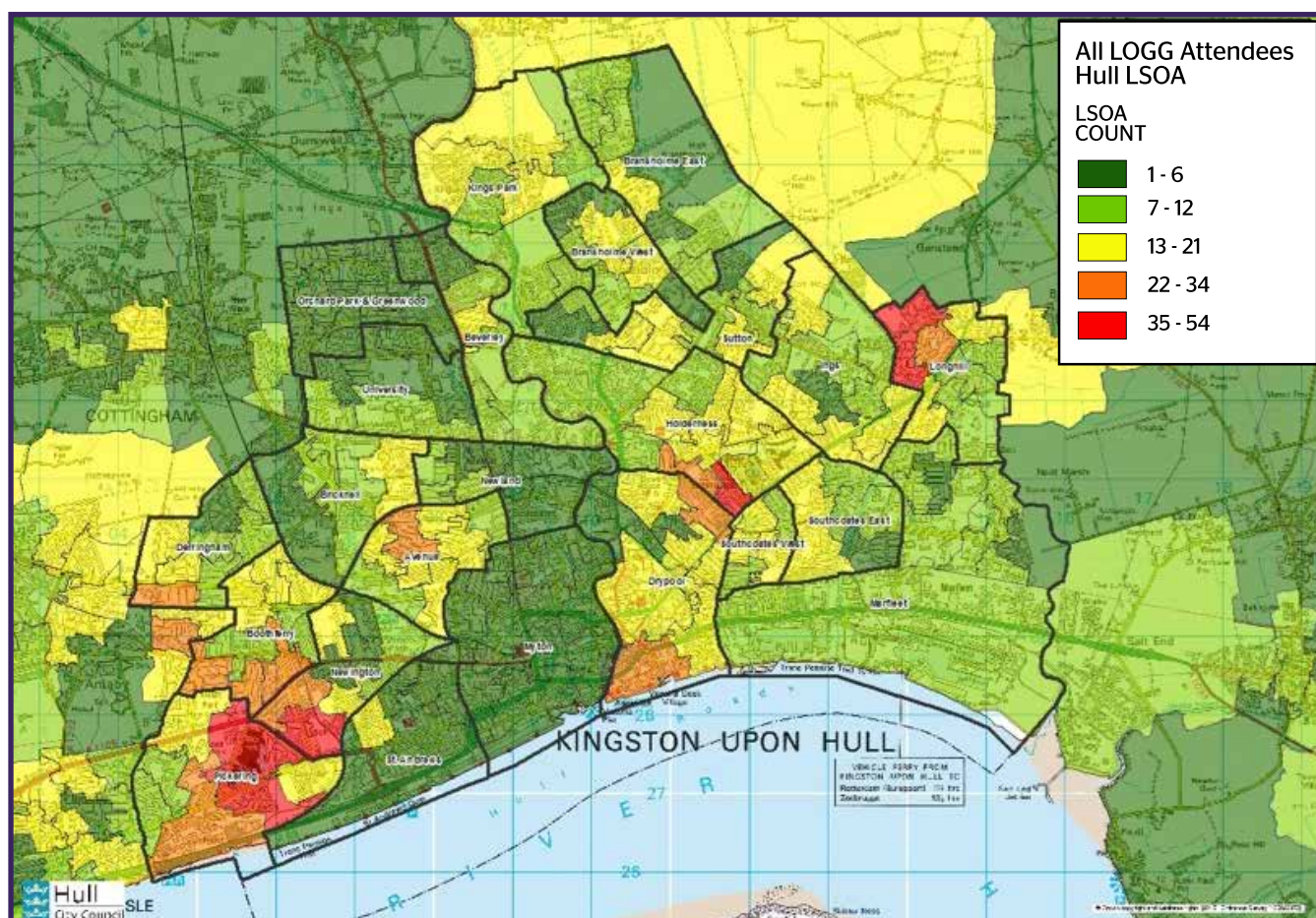
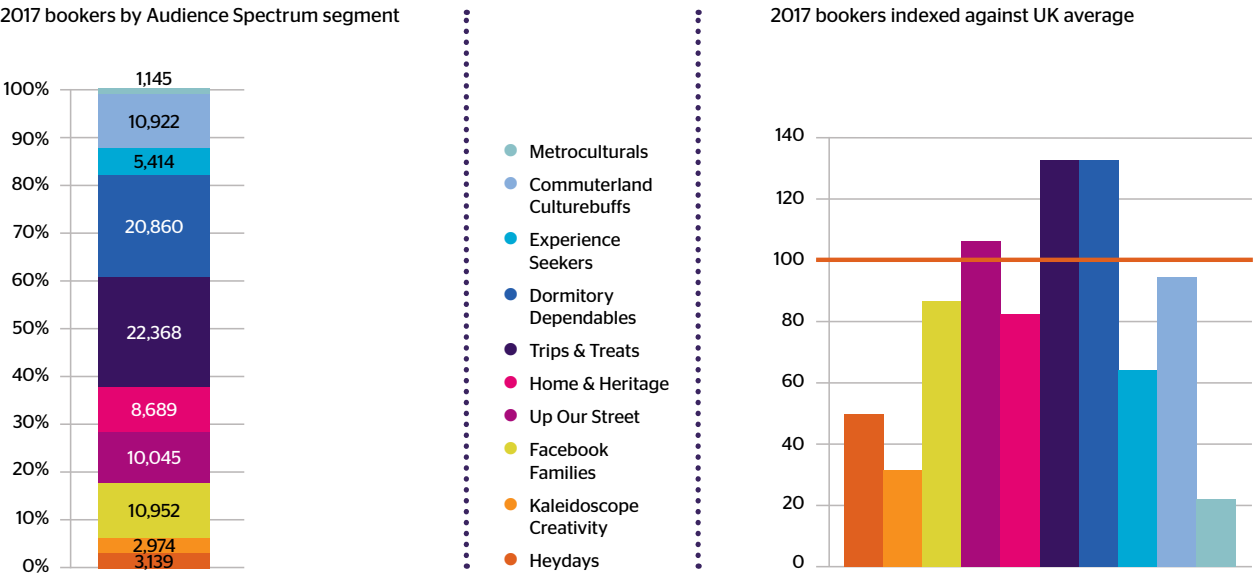


Figure 6.9 Audience origins for Land of Green Ginger events during 2017.

6.6.6 Levels of cultural engagement

Using Audience Spectrum, a segmentation tool for the cultural sector developed by The Audience Agency, we can begin to understand the make-up of our audience in relation to cultural engagement:

Figure 6.10: Audiences' make-up using Audience Spectrum.

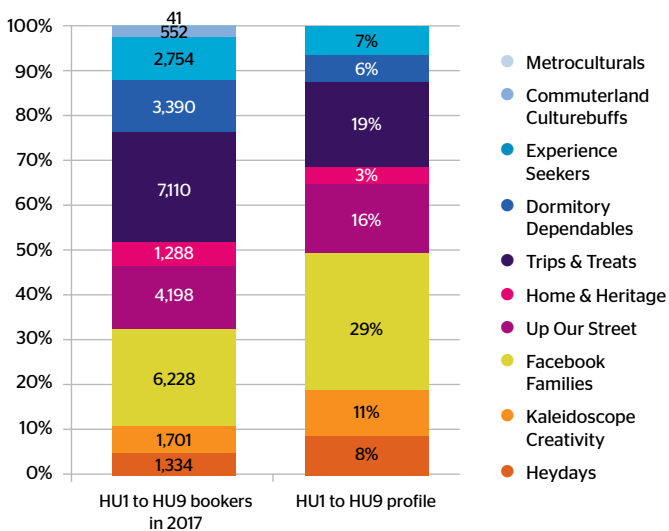


Source: Baker Richards analysis of citywide booker data using Audience Spectrum, including index against UK average.

This chart provides an assessment of our overall audience and indexes this against the UK average.

We can also look in more detail at bookers with an HU1-HU9 postcode and analyse this against the make up for the Hull population:

Figure 6.11: HU1 to HU9 bookers who attended in 2017 by Audience Spectrum segment.



Source: Analysis of HU1-HU9 bookers only from booker dataset using Audience Spectrum, compared to Hull average.

Audiences who are least culturally engaged are represented by the groups towards the base of the bar chart, whereas those who are deemed highly engaged culturally are at the top.

Our largest audience segment was Trips and Treats (a mid-tier engagement group); for this group the Hull 2017 programme was over-represented in comparison to the UK and HU1-9 average.

Full overviews of all Audience Spectrum profiles are available online at: theaudienceagency.org/audience-spectrum.

Although this data overall demonstrates that more culturally engaged segments were more likely to have attended, this is an expected outcome.

Perhaps more usefully, this now provides a citywide benchmark on which to monitor and measure future trends.

6.6.7 Representativeness of the programme

One of the objectives outlined for the project, was to deliver a cultural programme that is ‘of the city’. It is notable that for some of the groups of residents, engagement levels may relate to the extent to which those groups felt represented by the programme.

A key part of this may have been the extent to which these groups felt that the programme was representative of them and their lives.

For older people (those aged 65+), who saw the greatest rise in engagement levels between 2016 and 2017, this was matched with one of the highest proportions of people feeling that the programme reflected them and their lives.

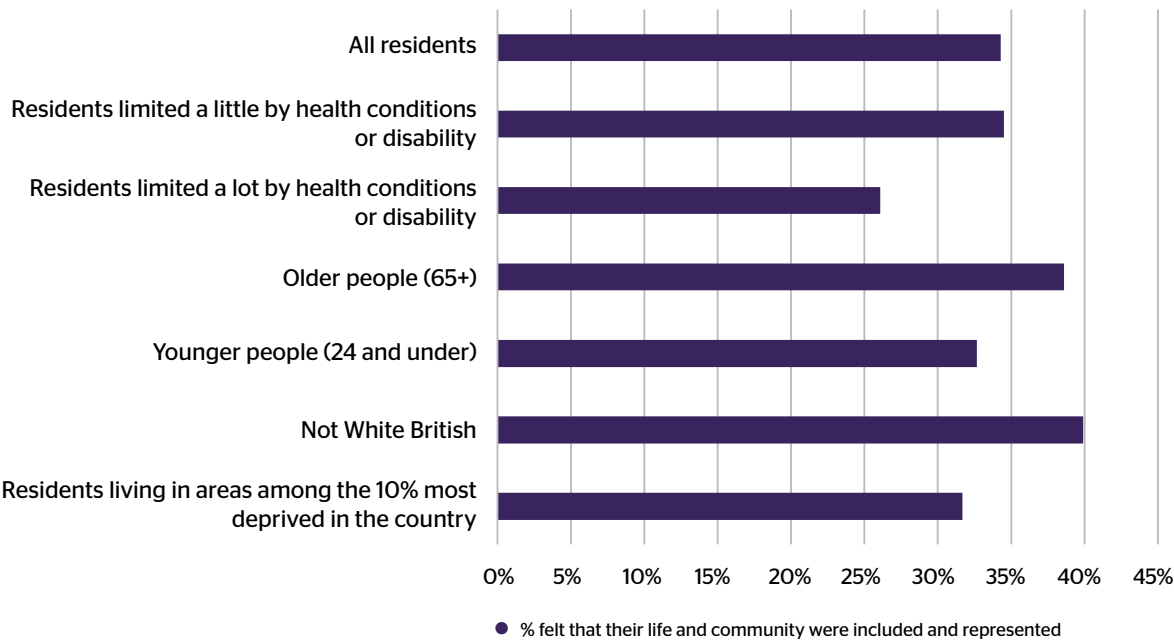
The group reporting the highest feeling of being included and represented was ethnic minority groups (non-white British), who also saw a notable rise in engagement levels. This did not however get reflected in overall audience figures for the year.

The group which were least likely to feel included and represented was residents whose lives were limited a lot by a health condition or disability, with those limited a little reporting much higher levels of representation.

This is echoed in the audience data, with those audiences identifying as being limited a lot by a health condition or disability being the most under-represented as audiences at events and cultural activity.

The chart below compares the proportion of residents from each group who felt that their life and community was included and represented in the Hull 2017 programme:

Figure 6.12 Extent to Which People Felt Represented in the Cultural Programme.



Source: Citywide Resident Survey, December 2017

Residents' responses to whether the Hull 2017 programme was reflective of the city and its people

"Yes, I think it captured the essence of Hull, however what I'm more excited about is that it's brought other things to the people of Hull that they maybe otherwise may not have been partial to, or been able to get to, or even discovered before. And that's what I'm more excited about. Yes, we've got our roots and we've got this history, but we've got to move forward as well."

Source: Residents' Focus Group Findings Report

"In some senses it didn't, it didn't reflect its people at all, this was a year of events that was bussed in and done to the people of Hull rather than done with them. It was a huge success so it is hard to be critical but there is no reason why this couldn't have been much more grassroots. The first two seasons in particular; *Made in Hull* and *Roots and Routes* lent itself brilliantly to a much more inclusive approach."

Source: Residents' Focus Group Findings Report

Other quotes from residents gathered through focus groups also illustrate differences of view on this point:

"I would like to say that *Hull Gada*, you know, the Polish poetry, the first event where they had the translator, the English poets talking their poetry and having Polish translations so the Polish can read that and then they had the Polish poets with the English translations behind, that was a fantastic device... they went to the places where our Polish communities go in their spare time and obviously get them to come to here..."

Source: Residents' Focus Group Findings Report

"I think they could have done more to include some of the new immigrant communities, there was a little bit for the Polish community... but there was hardly anything for other groups and if you mean it's bi-cultural it should be that, like Kurdish and so on, they could have done that a little bit more. There also wasn't enough for children, you know, there was the *Big Malarkey Festival* in East Park but I think there were not enough programmes for children".

Source: Residents' Focus Group Findings Report

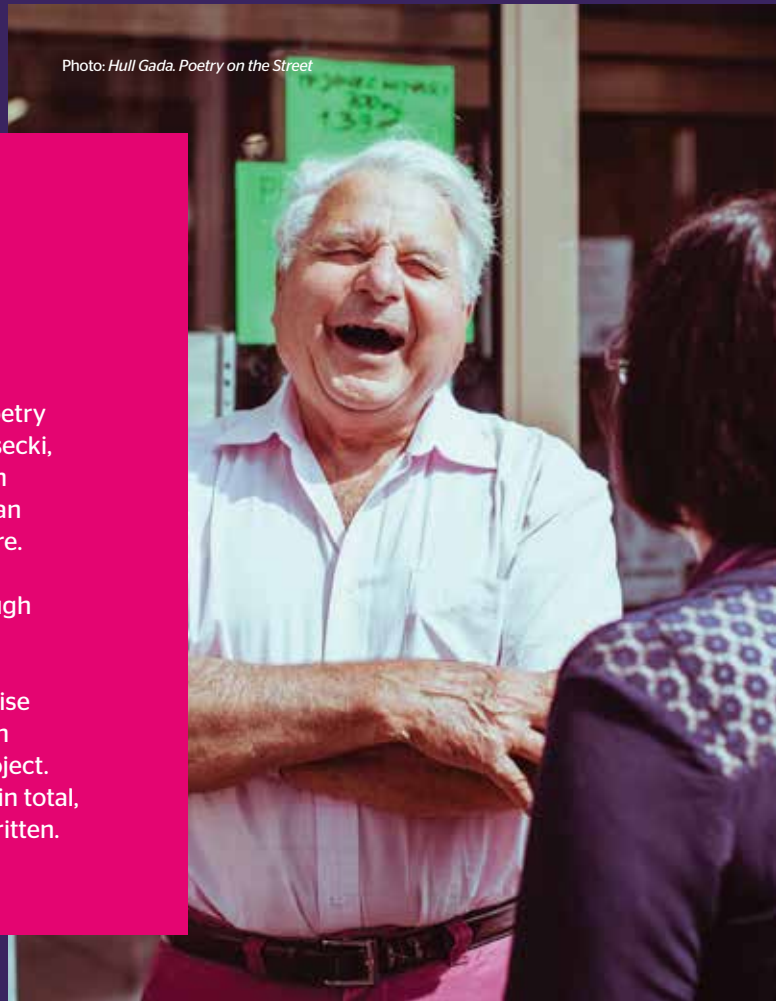
Case Study

HULL GADA

Hull Gada was an engagement project in the run up to the BBC *Contains Strong Language* festival celebrated the beauty of poetry with Hull's vibrant Polish community. Three poets, Bohdan Piasecki, Wojciech Cichon and Weronika Lewandowska, were involved in delivering a series of workshops, pop-up poetry activities and an exhibition in a 'Shop of Poems' at Princes Quay Shopping Centre.

Workshops reached over 170 children and young people, through close collaboration with two Polish Saturday Schools, and two masterclasses were run for Hull volunteers. These enabled the volunteers to learn more about Hull's Polish community and raise awareness on immigrant issues, as well as to gain confidence in approaching members of Polish community to support the project. 14 pop-up poetry activities took place at a variety of locations: in total, there were around 100 conversations and almost 40 poems written.

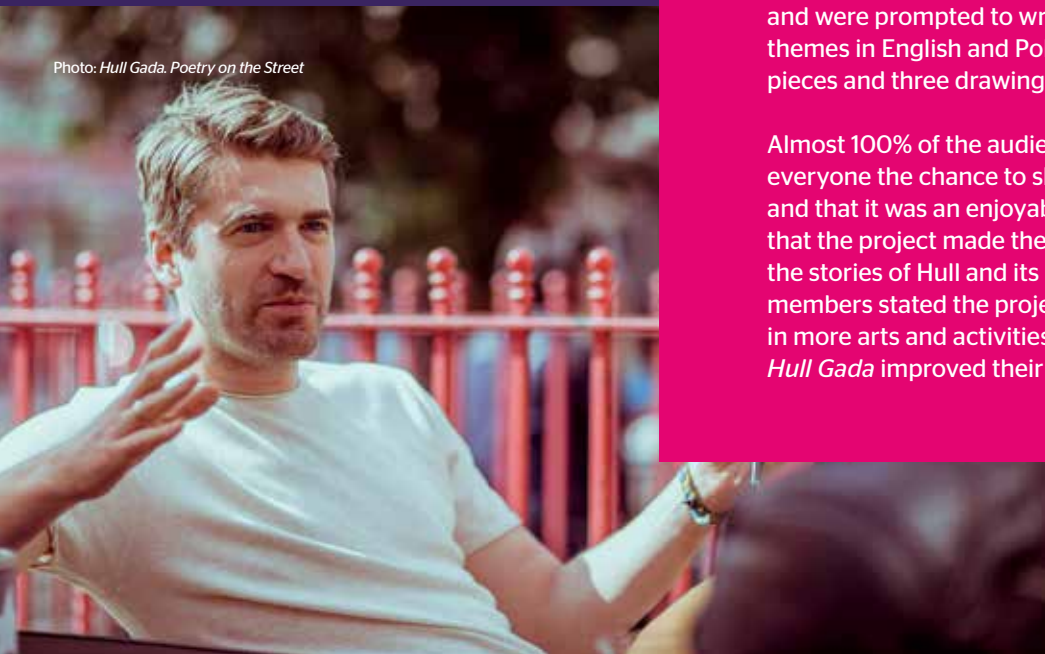
Photo: Hull Gada. Poetry on the Street



At the launch event, language barriers were overcome thanks to translated and captioned performances, which was a new experience for both audience and artists. The launch event was successful in attracting 10 of Hull's local spoken word artists from the Polish community to perform. Throughout the duration of the exhibition the audience were encouraged to use the workshop space and were prompted to write a poem on a selection of themes in English and Polish. In total 38 new written pieces and three drawings were created.

Almost 100% of the audience agreed that *Hull Gada* gave everyone the chance to share and celebrate together and that it was an enjoyable experience. Over 80% stated that the project made them feel more connected with the stories of Hull and its people. Over 50% of audience members stated the project empowered them to take part in more arts and activities in future and 30% stated that *Hull Gada* improved their self-esteem/confidence.

Photo: Hull Gada. Poetry on the Street



Residents' responses to whether the Hull 2017 programme was reflective of the city and its people

"If you are talking about diversity in a way that erm, you want us to think about how diverse the events were then I think they probably were, it looked pretty diverse. If you are thinking about the diversity in Hull and how well that was captured, well then you have four people here tonight that are disabled and none of us went to any events partly because we didn't think our disabilities were catered for. That says something doesn't it?"

Source: Residents' Focus Group Findings Report

"I go back to what I said earlier, part of Hull's diversity is its low employment, high crime, deprivation and low-incomes, that wasn't captured in Hull 2017 I don't think."

Source: Residents' Focus Group Findings Report

6.6.8 Increasing cultural confidence

Finally, under this aim, the programme sought to increase the appetite of audiences and participants to engage in more arts and cultural activities in the future.

In the end of year residents' survey, 38% indicated that Hull 2017 had inspired them to attend new art forms, and 42% said it had inspired them to attend more than they would otherwise have done. In both cases this suggests that Hull 2017 helped to broaden and deepen engagement amongst a significant proportion of Hull residents.

Residents were also asked whether they were likely to continue to attend arts and cultural activities in Hull and the East Riding. Overall, 51% indicated they were likely or very likely to do so, which is perhaps lower than might have been hoped for at the end of a major City of Culture year, and gives a note of caution on the extent to which audience levels seen in 2017 can be sustained in future years.

Aim 3: To develop the capacity and capabilities of the cultural sector

6.7 Developing the Cultural Sector

It was the aim of the Hull UK City of Culture project that this combination of sector development would enhance the capacity, capabilities, ambition and confidence of local arts organisations, enabling a step change in the quality and volume of the arts and cultural offer that can be sustained post-2017.

The 365-day programme created opportunities for local cultural organisations to access new funding through arts commissioning, grant funding, increased national funding and/or additional co-production, or earned income.

Throughout the year, there were also increased opportunities to make new contacts which could enhance the quality and ambition of work in the region, while increased training and development activity provided more direct support to arts organisation.

6.7.1 Additional support in relation to UK City of Culture

To assess the impact of these factors on the sector a Creative Partner Survey with a sample of 100 Hull-based organisations took place in December 2017, of which 92% had received some form of support from Hull 2017 Ltd.

This survey found that:

- **2 in 5** stated that support as part of the year had enabled them to develop new industry connections and undertake organisational development
- **7 in 10** had been involved in a project that had been made possible through direct financial support from Hull 2017
- **3 in 5** had made use of marketing and digital support including hull2017.co.uk
- **1 in 10** had been supported to undertake a research and development project
- And **1 in 5** had received direct production and curatorial support from the Hull 2017 team

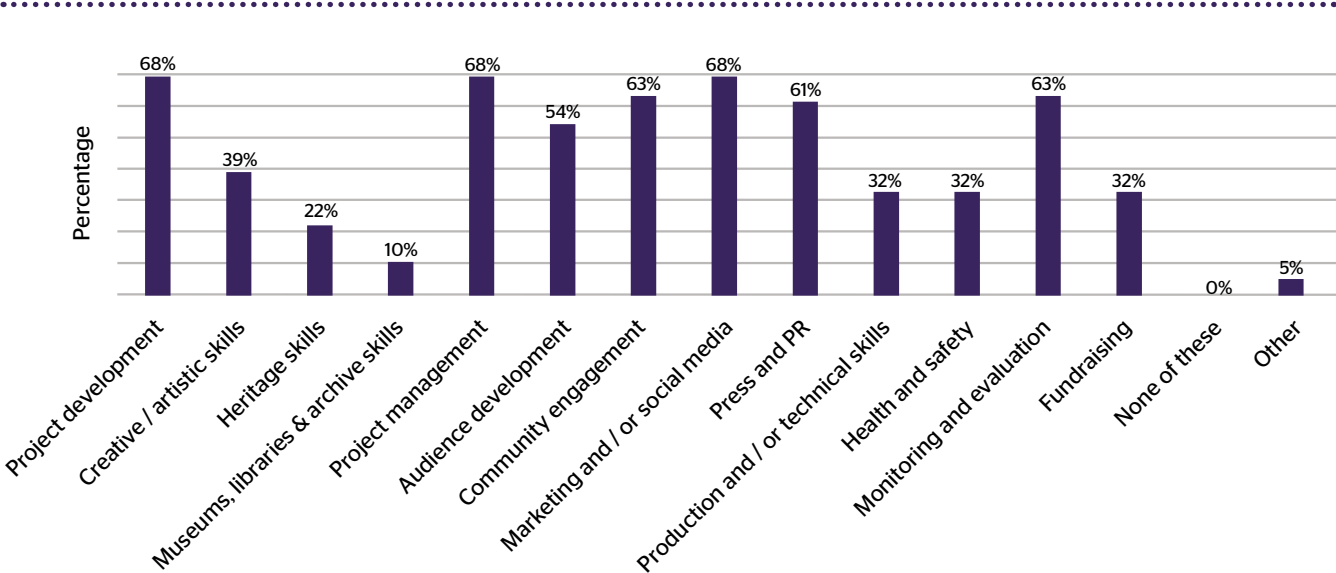
Of those that received financial support, the majority stated that it had increased the scale and ambition of the projects they could deliver. For 9 in 10 it had enabled them to try something new which otherwise would not have been possible.

6.7.2 Skills development in the cultural sector

Overall, 89% of cultural organisation respondents stated they had gained new skills and 93% had enhanced existing skills as a direct result of working with Hull 2017 Ltd, which is extremely positive.

The chart below shows a breakdown of the main types of skills respondents felt they had developed, with core skills of project development, project management, marketing, community engagement and evaluation identified most commonly:

Figure 6.13 Breakdown of Skills Enhanced



Source: Creative Partner Survey, December 2017



6.7.3 Negative impacts for cultural organisations

While the majority of feedback from cultural organisations was positive, a number of organisations highlighted some negative impacts arising as a result of Hull 2017.

These primarily related to the increased competition across different aspects of the cultural sector in Hull:

- **Audiences** - some cultural organisations outside the city centre reported finding it harder to attract audiences, who were drawn much more strongly to Hull city centre, where the majority of events were held. Others highlighted participation fatigue or that the large number of free events had led to a reduction in audience numbers for paid events.
- **Funding** - several organisations highlighted increased competition in the city for arts and cultural funding, with some concerned that larger organisations had received the lion's share of funding, and that organisations not supported by Hull 2017 Ltd had struggled to access any external funding. Some expressed concern that the successor body to Hull 2017 Ltd might continue to compete with them for finite funding for arts and cultural activities.
- **Venues** - a number of organisations highlighted that securing venues for events and activities has been more challenging in 2017, and in many cases the cost of doing so had increased, limiting the activities they could deliver. Whilst in one sense a negative effect resulting from the programme, this does demonstrate the success of Hull 2017 in increasing demand for event space.
- **Premises** - some organisations indicated signs of rising costs of premises which could price out arts and cultural bodies from some parts of the city.

These must be viewed in the context of analysis of the audience and box office data for the year which does demonstrate increased attendance to city centre-based events. This is mirrored in an increase in earned revenue through ticket sales.

In relation to the issue of funding, successful applications through Arts Council England's Grants for the Arts have also increased by 346% since 2012, with Big Lottery Fund and Heritage Lottery Fund also reporting increase investment through their grants programmes to local organisations.

A further observation to emerge was that, in the view of some respondents, there was further scope among local cultural organisations for knowledge sharing and the development of skills and experience, that could have been incorporated into the programme.

There could have been more joint work between local artists and national and international artists operating in the city, and a stronger requirement for incoming artists to support and enhance capacity in Hull's arts and cultural sector.

It is important to offset these comments with the positive narratives highlighted in the four case studies (in section 6.7.5), in which there were tangible benefits accrued by local cultural organisations of different kinds, as part of the programming of Hull 2017.

To support this, 87% of cultural organisations consulted at the end of 2017 felt optimistic about the future development of the capacity and capabilities of the local sector.



Case Study

HULL INDEPENDENT PRODUCER INITIATIVE

The Hull Independent Producer Initiative (HIPI) is a capacity building project that supports more theatre companies and artists to live and make work in Hull. Helen Goodman was appointed to the HIPI post in Autumn 2016. She met regularly with Hull-based companies and artists, both individually and through a series of networking events she organised. Her work focused on nine companies: Middle Child, Silent Uproar, Ensemble 52, Apus Productions, Roaring Girls, She Productions, Pub Corner Poets, Bellow Theatre and Broccolily.

Helen organised a series of masterclasses including PR, evaluation and reporting, grant applications, and making work for alternative spaces. 100% of participants reported gaining a moderate to significant amount of new skills and knowledge from the five masterclasses run in April to June 2017.

Helen supported companies to tour their work, including a showcase at New Diorama Theatre in London and a 'Hull takeover' at the *Edinburgh Fringe Festival*. At New Diorama, 630 people attended 10 performances across five days and 90% of the shows were sold out. Middle Child's *All We Ever Wanted Was Everything* won three awards from its Edinburgh run and was seen by 3,187 audience members, representing over 96% capacity.

From the support provided through HIPI, Hull-based theatre companies also made successful bids for funding. For example, Silent Uproar report that the HIPI project enabled them to raise over £70,000 from a variety of sources and Bellow Theatre attribute three grants, totalling over £15,000, to Helen Goodman's work.



Photo: Silent Uproar



Photo: A Super Happy Story (About Feeling Super Sad)

6.7.4 Acceleration of cultural sector infrastructure projects

Another key positive impact of Hull bidding for and becoming UK City of Culture was the rationale it provided for the acceleration of capital investment in key cultural infrastructure developments for the city, led by Hull City Council.

These included:

- **Ferens Art Gallery:** the Gallery was closed for 16 months prior to January 2017, as part of a £5.4m refurbishment ahead of the start of the UK City of Culture year. Changes were mainly focused on addressing the environmental conditions, which included investment into the temperature, humidity and lighting systems of the site, and an extension of the café and shop. This has created a state-of-the-art display space and improved the gallery's ability to provide a more suitable environment to host major events.
- **Humber Street Gallery:** the Gallery was developed as part of the larger £80m regeneration of Humber Street. The gallery was formerly a three-storey fruit and vegetable warehouse, which was transformed into a new contemporary art space for the region, with café and rooftop bar, used for the presentation of a curated programme of visual art, design, film, photography and craft. The overall Humber Street investment was accelerated as a result of Hull being UK City of Culture.
- **Hull New Theatre:** on 16th September 2017, Hull New Theatre re-opened after a complete overhaul of the venue, as part of a £15.9m renovation. This included a revamp of the existing technical and backstage infrastructure, a new foyer, upgrade of seating, a new look restaurant and bar, and the inclusion of more social space for business and community use. The speed of delivery and magnitude of the project was heavily dependent on the £13m allocation from the 2016 Budget, as overall Hull City Council contributed £11m into the project.
- **Stage @ The Dock:** a new cultural and community venue situated within Hull's Fruit Market development. As a former central dry dock, the space was developed by Wykeland in 2016 to provide a 350-seat outdoor amphitheatre, with more than £700,000 invested into the creation of the facility.

6.7.5 Case studies

The following case studies highlight the roles of the Ferens Art Gallery, the Humber Street Gallery and the Brynmor Jones Library Art Gallery at the University of Hull in providing a range of diverse exhibitions and events.

A key theme in the three following case studies of art galleries, as well as in the case studies of Artlink and of Middle Child Theatre Company, is the role that these organisations played in audience development and in the strengthening of the city's visual and performing arts infrastructure.





Case Study

ARTLINK

Artlink benefitted from support from Hull 2017 Ltd and was able to secure funding and access press and media coverage that they would not otherwise have attracted.

This enabled them to deliver a programme that was much wider in scope and more impactful than they had been able to deliver in previous years.

This was partly because the Hull 2017 programme allowed them to be much more ambitious and experimental, whilst also being able to work on a range of different areas (they contracted fourteen new commissions over the year). Artlink's programme explored diversity, in particular around disability and accessibility for disabled artists and audiences.

For the future, Artlink is looking to maintain this momentum and to continue running high quality projects that deliver positive impacts in the city.



City of Culture enabled us to collaborate and experiment more and work on a bigger scale. Our experiences and learning from 2017 will impact on our future direction and projects.

Kenn Taylor, Creative Director, Artlink Hull

Case Study

FERENS ART GALLERY

Ferens Art Gallery, situated in Queen Victoria Square, played a key role in hosting high-profile exhibitions that have been a key part of the cultural programme of Hull 2017.

The gallery initially opened in 1927 and has undergone various refurbishments, culminating in £5.4m of environmental improvement works completed in 2016. The Gallery reopened in January 2017, with the launch of a £1.3m acquisition to its permanent collection of a 14th century altar panel by the Italian artist Lorenzetti.

The gallery's exhibitions and events programme in 2017 started with the Ferens Art Open, and culminated in the final season with the internationally acclaimed Turner Prize. Hull Culture and Leisure (HCAL) recorded an increase of visitor numbers from 127,000 in the year prior to closure, to 519,000 in 2017, an increase of 309%.





The broadened appeal of the gallery to diverse audiences will enable a core visitor base to be attracted to visual arts events ranging in scope from the local to the international.

The Ferens in 2017 was able to broaden the appeal of the gallery to a wider audience base with the inclusion of the *Skin* exhibition, which included images from *Sea of Hull*, an installation by US artist Spencer Tunick, inspired by the colours of the sea in paintings in the Ferens and in the Maritime Museum, and featuring people posing naked and painted different tonalities of blue in different locations in Hull city centre. *Sea of Hull* was one of the 2016 'bridging events', acting as a prelude to the UK City of Culture programme in 2017. All 3,200 participants in *Sea of Hull* (many from outside the city) were invited to the opening *SKIN*.

As well as an extensive programme of exhibitions and events the gallery also abutted *Blade*, the *Look Up* installation that attracted an audience of over 500,000 people from January to March 2017. The challenge for the Ferens Art Gallery in 2018 will be to maintain the level of growth in audience attendance secured in 2017. This clearly is not an isolated challenge for the Gallery, and is shared by all cultural venues that can attribute an increase in audience numbers, at least in part, to the strongly branded Hull 2017 cultural programme. Volunteers are continuing to offer support to gallery staff in 2018 and provide a 'bridge' to the future in attracting audiences, who experienced a special welcome in 2017.

Photo: *Mask II* by Ron Mueck, presented as part of the *SKIN* exhibition



Case Study

HUMBER STREET GALLERY



Situated in the heart of the Fruit Market, the Humber Street Gallery is located in a former fruit and vegetable warehouse and opened in February 2017. As a new contemporary art space for the region, exhibitions presented work from a wide selection of artists including *COUM Transmissions*, Sarah Lucas, Rotterdam's *WORM*, the Crafts Council, Lee Price, Martin Parr, Olivia Arthur and Lee Karen Stow, and incorporated a diverse range of visual art forms.

The exhibition programme was supplemented by a range of events targeted to different audiences; for example, the gallery hosted a *Family Takeover Weekend* in October 2017, held regular *Moved by Art* Workshops for 16-24 year olds and hosted the Hull Print Fair.



Photo: States of Play Exhibition

Beyond its one year 'pop-up' status, the Humber Street Gallery now receives funding through the legacy plans for Hull 2017. In future, the aim for the gallery is to establish itself nationally as a significant cultural institution with a more pro-active role in audience development for the visual arts and a more developed community outreach programme. One of the key challenges will be to build on the audience of 121,000 people estimated to have visited the gallery in 2017.

The *Paper City* installations in Humber Street, whilst not housed in the gallery, emphasised the wider audience development capabilities of this location within Hull. While there is a range of spaces in Humber Street which can be used for visual arts events, the gallery has a central place in both the day and night-time economy of the area, not least through its bar and café as well as its exhibition spaces. As part of the legacy funding for the gallery it is anticipated that part of the budget might be focused on outreach work which would target audiences that traditionally have not engaged with contemporary art.

Case Study

FREEDOM FESTIVAL

Hull 2017 Ltd provided direct funding to *Freedom Festival* in 2016 and 2017. This enabled the organisation to be more ambitious in the scale and type of programming. The title of UK City of Culture resulted in enhanced media coverage and an increase in industry connections attending.

2017 saw continued growth of a greater and more diverse audience, with a real focus on quality participation opportunities throughout the festival.

A study conducted by Information by Design shows that UK City of Culture had a positive impact on the *Freedom Festival*. The overall estimated number of visitors for the three days of the festival was 140,172.

29% of the visitors were new audiences. This has also affected the economic impact of the festival: the estimated average spend rose to £42.25 per person, giving a total spend of £5.9 million. In 2016 the average spend had been £40.35 per person, resulting in a total spend of £2.9 million.



Photo: Les Girafes at Freedom Festival

Hull 2017 and the *Freedom Festival* had a mutually beneficial relationship. UK City of Culture increased Hull's interest in the arts and offered more opportunities for people to try something new. It also raised the interest in Hull's existing cultural offer. The high quality and often internationally-oriented nature of the events featured in the *Freedom Festival* was consistent with the UK City of Culture's ambition to deliver an excellent artistic programme, and marked it as one of the flagship events of the year.

UK City of Culture also created the environment in which to build new fundraising connections, particularly in relation to trusts and foundations, aiding the development of longer term relationships. The year helped to build on the positive reputation of the long-running festival and as a result they are setting out to continue delivering ambitious and high quality programming in the future.

With increased Arts Council England National Portfolio funding for the festival announced in June 2017, it is clear that the festival will remain a central part of Hull's annual cultural calendar for years to come.



Photo: Freedom Festival

Case Study

UNIVERSITY OF HULL ART GALLERY AT THE BRYNMOR JONES LIBRARY

The University of Hull delivered an extensive cultural programme for 2017, of which the exhibitions in the Brynmor Jones Library Art Gallery formed a significant part.

Prior to Hull's year as the UK City of Culture, the University's art collection attracted around 6,000 visitors in 2016. To facilitate the hosting of larger, higher profile events, the University made a significant investment to increase the security of its exhibition space. In 2017 the University's art gallery visitor numbers increased exponentially, attracting over 60,000 visitors to its five major events.

The prestigious exhibitions included important new cultural partnerships between the University of Hull and national cultural institutions like the British Museum (for the *Lines of Thought* exhibition of drawings by artists including Leonardo da Vinci, Dürer, Degas, Michelangelo, Matisse and Rembrandt, attracting over 20,000 visitors in January and February 2017), the National Portrait Gallery (commissioned portraits of some of the UK's best known cultural figures by *BP Portrait Award Winners* - the exhibition attracted over 16,000 visitors in April and May), and the Science Museum Group.



Alongside a packed schedule of exhibitions for 2018 onwards the University is developing targeted engagement events and activities for University of Hull students, who have been relatively low attenders of Hull 2017 events by comparison with the general public. Research shows that the majority of visitors to the Brynmor Jones Library Art Gallery found out about, and decided to attend, the exhibitions because of the marketing work by the University's City of Culture Campus team.

Visits from local schools, colleges and community groups increased by 78%, and the Hull residents' survey indicated 68% increased awareness of what the University's cultural programme can offer. This augurs well for maintaining and building on the audience base for exhibitions not just across the city but within the region and beyond. As with the Ferens and the Humber Street Gallery, the Brynmor Jones Library Art Gallery, has daily volunteer shifts to enable visitors to find out more about the content of exhibitions and to add to the value of the gallery.

A man with dark curly hair, wearing a bright yellow jacket, is looking upwards and holding a blue, cylindrical object with both hands. The background is dark and out of focus.

Case Study **MIDDLE CHILD THEATRE COMPANY**

Hull-based theatre group, Middle Child Theatre Company put on the production *All We Ever Wanted Was Everything* in June 2017. This production received £70,000 funding from Arts Council England. Hull 2017 Ltd provided support in terms of finance (they matched Arts Council funding) and skills development through the Hull 2017 team.

All core staff received training and they hired more freelance workers and increased turnover, which would not have been possible without the funding and support received as a result of UK City of Culture.

Middle Child reflect that Hull 2017 helped increase their ambition as a company and enhanced their capacity to deliver, both in terms of funding and skills. They also feel that Hull 2017 has contributed to more artists working in Hull, offering them more potential collaborators, and a more varied arts scene that they can learn from.

Middle Child secured regular funding from Arts Council England as a new addition to the National Portfolio. This will enable them to sustain high quality work from 2018 through to 2022.

Photo: *All We Ever Wanted Was Everything*

Opening

poem by Kate Fox

That opening ceremony was breathtaking.
My four year old son, open eyed,
eyes agog the whole time.

The thing that did it for me
was Made in Hull.
I think that answered the question;
“Can we do this thing?
Is this too big a task for us?”.
And people came.
They kept on coming.
It was like a snowball.

You’re like “Wow”, if that’s the start of it,
what will the rest of it be like?
I have to be a part of it.

It dawned on you;
“We *can* do this”.

There’s much more to the city
and to culture than the kids ever realised.
It’s opened their eyes
to what’s possible.
A biggie for us was the Turner Prize.
This boy said “Mr Bell- I didn’t really know art.
This is making me feel things I’ve never felt
before...

I haven’t got the words to express it...
I think I want to be an artist when I’m older”.

I want to be a poet when I grow up:

a heavy metal musician

a music maker...

I’ve been writing a book,
do you want to take a look?

The thing that I’ve realised
is that anyone can find culture
and maybe I didn’t think these kids could.
I was too narrow minded.
Their openness has surprised me.
Actually they can understand it,
they can handle it.

Now, I just hope our eyes
don’t slam shut again.

6.8 Initial analysis relating to Aims 1, 2 and 3

It is clear that, as a direct result of being awarded the title of UK City of Culture for 2017, there was over a four-fold increase in funding available for cultural events and activities in the city from 2013 - perhaps all the more impressive given the national picture of austerity, particularly within the sphere of local authority cut-backs in service provision, not least within the cultural sector, from local to national level.

6.8.1 Audience experience

In terms of the perceived quality of the programme of arts and cultural events by audiences, events such as *The Last Testament of Lillian Bilocca*, *Made in Hull* and *One Day, Maybe* all registered higher than average scores when set against the Arts Council England's national benchmark projects. This provides an indication that the programme had a quality which was the equal or exceeded a national standard for arts and cultural events. Resident focus group findings reveal positive comments on *Land of Green Ginger*, *Back to Ours* and *Made in Hull* but did not share the positive view of *Where Do We Go From Here?* that so captivated peer assessors.

6.8.2 Residents' appreciation and knowledge of the city's history and heritage

There was also evidence which revealed how the programming team was able to stage a range of events which stimulated audiences to reflect on Hull's history and heritage. From a more local point of view, an end of year Hull Residents' Survey in 2017 revealed that over two thirds of residents said that they had acquired a greater knowledge of Hull's history and heritage as a result of Hull 2017. However, the overall self-defined level of knowledge on Hull's history and heritage had not increased from 2016-17. Up to 71% of visitors to the city indicated that they had also acquired a greater knowledge of the history and heritage of the city through attendance of arts and cultural events.

6.8.3 Peer responses

Likewise the responses from expert panels revealed that Hull's increased national cultural recognition and additionally national media coverage, especially from both the BBC and The Guardian, helped raise the profile of Hull as a 'cultural destination'. Peer assessors were very positive about the quality of *Made in Hull*, *Back to Ours* and *Where Do We Go From Here?* and the way that they had scored above national average audience scores.

6.8.4 National profile of the programme

Hull's amplified presence in the national media also inspired representatives from many 'would-be' UK City of Cultures to visit Hull to gain insights into the components and experiences of UK City of Culture status. A National People's Survey in 2017 revealed a 59% awareness of Hull as UK City of Culture and this contrasted favourably with the &Co Baseline Data Research report, revealing an increase of 20% from 39%. Another comparable YouGov poll found awareness of Hull's UK City of Culture status to be 66% nationally.

These insights about the national reach of the programme are consistent with Hull City Council's Cultural Strategy 2016-2026 ambition to ensure that "building on the success of Hull UK City of Culture 2017 the city has (a)... creative reputation throughout the north of England and beyond, and is a place where communities come together through shared cultural experience". In terms of legacy it creates a platform and starting point for the 'Our Ambition' section of Hull City Council's Cultural Strategy 2016-2026' which sets the following aim that: "In 2026, Hull is celebrated for its distinctive cultural offer which reflects both the unique character and spirit of its people and its position as a gateway to Europe" (2017, p.5).

6.8.5 Discussion of findings relating to Aim 2

In assessing of the composition of audiences in Hull for UK City of Culture events, there is a question as to how evaluation research might locate the interconnectedness of the traits of arts and culture audiences. However, whilst data has emerged about different cross-sections of the community, theories of intersectionality are particularly apposite in recognising the inter-connectedness of aspects of class, race, sexual orientation and gender. In the words of Washington (2012, p. xiii) “all of us are made up of multiple social identities that intersect in numerous ways with our personality traits. We live, work, and play in a variety of settings. Everything is interconnected”.

Arguably this is a major challenge for any UK City of Culture whose principal vision is to stage 365 days of transformative cultural events and activities. What is harder to achieve is a diversity of audiences for all events that truly reflects the rapidly changing social fabric and different intersectional qualities of the residents of a city.

Therefore, despite an impressive headline figure of 5.3 million attendances for the events and activities for the 2017 programme, there remains a fragmented picture of diversity in attendance and participation. It is hoped that a composite overview of potential (age, ethnicity, gender, disability) characteristics of audiences who traditionally might have been under-represented in participation in arts and cultural events, will be available in the final evaluation report in 2019.

Indicative of the depth of material that will emerge in a final evaluation report, the evaluation of *Blade* which was completed in April 2017 by Information by Design developed a more in-depth analysis of audiences. The strength of the Information by Design report is that it provides a wealth of statistical information about the demographic profile of audiences and their motivations for engaging with *Blade*, between January 8 and March 18, 2017. More broadly it highlights the impacts of the *Made in Hull* season, principally, although not exclusively, on the city's residents.

Whilst fragmented in composition there are a range of statistical elements which enable tentative inter-sectional considerations. Considerably more women than men came to see *Blade* (62%/38%). Although there is not a comprehensive set of data on attendance to *Blade* and levels of deprivation it was highlighted that residents from the second most deprived tercile in Hull were more likely to see *Blade* more than once. In terms of demographics of age-profile distribution, 98% of visitors were white British and 71% of visitors were 65 years of age or over, which indicates of an over-representation of this age group. There appears to be a lack of information on disability and disabled people accessing the site.

The Baseline Research Report by &Co (2017) largely focused its analysis on performing arts events rather than the visual arts and concluded that 58.1% of people attending arts and cultural events in 2016 were from Hull with 31.4% from the East Riding. The fact that 51.1% of residents were likely or very likely to attend cultural events in the future emphasises the size of the challenge for the Hull 2017 successor organisation, particularly over the next three years and in their work with partners in the city to both develop further the core audience (51.1%) and to develop non-core audiences. With 49% not likely to attend, there will be an uphill struggle to engage them.

Hull City Council's Cultural Strategy 2016-2026 recognises the importance of the city being more “diverse and outward looking” (2016, p. 23), particularly in relation to Polish and other migrant communities. It also acknowledges the work of Artlink as a key organisation engaged in audience development. In 2017 as part of UK City of Culture, Artlink developed a programme of visual arts activities for people with disabilities. Whilst the Hull *Women of the World Festival* in March 2017 demonstrated further diversity in arts provision as an intersectional approach to audience development, clearly cultural policy in the city needs to have intersectionality as one of its bedrocks.

Therefore, cultural policy makers in Hull will have a dual task, to try to consolidate a core culture audience while at the same time encouraging greater participation by non-attenders. The lessons from this set of data are that there was a general rise in attendance more or less evenly across all groups – including harder to reach groups – which is really unusual in the arts. This is a significant achievement and implies that the targeting of activity by Hull 2017 did work. However, in order to take things further – and particularly to bring arts engagement among harder to reach groups up to local average there is a need to go even further with this strategy.

One of the challenges for the city in 2018 and beyond is to extend the base of international visitors which are calculated as 0.98% of the total audience base. It will be interesting later in 2018 to see the full tourism data for 2017 and to determine the core base of international visitors that that can be consolidated and built upon.

6.8.6 Discussion of findings relating to Aim 3

Hull 2017's 365 day programme of transformative cultural events - in conjunction with significant financial investment in developing cultural venues and spaces in the city and with improvements in the public realm - led to a developing infrastructure for cultural activities in the city. This investment in arts exhibition and performance spaces across a wide geographical area (from the north of the city at the University of Hull to the south in the Fruit Market) led to the expansion of the spread of arts venues and to the creation of new spaces for public art and informal exhibitions. Examples include the development of temporary exhibition spaces for the *Paper City* 10-day event in the Fruit Market, and the more permanent installation of murals about aspects of the history of Hull's fishing industry and the 'Headscarf Revolutionaries' on Hessle Road. The *Look Up* programme of installations that have included *Blade* in Queen Victoria Square and *Hall for Hull*, in Trinity Square, have been emblematic of how audiences and artists can be encouraged to find new "ways of seeing" (Berger, 1973) existing urban spaces.

For the local cultural sector there appear to have been tangible successes, emerging from support from Hull 2017 Ltd, and there was cautious optimism about the sustainability of the city's strengthened cultural infrastructure. As highlighted earlier in the chapter, the Creative Partners survey carried out in December 2017 revealed that 92% of local cultural organisations had received direct support from Hull 2017 Ltd. 70% of respondents indicated that this was financial support, while for 62% it was marketing support, for 43% improved industry connections and for 41% improved project management skills. In total 89% of respondents had developed new skills, while 93% had fine-tuned existing skills.

While undoubtedly this created tangible benefits within the framework of UK City of Culture there is a question concerning the sustainability of these benefits. Some people operating in local cultural organisations based outside the city centre had concerns that they had to compete for audiences attracted to events and venues located in the city centre. There was also a perception by smaller cultural organisations that the larger ones had been able to access larger pots of funding because of the scale of their operation. Some of these misgivings were highlighted by the Expert Panel in January 2018, who wondered if local cultural organisations might have to compete with the new legacy company for finite financial support, provided in part from national funding bodies.

Whilst there were some negative concerns about the dynamic of how the UK City of Culture had unfolded, it is important to emphasise that 87% of cultural organisations consulted in the Creative Partners Survey at the end of 2017 felt optimistic about the development of the capacity and capabilities of the local cultural sector. To put this in perspective, this was a slight increase from the 83% of local cultural organisations identified in the baseline data research by &Co in early 2017.

Whilst this augurs well for increased capacity and capabilities of the cultural sector, it is important to voice some notes of concern about how many claims can be made for success of strengthening a cultural sector at this stage in the process. However, given the skills gained, and the positivity of the cultural sector locally, overall these are promising developments.

7.

IMPACT AREA:

**PLACE
MAKING**

This chapter summarises the outcomes of UK City of Culture in relation to:

- 1. Changing perceptions and positioning of Hull locally, nationally and internationally**
- 2. Building reputation and changing narratives through cultural programming, infrastructure developments, alongside marketing, digital and communications**
- 3. Increased resident satisfaction and pride, and greater sense of city identity**
- 4. Improved attitudes towards Hull as a destination, achieved through a high level of visitor satisfaction and the quality of city welcome**

The impact on place making is much greater than can be captured through the evaluation of UK City of Culture alone.

However, in this report, our assessment is a reflection on the extent to which direct and indirect activities delivered against one overarching aim - to improve perceptions of Hull as a place to live, work, study and visit.

This is captured through one aim and three objectives looking at the internal and external perceptions of Hull.



Photo: Ron Meuck's *Wild Man* (2005) as part of ARTIST ROOMS

SUMMARY OF KEY FINDINGS ON OUTCOMES FOR PLACE MAKING

- 3 in 4 residents are proud to live in Hull and 71% of residents would speak positively about the city.
- The role of the media has been central, with media activity generating over 20,200 pieces of coverage across print, online and broadcast.
- Media activity had a reach of more than 37.3bn and an advertising value equivalent of at least £450m.
- Social media was key driver of awareness and audiences, with the new cultural digital platform generating over 13.4 million page views and a core social media audience of over 157,000 across Facebook, Instagram and YouTube.
- Viewing figures of official videos on Facebook and YouTube alone exceeded 6.7m.
- The website, word of mouth, social media and advertising and printed materials were the most commonly cited channels for how audiences found out about cultural events.
- Externally, a UK-wide survey found that perceptions of Hull's arts and cultural offer improved significantly (+9%).
- Up to 66% of people reported that they were aware that Hull was UK City of Culture 2017.
- 46% of respondents to the external perceptions survey suggested that Hull 2017 had changed their perceptions of the city for the better.
- However, the latest dataset still only places 51% of respondents perceiving Hull as extremely, very, or somewhat appealing to visit, an increase of just 1% on 2016.
- 89.1% of audiences stated that the cultural programme provided them with a different experience of the city and over half stated that it showed them that there was more to Hull than they expected.

7.1 Aims and Objectives

Hull's final bid for UK City of Culture 2017 set out a vision for a city 'finding its place in the UK'. Critical to this vision and to the bid was changing negative perceptions of the city, both to the outside world, but also for the people living in the city.

Hull 2017's Strategic Business Plan (2015-2018) further emphasised this aspiration for both external and internal perceptions of the city in key performing indicators for delivering the bid. These included for 'Image and Identity':

- Delivering an increase in positive media coverage of Hull
- Improving residents' satisfaction, with a target for three out of four people to state they are proud to live in Hull and would speak positively about the city to others.

Enhancing perceptions externally is equally important. A renewed reputation will help to attract skilled workers to live in Hull, help businesses to recruit more easily and help the University and colleges attract students. This will also strengthen the visitor economy by attracting more people to visit.

This is confirmed in the fourth key recommendation of VHEY's Tourism Strategy: Growing Tourism Locally (2015-2018) in which the promotion of a positive image of the area can inspire visitors.

The impacts of residents' perceptions of the city on personal pride and life satisfaction are equally important, and are set out under Aim 7.

This evaluation focuses on the contribution of the cultural programme, positioning activity (including marketing, communications and digital), interventions into the city welcome (through training, community engagement and volunteering) and the improvements to product achieved through the capital investment programme.

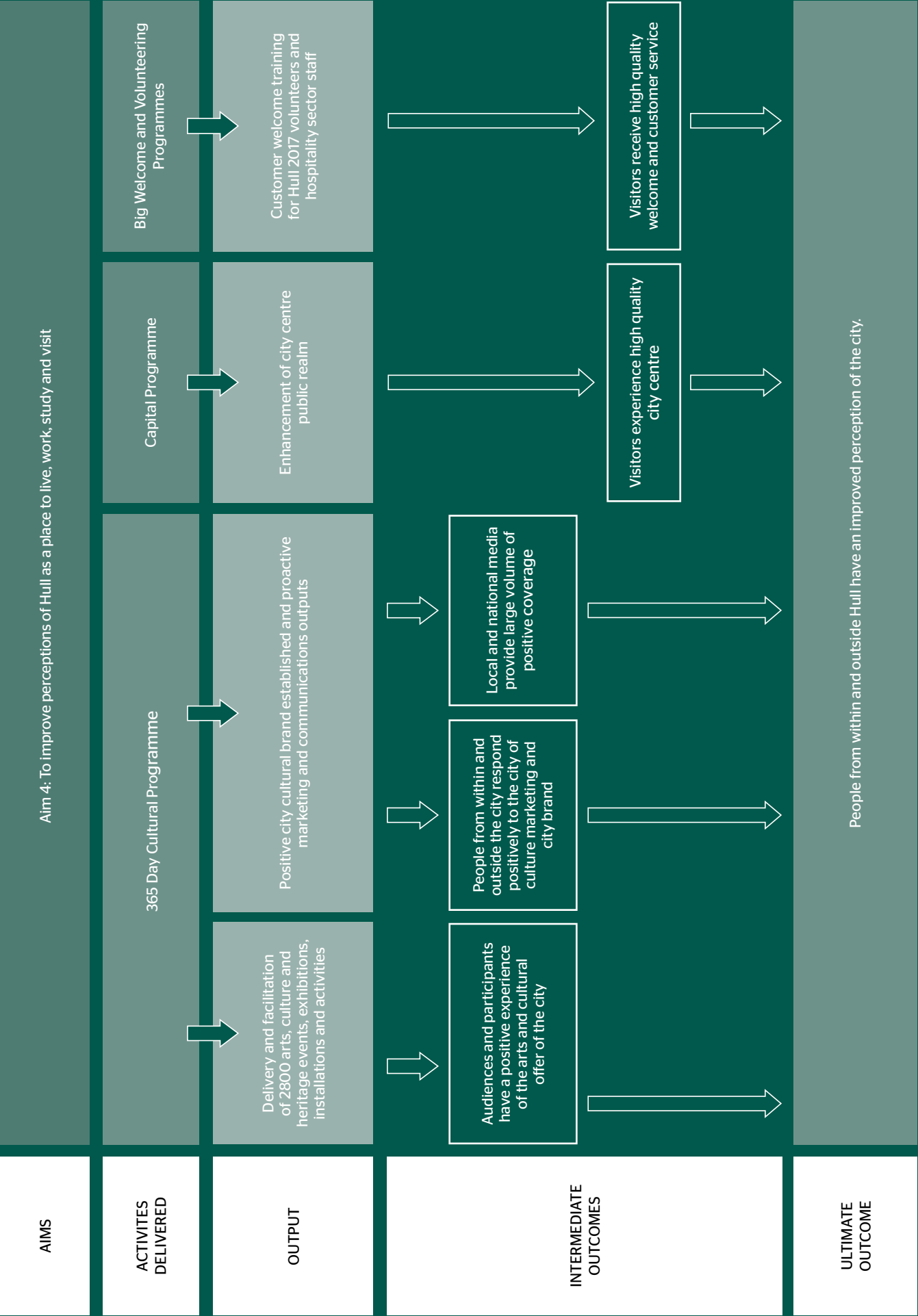
This is summarised through the following project aim:

Aim 4: To improve perceptions of Hull as a place to live, work, study and visit

- Enhance the profile of Hull's arts, culture and heritage offer through positive media coverage and marketing activity
- Increase the number of Hull residents who are proud to live in Hull and would speak positively about the city to others
- Improve external attitudes towards Hull

The outcomes associated with this aim are summarised by the logic chain in Figure 7.1.

Figure 71: Logic chain model, place making



Aim 4: To improve perceptions of Hull as a place to live, work, study and visit

7.2 Profile of Hull's Arts, Culture and Heritage Offer

In 2016, a baseline study was commissioned to understand the profile of Hull's arts, culture and heritage offer amongst Hull residents, potential visitors nationwide and with a panel of sector experts. Focus groups were conducted with local residents. Participants were asked about their level of awareness of and engagement with a range of Hull's venues and regular calendar events.

Hull Truck Theatre, City Hall, the Maritime Museum, Hull New Theatre, the Ferens Art Gallery, Fruit, The Deep and the KCOM Stadium were all places visited by the vast majority of participants, as well as other free places and spaces including Hull Central Library, East Park and Queens Gardens.

The Art Gallery at the Brynmor Jones Library (University of Hull), the Museum of Club Culture and Artlink were the least well known by respondents.

At this point in the journey, UK City of Culture was seen locally as a great way to showcase the creative talent of local artists using the city as a cultural stage.

In the run up to and during 2017, this existing profile was enhanced through media, digital and marketing activities, described in more detail in this section.



Photo: *Born Into A City of Culture*

7.2.1 Media coverage

The role of the media in changing the city’s external narrative has been central to the communications strategy for Hull and the UK City of Culture project.

Through the combined efforts of Hull 2017 Ltd, Hull City Council Media Team, the tourism teams at VHEY and media officers within cultural organisations and funding partners, it has been possible to generate unprecedented levels of coverage for the city and its arts, culture and heritage offer.

Media Outputs from 1 June 2016 to 7 January 2018	
Total volume of coverage across print, broadcast and online	20,223
Minimum readership and reach across print, online and broadcast	37.3bn

It is estimated that the advertising value equivalent of this coverage would be more than £450m across print, online and broadcast.

The Hull 2017 programme benefitted from extensive coverage of the year by the BBC.

This formed part of a wider strategic partnership with the BBC that saw a significant amount of the organisation’s resources leveraged towards Hull, including additional programmes, engagement projects and of course the inclusion of Hull on the national weather map.

Another example of the BBC partnership was in the creation of a new initiative, ‘the Face of Hull’. Through local networks, the BBC ran a competition to recruit an individual to provide a continuous thread through the BBC’s local coverage of Hull 2017 across radio, online and TV. On 27th October 2016, the winner was announced as Kofi Smiles. A key benefit of this initiative was the increase profile and coverage provided to locally organised events.

Similarly, *The Guardian* has been noted as having made a significant contribution to the coverage of the year with a total of 131 pieces of coverage between June 2016 and December 2017. After the BBC, they represent the national media outlet that has consistently covered the project the most since Hull was awarded the title of UK City of Culture in 2013.

The role of local media has also been crucial in maintaining resident engagement throughout a 365-day programme. 14.9% of audience reported they heard about the event they attended through TV, radio or print media.

In particular, the introduction of a dedicated daily page and of a media partnership with the Hull Daily Mail provided the platform on which to build a strong local audience.

The Hull Daily Mail also played an integral role in communicating the stories and narratives of key events to audiences, ahead of participation and engagement. An excellent example of this was with the *Land of Green Ginger* project, where the Hull Daily Mail reported on the discovery of a series of packing crates, unearthed during the public realm programme.

These mysterious objects would form a central narrative in a citywide project in which acts of wanton wonder were unleashed across neighbourhoods, heralded by the appearance of these crates.

The volume of coverage tracked with key moments in the cultural programme. The largest spikes in coverage resulted in the months of January 2017 (with the launch of the cultural programme on New Year's Day, with the *In With A Bang* fireworks display, the opening event *Made in Hull* and *Blade*) and in December 2017, with numerous high profile announcements, including the *Turner Prize* winner and Coventry securing UK City of Culture 2021.

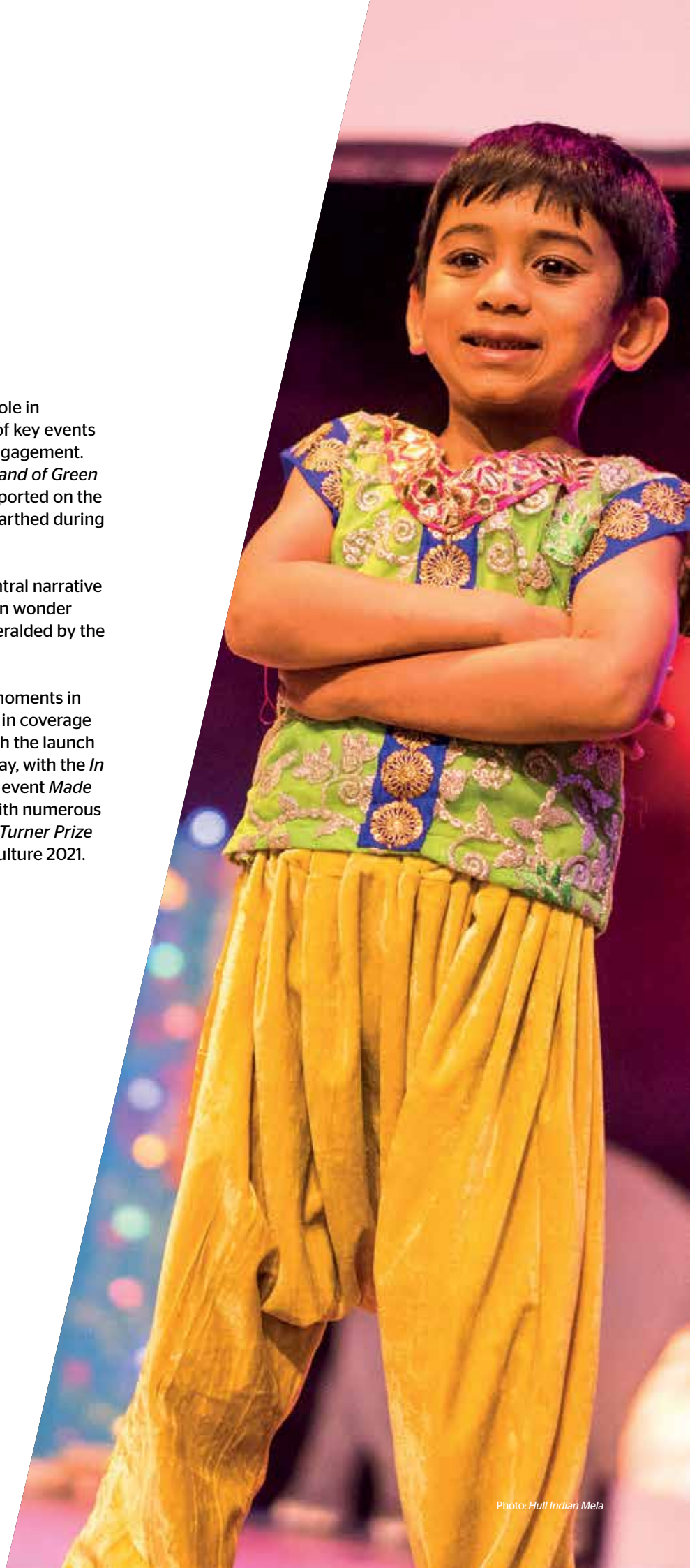
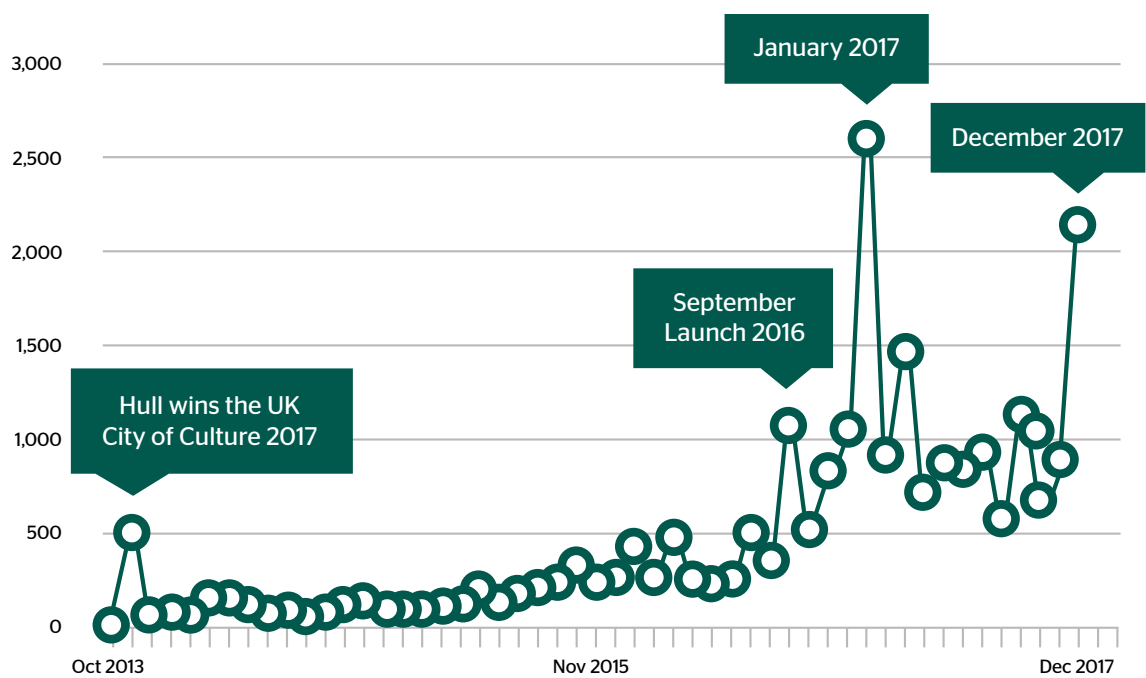


Photo: Hull Indian Mela

The following graph illustrates the volume of online and broadcast coverage generated from Hull winning the bid in 2013 until 31 December 2017, and how this has steadily increased:

Figure 7.2 Volume of coverage generated about Hull 2017.



Notable peaks in coverage came at the following points in the project:

- Winning the bid - 20 November 2013
- *Sea of Hull* - 9 July 2016
- Launching the Programme - 22 September 2016
- The start of the year - 1-8 January 2017
- Multiple events, including the Season 2 and 3 launch - March 2017
- Multiple events, including the Season 4 launch - September 2017
- *Turner Prize* awards and end-of-year articles - December 2017

The city has benefited from two parallel stories, one an economic narrative of a Northern city driving forward a regeneration programme to tackle historic economic decline, and the other a story of a world-class cultural programme, with high-quality local, national and international artists, rooted in a city with a strong heritage.

With the exception of winning the bid and the extremely successful *Sea of Hull* project in July 2016, media coverage prior to the launch in September 2016 proved difficult, especially with the commissioning of features and reviews.

The year itself went on to firmly renew media interest in the city, with Hull recognised by the media as a significant contributor to the UK arts landscape.

Resident's views about Hull featuring on the BBC weather map

"It's put Hull on the weather map, with people coming here they'd be looking to see what the weather was like because they're coming here so they want to see if it's raining or not, so now they know where Hull is".

Source: Residents' Focus Group Findings Report



7.2.2 Digital transformation

At the outset of the UK City of Culture project, it was acknowledged that decades of under-investment in digital innovation had resulted in insufficient box office infrastructure, low levels of online visibility for the city and no shared understanding of how to maximise customer data.

To this end, a digital transformation plan was developed to centralise and make more accessible information about cultural events taking place across Hull and the East Riding.

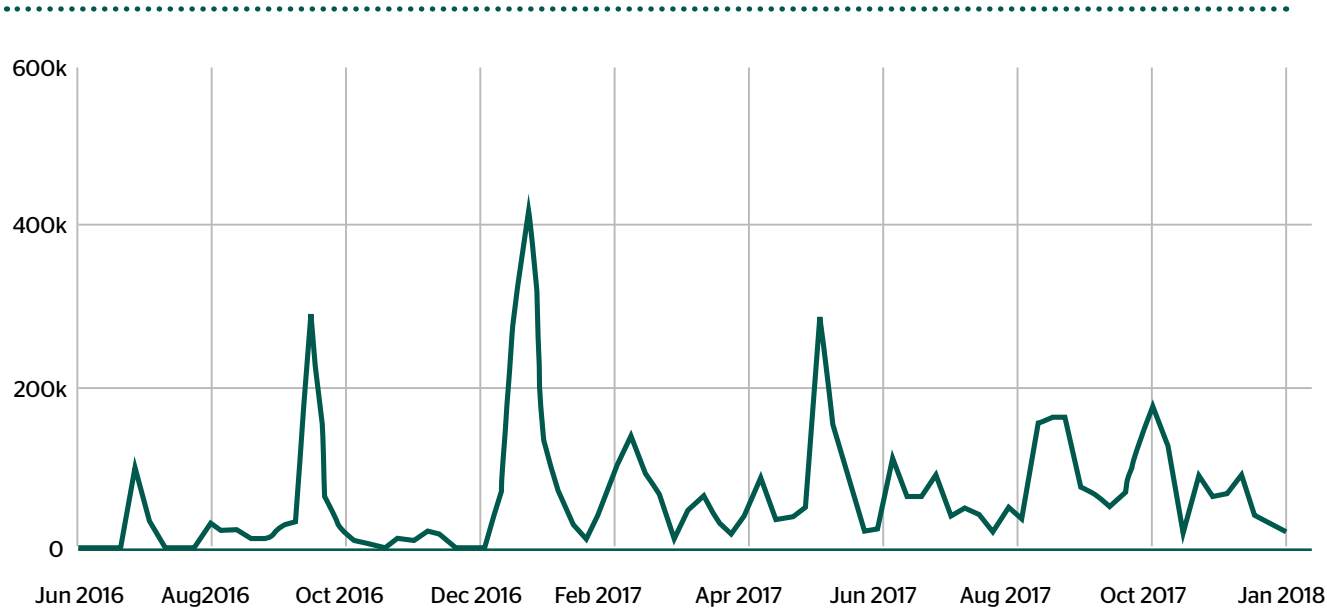
This included redesigning and rebuilding the city’s ticketing and box office landscape, investing in the creation of shareable and engaging digital content for audiences, and utilising digital tools to extend, amplify and document the year; all with the aim of extending reach and participation, and widening engagement.

At a superficial level, the outputs in this area demonstrate a return on this investment, with over 13.4 million page views of a new cultural digital platform alongside a combined core social media audience of over 157,000 across Facebook, Instagram and Twitter.

Evidence indicates that there have also been high levels of engagement with content created and published for these channels. Viewing figures across Facebook and YouTube alone exceeded 6.7m and follow a similar profile of peak moments to media coverage, as illustrated here:

Figure 7.3 Video views on Facebook

Source: Facebook, Insight Manager, Video Views by Month (Hull UK City of Culture Page)



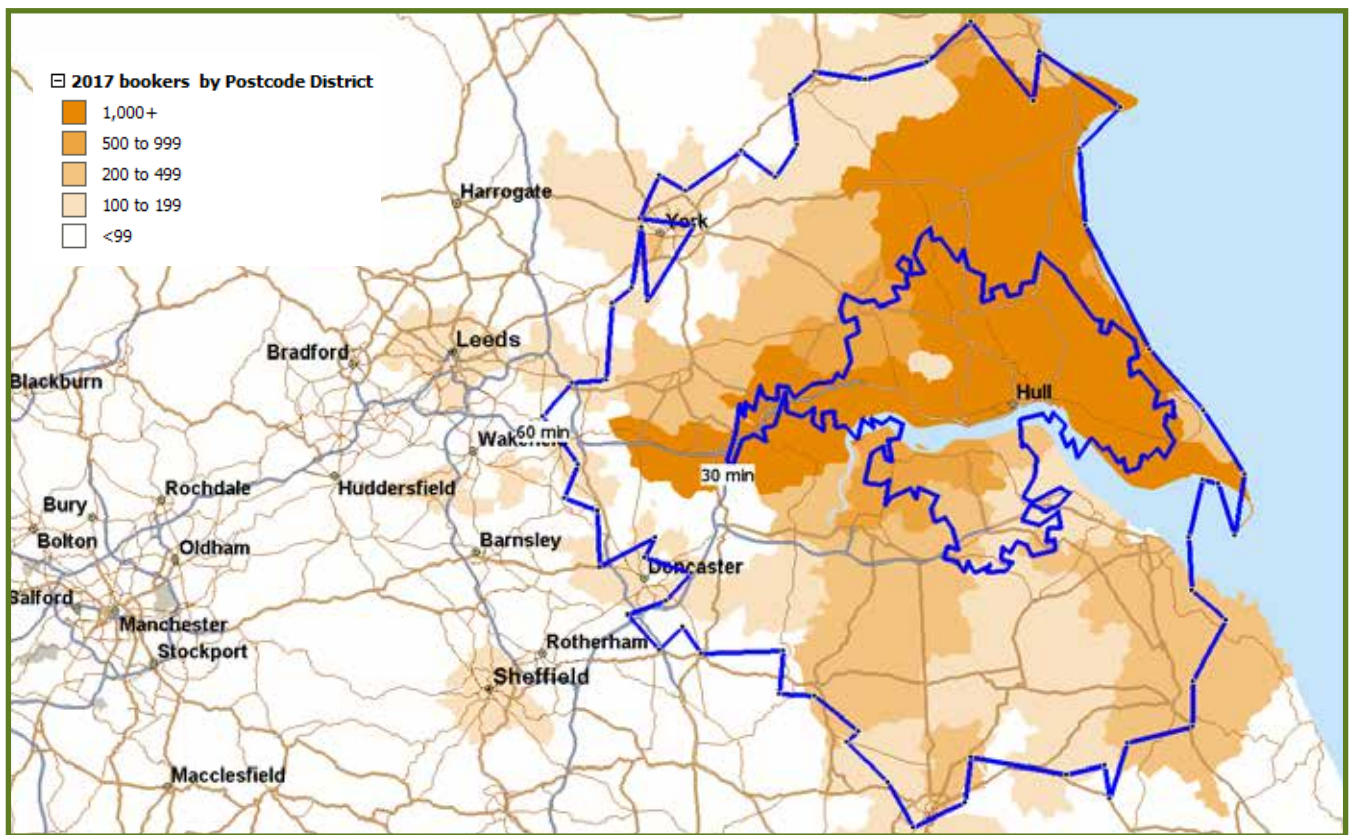
Looking at the aggregated dataset for audiences, it supports a view that these digital initiatives were a contributory factor in the increased audiences experienced by the sector, with digital taking two of the three top spots for how audiences found out about events and cultural activity:

	Hull audiences	All audiences
Website (hull2017.co.uk)	25.4%	21.3%
Social media	17.6%	15.8%

Source: Audience Data Dashboard

Figure 7.4 2017 bookers by postcode district

Source: Baker Richards, Citywide Box Office Analysis



7.2.3 Marketing impacts

In the build up, and throughout the year, brand and marketing campaigns were utilised primarily to achieve the following:

- raise the profile of Hull's cultural offer
- promote Hull as a world-class cultural destination
- drive audiences to individual shows and events

This included commissioning above-the-line advertising campaigns, the production of printed season guides and an ongoing programme of literature and poster distribution.

Marketing also played a key role in the recruitment of individuals to become Hull 2017 volunteers, with Hull 2017 achieving sufficient levels of applications.

The development of a Hull 2017 brand acted as a central visual device through which to bring together a varied and multi-genre cultural programme for the year.

Overall, 12.4% of audiences cite advertising or printed materials as the channel by which they found out about events or cultural activity in 2017.

A large proportion of paid advertising targeted at visitors, was allocated to campaign activity located within a 60 minute drive-time of Hull. This was deemed to be a priority market.

From the overall audience data, we know that 50.9% came from Hull and 27.5% from the East Riding. 20.7% came from elsewhere in the UK. The geographical distribution of bookers to ticketed events supports a view that increased marketing in these area within a 60-minute drive time results in an increased density of audiences attending events.

7.3 Residents' Satisfaction, Pride and Internal Perceptions of the City

Enhancing perceptions of Hull, both within the city and externally was a critical aim of the UK City of Culture project. The bid document set out 'transforming attitudes and perceptions' as one of the four key step changes to success.

There is clear evidence that residents' perceptions of Hull were enhanced compared with their perceptions before Hull secured the UK City of Culture title in 2013.

Over that time, there are wider developments which could have contributed to this shift, including major investments by firms such as Siemens, Smith & Nephew and RB, all of which have contributed to raised confidence in the city. In particular there is qualitative feedback to support the view that the public realm programme played an important role in increasing residents' pride.

However, stakeholder feedback has led to the assumption that these are primarily contributory factors, part of a "perfect storm" with the major change in attitudes and perception considered to be primarily attributable to the impact of the UK City of Culture project.

The change in pride and resident positivity is documented in the annual citywide resident survey:

	2016	2017
% residents agree they are proud to live in Hull	70%	75%
% residents would speak highly if asked or without being asked	64%	71%

3 in 4 residents are proud to live in Hull, with nearly the same number willing to speak positively about the city.

The trend for this indicator saw the most significant increase in pride take place after securing the UK City of Culture title in 2013, with the increase in residents' positivity only following once the 2017 year began.

This would indicate that there was still some inherent scepticism amongst residents that was only reduced once they had seen the impact of the project for themselves.

Residents' Description of Impacts on Pride in their City

"People were getting prouder and they're not so reluctant to say they come from Hull. That was me actually; I was a bit of a snob there."

Source: Residents' Focus Group Findings Report

"I think one of the good things, really good things about it, is that I think the people in East Riding appreciate Hull more now. I think for the first time I was talking to people from East Riding who are actually proud of being from the Greater Hull area."

Source: Residents' Focus Group Findings Report

Overall the figure of 75% of residents being proud to live in Hull compares well with figures from other cities.

Compared to 2015 data from a YouGov survey²⁸ asking the same question, the Hull figure is higher than equivalent figures in Birmingham (70%), Leeds (69%) and Nottingham (62%), although lower than Manchester (81%) and Bristol (83%).

28 <https://yougov.co.uk/news/2015/03/30/those-brighton-proudest-city-which-they-live/>

7.4 External Attitudes and Perceptions

Changes in external perceptions would be expected to be slower than for residents' perceptions, as people from outside the city are less able to witness changes first hand. Nevertheless, there are signs of some changes in external views of the city.

Findings from the UK Perceptions Survey 2017 show that over the course of the year, perceptions of Hull's arts and cultural offer have improved significantly (+9% in comparison to the 2016 Survey), with 37% now perceiving Hull as having a fair or significant cultural scene, compared with only 28% last year.

In terms of overall perceptions of the city's appeal, 46% of respondents to the 2017 survey also suggested that Hull 2017 had changed their perceptions of the city for the better. However, reflecting the view that external perceptions take longer to shift, the latest dataset still suggests that only 51% of respondents perceived Hull as extremely, very, or somewhat appealing to visit, an increase of merely 1% on 2016.

Hull's year as UK City of Culture has enjoyed a relatively high-profile during 2017.

In a national perceptions survey, undertaken in December 2017, 59% of people reported that they were aware that Hull was the UK City of Culture in 2017. This is a significant uplift on the 38% awareness when the baseline survey was undertaken in late 2016 and reflects the substantial reach of the year itself. This is supported further by a comparable YouGov poll that found 66% of the UK (rising to 74% in the North of England) were aware of Hull being UK City of Culture 2017.

As part of the UK perceptions survey respondents were also asked to describe what they knew about Hull. The word clouds on the next page illustrate the responses to this in both 2016 and 2017, with the largest words being those words most commonly used in responses.



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International Student Choosing Hull

"I am an international student at the University and I only arrived in November but the main reason I came was because the city was the UK City of Culture. I have siblings in Birmingham and Bradford and those places have much bigger Asian communities but they didn't win City of Culture, neither did Manchester or Leeds or other places. That is why I came to Hull; it's a very special achievement. It is famous"

The more significant impacts in changing perceptions of Hull, for people from across the UK and beyond, are likely only to be seen over a longer period.

The more significant impacts in changing perceptions of Hull, for people from across the UK and beyond, are likely only to be seen over a longer period.

Case Study

JOHN GRANT'S NORTH ATLANTIC FLUX: SOUNDS FROM SMOKY BAY

Some of the most innovative musicians from Scandinavia and Iceland came to Hull for a four-day live music festival. John Grant's *North Atlantic Flux* ran from 28 April to 1 May 2017 across six venues and brought together Hull's strong musical scene with its historic connections to the Nordic countries. Critically acclaimed American singer-songwriter John Grant curated the festival and gathered together 47 acts, including GusGus, Susanne Sundfør, Lindstrøm, Sóley, Sykur, Prins Póló, Nordic Affect, Ragga Gisla, Fufanu and Ghostigital. The festival included eight new commissions. This event was in line with the international orientation of Hull City Council's Cultural Strategy 2016-2026. The strategy expresses a vision of Hull as a "maritime city with a cultural atmosphere influenced by Scandinavia and Northern Europe" (p.9).

1,131 audience members attended the festival's performances overall, with a third of these being Hull residents and 38% overnight visitors to Hull. Postcode data indicates that 4% of audience members were from overseas, though this may be an under-representation as the survey was conducted in English. 35% of visitors had not been to Hull before attending *North Atlantic Flux*.

53% of audience members agreed or strongly agreed that the event introduced them to Nordic music for the first time and 93% agreed or strongly agreed that the event increased their knowledge of Nordic music.

Over a fifth of attendees planned on also attending other Nordic events and exhibitions taking place in Hull during the same weekend. The international element of the festival enabled the curators, *Curated Place*, to raise additional funding support from Arts Council England, the EU, Nordic Culture Point, the Icelandic Embassy in the UK.

North Atlantic Flux went on to be named Best Cultural Event of the Year at UK Event Awards 2017.

7.5 Audiences and Place Making

Hull residents and visitors both gave similar ratings for five value statements related to place making which were included in audience and participant surveys:

Place Making Value Statements	Hull audiences	All audiences
It showed me there is more to Hull than I expected	55.8%	58.0%
It provided me with a different experience of the city	80.6%	82.6%
It made me look at Hull's buildings and public spaces in a different way	68.3%	68.1%
It made me think about Hull's contribution to the world	74.8%	70.2%
It made me feel more connected to the stories of Hull and its people	68.4%	63.8%

Source: Hull 2017 Audience Data Dashboard

For example, more than 4 out of 5 audience members agreed or strongly agreed that the event they attended provided them with a different experience of the city, regardless of whether they were Hull residents or visitors.

This suggests that the programme was successful in exploring and promoting new narratives and ways of seeing the city.

Similarly around two thirds of all respondents were encouraged to look at Hull's buildings and public spaces in a different way and felt more connected to the stories of Hull and its people.

Nearly three quarters of Hull residents and over 7 out of 10 of all audience members were encouraged to think about Hull's contribution to the world.

Together these statements indicate some of the success of the Hull 2017 programme in drawing upon Hull's history and heritage, as well as its unique sense of place, for the majority of audiences.

7.6 City Welcome and In-Destination Experience

In the run up to and during 2017, there was significant investment in the city's public realm and visitor welcome as well as development of its offer for day and overnight visitors.

Across all visitors to Hull, of the six areas asked, 'Welcome' received the highest average rating at 4.6 out of 5.

All five of the other areas surveyed received average ratings between 3.9 and 4.3.

This indicates that overall visitors were satisfied with their experience and that during 2017 Hull provided a high-quality visitor experience.

Visitor Satisfaction	Ave. Rating out of 5
Signposting	4.0
Value for Money	4.2
Transport	3.9
Food and Drink	4.1
Accommodation	4.0
Welcome	4.6

Source: Hull 2017 Audience Data Dashboard

7.6.1 The Big Welcome training programme

The Big Welcome (delivered by VHEY) was another key skills development success of the year, contributing to an enhanced visitor welcome.

Training was provided to 3,000 front-line business staff and volunteers since launching in July 2016. This included customer care training and a 'Knowing Hull' masterclass, to improve Hull's tourism offer in a personalised and tailored manner.

Attendees welcomed and benefitted significantly from attending the two trainings, as reflected in their feedback. 99% of trainees rated the two courses as good or excellent, and all attendees reported they had learnt something new about Hull, which is extremely positive.

7.6.2 Volunteer Programme - public feedback

Volunteers were provided with training opportunities to enable them to provide a high-quality visitor welcome.

90% or more volunteer respondents reported that the volunteer training course significantly increased their knowledge of useful tourist information and city highlights, of the history of the city, and of the arts and cultural offer of Hull.

The Knowing Hull Walking Tour (part of the Big Welcome training programme and offered within the Volunteer Masterclass programme) was attended by nearly two thirds (60%) of volunteers in total.

Residents taking part in the Citywide Survey 2017 were asked specifically about their interactions with Hull 2017 volunteers. Around 6 out of 10 respondents had spoken to a volunteer. Of those who had spoken to a Hull 2017 volunteer, 9 in 10 agreed that they were friendly and welcoming and knowledgeable about Hull, provided useful information about Hull 2017 events, and represented the city positively.

Similarly, 87.5% of visitors agreed or strongly agreed that they felt welcomed by Hull 2017 volunteers or staff at the event they attended.



7.6.3 Impact of the public realm

In 2017, feedback from event organisations indicated that investment in the public realm had a positive impact with a number commenting on Queen Victoria Square as a significantly improved event space.

Resident focus group participants described how *Freedom Festival* and the *Humber Street Sesh* 'had gone up a level' complemented by the infrastructure changes in the city's public realm.

The collaborative nature between Hull 2017 and its key partners, including Hull City Council, also drew praise from residents. Public realm improvements helped the programme to successfully convey a positive sense of place for Hull.

Residents' Descriptions of Impacts of the Public Realm

"It probably reflected the diversity of the landscape more than it did individual people I would say, I think the local authority did a wonderful job with the Public Realm and the fact much of it was in Hull city centre it couldn't really help but reflect the place."

Source: Residents' Focus Group, Jan 2018

"They always said, the council will provide the stage and the culture team will provide the acts, and they did that superbly."

Source: Residents' Focus Group, Jan 2018



SOMETHING YOU CAN TOUCH

poem by Kate Fox

I was so moved by **Blade**.
It just hit me.
The size of it,
its beauty.
And every time I walked past
I had to touch it.
Every time I came back to the square again,
it hit me how much it meant to the people of
Hull,
of all ages,
and every time they came past
they had to touch it as well.

That ability to touch the blade,
and stand next to the blade,
and then bring their experiences back to
school and talk about it.

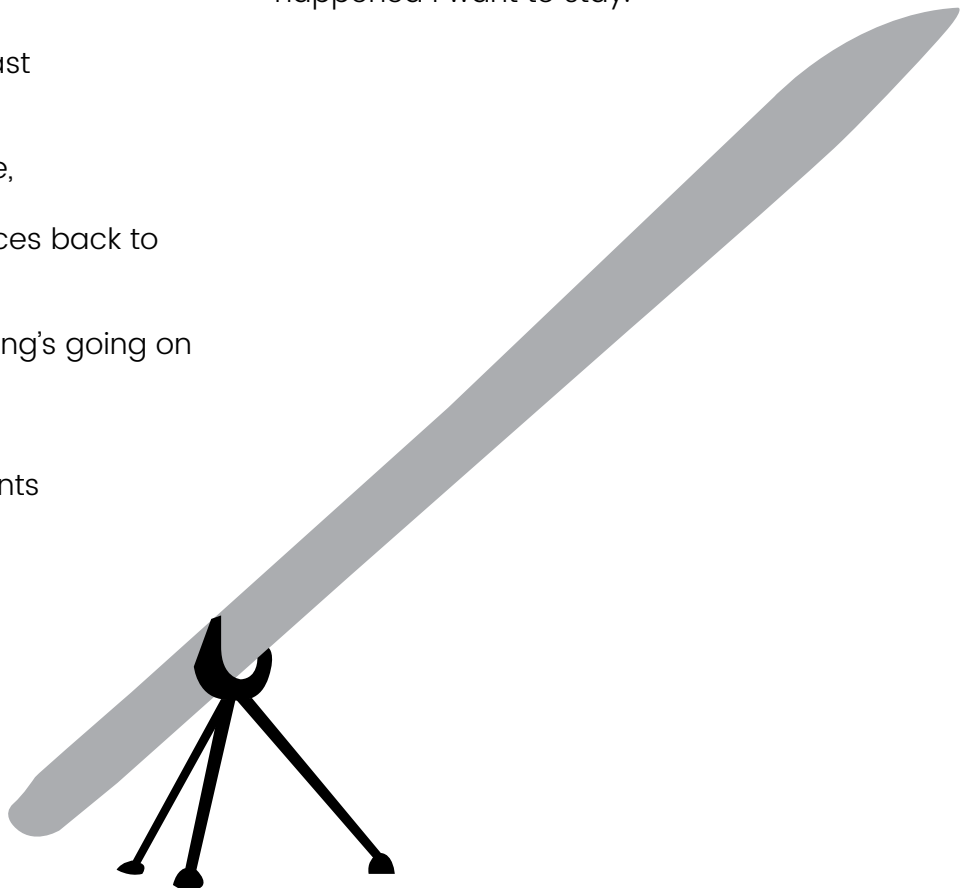
It made them realise something's going on
in Hull.
It's real, it's tangible.

Before, you didn't feel big events
had anything to do with you,
they happened over there.

We're getting the idea that Hull matters,
that Hull is an important city.

We're seeing old things in a new way.

I did want to go somewhere else
when I grow up.
But now I've seen more things have
happened I want to stay.



7.7 Initial Analysis Relating to Aim 4

Jonathan Raban, writing in 1974, coined the phrase 'the soft city,' which invited the reader to consider the city's identity, through imagination, illusion, fiction and performance. For him the city is soft, mouldable like clay and implores the individual to re-imagine and re-invent its identity. For Raban, the soft city is more 'real' than the 'hard city' which is located on maps, in statistics, and in buildings.

These observations invite us not only to reflect on the changing identity of the city: they also challenge the narrative of the UK City of Culture as a transferrable 'blueprint' of cultural machinations which fill a vacuum or void, by producing a cultural programme that for a year becomes the identity of a city.

As highlighted earlier in this report, Hull has a rich history in which the city has gone through a remoulding of its identity in a post-industrial world. Whilst Hull has strong narratives as a maritime city, its relative geographical separation has enabled external perceptions of a city of decay and lacking the immediacy and other requirements of a must-see tourist destination. These considerations and the views of the host community have been significant in attempting a re-imagining of the city throughout the course of the Hull 2017 programme.

In this respect, *Made in Hull* at the start of 2017 was arguably a piece of deliberate and inspired programming that resonated with the objective of the City Plan (2013-2023) of "unlocking Hull's unique forces", and simultaneously raising the profile of the city for external audiences.

The timeline of the historic events and individuals which unfolded during *Made in Hull* was transposed through light installations onto some of Hull's historic buildings gave a wider sense of special moments within the history of the city, to add to the City Plan's menu of cultural brands.

The momentum of 'place making' started by *Made in Hull* was quickly sustained by the arrival of *Blade* in Queen Victoria Square - the first of the *Look Up* installations that invited both residents of the city and external visitors, to 'travel' into everyday spaces, apply their own 'tourist gaze' and see the city in a new light, through the interventions of a range of art installations.

The humanisation of public spaces within the city is witnessed within Queen Victoria Square. This started with *Made in Hull* and was intensified with the ludic qualities of *Blade*, which invited playfulness as well as reflection.

The addition of the fountains and high-quality seating in the square provided a meeting point for families and groups. Hull 2017 took advantage of the City Plan's street scene infrastructural improvements, particularly in Queen Victoria Square and in Trinity Square, which were used successfully as both informal and formal event spaces.

While the response of peer assessors from high-profile national cultural institutions, who have assessed different aspects of the cultural programme, has not been fully analysed in time for the publication of this report, there is initial evidence that peer assessors would now speak more positively about Hull to outside audiences.

There is a sense, to apply a phrase used by Rosie Millard, that a larger number of significant 'tastemakers' are communicating positive messages not only about specific elements of the cultural programme but also about Hull as a place to visit to opinion makers at national level.

Within all the observations made on place making, the role of city residents and Hull 2017 Volunteers in promoting a positive image of the city is crucial to the ongoing transformation of the city.

There is evidence that residents have an increased pride in the city from a year previously. In 2017, 75% of residents were 'proud' to live in Hull and 70.9% would speak 'highly of the city,' either prompted or unprompted.

This positivity amongst residents provides an effective platform for sharing this favourable perception of Hull with visitors, confirmed in the 90% of audiences across different Hull 2017 cultural events who felt positive about the visitor welcome received.

This high quality visitor welcome can be attributed in part to VHEY's 'Big Welcome' training programme attended by 3,000 individuals.

It can be argued that the volunteers carried out a crucial role not only in staffing events but also as cultural mediators and in some cases tourist guides.

This emphasized the fact that place making is as much about the 'soft city' as it is about architectural and infrastructural changes to the 'hard city'.



Photo: Fly to Freedom

8.

IMPACT AREA:
ECONOMY

This chapter summarises the outcomes of UK City of Culture in relation to:

- 1. Growth in the visitor economy through the increased value and volume of tourism**
- 2. Increased revenue and funding within the cultural economy**
- 3. The impacts of Hull 2017 Ltd on the local economy**
- 4. Job creation across the visitor and cultural economy**
- 5. Skills development and capacity building**
- 6. The financial equivalent value of volunteering hours**
- 7. Regeneration activity from new business start-ups and increased inward investment**

The impacts on the economy is a reflection of the extent to which activities delivered against two aims and three objectives. These are assessed through the evaluation framework using 11 measures²⁹.



29 Evidenced by 80 indicators – Hull UK City of Culture 2017 Ltd Evaluation Framework.

Photo: Block Party as part of the Creative Communities Programme

SUMMARY OF KEY FINDINGS ON OUTCOMES FOR THE ECONOMY:

- It is estimated that annual visitors to Hull will have exceeded 6m for the first time in 2017, with the value of tourism on track to contribute at least £300m to the economy.
- An additional 1.3m visitors annually will have come to Hull in 2017 compared to when the city secured the UK City of Culture title in 2013.
- Nearly 800 jobs have been created in the visitor economy and cultural sector since 2013.
- The value of the 337,000 hours of volunteering is equivalent to £5.4 million.
- Over 640,000 tickets were issued for cultural events throughout the UK City of Culture year across approximately 100,000 unique bookers, generating a total revenue for cultural organisations and event organisers of £8.37m.
- 13.7% increase in ticket revenue across the sector
- 2017 saw a 346% increase in funding for cultural activities in Hull, through Arts Council England's Grants for the Arts scheme
- The UK City of Culture year also saw the announcement of a 21% increase in funding to Hull's major institutions through the National Portfolio.
- 2 in 5 businesses surveyed stated it motivated them to develop the products and services they offer customers, as well as developing the quality of their offer.
- 1 in 4 businesses surveyed took on new staff and 1 in 5 extended opening hours.
- Over half of businesses surveyed felt that Hull 2017 had contributed to increased turnover.
- 28% of new businesses started since 2013 that were surveyed said that their creation was 'mainly' or 'partly' motivated by Hull being awarded UK City of Culture.
- The impact of the title was also felt on investments made by local businesses, with 64% of businesses who made an investment in 2017 stating it was of higher value than would have been without UK City of Culture
- The activities of Hull 2017 Ltd supported 255 full time equivalent person years of employment and a total economic value to the local economy of £11m.
- Overall, there has been £3.4bn invested into Hull since 2013, of which £216m (6.3%) relates to the World Class Visitor Destination strand of the Hull City Plan, in which the UK City of Culture project sits.

8.1 Aims and Objectives

For a city facing some of the greatest economic challenges of any in the UK, with high unemployment, the decline of older industries and large parts of the city being the most deprived in the UK, the economic uplift that the UK City of Culture award could bring was always paramount.

One of the two economic aims of the City Council's 10-year City Plan (2013-23) is to 'Make Hull a World Class Visitor Destination', and UK City of Culture status provided a major opportunity to support this, through development of the cultural and visitor economy.

In addition, the City of Culture programme offered the opportunity to raise the profile and reputation of the city, attracting greater investment from businesses and developers, both existing city firms and new inward investors.

This is summarised through the following two project aims.

Aim 5: To strengthen the Hull and East Riding economy, with a focus on tourism and the cultural sector

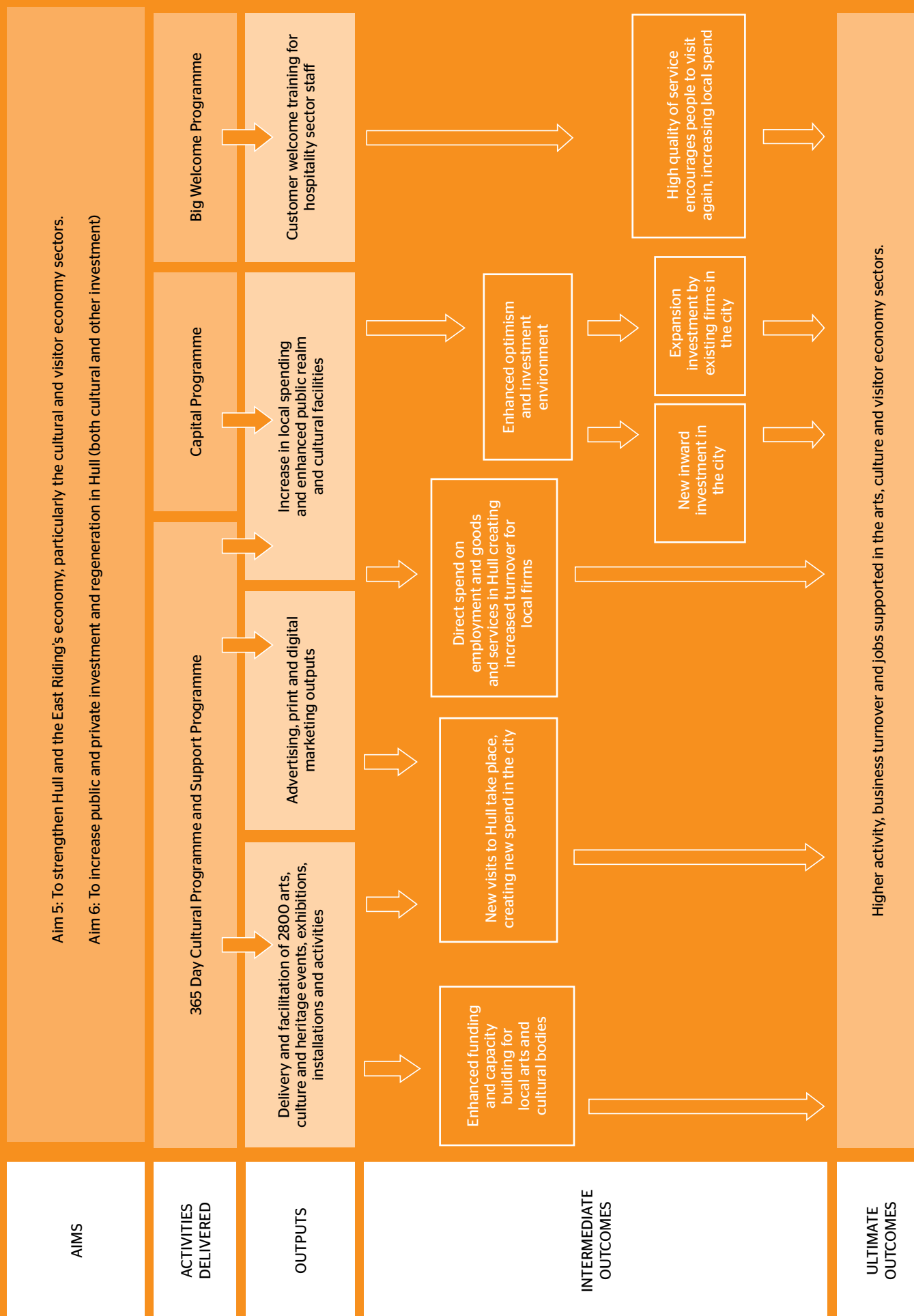
- Increase visitor numbers to Hull
- Deliver economic benefits for the city and city region

Aim 6: To increase public and private sector investment and regeneration in Hull (through both cultural and wider investment)

- Support new investment and regeneration in the city

The outcomes associated with these aims are summarised by the logic chain overleaf.

Figure 71: Logic chain model, economy



Aim 5: To strengthen the Hull and East Riding economy, particularly the cultural and visitor economy sectors.

8.2 The Value and Volume of Tourism

The visitor economy in Hull has grown steadily over the last five years, with national data suggesting that the rate of growth in the city exceeds the national rate and is tracking positively against a range of national trends.

The full impacts on the visitor economy will not be known until tourism data for 2017 is published in early 2019. The following sections of this report will give a robust initial assessment of the total projected visitor numbers, employment impacts and value of tourism based on proxy data that is currently available.

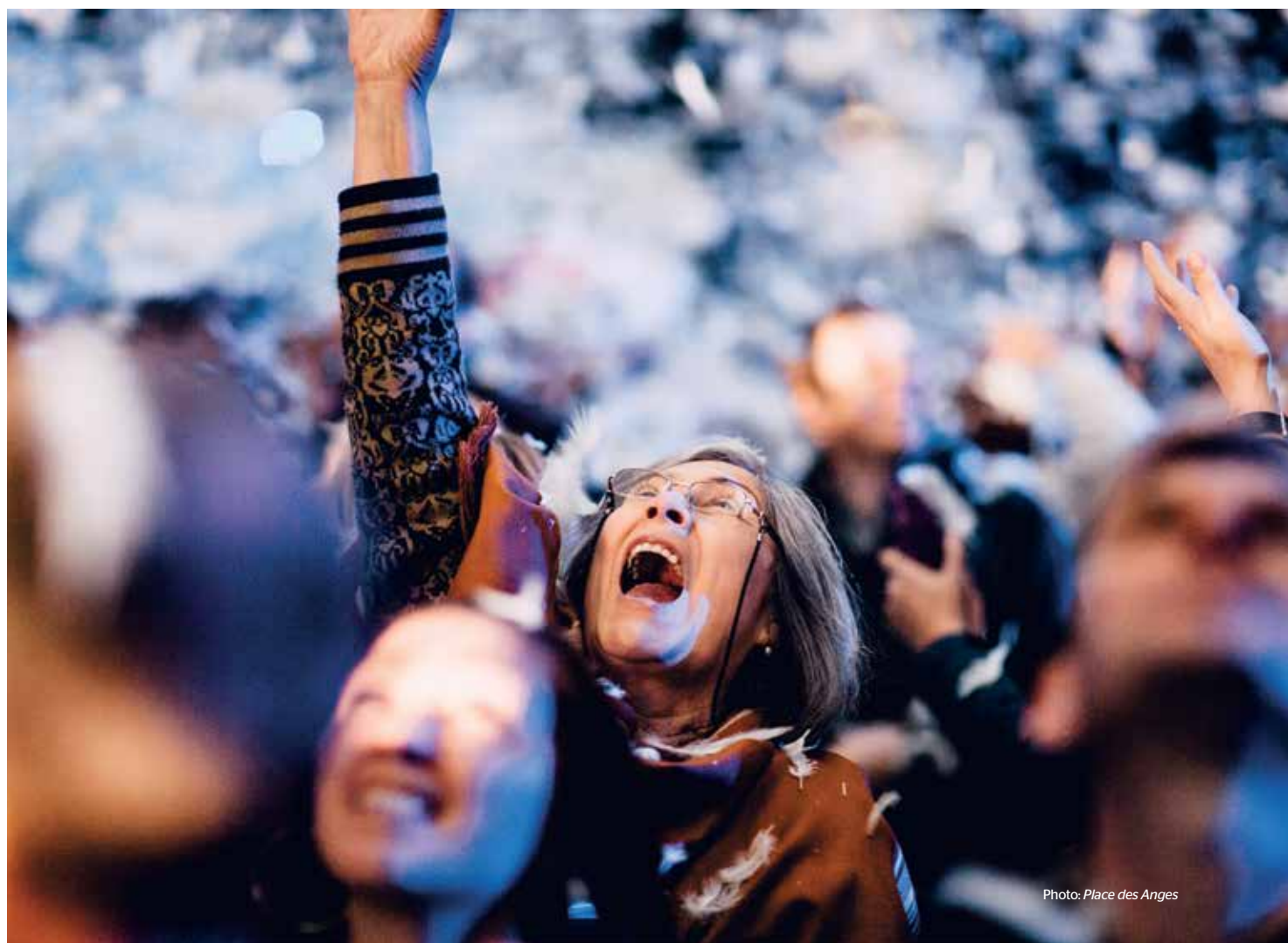


Photo: Place des Angles

8.2.1 Economic impact of tourism

The economic impact of tourism on Hull is calculated using the Cambridge Model, which draws on data from the Great Britain Tourism Survey, the International Passenger Survey and the Great Britain Day Visits Survey.

The data for 2013-16 is shown below and data for 2017 will not be available until the end of 2018.

	2013	2014	2015	2016
Volume of Total Visits	4.75m	4.87m	5.07m	5.65m
% Growth year on year		+2.4%	+4.3%	+11.4%
Value of Tourism	£260m	£265m	£274m	£285m
% Growth year on year		+1.9%	+3.4%	+4.0%

This value of tourism figure reflects business turnover (with economic multipliers added). At a national level, it is estimated that for the visitor economy sector, gross value added is equivalent to approximately 53% of turnover (ONS, Annual Business Survey, 2015).

On that basis it can be estimated that the gross value added of the Hull visitor economy sector in 2016 was approximately £152m³⁰.

³⁰ 53% of £285 million, the value of tourism in 2016.

Data on hotel occupancy in the city shows that there was a 10.5% increase in occupancy levels compared with the same period in 2016. Hull Trains also recorded a 12.1% increase in passenger travel in 2017 compared to the same period in 2016.

Journeys across the Humber Bridge have also increased by 21% in 2017, compared to the same period in 2016.

These figures can be used as a proxy to estimate the potential increase in visitor numbers, spend and GVA. Without clear evidence of the breakdown of day and overnight visitors in 2017 or of spend levels per visit, we have assumed these stayed the same as in 2016. On this basis, we have assessed the potential change in GVA under a low, medium and high case scenario, based on uplifts of 7.5%, 10% and 12.5%. These impacts are shown in the table below:

2017 Projections	Low	Medium	High
Growth rate since 2016	7.50%	10%	12.50%
Volume of Total Visits	£6.09m	£6.23m	£6.37m
Value of Tourism (on the basis of Cambridge Model data) (£m)	£306m	£314m	£321m
Increase in Value of Tourism from 2016 (£m)	£21.4m	£28.5m	£35.6m
Estimated Increase in GVA from 2016 (£m)	£11.4m	£15.2m	£19.0m

³¹ Citywide Box Office Analysis, Hull Culture and Leisure, Hull Truck, Hull 2017 and Bridlington Spa.

This would mean that during the UK City of Culture year, visitors to Hull will have exceeded 6m for the first time ever, contributing at least £300m to the economy (in terms of visitor spend).

This represents an increase of 1.3m additional visitors to Hull's annual visitor figures since being awarded the title in 2013.

The additional GVA created in 2017 compared to the 2016 baseline would be at least £11m and could be up to £19m.

It is also expected that the impact on tourism in the East Riding will see an uplift, a proportion of which will be attributable to UK City of Culture.

8.2.2 Jobs creation in the visitor economy

An additional 536 jobs have been created in the visitor economy between 2013 and 2016, and this trend is expected to have continued to grow.

1 in 4 businesses reported taking on new staff in 2017; we therefore anticipate an increase in the number of new tourism jobs created in comparison to historic trends.

This, and other supporting data, will be available in early 2019 as part of the Cambridge Model assessment of the economic impact of tourism on Hull.

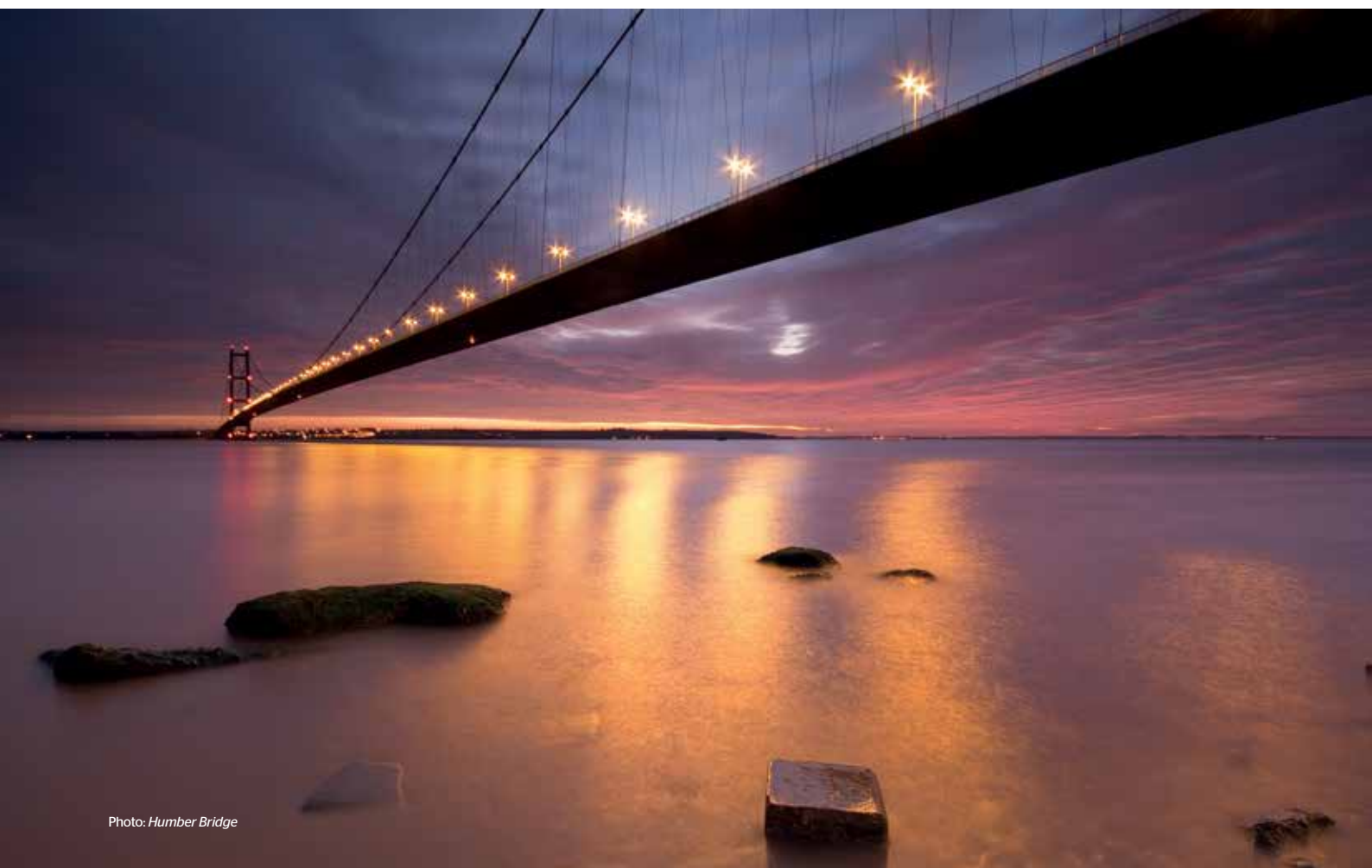


Photo: Humber Bridge

8.3 Earned Revenue, Funding and Growth in the Cultural Sector

As with the visitor economy, key data sets on growth in the creative industries will not be available until early 2019.

However, due to the close working relationship between Hull 2017 Ltd and cultural partners, as well as the unified box office agreement and data sharing, it is possible to gain significantly more in-depth data on the impact of UK City of Culture on the cultural sector.

8.3.1 Earned revenue

Ticketing data collected from the primary box office systems for Hull and the East Riding of Yorkshire³¹ show that over 640,000 tickets were issued for cultural events throughout the UK City of Culture year across approximately 100,000 unique bookers, generating a total revenue for cultural organisations and event organisers of £8.37m.

This represents a 13.6% increase in earned revenue across the sector compared to the same period in 2015. With some major venues closed for refurbishment in 2016 and into 2017, this does not represent a comparable year-on-year increase. The most accurate comparison available is for the period October-December in both 2015 and 2017. This period saw a 35.4% increase in earned income across all cultural venues and institutions.



8.3.2 Cultural funding

At the time of the City of Culture bid in 2013, it was estimated that the combined spend of Hull City Council, and the budgets of key arts organisations in the city, was less than £5m per year in total.

In total, £32.8m was invested through the UK City of Culture project in Hull and, during 2017, an estimated £14m additional funding was invested directly into commissioning. Total spend on arts and cultural activity in the city was four times as high in 2017 than in 2013, before the city won the title.

Arts Council England figures show an increase from £9.67 per capita to £19.26 from 2012 onward as a result of funding awarded to Hull organisations, alongside a 346% increase in the value of funding awarded through successful Grants for the Arts applications. This is addition to any funding awarded directly to Hull 2017 Ltd. The UK City of Culture year also saw the announcement of a 21% increase of regular funding to Hull's major institutions through the National Portfolio, an additional investment of £3.4m over the next four years.

This included the news that Middle Child Theatre Company were a new addition to the portfolio, an organisation that worked closely with Hull 2017 Ltd to grow in the build up to and throughout the UK City of Culture year, as evidenced in the Hull Independent Producer Initiative and Middle Child Case Studies.

2017 also saw the re-launch of the Creative People and Places programme in Hull, a £2.4m further investment into cultural activity in the city and communities over the next three years.

Over this period, local authorities' budgets across the nation have typically been reducing, and despite an increase in Arts Council spending outside of London, it is very unlikely that arts and cultural spending in Hull would have been higher in 2017, compared with 2013, without the UK City of Culture title.

We can therefore assume that the increase in cultural funding can be primarily attributed to the impact of Hull being awarded the title of UK City of Culture.

8.3.3 Jobs creation in the creative industries

Cultural sector employment in Hull has fluctuated in recent years, dipping significantly in 2011, but since then recovering. However, despite such improvement, according to the latest figures available (which refer to 2016 and don't take into account the impact of Hull 2017) cultural sector employment was still about 30% lower than in 2010:

Figure 8.2 Cultural Sector Employment Change in Hull 2009-16.



Source: ONS, Business Register and Employment Survey (2016)

Data on 2017 employment in this sector will not be available until later in 2018, but we would anticipate this will show an uplift, in line with the additional spend on arts and culture in the city in 2017.

However, it is the longer-term outcomes on sustainable growth of this sector which will have the greatest impact, and which the investment into development and capacity building of the sector (explored under Aim 3) aimed to impact upon.

The extent to which this translated to an increase in employment and economic value of the arts and cultural sector will need to be assessed in the years ahead.

8.4 Impacts on Local Businesses

Supporting growth of businesses, particularly in the cultural and visitor economy sectors was an important outcome for the programme.

To assess the impact in this area, a survey of 179 businesses took place in December.

This survey found that businesses had responded positively and pro-actively to Hull being named UK City of Culture:

- 2 in 5 stated it motivated them to develop the products and services they offer customers, as well as developing the quality of their offer
- 1 in 4 businesses reported taking on new staff in 2017 and 1 in 5 businesses extended their opening hours

Over half of the businesses surveyed felt that Hull 2017 had contributed to increased turnover. However, 8% also suggested it had contributed to a reduction in their turnover. These businesses believed that increased footfall in the city centre had led to reduced footfall in other areas of Hull.

28% of new businesses started since 2013 said that their creation was 'mainly' or 'partly' motivated by Hull being awarded UK City of Culture.

The award of the City of Culture title also had an impact on investments made by local businesses, with 64% of businesses who made an investment in 2017 stating that they were of higher value as a result of UK City of Culture and 72% stating that they took place sooner than planned.



Photo: Walton Street Market

New Start-up: Graphic Designer

A small graphic design company, based in Hull, was set up in late 2016, inspired by the UK City of Culture status.

The business was one of a small number of designers to win the tender to work with the Culture Company throughout the year. They did design work for the majority of events throughout the year.

This exposure had a huge impact, leading to an increase in their turnover attributed to the City of Culture activities of 40%. The owner of the company believes that it has given them a great platform to continue operating as a business.



There were, however, also examples of crowding out effects:

Princes Avenue Business

While there was considerable investment in Hull city centre (leading to greater cultural vibrancy and to the growth of the night-time and weekend entertainment economies, especially in the Fruit Market), there is some evidence that businesses in the outskirts were negatively affected.

A cultural venue on Princes Avenue believes that the Hull 2017 programme was detrimental to their business as it enhanced trade in the city centre, and didn't help the evening economy in other parts of the city.

They experienced a reduction in turnover of 15%. Other businesses in the Princes Avenue area have seen a reduction in footfall this year and some said that Hull 2017 failed to support independent cultural venues outside the city centre.



The vast majority of events were in the city centre, which took business away from the other parts of the city. Businesses in the Princes Avenue area always struggle during the annual Hull Fair, but the larger scale of the city of culture programme meant there was an even more detrimental impact on this area of the city

Bar / Restaurant on Princes Avenue



8.5 The Economic Contribution of Hull 2017 Ltd

The most direct economic impact of the year has been the immediate impact of the £32.8m programme delivered by Hull 2017 Ltd.

Drawing on data provided by Hull 2017 Ltd around employment, supply chain spend and grants given, Regeneris has undertaken an economic impact assessment of the direct, indirect and induced impacts of this investment. It has been assumed that:

- All direct Hull 2017 Ltd employment is directly attributable to the UK City of Culture
- All supply chain spending and grants given are directly attributable to the UK City of Culture
- Supply chain spending and grants given to firms based outside Hull have been removed from the analysis (defined as leakage)
- All figures are provided with a 2018 cost base

Within Hull 2017 Ltd there were 165 full time equivalent person years of employment with some posts having existed for up to three and a half years, whilst others have been for a single year or less.

The total economic value (defined using gross value added) of this employment contribution to Hull's economy is £7.2m.

67% of Hull 2017 Ltd's transactions were let locally representing 35% of net value. This equates to £6.2m of spend with locally-based firms on good and services. The analysis of the impacts of this spend also includes impacts in supply chain tiers in Hull.

In addition, £1.1m worth of grants was awarded to locally-based organisations³².

This combined supply chain spend and grants given has supported 90 full time equivalent person years of employment, with a total economic value (GVA) to the local economy of £3.5m, in addition to the direct employment impacts listed opposite.

As well as these direct and indirect impacts, the additional employment that these effects will have generated will lead to further induced spend in the city, as a result of the additional consumer expenditure by these additional employed people.

These induced effects have supported four full time equivalent person years of employment, with a total economic value to the local economy of £0.2m, in addition to the direct and indirect impacts listed above.

The total investment in Hull based employment, contracts won by Hull based firms and grants given to Hull bodies sums to £14.5m. This equates to 44p in every £1 of the £32.8m programme costs, being reinvested into the local economy.

Overall, the activities of Hull 2017 Ltd have supported 255 full time equivalent person years of employment and a total economic value (GVA) to the local economy of around £11m.

255

full time equivalent
person years of
employment



44p in every £1

of the £32.8m project costs, being
reinvested into the local economy.



£6.2m

spend with
locally-based firms
on good and services



³² This relates to funds awarded on the basis of a grant. All other commissions will have been captured in good and services.



8.6 Value of Volunteering

Based on Heritage Lottery Fund guidelines and an initial assessment of shift profiles against unskilled, skilled and professional labour, it is estimated that the value of the 337,000 hours of volunteering undertaken from the start of the volunteering programme until the 31st December 2017 is equivalent to £5.4 million³³.

The number of hours of volunteering is equivalent to 38 and a half years.



337,000

hours of volunteering
undertaken

³³ This is based on a selection of shift opportunities which were compared to Heritage Lottery Fund definitions and equivalent financial values.

Aim 6: To increase public and private sector investment in Hull (both cultural and other investment).

8.7 Investing in Hull

Hull City Council has reported a clear upsurge in the scale of investment activity in Hull following the announcement that the city would be UK City of Culture.

The table summarises some of the most significant public and private investments in the city which can be attributed in some way to Hull being UK City of Culture.

In each case an assessment has been made in consultation with Hull City Council officers, to test the extent to which UK City of Culture had an impact on investment.

It should be noted that these have not been tested with investors directly as part of the evaluation, and the assessments should therefore be regarded as indicative only.

	Number of Investments	Total Public Sector Investment (£m)	Total Private Sector Investment (£m)	Total Investment (£m)
Full Attribution Investments	4	75.5	6.1	81.6
Partial Attribution Investments	12	75.2	62.7	137.9
Minor Attribution Investments	6	191.1	106.0	297.1
TOTAL	22	341.8	174.8	516.6

Note: Public-Private joint venture investments split equally between public and private investment columns

Three levels of attributable impact are shown in the table:

- **Full attribution** - in the case where it is highly unlikely the investment would have been made without the UK City of Culture. This includes examples such as hotel development by operators which had no plans to invest in the city prior to it being announced as UK City of Culture.
- **Partial attribution** - where UK City of Culture is seen as having been an important factor in bringing the investment forward sooner, encouraging a larger or higher quality investment, or attracting funding which the project might not have secured without the spotlight that the City of Culture brought to Hull. This includes a range of city centre land and property developments and major retail investments as well as public realm investments from the public sector.
- **Minor attribution** - where an investment is not directly related to the UK City of Culture, but the enhanced investment environment and confidence in the city may have been a factor in encouraging new business investment to be delivered earlier or the investment to be larger or higher quality than they would otherwise have been.

In particular, the private sector funding of £174.8m which is in part attributable to Hull 2017, represents significant successes of Hull 2017 in attracting new private investment to the city.

Out of the total of £517m investment that is in some way attributable to the UK City of Culture, a total of £216m relates to the World Class Visitor Destination strand of the Hull City Plan, in which the UK City of Culture project sits.

Case Study

HULL MINSTER

Hull Minster, formerly Holy Trinity Church, is undergoing a £4.5m refurbishment and re-ordering to improve existing infrastructure to make it fit-for-purpose for worship in different styles, for hosting a wide range of community events and to make it financially sustainable.

Key to this are enhancements to the internal layout of the church, providing a large flexible space in the nave, greatly improved heating systems, kitchen, toilets, and greater storage capacity. The final phase of the work will focus on heritage conservation and interpretation and more facilities to look after the church's many visitors and enabling them to act as a key hub in the Old Town of Hull.

Hull Minster's ability to host major events was powerfully demonstrated, with major concerts, dinners and banquets held in the church, culminating. This December 2017, when Hull Minster was used to host the announcement of the Turner Prize winner.



8.8 Initial Analysis Relating to Aims 5 and 6

It should be noted that the visitor economy findings are at this stage projections, based on available proxy data sets.

The boost to the local economy through tourism achieved in 2017 is unlikely to be sustained at the same level beyond the UK City of Culture year. Analysis of other UK and European Cities and Capitals of Culture typically show visitor numbers and spend dip considerably in the year immediately after a year of culture, and it is likely that Hull will experience this too. However, Hull should aim to retain visitor numbers at a higher level than before 2017.

Further research is needed, but there might be some evidence of reduction in trade during 2017 in the night-time economy hub on Princes Avenue, as a result of the revitalisation of the city centre's evening economy (particularly the Fruit Market area).

Such revitalisation is not totally attributable to Hull 2017, since it is part of a City Council economic development strategy that pre-dates and goes wider than the UK City of Culture initiative. It is an open question whether the Fruit Market will continue to be vibrant as a hub at weekends and for the night-time economy, although the continued operation of the Humber Street Gallery is expected to help.

There is certainly evidence that the City Council is correct in their conclusion that the city centre is in need of further revitalisation, both from a retail and a night-time economy point of view.

It is not possible to assess the possible risk of gentrification as a result of the revitalisation of the Fruit Market and of parts of the city centre, including the Old Town, which have been used as a stage for Hull 2017 activities. However, an agreement between property developers Wykeland Beal and Hull City Council, signed in 2014, put in place a specific strategy to make sure that the businesses based at the Fruit Market feature a substantial proportion of "independent, locally-based, creative, cultural and digital industries" with "workshop spaces for various uses including painters, sculptors and ceramicists, and office spaces for the use of graphics firms, architects, digital and technology companies". The document adds that "some of these types of users will only be able to pay 'affordable' rents³⁴".

Further research is needed into the sustainability and quality of the jobs created as a result of UK City of Culture in the visitor economy and cultural sector.

In terms of employment in the cultural sector, additional research is needed to understand the reasons for the substantial drop from 2010 to 2013. Since 2013 there has been some growth, by 536 jobs in the visitor economy sector and 250 in the cultural sector between 2013 and 2016. The data are unfortunately not yet available for 2017. In terms of the sustainability of the growth of cultural employment in Hull we would need additional research also on skills development. It is hoped that the successor body to Hull 2017 Ltd will prioritise training and capacity building in the cultural sector, also by reflecting on the strengths and weaknesses of the Hull experience in this field so far.

More research will also be required to understand how the enhanced reputation of Hull as both a cultural destination and a cultural production centre as a result of UK City of Culture can be harnessed to encourage the growth of the creative industries in the city.

34 Appointment of Lead Developer Partner for the Fruit Market, 2014.

9.

IMPACT AREA:

**SOCIETY AND
WELLBEING**

This chapter summarises the outcomes of UK City of Culture in relation to:

- 1. Building community confidence through cultural or civic engagement**
- 2. Improving wellbeing through participation, learning and social action**
- 3. Increased community cohesion and resilience**
- 4. Building social capital and reducing isolation**
- 5. Changing perceptions of marginalised social group**
- 6. Inspiring and upskilling residents of all ages, in particular young people**

The impact on society and wellbeing is a reflection of the extent to which activities delivered against two aims and five objectives. These are assessed through the evaluation framework using 20 measures³⁵.

³⁵ Evidenced by 261 indicators – Hull UK City of Culture 2017 Ltd Evaluation Framework.



Photo: Saturday Art Club, Hull School of Art & Design

SUMMARY OF KEY FINDINGS ON OUTCOMES FOR SOCIETY AND WELLBEING:

- Confidence to join in or take part increased by 9% across a range of engagement measures.
- 87.1% of Hull audiences felt that the cultural programme placed community at the centre, with 80.3% stating they believed it gave everyone the chance to share and celebrate together.
- It appears that the year did not engage as frequently with those who are most isolated and lonely. However, there are strong qualitative case studies that demonstrate that when individuals were fully engaged, the impacts could be transformational.
- Over 2,400 volunteers contributed 337,000 hours of social action, equivalent to 38.5 years. For 1 in 5 volunteers, it was their first experience of volunteering.
- Within the volunteer workforce, 71% agreed or strongly agreed that there had been an improvement in their self-esteem, and 68% that there had been an improvement to their confidence, directly linked to their participation in the year.
- 478 volunteer masterclasses were run across 110 different subjects, with 12,352 attendances. 84% of volunteers felt they had gained skills from Hull 2017 training, and 76% from volunteer shifts, which they could use in other parts of their life.
- Young people from over 100 education institutions took part in the *No Limits* learning programme, 40% felt happier, 34% improved their self-esteem and 35% were encouraged to take part in more creative activities in the future

Photo: Assemble Fest. Bandanarama and Mambo Jambo

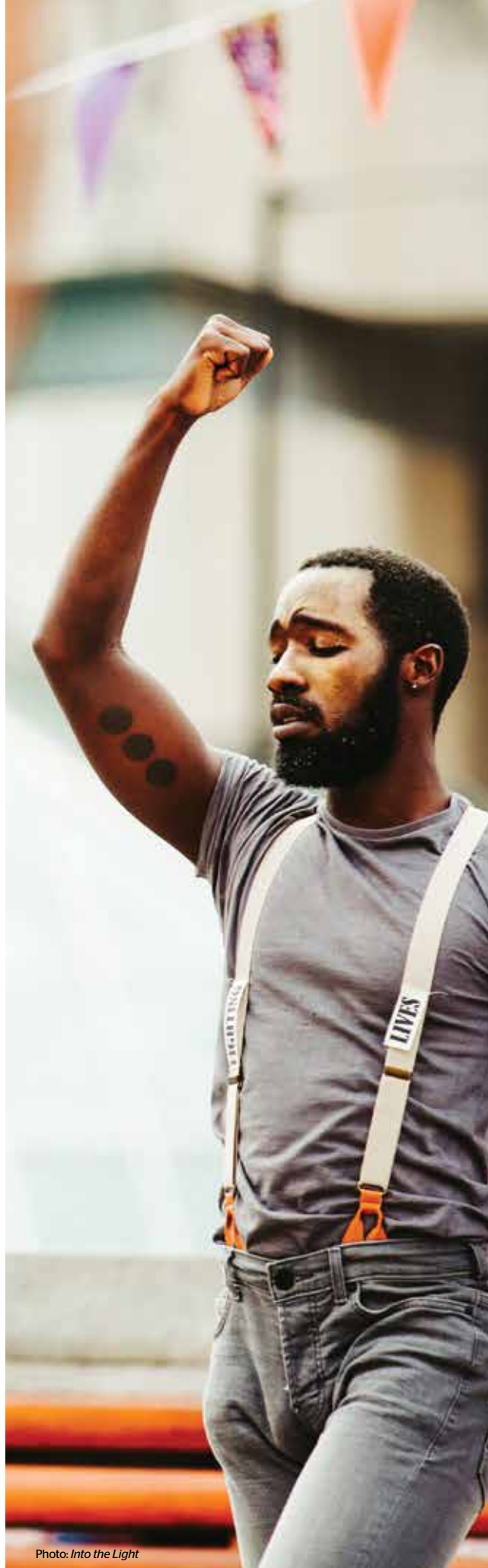


9.1 Aims and Objectives

Attending and participating in cultural activities has the potential to have a profound impact on individuals through supporting learning and development, challenging perspectives, inspiring new ideas and aspirations, and bringing joy. These impacts can translate to greater life satisfaction and happiness, but can also trigger changes to individual's confidence and ability, helping them to achieve more personally and contribute more to their community and city.

In a city where industrial decline and high unemployment may historically have contributed to a negative cycle of low aspirations and low levels of achievement for some, the UK City of Culture programme offered potential to break that cycle.

This chapter explores the outcomes associated with two society and wellbeing aims.



Aim 7: To improve wellbeing of residents through engagement and participation.

- Increase levels of confidence and community cohesion among local audiences and participants
- Increase levels of happiness and enjoyment as a result of engaging with arts and culture
- Engage individuals from Hull and beyond to volunteer

Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning.

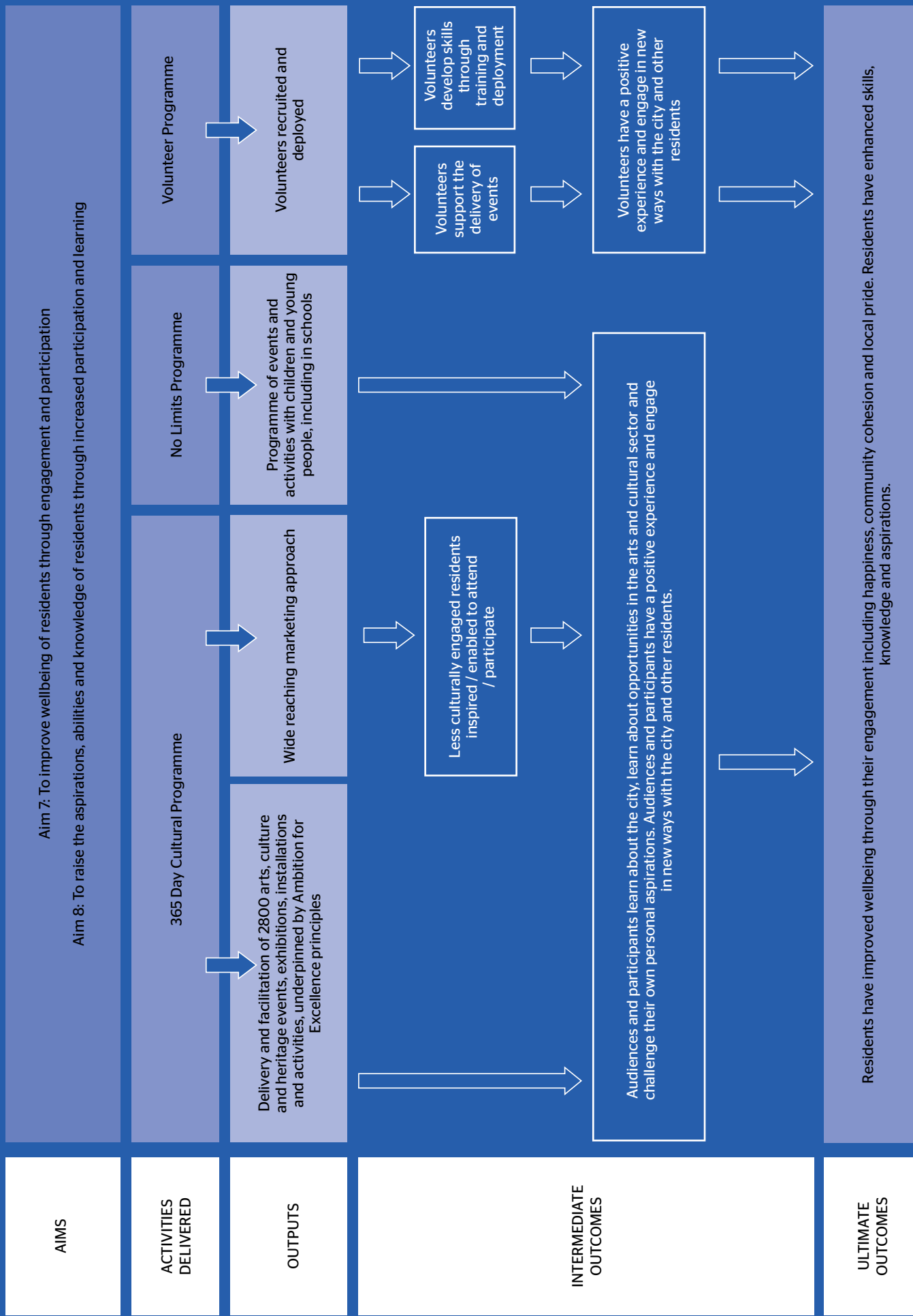
- Through all Hull-based education institutions, provide young people of school-age with the opportunity to engage with arts, culture and creativity
- Deliver training, development and participation opportunities for residents through arts and culture initiatives.

The outcomes associated with these aims is summarised by the logic chain on the next page.



Photo: Born into A City of Culture

Figure 9.1: Logic chain model, society and wellbeing



9.2 Confidence to Take Part and Join In

The participatory nature of the Hull 2017 programme appears to have increased the confidence of many residents to engage not only with arts and cultural activities, but also wider social and community activities.

By the end of 2017, 52% of Hull residents reported being confident or very confident to join or take part in arts and cultural activities, compared to just 43% in 2016, a very notable increase.

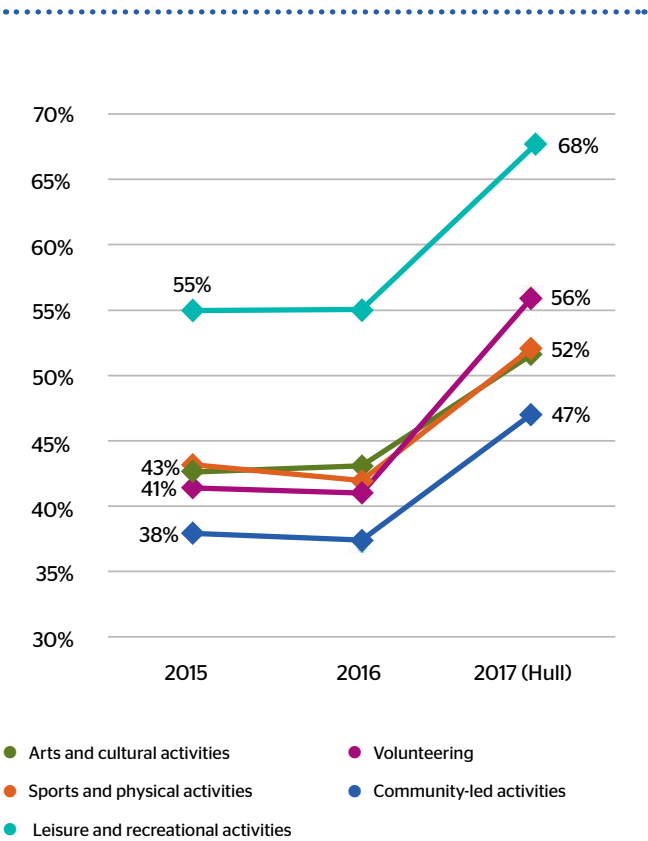
This is echoed in quotes from local residents.

“There’s more of an interest in things that you can go and see or learn from, that’s interesting. I mean, I found an art class that’s incredible, you look online and you can just go and do that”

Source: Residents’ Focus Group, January 2018

This increased confidence also extended to engagement in leisure and recreational activities, sports and physical activities, community-led activities and, very noticeably, volunteering, where 56% reported feeling confident or very confident to engage, compared with just 39% in 2016.

Figure 9.2 Residents' confidence to take part in cultural and non-cultural activities.



Source: Citywide Resident Survey, December 2015 / Dec 2016 / Dec 2017

These findings were again reiterated in the January 2018 Residents' Focus Groups, with many participants professing to seeing and getting involved in events and activities that they had never engaged with before.

Some said it changed what they will do and see, and others had either taken up new skills, passions or opportunities specifically because of the UK City of Culture:

"I'm doing a pottery class, learning how to play the guitar at Endeavour, I've started doing that this year. It was watching everybody else doing things and I'm thinking, I want to do that, not just watch, I want to do more with my life"

Source: Residents' Focus Group, January 2018

The survey findings also suggest that these aspects of personal confidence may have influenced residents' confidence to engage with and contribute to their communities. 26% of residents felt members of their community listened to them (compared with 20% in 2016) and 26% felt they had the ability to run an activity in their community, compared with 24% in 2016. Finally, 36% felt proud of their contribution to their local community, compared with 30% in 2016.

These increased levels of personal confidence (alongside the increases in personal aspirations discussed under Aim 8) represent an important legacy of the programme, and something that partners should seek to build upon in ensuring that the city's positive social and economic trajectory, triggered by Hull 2017, continues in the years ahead.



Photo: Act VI: Land of Green Ginger Unleashed

9.2.1 Skills development

Hull 2017 had a strong focus on learning about Hull's history and heritage, and as explored under Aim 1, 77.5% of respondents to audience surveys felt this knowledge had increased.

Beyond this, the year has also had a positive impact on inspiring and supporting residents to develop their skills and experience in an arts and cultural field or get involved in volunteering.

One audience member at *WOW Hull*³⁶ stated:

"I had attended a revolutionary makers workshop and wanted to do more as I'd really enjoyed being creative... I'd also never heard of Ethel Leginska which is why I attended the piano concert and exhibition about her life."

- 18% of residents said that Hull 2017 inspired them to attend a course or study something they saw during the year
- 16% of residents said that Hull 2017 had inspired them to work in the arts or creative industries
- 10% of residents said that Hull 2017 inspired them to set up a business related to the UK City of Culture
- 15% of residents stated that they would consider volunteering in Hull in 2018 and beyond

The extent to which these ideas and aspirations translate into practice should be analysed in the coming years. However, residents' aspirations themselves reflect the significant impact the ways in which the programme touched the lives of many of the city's residents.

Alongside the increased levels of individual confidence, these substantial levels of aspiration to engage with the arts and cultural sector should be recognised as an important opportunity by city stakeholders, and the right encouragement and support could provide an important part of the next stage in cultural development plans for Hull.

Indeed, a number of participants in the Residents' Focus Groups expressed the aspiration to take responsibility for the legacy of the year with a voice that suggested ownership of the programme:

'I know there will be a legacy because I am now one of the people responsible for making it happen'.

Source: Residents' Focus Group

36 Hull Women of the World Festival, held as part of the *Made in Hull* season.

9.3 Personal Wellbeing of Individuals

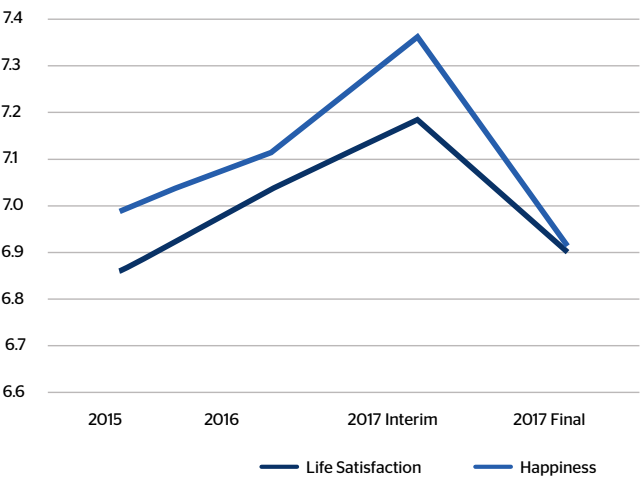
Overall the residents’ feedback on the 2017 programme was very positive.

In the end of year residents’ survey, almost three quarters of residents (74%) stated that they had liked or loved the UK City of Culture 2017 in Hull, with only 4% saying that they disliked or hated it.

The extent to which this enjoyment translated to happiness is mixed. In the shorter term there was a very clear boost to happiness and life satisfaction when this was analysed at the end of the first season, following the strong start to the programme, and in particular the heavily attended *Made in Hull* opening event.

This impact is shown in the chart opposite, and notably highlights that the average rating of residents’ happiness, on a scale of 0-10, rose from 7.1 in late 2016, to just under 7.4 in April 2017. Residents’ life satisfaction similarly rose from 7.0 in late 2016 to 7.2 in April 2017.

Figure 9.3 Happiness and Life Satisfaction Indicators



Source: Citywide Resident Survey, December 2015 / December 2016 / End of Season One Survey March 2017, Citywide Survey December 2017

By the end of 2017 however, those happiness and life satisfaction figures returned to around the 2015 figures (both at a mean score of 6.9) suggesting, as might have been expected, that while the programme had a short-term impact on residents' happiness and life satisfaction, this did not change these factors in the longer term.

These figures can be benchmarked against national analysis collected by the Office for National Statistics, which is undertaken annually at national and local authority level. The national data shows that over recent years the scorings for happiness and life satisfaction nationally have shown a very slight upward trend, but with no significant peaks, which suggests that the significant increase in Hull after the first season is very likely to be attributable to the impacts of the UK City of Culture rather than any wider national effects.

This is reiterated in preliminary themes arising from focus groups carried out with residents in January 2018:

“everywhere has spirit, but Hull has its own, I think it always has, but it is finding a new one now, you are seeing Hull people walking with their heads up a little more now I think”

Source: Residents' Focus Group, January 2018

Audience and participant surveys undertaken for individual projects during Hull 2017 also provide evidence that the experience positively impacted on individual wellbeing, at least in the short term, with 9 in 10 attendees and participants agreeing that they had an enjoyable experience, and 8 in 10 participants stating the project that they were involved in made them feel happier.

	Hull audiences	All audiences
% of audience agree/strongly agree 'It was an enjoyable experience'	94.0%	92.7%
% of participants who felt 'happier'	81.4%	81.4%

Source: Audience Data Dashboard and Participant Surveys

Examples from qualitative research undertaken with attendees at events and project participants provide insight into these findings. During *Made in Hull*, walk and talk groups took place live at the event, with respondents being asked to share their emotional responses to the individual artworks. The three principal emotions experienced were happiness (joy), surprise and anticipation.



9.4 Social Capital and Community Cohesion

From a quantitative perspective, feelings of social isolation showed little change as a result of Hull 2017. Residents were asked in surveys in both 2016 and 2017 about the extent to which they felt lonely or isolated from others. The results for each year gave a very similar picture, with 11% of respondents in both 2016 and 2017 reporting that they felt lonely or isolated most or all of the time.

Despite Hull 2017 delivering a strong community-focused programme, the evidence suggests this did not have any significant impact on feelings of loneliness or isolation at a citywide level. However, there are numerous examples of individuals recounting individual projects and events having a significant impact in this area.

The Residents' Focus Groups revealed a number of personal narratives of the ways in which Hull being UK City of Culture 2017 had helped people overcome depression and anxiety.

One participant became emotional when relaying the wholesale change that feeling part of Hull 2017 had brought to her life, with a complete improvement to her mental health: *'because seeing everything was just so inspiring, it has made me change and do things differently'*. She spoke of developing the confidence to change her career, *'because it gave me the belief I could'*

Source: Residents' Focus Group, January 2018

Similarly, participants in a number of events spoke about the impacts of the experiences they had during 2017 in post-event focus groups.



Photo: *Land of Green Ginger - Act I: 7 Alleys*

One participant at *Land of Green Ginger: Act I - 7 Alleys* said the event was life changing for and was the ‘best therapy’ she could have had. Being involved in the stories and being outdoors allowed her to process the things that had happened without having to talk about them, whilst being in a safe, positive and supportive environment.

The respondent felt that *7 Alleys* reminded her of all the good things about being a child and felt that she had really progressed more in the week of the performance than she had through all of her therapy. She felt that outdoor arts and performance could be a great way for people to overcome trauma, and build confidence, and now wants to look into creating an ‘outdoor arts park’ in the local area.

Similar experiences were reported by individuals who participated in the Hull 2017 volunteer programme (explored further in section 9.5).

Volunteers’ Views on Social Impacts

“I was the type of person who couldn’t go anywhere on my own, and I knew that if I did this, I would have to make that step and go out there on my own and meet people and talk to people I never would, and it’s worked. I got more confidence”

Source: Volunteer Focus Group

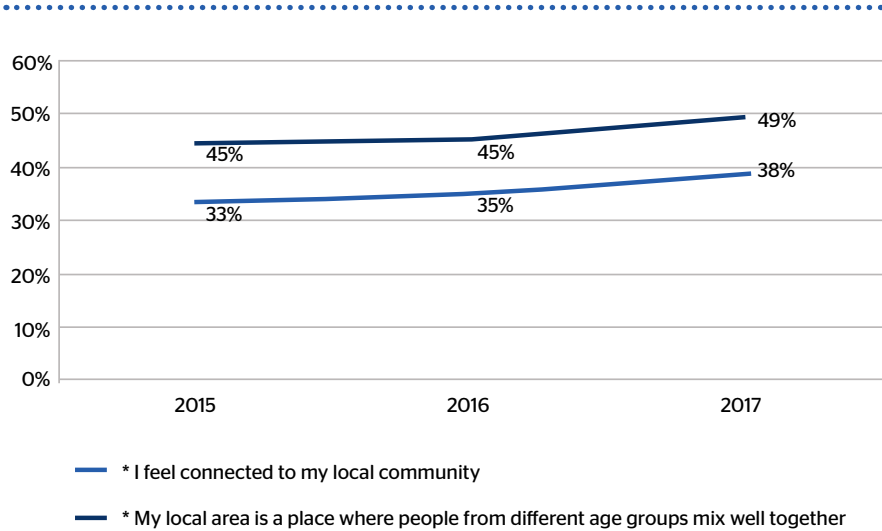
“I’ve enjoyed every time you go on a shift, you never know who you’re going to meet, who you’re going to talk to. I’ve had wonderful conversations with other volunteers and visitors. Just lovely, lovely conversations, which I wouldn’t have had normally. It gives you extra confidence and a pride”

Source: Volunteer Focus Group

The modest increase in residents’ confidence to engage with their communities and the very sociable and engaging nature of the year (highlighted in residents’ focus groups) translated into a notable increase in feelings of community cohesion.

By the end of 2017, 38% of residents reported feeling connected to their local community, an increase from 35% in 2016 and 33% in 2015. Equally 49% reported feeling that their area was a place where people from different age groups mixed well together, compared with 45% in 2015 and 2016.

Figure 9.4 Residents' perceptions of connection with their local community and of community cohesion



Source: Citywide Resident Survey, December 2015 / December 2016 / December 2017

This positive momentum in community cohesion must be actively supported in the future if it is to be maintained.

As much of this appears to be tied to the cultural engagement work carried out as part of the Hull 2017 programme, it is likely that this feeling of community connectedness and cohesion could drop again without active support by city stakeholders.



Photo: States of Play at Humber Street Gallery

The Arts Council England-funded Creative People and Places (CPP) programme for Hull, running from 2017 to early 2020, will therefore be crucial. The programme's name, *Back to Ours*, is the same as that of one of the main projects of Hull 2017, and three members of staff who were involved in its delivery are now employed by CPP. This offers a continuation of relationships with venues and audiences, as well as the further development of skills and knowledge built through Hull 2017.

Audience surveys included two value statements which addressed themes of community cohesion. Over four fifths of Hull residents agreed or strongly agreed that the event they attended placed the community at the centre and gave everyone a chance to share and celebrate together.

	Hull audiences	All audiences
It placed the community at the centre	87.1%	85.1%
It gave everyone the chance to share and celebrate together	80.3%	77.3%

Source: Audience Data Dashbaord

This supports the assessment that outcomes derived in the last year appear to be tied to the engaging nature of the Hull 2017 programme.



Photo: Land of Green Ginger - Act IV: Re-diffusion's Voice Park

Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning.

9.5 Volunteering

In total, over 4,500 individuals expressed an interest in becoming a volunteer, with over 2,400 of those going on to apply and successfully be trained and deployed.

For 18% of those selected, this was their first experience in volunteering.

An early target set out to engage around 4,000 volunteers. However, in practice this number was too great for the volume of opportunities available within the year and it would not have been possible to deliver the volunteering programme at this level.

Across the project, 84,000 shifts took place, equating to 337,000 volunteering hours.

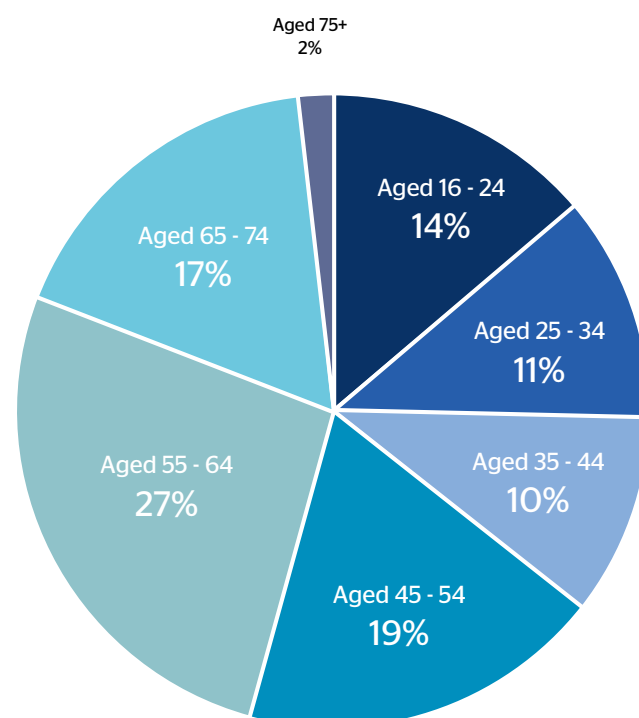


Reflecting the diversity of the year, volunteers were engaged from all backgrounds, with a higher proportion of female volunteers than any other gender identity:

- 71% of volunteers identified as female, less than 1% identified as transgender, and the remaining volunteers identified as male (29%)
- 51% were in employment, 28% retired, 11% in full time education, with the remaining 10% including those looking after home and/or family, living with a long-term illness or disability, or unemployed
- 8% were BAME and 92% white British

There was a wide mix of volunteers across all age brackets, though those in older age brackets were over-represented compared to Hull's total population:

Figure 9.5 Age profile of Hull 2017 volunteers.



Source: Hull 2017 Volunteer Programme Records

99.5% of Hull 2017 Volunteers said they loved or liked the City of Culture year overall, and 98% of Hull 2017 Volunteers said their overall experience had been good or excellent.

Together they speak over 60 different languages and their geographical spread represented all wards across the city.

For many of the volunteers, the year offered new experiences, insights, knowledge, personal interactions and friendships. A survey of volunteers, capturing the impacts experienced, highlights the following:


- **Enjoyment** - 94% rated their level of enjoyment as a Hull 2017 volunteer as very good or good
- **Feeling valued** - 90% rated how valued they felt by non-volunteers in the event environment a lot and quite a lot
- **Confidence** - 71% agreed or strongly agreed that there had been an improvement in their self-esteem, and 68% that there had been an improvement to their confidence, directly linked to their participation as a Hull 2017 volunteer.


- **Happiness** - using the same metrics for assessing happiness and life satisfaction as in 9.3, volunteers reported a mean score of 8.2 for both happiness and life satisfaction (compared with a 6.9 mean score for both across all Hull residents).
- **Pride** - 98% felt proud of their contribution to the community of Hull in general
- **Community Interaction** - 96% agreed or strongly agreed that they had interacted with people they would not have normally interacted with.

6 in 10 volunteers are more satisfied with their life since becoming a volunteer and over half of Hull 2017 volunteers find the little things in life more worthwhile now as a result of volunteering.

These impacts for volunteers are extremely positive and reflect the incredible value volunteering has had for those participants, while cultural organisations and visitors have equally rated the benefit of the volunteers very highly.

There was also a significant increase in the confidence of volunteers to join in or take part in various activities (see Figure 9.6 to the right).

99.5% 
of Hull 2017 Volunteers
said they loved or liked the
City of Culture year overall

 **98%**
felt proud of their
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in general


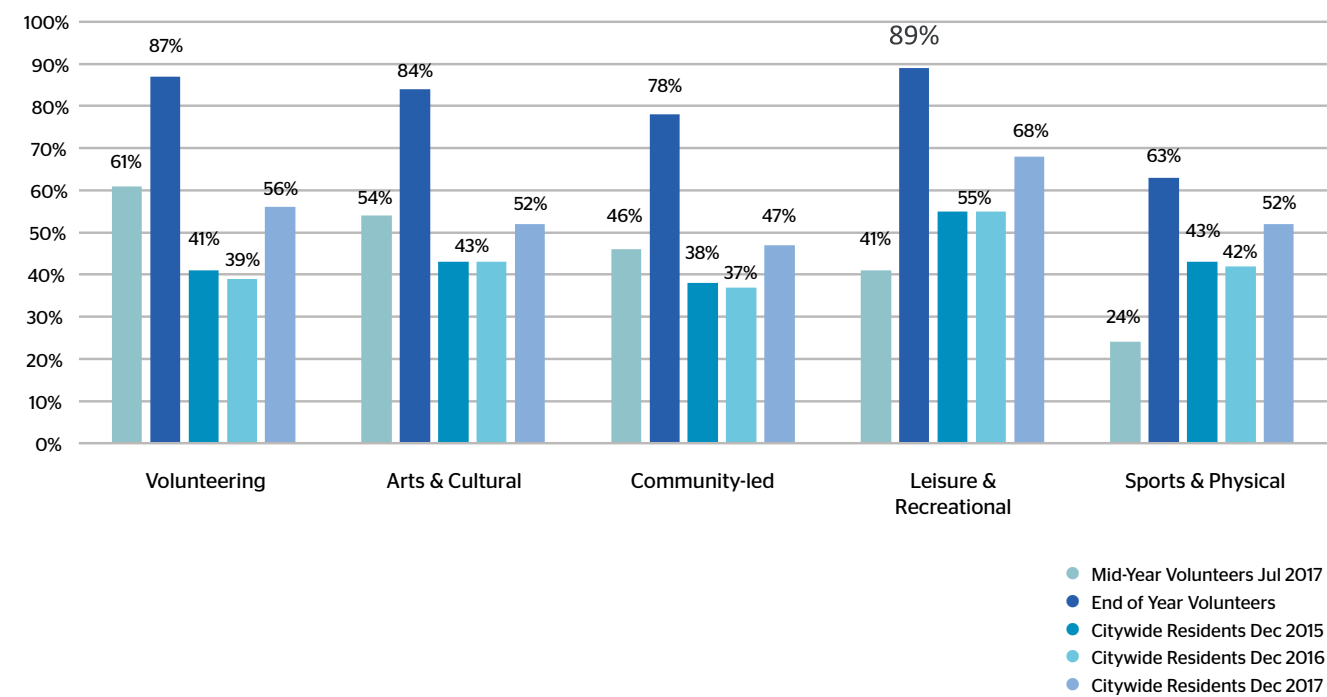
96% 
agreed or strongly agreed that they had
interacted with people they would not
have normally interacted with

Figure 9.6 Confidence of volunteers to join/take part in various activities.



Volunteers were asked how, as a result of their volunteering experience with Hull 2017, they felt their confidence in attending or taking part in the variety of activities had changed:

- **Volunteering** – 62% reported increased confidence
- **Arts and Heritage** – 63% reported increased confidence
- **Community-led Activities** – 52% reported increased confidence
- **Leisure and Recreational Activities** – 46% reported increased confidence
- **Sporting and Physical Activities** – 31% reported increased confidence

Half of volunteers reported that as a result of being a Hull 2017 Volunteer they had either attended arts and cultural events/activities for the first time (54%) or taken part in arts and cultural events/activities for the first time (50%).

Around 8 out of 10 volunteers were inspired to attend (88%) and take part in (76%) more arts and cultural events/activities than they normally would as a result of being a Hull 2017 Volunteer.

Around 6 out of 10 volunteers took more risks in the arts and cultural events/ activities that they chose to attend (67%) or take part in (58%) than they would have prior to their experience as a Hull 2017 Volunteer.

It is clear that the volunteers themselves and the volunteer programme are important assets that the city needs to maintain and nurture as they develop their post 2017 cultural plans.

9.5.1 Skills development

The volunteer programme also offered opportunities for volunteers to access a wide range of skills development programmes, including: introductions to different forms of arts and culture; awareness of equality and diversity issues including LGBTQ and ethnic diversity; chances to engage practically in the arts including through singing, portrait-painting and storytelling; opportunities to contribute to the Hull 2017 artistic and community programmes; physical and mental health awareness; and Hull's history and archives.

Skills development was largely provided through a series of masterclasses. In total, 478 Masterclasses were run across 110 different subjects, with 12,352 attendances.

Volunteers attended 3.6 masterclasses on average. The most widely-attended masterclasses were: the Knowing Hull Walking Tour, attended by nearly two thirds (60%) of respondents; Embracing Racial Diversity (24%) and Introduction to Hull History Centre and Archives (23%).³⁷

Within the masterclass programme there were extensive training opportunities in the fields of disability, diversity and equality.

The extent of the training delivered under these themes is likely to have contributed to some of the community cohesion outcomes described in section 9.4. The percentage of volunteers who attended the trainings within this strand is given in the table to the right.

37 End of Year Volunteers Survey 2017

Disability, Diversity and Equality Training	% of Volunteers Who Attended
Diversity	37%
Disability Awareness	28%
LGBTQ Awareness	28%
Dementia Awareness	15%
Mental Health Awareness	14%
Looking After Yourself	14%
Emotional Wellbeing	10%
Looking After Others	9%
Access	8%
Assisted Performances	7%
Visual Awareness	5%

As a result of the training they had attended, nearly half (47%) of all volunteers reported an increase in knowledge and understanding of inclusive language and over a third (34%) were more confident communicating with people who have different types of disability.

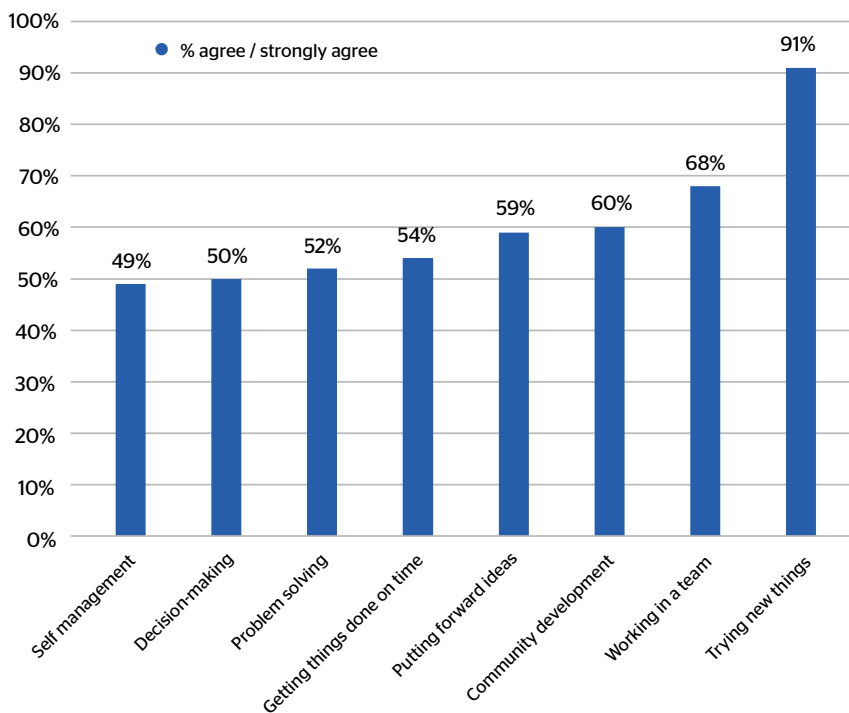
The skills development impacts and usefulness of these skills in other parts of volunteers' lives are particular successes of the Hull 2017 volunteer programme, as mid-year volunteer survey data highlights:

- 84% felt they had gained skills from Hull 2017 training, and 76% from volunteer shifts, which they could use in other parts of their life.

Over 9 in 10 volunteers reported that they had gained or developed the ability to try new things, and over two thirds reported they had gained or developed their team working skills. Over half of all volunteers also reported gaining or developing skills in community development, putting forward ideas, getting things done on time, problem solving and decision-making.



Figure 9.7 Skills gained as a result of being a Hull 2017 Volunteer



Additional training was provided to around 200 volunteers to take on specific leadership roles. However, nearly two-fifths (38%) of all volunteers responding to the end of year survey reported that participating in the Hull 2017 Programme had improved their leadership skills.

There is also evidence that the volunteer programme delivered skills development that would support individuals in their current or future employment.

Of those Hull 2017 Volunteers for whom gaining workplace skills was relevant, nearly half (40.1%) agreed that their volunteering experience has prepared them for the workplace or improved their skills at their current place of work.



9.6 Engagement of Children and Young People

The *No Limits* programme provided extensive engagement with young people. It supported and inspired young people to try new arts and cultural opportunities, including activities such as *The Sixteen Thousand*, which engaged 0-5 year olds to create a giant 16,000 brick installation which will now be used as part of the Humber Street regeneration, and *Moved By Art* which teamed up with the Humber Street Gallery in targeting 16-24 year olds to participate in a range of activities throughout the year such as touring the gallery and creating a responsive performance poetry piece.

79% of teachers involved in the *No Limits* programme reported being provided with opportunities to enable students to express themselves in new ways, and 46% of participants said that the *No Limits* project they participated in encouraged them to be creative. 9 out of 10 pupils participating in *No Limits* projects said that that they would like to work with artists in the future.

Findings suggest that the programme has been generally successful in growing support for creative learning across Hull, but this is a continuing challenge which needs to be championed by an organisation working with schools. Hull's Cultural Education Partnership is currently discussing how to build on the achievements of *No Limits*, in the context of insufficient recognition of the importance of creative learning by the Government's education policies.

16,000 clay bricks

- The Sixteen Thousand involved all nurseries and early years settings in Hull



Photo: *The Sixteen Thousand*

Overall *No Limits* achieved the majority of its project aims and objectives and made a significant contribution towards the broader aims and objectives of Hull 2017. As part of *No Limits* a variety of training and development opportunities were delivered for local residents, in addition to the work with children and young people mentioned previously. These included the '*Challenge Hull*' project, that was open to all, and '*Storybox*', which worked in care settings with people with dementia. The CPD programmes provided development opportunities for education professionals.

Feedback from surveys with the young people who participated in the *No Limits* programme highlights that the programme and Hull being UK City of Culture had generated positive impacts for a substantial number of participants on levels of confidence. Over 1 in 4 (27%) reported that they had increased their self-esteem or confidence as a result of participating in Hull UK City of Culture 2017 activities.



Photo: Challenge Hull conga

There was also evidence from participants in the *No Limits* programme that they felt more connected to and more likely to get involved with their community in the future. Nearly half (46%) felt more connected to the stories of Hull and its people as a result of their participation, and nearly two-fifths (38%) reported that being involved in the Hull 2017 programme had increased their desire to get more involved in the community in the future.

Young People's Views on Participation

“Yes, I think a lot more people are engaged [in local community activities]... Stuff that they wouldn't do before; they can recognise that they can and they have the chance to gain more access to it”

Source: Residents' Focus Group, January 2018

The modest increase in residents' confidence to engage with their communities and the very sociable and engaging nature of the year (highlighted in residents' focus groups) has also translated to a notable increase in feelings of community cohesion.

By the end of 2017, 38% of residents reported feeling connected to their local community, an increase from 35% in 2016 and 33% in 2015. Equally 49% reported feeling that their area was a place where people from different age groups mixed well together, compared with 45% in 2015 and 2016.



9.6.1 Children and young people's skills development

Feedback from surveys with the young people involved in the *No Limits* programme highlights that, by participating in Hull 2017 activities, over two-fifths (41%) of students felt they had gained new or increased their existing skills or knowledge.

Perhaps more significantly though, over a third (37%) of all children and young people in Hull felt that the UK City of Culture had helped them or made them want to take part in more creative and / or heritage activities in the future.

Ensuring schools receive the continued support and resources to enable this ambition to be realised and the next set of students to get similar creative opportunities will be important to ensuring this legacy.

41%



of students felt they had gained new or increased their existing skills or knowledge

38%



of residents reported feeling connected to their local community

49%



reported feeling that their area was a place where people from different age groups mixed well together



'WHOLE BODY GLOW' (VOLUNTEERS' VOICES)

poem by Kate Fox

Ears listening,
so many stories.
Ears listening
to hear what's going on next.

Hands reaching out,
to the lonely,
to visitors.
more hands-on.
Creating poems,
pictures,
plays.

Handshakes and hugs
of welcome and thanks.

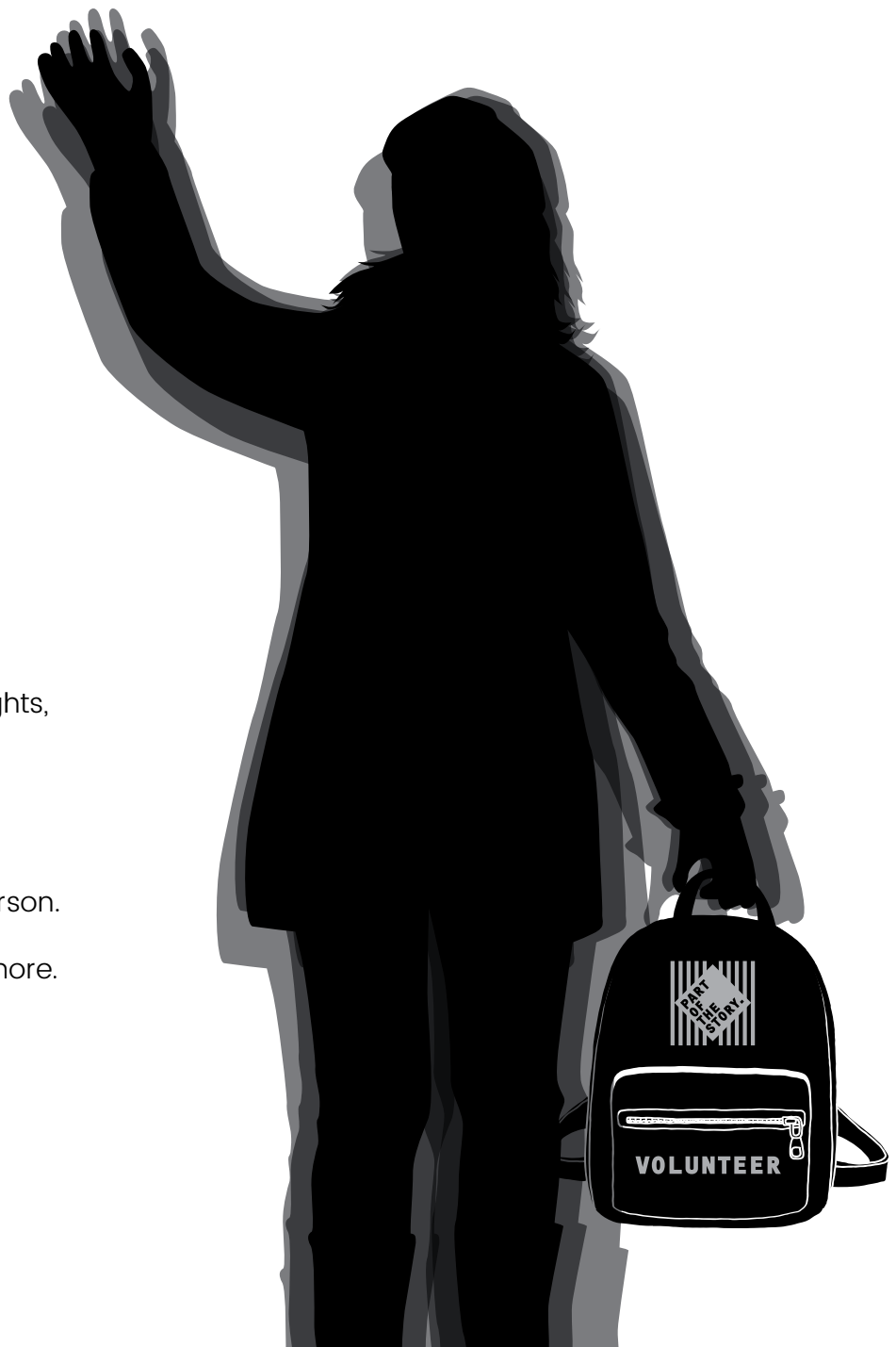
On my shoulders,
my five year-old son
sharing culture with me.

Mouth open in awe at the new sights,
talking to visitors,
spreading the word about 'ull.

I've learned how to talk to people,
before I used to work in I.T.
I've become a more confident person.

I think people smile in the street more.

Eyes wide,
seeing a new community spirit,
seeing the next new spectacle.
Looking up.



Hearts opened,
by sharing.
Volunteering is a buzz,
the more you do, the more you want to do.
I couldn't be bothered to go to things on my
own before,
now I know I'll meet someone in blue.

To be honest I became a volunteer
because I wanted to give to Hull,
but the more I give, the more I get back.
So I keep on giving,
and I still keep getting more back.

This year's been like one big party,
and we've become one big family.

Mind buzzing.
Widened with new horizons.

Calmer, less anxious.
My mental health has improved,
my physical health has improved.
I'm less depressed.

I've realised I need
a better life-work balance in future,
before I was so stressed.

A sore bum from sitting on so many
theatre seats!

Feet cold and not minding,
walking miles,
getting fitter.

Feet dancing for the first time at Pride,
a life changing love of performing,
I've got the bug.

People have started thanking us volunteers
now
when we're walking down the street;
a man in a mobility scooter zoomed to a
stop
at my feet
I thought "Oh God, what is it?"
but he pushed three Wispa Bars into my
hands
and said "Thank you love, for everything you
do".

It's like we're superheroes.
Surrounded by a big warm glow.

They clapped us in when the Queen came
and at the Chelsea game.

I walk taller,
I'll never be the same.



9.7 Initial Analysis Relating to Aims 7 and 8

Among the city's residents, there has been an increase in confidence to engage in arts and cultural activities (52% feeling confident or very confident to engage now, compared with 43% in 2016), as well as in volunteering, sport and other social and community activities.

This supports the theory that engagement in arts activities can encourage people to take part in leisure and civic activities.

Cultural participation is the second predictor of wellbeing after health and is significantly stronger than that of variables such as age, gender, or occupation (Tavano Blessi et al, 2016). This is in line with recent research by Crociata et al (2014) into the financial cost of the health benefits of cultural participation, based on Italian census data, which provides preliminary evidence to show that higher levels of cultural participation have a positive impact on discharge rates from mental illness treatment.

The Volunteer programme has been a key success of Hull 2017 with extremely positive feedback from volunteers about personal wellbeing benefits in terms of enjoyment, feeling valued, increasing personal confidence and pride, and enhancing their levels of community interaction, as well as significant new skills development. Over 75% felt that the skills they had gained could be used in other parts of their lives.

"I've enjoyed every time you go on a shift, you never know who you're going to meet, who you're going to talk to. I've had wonderful conversations with other volunteers and visitors. Just lovely, lovely conversations, which I wouldn't have had normally. It gives you extra confidence and pride"

Source: Volunteer Focus Group

While it is well established that attending and participating in arts and cultural events has a significant impact on increasing wellbeing (Grossi et al., 2011, 2012; Wheatley and Bickerton, 2016), this chapter has also demonstrated the significant ways in which people's experiences of the UK City of Culture have impacted on their aspirations to engage in the arts and cultural sector, with 18% inspired to attend a course or study something they saw during the year, 16% inspired to work in the arts or creative industries and 10% inspired to set up a business related to the city of culture. This is in line with Scandinavian research evidence on cultural participation (e.g. Koonlaan et al., 2000).

The themes and findings emerging from this preliminary outcomes report clearly demonstrate that Hull 2017 has created a critical mass of opportunities for the continued development of participation in cultural activities in the city.

"Scientific evidence shows that taking part in artistic and cultural activities can improve our health and wellbeing. Participating in arts and culture can make us feel happier and there are clear medical benefits in the treatment of a number of conditions. At a time when financial pressures on the National Health Service have never been greater, therapies involving arts activities and cultural venues offer a cost-effective alternative to drugs and other treatments. Indeed, in some cases, they have been proven to be more medically effective. There are a range of benefits in the arts and health sphere that are particularly notable in the lives of older people" (Henley, 2016, p73).

Local people taking responsibility for the future legacy of Hull 2017 is a direct echo of Hull's 2013-2023 City Plan. Councillor Stephen Brady, current Leader of Hull City Council, stated in this document: "Hull is a great city - and we now have a once-in-a-generation opportunity to make sure it has a great future. It's an opportunity that the council is determined to grasp, but we can't do it alone. We will play our part, but leadership is required from the whole community." (Hull's City Plan (2013-2023))

The residents' focus groups identified numerous individuals who were also able to consider, constructively, areas of development in Hull, which is indicative of a cohort that wishes to make a positive contribution as the programme moves into future years. The ideas for development should be seen as a healthy indicator of the level of buy-in from residents and of a desire to cement the year's legacy.

'...I know there will be a legacy because I am now one of the people responsible for making it happen'

Source: Residents' Focus Group, January 2018

Key themes that permeate this chapter are that participation in one area of social life encourages participation in other wider social activities, and the concept of the 'active citizen'. Feelings of ownership and responsibility for the future legacy of Hull reflect a social and democratic model of citizenship, whereby local people are thirsty for the knowledge, skills and understanding to empower them to value diversity and to play an active part in democratic life.



10.

**IMPACT AREA:
PARTNERSHIPS
AND DEVELOPMENT**



Photo: Claire Morgan's Elephant in the Room

This chapter summarises the outcomes of Hull UK City of Culture 2017 in relation to:

- 1. Developing strong partnerships – political, strategic, creative and funding – to ensure readiness, enable delivery and secure legacy**
- 2. Creating a blueprint for future delivery of culture-led regeneration projects**
- 3. Understanding and evaluating the impacts of UK City of Culture**
- 4. Providing advice, guidance and knowledge transfer to other cities and initiatives**
- 5. Assessing the role of an independent charity as a delivery model for the project**

The impact on partnerships and development is a reflection of the extent to which activities delivered against one aim and three objectives. These are assessed through the evaluation framework using 18 measures³⁹.

39 Evidenced by 84 indicators – Hull UK City of Culture 2017 Ltd Evaluation Framework.

SUMMARY OF KEY FINDINGS ON OUTCOMES FOR PARTNERSHIPS AND DEVELOPMENT:

- The funding partners surveyed rated their partnership with Hull 2017 Ltd on average at 8.2 out of 10 for satisfaction, providing a strong endorsement of how relationships with partners were managed.
- Many cultural partners identified the opportunity to work with the expert and experienced staff at Hull 2017 as key benefits, but some highlighted high levels of paperwork and challenges getting assistance from the team during busy periods as weaknesses.
- The programme delivered an extensive approach to monitoring and evaluation (with this outcomes evaluation a key part of that process). In addition, the senior team at Hull 2017 Ltd and local partners met with, presented to and shared some of the lessons learnt with 25 cities in the UK and internationally. This sharing of knowledge will continue into 2018. Hull 2017 Ltd raised £32.8m, more than double the original fundraising target.
- The relationship between Hull City Council and Hull 2017 Ltd is highlighted as a successful partnership, with mutual respect between the Hull 2017 Ltd leadership and politicians, the ability to make bold decisions and the local readiness programme.
- 77.8% of residents were aware of Hull City Council's role in the UK City of Culture project.
- Overall 7 in 10 residents stated that they agreed with the Council's decision to bid for UK City of Culture, with only 8% disagreeing, providing a strong public endorsement for the decision and investment made by the city.
- The BBC was also referenced throughout as a particularly strong example of partnership with Hull 2017 Ltd.
- 64% of residents stated that they agree with the decision to continue Hull UK City of Culture 2017 Ltd as a permanent arts organisation.
- Strategic partnerships with key publicly funded institutions and public sector agencies were critical for the effective delivery of the 365 day programme.
- Partnerships with cultural and creative organisations resulted in new ambition and a renewed outlook, whilst additional support enabled these ambitions to be realised.
- The delivery model - establishing an independent company - appears to have been a positive and effective approach.
- Considerable investment of time and human resources from Hull City Council and Hull 2017 Ltd were required in order to manage the relationship successfully.
- As the second city to hold the title, Hull has provided a rich evidence base from which to inform future delivery approaches for the UK City of Culture or similar initiatives.
- Hull is likely to be an exemplary model for others, but it will take several iterations of the project before it can be concluded whether Hull is a blueprint.
- The investment in monitoring and evaluation will provide a permanent record of what was delivered as part of Hull UK City of Culture and what can be learnt from this.
- Knowledge transfer with other cities is already taking place.



Photo: Business Club Launch Event

10.1 Aims and Objectives

The Hull 2017 team were clear from the outset that they wanted, not only to deliver an exemplary programme, but that this programme should offer a blueprint for future UK Cities of Culture. The programme aimed to ensure all strategic and funding partners were satisfied with the outcomes and benefits they secured from their support. Through monitoring and evaluation, the programme aimed to ensure a robust evidence base and lessons learned could be passed onto other cities.

Delivering the Hull 2017 programme was a highly challenging balancing act, the challenge was to meet the programme aspirations of local people and of the Hull 2017 team, as well as the strategic aims of the City Council and other partners, and the reporting requirements of public and private sector funders.

Data and insights from process evaluation will form part of the final report, which is expected to be published at the beginning of 2019. It will provide more detailed insights into Hull 2017's approach to strategic and partnership management. However, the data gathered at this stage offers some initial insights into the partnerships experience of Hull 2017.

The impact across these areas is summarised through the following aim:

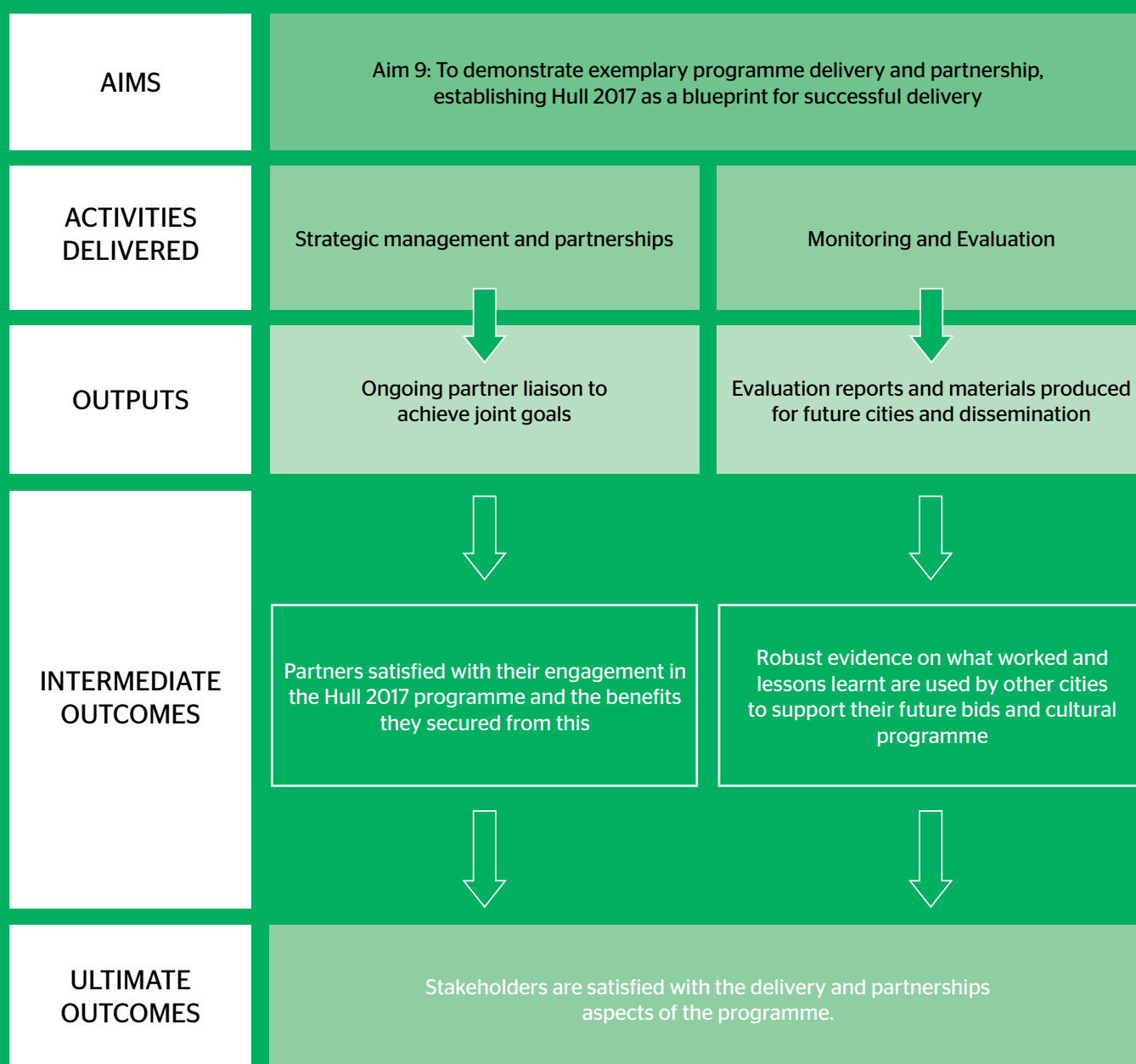
Aim 9: To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery.

- Demonstrate Hull as best practice of how to successfully deliver UK City of Culture
- Develop strong partnerships, where partners are satisfied with their experience
- Establish a suitable delivery model and approach for the UK City of Culture project

The outcomes associated with these aims are summarised by the logic chain overleaf.

Aim 9: To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery.

Figure 10.1 Logic chain model, partnerships and development



10.2 Partnership between Hull 2017 Ltd and Hull City Council

Hull City Council led Hull's bid to become UK City of Culture, as well as undertaking the significant readiness programme required in advance of the year. This was acknowledged through the 'Host City' status, created within the official framework of Hull UK City of Culture 2017's partnerships model.

The combination of having instigated the bid, delivered a major capital programme and ongoing profile as part of the year ensured high levels of awareness of Hull City Council's role in the project. At the end of Season One, awareness levels reached 77.8% based on the findings of a citywide residents' survey.

A key concern in relation to the strategic management of partnerships was the effective communication and working relationship between Hull City Council and the independent company, Hull 2017 Ltd.

Overall, this partnership was successful, with the interim process evaluation report produced in June 2017 highlighting that this was because of:

- **Mutual respect between the leadership of Hull 2017 Ltd and politicians** - The partnership between the two organisations was strengthened through the positive relationship formed between the leadership of Hull 2017 Ltd, and the politicians and Senior Officers of the Council. Hull 2017 Ltd gained the trust of key local politicians, which in turn enabled them to have the required level of autonomy to deliver their artistic vision.
- **Hull 2017 Ltd were trusted to make bold decisions** - The Council recognised that artistic delivery was a core strength of Hull 2017 Ltd and entrusted them to make decisions, even when certain events seemed risky (e.g. the installation of *Blade* in the city centre).
- **Formation of the Readiness Board** - The Council provided overall leadership and co-ordination of the readiness initiatives, ensuring forward planning and a joined up approach between Hull 2017 Ltd and the Council. This ensured that appropriate resources were effectively allocated to meet priorities.



10.3 Fundraising

With regard to funding, the initial budget aspiration of £15 million (cash and value-in-kind) was raised to £18 million in the Strategic Business Plan.

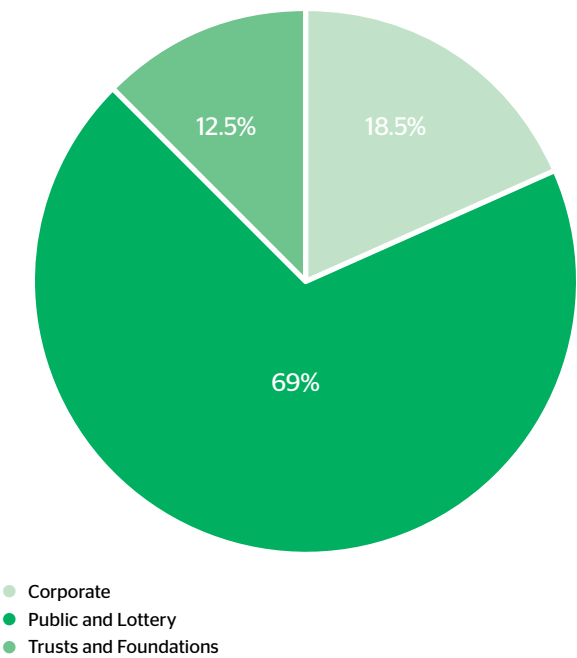
New funders and key partnerships were established, while many potential sources identified in the bid were secured.

These included lottery funders, strategic public partners, trusts and foundations, and corporate partners.

Partnerships and fundraising contributed to a remarkable growth of budget aspirations, from the £18 million stated in the Strategic Business Plan. Following a further increase to a £22 million target, in September 2016 it was announced that an overall budget of £32.8 million had been secured for the UK City of Culture project.

The majority of this funding came from public and lottery funds, including £8m awarded from HM Treasury in the 2016 Autumn Budget. A breakdown is to the side:

Figure 10.2 Breakdown of funding sources.



Overall, Hull 2017 secured 80 funding partners for the project.

The total National Lottery contribution to the UK City of Culture was more than £10 million. Hull 2017 received funding from five National Lottery distributors: Arts Council England, Big Lottery Fund, Spirit of 2012, Heritage Lottery Fund and the British Film Institute. The Lottery Fund distributors adopted an innovative place-based approach that was able to fund a variety of artistic genres and projects, with an emphasis on their combined impacts on place development.

A survey of these funding partners was undertaken at the end of 2017, with partners asked to rate their overall partnership experience on a scale of 1-10.

Across all responses, partners on average rated the partnership experience at 8.2, with a range of explanations given. For some funders, the opportunity to be involved in the year and the benefits it was delivering locally were a highly important reason for their support, while for others it was the engagement of Hull 2017 Ltd to help maximise their rights and benefits that was valued highest.

At the end of Season One, around one in three residents were aware of most public funders for the project, based on the findings of a citywide resident survey. This excludes Hull City Council, awareness of whose funding role was considerably higher.

Where there were negative comments from partners, these primarily focused mainly on wanting more help to maximise the benefits for their organisations, or requiring improved monitoring and evaluation information in order to build a stronger internal business case and evidence for the return on their investments.

Case Study

BID ANGELS

Hull's private sector showed a considerable level of support and enthusiasm for the project: 18.5% of the overall funding came from the corporate partners, the Business Club and the Bid Angels. In particular, Hull 2017 was able to attract investment from local companies that had never invested in arts and culture before.

The Hull 2017 Bid Angels were a consortium of 22 organisations from Hull's business community that helped Hull win the UK of Culture bid in 2013 and they were the driving force behind investing in Hull 2017 with a contribution of £17,000 each.

The overall level of satisfaction of funding partners was rated positively. However, managing the expectations of so many partners, did at times, present some challenges.

The benefits that have been enjoyed the most by the corporate partners are the use of branding, ticketing, and hospitality events.

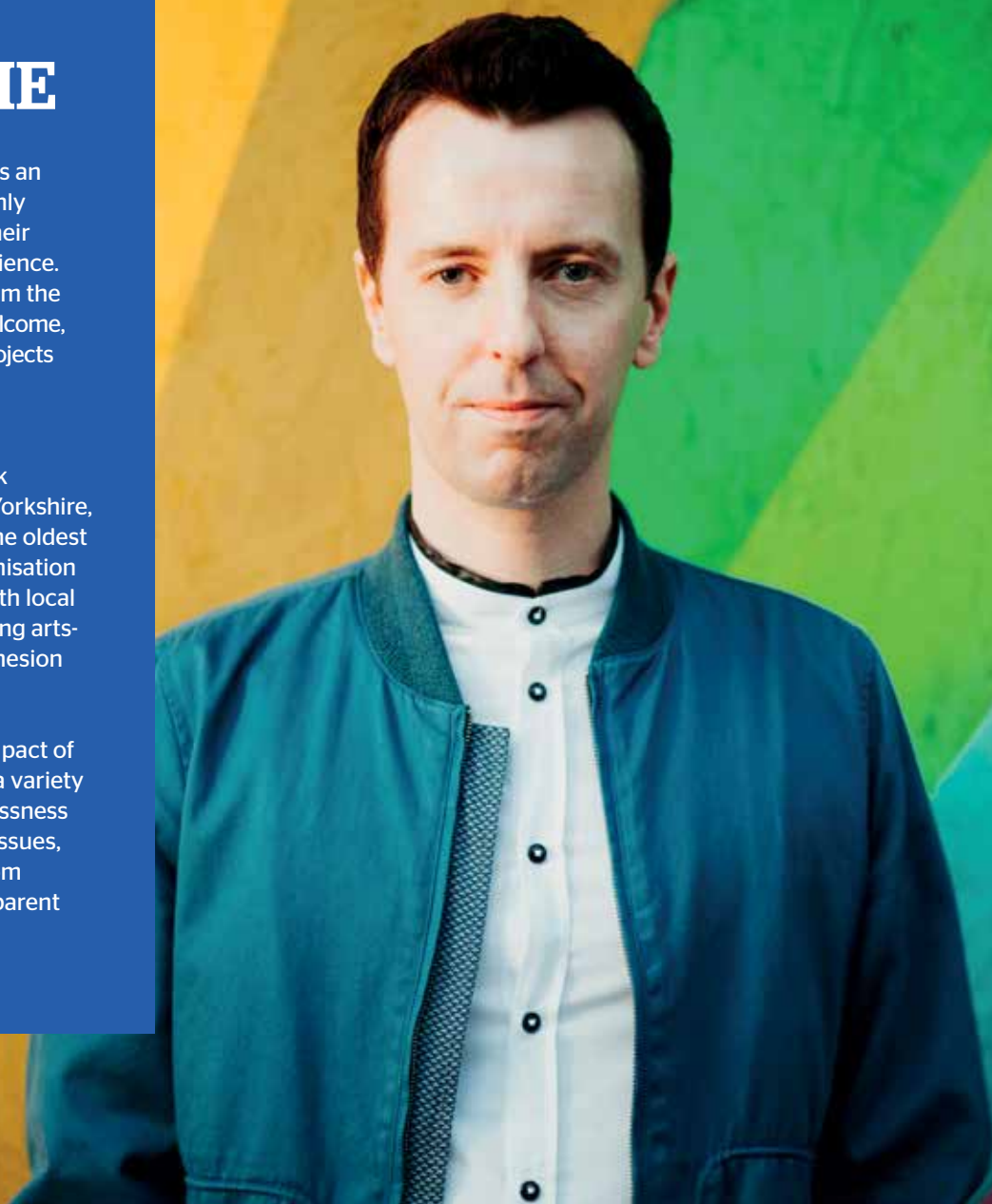
Case Study

WELLCOME

The UK City of Culture 2017 was an opportunity to celebrate not only the arts and culture, but also their interactions with health and science. Hull 2017 received £40,000 from the biomedical research charity Wellcome, which supported 11 seedcorn projects bringing artists, scientists and community groups together.

The University of Hull, Hull York Medical School, Cornerhouse Yorkshire, Solidarity Hull and MESMAC (the oldest and largest sexual health organisation in the country) collaborated with local community groups in developing arts-based approaches to social cohesion and wellbeing issues.

These projects explored the impact of the arts on wellbeing through a variety of themes: gardening, breathlessness and cancer awareness, LGBT+ issues, migration, ageing, recovery from addiction, lullabies and infant-parent bonding.



Case Study

HERITAGE LOTTERY FUND



Photo: Land of Green Ginger - Act I: 7 Alleys

The Heritage Lottery Fund (HLF) awarded £3 million to Hull UK City of Culture 2017. This was a major collaboration between the HLF and the UK City of Culture, which could act as a benchmark for HLF's partnerships with future UK Cities of Culture. The total National Lottery contribution to the UK City of Culture project was more than £10 million.

Alongside HLF, Hull 2017 received funding from four other National Lottery distributors: Arts Council England, The Big Lottery Fund, Spirit of 2012 and the British Film Institute.

HLF led the way by adopting a place-based approach that was able to ensure heritage was embedded across the 365 day programme.

HLF's contribution supported Hull 2017 in telling the story of the city through a variety of artistic events. As a result, 66% of Hull residents and 74% of East Riding residents reported that their overall knowledge of the history and heritage of Hull increased as a result of the Hull 2017 cultural programme. The audience enjoyed the mix of arts and heritage: 93% of audiences agreed that using arts-based approaches to present the history and heritage of Hull made the experience more interesting and 94% stated it made it easier to understand.



Photo: The Electric Fence

10.4 Strategic Partnerships

Several strategic partnerships were established to enhance the delivery of the year.

One example of these partnerships is that the University of Hull. In addition to being a Principal Funding Partner for the year, the University also developed a year-long programme of cultural activity, became the exclusive academic research partner for the project and contributed significantly to enhanced marketing activity to raise the profile of Hull.

Similarly, the East Riding of Yorkshire Council recognised the opportunity for increased social and economic benefits to the area and as such invested £1m into the UK City of Culture project.

Like the University of Hull, the East Riding of Yorkshire Council also maximised their cultural assets through increased cultural programming for the year. This included the *Wildlife Photographer of the Year* exhibition at the Treasure House in Beverley and a new beach music festival, *Tidal Waves*, in Bridlington.

Both organisations supported secondments for staff to be based with Hull 2017 Ltd throughout the duration of the project, providing opportunities for knowledge transfer and skills development.

The delivery of a complex programme across multiple venues and outdoor spaces also required close strategic partnerships with all the main public sector agencies.

A key co-ordination point for this activity was the Event Safety Advisory Group, a body chaired by Hull City Council to advise event organisers across the city. This group co-opted a representative from Hull 2017 Ltd's Technical and Operations Team to attend monthly meetings as an observer. This enabled all partners to retain an oversight of the broad range of cultural activities being delivered and the impact these may have on frontline services.

These partnerships extended to other programmes delivered as part of the UK City of Culture project. For example, Humberside Police facilitated the vetting of all Hull 2017 volunteers and the NHS Hull Clinical Commissioning Group organised volunteer masterclasses on 'how to look after yourself,' providing valuable mental wellbeing training.

The volunteer programme also relied on a range of partnerships across the wider voluntary, community and social enterprise sector. This was particularly important when addressing issues of safeguarding, disability awareness and diversity training.

At a national level, the relationship with government was managed through a strategic partnership with the DCMS. As the government department tasked with leading on the UK City of Culture initiative, DCMS supported the engagement with the programme nationally amongst key opinion formers and policy makers.

Photo: A Duckie Summer Tea Party, part of LGBT50



In 2017, the DCMS, alongside the Independent Advisory Panel chaired by Phil Redmond, began the process of selecting the UK City of Culture for 2021, subsequently announced as Coventry on 7th December 2017.

International relationships were part of Hull's UK City of Culture bid, and to facilitate this, Hull 2017 Ltd established a strategic partnership with the British Council. A key strand of this partnership looked at building on the existing relationship between Hull and its twin city, Freetown in Sierra Leone.

Throughout the year, relationships with Freetown led to a series of art commissions, including *How Do You Have A Happy Life?*, an online only commission by Nova Studios looking at the lives of individuals with similar roles in both Freetown and Hull, and *The House of Kings and Queens*, a photography exhibition by Lee Price, capturing aspects of the lives of LGBT people in Sierra Leone, a country where homosexuality remains illegal.

Other existing international relationships with twin cities were explored further as part of the cultural programme. Both Rotterdam and Reykjavik became central to new festivals in the year, with the staging of *WORM Festival* and *North Atlantic Flux* respectively.

A new international partnership was formed as part of the year between Hull and Aarhus, one of the two European Capitals of Culture in 2017. This partnership included knowledge sharing between the workforce of the two delivery teams, and a co-commission with interdisciplinary artists' group Blast Theory, as well as collaboration on evaluation and volunteering.

Perhaps the broadest strategic partnership was that with the BBC. The outcomes of this partnership ranged from a place on the national weather map, to a new national spoken word and literature festival (*Contains Strong Language*), a dedicated local coverage team, major events including *Radio 1's Big Weekend* (held at Burton Constable Hall, in the East Riding) and access to millions through broadcast, online and radio.

It is clear from this summary of strategic relationships, that it is essential to build a flexible partnership model when establishing future UK Cities of Culture. Whilst funding partnerships remain central to a city's ability to deliver, there are greater opportunities than simply financial investment to be gained when working with organisations such as those mentioned in this section.



Photo: 2097: *We Made Ourselves Over* created by Blast Theory

10.5 Cultural and Creative Partners' Perspectives

An end of year cultural partner survey reviewed what partners felt had been the most exciting and the most challenging things about working with Hull 2017 Ltd. For many, the most exciting aspects were the opportunities to engage and work with the personnel of the company, drawing on their experience and expertise, as well as the opportunity to be part of a large and high profile programme.

Many described this as injecting new ambition into their work or helping them to think differently, facilitating relationships with exciting artists and providing resources for partners to fulfil ambitions.

The more challenging aspects of the relationship typically focused on partners getting less support or less coverage for their projects from Hull 2017 Ltd than they had hoped, the large amount of paperwork required by the company for various stages of project approval and monitoring, and the relative secrecy of programming, which made it difficult for local cultural partners to effectively plan ahead.



10.6 Delivery Model

Establishing an independent company to deliver the programme for the year was set out in Hull's bid to become UK City of Culture. Initial deadlines of March 2014 had to be moved to the summer period, with concerns raised about the potential impact on credibility and funding. However, the separate company Hull UK City of Culture 2017 Ltd was incorporated in June 2014, with initial funding from Hull City Council for preliminary activities and recruitment.

The company became fully operational in October 2014 with the appointment of a CEO and Director, who had overall responsibility for developing a 365-day cultural programme and for managing the delivery of the wider work programme.

Awarded charitable status in 2015, the organisation has been based across two offices in Hull's Old Town and at its peak employed over 100 FTE employees.

The company was structured into the following teams:

- Partnerships and Development
- Corporate
- Public Engagement and Legacy (including Marketing)
- Communications, Government and Stakeholder Relations
- Programming
- Technical and Operations

The delivery model for the cultural programme focused on the curation of a core artistic offer for audiences (led by Executive Producers), alongside a grants programme.

This was enhanced through an inclusive approach to marketing and promotion, whereby independently organised events and self-funded cultural activities could submit themselves for inclusion in the overall cultural programme for the year.

As part of the legacy of the UK City of Culture year, the independent company will continue as a permanent arts organisation, based in the city, and will contribute to delivery of Hull's 2016-2026 Cultural Strategy.

Albeit a dedicated and separate delivery vehicle, the company was intended to operate in close collaboration with the City Council, particularly with the Arts Development Unit, the Events Team and Visit Hull and East Yorkshire, all of which were located in the same building.

This appears in line with the governance models set up by the previous UK City of Culture, Derry-Londonderry, and most of the recent European Capitals of Culture, including Liverpool 2008.

A key difference from the model outlined in the bidding phase was the extent to which the delivery of programme was 'devolved' to existing arts organisations in the city. Although the local arts sector delivered a significant proportion of the cultural programme in 2017, and direct commissions were awarded to national and international arts organisations, several key elements of the programme, such as the opening event, *Made in Hull*, were still produced in-house by Hull 2017 Ltd.

It was also noted that the level of support from the City Council throughout the period from bidding to delivery had far exceeded that previously envisaged in the bid.

As well as the directly co-located teams, Hull 2017 Ltd drew on expertise and contacts from across a range of council services. This included, to name only a few: the Children, Young People and Family services; Streetscene; Corporate Communications; Economic Development, and Finance.

Many of the Hull 2017 team members interviewed for this report expressed their appreciation for the City Council's commitment to enable the delivery of the programme.

A key insight derived from discussions with stakeholders from both organisations was that for this relationship to be successful, it had required considerable investment of time for communication and mediation.

10.6.1 Residents' perspectives

64% of residents stated that they agreed with the decision to continue Hull UK City of Culture 2017 Ltd as a permanent arts organisation, with only 5% disagreeing, again reflecting strong public support to continue the work that the company has done in 2017.

10.7 The UK City of Culture Blueprint

As only the second city to hold the title, Hull set out to deliver the blueprint for how the UK City of Culture project could operate and the impact it could achieve.

This was particularly important when in December 2014, the Government announced a consultation and review as to the future of the UK City of Culture competition.

In the eyes of many, Hull has been deemed a success, though there are key learnings outlined in this report that demonstrate areas for further development, both in future iterations of the project or in Hull's ongoing legacy activities.

This success has attracted interest from many other places, which reflect the raised profile that the UK City of Culture brand has had since Hull won the title.

Towards the end of 2017, a host of other UK towns and cities set out their intentions to bid for the title in 2025, including Aberdeen, Bradford, Chelmsford, Luton, Norwich, Tees Valley and Warrington. This reflects the increasing recognition of the positive impacts that can be delivered through culture-led regeneration initiatives and mega-events, as exemplified by the early findings from the evaluation of Hull 2017.

There are also examples of where the approach taken by Hull is being adopted for other similar projects. Most notably, the Mayor of London, Sadiq Khan, launched the London Borough of Culture competition in 2017.

Inspired by the UK City of Culture and the European Capital of Culture awards, this scheme aims to put culture at the heart of the community, celebrating the unique character and diversity of London's people and places, and highlighting how arts and culture can be a catalyst for change. The London Borough of Culture 2019 and 2020 status was awarded in February 2018 to Waltham Forest and Brent respectively.

It is likely that the importance of the UK City of Culture competition will grow even further, as a result of the decision by the European Commission in 2017 to exclude UK cities from bidding for the European Capital of Culture title – a consequence of the Brexit process and of the UK Government's decision to exit from the EU.

It will take several iterations of the UK City of Culture initiative before it is possible to substantively conclude whether the Hull approach has been established as a blueprint, especially in view of the fact that the UK City of Culture programme is built on the distinctive histories, cultural resources and characteristics of different cities, and is therefore partly in conflict with the idea of a 'blueprint'.

Nonetheless, evaluation research on Hull 2017 provides a rich evidence base on which future delivery approaches could be based.

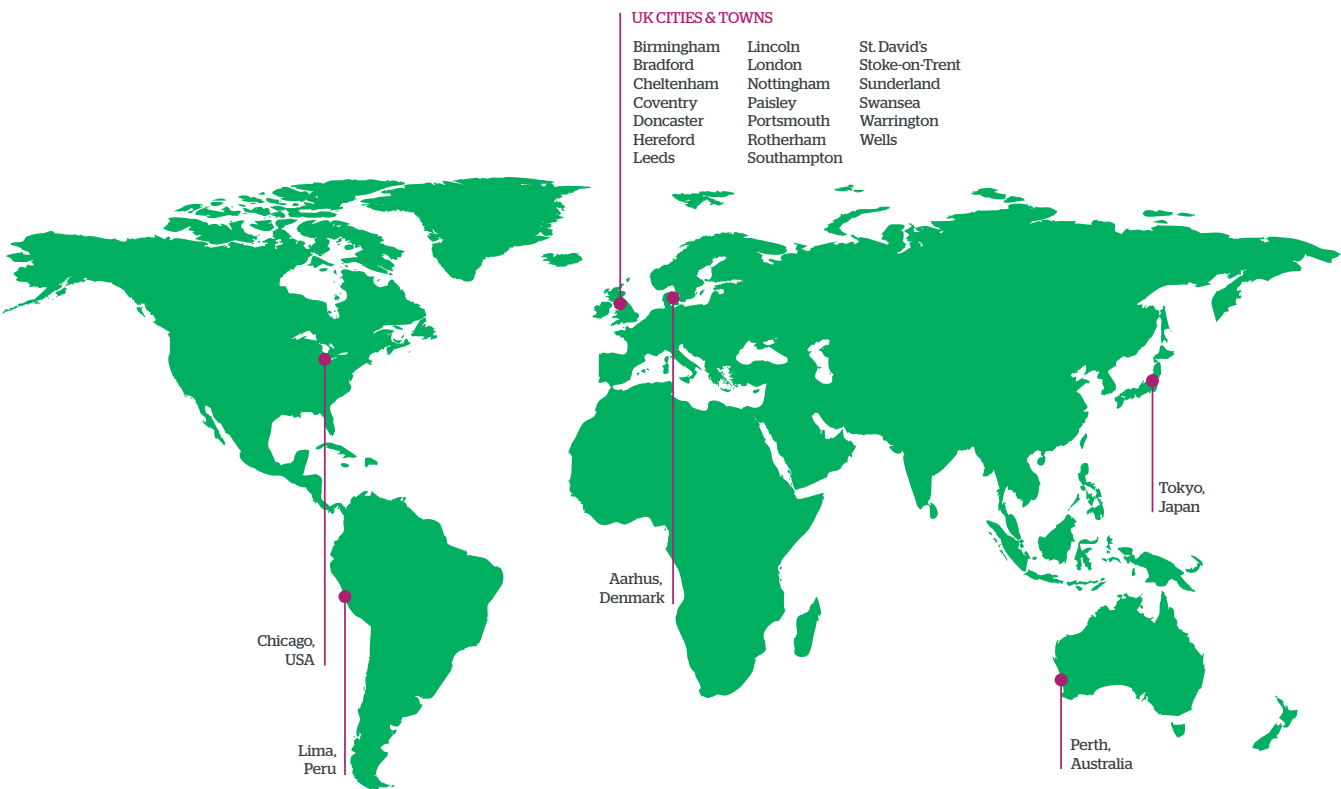
10.8 Knowledge Sharing

The monitoring and evaluation reports published by the University of Hull and Hull 2017 Ltd will provide the permanent record of what was delivered by Hull UK City of Culture, what the outcomes were, and the lessons that can be learnt from this.

This preliminary evaluation of outcomes will provide one of these key reports, while the full evaluation report will follow in 2019.

Beyond this, Hull 2017 Ltd conducted numerous meetings with and delivered several presentations during 2017 offering insights and lessons learnt from Hull's year as UK City of Culture. This knowledge sharing will continue into 2018, including through the conference 'Cultural Transformations: The Impacts of Hull UK City of Culture 2017', to be held at the University of Hull in March 2018.

In 2017 alone, Hull 2017 have met and shared knowledge with representatives from many other cities and towns including:



10.9 Initial Analysis Relating to Aim 9

Despite the close and successful collaboration between Hull 2017 Ltd and Hull City Council, the degree of autonomy of the delivery company fulfilled the principle of avoiding political interference in cultural activities, which was a pillar of the governance model designed in the bid.

As part of business planning activity, the Hull 2017 partnerships and development team designed a flexible structure in which partners were gathered into five 'hierarchical' levels, reflecting their level of investment in the programme: Principal, Major and City partners, the Business Club initiative, and the Bid Angels.

Hull City Council held the designation Host City within the overall partnerships framework. Liverpool European Capital of Culture 2008, Derry-Londonderry 2013 and Hull 2017 developed similar delivery models based on a separate company with responsibility for co-ordination and delivery, which reported to a board consisting of representatives from local institutions and stakeholders, while the City Council was the accountable body.

This is the most common delivery model adopted by the recent European Capitals of Culture and its main rationale lies in the greater efficiency of a dedicated 'delivery vehicle', consisting of professionals with extensive expertise in cultural management and communication, that may be lacking in internal teams.

The amount of time that city officers can devote to extraordinary activities is usually a crucial issue. Furthermore, accountability issues and the slower decision-making processes of local political systems can hinder the success of a cultural mega event.

The UK City of Culture gives many responsibilities to the programme developers to attract investors. Derry-Londonderry 2013 encountered "difficulties in accessing limited sources of public sector funding and private sector sponsorship for the programme" (Newsletter, 2018). However, Hull 2017's fundraising strategy was successful, raising more than £14 million more than the original aim of £18 million (itself an increase on an earlier target of £15 million).

11.

SUMMARY:

REFLECTIONS AND RECOMMENDATIONS

The UK City of Culture project is designed to deliver outcomes across a range of economic, social and cultural aspects of life in a city. The guidance issued by the Government's Department for Digital, Culture, Media and Sport sets out the overall aim of the programme as

"to encourage the use of culture and creativity as a catalyst for regeneration, to promote the development of new partnerships, and to encourage ambition, innovation and inspiration in cultural and creative activity."

Hull's UK City of Culture bid set out four step changes that the project would deliver:

- 1. Raising aspirations and skills through increased participation and learning**
- 2. Growing the size and strength of the cultural and visitor economy**
- 3. Placing cultural regeneration at the heart of the city's future**
- 4. Transforming attitudes and perceptions of Hull locally, nationally and internationally**

It was intended that, through a high quality cultural programme, these step changes would produce lasting social regeneration and demonstrable economic impact for Hull.





Under nine individual project aims and across five impact areas, this report has reviewed the preliminary outcomes of what Hull UK City of Culture has achieved and has provided an initial assessment of how successful it was.

As stated earlier, it is important to note that this report has been produced just weeks after the end of Hull's UK City of Culture year, and as such, can only present an early stage review of the impacts. Some of the most important outcomes can only be fully assessed one, two, five and even ten years on.

In addition, several important datasets that should be used to assess economic outcomes will not be available until later in 2018, as they are based on annual national and international surveys. The findings outlined in this report therefore include projections and estimates based on datasets that were available at the point of writing.

In the following section, we provide a short summary of the extent to which each aim has been achieved and how individual objectives contributed towards this.

This is followed by some reflections on the overall findings from the evaluation, both for Hull and for the UK City of Culture initiative.

While it is perhaps too early to draw full conclusions, these initial findings highlight several important messages for consideration. In particular, there are practical lessons and evidence from the evaluation that can be utilised by the cultural sector, and by other local and national stakeholders to secure a sustainable legacy from this catalyst year.

11.1 Summary of Performance in Relation to Aims and Objectives

Aim 1: To produce a high quality programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival

Hull set out to deliver an ambitious cultural programme, with at least one activity on every day throughout 2017. The Hull UK City of Culture project successfully achieved this by delivering a high quality programme consisting of more than 2,800 events, cultural activities, installations and exhibitions, taking place from 1st January through to 31st December 2017.

The cultural programme was presented by using more than 300 venues and public spaces across Hull and the East Riding, and saw 465 individual commissions made to artists and arts organisations.

The programme itself was a broad representation of the sector with events and activities from a diverse range of art forms. Evaluation has shown that the quality of the cultural programme was high and that this was an important factor in achieving the wider benefits outlined in this report.

Most notably, audiences' feedback on the year rated the quality as very high, with average ratings of between 8.5 and 9.5 (out of 10) across all of Arts Council England's quality metric statements. This is higher than the average ratings recorded by Arts Council England for 400 benchmark activities taking place across the UK.

It was intended that history and heritage would be embedded throughout the programme and across the year, contributing to a distinctive cultural narrative that was representative of the city. Overall around one in two of the new commissions for the UK City of Culture year were inspired by the history or heritage of Hull. Two thirds of residents felt that their knowledge of the city's history and heritage had increased as a direct result of Hull 2017.

The density of programme delivered in the city centre was proportionally higher than in any other location, but mapping of all activities demonstrates a fair geographical spread across different neighbourhoods. The *Creative Communities Programme*, *Back to Ours* and *Land of Green Ginger* were identified as having played an important role in increasing provision for localised arts activities in communities.

While the programme focused primarily on Hull as the UK City of Culture, for several elements there was a clear intention to ensure activities and associated outcomes were also delivered in some localities in the East Riding.

Some residents' feedback indicates that the programme's momentum dropped in the final season, with some suggestions that a higher impact finale was expected.

Some events and cultural activities continued into January 2018, such as *Turner Prize*, *Where Do We Go From Here?* and *The City Speaks*. Other key programme strands have already launched new activities in 2018, including *Square Peg's* residency exhibition *Unexpected Engagement*, Hull Truck Theatre's production of *The Culture*, and the half-term festival programme of *Back to Ours* in February 2018.

Aim 2: To develop (new and existing) audiences for Hull and the East Riding's cultural offer locally, regionally, nationally and internationally

The programme was successful in increasing the audiences for cultural activity in Hull and the East Riding. Across the 365-day programme it is estimated that there was a total of 5.3 million audience visits for all exhibitions, events, installations and other cultural activities that took place as part of the UK City of Culture celebrations.

These audience figures are a substantial achievement. The city's galleries and museums played a major role in this success, with the Ferens Art Gallery alone recording 519,000 visits across the year and the Maritime Museum experiencing 346,000. These increases come in the context of falling museum and gallery visits nationally.

The major theatres, halls and other performance venues across Hull and the East Riding also saw record audience figures, with a 30.6% increase in total tickets sold in comparison to previous years. Major outdoor events within the cultural programme also significantly contributed to this total audience, with the opening event *Made in Hull* generating an audience of 342,000 and the annual *Freedom* Festival attracting over 144,000 visits in its tenth year.

Of the total audience visits, it is estimated that 50.9% (2.7 million) were made by Hull residents and a further 27.5% (1.5 million) by residents of the East Riding.

This supports findings from an annual citywide survey that indicate that nearly all residents (around 95%) attended at least one cultural activity in 2017, with many reporting having attended frequently over the course of the year.

A key aim of the project was to build audiences from further afield, and findings show that 20.7% (1.1 million) came from elsewhere in the UK. Although the volume of international visitors to the city continues to grow year-on-year, data indicates that the cultural programme itself appears to have had very limited impact in attracting international audiences, with less than 1% of all audiences in this category.

An important part of this aim was the need to develop new audiences for Hull's cultural offer. Box office data indicates that 60% of bookers to ticketed events appear to be new in 2017. In addition, 38% of Hull residents indicated that UK City of Culture had inspired them to attend new art forms they would otherwise not have experienced.

This, combined with the high percentage of residents who engaged in the year, demonstrates the success of 2017 in increasing and diversifying audience engagement.

Of those who attended activities within the year, nearly 95% stated that they would come to something similar in future, and over three quarters indicated that the events they had attended in 2017 made them want to take more risks when choosing what arts and cultural activities to attend in the future.

Cultural activities attracted audiences from a broad socio-economic spectrum. The age profile of audiences shows high representation of people aged 55-64, and an under-representation of audiences aged 16-34.

Hull has a higher than average proportion of residents who identify themselves as having a long-term limiting illness or disability. The evaluation research suggests that the representation among Hull 2017 audiences of individuals who identify as having an illness or disability that limits their life a little, was in line with the city's average. However, there was a significant under-representation in audiences of those who are limited a lot by an illness or disability.

Further and sustained work is required to tackle this issue. Positive feedback from audiences with disabilities suggests that the increased provision of assisted performances and access initiatives in the year went some way to addressing this. However, a longer term approach is required to build trust and engagement with this audience.

Across all Hull audiences, the programme was successful in engaging residents from all deprivation deciles, with the exception of the 10% most deprived who attended less frequently and were more likely to engage in localised events. This was particularly the case for *Land of Green Ginger* projects, many of which saw an over-representation of audiences from this 10% most deprived category.

These findings all point to an increase in cultural confidence and in the ability of the city's cultural sector to satisfy an appetite for cultural activities, through a high quality offer.

One of the major challenges ahead will be the ability to retain these new and existing audiences, whilst continuing to build on the success of the year. In relation to Hull residents, 51% indicated they were likely to continue to attend arts and cultural in the future. This perhaps gives a note of caution on the extent to which the audience levels seen in 2017 can be sustained, and reinforces the need for continued investment, and support for, the local cultural sector.



Photo: Sea of Hull

Aim 3: To develop the capacity and capabilities of the local cultural sector

The project aimed to increase the size and strength of the local cultural economy by enhancing the capacity and capabilities of Hull's cultural sector.

Many cultural organisations in the city benefitted from financial support through commissions or grants from Hull 2017 Ltd, increased direct funding from national bodies, and additional income from co-producing partners or earned revenue. All of these enhanced the scale, quality and ambition of the work produced in 2017.

The evaluation research found the year to have had several positive impacts on the sector and on individual practitioners. Many developed new industry connections or gained opportunities for skills development, while others reported the positive effects of increased marketing support from Hull 2017 for their organisations and events.

In relation to organisations that received financial support, 9 in 10 stated that it had enabled them to try something new that otherwise would not have been possible.

For a minority, there were also negative impacts. These included increased competition for audiences and funding, as well as challenges in securing venues throughout the year. The evaluation research also found that perhaps there was more scope within the cultural programme to embed collaborations between organisations, local, national, and international, in the development of new commissions. This would have helped increase opportunities to develop the local cultural sector's capacity and capabilities. There is also some uncertainty about the extent to which the cultural partners in Hull can maintain a raised scale and quality of programming in the next phase of the UK City of Culture quadrennial and beyond.

This said, 87% of cultural organisations consulted at the end of 2017 felt optimistic about the future development of the sector and a series of case studies demonstrated the important role the year played in the continued growth of Hull's cultural offer.

Aim 4: To improve perceptions of Hull as a place to live, work, study and visit

The UK City of Culture project provided a unique platform for the city of Hull to enter the national consciousness, attracting a fair amount of national coverage, and generally positive critical attention.

This is demonstrated by the significant amount of publicity the cultural programme and the city received, with monitoring data recording over 22,200 individual items of coverage, across broadcast, print and online.

The media profile alone, if aggregated, would have an estimated total reach of more than 37.3 billion and an advertising value equivalency of £450 million. It is evident that the role of the media extended far beyond profile raising. The cultural programme itself benefited from reviews and listings, as well as from the opportunity to extend audiences through broadcasts. This all raised the profile of Hull and of the UK City of Culture initiative. Digital, brand and marketing activities all played an important role in the success of the year.

By the end of 2017, in one survey, 59% of people nationally were aware that Hull was the UK City of Culture, illustrating that the project had reached the majority of people across the UK. Alternative sources suggest that national awareness of Hull's status as UK City of Culture actually peaked at 66% (increasing to 74% in the North), as evidenced by a 2017 omnibus survey.

The most significant change in perceptions of the city was among the residents of Hull themselves. 3 in 4 residents (75%) are now proud to live in Hull (up 5% from 2016), with nearly the same number willing to speak positively about the city. This is higher than equivalent figures from recent years in Birmingham (70%), Leeds (69%) and Nottingham (62%), although lower than figures for Manchester (81%) and Bristol (83%).



Photo: Opera North. Height of the Reeds

Changes in external perceptions have, perhaps as to be expected, been slower and more varied. Findings from a UK perception survey at the end of 2017 found that Hull 2017 had significantly improved perceptions of the city's cultural offer for 37% of respondents (+9% compared to the same survey in 2016). 46% of respondents to the same survey reported that Hull 2017 had positively improved their perceptions of the city.

However, there was a rise of just one percentage point between 2016 and 2017 (to 51%) of people in the UK who would describe Hull as extremely, very or somewhat appealing to visit.

It is clear from feedback from both residents and visitors who attended events in 2017 that the significant investment in the public realm and city welcome training contributed to challenging negative perceptions.

Satisfaction levels in relation to the city welcome programme were also high, with Hull's 'welcome' receiving a rating of 4.6 out of 5. Over half (58%) said that the cultural programme had shown them that there was more to Hull than they had previously expected, and 8 in 10 said that the year's events had provided them with a different experience of the city.

This, alongside the wider evidence outlined in the place making chapter, highlights the importance of people actually visiting the city when attempting to shift negative external attitudes. With the vast majority of the UK population still to experience Hull in person, these findings reflect the issue that preconceptions of a place, for somebody who has not visited, are unlikely to change in the short term and require a sustained effort.



Photo: Freedom Festival

Aim 5: To strengthen the Hull and East Riding's economy, particularly the cultural and visitor economy sectors

Early data suggests that Hull 2017 has already generated significant economic impacts in Hull, and there is potential for this to continue in future years.

The tourism impacts of the year itself will not be known until the data is made available towards the end of 2018. However, based on proxy data available from hotels, transport providers and cultural organisations, we estimate that there could be an uplift of between 7.5-12.5% on 2016 figures, which would equate to approximately £11m-17m economic value (Gross Value Added) for the city.

This would mean that, during the UK City of Culture year, visitors to Hull would have exceeded 6 million for the first time ever. This would represent an increase of 1.3 million visitors to Hull's annual visitor figures, since it was awarded the title in 2013. It can be estimated that these visitors might have contributed more than £300m to the local economy in 2017.

It is likely that the East Riding will also see an uplift because of the year, albeit to a slightly lesser degree. While there is likely to be a dip in 2018, we would anticipate that both areas will still see higher levels of tourism than would have been the case without UK City of Culture.

Data suggests that nearly 800 jobs have been created in the visitor economy and cultural sector since 2013, excluding the significant boost to construction jobs provided by the capital programme.

Cultural organisations across Hull and the East Riding reported a 13.6% increase in earned revenue through a growth in ticket sales, and Arts Council England have reported a 346% increase in the value of funding awarded through Grants for the Arts to Hull, taking their local investment from £9.67 per capita to £18.14. This is in addition to any funding awarded directly to Hull 2017 Ltd.



£32.8 million was invested through Hull 2017 Ltd into the direct delivery of the UK City of Culture project. Drawing financial data around employment, supply chain spend and grants given, it has been calculated that the direct, indirect and induced impacts of Hull 2017 Ltd has resulted in an additional £11m of economic value (GVA) locally, while the estimated value of volunteer hours is equivalent to £5.4 million.

Over half of businesses surveyed felt that Hull 2017 had contributed to increased turnover (the median change was in the 0-4%). 1 in 4 of the surveyed businesses reported taking on new staff, and 1 in 5 extended opening hours. Of the businesses surveyed, those that had started since 2013 (28% of the total sample) stated that setting up their business had been mainly motivated by Hull being UK City of Culture. A further six businesses stated that the decision was partially motivated by this.

The preliminary data captured under this aim suggests that the year has delivered significant economic impact, with more detail due to be published in the 2019 final evaluation report.

Aim 6: To increase public and private investment and regeneration in Hull (both cultural and other investment)

Since 2013, Hull has attracted more than £3.4bn of public and private sector investment, spanning a range of industries.

Attributing new investment to the impact of a single project or factor, such as UK City of Culture, is highly challenging. With historical investment data prior to 2013 not readily available, it is therefore not possible to benchmark investment levels prior to Hull being announced as UK City of Culture.

Nevertheless, it is possible to use the available data to understand which investments may be fully, partially, or in minor way attributable to the UK City of Culture project.

This analysis concludes that to some extent £516.6m of investment is, in some small part, attributable with £81.6m having been identified as fully attributable.

At a smaller scale, the sample of around 200 surveyed businesses indicated that they had invested between them an estimated £8.2m in 2017, with a further £6.8m expected in 2018. 64% of these businesses reported that the investment was larger than planned as a direct result of Hull being named UK City of Culture, while 72% reported that the investment took place sooner. As a result of the Hull 2017 initiative.

Another key benefit of the project for cultural organisations, as explored under Aim 3, was the acceleration of cultural sector infrastructure projects, many of which were led by Hull City Council.

The two most notable investments were the Ferens Art Gallery and Hull New Theatre. The gallery was closed for 16 months prior to January 2017, as part of a £5.4m refurbishment, which included improvements to temperature and humidity control and lighting systems. This created a state of the art display space, and improved the gallery's ability to host major exhibitions.

The £15.9m renovation of Hull New Theatre included improvements to backstage infrastructure, which enables higher quality touring work to be staged at the venue.

In order to fully assess the impacts of culture-led regeneration initiated by a UK City of Culture year, it is necessary to carry out a longitudinal evaluation. The paucity of long-term evaluations of the impacts of regeneration through mega cultural events makes it very hard to evaluate the sustainability of impacts.

Later in 2018, a 10-year longitudinal evaluation report on Liverpool European Capital of Culture (ECoC) 2008 will be published by the Institute of Cultural Capital. This, perhaps for the first time, will provide a valuable longer term view of the impacts of this type of initiative.

As set out in the official guidance for the UK City of Culture initiative, it is important not to see regeneration solely in terms of economic growth and inward investment. The social return on investment generated through the project is perhaps more difficult to calculate but still extremely important.

The benefits of investment in the arts can be found across society, from community cohesion, to improved wellbeing and increased opportunities for lifelong learning. Some of these social impacts have been explored in the Society and Wellbeing chapter of this report.

Aim 7: To improve the wellbeing of residents through engagement and participation

Engagement in the arts has the potential to have profound social impacts, ranging from the wider benefits to society of increased civic pride and social capital, to the individual benefits of improved wellbeing and increased aspirations.

UK City of Culture is an opportunity to ensure these benefits reach all corners of a city. With such high levels of participation in the Hull project it is expected that social and wellbeing impacts will be significant.

As with the economic benefits, these are hard to quantify in the short term.

The Hull 2017 programme certainly demonstrated the potential for cultural activities to have positive impacts on individual wellbeing. However, it also showed that these impacts can be short lived.

Impacts on personal confidence may have a significant potential to be sustained. A key baseline measure is the extent to which residents feel confident in taking part in or joining in a range of social activities, going well beyond arts and culture. The end of year residents' survey in 2017 saw an increase of 10% across volunteering, sport, community development, leisure and recreation, against a static level for the previous two years.

In 2016, 43% of residents felt confident to engage in arts and cultural activities, rising to 52% in 2017.

These are perhaps some of the most interesting findings within this evaluation study, as the UK City of Culture project has not only impacted on the confidence of residents to participate in the arts, but also on a much broader range of activities. How these feelings of increased confidence translate into aspirations and positive actions (including engaging in new activities, gaining skills and seeking new employment) may have the greatest long term impact on residents' wellbeing. The wider social and health outcomes that could in the longer term be attributed to increases in volunteering or physical activity, for example, are potentially very significant, if the potential that comes from greater confidence is realised.

When looking at personal wellbeing in more detail it is also possible to identify some initial positive impacts. At the end of Season One, there was a rise in the average rating of residents' happiness from 7.1 out of 10 in late 2016 to just under 7.4. Although this is potentially attributable to other factors, such as seasonality, other data recorded from participants and volunteers also reported similar positive outcomes. 8 in 10 participants stated that the project they took part in made them feel happier and over half of volunteers stated their happiness had increased as a direct result of their volunteering experience.

When analysing broader measures associated with social capital, it was found that 38% of residents felt connected to their local communities in 2017 after what was described as a sociable and engaging year of cultural programming. This is also supported by the finding that nearly 68% of Hull audiences stated that the cultural programme made them feel more connected to the stories of Hull and its people. It remains to be seen whether, as the volume of cultural programming reduces in 2018, the spirit of community connectivity will retain the strength achieved in 2017.

Despite delivering a strong community-focused programme, the evidence suggests that it had little, if any, impact on overall feelings of loneliness or isolation at citywide level, with figures remaining constant from 2015 to 2017. There were, however, a few very powerful and moving examples of individuals experiencing positive transformational changes through engagement in the year.

Overall feedback from residents on the 2017 project was very positive, with 3 in 4 stating they either liked or loved the programme in an end of year survey.

In summary, UK City of Culture unlocked a pride and energy within the city that has translated into wider engagement and participation in other types of leisure and civic activities. The opportunity now is to capitalise on these foundations to achieve lasting social impacts.



Photo: Revolutionary Makers as part of WOW Hull

Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning

The Hull UK City of Culture project increased the confidence of residents, in addition to raising levels of civic pride. The impacts explored under the previous aim highlight that this extended beyond culture into broader social engagement and improvements in personal wellbeing.

From this data, and wider evidence, the evaluation has drawn the conclusion that the project was successful in raising the aspirations of residents.

The direct impacts on increasing knowledge, skills and an individual's abilities, may however, be more limited, particularly in the short term.

Learning about history and heritage is a good illustration of this point. While around two thirds of residents reported learning something new about Hull's history and heritage during 2017, the actual levels of knowledge did not change significantly at a citywide level from 2016 to 2017. This, as with many other areas covered by this evaluation study suggests that the year created the opportunities for increased awareness and a receptiveness to new learning, but that a longer term programme of activity will be required to embed such gains at a citywide level.

Where this can be understood in more detail is through the study of the Hull 2017 volunteer programme, an initiative within UK City of Culture that worked with a cohort of residents, on an intensive basis, over a continuous period of time.

84% of volunteers reported that they had gained new skills from Hull 2017 training which they could use in other areas of their life. For volunteers, skills development was largely delivered through a series of masterclasses. In total, 478 sessions took place across 110 subjects with a cumulative attendance by 12,352 people.

Beyond the specifics of learning and skills development, the volunteer programme is widely accepted as one of the major successes of the project. In total, over 2,400 volunteers undertook 84,000 shifts equating to 337,000 volunteer hours (38.5 years).

Another important assessment of this aim, is the success of Hull 2017's learning and participation programme, *No Limits*. The initiative offered opportunities for over 100 schools and more than 56,000 children and young people. Feedback from surveys with young people who participated found that over two-fifths reported gaining new or increased skills and knowledge. Perhaps more significantly, 40% felt happier as a result of taking part and 34% reported improvements to their self-esteem.

Citywide data indicates an appetite for further learning and personal development. 18% of residents stating that the year had inspired them to attend a course or to study something they saw during the year, 16% said it had inspired them to work in the arts or creative industries, and 10% reported that they had been inspired to set up a business related to the City of Culture.

The extent to which this translates into the actual choices residents will make in the coming years remains to be seen. One of the key challenges for Hull policy makers is precisely how to convert such aspirations into sustainable life choices.

It is only therefore possible to conclude that Hull residents' raised aspirations in the build up to 2017, and through the year itself, will provide the foundations for a sustainable increase in skills and abilities only if they are strategically capitalised upon in the coming years.

Aim 9: To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery

On completion of the process evaluation, the final report (due to be published in 2019) will provide a more detailed assessment of the strategic management of the project's delivery, including systems, business processes, governance and operations.

This preliminary outcomes report focuses on the effectiveness of partnerships established to deliver the year and raise the funds required to meet the project's aims and objectives. The evaluation concludes that with regard to funding, the aspirations set out in the bid were exceeded, with £32.8m raised against a £15m initial target.

This was achieved through 80 funding partnerships across lottery funders, strategic public partners, trusts and foundations, and corporate partners. The majority of the funding (69%) came from public and lottery sources. Corporate sponsorship accounted for 18.5% of total income.

Hull City Council, the instigators of Hull's bid, were identified as in many ways the key partner for Hull 2017 Ltd, and as a major contributor to the achievements of the project. This spans their leadership of the bid, their investment through the capital programme, the formation and management of the readiness programme and the co-location of key teams alongside Hull 2017 Ltd.

This contributed to the high levels of awareness amongst residents of the City Council's role in the project (78%), and to strong support (69%) from residents at the end of 2017 for the Council's original decision to bid for the UK City of Culture title.

The evidence of positive partnerships with Hull 2017 Ltd and subsequent high levels of partner satisfaction can be seen across the majority of the relationships with funding, cultural and strategic partners. In a survey of partnerships with Hull 2017 Ltd, partners rated their experiences at an average of 8.2 out of 10.

Cultural partners were primarily positive, particularly highlighting the opportunity to work with the expert and experienced staff at Hull 2017 as key benefits.

Establishing an independent delivery company was an important decision made at the outset of the project. Stakeholder feedback indicates that this was an effective model and appears to have enabled the city to leverage partnerships that would not have been possible if the City Council had internally delivered the project.

Several partners adopted new models of working to maximise the opportunities presented by the project. This was noted across a range of partnerships, from the Heritage Lottery Fund, to the BBC and the NHS Hull Clinical Commissioning Group. This was highlighted as a key lesson for future UK Cities of Culture.

The Hull 2017 programme delivered numerous elements that have generated interest from other cities. These include the 365-day cultural programme, *No Limits* and the Volunteer programme. As only the second city to hold the title, Hull set out to deliver a blueprint for how the UK City of Culture project could operate in the future and the impacts it could achieve. It will take several iterations of the initiative before it is possible substantively to conclude whether the Hull model has been established as such, but early feedback from bidding cities suggests a keen interest in knowledge transfer and learning. This is evidenced by the fact that representatives from more than 25 towns and cities visited the Hull 2017 and Hull City Council team throughout the year to learn about the design and delivery of the programme. This sharing of knowledge is continuing into 2018.

At this stage Hull 2017 Ltd has not produced any formal documents on its delivery to be able to pass on a 'blueprint package' that can be shared with future cities. Nevertheless, they have been sharing operating documents where appropriate as part of knowledge transfer meetings. As every UK City of Culture will have different resources, problems, needs and aspirations, it is likely, and arguably desirable, that each programme and the way it is delivered will be different. Nevertheless, the Hull 2017 programme has clearly offered many elements of delivery which provide useful learning points for future Cities of Culture.

11.2 Final Reflections

11.2.1 Introduction

Launched at the Cultural Transformations conference at the University of Hull on 15th and 16th March 2018, this report outlines the cross-cutting impacts of Hull UK City of Culture 2017 as an important case study for why a place-based approach to investing in the arts should be central to public policy in the UK.

This report comes a time of continued pressures on arts funding, and ongoing challenges faced by the visitor economy. For Hull, a city emerging from a period of sustained economic decline, it will be even more critical to see continued investment and culture-led regeneration so that sustained impacts can be built on the promising achievements of 2017.

The 2017 project created a groundswell of local and national support for Hull. Residents rediscovered their home city, while many visitors experienced Hull as a cultural destination for the first time. The changes catalysed and created through UK City of Culture were in many ways profound, but somewhat fragile, and require further development if they are to be embedded.

In the 2016 Culture White Paper by the Government's then Department for Media, Culture and Sport there is a clear commitment that "the riches of our culture should benefit communities across the country" and the Hull UK City of Culture project is cited as an example of this policy in action.

The challenge now lies in created a sustainable model by which the learnings and good practice from the UK's cultural quadrennial can be applied to other cities and towns across the UK. This perhaps is the real value of the UK City of Culture initiative. It is an opportunity to experiment, test, collaborate and innovate in a four-year cycle.

One of the main challenge resides in Hull's ability to retain the ecosystem of partnerships, financial investment, and artistic ambition built in 2017. Nationally and locally, this relies on continued funding commitments and to a certain extent on increased regular funding of the activities (cultural and otherwise) that were so central to achieving the outcomes of Hull 2017.

For this to happen, we must explore, debate and reflect upon some of the important questions that arise as a result of this evaluation study.

This preliminary outcomes evaluation presents a strong evidence base for:

- The need to sustain cultural participation and engagement across the city, with a renewed focus on building long-term relationships between arts organisations and local residents.
- Continued investment in changing and challenging external perceptions of the city, whilst retaining the high levels of civic pride that have made the UK City of Culture year such a success.
- Opportunities for further work to reach the most vulnerable, isolated and non-engaged residents within the city, for many of whom the year did not have a significant impact. However, it is clear from case studies and evidence from 2017 that when this engagement has took place, it was in many cases been life-changing and transformational in effect.
- The need to maintain momentum.

11.2.2 Did the Hull UK City of Culture project provide good value for money?

This question is difficult to answer robustly at such an early point in the evaluation. It requires a detailed analysis of costs and benefits, many of which will not be realised or quantifiable for a number of years.

The direct investment into the project through the delivery vehicle Hull 2017 Ltd was £32.8m, which includes the initial funding provided by Hull City Council. Of this total budget, £22.1m was from public and Lottery sources.

For Hull, direct costs were much lower, with a large proportion of the public and Lottery investment coming from national funds, awarded through funding streams that did not, overall, compete with or detract from investment into existing local organisations. In fact, as evidenced by the profile of Arts Council England funding, local investment through many traditional funding streams increased in the year.

It is important to consider that the broader investment leveraged to deliver project activity was in fact higher than the core budget suggests. For example, additional to the £32.8m budget was investment associated with:

- the full costs of programme activity by national partners, such as the BBC
- the use of core funding awarded to existing arts organisations, to deliver their cultural activity within the year, as well as increased co-producing income;
- the extent of the in-kind and value-added benefits contributed directly and indirectly by organisations to activities over the course of the project
- the capital investment in cultural assets and the public realm
- the cost of the non-Hull 2017 Ltd-funded projects included in the programme

This can be reviewed from several angles. It again demonstrates how wider national funding through partnerships and joint commissions can be leveraged to benefit a city, while also giving a more accurate reflection of the scale of resources required to deliver a project of this magnitude.

Nevertheless, it is very likely even at this early stage that the investment from local budgets generated a far greater economic value for the city than the direct cost, as explored in the this report's chapter on the economy.

Furthermore, value for money in the fullest sense, must consider the wider benefits to society, that are much harder to quantify. This can range from the health outcomes realised through the improved wellbeing of residents, the reduced pressure on public services arising from increased social capital, or the potential economic benefits of the development of new skills.

Another area of exploration is the extent to which value for money can be quantified through the attributable influence of a project such as this on wider public and private sector investment in a city. A review of Hull's investment portfolio found that a total of £219.5m of the £3.4bn invested into the city since 2013 was partially (£137.9m) or fully (£81.6m) attributable to Hull being awarded UK City of Culture status.



11.2.3 Does Hull 2017 constitute a sustainable and transferable model for increasing cultural participation?

Many of the data sets contained within this evaluation study not only report increases in cultural participation but also in other areas including volunteering, skills development initiatives and lifelong learning.

One of the challenges, as illustrated by trends from the annual citywide resident survey (2015-2017), is that the surge in participation is attributed to the activities delivered for the UK City of Culture year.

The volume of activities delivered within the 12-month period to achieve this increase was unprecedented. It ranged from a cultural programme of more than 2,800 activities to a citywide volunteer initiative and engagement projects for every school. Without the status of UK City of Culture, it would be highly unlikely that any city could leverage both the financial resources and the public support required to undertake such an intensive intervention over such a short time period.

This therefore emphasises the importance and value of the UK City of Culture title and the choice of the towns and cities to which it is to be awarded every four years. The suitability of 'bidding cities' has been widely debated. Should the competition be awarded to areas of the UK without city status? Is a quadrennial the correct period in which to award the title? What is, however, almost unanimously agreed is that UK City of Culture is awarded to the tier of UK places that stand to make the greatest gain economically, and socially from the title. A UK City of Culture winner should really 'need' the title to act as a catalyst for an ambitious regeneration plan.

However, within the project itself there are several examples of programming strands that can be recreated or adapted outside the UK City of Culture initiative. These range from the creation of high quality mini arts festivals at neighbourhood level to citywide volunteer engagement, as well as new creative learning models, all of these can be delivered at varying scales throughout the UK, and could potentially be financed through existing funding streams.

It is clear from the positive outcome of the Government's consultation on the future of UK City of Culture (December 2014) and the interest from cities already wishing to bid for 2025, that the initiative, at least in the short-term, is here to stay.



Photo: I Feel Love, BBC Radio 2

11.2.4 How can Hull policy makers build on UK City of Culture as a foundation for wider regeneration plans?

Continued momentum is critical for Hull to ensure Hull 2017 leaves a lasting change for the city. This evaluation study has already shown how quickly some impacts can fade, for example the impacts on personal happiness levels. However, this report also highlights that other impacts have great potential to be nurtured and built upon. This is particularly relevant for:

- **Residents' confidence to engage in arts and culture** – the city will need to ensure there are continuing opportunities for residents to engage in new, interesting and challenging arts activities in Hull.
- **Residents' aspirations to realise their potential in the arts and cultural sector** – the city has a great opportunity on the back of a Hull 2017-inspired audience to offer direct support and learning opportunities for the significant proportions of residents who want to learn, gain employment, or start businesses in the arts and cultural sector.
- **Volunteer enthusiasm to support arts and cultural activity** – there is a key opportunity in 2018 and beyond to draw on the experience of an established group of volunteers, and on the strong reputation they have built to enable more and high quality arts and cultural activities to continue in the city.
- **Cultural sector development** – the successor body to Hull 2017 Ltd can build on the organisational support offered during Hull 2017. If it can successfully place local cultural organisations and creative individuals at the heart of new activities commissioned, it can (by establishing collaborations with other national and international artists, and ensuring more opportunities for knowledge transfer) have an even greater impact in developing the skills and profile for the local cultural sector, strengthening it in the longer term.
- **Business and investor confidence** – ensuring continued momentum from the 2017 cultural programme will be highly important to help in continuing to develop the attractiveness of Hull's city centre.

It is crucial to secure continued resourcing from public and private sector funders and to put in place an arts and cultural programme, with a tighter strategic focus, to help to ensure a positive legacy from Hull 2017.

Hull policy makers are very clear that 2017 is not the end, but an important landmark in a long term process of culture-led regeneration. The main justification provided by Hull 2017 Ltd for not organising a closing event in December 2017 was precisely that the programme is continuing, and that Hull will hold the UK City of Culture title until the end of December 2020, when it will pass the baton to Coventry.

The establishment of a successor organisation to Hull 2017 Ltd is part of this reasoning. Although the new Culture Company's scale of operations will be significantly reduced by comparison with Hull 2017 Ltd, it will continue to run key strategic projects like the Volunteer programme, and Humber Street Gallery, and commission spectacular and participatory cultural events in public spaces across the city.

The role of the Arts Council England-funded Creative People and Places programme, which runs from 2017 to early 2020, will be important in continuing the work of Hull 2017 Ltd and in working in partnership with the new Culture Company. As indicated earlier in the report, the choice of the Director of Creative People and Places, Louise Yates, and of its name, *Back to Ours* (the name of one of Hull 2017's main arts in the community programmes), suggest strong continuity and connection with the Hull 2017 project.

The Creative People and Places project could therefore make a key contribution and sustaining cultural participation and engagement in the city, challenging negative internal and external perceptions, and offering cultural opportunities to the more vulnerable and socially excluded social groups. The issues of cultural rights, equity and social inclusion remain very important in Hull, as many communities in the city continue to suffer from problems of poverty, unemployment, low educational and skills profiles, and social isolation. The development of a continuing, strong programme focused on participation and co-creation will be crucial.

One of the key risks is that public and private sector funders will think that Hull does not need further investment, and that other UK towns and cities with similar socio-economic profiles should be prioritised in culture-led regeneration strategies. It is therefore crucial that Hull policy makers invest in advocacy (also by using the findings of this report and of other evaluation research about Hull 2017), to persuade funders that 2017 is just the start of a process, and that many of the cultural, economic and social gains it has generated could evaporate in the absence of a well-funded long term strategy.

This evaluation study leads to the conclusion that the work of the new Culture Company, and the process of implementation of the City Council's 2016-2026 Cultural Strategy, should adopt a partnership and interdisciplinary, cross-sectoral, horizontal 'cultural planning' approach. This would make links between cultural policy and many other areas of public policy. These range from youth policies and economic development to city marketing, health, education and social policies.





Photo: Hull Freedom Road

11.2.5 Considerations for the cultural and visitor economy sectors

As pointed out by Pier Luigi Sacco (2011), cultural participation is a transversal issue that affects all aspects of society. Its benefits can be found in economic innovation, welfare, social cohesion, lifelong learning, soft power and local identity.

A new approach to cultural policy focused on participation would have spillover benefits in other areas of public policy. Key challenges will include building on the promising partnerships created by Hull 2017 Ltd with health and social policy making bodies (including the Hull Clinical Commissioning Group) and with schools, through the *No Limits* programme. With regard to the latter, the establishment of the Hull Cultural Education Partnership is an important initiative, although we have to recognise the challenge (identified in the city's Cultural Strategy 2016-2026) that trends in Government policy "appear to be swinging away from a broad cultural education" (p. 9).

It is likely also that future cultural policies in Hull will be more internationally oriented, building on the links (strengthened by Hull 2017 projects) with Sierra Leone, Iceland, Rotterdam and Aarhus. Indeed the city's cultural strategy argues that Hull "can reflect city living in Scandinavia and Northern Europe in a way that is not credible for any other UK city" (p. 7).

This philosophy offers opportunities to further develop in the future themes like the relationship between the arts and environmental sustainability, dealt with by several Hull 2017 projects, including *Blade* and *Flood*. Cultural projects exploring themes like environmentally sustainable lifestyles, renewable energy and living with the risk of flooding could be developed in collaboration with research at the University of Hull, with Green Port Hull and with manufacturers like Siemens Gamesa.

It is important to recognise also that Hull's future international cultural strategy could highlight and celebrate the city's links with parts of the world beyond Northern Europe and Scandinavia. It could build on the connections of the city's diasporic communities with countries like Poland and Kosovo (some of which were celebrated in the Hull 2017 programme), as well as on the international links of the University and of the business and cultural sectors. It could also explore the theme of Hull's distinctiveness as a free thinking, independent and occasionally rebellious port city, with a rich tradition of cultural expression - features which are shared with many port cities across Europe and the rest of the world, from Marseilles to Naples, Izmir and San Francisco.

This study has revealed that, despite the significant achievements of Hull 2017, much work remains to be done to achieve the vision of the Hull City Plan (2013-2023) to make the city a "world-class visitor destination".

Availability of information about the city's (multifarious but often still relatively "hidden") cultural offer needs to continue to improve, as do the quality of the public realm in parts of the city centre, and the restaurants, hotel, retail and night-time economy offer. During 2017 Humber Street consolidated its ability to bridge the day-time and night-time economies, but other parts of the city centre still have to achieve this.

More work also needs to be done (as shown by the fact that only about 1% of UK City of Culture audiences came from overseas) to hone the city's international cultural narrative and brand, which cannot rely on attractions, icons and narratives with a worldwide appeal comparable to, for instance, those of the Beatles and Premier League football for Liverpool.

However, the recent award to Hull City Council of £15m by the Heritage Lottery Fund – as part of the £27m 'Hull: Yorkshire's Maritime City' project – should help strengthen the city's appeal as a destination for cultural tourism, with the refurbishment of the Maritime Museum and of the Arctic Corsair, the sole survivor of Hull's distant-water sidewinder fishing trawler fleet.

It will be important also to have a stronger presence of information and publicity about the city's cultural attractions at key transport nodes, railway stations, and international UK airports.

It is very difficult to identify a successful formula for culture-led urban regeneration. However, the experience of many cities (Bilbao, Turin, Lille and Antwerp, for example) suggests that its central ingredients include: a strong, high quality cultural programme; good communication and marketing; an attractive public realm; well-functioning public transport connections at local, regional, national and international level.

It is probably the latter area which presents the most serious challenge for Hull, because of its costs and of difficulties in obtaining public funding (compounded by uncertainty around Brexit and the Yorkshire devolution deal).

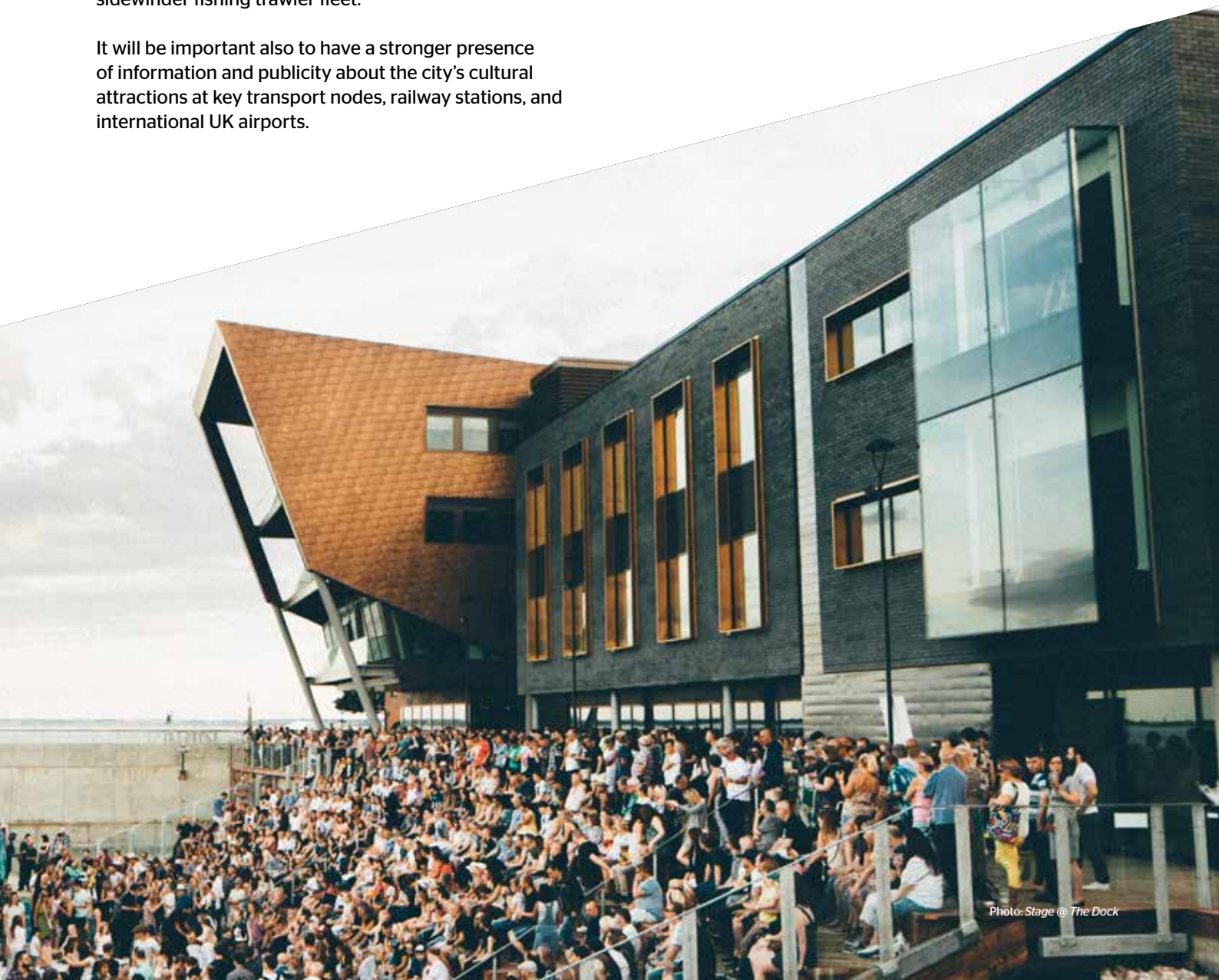


Photo: Stage @ The Dock

11.2.6 Reflections for the future of the UK City of Culture competition

Hull 2017 has demonstrated the significant economic and social impacts that a year-long co-ordinated programme of arts, culture and heritage activity can have on a city. These impacts ranged from creating employment, increasing business turnover and attracting inward investment, to enhancing confidence and raising aspirations.

This presents a strong case for investment in culture from across a range of socio-economic policy areas and raises the question whether Government (nationally and locally) should be investing in culture in a more horizontally integrated way in order to achieve multiple outcomes – in fields including education, health, economic development, tourism and social policy. This integrated approach should inform legacy planning. Work on legacy planning should proceed in parallel with work on the design and implementation of the cultural programme.

The Hull 2017 experience highlights a number of other key lessons for future UK City of Culture programmes:

- **Learning about heritage and history can be very successfully integrated into a UK City of Culture arts and cultural programme.** Many of the programme's largest and most popular events and activities were based upon historical aspects of the city. This also contributed to the distinctive nature of the programme.
- **The BBC and wider national media are a critical source for coverage.** With relatively limited marketing resource, given the desire to prioritise funding on programming, Hull 2017 achieved considerable coverage. Figures show that up to 66% of people across the UK were aware that Hull was UK City of Culture in 2017 by the end of the year. It is unlikely that this would have been possible without the backing of the BBC in particular.
- **Despite the potential for a strong national reach, attracting international visitors has been more challenging.** With limited marketing budgets focused primarily within the UK and with media interest mainly limited to the UK, this is perhaps not surprising, but represents an important lesson. This aspect would require fresh thinking if increasing international visitors represented an important aim for future Cities of Culture. It is possible that the importance of the international dimension of the cultural programmes of Coventry 2021 and of other future UK Cities of Culture will grow. This could be in part a consequence of the European Commission's ruling in 2017, excluding UK cities from the European Capital of Culture competition (as a result of the Government's decision to exit from both the European Union and the European Economic Area, following the June 2016 referendum).
- **Attention needs to be paid to achieving the right balance of commissioning local and external artistic partners.** UK City of Culture programmes need to balance the need to ensure a high quality and engaging offer (which might rely on bringing in high quality national and international artists), with the need to ensure that after the programme finishes, local cultural partners are in a stronger position to continue with enhanced annual arts and cultural programming.
- **In cultural programming terms, the Hull 2017 experience highlights, among other things, the importance of making a strong start (with *Made in Hull* and *Blade*) to generate momentum, and the success of the Season launches.** It also stresses the key role of the concluding season as a potential bridge to future activity, to maintain momentum. This last point is one area of programming which perhaps could have been handled differently by Hull 2017 Ltd.

In the cultural programme there are significant opportunities to experiment with a broader definition of 'culture'. Hull 2017 did this through projects exploring, for example, aspects of science, technology, food, sports and alternative lifestyles, all of which represent important dimensions of the city's life. This could be done even more systematically by Coventry 2021 and other future UK Cities of Culture, for example by establishing partnerships with sports organisations.

Developing a cultural programme which appeals to University students and other young people (beyond school-based activities) is a difficult challenge. Strong links need to be developed between the learning and participation programme and activities for young children and teenagers in the mainstream programme. Youth and popular culture need to be important components of the cultural programme, with key events scheduled also outside the summer months (when University students are largely away).

The Hull 2017 experience demonstrates the fallacy of the assumption that there may be a trade-off between, on the one hand, artistic innovation and experimentation and, on the other, audience development and wider cultural participation. Hull residents who had previously attended very few arts events proved to be remarkably open to innovation and risk taking, provided that the arts experiences on offer were of high quality.



11.3 Recommendations (Next Steps)

The final evaluation report is due to be published in 2019. In addition to providing further evidence across the five impact areas as well as process learnings relating to the delivery of the project, this report should consider questions including the following:

- a) Under which conditions can the enhanced cultural aspirations of the city's residents be converted into sustainable changes in life choices?**
- b) What have Hull policy makers, and the local cultural and visitor economy sectors learnt from their UK City of Culture experiences to allow them to sustain the considerable gains they have made in 2017?**
- c) How can key lessons from evaluation research contribute to the implementation of the Hull 2017 legacy plan and of the City Council's 2016-2026 Cultural Strategy?**

This should form the basis of future longitudinal evaluation research looking at the legacy of Hull UK City of Culture 2017. This research will be led by the Culture, Place and Policy Institute (CPPI) at the University of Hull. The Institute will collaborate with researchers working in many different disciplines at the University, ranging from drama and music to education, entrepreneurship, tourism, cultural geography, urban regeneration, psychology, politics and health sciences.

One of CPPI's aims will be to work with key local, regional and national policy makers and other stakeholders to develop a communication plan for the dissemination of this report and of the 2019 final report.

This plan should aim to use the report to stimulate discussion about how to sustain and enhance longer-term impacts, and should discuss the uses of Hull 2017 research and evaluation for political advocacy purposes at local, regional and national level.

Hull History Centre (established jointly by Hull City Council and the University of Hull) is in the process of creating four inter-related archives which will document Hull UK City of Culture 2017. They will focus on organisational aspects, evaluation, creative projects and participation activities.

The Hull History Centre archives will constitute a precious resource not only for researchers but also for policy makers from local to national level, and should play an important role in identifying other questions for future research, as well as in developing communication and advocacy plans built on the findings from evaluation studies.

To be effective, the findings outlined in this study should be reviewed within key local forums, including the City Leadership Board, the Culture and Place Strategic Advisory Group, the Hull Place Plan Strategic Partnership Board, and Cultural Collisions (a forum of Hull-based organisations receiving regular funding from Arts Council England).

To ensure that it is possible to build on the success of 2017 and utilise the evidence to increase future investment in the city's cultural offer, CPPI would welcome the opportunity to discuss this and future reports in more detail with the cultural sector. Key organisations would include the Board of Trustees for the successor company to Hull 2017 Ltd, Hull City Council's Arts Development team, the *Back to Ours* Hull Creative People and Places programme, the team at Hull Culture and Leisure and a diverse range of representatives from the city's cultural sector, covering a range of arts organisations through to individual artists.

Many of the findings have a relevance far beyond the cultural sector, and CPPI will work with colleagues at Visit Hull and East Yorkshire to open a dialogue with visitor economy stakeholders, as the start of a broader conversation with the wider business community.

CPPI would also welcome opportunities to explore the issues raised in this report with key stakeholders working in the health and education sectors, including the Hull Clinical Commissioning Group and the Hull Cultural Education Partnership.

Finally, CPPI would welcome discussions with local community groups - operating in such fields as youth work, cultural diversity and neighbourhood-based action without whom the Hull 2017 cultural transformations could not have been achieved.

Appendix - Hull 2017 Evaluation Framework

IMPACT AREA	AIM	OBJECTIVE	MEASURE	INDICATORS
Arts and Culture	1. To produce a high quality, exemplar programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival	Deliver a 365 day cultural programme that is 'of the city' yet outward looking, and which includes 60 commissions	Days across the year when there has been programmed cultural activity in Hull	2
			Volume of a cultural activity and commissions	2
			Perceptions on the quality of the programme	15
			Perceptions of the diversity of the programme	4
			Balance of the overall programme	1
		Improve understanding, awareness and appreciation of Hull's heritage	Volume of activity that has been inspired by heritage	7
			Levels of learning and knowledge in relation to Hull's Heritage (including increased learning about dominant city narratives, and increased awareness of new narratives)	17
			Evidence of how the programme is delivering Heritage Lottery Fund outcomes	7
	2. To develop (new and existing) audiences for Hull and East Riding's cultural offer locally, regionally, nationally and internationally	Increase total audiences for Hull's arts, culture and heritage offer	Levels of participation in arts, culture or heritage based activities by all audiences	9
			Audience satisfaction	6
			Understanding & evidence of audience motivations	29
		Increase engagement and participation in arts and heritage amongst Hull residents	Levels of attendance to cultural venues and attractions by Hull residents	3
			Levels of participation in cultural activities by Hull residents	2
		Increase the diversity of audiences for Hull's arts and heritage offer	The diversity of audiences for cultural activity in Hull	22
			Increased provision of cultural activity for disabled audiences	12
	3. To develop the capacity and capabilities of the cultural sector	Develop cultural infrastructure through capacity building and collaborative work undertaken by/with Hull 2017 and its partners	Profile of the sector	18
			Involvement of the cultural sector and ecosystem in the delivery of the year	31
			Skills development and capacity-building within the cultural sector	54
			Perceptions and reputation on the local arts and cultural sector	13

IMPACT AREA	AIM	OBJECTIVE	MEASURE	INDICATORS
Place Making	4. To improve perceptions of Hull as a place to live, work, study and visit	Enhance positive media coverage of Hull's arts and heritage offer	Media coverage of Hull as a cultural destination	6
			Reviews, reputation and profile of Hull's cultural programme	2
		Increase in Hull residents who are proud to live in Hull and would speak positively about the city to others	Internal perceptions of Hull	11
			External perceptions of Hull	14
		Improve external attitudes towards Hull	Role of Hull 2017 in influencing individuals' decisions on whether to live, work or study in Hull	6

IMPACT AREA	AIM	OBJECTIVE	MEASURE	INDICATORS
Economy	5. To strengthen Hull and East Riding's economy, particularly the cultural and visitor economy sectors	Increase visitor numbers to Hull	Profile of visitors to Hull & East Riding	25
			Visitor satisfaction	8
			Performance of the hospitality sector	3
		Delivering economic benefits for the city and city region	Impact of increased visitor spend	20
			Jobs created in the cultural and creative sector	1
			Jobs created in the visitor economy sector	1
			Economic impact of creating an independent company ('Hull 2017 Ltd')	1
			Economic impact of Hull's UK City of Culture status through local businesses	18
			The effectiveness of high quality events to attract visitors to the City	2
	6. To increase public and private investment and regeneration in Hull (both cultural and other investment)	Support new investment and regeneration in the city	Case Studies of businesses investing or making positive changes to their business, linked to the programme (e.g. Hilton investment, city centre stores opening later?)	1
			Inward investment enquiries / investments moving forward	2

IMPACT AREA	AIM	OBJECTIVE	MEASURE	INDICATORS
Society and Wellbeing	7. To improve wellbeing through engagement and participation	Engage volunteers from Hull and beyond through the Volunteering Programme	Ability to recruit and retain volunteers (satisfaction)	58
			Impact on individuals as a result of volunteering	24
			Impacts of volunteers and volunteering on the city	6
			Perceptions on the quality of the volunteer programme	14
		Increase levels of mental wellbeing as a result of engaging with arts and culture	Wellbeing of local residents	8
			Happiness and enjoyment	6
			Individuals feel they have made a valuable contribution to Hull's UK City of Culture year	5
		Increase levels of confidence and community cohesion among local audiences and participants	Perceptions on confidence to engage in arts and cultural activities	2
			Perceptions of confidence to engage in wider community activity	9
			Perceptions on the extent to which local people get on well together (including attachment to local area vs city)	14
			Perceptions on understanding and awareness of disability	3
			Case studies of individuals becoming more engaged with their community	1
	8. To raise the aspirations, abilities and knowledge of residents through increased participation and learning	Engage with all Hull-based primary and secondary schools, providing all school age children with the opportunity to engage with arts and culture	Participation and impact on schools	11
			Participation and impact on children, young people and families	61
			Participation and impact on staff	23
			Perceptions of the quality of the learning programme	5
		Deliver outreach, community engagement and audience development	Opportunities to participate in outreach, community engagement and audience development activities	3
			Perceptions on quality and usefulness of participation opportunity	3
			Impacts of outreach, community engagement and audience development opportunities on communities	2
			Impacts of outreach, community engagement and audience development opportunities on individuals	5

IMPACT AREA	AIM	OBJECTIVE	MEASURE	INDICATORS
Partnerships and Development	9. To demonstrate exemplar programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery	Demonstrate Hull as best practice of how to successfully delivery UK City of Culture	Ability to act as a guide for future cities of culture	4
			The perception of stakeholders on quality and effectiveness / the reputation of the UK City of Culture project in Hull	15
		Develop strong partnerships where partners are satisfied with their experience	Effectiveness of funding partnerships	26
			The strength and success of international partnerships and relations	2
			Levels of confidence and support for investing in culture as a tool for regeneration amongst partners	3
		Establish a suitable delivery model and approach for the UK City of Culture Project. This particular objective will be explored in more detail as part of the Process Evaluation	Strategic Management	4
			Partnerships - Strategic, Creative and Funding	7
			Financial and Legal Management	2
			Marketing and Communications	2
			Monitoring and Evaluation	2
			365 Day Curated Artistic Programme	6
			Creative Communities Programme	2
			Ambition for Excellence	2
			Volunteering Programme	2
			Learning and Participation Programme	2
			Community Engagement Programme	2
			Big Welcome Programme	2
			Capital Investment Programme	2

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Abbreviations

- ACE = Arts Council England
- AVE = Advertising Value Equivalent
- CPPI = Culture, Place and Policy Institute
- DCMS = Department for Digital, Culture, Media and Sport
- GVA = Gross Value Added
- HCAL = Hull Culture and Leisure
- HIPI = Hull Independent Producer Initiative
- HLF = Heritage Lottery Fund
- HSG = Humber Street Gallery
- KAG = Kingston Art Group
- LSOA = Lower Super Output Area
- NPO = National Portfolio Organisation
- ONS = Office for National Statistics
- VHEY = Visit Hull and East Yorkshire

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