



UNIVERSITY
OF HULL

PRINCIPAL PARTNER



HULL
2017
UK
City
of
Culture



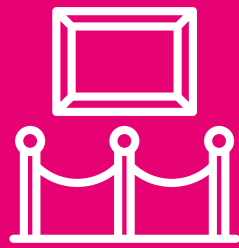
Evaluation Report

Creating the Past:

An Evaluation of Cultural Programming
Inspired by Heritage within Hull UK City of
Culture 2017

Hull UK City of Culture 2017

**In 2017, OVER
THREE-QUARTERS
of local residents
attended a museum,
gallery or other
historic attraction**



INTRODUCTION

As holders of the UK City of Culture title in 2017, Hull rose to the challenge, using art to explore history, heritage and untold stories within its 365 day programme of transformative culture.

Levels of participation amongst residents reached 95% through attendance at over 2,000 events and activities at 250 venues. The percentage of local people who were proud to live in Hull at the end of 2017 rose to 75%, an all time high.

Heritage was positioned as a cornerstone of the year with museums, galleries, archives and historic buildings playing a crucial role in achieving the wider aims and ambitions.

The evaluation of activities inspired by and involving the history and heritage of the city demonstrates the successful delivery of key outcomes for heritage, for people and for communities.

ART & HERITAGE IN NUMBERS

- 365 days of transformative culture
- Presenting the city's heritage from the 18th Century to the present day
- 93% of audiences agreed using art-based approaches to present the history and heritage of Hull made it more interesting
- 66% of Hull residents and 74% of East Riding residents said their knowledge of the history and heritage of Hull had increased
- 95% of residents attended or experienced a cultural event or activity as part of the UK's City of Culture 2017
- By the end of 2017 there had been over 2,000 activities at over 250 venues



- 70% of residents agreed or strongly agreed that Hull's year as the UK City of Culture 2017 was having a positive impact on the lives of local people
- 94% of audience members agreed or strongly agreed that they had an enjoyable experience and 84% of participants reported feeling happier as a result of their participation.



PURPOSE & OUTCOMES

This report summarises the key outcomes from the full Heritage Lottery Fund (HLF) Evaluation Report, which provides objective analysis and evaluation of how the Hull UK City of Culture 2017 programme delivered against 10 HLF outcomes:

Outcomes for heritage

Heritage will be:

- Better interpreted and explained
- Identified and recorded

Outcomes for people

People will have:

- Learnt about heritage
- Changed their attitudes and behaviours
- Developed skills
- Had an enjoyable experience
- Volunteered their time

Outcomes for communities

- More people and a wider range of people will have engaged with heritage
- Local areas/communities will be better places to live, work or visit
- The local economy will be boosted

Each of these 10 outcomes can be demonstrated to varying extents across 14 case studies: three on art forms, four on major Hull 2017 projects, three from the city's museums, galleries and archives and four taking place-based themes highlighting key elements of Hull's heritage.

These projects were designed to contribute to Hull 2017's overarching strategic aims and objectives (see page 7 opposite) including a number which include a focus on heritage.

The insights from the full report will be used to improve and enhance future project planning and delivery for the company which will continue from Hull 2017, as well as future UK City of Culture title holders. In addition, there are plans to share key findings, conclusions, lessons learned and recommendations with other cultural organisations (both locally and nationally), so they can benefit from knowledge transfer.



HULL 2017 OVERARCHING AIMS AND OBJECTIVES

HULL 2017 AIM 1

To produce a high-quality, exemplary programme of arts, culture and heritage, helping to position the UK City of Culture as a quadrennial national event

Objective 1: Deliver a 365-day programme that is 'of the city' yet outward looking and which includes 60 commissions

Objective 2: Improve understanding and appreciation of Hull's heritage

HULL 2017 AIM 2

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

Objective 3: Increase total audiences for Hull's arts, cultural and heritage offer

Objective 4: Increase engagement and participation amongst Hull's residents

Objective 5: Increase diversity of audience for Hull's art and heritage offer

HULL 2017 AIM 3

To develop the capacity and capabilities of the cultural sector

Objective 6: Develop the city's cultural infrastructure through capacity building and collaborative work undertaken by/with Hull 2017 and its partners

HULL 2017 AIM 4

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

Objective 7: Enhance the profile of Hull's arts, culture and heritage offer through positive media coverage and marketing activity

Objective 8: Increase the number of Hull residents who are proud to live in Hull and would speak positively about the city to others

Objective 9: Improve external attitudes towards Hull

HULL 2017 AIM 5

To strengthen Hull and East Riding's economy, with a focus on tourism and the cultural sector

Objective 10: Increase visitor numbers to Hull

Objective 11: Delivering economic benefits for the city and the city region

HULL 2017 AIM 6

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

Objective 12: Support new investment and regeneration in the city

HULL 2017 OVERARCHING AIMS AND OBJECTIVES (CONTINUED)

HULL 2017 AIM 7

To improve wellbeing of residents through engagement and participation

Objective 13: Increase levels of confidence and community cohesion among local audiences and participants

Objective 14: Increase levels of happiness and engagement, through arts and culture

Objective 15: Engage individuals from Hull and beyond to volunteer

HULL 2017 AIM 8

To raise the aspirations, abilities and knowledge of residents through increased participation and learning

Objective 16: Through all Hull-based education institutions, provide young people of school-age with the opportunity to engage with arts, culture and creativity

Objective 17: Deliver training, development and participation opportunities for residents through arts and culture initiatives

HULL 2017 AIM 9

To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery

Objective 18: Demonstrate Hull as best practice of how to successfully deliver UK City of Culture

Objective 19: Develop strong partnerships, where partners are satisfied with their experience

Objective 20: Establish a suitable delivery model and approach for the UK City of Culture project



HOW WE EVALUATED MADE IN HULL

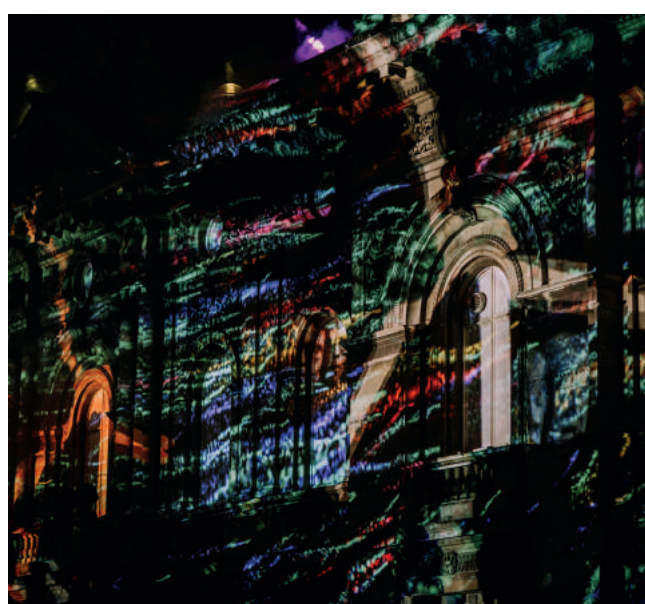
The evaluation included desk research, supplemented by primary data collection with a range of project stakeholders at different points within the lifecycle of individual projects and the programme as a whole. This enabled expectations and intentions to be measured, as well as the outputs and outcomes of the Hull UK City of Culture 2017 programme. Mixed methods were used, as shown in Table 1.

Table 1: Methods used to evaluate projects featured in case studies

Stakeholders consulted	Research methodology applied	Projects using method
Core Project Team (CPT)	Pre-event online survey Post-event online survey Post-event depth interviews	3 / 19 7 / 19 14 / 19
Artists	Pre-event online survey Post-event online survey Post-event depth interviews	2 / 19 4 / 19 9 / 19
Peer Assessors	Pre-event online survey Post-event online survey	5 / 19 5 / 19
Audiences and Participants	Post-event CATI ¹ surveys Post-event online survey Walk and talk groups Focus groups	6 / 19 18 / 19 2 / 19 19 / 19*
Delivery Partners	Post-event online survey	3 / 19

**One focus group included audience members from across all case study projects, in addition to six project specific focus groups involving audiences and participants.*

All the data collected was analysed for these 19 artistic projects and used to create the 14 case studies presented in this report, supplemented by data from the Citywide Residents Survey 2017. The evaluation focuses on both process and outcomes, measuring impact, capturing learning, and building understanding of what worked well and where improvements can be made.



¹Computer Aided Telephone Interview

DELIVERY OF HERITAGE LOTTERY FUND OUTCOMES

Case Study	Better interpreted and explained	Identified and recorded	Learnt about heritage	Changed their attitudes and behaviours	Developed skills	Had an enjoyable experience	Volunteered their time	More and wider range of people engaging	Better places to live, work and visit	The local economy will be boosted
Art form: Theatre	✓	✓	✓	✓		✓		✓	✓	✓
Art form: Visual Arts	✓	✓	✓			✓		✓	✓	✓
Art form: Music	✓	✓	✓		✓	✓		✓	✓	
Project: Made in Hull	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Project: LGBT50	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Project: Larkin	✓	✓	✓		✓	✓	✓	✓	✓	
Project: 7 Alleys	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Venue: Maritime Museum	✓	✓	✓		✓	✓	✓	✓	✓	✓
Venue: Ferens Art Gallery	✓		✓		✓	✓	✓	✓	✓	✓
Venue: Hull History Centre	✓	✓	✓		✓	✓	✓	✓	✓	✓
Theme: Humber Bridge	✓	✓		✓		✓	✓	✓	✓	✓
Theme: Water	✓	✓	✓			✓		✓	✓	✓
Theme: Women in Hull	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Theme: Freedom	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

OUTCOMES FOR HERITAGE

Heritage will be better interpreted and explained

93% of audiences agreed that using art based approaches to present the history and heritage of Hull made it more interesting and 94% stated it made it easier to understand.



ATTITUDES AND BEHAVIOURS CHANGED IN 2017
People are prouder to live in Hull

Hull Truck Theatre has been able to better interpret and explain Hull's heritage through its 'Year of Exceptional Drama' including: the exploration of Civil War heritage in *The Hypocrite*; the Northern Broadsides production of *Richard III*; highlighting of the story of Barbara Buttrick (the first female professional boxer) in *Mighty Atoms*; and a site-specific production focusing on the life of Lillian Billocka at Hull Guildhall, amongst others.

Commissioning new work by artists for art installations in the public realm and for music festivals proved to be successful mechanisms for interpreting and explaining a timeline of the city's heritage from the 18th Century to the present day.



346,000
visitors came through the Maritime Museum in 2017 - that's a record number

UNTOLD
stories explored themes of bridges, water, women and freedom



A series of lesser known histories were also interpreted and explained for a much wider range of audiences in interesting and engaging ways through the arts: *Made in Hull* began the year by telling a breadth of the city's stories; *LGBT50* highlighted local queer histories; *Larkin: New Eyes Each Year* sought to deliver a new portrayal of the famous poet; and *7 Alleys* shared local oral legends of the Preston Road Estate with new generations and other communities.

Hull's year as the UK City of Culture 2017 saw the involvement of museums, galleries and archives, each utilising new approaches to interpretation. The Maritime Museum challenged itself to go beyond its comfort zone through new forms of exhibition. Ferens Art Gallery reopened following a refurbishment at the start of the year and utilised loans and temporary exhibitions co-located alongside their permanent collection to offer new interpretations. And, as well as proving to be a rich resource for artists' research for their new commissions, Hull History Centre responded to the themes of the year and seasons in its programming, whilst also collaborating with Hull 2017 to archive the year and ensure this part of the city's heritage can be well interpreted in years to come.

Four place-based narratives have been amplified through the arts. The Humber Bridge has been celebrated and interpreted through its use in a series of projects and the arts have been used to explore and better interpret Hull's connection to water, rivers and the sea. Trailblazing women of Hull, who have often been overlooked took centre stage, with their stories explored through several art forms. While the narrative of Freedom within the city was deepened and broadened through explorations of the city's connections to anti-slavery work, freedom of speech and freedom of expression.



Heritage will be identified and recorded

The framework of the four seasons stimulated artists, creative partners and practitioners to explore heritage themes with increased flexibility and freedom. Key defining factors that have been referenced, include:

- Simple and easy-to-understand themes
- A clear story and narrative arc over the course of 365 days
- Rooted in the city, capturing the personality and character of the place
- Open and accessible – made available for everyone to use

One example of the effect this has on audiences is *The Hypocrite* at Hull Truck Theatre:

- 92% of audiences stated it made them feel more connected with the stories of Hull and its people and 7 in 10 audience members stated it introduced them to the historical character Sir John Hotham for the first time
- Over half of the audience stated they had or planned to undertake their own research into the events presented following attending the play.


Heritage has been identified and recorded in the development of projects including: the telling of Lillian Bilocca's story through theatre; the use of visual arts to mark the historic first wind turbine blade produced in Hull; and the spotlight thrown on key figures in Hull's music history, like Basil Kirchin.



The Last Testament of Lillian Bilocca,
the new play by Maxine Peake,
achieved sell out performances with
55,905
attendances and four-star reviews

Made in Hull identified and recorded a variety of stories from the city; *LGBT50* found queer histories; *Larkin: New Eyes Each Year* engaged with the dispersed collections of the Phillip Larkin Society; and *7 Alleys* performed local oral legends from the Preston Road Estate.

Hull History Centre is involved in the archiving of Hull's UK City of Culture year and as such is identifying and recording the heritage as it is happening and produced.



**Humber Street
Gallery, Hull's new
contemporary art
gallery, was visited
by over 120,000
people in 2017**

The Humber Bridge was recognised this year with listed building status, and the Deadbod artwork was reclaimed from its riverside location and documented for its display in Humber Street Gallery.

- 60% of the visitors to Humber Street Gallery in the first three-months stated one of the main reasons behind their visit was to see and learn more about Deadbod.

2017 also brought to light the histories of unknown or under-represented women. An example of this is the story of Ethel Leginska, unknown to many, but a famous Hull female conductor and composer whose story was discovered by the creative team and told to audiences through a concert. One audience member stated:

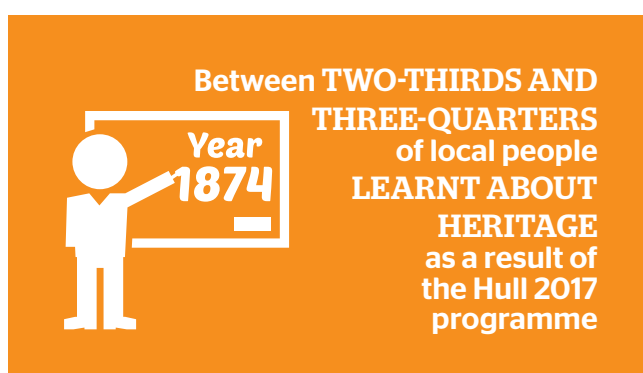
“ I had attended a **revolutionary makers** workshop and wanted to do more as I'd really enjoyed being creative and the idea of craftism. I'd never heard of Ethel Leginska which is why I attended the piano concert and exhibition about her life ”

OUTCOMES FOR PEOPLE

People will have learnt about heritage

Arts events within the Hull UK City of Culture 2017 programme have performed well in encouraging audiences to learn more about heritage:

- 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 UK City of Culture programme.
- 77% of respondents to audience surveys felt that they had learnt a lot about history or heritage (scores of 7 to 10/10) as a result of attending an individual event.



Theatre, visual arts and music have all been used to both enable audiences to learn about heritage, and also to inspire them to undertake their own further research.

People learnt about heritage through the arts: from large outdoor audiences at *Made in Hull* to craft workshops at *LGBT50*, from writing within an exhibition environment at *Larkin: New Eyes Each Year* to performing within a community cast at *7 Alleys*.

Whilst more traditional environments for learning about heritage, new approaches at the Maritime Museum, Ferens Art Gallery, Hull History Centre and for exhibitions at Humber Street Gallery have helped more people to learn and in different ways.





People will have changed their attitudes and behaviours

- Civic pride is at the highest level on record, with 75% of residents stating they are proud to live in Hull at the end of 2017
- Attendance and participation has also seen a similarly dramatic increase to 95% of residents having experienced a cultural activity, event, installation or exhibition over the course of the UK City of Culture year.
- 76% of Hull residents and 84% of East Riding residents attended a museum, gallery or other historic attraction during 2017. 40% of Hull residents and 52% of East Riding residents had attended on three or more occasions during the year.

The opening event *Made in Hull* was fundamental to the engagement and behavioural change of local audiences in the first six-months of the UK City of Culture celebrations. This event saw both artists and audiences motivated by a desire to get behind the city, challenge any negative perceptions that might be held towards it, and celebrate the city with friends and family.

Similarly, *LGBT50* foregrounded the celebration of the 50th anniversary of the partial decriminalisation of homosexuality in parts of the UK and provided opportunities to challenge prejudices and for individuals to openly celebrate their heritage and identities.

LGBT50
highlighted local queer
histories, it attracted over
95,000
audience attendances
and nearly
3,500
community participants



7 Alleys formed part of the wider *Land of Green Ginger* project which sought to change perceptions of many of Hull's local neighbourhoods as well as attitudes towards arts and culture: the *7 Alleys* case study demonstrates how this was achieved in East Hull and with the Preston Road community.

Using arts-based approaches at the Humber Bridge encouraged the use of this listed landmark for leisure activities. The Women in Hull and Freedom themes running throughout the programme scratched the surface on more deeply rooted attitudinal change related to gender equality and social justice.

People will have developed skills

In one example, *Made in Hull*, every member of the Core Project Team built new relationships with individuals and/or partner organisations they had not come across before as a result of delivering the project. Several Heritage Partners on the project also reported that the event has made them look at exploring new ways of presenting archive footage in public places.

The success of some events within the programme has not been solely driven by audiences but instead the new national partnerships formed to tell untold stories of the city to a wider audience. A key example of this was *Mind on the Run*, a music festival celebrating the life and work of Basil Kirchin. The creative process for this show involved collaboration and research with incredible musicians and performers from across the UK and beyond. However, one of the key impacts of the project was the extent to which national and international media coverage featured extensive editorial exploring the contribution of this individual to the development of the music industry.

Through *Made in Hull* and *Larkin: New Eyes Each Year* artists and project teams developed their skills. While *LGBT50* and *7 Alleys* engaged with members of the community to develop their artistic and transferable life skills.

Each of the Maritime Museum, Ferens Art Gallery and Hull History Centre worked extensively with Hull 2017 volunteers and members of the public to develop their skills through training opportunities. As a result of attending a masterclass training at Hull History Centre:

- 93% of volunteers learnt how to access information to support local history research
- 83% learnt how to use microfilm machines
- 79% learnt how to undertake archival research

Offenders at HMP Hull developed their skills by exploring the story of Amy Johnson and recreating 'Jason' her gipsy moth plane.

93

people wrote handwritten letters to Philip Larkin whilst visiting the *Larkin: New Eyes Each Year* exhibition - attended by...

12,000

people



People will have had an enjoyable experience

Hull 2017 projects have created strong emotional responses for individuals and audiences, re-connecting them with the city whilst inspiring a new-found sense of community pride.

The detailed evaluation of *Made in Hull* reports that focusing the project within 'living memory' and using the city's architecture as a canvas enhanced the connection and engagement with audiences.

- 37% of audiences attended *Made in Hull* more than once – 27% visited twice; 8% visited three times; and 2% four or more times – indicating *Made in Hull* provided them with an enjoyable experience.

Across all events, 94% of audience members agreed or strongly agreed that they had an enjoyable experience and 84% of participants reported feeling happier as a result of their participation.



94%

of audience members agreed or strongly agreed that they had an enjoyable experience.

People will have volunteered their time

The end of year evaluation is currently underway with volunteers, including a focus on exploring the impact of Hull UK City of Culture 2017 on those individuals. Volunteer satisfaction is high with 9 in 10 volunteers having enjoyed the experience so far in the mid-year survey and 93.5% of volunteers seeing their role as vital to the success of the UK City of Culture year.

By the end of 2017, supporting the UK City of Culture programme were 2,488 volunteers ranging in age from 16 to 84 years old, with 25% of volunteers under the age of 35 and 46% aged 55 or older. Together they speak over 60 different languages and their geographic spread represents all wards across the city of Hull, as well as further afield into the East Riding and beyond.

71% of our volunteers are female and one in 20 identify as being disabled, although we believe this to be higher, due to the percentage of volunteers experiencing some form of mental health illness, but who choose not to disclose.

By the end of 2017, volunteers had undertaken over 84,000 shifts with a total level of volunteering exceeding 337,000 hours.

Based on Heritage Lottery Fund Guidelines and our indicative breakdown of skill-level, this has a value that is in excess of £5.4million:

- 337,000 hours equates to approximately 45,000 days (7.5hours)
- 50% of all hours on unskilled labour @ £50 per day = £1,125,000
- 40% of all hours on skilled labour @ £150 per day = £2,700,000
- 10% of all hours on professional labour @ £350 per day = £1,575,000
- Total estimated value of £5.4m



From the start of the volunteering programme through to the end of 2017, over 2,400 volunteers undertook over 84,000 shifts. That's a total of 337,000 hours valued at £5.4m



84% of volunteers state they have gained skills through the training offered that can be used in other areas of their life. Seven in 10 volunteers have also reported improved self-esteem and increased confidence as a direct result of taking part in the programme.

There were significant outcomes for individuals from volunteering on specific projects including *Made in Hull*, *LGBT50*, *Larkin* and *7 Alleys*. A strong theme that emerged is the varying personal benefits being realised by individuals through the volunteer programme, including life changing increases in confidence to take part.

The Maritime Museum, Ferens Art Gallery and Hull History Centre have enabled more and different people to take up heritage volunteering and gain new heritage skills in the process.

At the *Women of the World Festival*: volunteers were celebrated in the *Trailblazers* exhibition, utilised their sewing skills to complete the *Revolutionary Makers* exhibit and gave up their time to represent a variety of the city's voluntary organisations in preparations, on panels and in the marketplace.



OUTCOMES FOR COMMUNITIES

More and a wider range of people will have engaged with heritage

The use of local stories at the core of Hull 2017 projects resulted in an increased sense of ownership amongst residents, and a direct impact on participation levels. The success of large-scale public events and promotional activity has significantly grown audiences for the city's existing museums and collections, re-introducing them to residents. Media relations has been a key tool to extend the reach of the Hull stories being presented through artistic projects, taking these events beyond buildings to a wider national audience.

- 95% of residents have attended or experienced a cultural event or activity as part of the Hull UK City of Culture 2017 activity
- Over 1.4 million visits to events, exhibitions, or activities as part of the first season of Hull UK City of Culture 2017 activity
- By the end of the year there had been over 2,000 activities at over 250 venues.
- 70% of residents agree or strongly agree that Hull UK City of Culture 2017 is having a positive impact on the lives of local people.

Hull Truck Theatre saw an average of 40% of first time bookers for its programme, which included key productions exploring heritage, such as *The Hypocrite*, *Richard III* and *Mighty Atoms*.



Similarly, *Look Up* installations and Humber Street Gallery used heritage to engage new audiences with the visual arts and the PRS New Music Biennial has brought audiences to new music genres.

The seven-day spectacle of *Made in Hull* (the opening event) attracted more than 342,000 visits to Hull City Centre from 1 to 7 January 2017 and was successful in engaging diverse communities.

During the year, there was over 1.4 million visits to museums and galleries in Hull. Ferens Art Gallery and Hull Maritime Museum saw year-on-year increases of over 300% and it is suggested that 2017 was easily the most successful year ever for the service in terms of visitor numbers.

The evidence indicates a key driver for the 95% attendance and participation figure is the connection with local people achieved through a strong opening event and a programme of activity that was both high quality and also rooted in the stories of local people.

**95% OF
RESIDENTS**
attended or
experienced a
cultural event or
activity in 2017

**70% OF
RESIDENTS**
said UK City of
Culture is having
a positive impact
on the lives of local
people



Local area/communities will be better places to live, work or visit

Hull 2017 projects based on history and heritage have helped to increase the likelihood of residents engaging in conversation with individuals from a different generation. On average for projects delivered in the first six months of the year, four in five residents stated that events inspired them to talk to people from other generations about the stories presented.

Civic pride is at the highest level on record, with 75% of residents stating they are proud to live in Hull at the end of 2017.

Projects exploring the city's heritage have enhanced the desirability of Hull as a place to live, work or visit. Significantly, all the visiting artists involved in art from case studies, rated very highly: the welcome they received in Hull, the richness of the city's heritage and the professional support from all project partners they worked with. Artists involved in some projects have already relocated to Hull to live and work.



Civic Pride is at the highest level on record.

With 75% of residents stating they are proud to live in Hull at the end of 2017.

.....
Community casts were integral to Hull Truck's productions in 2017 involving 265 PARTICIPANTS

94% of *Made in Hull* audiences agreed that the event had made them feel more connected with the stories of Hull and its people, and the Maritime Museum, Ferens Art Gallery and Hull History Centre made a significant contribution as free, permanent venues underpinning the cultural offer of the city.

By amplifying narratives that are rooted in place across the UK City of Culture year residents and visitors have come to understand their local heritage in new ways and feel more connected to their city.

The local economy will be boosted

The activation of areas of the city centre, including Queen Victoria Square, through large-scale public events and free venues played a role in boosting footfall and associated spend. This increased footfall can be seen across some of the major projects including:



Poppies: Weeping Window received

**OVER
720,000**

visits making it the most popular venue to host the poppies since the tour began in 2015

- The opening event *Made in Hull* which saw over 342,000 visits over seven-days
- The 10-week installation of *Blade* which saw more than 420,000 of the 1.1m visitors to Queen Victoria Square interact with the work (and found that 50.5% of the audience stated *Blade* was their main reason for visiting Hull city centre that day)
- The iconic sculpture *Poppies: Weeping Window*, by artist Paul Cummins and designer Tom Piper, which received over 720,000 visits outside the Maritime Museum in Hull, making it the most popular venue to host the poppies since the tour began in 2015.

After the first week of the year, awareness of Hull as the UK City of Culture 2017 was at 66% nationally and 74% in the North. For residents, this translated to increased visitors and improved reputation: 78% perceived that 'more people have visited the city' since the start of Hull's UK City of Culture year and 72% perceived that the amount of national and international coverage has increased.

At Hull Truck Theatre, ticket sales and associated visitor spend for heritage-inspired productions offered a boost to the local economy. Whilst elsewhere, the Visual Arts delivered economic impacts as artworks in the public realm increased footfall in the city centre and the Humber Street Gallery has aided the development of a pocket economy in the Fruit Market area.

Year-long programmes at permanent venues and historic buildings also increased visitors to the city and their associated contribution to the local economy.







IN SUMMARY

Using Art to Explore Heritage

Using art to explore history and heritage with Hull's UK City of Culture programme has drawn upon the strengths of individual art forms and delivered outcomes across all six of the HLF's heritage themes. Within this evaluation, case studies explore in more depth the outcomes achieved through theatre, visual arts and music.

Hull Truck Theatre received grant funding and strategic support from Hull 2017 to deliver a year of exceptional co-commissioned work for the stage. The theatre normally produces four or five productions a year, but for Hull's year as City of Culture Hull Truck doubled its output, producing nine productions in total. Six of these drew explicitly on history and heritage. These six heritage-inspired productions reached total audiences of over 56,000. The year provided opportunities for Hull Truck Theatre to transform their ways of working, with an overall increase in scale and ambition.

Visual art played a central role in the Hull 2017 programme. This involved a raft of projects designed to harness and build on the city's cultural infrastructure including a new contemporary art gallery, Humber Street Gallery, specially commissioned exhibitions at Ferens Art Gallery and *Look Up*, a year-long programme of artists' works made specifically for Hull's public places and spaces. During 2017 there were more than 120,000 visits to Humber Street Gallery, almost 520,000 visits to Ferens Art Gallery and over 665,000 views of one or more *Look Up* installations.

Visual art in the public realm and free venues enabled an increased recognition of the city's history and heritage and encouraged people to pay attention to the historic buildings and spaces within the city centre.

The music programme successfully tapped into a popular appetite for listening to and making music in the city by working with artists who were keen to mine the musical heritage of the city. In developing the programme, music choices focused on a range of quality new work, rather than playing safe with a populist offer. However, attendance was still high. 1,389 tickets were sold for *Mind on the Run: The Basil Kirchin Story* and 5,995 attendees were recorded at the New Music Biennial. A live rendition of *The Rise and Fall of Ziggy Stardust & The Spiders From Mars* saw an audience of 3,524 attendees. Hull 2017 chose to take creative risks and push the boundaries of people's experience of contemporary music through new commissions and composer residencies that responded to different heritage themes and embraced the local music folklore revealed by local communities from a diversity of backgrounds.

Across these art forms, projects within the Hull UK City of Culture 2017 programme brought in artists from across the UK and the world to explore local heritage and to tell national and international history stories. These projects also contributed to the development and expansion of the city's arts and cultural sector and infrastructure.

Moments of Celebration

Within the Hull UK City of Culture 2017 programme, four large-scale projects provided moments of celebration: enjoyable experiences which enabled more and a wider range of people to engage with history and heritage. Many of these events focused on history and heritage stories which are still within living memory.

The opening event of Hull's year as UK City of Culture 2017 and the first season, *Made in Hull* was a large scale and comprehensive celebration of the city. Its aim was to challenge preconceptions and show people what Hull is really made of and the many incredible things Hull has made for the world. The *Made in Hull* opening event used large-scale projection on buildings, illuminated skylines, soundscapes, shop windows and live performance to celebrate the last 70 years of life in the city. A spectacular trail saw the streets speak and buildings tell stories. From the devastation of the Second World War, through the good times and the hard times, this was an exploration of Hull's heritage and its characters at work and play with over 340,000 audience attendances.

Land of Green Ginger was a citywide project - a series of acts of wanton wonder, popping up in unexpected places in unexpected ways - which began with *Act 1: 7 Alleys*. This Act was created by outdoor performance company, Periplum, and took over East Park for four nights with a fusion of music, fire, live performance and pyrotechnics. The ambulatory performance brought an East Hull urban legend and local heritage myth to life for 11,000 audience members. The project offered opportunities for a group of community participants to discover a love of performance and an ambition to participate in other opportunities within the year.

LGBT50 was a nine-day festival of events in July celebrating the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales, with further activities extended throughout the summer months. Duckie's *50 Queers for 50 Years* invited the local community to participate in the creation of 50 icons in the run up to the festival, each telling a story from the past 50 years of LGBT+ history. The festival itself recorded over 90,000 audiences and participants.

Larkin: New Eyes Each Year was a three-month long exhibition at the University of Hull's Brynmor Jones Library, offering a new way of approaching the life and work of Philip Larkin, who has been described as Britain's favourite poet. The exhibition was a creative, multi-sensory and immersive display of personal items, clothing, letters, photographs, drawings, music and film and was visited by around 12,000 people.

Most of the objects in the exhibition had never been shown in public. It was a unique opportunity to consider Larkin's sense of self and how he controlled his own image, reflected in his rarely seen letters, photographs and doodles.

Each of these moments of celebration reached wide and diverse audiences, though also provided life-changing opportunities to a smaller group of individuals. Participants at *7 Alleys* reported a huge boost to their self-esteem and confidence; *LGBT50* offered hope and reassurance to individuals from the LGBT+ community; and *Larkin: New Eyes Each Year* supported the creative development of young people involved in its creation.





Using Museums, Galleries and Archives

Hull's museums, galleries and archives played a significant role in providing year-round access to high quality exhibitions exploring the city's history and heritage. Three venues received significant support to increase the scale and ambition of their programmes during 2017.

The Ferens Art Gallery reopened its doors to the public on 13 January 2017 and presented a year-long programme of exhibitions and events as part of Hull's UK City of Culture year. Prior to this the gallery had been closed for 16 months whilst it underwent a £5.1m refurbishment that included the installation of new environmental controls. With renovated spaces, additional funding and other opportunities presented by the UK City of Culture title year, the Ferens Art Gallery contributed to eight heritage outcomes. There were nearly 520,000 audience visits to the Ferens Art Gallery in 2017 - thought to be the most successful year in its 90 year history - representing an increase of 309 percent compared to 2014.

During 2017, Hull History Centre produced three exhibitions, hosted two externally produced exhibitions and ran a range of workshops and outreach activities. This represents a significant increase in programming from previous years where the Centre would usually only put on one exhibition per year. Exhibitions displayed materials from the archives ranging from the 13th century right up to the 21st, including items which had never previously been on display, and had more than 38,000 visits.

Staff at Hull History Centre have also been leading on a project to archive Hull's time as the UK City of Culture 2017 by capturing the records that reflect the how, what, when and why for the 2017 programme, which already includes over 86,000 digital files as well as objects from projects that took place within the year. History Centre staff have discovered new items within their archives and trialed new approaches to interpretation, engaging volunteers in creative projects with the potential to attract wider audiences.

In 2017, Hull History Centre hosted **FIVE** exhibitions from the medieval period up to the modern day...

...It normally hosts one



Hull Maritime Museum sought to take more risks and to offer almost continuous activity throughout 2017. Six main exhibitions and associated programmes allowed them to deliver a high quality experience for existing audiences and new visitors alike. The overall appeal of this programme is evident in the nearly 350,000 audience visits to the museum during 2017 - a record number representing a 393% increase on 2016. The museum also hosted the 14-18 Now installation *Poppies: Weeping Window*, and trialed arts-inspired interpretation strategies in *Bill Bailey's Cabinet of Curiosities* (comedy and creative writing) and *Offshore: Artists Explore the Sea* (visual arts). *Offshore* and *Turner and the Whale*, which coincided with the Turner Prize at Ferens Art Gallery, represented a new approach to complimentary programming across the two sites which are both located in Queen Victoria Square in Hull city centre.

The UK City of Culture title in 2017 presented the opportunity for these three venues to engage with heritage in new and different ways, growing their audiences through their participation in the programme.



Rooted in Place

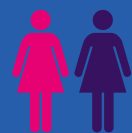
Hull has a rich and varied history, though many perceptions of the city are based on a few areas of its history. As such, within the Hull UK City of Culture 2017 programme, there was a concerted effort to explore new narratives and previously untold stories across several themes.

The history and heritage of the Humber Bridge has been celebrated and interpreted through a number of projects that have used the ethereal landscape of the Humber estuary and the physical structure of the bridge as a creative source to inspire or stage work. *The Height of the Reeds*, initially a month-long project that had its run extended twice due to popularity, encouraged a greater use of the Humber Bridge for leisure as well as an increase in the appreciation of it as a historic structure amongst more than 6,000 people who immersed themselves in the soundscape. *Voices Across the Humber* brought together 900 individual participants from choirs on both sides of the river and included a music repertoire which celebrated the anniversary of the structure first opening.

Hull is Yorkshire's Maritime City. Its maritime heritage and the waterways are central to the local landscape and sense of place and the city's water-related heritage was directly explored in many projects across the duration of the year. One piece of heritage, the 'Dead Bod' art work was rescued and put on display as a permanent exhibit at the Humber Street Gallery, which had more than 120,000 audience visits in 2017.

By exploring the theme of water and associated heritage throughout the Hull 2017 programme, audiences have been given the opportunity to deepen and broaden their knowledge of the city's history through a variety of interpretations and discover new narratives.

Similarly, the year's programme has been able to shed light on previously under-represented women's stories within the history and heritage of the city. Existing dominant narratives pertained to Amy Johnson or 'headscarf revolutionaries' – often depicted as a group of women, not as individuals. This presented an opportunity to use Hull's year as the UK City of Culture as a way of making a more rigorous exploration into women from Hull who have challenged norms and acknowledge and celebrate their achievements. *Women of the World Festival Hull* encompassed live debate, music, film, comedy and activism in celebration of what women and girls have achieved, and a showcase of the many inspirational trailblazing women of Hull. In addition, other events and projects across the year told the stories of several notable women from Hull. Barbara Buttrick's life was celebrated in the new play, *Mighty Atoms*, written by Amanda Whittington.



***Mighty Atoms* was the first Hull Truck production to have an ALL-FEMALE cast, female composer and female lighting designer**



Cosey Fanni Tutti was part of artist collective *COUM Transmissions*, and featured in a seminal exhibition of work presented at Humber Street Gallery. Eliza Carthy's new piece *Rivers and Railways* commissioned for the *PRS New Music Biennial* explored the theme of what makes a city what it is when it is perched on the edge of a place, a port, a destination, an identity. Lillian Bilocca's influence on safety reform in the fishing industry was portrayed in two plays - *Lil* by Val Holmes and *The Last Testament of Lillian Bilocca* by Maxine Peake. Amy Johnson was a pioneering engineer and aviatrix who flew solo across the world. Her life was celebrated by the Amy Johnson Festival in 2016 and the creation and display of a replica model of her aircraft, 'Jason' by sculptor Leonard J Brown and learners at HMP Hull in 2017.

Hull's connection to histories of freedom has often been discussed in relation to the life and work of William Wilberforce, but has been more widely explored through a number of projects. Freedom Festival 2017 took place over three days with 59 events exploring the theme of freedom of expression, and was attended by over 140,000 people. The festival supported the local economy with 43% of businesses surveyed reporting a positive impact.

Through these four themes, a range of projects within the Hull UK City of Culture programme sought to promote and develop awareness of a wider range of Hull's history and heritage stories.



PROCESS

Through the evaluation of heritage-inspired projects within the Hull UK City of Culture 2017 programme, several learnings have been drawn from the process of delivering heritage-inspired arts projects. These can be used to build an understanding of what worked well and where improvements can be made and fall under four themes: partnerships and collaborative working; artists working with heritage; marketing and communications; and volunteering and community engagement.

By working with artists, heritage professionals were able to see their collections through new eyes and create new possibilities to stimulate meaningful engagement. In return, working with heritage provided artists across all artistic disciplines with huge inspiration. Teams of artists, core project teams and volunteers were able to work together in ways that made everyone feel equal and valued.

Overall, Core Project Teams suggested that the quantity of activities delivered and the time scales involved both impacted on elements of the process which they would seek to do differently in future. However, working at a much more ambitious scale of projects, but ensuring that they were rooted locally has created a very distinctive and memorable cultural year for the city. This has required extra capacity and resource to match that high level ambition along with the space and time to develop work in partnership with others. An extraordinary level of trust from all partners and stakeholders and audiences has been invested in Hull 2017, resulting in a new belief about what the city can achieve in the future.



76% of Hull residents and
84% of East Riding residents attended a museum, gallery or other historic attraction during 2017



In 2017, there were over 1.4 million visits to museums and galleries in Hull





CONCLUSIONS

Overall, the Hull UK City of Culture 2017 programme delivered across 10 Heritage Lottery Fund outcomes, including outcomes for heritage, outcomes for people and outcomes for communities. This evaluation has demonstrated the value of investing strategically in a place and in projects which join together arts and heritage.

- The majority of audiences agreed that art-based approaches to present the history and heritage of Hull made it more interesting and easier to understand, delivering the ambition for heritage to be better interpreted and explained through the year's activities.
- Heritage has been identified and recorded through several projects: from discovering new items within a collection to establishing a new one documenting the year, as well as the capturing of local heritage stories through artistic approaches.
- Between two-thirds and three-quarters of local people have learnt about heritage as a result of the Hull UK City of Culture 2017 programme, and three-quarters of those attending events with a direct heritage connection reported that they learnt a lot.
- Attitudes and behaviours have changed, most notably pride to live in Hull (increased to 75% at the end of 2017), and attendance and participation in arts and cultural activities (reached 95% at the end of 2017). Over three-quarters of local residents had also attended a museum, gallery or other historic attraction during the Hull UK City of Culture 2017 year.
- Project team members, artists, volunteers and participants have developed their skills across a wide range of areas and specialisms through their work and participation in the programme. For some individuals, this has had life changing results as their knowledge and confidence has grown.



- Audiences had enjoyable experiences throughout the year and participants on average felt happier as a result of their participation in a heritage-inspired project.
- By the end of 2017, there were 2,488 Hull 2017 volunteers still volunteering their time to ongoing projects across the city, having proved to be an invaluable resource during the delivery of the year itself.
- Throughout Hull's year as the UK City of Culture 2017, there were more and a wider range of people engaging with heritage. The use of local stories at the core of Hull 2017 projects enabled an increased sense of ownership amongst residents, and had a direct impact on participation levels.
- Resident's pride in their city is also testament to Hull being a better place to live, work and visit. Other indicators suggest improved community cohesion and 70% of residents would speak highly of the city.
- Finally, through the year-long programme, the local economy has been boosted. Full economic impact analysis is yet to be completed, though there are indicators showing a positive impact such as increased hotel occupancy rates and increased numbers of visitors to the city.



WITH THANKS

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