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CULTURAL TRANSFORMATIONS THE IMPACTS OF HULL UK CITY OF CULTURE 2017

MAIN EVALUATION FINDINGS AND REFLECTIONS

Originally published in November 2019 and revisited in April 2021

*Culture, Place and Policy Institute
University of Hull*

FOREWORD

This Final Evaluation Report completes the work undertaken by colleagues at the University of Hull's Culture, Place and Policy Institute to evaluate the outcomes and immediate impacts of Hull UK City of Culture 2017. An earlier version was published in print in November 2019, to coincide with a conference that brought together academics, practitioners and policy-makers from Hull, the UK, and the rest of Europe. This conference and the report built on the preliminary evaluation, the results of which were published and discussed in March 2018, very soon after the end of Hull's year as UK City of Culture. The present document, both in its original form and in this version, is essentially an update of the preliminary evaluation work, using later data and taking some account of the work done after the end of 2017 to build on the legacies of Hull UK City of Culture.

This revised version, completed in April 2021, is essentially a corrected and re-edited version of the November 2019 publication. We have not attempted to bring it further up to date, so it is essentially a summary of what was known at the end of 2019. Since then, of course, the Covid-19 pandemic has had a devastating short-term impact on the cultural sector; its medium and long term impacts are as yet unforeseeable. We have not attempted to take this into account. There is much hard thinking to do about the way in which the pandemic itself, and the move to digital that it has encouraged, will affect both the future delivery of cultural mega-events and the policies needed to build on their legacy. But that is a subject separate from this report.

Evaluation has multiple audiences. We intend our report to be an aid to anyone seeking to adopt evidence-based policies when developing and delivering cultural programmes and events. We hope it also offers value and insight to the cultural sector, and particularly to national or local policy-makers who aim to link culture to urban regeneration. But this report is also intended for those who work within the cultural sector. We hope that our findings can help to inform the strategy, ambitions and development of cultural organisations, as well as the work of independent creatives, who hope to connect to these wider cultural programmes and initiatives.

Finally, our findings are also aimed at academics and researchers, whose role - sometimes an uncomfortable one - is to provide a critical voice and perspective on these fields, to probe and to prod. But all of these groups share a common goal: to develop the best ways to build and strengthen a lively, engaging and challenging cultural environment, in Hull and elsewhere. We hope that this publication will support current and future initiatives in this important field.

Glenn Burgess

Professor of History, formerly Deputy Vice-Chancellor and strategic lead for the University of Hull's Principal Partnership with Hull UK City of Culture 2017.



Cover image: Dominoes, Queen Victoria Square © Thomas Arran
Photo: Paper City, Humber Street Gallery © James Mulkeen



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1.

INTRODUCTION: AIMS AND STRUCTURE OF THIS REPORT, AND APPROACH TO EVALUATION

1.1 Impact Areas

This report builds on the preliminary outcomes evaluation of the Hull UK City of Culture 2017 project which was published in 2018 (Culture, Place and Policy Institute, 2018).

Through further analysis of quantitative and qualitative data, this report provides an updated understanding of the outcomes and impacts achieved across the following five areas:

Arts and
Culture

Place
Making

Economy

Society
and
Wellbeing

Partnerships
and
Development

This report highlights the main evaluation findings and some concluding reflections. The comprehensive version of the evaluation report will be available online, on the website of the University of Hull's Culture, Place and Policy Institute (CPPI).





Photo: UK Pride, Queen's Garden © Thomas Arran

1.2 Evaluation Framework

This report forms an important output in the overall process of monitoring, evaluation and research to measure the impacts of Hull UK City of Culture 2017. It provides an assessment of the project across all five impact areas, drawing on a range of primary and secondary data. These data were collected to study the extent to which Hull 2017 activities delivered the nine aims and 20 objectives set out for the project by key funders, stakeholders and partner organisations. The research was carried out by the the Culture, Place and Policy Institute (University of Hull), by the Monitoring and Evaluation team at Hull UK City of Culture 2017 Ltd, and by external consultants, supported by the strategic planning and partnership team at Hull City Council

Some guidance about this research work was provided by an Evaluation Steering Group (renamed in 2019 as the Hull City of Culture Evaluation and Research Group), chaired by a representative from the University of Hull, and responsible for providing guidance and direction to the programme of evaluation.

In addition to this report, other elements of the 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' that took place in 2016 (and supported by Hull UK City of Culture 2017 Ltd, 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 (a popular music festival), the outdoor spectacular events *Place des Anges* and *Sea of Hull*, Pride in Hull and Veterans' Weekend 2017.
- Formative evaluation, examining the process of securing the UK City of Culture title in 2013, and preparations through to the end of 2016.

- Interim findings report completed in June 2017, to reflect upon the first season of the programme.
- Quarterly monitoring reports produced by Hull UK City of Culture 2017 Ltd for their funders.
- 'Hero' project case study evaluation reports that offered more detailed analysis of high profile projects from the artistic programme including: *Made in Hull*, *Look Up*, *Back to Our*, *Land of Green Ginger*, *Flood*, *Humber Street Gallery* and *Where Do We Go From Here?*
- A study of the impacts of Hull UK City of Culture 2017 Ltd's *No Limits* Learning programme.
- An in-depth evaluation of Hull UK City of Culture 2017 Ltd's Volunteer programme.
- Evaluation of the processes of delivering UK City of Culture 2017, carried out by the CPPI team through in-depth interviews with key stakeholders and completed 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 CPPI, particularly in the field of culture-led urban and regional development.

1.2.1 Assessing outcomes

In line with the evaluation framework produced in 2016 and with the Preliminary Outcomes Evaluation report (Culture, Place and Policy Institute, 2018), this report discusses the outcomes that the Hull UK City of Culture 2017 programme sought to achieve.

1.3 Methodology and Data Collection

Evaluation and monitoring activities have been embedded throughout the delivery of the UK City of Culture project and throughout post-2017 events and activities organised under the auspices of Absolutely Cultured (the organization established in 2018 that delivered the additional cultural programming for Hull after 2017). These data contribute to the creation of several large data sets which have informed this report.

In addition to project monitoring data about individual activities undertaken within the Hull UK City of Culture 2017 cultural programme, the evaluation has drawn on newly commissioned primary research with audiences, residents and the UK population. This has included:

- An annual survey of residents of Hull (2015, 2016, 2017 and 2018) and of the East Riding of Yorkshire (2017 and 2018);
- A survey of businesses across Hull and the East Riding (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 UK City of Culture 2017 Ltd's Audience Data Dashboard;
- A citywide survey of children, young people and teachers (2017); focus groups with a sample of residents (2016 and 2017), including those who engaged with the Hull UK City of Culture 2017 Ltd's cultural programme and those who did not;
- In-depth interviews conducted (mainly by CPPI) in 2017, 2018 and 2019 with Hull UK City of Culture 2017 Ltd's and Absolutely Cultured staff in 2017, 2018 and 2019, and interviews with key stakeholders including representatives from the city's cultural sector, Hull City Council and Hull Culture and Leisure (HCAL).

Finally, an independent expert was commissioned in 2019 to write a short report to assess whether Hull UK City of Culture 2017 was good value for money from the perspective of the Treasury's 2018 Green Book and its associated guidance on evaluations.

1.3.1 Purpose of process evaluation research

As suggested earlier, this report is also based on the findings of CPPI's process evaluation research (which considered the processes for delivering UK City of Culture 2017) and is based on interviews with key stakeholders.

The overall purpose of the process evaluation research was to identify key learning points from different aspects of the implementation of the Hull UK City of Culture 2017 project and to provide recommendations for future of Culture (CoCs) and for the legacy of Hull UK City of Culture 2017. Whilst there are complementary elements, it differs in focus from the outcomes and impacts evaluation published in March 2018 (Culture, Place and Policy Institute, 2018).

The key research questions were the following:

- What worked well and what did not?
- What were the key issues, with a particular focus on the implementation of the Hull UK City of Culture 2017 project?
- Why did something continue to be an issue in the remaining part of 2017, having been highlighted prior to June that year?

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 and cultural 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.

Hull UK City of Culture 2017 Ltd. and, more recently, Absolutely Cultured (established in 2018 with a mission that includes the continuation of some of the key activities of Hull UK City of Culture 2017) supplied employee, spending and funding grant data to enable an economic impact assessment of the direct impacts of Hull UK City of Culture 2017.

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.

1.3.2 Assessing additionality

One of the key challenges throughout the outcomes evaluation has been understanding the extent to which any changes recorded can be directly attributed to Hull being awarded UK City of Culture status for 2017. Where relevant and possible, we have tested attribution, through the 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 an understanding can be gained of the additional impacts that UK City of Culture has had on the city, and of the sustainability and resilience of these impacts.

1.4 Geographical Areas for Analysis

While the 2017 programme focused primarily on Hull as the UK City of Culture, for several elements there was the intention to ensure that benefits were 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 therefore focuses 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.

1.5 Timing of the Study

Many of the most important outcomes of Hull UK City of Culture 2017 will only be fully assessable three, five or even ten years after the end of 2017.

At a more practical level, a number of important datasets that would typically be used to assess the outcomes of 2017 were not available for the Preliminary Evaluation report (Culture, Place and Policy Institute, 2018) and have been consulted for the preparation of this report. This included, for example:

- National and international tourism data drawn from the Great Britain Tourism Survey, International Passenger Survey and Great Britain Day Visits Survey – all of which inform The Cambridge Model that provides an understanding of the overall economic impact of tourism on Hull in 2017 and 2018.
- Data on employment, job creation and new business start-up 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 inform the broader picture on job creation in key sectors associated with the creative industries and with the visitor economy.
- The report also makes reference to academic literature and policy studies about cultural mega events and CoCs, including European Capitals of Culture (ECOCs).

This report also includes reference to academic literature and policy studies about cultural mega events, and CoC, including the European Capital of Culture (ECOC).

1.6 Structure of the Report

The remainder of this report consists of the following sections:

- **An Overview of the Hull UK City of Culture 2017 Project**
- **Impact Area: Arts and Culture**
- **Impact Area: Place Making**
- **Impact Area: Economy**
- **Impact Area: Society and Wellbeing**
- **Impact Area: Partnerships and Development**
- **Reflections, Policy Challenges and Recommendations**
- **Issues for further Research.**



2.

AN OVERVIEW OF THE HULL UK CITY OF CULTURE 2017 PROJECT

2.1 The Programme of Hull UK City of Culture 2017

The mission of Hull UK City of Culture 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'.

The programme was curated to take audiences 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 and forwards towards a revitalised future for the city. The highlights of the four seasons that follow give a flavour of the richness and diversity of what was presented.





Season 1: Made in Hull

Made in Hull ran from the beginning of January to the end of March and focused on Hull's history, and on the contributions that the city and its people have made to the arts, entertainment, sport, industry and ideas.

“In this opening season, we welcomed the world to Hull. We challenged preconceptions and showed people what Hull is really made of and the many incredible things Hull has made for the world. From art to industry, Hull has long inspired great people and great ideas. The spirit, the stories, the talent of this city was evident in our first season. We shared with everyone what the people of Hull have known all along - that this city has contributed enormously to ideas that have changed and enriched the world.”

Source: visithull.org/thestory/the-seasons/

Highlights included:

- The opening event, also entitled *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 Hull's Sir John Hotham and the English Civil War.
- The WOW (Women of the World) Hull festival, which celebrated gender equality with a programme of talks, music, film, comedy and activism.



Photo: Women of the World Festival, Hull City Hall



Photo: Skin, Ferens Art Gallery © James Mulkeen

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.

“Hull is a gateway to Europe, a city connected to a globalised, digital world. This is a place of migration and transitions; like the tidal movements that govern its rivers, it is in constant flux, often buffeted by outside influences beyond its control. Where paths cross and journeys begin, this season explored Hull's unique place in a constantly changing world. With a distinctly international flavour, new partnerships and collaborations formed as Hull took its place at the centre of UK culture.”

Source: visithull.org/thestory/the-seasons/

Highlights included:

- *North Atlantic Flux: Sounds from Smoky Bay*, curated by John Grant, which brought 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, in the East Riding.
- The *Weeping Window* poppies sculpture installation, presented by 14-18 NOW in partnership with HCAL, cascading from Hull's Maritime Museum, in Queen Victoria Square.
- *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 theatre company.



Photo: Les Girafes, Whitefriargate © Thomas Arran

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 city entered its summer season, packed full of festivals and events that celebrated Hull's rebellious streak and its freedom of thought, unbound by convention. Our third season not only explored the pivotal role Hull played in the emancipation movement, as it helped to ignite the still unfinished global journey towards equality and social justice for all, but... also looked at broader interpretations of freedom as a platform to create and debate, share and enjoy, reflect and reimagine."

Source: visithull.org/thestory/the-seasons/

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.

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. The project was co-commissioned with G.F Smith, Hull-based specialist paper manufacturers.

- *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. The exhibition was 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 combatting the abuse of human rights. The festival also saw hundreds of artists from across the globe perform in a variety of public spaces in Hull's city centre.

- LGBT50 was celebrated with the Pride in Hull parade 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 the Hull New Theatre with a gala evening presented by the Royal Ballet, performed in the theatre and screened live to thousands more in Queens Gardens.

Season 4: Tell the World

Tell the World (October-December) looked forward and attempted to redefine the city for the future, setting out the initial legacy plans and ambitions as a culmination of Hull's year as UK City of Culture. Tell the World aimed to celebrate 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 attempted to redefine itself as a key Northern city.

“As the year drew to a close, we started looking to the future and exploring what's next. We celebrated the qualities that made Hull stand apart in an unforgettable year. Our sense of independence, our individuality, integrity and sense of humour. We looked at how Hull is redefining itself as a key city within the North; a place reborn, with the voice and confidence of a city on the up. The story starts here. Who knows where it will end?”

Source: visithull.org/thestory/the-seasons/



Photo: *The Sixteen Thousand*, C4Di © Thomas Arran

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 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 Guild-hall 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 trawlermen'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, attempting to respond to the question, and facilitating discussion around Hull's future direction beyond 2017.

2.2 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.

Table 2.1 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 60th birthday.
<i>Hear in Hull</i>	One percent of the adult population stammers. Through art, <i>Hear in Hull</i> , a project by Artlink in partnership with Humber NHS Foundation Trust, explored their unique voices. Creating an understanding, building confidence and challenging perceptions, it worked 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 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 UK City of Culture 2013, <i>Reading Rooms</i> was 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 (KAG) celebrated 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 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.

Source: Absolutely Cultured, 2019

2.3 Cultural Sector Development

Hull UK City of Culture 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 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 UK City of Culture 2017 Ltd..

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. In 2019, this initiative continues to thrive and is delivered by Absolutely Cultured. The initiative played a pivotal role in enabling several local companies to present highly reviewed work at the Edinburgh Fringe Festival 2017, and supported Hull-based Middle Child Theatre to secure National Portfolio Organisation (NPO) funding from Arts Council England.

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 UK City of Culture 2017 Ltd throughout the delivery of the project.

2.4 Profile and Awareness Raising

A key opportunity offered by the UK City of Culture project was the ability to challenge and change perceptions of, and attitudes towards, the city internally and externally. Hull is a city that 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. In the full report, to be published online, the chapter on Place making impacts provides a detailed analysis of media narratives which emerged as part of national media coverage of Hull UK City of Culture 2017.

To achieve this, the Hull UK City of Culture 2017 project invested 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 audiences 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 UK City of Culture 2017Ltd, working closely with Hull City Council's Corporate Communications team and VHEY.

2.5 Public Engagement

2.5.1 The volunteer programme

Volunteer programmes to support mega-events have become commonplace, from *London 2012 Olympics and Paralympics* to the Yorkshire *Grand Départ* of the 2014 Tour de France. With this comes an increasing celebrity status for these initiatives, though perhaps not enough focus is placed on how to utilise them to galvanise volunteers around projects that deliver long-term impacts in local 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 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 have collectively given 337,000 volunteer hours (nearly 38.5 years).

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

The initiative continued into 2018 as part of legacy activities managed by Absolutely Cultured, and continues to attract new recruits in 2019.

2.5.2 *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”. In 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 teaching practitioners across the city.

In delivering the programme, Hull UK City of Culture 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 Hull throughout 2016 and 2017.

2.5.3 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. In 2019, the *Back to Ours* programme continues to be an important feature of cultural programming in outer estates and other areas of Hull away from the city centre.

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

2.5.4 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.

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 UK City of Culture 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 by undertaking additional activity or social action projects inspired by the UK City of Culture title.

2.5.5 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 number of assisted performances and pilot 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 for British Sign Language 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*.

2.5.6 Legacy

In September 2017, Hull UK City of Culture 2017 and Hull City Council announced an ambitious legacy plan to build on the outcomes of the City of Culture year. Hull City Council pledged an ongoing commitment to invest in culture, building on major funding announcements from the National Lottery Heritage 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 (subsequently named the Bonus Arena).

It was also confirmed that the independent organisation responsible for delivering the UK City of Culture project, Hull UK City of Culture 2017 Ltd, was to continue as a permanent arts organisation, operating in the city and beyond. The new company's new structure and identity, Absolutely Cultured, was established in May 2018, and has continued to stage large scale cultural events in the city, as well to running the Volunteer programme and the Humber Street Gallery (HSG). Absolutely Cultured is also continuing cultural sector development work through HIPI and HSG's Fruit Factory Network. Lastly, Absolutely Cultured worked with the BBC to deliver the *Contains Strong Language* national poetry and spoken word festival in 2018, and with the PRS Foundation to bring back the *New Music Biennial* to Hull in 2019. Absolutely Cultured also brought the Informal European Theatre Meeting (IETM) international conference to Hull in March 2019.

The Hull UK City of Culture 2017 legacy plans published in September of that year included the proposal to set up *Generation Hull*, a long-term project designed to place culture and participation at the centre of the lives of an entire generation of young people. The process of drawing up specific plans for the funding and implementation of *Generation Hull* began in 2018. The concluding sections of this report reflect on the implementation of legacy plans for Hull UK City of Culture 2017 and offer some thoughts on strategies for future UK Cities of Culture and other City/Capital of Culture initiatives.

3.

IMPACT AREA: ARTS AND CULTURE

3.1 Introduction

This chapter provides an update of the Preliminary Evaluation report (Culture, Place and Policy Institute, 2018) on Hull UK City of Culture 2017's arts, culture, and heritage activities during 2017 and post-2017.

The broad aims of this area of activity of Hull UK City of Culture 2017 were the following:

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



Photo: *The Last Testament of Lillian Blocca*, The Guildhall © Hull Truck Theatre

3.2 Aims and Objectives

As the second UK City of Culture, following Derry-Londonderry in 2013, Hull UK City of Culture 2017 Ltd and its partners recognised the need to deliver a high quality arts, culture 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 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 summarises the key outcomes associated with three specific aims and six 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.

This aim is underpinned by two objectives:

- To deliver a 365-day cultural programme that is 'of the city' yet outward looking, and which includes 60 commissions
- To improve understanding and appreciation of Hull's heritage.

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

This aim is underpinned by three objectives, to increase:

- Total audiences for Hull's arts, culture and heritage offer;
- Engagement and participation in arts and heritage amongst Hull residents;
- The diversity of audiences for Hull's arts and heritage offer.

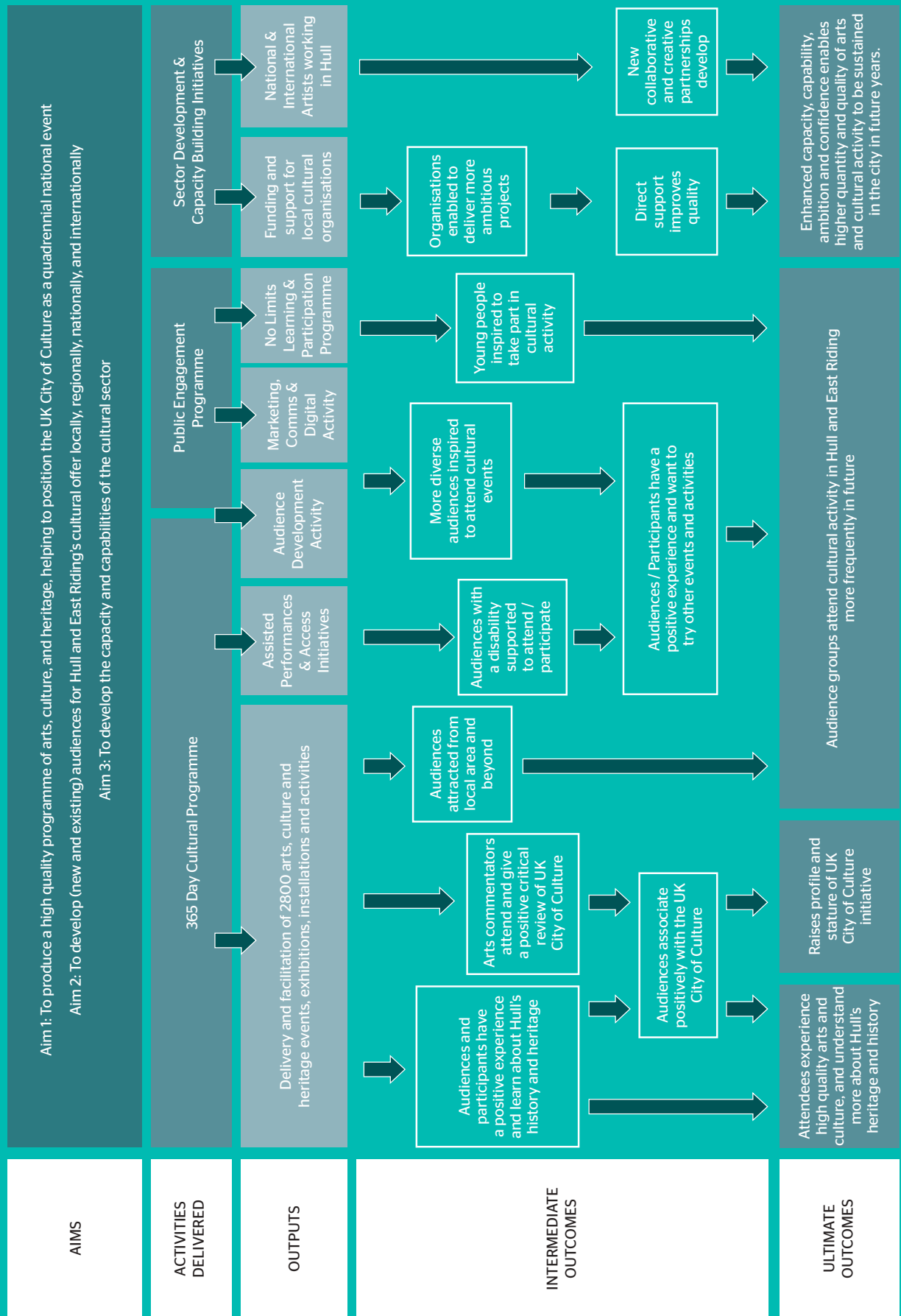
Aim 3: To develop the capacity and capabilities of the local cultural sector

This aim is underpinned by the following objective:

- To develop the city's cultural infrastructure through capacity building and collaborative work undertaken by or with Hull UK City of Culture 2017 Ltd and its partners.

The outcomes associated with these aims are summarised by the following logic chain:

Figure 3.1 Arts and Culture logic chain model.



3.3 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. Audience ratings for event quality were between 8.5 and 9.5 across every Arts Council England metric, exceeding the average for ACE-funded projects.
- The volume of new commissions was far higher than projected in Hull's UK City of Culture 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.
- 91.3% of all audiences felt that using arts-based approaches to present the history and heritage of Hull made it more interesting; 91.4% stated that it made it easier to understand.
- It is estimated that there was a total of 5.3 million attendances across all exhibitions, events, installations and cultural activities.
- 50.9% of audience members were from Hull, 27.5% from the East Riding, 20.7% from elsewhere in the UK and 0.98% from overseas.
- Over half of all audiences came from Hull postcodes, but for specific events this could vary - for example for *Flood* 57% of audiences were non-Hull residents, with 40% from the East Riding.
- There was a 13.6% increase in tickets sold for cultural activities in Hull (compared to 2015). 60% of the ticket buying audience were new bookers in 2017.
- 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.
- Across all seven Acts of the *Land of Green Ginger* project 34% of audience members came from Hull's most deprived communities.
- For the four *Back to Ours* festivals, on average 1 in 4 of the 12,466 audience members attended two or more performances in the same festival.
- For *Back to Ours* audiences only 2.2% hadn't attended any arts and cultural events during the past year.
- There was a total audience of 684,974 for *Look Up* across all ten artworks.
- 94% of audience members said that *Look Up* was an enjoyable experience, with high levels of audience satisfaction (with an average score of 8.6 out of 10 for likelihood to recommend it to others).
- The *Look Up* installation *Blade* had an audience of 400,000.
- Humber Street Gallery opened in February 2017. It hosted 11 exhibitions, 6 events and 3 exhibitions in pop up or outdoor spaces including 6 new commissions, receiving 121,357 visits in 2017.
- From 2016 to 2017, the Ferens Art Gallery (using a baseline from 2014 as figures were lower in 2015-2016 due to closure for works) had an increase in visitors of 309%, the Maritime Museum from 2016-2017 had an increase of 393% and in the same period Brynmor Jones Library Art Gallery, at the University of Hull, had an increase of 785%.
- In 2018, visitor figures were 67% lower for the Ferens Art Gallery than in 2017, 68% lower for the Maritime Museum, and 65% lower for the Humber Street Gallery. The Maritime Museum, however, achieved a total of 108,000 visitors in 2018, which far exceeded the 2016 figure (70,000). But visitor numbers remained higher than in 2016.
- Audience representation was notably higher among those in their 50s and 60s, while the 16-34 age group was under-represented.

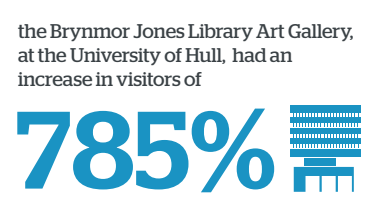
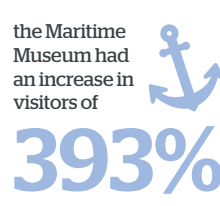
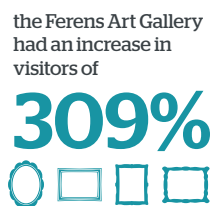
- There was also an under-representation in the audience of Black, Asian and Minority Ethnic groups for both Hull and the UK population.
- The cultural programme successfully engaged Hull residents from all deprivation deciles, with the exception of the 10% most deprived.
- Progress was made to engage audiences whose day-to-day activities were 'limited a little' by disability, but more needs to be done to engage audiences whose daily activities are 'limited a lot' due to disability.
- The December 2018 Residents' Survey shows an increase in people saying that they had attended arts and cultural events, performances and festivals in Hull of 11% compared with 2016 and, even more remarkably, of 6% compared with the year of culture in 2017.
- In 2018, Absolutely Cultured produced two major events - *Dominoes*, which attracted an audience of 20,658 people and *Urban Legends: Northern Lights* which attracted an audience of over 50,000 people.
- 70% of the *Dominoes* audience and nearly three quarters of the *Urban Legends* audience had previously attended an outdoor event in Hull city centre.
- In 2019, the Absolutely Cultured event *The Witching Hour* attracted an audience of 9,000 people. The project was delivered in partnership with Wirral, Liverpool City Region, Borough of Culture. The audience figure in this report includes Wirral audiences.
- Despite the fact that cultural events in 2018 and 2019 kept engaging with history and heritage and interacted with heritage spaces, the proportion of residents rating their knowledge of Hull's heritage as high decreased between the end of 2017 and the end of 2018.



HUMBER STREET GALLERY OPENED IN FEBRUARY 2017, HOSTING...



FROM 2016 TO 2017...



3.4 Arts and Culture: Conclusions

3.4.1 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

As a direct result of being awarded the title of UK City of Culture for 2017, there was a more than four-fold increase in funding available for cultural events and activities in the city since 2013 - perhaps all the more impressive given the national picture of austerity and of local authority cut-backs in the provision of cultural services.

The most daunting aspect of creating and delivering a 365-day artistic cultural programme is to manage the expectations of a variety of stakeholders, including funders, the local cultural sector, audiences and critics. For this reason, it is important to explain the remit of the organisation that manages the City of Culture programme and the possible ways in which artists, cultural organisations and local communities can most benefit from engaging with it.

The choice of dividing the programme into four seasons presented some advantages and some disadvantages. Future Cities of Culture might reflect on issues that may arise if they announce the artistic programme far in advance, such as rigidity and lack of responsiveness to current events, and those that instead can be a consequence of announcing it with a short notice. The latter scenario potentially makes it difficult for the public engagement programmes to intertwine their own themes with the cultural programme and complicates the work of local cultural organisations in co-ordinating their activities and plans with the City of Culture's core programme. Furthermore, in the case of Hull UK City of Culture 2017 this also caused some difficulties with different stakeholders, such as tour operators, the hospitality sector and tourism promotion agencies, who would have liked a longer period to plan the marketing of cultural tourism activities focused on the programme of the year of culture.

Achieving the right rhythm and balance in programming a year-long series of cultural events can present some challenges at times. For this reason, it is necessary to distribute events and activities strategically during the year to reduce the risk of staff, media and audience fatigue and to keep the momentum going at the end of the year, and into the beginning of the following year.

Nonetheless, the majority of interviewees thought that the seasons were an effective curatorial and marketing tool. Some felt that the perceived 'secrecy' surrounding the programme of each season made it harder for audiences (especially for those from outside Hull) to plan visits to the city and its cultural venues. In particular, this could have been detrimental to potential international visitors, since international tour operators did not have enough time to create tours based on specific elements of Hull UK City of Culture 2017 Ltd's programme. Only 0.98% of total audience members came from overseas (Culture, Place and Policy Institute, 2018).

A number of cultural sector stakeholders reported that the Hull UK City of Culture 2017 title allowed them to take greater programming risks that they would not ordinarily have been funded to take; and they reported that the new programming, networks and audiences they developed in 2017 stayed with them during 2018 and 2019. A significant example of this is the growth and transformation that Pride in Hull (Hull's annual LGBT Pride celebration) underwent during and since 2017. In 2016, Pride attracted an audience of 9,000. In 2017 the event was part of the national LGBT50 celebrations, and attracted an audience of 44,000. Audience numbers have continued to grow, reaching 50,000 in both 2018 and 2019. An interviewee from Pride in Hull believes that the growth in audience numbers is due to increased programming quality and quantity and to fundraising ambitions and skills, learnt in part from Pride's work with the Hull UK City of Culture 2017 Ltd producers.

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

It is essential to identify how culture is defined by different audiences: indeed, as reported by Arts and Humanities Research Council's research project *Understanding Everyday Participation. Articulating Cultural Values* (www.everydayparticipation.org) people sometimes do not define as "culture" some activities that have cultural and artistic connotations. Furthermore, it is crucial to identify people's motivations to engage in different leisure time activities, so that City of Culture organisations can speak to potential audiences consisting of people who do not usually engage with the arts. A more imaginative and broader understanding of the definition of 'culture' could be important for future cultural policy and programming in Hull in order to engage better with the 16-34 age group (a complex demographic, with significant variations within it) and with the city's BAME communities, who were under-represented in the Hull UK City of Culture 2017 audience.

Strategic partnerships, for example with organisations like the British Council, enabled creative ties to be developed between Freetown in Sierra Leone and Hull. This led to significant creative outputs through art commissions, including *How Do You Have A Happy Life?* and the exhibition *The House of Kings and Queens*. Similarly, there were ties with Rotterdam-based artists through the *WORM Festival* and with Reykjavik, including work on the musical performances which formed part of *North Atlantic Flux*. The *Hull Gada* project brought Polish poets to Hull for a 3-month programme of poetry workshops and performances, in the run up to the BBC's *Contains Strong Language* festival. The BBC offered a consistent national promotional vehicle for the Hull UK City of Culture 2017 Ltd's cultural programme, specifically through the national spoken word festival - *Contains Strong Language*, while *Radio 1's Big Weekend* provided access to national and international audiences, online and through TV and radio broadcasts.

Likewise, the University of Hull as a Principal Partner, developed a cultural programme characterised by high quality visual arts exhibitions and cultural dialogue through talks and seminars with high profile speakers, while *Film-Hub North* acted as a conduit between the British Film Institute and Hull Independent Cinema, in establishing a range of film festivals and events in Hull.

One of the national funder interviewees observed that they "would like to have seen more joint delivery (with national cultural organisations)...(although) they (Hull UK City of Culture 2017 Ltd) did a lot of work with the BBC which was amazing; that was one of the really successful partnerships. It's difficult in a (one) year programme; a lot of projects and programmes are working 5 years ahead". Another national funder consultee noted that the timing of the delivery of programme elements "could be difficult because some of these national arts organisations have their plans in place for the next four or five years...They could have done more but it's not necessarily a fault of the (Hull UK City of Culture 2017) culture company, it's a failure...(by) some national organisations to engage early on and see the opportunities...(Hull UK City of Culture 2017 may) have changed the national cultural organisations' perceptions about what city of culture might be. It may mean that they're going to be more engaged in the future, at an early stage".

The Heritage Lottery Fund (HLF, renamed National Lottery Heritage Fund in 2019) awarded a £3million grant to Hull UK City of Culture 2017 Ltd. The *Cultural Transformations* report observes that "HLF led the way by adopting a place-based approach that was able to ensure (that) heritage was embedded across the 365 days" (of the 2017 cultural programme) (Culture, Place and Policy Institute 2018: 184). A national funder interviewee suggested that the philosophy of funding applied to Hull City of Culture was based on "trust" and that (as a result of this) heritage would emerge strongly as a theme throughout the delivery of the programme.

The findings from the *Cultural Transformations* report (2018) suggest that this trust was well placed: “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 2017 cultural programme. The audience enjoyed the mix of arts and heritage: 93% of audiences agreed that using arts-based approaches to present history and heritage of Hull made the experience more interesting and 95% stated it made it easier to understand” (Culture, Place and Policy Institute 2018: 184).

A national funder interviewee observed that “their funding of a year-long creative programme was an unusual type of grant because most of our projects are capital projects or an activity of a shorter duration... We had a lot of confidence in Hull”. As an update on the Interim Evaluation Report figures (Regeneris, 2017), the 2018 *Cultural Transformations* report confirmed that audience figures were impressive throughout the City of Culture year. More than 9 in 10 residents engaged in at least one cultural activity. As suggested earlier, in total there were 5.3 million audience visits, and audiences across the city’s galleries and museums exceeded 1.4 million (Culture, Place and Policy Institute 2018).

In contrast to Hull UK City of Culture 2017’s success in attracting local and regional audiences, the Interim Evaluation Report (Regeneris, 2017) noted that “consultation feedback has suggested that more work needs to be done to reach wider regional national and international audiences...(also by) targeting key transport interchanges and links with cities such as Rotterdam” (Regeneris 2017: 46). By the end of the City of Culture year the *Cultural Transformations* report (Culture, Place and Policy Institute 2018) revealed that 50.9% of audiences came from HU1-HU9 postcodes, 27.5% came from the East Riding, 20.7% from elsewhere in the UK and less than 1% from overseas.

On the development of audiences post-2017, this report provided a “note of caution on the extent to which the audience levels seen in 2017 can be sustained...(this) reinforces the need for continued investment, and support

for the local cultural sector” (Culture, Place and Policy Institute 2018: 239). 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 national benchmark projects. This provides an indication that the programme had a quality which equalled or exceeded a national standard for arts and cultural events. Residents’ focus group data revealed positive comments on *Land of Green Ginger, Back to Ours* and *Made in Hull* but did not share peer assessors’ positive view of *Where Do We Go From Here?*

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, the end of year Hull Residents’ Survey in 2017 revealed that over two thirds of residents said they had acquired a greater knowledge of Hull’s history and heritage as a result of Hull 2017, and this has been maintained in 2018. 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.

Flagship cultural events delivered by Absolutely Cultured in 2018 such as *Dominoes* and *Urban Legends: Northern Lights* built on the experience of 2017 and interacted with built heritage in creative ways. They also involved less obvious heritage assets and less well-known areas of the city. These arts-heritage collaborations were a means to promote cultural participation and awareness of heritage through aesthetic innovation and creative learning. Arguably, such continuity in terms of how cultural events engaged with tangible and intangible heritage has kept fuelling the interest around Hull’s history and heritage that was generated in 2017, as suggested by the attendance figures of 2018 and 2019 events. However, residents’ rating of their knowledge of Hull’s heritage decreased in 2018, as shown by the Residents’ Survey.

Local audiences members responded with greater enthusiasm to the programme of Hull 2017 than others. This data supports the conclusion that there was a high level 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, remained a very small proportion of the overall volume of audience attendances (just under one percent). Hull UK City of Culture 2017 Ltd's marketing strategy was focused on the city area and on the region (particularly on East Yorkshire). According to one partner interviewee, the allocation of more funding for regional and national campaigns could have been effective and could have led to a different geographical composition of the audience. This is confirmed by the data concerning the number of people aware of Hull as the UK City of Culture in Britain. Awareness was high in England, and in particular in the North, but not so much in the other UK nations.

There are also questions about the role of international visitors that are still unanswered: what strategies could have been put in place to attract more of them? How important was it for Hull UK City of Culture 2017 Ltd to attract them? One possible strategy could have been announcing the programme earlier, as it would have been beneficial to national and international audiences wishing to plan their travel to Hull further in advance.

Therefore, it is important to start building your audience from the very beginning and develop an audience plan that covers the bid stage and beyond, clearly identifying the current market for the City of Culture locally, and identifying who the key target audiences are for the activity that you plan to offer.

In the words of one of the national funder interviewees, "awareness is quite low in the (UK) nations and I think that another city of culture might want to explore what are their nations and regions strategies, and how important it is that to create a city of culture as a national cultural quadrennial, rather than just a local one". For this reason, future Cities of Culture should consider how to diversify

their awareness-raising strategy in order to reach all the UK nations and attract audiences from there. Achieving Hull City Council's ambition for the city to become a world-class visitor destination would require a "wraparound offer" of high quality hospitality elements of food and beverage, accommodation and other visitor attractions.

The Interim Evaluation Report (Regeneris 2017) noted that there were concerns amongst Hull UK City of Culture 2017 Ltd board members, who felt that there was scope for engagement with the cultural programme by more diverse audiences. This was particularly the case for audiences who were less mobile, for ethnic minorities and for residents of Hull neighbourhoods living a distance from the city centre, where many of the cultural programme's activities took place.

Whilst there was a positive response by Hull and East Riding residents to Hull UK City of Culture 2017 Ltd's work to build local audiences, there were also observations about weaknesses in audience development. The Interim Evaluation Report (Regeneris 2017) observed that "consultation feedback suggests that being part of Hull 2017 has made visitors and residents feel engaged giving them the chance to share and celebrate together and interact with new people. However, it is felt by creative partners and the (Hull UK City of Culture 2017 Ltd) Board, that engagement with harder to reach communities and national audiences could be improved" (Regeneris 2017).

One partner interviewee observed that "not many people engaged across the whole programme. Again, it's difficult but looking at the programme it didn't have diverse audiences... They did try hard to have a programme that would appeal across ages, they did a really good schools programme...I know that they tried really hard to engage with students and young people, but the audience just didn't arrive for some of that".

The same interviewee argued that Hull UK City of Culture 2017 Ltd were more successful in including in the cultural programme work focusing on disability arts and on LGBT issues than work aimed at the city's ethnic minority communities.

Cultural policy makers in Hull will have a dual task, to try to consolidate a core audience for cultural activities while at the same time encouraging greater participation by non-attenders. The 2017 evaluation data shows that there was a general rise in attendance more or less evenly across all social groups - including harder to reach groups. It will be important in the future to build on these achievements of the Hull UK City of Culture 2017 project.

In the development of the cultural programme, it is imperative to cater for different social groups, especially in relation to 'hard to reach communities'. Some key issues to consider are accessibility, cultural provision for local minorities and how to foster a dialogue with them in order to engage them successfully both as an audience and as participants. This is a point highlighted in the '*Made in Hull*' Hero Report, which noted the need for more diversity within project delivery teams and amongst commissioned artists. Future evaluation studies should take these issues into account.

Continuity beyond the initial City of Culture year is also important for small scale projects, such as *Hull Gada* and many of the Creative Communities projects, which connected with ethnic minority groups but have not continued beyond 2017.

It is necessary to put in place different resources and different strategies for different audience segments. For example, marketing campaigns aimed at regional and national audiences require more funding than those targeting local ones. Engaging with the 16-34 audience segment proved to be unexpectedly hard.

Future Cities of Culture should develop specific plans for this demographic group. This plan would recognise significant differences within the 16-34 demographic, and would seek to strengthen connections with schools and Universities.

Hull UK City of Culture 2017 Ltd's 365-day programme - 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 art 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 art 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*, a 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 included *Blade*, in Queen Victoria Square, and *A Hall for Hull*, in Minster Square, were emblematic of how audiences and artists can be encouraged to find new "ways of seeing" (Berger, 1973) existing urban spaces.

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

A national funder interviewee stated: "I would definitively say that through the coming together of different cultural organisations in the city, including the smaller ones who perhaps were more niche, I think that now an audience has opened for them that wasn't there before... and that's only because of 2017". This is indeed a positive starting point for the future of the arts in Hull, especially for the independent sector.

From the interviews, it has emerged that the skills and capacity of some of the local cultural sector were significantly developed thanks to the mentoring opportunities offered by Hull UK City of Culture 2017 Ltd and by the possibility of working with national arts organisations during the programme. However, it is necessary to keep offering opportunities for local artists and cultural organisations to strengthen their skills and confidence in a way that will enable the sector to attract increased levels of national funding and to maintain and further develop Hull's reputation as a creative hub which

will inform the work of a range of local, regional and national stakeholders.

There is an indication from the local arts sector that they are willing and keen to collaborate and be part of the future discussions around legacy, as part of a partnership approach for culture-led regeneration for Hull.

One artist interviewed was critical of Hull UK City of Culture 2017 Ltd as having a top-down approach to programming. They pointed to the development of the bid, which was based on a consultative approach, so they felt included in the bidding process and expected this kind of relationship to continue. The interviewed artist went on to say that the local “resonance” that was captured in the bid was not realised in the delivered programme, and that the manuals that had been developed for programme delivery at bidding stage were not utilised. But this view was not shared by other interviewees.

There appears to be a concerted effort within parts of Hull’s cultural sector to collaborate. This is happening through networks such as the Cultural Collisions group, the Art Gallery Forum, and the local strategic partnership body for culture-led initiatives – the Culture and Place Strategic Advisory Group (CAPSAG), to name a few, with the general intention to develop “relationships of trust and generosity” within the city’s arts and cultural sector. This appears to be working, as new collaborative programmes are being developed across Hull. A number of arts organisations described future collaborative projects planned for 2020. There is, however, scope for increased collaboration. One interesting example is Liverpool’s network for small arts organisations, called COoL (Creative Organisations of Liverpool). This group works together with the Liverpool Arts Regeneration Consortium (LARC), representing larger cultural organisations in the city. Presently Hull has the Cultural Collisions group, an equivalent of LARC, but does not possess an equivalent of COoL. The latter could give a voice to a significant group of artists and small arts organisations in Hull, joining them formally to the wider debates and conversations taking place. Also, with the appointment of a new Chief Executive for Absolutely Cultured in October 2019 there is an opportunity to develop stronger networks and collaborative approaches across the cultural sector.

A cliff-edge effect was identified by a number of cultural sector stakeholders, who said that going from a 365-day programme, to no programme meant that 2018 felt unusually quiet. One cultural sector stakeholder suggested that a build-up and build-down programme could have been implemented, and this might have avoided the dramatic change of pace felt in 2018.

Future Cities of Culture might invest time and money to upskill and capacity-build the local cultural sector so that, after the end of the year of culture, the city is ready to build its own legacy and to engage with ambitious cultural projects. It must be noted, however, that bringing in external people to extend the local cultural ecosystem might not always be well received by local actors. In terms of funding of the local cultural sector there are now five Arts Council England-funded NPOs in Hull. At the start of 2016, six local cultural organisations received a total of £228,218 in funding, and from March 2018, to April 2019, this had risen to 21 organisations receiving a total of £981,549. This gives an indication of how the local cultural sector has gained in visibility and importance nationally.

4.

IMPACT AREA: PLACE MAKING

4.1 Introduction

This chapter considers the extent to which the activities of Hull UK City of Culture 2017 have delivered against Aim 4 of the project. To improve perceptions of Hull as a place to live, work, study and visit.

This aim was underpinned by three objectives:

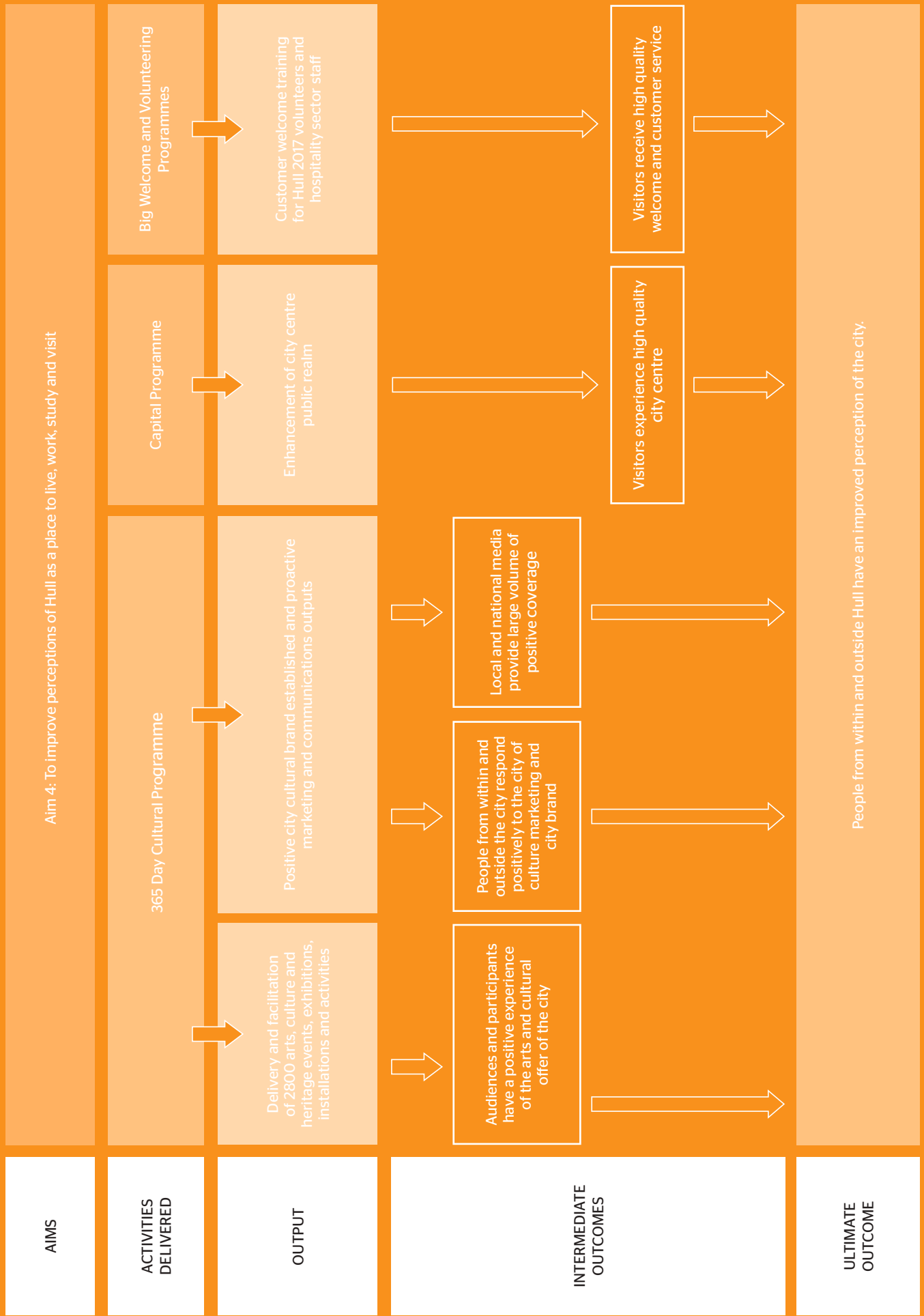
- **To enhance the profile of Hull's arts, culture and heritage offer through positive media coverage and marketing activity**
.....
- **To increase the number of Hull residents who are proud to live in Hull and would speak positively about the city to others**
.....
- **To improve external attitudes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

The outcomes associated with this aim and objectives are summarised by the following logic chain:





Figure 4.1 Place making logic chain model.



4.2 Key Findings on Outcomes for Place Making:

- In 2018, 71% of residents agreed they were proud to live in Hull, a drop of 4% from 2017 but an increase of 1% from 2016.
- Qualitative research on *Made in Hull* as a place making event identified a sense of community pride amongst residents.
- The role of the media has been central, particularly through print media, with The Guardian publishing 131 articles on Hull and City of Culture between June 2016 and December 2017.
- Hull UK City of Culture 2017 compares favourably with ECoC in generating levels of pride amongst residents.
- Analysis revealed nine Hull narratives related to City of Culture emerging from the national print media between 2013 and 2018: the wounded city; the city unfairly represented as a 'crap town'; the city at the end of the M62; the Brexit paradox; Hull's world class culture; the city's rebirth; Hull and the Cities of Culture movement; the revenge of the North; the 'numbers' of Hull UK City of Culture 2017.
- Media activity had a reach of more than 37.3bn and an Advertising Value Equivalent of at least £450m.
- Digital platforms were a key driver of awareness and audiences, with the new cultural digital platform of Hull UK City of Culture Ltd 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.
- 94% of audience members for *Made in Hull*, 90% for *Look Up* and 97% for *Back to Ours* felt welcomed by volunteers.
- City of Culture is one stage in ongoing place making developments for the city, with Yorkshire's Maritime City and Humber Energy Estuary emerging as place making brands.

37.3BN
reach of media activity

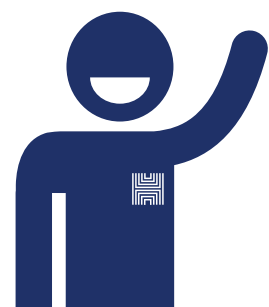


Advertising Value Equivalent
£450M+



71% 
of residents agreed that they were proud to live in Hull

of audiences
94% FOR MADE IN HULL
90% AT LOOK UP
97% AT BACK TO OURS
felt welcomed by volunteers



4.3 Media Narratives and changing external Perspectives

The principal focus is on how media coverage of Hull UK City of Culture, modified or otherwise had an impact on the city's image. To achieve this, we retrace the coverage as it emerged from the national press before 2017 and how it evolved during and after Hull's year as UK City of Culture. Comparisons are also made between Hull as City of Culture and other Cities or European Capitals of Cultures.

Press coverage is considered a good indicator of the city's image. A sustained change in journalistic representations of the city is tantamount to image transformation itself, but only if media coverage shows a significant change over time and is voluminous enough. Due to our focus on the city's image from an external point of view, local and regional newspapers have been excluded from the sample. Our research focuses primarily on the national press. In total, the analysis takes into account 77 articles from 30 different national newspaper, magazines and online newspapers, plus 23 international articles from ten foreign countries. Whilst it is acknowledged that the BBC reported extensively about Hull UK City of Culture 2017, it is beyond the scope of our report to analyse the narratives which emerged in this coverage.

4.4 Peaks and Troughs in Media Coverage

The *Cultural Transformations* preliminary evaluation report (Culture, Place and Policy Institute 2018) observed that, 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. However, during the City of Culture year, Regeneris Interim Report (2017) mentions the opinions of interviewees, who felt that positive media coverage during the first part of 2017 had already achieved significant impact in changing internal and external perceptions of the city. Additionally, Regeneris

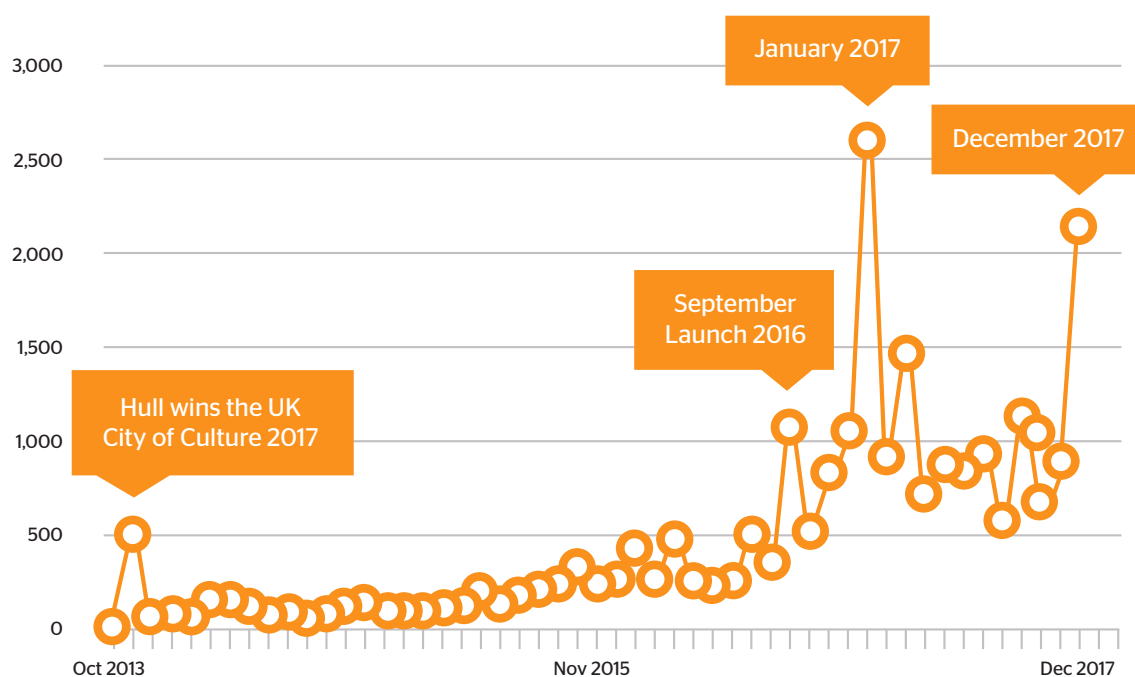
observes that during 2017, Hull was named by the *Sunday Times* as one of the best places to live in the UK, despite being ranked as the worst place to live in Britain just over a decade earlier. The travel guide, *Rough Guides*, also ranked Hull as the 8th best city in the world to visit in 2016, highlighting its distinctive home-grown creativity as a key factor.

Regeneris (2017) also noted the BBC's decision to include Hull on TV weather maps for the first time, and noted that Hull was part of the Northern Powerhouse discussions of a "Liverpool to Hull corridor" as examples of the city's growing national recognition. They also observed that external arts organisations had been motivated to engage with Hull since the award of City of Culture.

Press coverage went through a cycle of peaks and troughs after the announcement of the winning City of Culture bid in November 2013. Hull's press coverage saw a peak of attention in the immediate aftermath of the nomination as UK City of Culture in 2013, followed by a decrease in the following year. A new increase in national press coverage was recorded with the approaching year of culture, with two peaks in 2017, corresponding to the opening and final events of the cultural programme. Those three moments are noted in our thematic analysis as turning points in the image production by the media, together with a fourth period, corresponding to late 2018 onwards. Therefore, our analysis covers the evolution of Hull's image over a period that incorporates most of the key moments of Hull's City of Culture incumbency: nomination, implementation of the cultural programme, short term reactions and the initial legacies.

The following graph taken from the *Cultural Transformations* report (Culture, Place and Policy Institute, 2018) illustrates the volume of coverage generated, from Hull winning the bid in 2013 to the end of the City of Culture celebrations in December 2017.

Figure 4.2 Volume of coverage generated by Hull UK City of Culture 2017.



The main peaks in coverage were in January and December 2017. Notable peaks came also 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 of culture - 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* and end-of-year articles - December 2017

4.5 Media narratives

We have identified nine different narratives that underpin recent national press coverage of Hull. They fall into two groups. The first group refers to the image of the city of Hull itself. The second group addresses more closely the City of Culture experience.

4.5.1 The wounded city

Hull has been represented as a city that has suffered more than its fair share of problems, from which it has not yet completely recovered. Two elements are constantly repeated to draw this image: the German bombing during WWII (Hull was the second most damaged city in England, after London) and the Cod Wars of the 1970s that heavily reduced the local fishing industry. In 2013, we could find very few references to this narrative, while it was predominant in the articles of early 2017, probably because some of the spectacles of the first section of the programme referred directly to it. This narrative was significant until the end of 2017 and early 2018. The situation from late 2018 onward is more complex: on the one hand, references to historical setbacks decreased; on the other, intense focus was given to unemployment, deprivation and problems generated by the industrial decline that still affected parts of the city.

4.5.2 The craptown

This narrative relied on the fact that Hull in 2003 topped the list of 50 cities in Jordison and Kiernan's guide book *Crap Towns: The 50 Worst Places To Live In The UK*, winning the infamous title of "worst place to live in UK", that deeply contrasts with the title of UK City of Culture. It depicted Hull as a city with a low quality of life, low levels of education and many markers of social marginality (for instance obesity, underage pregnancies and alcoholism). Almost all the articles that reference this narrative admitted that the notoriety of the city is due to an unfair and biased representation that does not reflect the city's cultural life and attractions. Much of the damaging data that supports this narrative is also misleading - a product of the tightly-drawn city boundaries that exclude some of its more affluent suburbs. This narrative was less and less recalled in more recent articles.

4.5.3 The city at the end of the M62

This representation of Hull referred to the city's relative geographical isolation at the end of the motorway, surrounded by the waters of the Humber and of the Hull. The narrative was also loaded with a much stronger meaning: it represents Hull as a place remote and far away from everything, difficult to get to and impossible just to pass through. This can be presented both in negative and in positive ways, even within the same piece of writing. Some saw in the city's relative isolation the source of a peculiar Hullensian identity and sense of solidarity among the locals that the UK City of Culture was there to celebrate.

4.5.4 The Brexit paradox

This narrative stressed the paradoxical relationship between the high "leave" vote in Hull (67.6%) at the EU referendum on 23rd June 2016 and the fact that the city would be UK City of Culture. Journalists suggested that the Hull's Brexit vote contrasted with the maritime and commercial disposition of the city, historically one of the British cities most connected to continental Europe, and with the overall spirit of the City of Culture. The narrative was found in several articles in 2017 but lost significance during 2018, as the debate about Brexit shifted to the technicalities of its implementation.

4.5.5 World class culture

This theme focused on the cultural and artistic excellence that Hull can offer, be this the Hull UK City of Culture 2017 cultural programme or the newly refurbished museums. The narrative referenced to the personalities that marked Hull's history, like Philip Larkin and William Wilberforce, and highlighted a short list of events that were considered examples of excellence, while often ignoring the great majority of other cultural activities that took place during the year of culture.

4.5.6 Hull's rebirth

This theme is directly connected with narratives #1 and #2, to which it is a reaction. Hull was presented as a city at the dawn of a new golden age, after too many rainy days, with City of Culture acting as the catalyst that will help with this positive trend. The UK City of Culture title was considered as the stamp of approval to certify the success of efforts to regenerate the city and to show that they had started to pay back. This narrative showed a significant evolution over time. Even if the overall judgement on the positive City of Culture experience did not change, its capacity to involve the most geographically marginalised and deprived groups within the city's population began to be questioned more after 2017.

4.5.7 The CoC movement

When talking about Hull UK City of Culture 2017, many articles relied on a shared discourse about CoCs and urban cultural mega events, including references to their benefits or risks for a city.

4.5.8 The revenge of the North

Hull UK City of Culture 2017 was represented also as the redemption of a typical northern city, despite the scepticism of some London-based national institutions. A key element was to stress the proud reaction of a city that had been the butt of snobbish jokes for a long time. The city kept working hard and finally gained the chance to demonstrate how wrong the sceptics were. The 'revenge of the North' was also meant as a challenge to the London-centred art scene, whose members were invited to "get on a train".

4.5.9 The 'numbers' of Hull 2017

In the press some numbers or statistics about Hull UK City of Culture 2017 were constantly mentioned but they were not treated as data to describe or analyse a situation. The authors of the articles took advantage of the symbolic power of numbers, dropped them into the text stories and constantly repeated them. The articles at the beginning of 2017 used numbers to communicate the scale of what was about to happen and to generate expectations and hopes. Others were round numbers, that communicated a sense of achievement and success. Some of those symbolic numbers were the one million visitors expected during 2017, the £32m budget of Hull UK City of Culture 2017 and the 1,000 new jobs that Siemens would create.



4.6 Place Making: Conclusions

Place making was not one of the stated aims of Derry UK City of Culture 2013. Hull 2017 therefore presented an important opportunity to position place making as an area for policy learning, to help inform future Cities of Culture in the UK and internationally.

Hull City Council policy makers, through such initiatives as the Public Realm Strategy (2014), have shown a long-term commitment to investing in the redevelopment and “humanising” of the city’s public spaces for both residents and visitors. Feedback from Hull citizens and visitors recognises the value of this investment both as a “stage” for the City of Culture and as a long-term benefit to the city. UK City of Culture contributed to the steady rise in the volume of total visits to the city since 2013 (from 4,752,000 in 2013 to 6,250,000 in 2018 -Tourism South East, 2019). The continuing presence of Absolutely Cultured volunteers (still wearing their Hull UK City of Culture 2017 uniforms) at Hull Paragon Station and at many community and cultural events and activities is a strong visual reminder of the role of volunteers as ambassadors and as a voice of the local community in interactions with visitors.

City branding in Hull is in transition. The City Council and Visit Hull and East Yorkshire (VHEY) have started working towards a refreshed cultural narrative for the city. Hull as “Yorkshire’s Maritime City” is gaining increasing prominence with the confirmation in October 2019 of the city securing funding from a stage two National Lottery Fund submission. This will enable the £27.4 million redevelopment of Hull’s historic maritime assets to come to fruition.

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 (Raban, 1974).

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 transferable

“blueprint” of activities that fill a vacuum or void and so produce a cultural programme that for a year becomes the identity of the city. In reality, a city’s identity is always already in place, and a successful City of Culture adapts to it, as indeed happened in Hull.

The Made in Hull project is a microcosm of the insights about the capacity of cultural activities to foster residents’ pride in the city and to encourage positive external perceptions of Hull. Made in Hull was the starting point for Season One of City of Culture. It was a seven-day celebration of the identity of the city, running during the first week of January 2017. The project aimed to represent the story of Hull since the Second World War through a city trail constructed in light, sound and words by 12 commissioned local and international artists. The project attracted about 342,000 visits in total. Made in Hull, using the words of Atkinson (2009), provided a “stage” for “Hullness” to be performed in prominent public spaces and for the negative images of Hull to be supplanted or at least challenged by new narratives of pride.

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 in 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 UK City of Culture 2017 programme.

In this respect, Made in Hull was 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 raising the profile of the city for external audiences.

The people and events from Hull’s past that were unfolded during Made in Hull were transposed through light installations onto Hull’s historic buildings and gave a wider sense of the special moments within the history of the city, to enrich 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 and apply their own “tourist gaze” to see the city in a new light, through the interventions of a range of artworks.

The humanisation of public spaces within the city is witnessed within Queen Victoria Square. The addition of the fountains and better 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.

There is a sense, to apply a phrase used by Hull UK City of Culture 2017 Ltd’s Chair, Rosie Millard, that a larger number of significant “tastemakers” were communicating at a national level positive messages, not only about specific elements of the cultural programme, but also about Hull as a place to visit.

The role of residents and Hull volunteers in promoting a positive image of the city was crucial to the city’s continuing transformation. This positivity amongst residents provided an effective platform for sharing this favourable perception of Hull with visitors, confirmed in the 90% of audiences across different Hull UK City of Culture 2017 cultural events who felt positive about the visitor welcome received.

This high quality visitor welcome can be attributed in part to Visit Hull and East Yorkshire’s “Big Welcome” training programme attended by 2,000 individuals, as well as to the work of the volunteers, who had an important role not only in staffing events but also as cultural mediators and in some cases tourist guides.

In terms of positioning the role of culture in the genius loci of the city, more research is needed on the near total absence of sport from Hull UK City of Culture’s programme and on whether sport has a role to play in Hull’s future place-making and branding initiatives. Further research might also seek to understand the changes to the rhythms of the city during the City of Culture year, and the extent to which these changes can

be sustained beyond the year. In this respect the work of Wunderlich (2013) and the notion of “rhythmicity”, of slow and fast cities, could be applied to understanding how UK City of Culture 2017 altered the rhythms and flows of Hull. Such research might offer greater clues as to how cultural mega-events contribute to the dynamic processes of urban place-making.

The national press had a sizeable impact, through its depiction of Hull, in realising the objectives of enhancing the profile of the city’s arts, culture and heritage offer through positive media coverage and marketing activity, and of improving external attitudes towards Hull. As the *Cultural Transformations* report (Culture, Place and Policy Institute, 2018: 142) observed: “The role of the media in changing the city’s external narrative has been central to the communications strategy for Hull and the UKCoC project. Through the combined efforts of Hull UK 2017 Ltd, Hull City Council Media Team, the tourism teams at Visit Hull and East Yorkshire 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”.

In terms of national media coverage, the city seems to have succeeded in linking its name with the title, since it is always mentioned as the next or former UK City of Culture. The image of Hull that emerged from the press analysis shows an impressive combination of different aspects, bound together by the idea of being misunderstood and the need of finding a new place in the imagined geography of the nation. In this respect, the motto used in the bidding to become City of Culture - “a city coming out of the shadows” - is reflected in the coverage of many articles. Furthermore, Hull has become well known among the international and national media, as summarized in the expression “putting Hull on the map”, moving beyond challenging the image of an isolated and distanced city. A similar situation has been observed in cities nominated as European Capitals of Culture that took advantage of the limelight to re-draw their symbolic geography and propose themselves as a point of connection between different worlds, instead of being marginal or peripheral places (Turşie 2015).

The City of Culture experience has been the occasion to raise public discussion about the city of Hull and a chance for Hull's institutions to provide a new image of the city, as well as to discuss the role of cultural policies in tackling urban problems. One success that Hull 2017 could probably claim is to have challenged the worst images of the city. Being City of Culture not only projected the refurbishment of the city centre and promoted more and better cultural activities, but more importantly it raised the question whether Hull's poor reputation had ever been a fair judgement on the city. It therefore opened room for local voices to be heard. The theme of the city's notoriety, so significant in 2013, gradually lost importance in the later media articles and almost disappeared in the latest ones.

This in turn invites the question of whether these changes in media coverage reflect a real and deep shift in public opinion. The question remains unanswered at this stage, because the press has proved itself to be unresponsive to marginal or critical points of view. The press focused almost only on "stand-out events" and quoted the words mainly of high-profile people from the City Council or from Hull UK City of Culture 2017 Ltd, with few exceptions. Moreover, the critical capability of the press could in some cases be questioned, as it has often relied on data and narratives provided by Hull City Council or by Hull UK City of Culture 2017 Ltd themselves.

The media helps drive public perception of a place. Hence, a good image in the media can increase local pride and self-confidence among citizens, and can stimulate more favourable external images of, and attitudes to, a city's cultural life. As suggested earlier, the Hull 2017 cultural programme benefited from extensive coverage 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, public engagement projects, the organisation of the Contains Strong Language national spoken word festival, and of course the inclusion of Hull on the BBC's national weather map.





5.

IMPACT AREA: ECONOMY

5.1 Introduction

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 urban area being amongst the most deprived in the UK, the economic uplift that the UK City of Culture award could bring was always paramount to many in the city.

Bolton and Hildreth (2013) in their analysis of the UK's mid-sized cities, identify Hull as an "economically isolated" city, one which is geographically self-contained, but has a relatively weak economy and labour market compared to other mid-sized UK cities. This is in part due to Hull's evolution as a gateway port city, with specialist functions that are vulnerable to structural change and changing fashions. Bolton and Hildreth (2013) add that there is scope in cities like Hull to diversify economic specialisms and develop local educational attainment, skills and knowledge bases.



5.2 Aims and Objectives

UK City of Culture status provided an opportunity to partly address these problems, through the development of the city's cultural and visitor economy. In addition, the City of Culture project offered the opportunity to raise the profile and reputation of the city and to attract investment from property developers and other businesses (both from existing city firms and new inward investors).

As such, the ambitions for Hull's UK City of Culture year from an economic perspective can be summarised through the aims and objectives below.

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

This aim was underpinned by two objectives:

- To increase visitor numbers to Hull;
- To deliver economic benefits for the city and the city region.

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

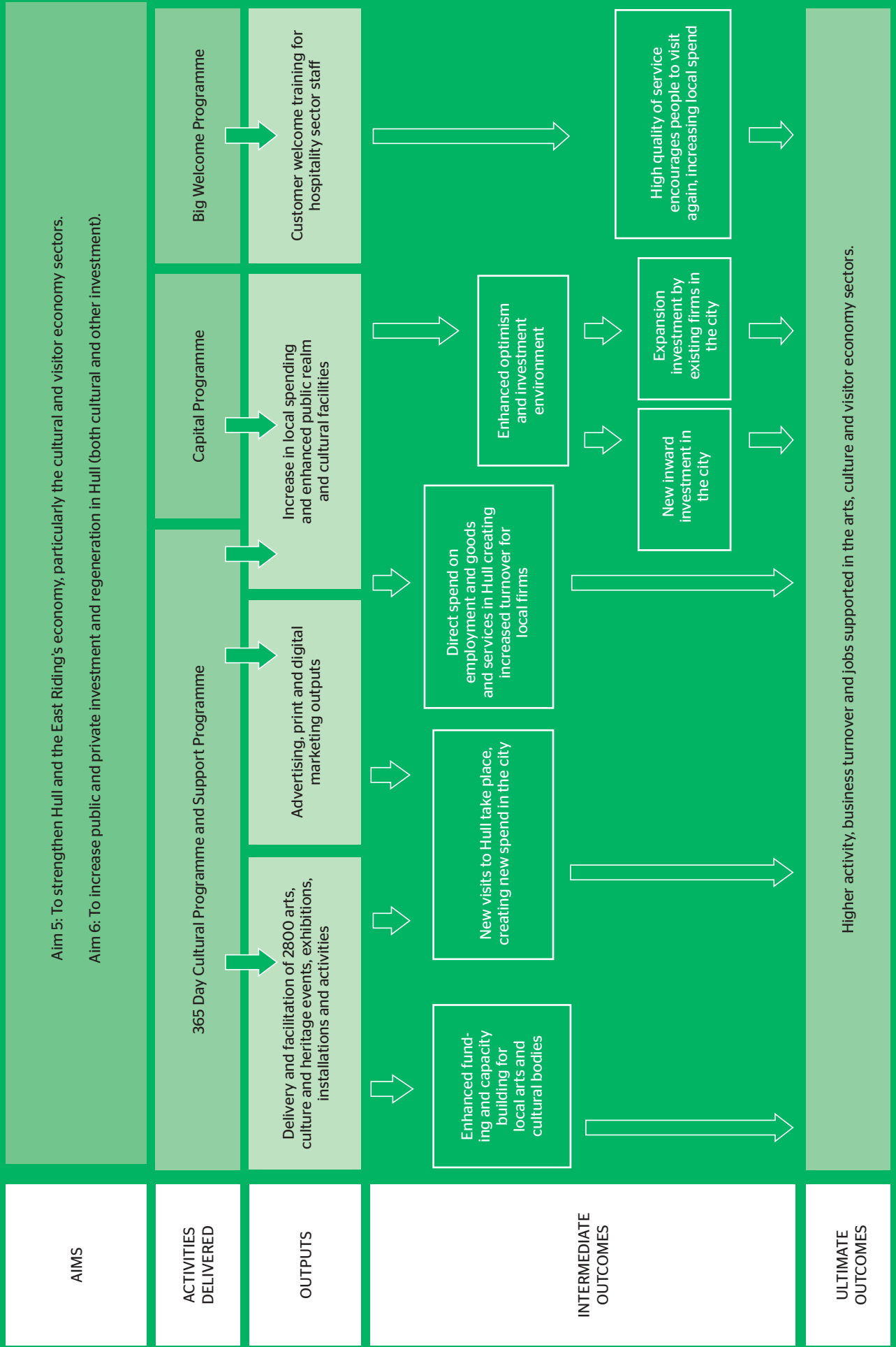
This aim was underpinned by one objective:

- To support new investment and regeneration in the city.

The logic chain model above illustrates that key activities - including the significant cultural programme that was delivered through UK City of Culture status, the associated capital investment in the city and the "Big Welcome" programme - were all intended to contribute to outputs and outcomes which would generate impacts in the visitor and cultural economy, as well as more widely supporting city centre businesses and attracting investment into the city.

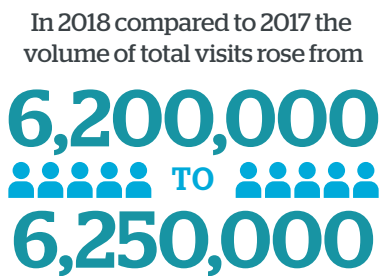
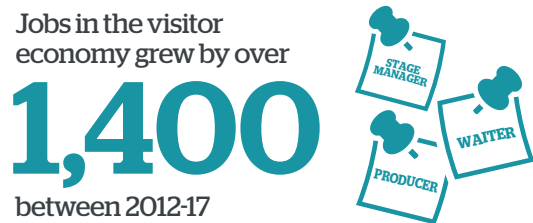
This chapter provides an overview of changes in the Hull economy between 2013 (when the City of Culture title was awarded) and 2019, before exploring the outcomes and impacts of Hull UK City of Culture 2017 in the following specific areas: visitor economy, city centre economy, wider businesses and investment in Hull.

The outcomes associated with these aims are summarised in the following logic chain:
Figure 5.1 Economy logic chain model



5.3 Key Findings on Outcomes for the Economy

- The volume of tourism visits to Hull in 2017 increased by 9.7% from 2016 (from just over 5.6m to 6.2m). Remarkably, there was a modest increase in the volume of visits also in 2018 (just under 1%), continuing a steadily upwards trend since 2013 (when Hull was awarded the UK City of Culture title). Growth from 2012 to 2018 was about 31%.
- Jobs in the visitor economy grew year-on-year (by just over 27% in total) between 2012 and 2017 (from 5,297 to 6,735). Just under 10% of this growth was achieved in a single year, from 2016 to 2017. There was no significant contraction in tourism employment in 2018 (6,726 jobs).
- Day visitor spend also grew steadily between 2012 and 2017, from £125.4m in 2012 to £178.1m in 2017 (+42%). Once again, the biggest growth in a single year was achieved from 2016 to 2017 (+12.4%). Day visitor spend continued to increase, by just over 1%, in 2018.
- There was limited growth in the cultural sector, with jobs increasing by 150 between 2013 and 2017, but actually falling between 2016 and 2017 (note, however that the figures do not include sole traders).
- On the other hand, employment in the broader creative industries sector (which includes the cultural sector) showed steady growth, from 1,850 jobs in 2015 to 2,135 in 2017 (+15.4%). There was a 5.4% growth in employment in this sector from 2016 to 2017.
- There was no longer-term growth over 2013-17 in the retail sector, although there was a minor boost in 2017, increasing by 50 jobs, which could have been partially influenced by City of Culture activity.



Significant growth in the night time economy increasing by almost



which could be partially attributable to UKCoC attracting more people to the city

- There was significant growth in the night-time economy, increasing by almost 3,000 jobs over 2013-17, which could be partially attributable to the contribution of City of Culture to attracting more people to the city.
- Direct, supply chain and induced spending as a result of UK City of Culture 2017 generated over 250-person years of employment and a total boost to the local economy of £11m.
- Business survey respondents highlighted that City of Culture had been a factor in the generation of new businesses, job creation, increased turnover and new business investment in the city in 2017. Two in five businesses surveyed stated that UK City of Culture motivated them to develop the products and the quality of the services they offered to customers. One in four took on new staff and one in five extended opening hours. Over half of the businesses surveyed felt that Hull UK City of Culture 2017 had contributed to increased turnover.
- 64% of businesses that made an investment in 2017 stated that this investment was of higher value than it would have been without the UK City of Culture.
- There was £676m of new public and private investment in Hull from 2013 to 2019 that can be at least partly attributed to the UK City of Culture.

5.4 Economy: Conclusions

The Hull UK City of Culture 2017 project succeeded in delivering all the objectives listed under aim 5. Through the UK City of Culture, city stakeholders had ambitions to deliver positive impacts for the visitor and cultural economy sectors, as well as to provide a boost across Hull's wider business base and to help attract investment from new and existing city businesses.

The city's economic performance during the 2010s showed significant signs of improvement with unemployment falling from 20,000 (2012) to 8,600 (2019). According to a *UK Powerhouse* report produced

by Irwin Mitchell and by the Centre for Economics and Business Research (2018), in the third quarter of 2017 Rotherham and Hull achieved a gross value added growth rate of 1.8%, the highest in Yorkshire and in the top 10 among city economies nationally. There was also in Hull a minor increase in the proportion of skilled occupations and a reduction in the proportion of the workforce with no qualifications.

Hull's improvement was greater than the regional average. It is, however, difficult to determine to what extent such improvement in the city's national economic position should be attributed to the UK City of Culture, rather than to other factors, such as the growth of the renewable energy sector.

More detailed analysis of performance is limited by lags in data, which means that in many cases we are not yet able to see the extent to which the impacts of 2017 have been sustained. However, it is possible to draw some early conclusions.

Hull's visitor economy in 2017 saw an uplift in visitor numbers by just under 10% from 2016 and was up by just over 22% since 2015. There was no contraction in 2018, with a further increase of 1%. This was achieved at a time when national data on day visits showed that these decreased by 3% on average between 2016 and 2017.

Overnight trips increased substantially (by 15.4%) from 2016 to 2017 and declined by about 2% between 2017 and 2018 (from 416,000 to 407,000). However, the figure for 2018 was substantially higher than for any of the years in the period 2012-16. Research on European Cities and Capitals of Culture by Beatriz Garcia and Tamsin Cox (2013) shows that Hull performed better in this regard than many European Capitals of Culture. Garcia and Cox observe that "the most common trend, by far, is for host cities to experience an increase in overnights during the ECoC year, followed by a decline in the year immediately after" (2013, p. 139). 17 cities, from Glasgow European City of Culture 1990 to Tallinn and Turku (ECoCs in 2011) displayed this trend. In nine cases out of 17 the drop in overnight stays was higher than that experienced by Hull. The drop in overnight stays in Glasgow in 1991 was 28.4%.

Figure 5.2 The volume and value of tourism in Hull (2012 - 2018)

	2012	2013	2014	2015	2016	2017	2018
Value of Tourism	£245 Million	£260 Million	£265 Million	£274 Million	£285 Million	£313 Million	£313 Million
Volume of Total Visits	4,768,100	4,752,000	4,865,000	5,074,900	5,651,400	6,200,000	6,250,000
Overnight Trips	368,100	352,000	365,000	374,900	360,400	416,000	407,000
International Overnights	33,100	34,500	36,000	36,900	39,400	44,000	44,000
Visitor Nights	1,298,000	1,287,000	1,357,000	1,429,000	1,462,000	1,601,000	1,583,000
International Visitor Nights	322,000	363,000	381,000	400,000	437,000	435,000	435,000
Overnight Visitor Spend	£57 Million	£56 Million	£57 Million	£58 Million	£58 Million	£61.1 Million	£60.2 Million
International Overnight Visitor Spend	£14.2 Million	£15.7 Million	£16 Million	£16.5 Million	£18.1 Million	£18 Million	£18 Million
Day Trips	4.4 Million	4.4 Million	4.5 Million	4.7 Million	5.3 Million	5.8 Million	5.8 Million
Day Visitor Spend	£125.4 Million	£139.2 Million	£142.3 Million	£148.8 Million	£158.4 Million	£178.1 Million	£180 Million
Total Actual Tourism Jobs	5,297	5,610	5,721	5,915	6,146	6,735	6,726

Source: Cambridge Economic Impact Model Report 2012, 2013, 2014, 2015, 2016, 2017 & 2018.

It is also notable that in a national ranking of locations for overnight stays between 2013 and 2017 Hull improved by two places, up to 84th, which compares favourably to the other three UK City of Culture 2017 final bidder cities (Dundee, Leicester and Swansea Bay) which remained stable or dropped down the table over that period.

There was a significant step forward in the city’s visitor economy infrastructure with the opening of new hotels or expansions, offering around 250 new bed spaces in the city in 2017 and 2018. This appears to be linked at least partly to the Hull 2017 effect.

In August 2018, VisitEngland published its *Visitor Attraction Trends in England 2017* report, which had an image of Hull’s Rose Bowl fountain on its cover. The report observes that Yorkshire and the Humber in 2017 had the highest level of visitor growth of any region in England, “supported by attractions in Hull” (2018, 20).

However, despite the increases seen in 2017 and largely maintained in 2018, it is important to note that Hull still ranks relatively poorly as an international visitor destination. In their analysis of inbound data of international staying visits from 2010-2017, VisitBritain (2018), produced a ranking of over 100 UK towns and cities. It revealed that in 2017 Hull was 84th on this list, ranking lower than other towns and cities in the Yorkshire region, including Doncaster, featured in 76th place, Bradford in 72nd, Sheffield in 57th, York in 23rd and Leeds in 22nd.

At this stage, while UK City of Culture has clearly had an impact on the visitor economy, there is limited evidence to suggest that it alone has triggered a sufficiently transformative longer-term increase to meet the 2013-2023 City Plan’s ambition of Hull becoming a ‘World Class Visitor Destination’. Hull UK City of Culture 2017 was only one medium-term element in the City’s plan to achieve its ambitious objective.

With respect to other key sectors of the local economy, there were mixed indications of success.

- According to the *Business Register and Employment Survey*, cultural sector employment in the city grew by around 150 jobs between 2013 and 2017, though it actually fell (by 120 jobs) between 2016 and 2017, which might be considered slightly disappointing during a UKCoC year. However, employment in the wider creative industries sector (which includes activities such as PR, advertising, architecture, design, broadcasting and publishing as well cultural sector employment) grew by just over 15% from 2015 to 2017, from 1,850 to 2,135 jobs.

The lack of growth in the cultural sector in 2017 may partly reflect the fact that a significant proportion of the main programming for the year was brought in from outside the city, with some interviewees suggesting that there was a limited focus on capacity-building for the city's cultural sector within the Hull 2017 programme. More research would be helpful to understand how the enhanced reputation of Hull as both a cultural destination and a cultural production-centre as a result of the City of Culture can be harnessed to encourage further the growth of the cultural and creative industries in the city in the future.

- The retail sector has seen a longer term declining trend, but grew slightly between 2016 and 2017, which could reflect the boost in spending from extra visitors to the city. The city saw some investment in new retail venues, but also some significant closures.

Retailing is a sector where there are powerful wider factors and trends at play, including the growth of online shopping. While it is too early to see any longer-term effects in the data, there is little indication that the UK City of Culture 2017 will have longer-term impacts on sector growth or in countering the wider trends visible in the retail sector.

With respect to key city centre retail developments since 2017, Hull has seen the closure of the House of Fraser department store in August 2019 and Marks & Spencer in the spring of 2019. However, Princes Quay shopping centre in central Hull had major investment of around £12 million in advance of 2017, with an extension in the number of retail and restaurant units. There is also evidence of growth in new independent retail units since 2017, creating greater variety, distinctiveness and quality in the city's retail offer. Examples include the refurbishment of Trinity Market and of the late 19th century Paragon Arcade. The latter was acquired by Allenby Commercial in October 2017 and now features a number of stylish specialist shops. The most important positive impact of City of Culture was probably in Humber Street, which experienced a 12% rise in footfall in 2019 compared with 2018 (*Hull Daily Mail*, 5th October 2019). "More than 20 new businesses" (ibid) opened in Humber Street between 2016 and 2019.

- The night-time economy sector grew by nearly 3,000 jobs over the period 2013-17, a substantial rise. Breaking the data down by geographical areas shows a significant rise in job numbers in the Humber Street neighbourhood, one of the key focus areas for City of Culture activity. While some interviewees noted concerns that the renewed night time economy focus in the Humber Street area might crowd out activity around Princes Avenue, employment data suggests that has not yet been the case, with job numbers remaining stable in this area. Although the evidence does not allow us to clearly attribute this rise to the UK City of Culture 2017, it is highly likely that it was an important factor in attracting more people into the city centre in the evenings.

Further research is needed into the sustainability and quality of the jobs created in Hull in the visitor economy and creative industries sectors as a result of the UK City of Culture.

With respect to the wider business base, Hull 2017 provided a significant direct boost to businesses in the city with City of Culture expenditure supporting 90 person-years of employment and generating around £3.5m of economic value locally. More generally, the December 2017 business survey showed that the UK City of Culture had been a factor in the creation of new businesses and jobs, increased turnover and new business investment, although it was not possible to quantify the total impacts of this.

It is difficult to assess the possible risk of future displacement of cultural uses 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. This risk could arise from the further revitalisation of the area, driving out cultural use. However, an agreement between property developers Wykeland Beal and Hull City Council (Appointment of Lead Developer Partner for the Fruit Market, Hull City Council, 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’ rents”. Fruit, a music space on Humber Street, closed in August 2018 so that the building could be redeveloped, with an investment of £1.2m (including a £600,000 grant from the Coastal Communities Fund). The first floor of the redeveloped Fruit was occupied in July 2019 by Juice Studios, a creative hub including professional printing equipment, artists’ studios, meeting rooms, other work areas and an outdoor terrace (Hull Daily Mail, 29th June 2019).

Perhaps the most significant impact of all is visible in the inward investment data for the city, which shows that there was an estimated £676m of new public and private investment in Hull that can be at least partly attributed to the UK City of Culture since 2013, which will provide a significant contribution to the longer-term legacy of the UK City of Culture for the city’s economy.

Hull City Council 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 below summarises some of the most significant public and private investments in the city from 2013 to 2019, which can be attributed in some way to Hull being the 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.

Figure 5.3 Number of investments by full, partial or minor attribution to Hull UK City of Culture (2013-2019)

	Number of Investments	Total Public Sector Investment (£m)	Total Private Sector Investment (£m)	Total Investment (£m)
Full Attribution	5	89.3	0.0	89.3
Partial Attribution	22	79.0	62.1	141.0
Minor Attribution	14	284.2	161.5	445.7
Total	41	452	224	676

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 investments directly linked to Hull 2017 including the actual programme funding, legacy funding and investment in major cultural venues in preparation for Hull UK City of Culture 2017.

- **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 investments closely linked to City of Culture, e.g. wider arts investments, new investment in hotels, visitor economy, transport linkages, venues and major retail investments.

- **Minor attribution** - where wider regeneration investment is more loosely linked to UKCoC e.g. wider public realm investment, parks / leisure investment, and city centre residential / commercial building where City of Culture activity may have played a role in supporting increased city centre demand.

In particular, the private sector funding of £224m, which is in part attributable to Hull UK City of Culture 2017, highlights the significant role played by Hull UK City of Culture 2017 in helping to attract new private investment to the city.



6.

IMPACT AREA: SOCIETY AND WELLBEING

6.1 Introduction

This chapter summarises the outcomes of Hull UK City of Culture 2017 in relation to:

- **Building community confidence through cultural or civic engagement**
- **Improving wellbeing through participation, learning and social action**
- **Increasing community cohesion and resilience**
- **Building social capital and reducing isolation**
- **Changing perceptions of marginalised social groups**
- **Inspiring and upskilling residents of all ages, in particular young people.**





6.2 Aims and Objectives

The impacts of UK City of Culture 2017 on society and wellbeing reflect the extent to which the activities of the year delivered against two aims and five objectives.

Aim 7: To Improve the wellbeing of residents through engagement and participation.

This aim is underpinned by three objectives:

- To increase levels of confidence and community cohesion among local audiences and participants;
- To increase levels of happiness and enjoyment as a result of engaging with arts and culture;
- To engage individuals from Hull and beyond to volunteer.

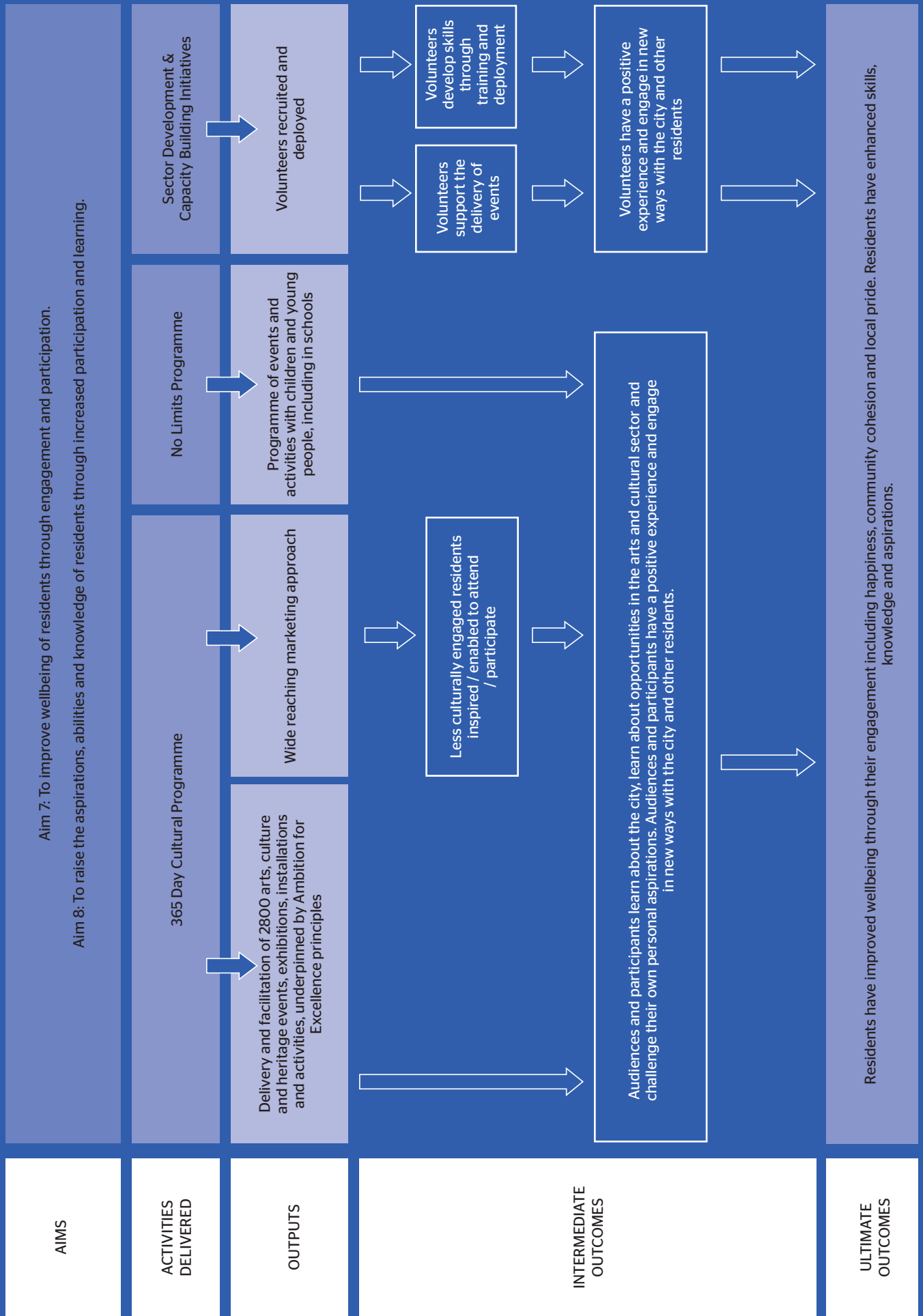
Aim 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning.

This aim is underpinned by two objectives:

- Through all Hull-based education institutions, to provide young people of school age with the opportunity to engage with arts, culture and creativity;
- To deliver training, development and participation opportunities for residents through arts and culture initiatives.

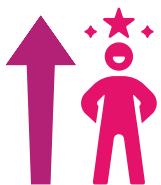
The outcomes associated with these aims are summarised by the logic chain model below.

Figure 6.1 Society and Wellbeing logic chain model.



6.3 Key Findings on Outcomes for Society and Wellbeing:

- The Residents' Surveys of 2017 and 2018 revealed that personal wellbeing amongst Hull residents reached a peak at the end of Season One of City of Culture in 2017; yet values for 'Life Satisfaction,' 'Life Worthwhile,' 'Happiness' and 'Anxiety' worsened at the end of 2017 and showed a further decline in 2018.
- 18% of 16 to 34-year olds stated in 2018 that they were inspired to attend an artistic or creative course of study, as a result of their participation in Hull 2017 activities.
- In 2018 the Residents Survey included for the first time questions about the East Riding residents' confidence to participate in cultural activities, which was significantly higher in all categories than that of Hull residents.
- Consistent with the findings from studies on the role of volunteers from European Capitals of Culture such as Liverpool 2008 and Aarhus 2017, Hull UK City of Culture 2017 showed that one of the most effective ways of involving citizens in a City of Culture project was through volunteering.
- Over 2,400 volunteers contributed 337,000 hours of social action, equivalent to 38.5 years. For one in five 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 UK City of Culture 2017 training, and 76% from volunteer shifts, which they could use in other parts of their life. Even though a minor decline from 2017 and 2018 is noted, the 2018 Residents' Survey shows a continuous trend of increasing confidence to participate in cultural and other activities since 2015.
- 92% of Hull and 94% of East Riding residents perceived volunteers as a positive representation of the city.



2018 shows a continuous trend of

INCREASING CONFIDENCE

in participation in activities since 2015

The *No Limits* programme provided opportunities to all of Hull's schools and to



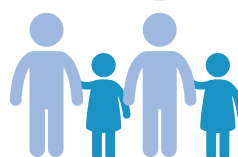
5,600
children and young people aged 0-16

The *No Limits* Participants Survey conducted in 2017 highlights that

41% 

of students felt that they had gained new or increased their existing skills or knowledge through their participation in *No Limits*

37%



of all children and young people in Hull felt that Hull UK City of Culture 2017 has helped them or made them want to take part in more creative and/or heritage activities in the future

6.4 Society and Wellbeing: Conclusions

- In 2018, 92% of volunteers revealed that they had acquired new skills as a result of their volunteering experience.
- The *No Limits* programme provided opportunities to all Hull's schools and to 5,600 children and young people aged 0-16. Additionally, Hull UK City of Culture 2017 provided opportunities for parents and guardians to participate alongside their children through the *No Limits* programme as well as other explicitly family-friendly events.
- The *No Limits* Participants' Survey, conducted in 2017 and published through the Learning and Participation HERO Reportt by Absolutely Cultured, shows that 41% of school students felt that they had gained new skills or increased their existing skills or knowledge through participation in the *No Limits* programme.
- 37 % of all children and young people in Hull felt that Hull UK City of Culture 2017 helped them or made them want to take part in more creative and/ or heritage activities in the future.
- While primary schools were substantially engaged in the *No Limits* programme, secondary school teachers felt left out due to curriculum pressures, as Ploner and Jones' (2019) study shows.
- 79% of teachers involved in *No Limits* reported being provided with opportunities to enable students to express themselves in new ways and nine out of 10 pupils participating in *No Limits* projects said that they would like to work with artists in the future.

According to the 2018 Residents' Survey, 37% of East Riding residents and 31% of Hull residents attributed an increased interest in arts and cultural events to Hull's status as UK City of Culture in 2017. This shows how the year of culture is having an effect that extends beyond 2017 itself on the way in which the area's population thinks about and engages with cultural activities.

One might expect this impressive momentum to translate into sustained improvements in wellbeing. Yet personal wellbeing reached a peak at the end of Season 1 of the City of Culture year, and values for questionnaire responses on "Life satisfaction", "Life worthwhile", "Happiness", and "Anxiety" all worsened at the end of 2017, and showed further decline in 2018, according to data from the 2017 and 2018 Residents' Surveys. For example, the number of residents who reported "high" or "very high" life satisfaction increased by 7% between 2015 and the end of Season 1 in 2017. However, scores dropped by 10% in 2018. Such a drop in life satisfaction is counter to national trends and suggests that other factors may be at play here. The declining figures for personal wellbeing might point to the limitations of what an urban culture-led regeneration project can achieve in this field. Hull UK City of Culture 2017 aspired to transform positively not just the economic but also the socio-cultural dimensions of the area. However, the effects of the year of culture need to be considered in a wider context. Influences such as the government's austerity policy, cuts to public services as well as other factors including the retail crisis in Hull's city centre and Brexit uncertainties all affect personal wellbeing. Attendance and participation in cultural events, though on the rise, cannot realistically be expected to counteract the impacts of such wider factors. Hull UK City of Culture 2017 is very unlikely to be solely responsible for the shifting wellbeing factors, but rather needs to be considered as one factor in the residents' perceptions of their subjective wellbeing. The first season's boost to wellbeing showed what was possible in the short-term; the continued rise in cultural participation gives hope of positive impacts in the long term.

Volunteering was a particularly prominent part of the Hull UK City of Culture 2017 project and raised the aspirations, abilities and knowledge of residents. Consistent with the findings from studies on the role of volunteers from European Capitals of Culture, such as Liverpool 2008 and Aarhus 2017, Hull UK City of Culture 2017 has found that one of the most effective ways of involving citizens in a City of Culture project is indeed through volunteering. In the case of Hull, 2,400 volunteers were trained and deployed during 2017 largely to support the delivery of the cultural programme of Hull UK City of Culture 2017 Ltd. Both Aarhus, European Capital of Culture in 2017, and Hull as UK City of Culture, can claim to demonstrate the capacity to inspire active citizenship.

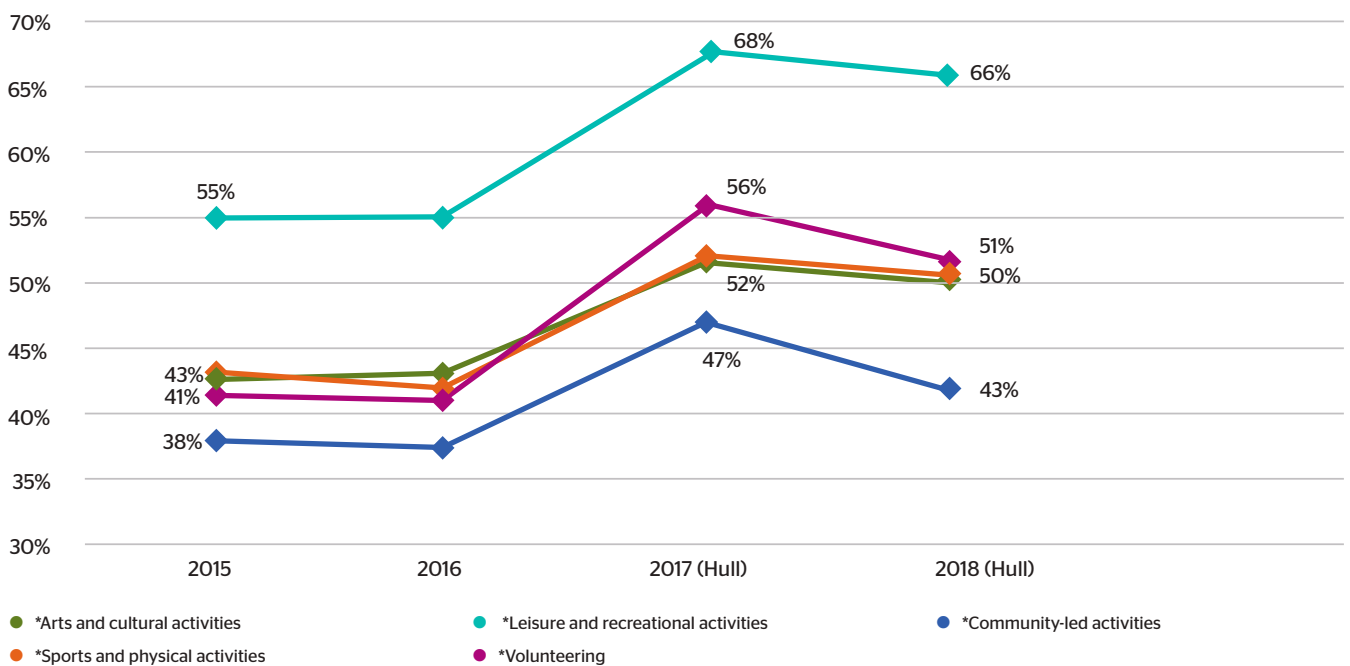
Hull UK City of Culture 2017 volunteers carried out successful roles as cultural ambassadors, welcoming visitors and engaging with fellow residents of the city.

Volunteering was also a positive vehicle for improving levels of confidence in taking part in “Leisure and recreational activities”, “Community-led activities”, “Sport and physical activities”, and “Arts and cultural activities” for 80% of volunteers. This compares to a score of 52% for Hull people as a whole. Furthermore, 92% of volunteers agreed that they had acquired new skills through their volunteering experience.

Figure 6.2 Levels of confidence in joining in or taking part in activities, 2015-2018

Levels of confidence in joining or taking part increased in 2017 from pre-City of Culture year levels; levels of confidence in 2018 appear to have been retained to some extent

Please rate how confident you feel about joining or taking part in the following activities:
Very confident + confident - By Year



Base: 2018 = 2,657 - 2,684, 2017 = 2,642 - 2,653, 2016 = 2,562 - 2,604, 2015 = 2,559 - 2,606
Q: Please rate how confident you feel about joining or taking part in the following activities:

* = Significant difference by year

Since May 2018 the volunteer programme has been run by Absolutely Cultured. After 2017, a new wave of volunteers joined existing volunteers and together they are increasingly involved in more social action-oriented forms of volunteering, signalling a move towards responding to community-inspired projects in some of the more deprived areas of the city. Arguably, volunteering has been one of the most successful aspects of the Hull UK City of Culture 2017 programme in terms of community development and building social capital and community cohesion. It offers also tangible evidence of an enduring legacy of Hull UK City of Culture 2017.

The engagement of children and young people in the year of culture was a key aspiration of Hull UK City of Culture 2017 Ltd. Whilst there is evidence that children and young people did take part in a range of projects – including *The Sixteen Thousand*, *Hello Hull*, *Creative Resources*, *Arts Award*, *Artsmark*, *Moved by Art*, *Born into a City of Culture*, and *No Limits* – levels of participation and engagement varied between projects. In particular, with the *No Limits* project, although 56,000 children in primary and secondary schools had the opportunity to learn about local history, heritage and art through creativity and playfulness, Ploner and Jones (2019) found that it was primary schools rather than secondary schools that opted to take up such opportunities. Through interviews they found that the constraining factors for schools were limited time and resources, as well as pressures to conform to curriculum targets. Nevertheless, there were 15 residency projects provided by a range of local artists and organisations. Over 1,000 children and family members took part in 55 sessions of the *Family Academy* project. Overall, there was scope for a learning and participation programme to create a better balance between creative activities delivered in a closed school environment and those which involved families in the wider community. Feedback from interviews with the Learning and Participation Team at Hull UK City of Culture 2017 Ltd and other stakeholders revealed perceived disconnections between the *No Limits* programme and the cultural programmes of Hull UK City of Culture 2017.

On a positive note, the impact of participation in arts and cultural activities for young people comes through strongly in the focus group meetings with both primary and secondary school students in the city held by Ploner and Jones (2019: 12). Skills and knowledge improvements delivered through the *No Limits* programme were reported by over two-fifths (41%) of students. The *Learning and Participation Evaluation* HERO report by Hull UK City of Culture 2017 Ltd (2018) also revealed that over two-fifths (41%) of students felt that they had gained new skills or increased their existing skills or knowledge. Nine out of ten children surveyed would like to work with an artist in the future. What happens next in terms of opportunities for children and young people to engage in creative projects will in some part be shaped by the *Generation Hull* programme and the emergence of further opportunities for engagement in cultural activities. Again the evidence shows that the impact of cultural participation is real; the challenge is how to develop sustainable strategies to continue to deliver these opportunities to young people in Hull. There are parallels here with the work of Waddington-Jones et al. (2019), who noted the need for ongoing collaborative composition and performance projects to enable participants who took part in Hull UK City of Culture 2017 Ltd to have continued access to music-making. Waddington-Jones et al. (2019) identify evidence of enjoyment, self-esteem and empowerment as wellbeing indicators for participants in New Music Biennial projects. They believe that developing further opportunities of this kind should be as an important part of the legacy of Hull UK City of Culture 2017 Ltd.

7.

IMPACT AREA: PARTNERSHIPS AND DEVELOPMENT

7.1 Introduction

This chapter summarises the outcomes and impacts of Hull UK City of Culture 2017 in relation to the partnerships - political, strategic, creative and funding - that were developed for the delivery of the programme and that can help to secure the legacies of the event.



7.2 Aims and Objectives

The impact on partnerships and development is a reflection of the extent to which activities of the year delivered against one aim (Aim 9) and three objectives.

Aim 9: To demonstrate exemplar programme delivery and partnerships, establishing Hull UK City of Culture 2017 as a blueprint for successful delivery.

This aim was underpinned by three objectives:

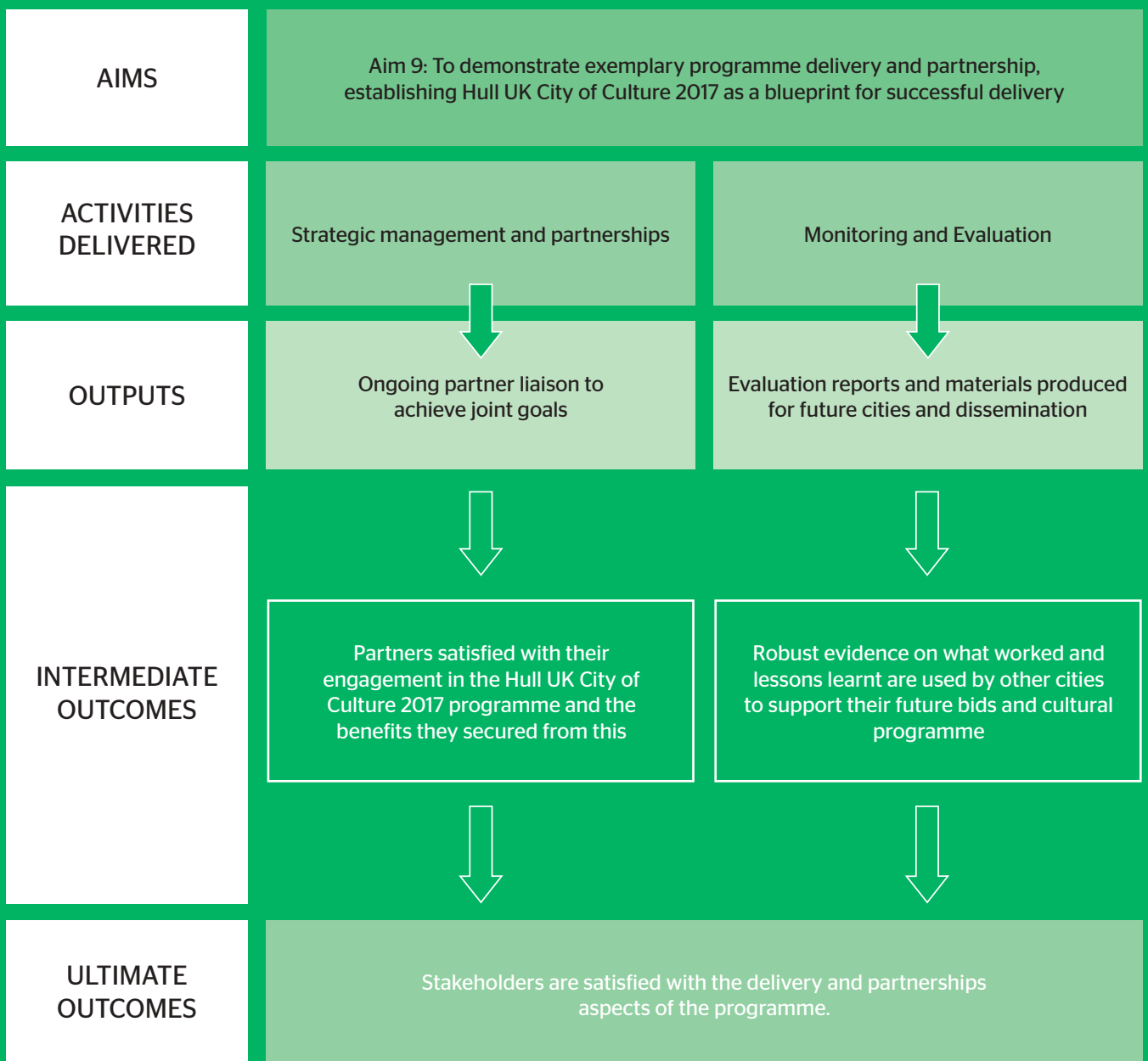
- To demonstrate Hull as a best practice model of how to successfully deliver the UK City of Culture;
- To develop strong partnerships, where partners are satisfied with their experience;
- To establish a suitable delivery model and approach for the UKCoC project.

We reflect on the role of an independent organisation as a delivery model for the project, and on the type of partnerships that were pursued. More precisely, we focus on the internal dynamics of partnerships and governance, and we attempt to understand how partnerships and collaborations were actually pursued and assigned relative value "on the ground".

As the second city to hold the title, Hull's experience can be informative for other UK Cities of Culture and similar initiatives. The investment in monitoring and evaluation made by Hull UK City of Culture 2017 Ltd and the University of Hull is providing a picture of the strengths and weaknesses of City of Culture initiatives, of the development of partnerships, and of what can be learnt from this. In this section of the report we identify key learning points from different aspects of the implementation of the Hull 2017 project, in order to provide recommendations for, and to raise issues for further research on, Cities/Capitals of Culture.

The outcomes associated with these objectives are summarised by the following logic chain:

Figure 7.1 Partnerships and Development logic chain



7.3 Key Findings on Outcomes for Partnerships and Development:

- The relationship between Hull City Council and Hull UK City of Culture 2017 Ltd was viewed by many interviewees as a successful partnership, with mutual respect between the leadership of Hull and politicians, the ability to make bold decisions and implement the City of Culture project.
- The delivery model of 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 UK City of Culture 2017 Ltd were required in order to manage the relationship successfully.
- 77.8% of residents were aware of Hull City Council's role in the UKCoC project.
- Overall 7 in 10 residents stated in 2017 that they agreed with the Council's decision to bid for UKCoC, with only 8% disagreeing, providing a strong public endorsement for the decision and investment made by the City Council.
- In 2018 68% of Hull residents and 78% of East Riding residents were completely or strongly in favour of Hull City Council's decision to bid for the the UK City of Culture title.
- Also in 2018, 56% of residents of Hull and 58% of East Riding residents said that Hull was doing "very well" or "well" building on its success as UKCoC.
- Hull UK City of Culture 2017 Ltd raised £32.8m, more than double the original fundraising target.
- 80 funding partners rated the partnership experience with Hull UK City of Culture 2017 on average as 8.2 on a scale of 1-10, providing a strong endorsement of how these relationships were managed.
- The UKCoC title motivated many of the cultural and creative partners to become involved in some of the most high-profile projects of Hull UK City of Culture 2017.

80 Funding partners



8.2 OUT OF 10



rating from the funding partners on the partnership experience with Hull UK City of Culture 2017



£32.8m

was raised by Hull UK City of Culture 2017 Ltd more than **DOUBLE** the original fundraising target

overall

7 IN 10



residents stated that they agreed with the Council's decision to bid for UK City of Culture

7.4 Partnerships and Development: Conclusions

- Strategic partnerships with key publicly-funded institutions and public sector agencies were critical for the effective delivery of a 365-day programme. The BBC was referenced in many interviews as a particularly strong example of partnership.
- Partnerships with cultural and creative organisations resulted in raised ambitions and a renewed outlook, whilst additional support enabled these ambitions to be realised.
- Many cultural partners identified the opportunities to work with the experienced staff at Hull UK City of Culture 2017 Ltd as key benefits, but some highlighted also high levels of paperwork and challenges getting assistance from the team.
- Many of the partnerships from the Back to Ours project within Hull UK City of Culture 2017 have continued and transferred to the Arts Council England-funded Back to Ours Creative People and Places project, which started in (2017).
- Other partnerships with cultural and creative organisations – particularly with key publicly-funded institutions and public sector agencies – have been continued by Absolutely Cultured after 2017, such as the partnerships with the BBC, the PRS Foundation, Arts Council England and the British Council.

Hull policy makers succeeded to a substantial extent in achieving all the objectives listed under Aim 9: there are many examples of Hull UK City of Culture 2017 as best practice in delivering the UKCoC which were brought to the fore through the extensive evaluation activities; there are numerous examples of strong partnerships facilitating that best practice, with a majority indicating a satisfactory partnership experience; and Hull established an effective delivery model and approach to the UKCoC project which suited the city's context. Some of the initial ambition to offer a "blueprint" to future Cities of Culture have since been found to be unrealistic. Instead, Hull can offer lessons learnt and examples to draw from to inform delivery approaches in future locations and contexts.

The title of UKCoC assigns much responsibility to the title-holders to attract partners and investors to realise their vision. It is noted that the previous title-holder, Derry-Londonderry 2013, encountered some "difficulties in accessing limited sources of public sector funding and private sector sponsorship". In contrast, Hull UK City of Culture 2017 had an extremely successful fundraising strategy, raising more than double the original target.

This may have been aided by the importance placed by Hull UK City of Culture 2017 Ltd on developing relationships with stakeholders: "[Hull UK City of Culture 2017] have been really good at it, they've put a lot of resources in and I think it's something that Martin Green and Fran Hegyi, in particular, really thought through, so they... (spent a lot of) time, energy, effort and resources in developing partners and keeping those partners involved and engaged. They really understood the value of stakeholder management and relationship(s)... They listened and adapted...(and) accommodated the relationships...Having named people managing those relationships is important" (national funder interviewee, 2018).

Feeling that there was a return on investment for funding partners was also important: “we put a lot of money in but we got a huge amount out of it. We really wanted to make sure that (we) could get money into Hull, and...we got...high quality artistic products, (and a) huge amount of people engaged” (National Funder interviewee). It is important for all partners involved in the delivery of legacy to understand how other public funders and business sponsors benefitted from their partnership agreements with Hull UK City of Culture 2017 Ltd to inform future work.

An initial fundraising target of £15 million (in both cash and value in kind), at the time of the bid, was subsequently raised to £18 million in the Hull UK City of Culture 2017 Strategic Business Plan (2015). To achieve this, key partnerships were established and new funders were found, to add to the income from many of the potential sources that were identified in the bid. These included strategic public partners, lottery funders, corporate partners, trusts and foundations.

The final total of funding announced was £32.8m, this was a result of successful relationship building and collaboration with partners. 69% of this funding was derived from public sector and Lottery sources, 18.5% from corporate funders and 12.5% from trusts and foundations. £10 million came from National Lottery agencies including: Arts Council England, Big Lottery Fund, Spirit of 2012, Heritage Lottery Fund and the British Film Institute. By the end of 2017, a total of 80 funding partners had contributed to the project.

At the end of 2017, a survey of funding partners asked them to rate their overall partnership experience on a scale of 1-10. On average, across all of the responses, the partnership experience was rated at 8.2. A range of reasons were given: for some being involved in the UKCoC year and the local benefits were an important motivation; whilst for others the engagement of Hull UK City of Culture 2017 Ltd to support the maximisation of their rights and benefits was most highly valued. In the Citywide Residents' Survey at the end of the first season, around a third of residents were aware of most of the public funders involved. The exception was Hull

City Council, for whom awareness of their funding was unsurprisingly much higher.

Hull UK City of Culture 2017, Derry-Londonderry UK City of Culture 2013 and Liverpool European Capital of Culture 2008 all developed very similar delivery models for their CoC projects. These were based on establishing an independent company which was responsible for delivery and co-ordination, and which reported to a board representing local institutions and other stakeholders. In all three cases, the City Council remained as the accountable body. This is also the most common model for delivery adopted by recent European Capitals of Culture. The underlying rationale emphasises the greater efficiency of a dedicated delivery company that is able to assemble a team of professionals with extensive expertise in relevant fields which may be otherwise lacking in local government teams. However, whilst a UKCoC Company might be characterised as being able to operate independently, this model of governance, management and delivery is reliant in part on effective local and national partnerships to deliver the vision of 365 days of transformative cultural events.

As a result of the successful close collaboration between Hull City Council and Hull UK City of Culture 2017 Ltd, the delivery company's independence and autonomy were sufficient to avoid any potential political influence in cultural activities. This formed a pillar of the governance model designed in the bid, achieving autonomy while also ensuring that a positive and co-operative partnership was maintained. For the City Council, Hull UK City of Culture 2017 was only one plank in an integrated City Plan that would boost the city's profile and its visitor economy, raise its ambitions, and help to catalyse inward investment. In the 2018 Citywide Residents' Survey, 70% of residents stated that they agreed with the Council's decision to bid for UK City of Culture, with only 8% disagreeing, less than 1 in 10. This provided a strong public endorsement for the decision to bid and for the investment made by Hull City Council.

Effective governance of a City of Culture project requires support from a wide constituency within local

government, at both officer and political levels, as well as from a diverse range of community representatives. In the run up to Hull 2017 and during the year-long programme, these relationships benefitted from clear channels of communication. The implementation of medium and long-term legacy strategies in Hull will continue to require support from a similarly wide constituency of interests.

Overall, the evidence from Hull UK City of Culture 2017 demonstrates the value of establishing a dedicated team and named individuals to work with local and national partners.

There were limitations to the approach adopted according to some interviewees. The recurring issues raised are the tight timescales and the announcement of the cultural programme's contents quite late in September 2016. This presented challenges for partnership working, as the existing timescales and patterns of planning and delivery for local and national creative partners did not necessarily match those of Hull UK City of Culture 2017 Ltd. Future Cities of Culture could learn from the experience of Hull 2017 and engage in greater co-ordination with desired partners in the cultural sector earlier on in the development of the cultural programme.

The role of partners in taking forward the legacy of the UK City of Culture 2017 is as important as their role in its delivery during the year. Interviewees felt that the strategic management of legacy shouldn't fall just to one organisation: "I wouldn't say it is the role of [Absolutely Cultured] to put the legacy plans in place for other organisations in the city... It is up to them to put their legacy plans in place" (Hull 2017 Ltd interviewee). However, Absolutely Cultured can play a significant role in enabling the legacy through the partnerships established in the lead-up to and during 2017. This would also need the continuation of a collaborative partnership with Hull City Council. Evidence at the end of 2017 demonstrated that the desire to continue this partnership was there: "definitely from the Council there is a commitment that legacy is a success and they are investing in Future Co [later Absolutely Cultured] over the next three years and they are really committed" (Hull UK City of Culture 2017 Ltd interviewee).

A few interviewees observed that the partnership arrangements with HCAL were weaker than with some other public sector partners, as suggested by their separate cultural programming (though, in fact, many others partners also ran separate programmes including Hull Truck Theatre and the University of Hull). But this is very much a minority view, and the City Council were effective at resolving issues that arose before and during 2017. Moreover, regarding the partnership between Visit Hull and East Yorkshire (VHEY) and Hull UK City of Culture 2017 Ltd, there is an incomplete picture, though tour operators were unable to assimilate the programme elements of Hull 2017 into their itineraries because of the relative lateness of the announcement of programming. The cultural programme was announced in this way deliberately, so that each "season" announcement was an event in itself, with significant elements of surprise. In spite of the disadvantages highlighted by the tour operators, there were also benefits from the approach, such as heightened sense of anticipation and the ability to hold events announcing the programme.

A strong partnership was established between Hull City Council and Hull UK City of Culture 2017 Ltd, and these two intertwined organizations led the decision-making processes and the delivery of the project. Nonetheless, UK City of Culture presents those who hold the title with some big challenges, not least the short time in which to move from designation (for Hull, November 2013) to the start of the year, and the need in that time to raise funds and build cultural and funding partnerships. The standard delivery model, which is centralised and directive, is probably the only way of meeting the challenges. But there is a broader debate about delivery models and partnerships in Cities and Capitals of Culture. In other places it has been noted that there is a risk of elite capture of partnerships and participatory initiatives (Lund and Saito-Jensen, 2013; Huxley, 2013), leading us to highlight the importance of future research to investigate how participation and partnerships are understood and practiced in different governance settings (Tommarchi, Hansen and Bianchini, 2018).

The need to quickly build relationships with big national funders and arts organisations (e.g. Big Lottery Fund and the Heritage Lottery Fund) and with major cultural and media organizations such as Arts Council England, the British Council, the British Film Institute, Film-Hub North, and the BBC), and also the focus on city branding, do carry the risk that less time can be dedicated to the development and capacity-building of the local cultural sector, and particularly of smaller and less well-established individual artists and cultural organisations. The participatory and inclusive ideals that are usually adopted by Capitals and Cities of Culture can be modified by a preoccupation with “success” defined in terms of urban branding and image, public relations and fundraising, leading to an emphasis on building partnerships with key publicly-funded institutions, public sector agencies, and major cultural organizations and players. Partnerships with national organisations are a key to nation-wide success. This may give less importance to local cultural partnerships. This is not a criticism: there are many ways of being successful, and different partnership and leadership models will produce different types of success. The important thing is to recognise that these should be matters of choice. The question that future Cities of Culture will need to ask themselves is: can a balance between different strategic options be achieved? Or, rather perhaps, what are the different ways in which the explicit or implicit prioritisation of objectives shape the formation of partnerships and the balance between different types of partnership?

Some of these generic concerns do occasionally come through our research on Hull. One interviewee stated that “clearly people who’ve been engaged or employed (by Hull UK City of Culture 2017 Ltd)...have been upskilled... Part of the sector did not engage, but you see that everywhere in every cultural programme across Europe... That’s a tricky one, because people who don’t want to engage, for whatever reason, lose out. From five cultural organisations in Hull all of a sudden there were 25 competing for the same resources; we’re happy with that”. There were more opportunities for collaboration between creative partners and a strengthening of funding potential and long-term cultural plans. As such, creative

partners have been able to draw on the expertise of Hull UK City of Culture 2017 Ltd personnel and on the experience and prestige of being part of a high-profile cultural programme. Nonetheless, some local cultural producers, particularly those that had been unsuccessful in the Creative Communities bidding process, expressed a weaker sense of involvement in shaping the cultural programme of Hull as UK City of Culture 2017.

The local cultural sector is generally “lifted” during and after the experience of hosting City or Capital of Culture years, but in an asymmetrical manner that tends to lead to the reproduction (and, in some cases, the reinforcement) of power relationships within the sector itself. Cities of Culture are characterized by inclusion and capacity building and a positively-valued increase of competition for some artists and cultural organizations, while others experience patterns of exclusion and negatively-felt competition. For example, in Stavanger, European Capital of Culture in 2008, “the larger and most institutionalised producers – the core arts institutions – gained the most, especially by increasing their social capital” (Bergsgard and Vassenden, 2011: 301). Similar processes, tending towards the asymmetrical involvement and development of the local cultural sector and cultural partnerships can be noticed in bidding processes for the European Capital of Culture title, and in implementing ECoC projects such as Sibiu 2007 (Oancă, 2010) and Aarhus 2017 (Degn et al., 2018), but also for UK Cities of Culture (Moore, 2017). In Aarhus (Degn et al., 2018), the larger cultural institutions were privileged, and not just financially: they also had more opportunities to supply content for the programme and to put their stamp on the year of culture. There were very few points of entry for unestablished, new organisations, up-and-coming talents, and community-driven initiatives to find opportunities to contribute content and influence the cultural programme of the year (Grabher, 2019). In Derry-Londonderry UK Capital of Culture 2013, Moore noted that “naturally not everyone received support, and our sense of legitimisation through inclusion was matched by our colleagues’ disappointment at their exclusion. It also became apparent to me that those who were dominant in the field prior to the event were being offered a good deal more than relative

newcomers such as ourselves” (Moore, 2017: 52). It is important to pay closer attention to who participates in collaborations and in capacity-building programmes for creative and cultural professionals – who is involved, who benefits, and who does not – from these processes. More research is needed on patterns of inclusion and exclusion in partnerships, capacity building and delivery, including on what drives self-exclusion from participation in Capital or City of Culture projects and in bidding processes for cultural funding, such as the Creative Communities project in the case of Hull 2017.

As such, we argue that it is more valuable to talk about lessons learnt from the very specific experiences of Hull as UKCoC 2017 rather than to attempt to create a ‘blueprint’ or ‘model’ that would be exported for the future delivery of other culture-led regeneration projects. This assessment was also expressed consistently by consultees: for them, determining a ‘blueprint’ for the governance of a CoC and not least for Coventry 2021, is unrealistic because it risks creating cultural homogenisation. They preferred the view that CoCs can offer other cities ‘lessons learnt’ from their specific cultural experiences and not just exclusively within the arts and cultural programme. Moreover, promoting a blueprint also risks being interpreted as paternalistic and shameless self-promotion, and could therefore undermine frank discussions and processes of knowledge-exchange and mutuality.

Besides unpacking partnerships and paying attention to how partnerships are actually unfolding in Cities or Capitals of Culture, future research should focus on the following interrelated aspects: the influence of DCMS and other national policy making and funding organisations over the conceptualization and delivery of the programme and wider culture-led urban regeneration policies; the models, meanings and practices of participation; inclusion and exclusion in organizations/boards of trustees/governance; and the influence of patterns of inclusion and exclusion in determining the roles of different cultural sector professionals and organisations in the design, delivery and benefits of the City of Culture programme.



8.

REFLECTIONS , POLICY CHALLENGES AND RECOMMENDATIONS

8.1 Introduction

In the following sections, we provide some reflections on the overall findings from the evaluation, both for Hull and for the UK City of Culture initiative, followed by a consideration of policy challenges, with some recommendations and issues for further research.

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. The report comes at a time of continued pressures on arts funding, continuing uncertainty over Brexit, and a crisis of city centre retail economies. It will be critical for Hull to see continued investment in culture-led regeneration so that sustained impacts can be built on the achievements and lessons learned from 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 have been in many ways profound, but somewhat fragile, and require further development and consolidation if they are to be embedded.

The challenge now lies in creating a sustainable model by which the learnings and 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.

We must therefore explore, debate and reflect upon some of the important questions that arise as a result of this evaluation.

The evaluation identifies a number of key policy challenges, concerning:

- **The need to sustain cultural participation and engagement across the city, with a focus on building long-term relationships between cultural sector 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 for Hull.**

- **Opportunities for further work to reach the most vulnerable, isolated and non-engaged residents within the city, for some of whom the year has not had significant impacts.**

- **The need to maintain momentum and to continue to put in place investment and other forms of support for Hull's cultural sector.**

8.2 Did the Hull UK City of Culture 2017 Project provide good Value for Money?

This question remains difficult to answer fully. 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 UK City of Culture 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 City Council, 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 note 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 activities 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 UK City of Culture 2017 Ltd-funded projects included in the programme.

It is likely that the investment from local budgets generated a far greater economic value for the city than the direct cost, as explored in this report's section on economic impacts.

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 there was a total of £676m new public and private investment in Hull which can be at least partly attributed to the UK City of Culture.

CPPI commissioned Paul Frijters (Professor of Wellbeing Economics at the Centre for Economic Performance, London School of Economics and Political Science) to apply to this report's impacts data the lens of the Treasury's 2018 Green Book guidance for policy appraisal, and its associated guidance on evaluations. The main question is whether Hull UK City of Culture 2017 was good value for money from both a regional and national perspective. Frijters considered two main calculations: what Hull UK City of Culture 2017 looks like from a standard cost-benefit analysis oriented around the question of provable economic value; and an augmented cost-benefit calculation that takes the wellbeing benefits of Hull UK City of Culture 2017 into consideration as well. Frijters' conclusion is that Hull UK City of Culture 2017 had as its main outcome the enjoyment of cultural activities, with a hard to measure market value. Nevertheless, the data shows that the majority of those attending the various activities in the Hull UK City of Culture 2017 programme enjoyed themselves.

The classic economic bottom-line assessment of Hull 2017 is that the programme made immediate economic sense from the point of view of Hull policy makers, since the subsidy came largely from outside the city and it led to additional tourism. From a UK perspective, the costs are internal and the tourism is probably displacement, leaving as the main benefit the actual enjoyment of the cultural activities.

Frijters argues that the City of Culture programme delivered 28,000 WELLBYs to the UK population that would otherwise not have occurred. He adds that the “expanded bottom line” assessment of Hull 2017 is that it brought local residents a temporary increase in community pride that was visible in the life satisfaction of the population, essentially at a price of £1,364 per WELLBY. By comparison, the NHS buys a WELLBY at an estimated £2,500, though Frijters notes that there have been National Lottery programmes that bought a WELLBY for under £500 and that there are also more cost-effective mental health programmes. Frijters adds that the costs per WELLBY of the 2012 London Olympics were considerably higher than for Hull 2017.

8.3 Does Hull UK City of Culture 2017 constitute a sustainable and transferable Model for increasing cultural Participation?

Many of the data sets contained within this evaluation not only report increases in cultural participation but also in other types of activity, including volunteering, skills development initiatives and lifelong learning. The activities delivered throughout 2017 within the 12-month period in 2017 to achieve a substantial increase in cultural participation 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.

However, within the project itself there are several examples of programme strands that can be recreated or adapted outside the City of Culture framework. These range from the creation of high-quality mini arts festivals at neighbourhood level through the Back to Ours project, to citywide volunteer engagement, as well as new creative learning models. All of these can be delivered at varying scales throughout the UK and financed through existing funding streams.

WELLBY ('Wellbeing Adjusted Life Year') is a unit of measurement of wellbeing. A WELLBY is one point of life satisfaction on a 0-10 scale for one person for one year. The WELLBY effect is used to measure increases and decreases in wellbeing and it is based on the average effect on the whole population. It includes benefits that go via the economy and bring a temporary increase or decrease in community pride, volunteering, 'warm glow' (the emotions produced by giving to others), involvement of children, and pleasure derived from cultural activities.

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 bidding for the title for 2025 (with the winner expected to be announced in 2021), that the initiative, at least in the short-term, is perceived as beneficial and therefore is likely here to stay for some time. The designation of Waltham Forest (2019) and Brent (2020) as London's first Boroughs of Culture, an initiative taken by London mayor Sadiq Khan, brought the culture-led mega-event to a new scale of administration. In 2020 Lewisham and Croydon obtained

8.4 How can Hull Policy Makers build on UK City of Culture as a Foundation for wider Regeneration Plans?

the London Borough of Culture designation for 2022 and 2023 respectively (the event did not place in 2021 due to the coronavirus pandemic). Similarly, Steve Rotherham, Metro Mayor for the Liverpool City Region (LCR), named Wirral as the City Region's Borough of Culture for 2019, following the designation of St Helens in 2018, while Sefton was the LCR's Borough of Culture in 2020.

Continued momentum is critical for Hull to ensure Hull 2017 leaves a lasting change for the city. The evaluation has already shown how quickly some impacts can fade, for example those on personal happiness levels. However, it also demonstrates 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 cultural activities in Hull. **The 2018 Citywide Residents' Survey showed an increased attendance at arts and cultural events, performances, or festivals by residents of Hull and the East Riding of 11% compared with 2016 and, remarkably, of 6% compared with the year of culture in 2017. Importantly, 37% of East Riding and 31% of Hull residents attributed an increased interest in arts and cultural events to Hull's status as UK City of Culture in 2017.**
- **Residents' aspirations to realise their potential in the arts and cultural sector** – the city has an opportunity on the back of a Hull UK City of Culture 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 cultural sector.

- **Volunteer enthusiasm to support arts and cultural activity** – there is a key opportunity in 2020 to draw on the established group of volunteers, their arts and cultural experience, and the strong reputation they have built up, to enable participatory cultural activities to continue in the city. The Volunteer Programme, run by Absolutely Cultured, is operating in wider areas of activity, including community development and social and environmental activism. There are interesting opportunities to develop links between cultural activities in the city and this emerging broader field of volunteering.

- **Cultural sector development** – Absolutely Cultured (working in partnership with Hull City Council and Hull’s arts sector network, Cultural Collisions) can build on the organisational support offered during Hull UK City of Culture 2017. If it can successfully place local cultural organisations and creative individuals at the heart of new activities commissioned (establishing collaborations with other national and international artists, and ensuring more opportunities for knowledge transfer) it could have an even greater impact in developing the skills and experience for the local sector, strengthening it for 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, and to give it a strong future that is less reliant on traditional retail activity.

Securing continued resourcing from public and private sector funders and putting in place an arts and cultural programme, with a tighter strategic focus that builds on these key assets and opportunities can help to ensure a positive legacy from Hull UK City of Culture 2017.

8.5 Legacy Plans

The establishment of Absolutely Cultured in 2018 as a successor organisation to Hull UK City of Culture 2017 Ltd is part of this reasoning about legacy. Although the scale of operations of Absolutely Cultured is significantly smaller than that of Hull UK City of Culture 2017 Ltd, it continues to run key strategic projects like the Volunteer programme and the Humber Street Gallery, and to commission spectacular cultural events in public spaces across the city. As suggested earlier in this report,

Absolutely Cultured is also continuing cultural sector development activities through the HIPI and through Humber Street Gallery’s Fruit Factory Network. Lastly, Absolutely Cultured is developing the *Generation Hull* creative learning project in partnership with other organisations in the city. Among several legacy projects pursued by Absolutely Cultured, it is worth highlighting its work with the BBC to deliver the *Contains Strong Language* national poetry and spoken word festival in 2018, in partnership with 1418 NOW, the British Council, Arts Council England and Wrecking Ball Press. Absolutely Cultured also worked with the PRS Foundation to bring back the *New Music Biennial* to Hull in 2019, in partnership with London’s Southbank Centre, BBC Radio 3 and NMC Recordings. The Hull festival was produced by Absolutely Cultured with local partners Opera North, Freedom Festival Arts Trust and J-Night. The projects implemented by Absolutely Cultured in 2020 include Model City (an installation in Hull city centre lasting 10 days in February, designed as an immersive experience) and the Creative Micro-Commission Programme, offering £350 to creative practitioners across Hull and the North of England to experiment with new ideas and ways of creating work for online presentation. Lastly, Creative Hull, a weekend of celebration of the city’s culture and creativity organised by Absolutely Cultured, will be held in July 2021 (<https://www.absolutelycultured.co.uk/whats-on/events/creative-hull/>).

8.5.1 Back to Ours

The Hull UK City of Culture 2017 project *Back to Ours* made an important contribution to offering cultural opportunities to some of the more vulnerable and excluded social groups in the city. 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 name *Back to Ours* was chosen in 2017 for the Hull-based project of Creative People and Places (CPP), a national scheme funded by Arts Council England since 2012 with the aim of encouraging engagement with the arts. *Back to Ours* aims to deliver high-quality arts and to involve the local community, in particular in areas of low cultural engagement.

As a CPP project, *Back to Ours* received £2.4 million funding from January 2017 to January 2020. The project was run by the Goodwin Development Trust, in partnership with the University of Hull, Freedom Festival Arts Trust, Absolutely Cultured, Hull City Council and Hull Culture and Leisure

(Libraries Services). As stated in its Business Plan, the project aimed to support “local people to engage as audiences, participants, creators and commissioners, bringing the arts to life in homes, workplaces, libraries, public spaces, health and education settings”. A flexible, learning-oriented approach was adopted, which allowed people to engage with cultural programming more creatively.

In 2018, *Back to Ours* consisted of three strands. First, a festival encompassing a range of cultural events. Second, a number of residents' focus groups in target areas of low cultural engagement called the Hubs, established in Bransholme, Derringham, East and North Hull.

The focus groups were the key channel to involve local communities in programming and in the co-creation of cultural activities. Third, Commissions aimed at supporting the local cultural sector and at encouraging co-creation with local residents. The Commissions strand drew from the experience of *Land of Green Ginger* in 2017 and was a means to undertake R&D activities which contributed to the development of the local cultural sector. Alongside these three strands of work, the programme includes a participatory evaluation programme called *Chat to Ours*, which developed from the experience of volunteers trained for Hull UK City of Culture 2017 Ltd.

In 2018, as shown by the programme's Interim Evaluation Report, 148 activities were delivered or supported, generating 93,192 engagements and a digital audience of approximately 750,000, against a target of 50,000 attendances. Cultural events addressed in particular general audiences, children and young people and families. Theatre was the most commonly used art form.

Within Hull, where 63% of attenders came from, *Back to Ours* displayed an even spatial distribution of audiences, including areas of low engagement such as Derringham, Orchard Park and Bransholme. 90% of audiences came from areas of medium and low engagement, against the target of 50% set in the Business Plan. Audiences were also reached across the East Riding of Yorkshire and, in the case of many events, nationally. Audience spatial

patterns varied substantially across the different activities delivered within the programme.

The programme was successful with audience segments who are less likely to engage, as 35% of audiences reported that they had not engaged with the arts in the past year. However, its effectiveness in reaching the lowest engaging groups was less clear. Although the programme did engage lower socio-economic groups, ethnic minorities and disabled people, these groups were under-represented within the audience. Since late 2018, the programme also sought to engage Polish communities in the city, for example by delivering tailored events and by translating the whole festival's brochure into Polish. The audience's age distribution matched that of Hull's population, albeit there was a higher proportion of attenders in the 16-34 age group and a lower proportion of over 65s, probably as a result of high audience figures for flagship festivals where younger audiences were expected.

Back to Ours encouraged audiences to engage with further activities within the programme and with other cultural events more broadly. 77% of attenders reported that they were more likely to attend cultural events as a result of the programme, in comparison with 50% of Hull 2017 audiences. This appears to be confirmed by early data about 2019.

In 2019, *Back to Ours* secured an additional £1 million funding from Art Council England for a further three years, until 2023. This strengthened the role of *Back to Ours* as a legacy programme of Hull UK City of Culture 2017. The pilot project *The Living Room* also secured funding from the National Lottery Community Fund. Among other projects, the *Back to Ours* team working with North Point Shopping Centre in Bransholme, to create *The Living Room*, a multi-functional community space and cultural venue.

8.5.2 Libraries projects

Two projects initiated by HCAL's Library Service were inspired by Hull's City of Culture year. In 2017, *Big Malarkey* was the first children's literature festival to be held in Hull, as part of the Hull 2017 programme. The festival took place over seven days in the summer of 2017 in a series of dedicated structures in Hull's East Park. It was delivered by the Library Service and supported by the James Reckitt Library Trust and Hull UK City of Culture 2017 Ltd. It was managed by a steering group consisting of a Senior Management Team member of HCAL Library Services, a Hull UK City of Culture 2017 Ltd producer, and teachers from Hull secondary and primary schools. 80 Hull 2017 volunteers also took part in the delivery of the programme.

Big Malarkey's vision was that of "[a] festival experience that makes speakers, sponsors and audience members want to come back for more". It aimed at increasing awareness of Hull libraries, encouraging reading for pleasure, extending experience and enjoyment of children's literature and increasing creative writing, 2 and 3D media, drama and play opportunities for children.

The festival was held again in East Park in 2018 and 2019 and received very positive feedback from teachers and family audiences. The 2020 festival was cancelled due to the coronavirus pandemic, but the plan is to hold it again in June 2021 in East Park.

The second project initiated by the HCAL's Library Service was *Reading Rooms*, originally established by Verbal Arts Centre (Derry-Londonderry) and delivered in Derry-Londonderry, Belfast and other cities in Northern Ireland, with the aim of improving local wellbeing and tackling isolation. The project was aimed in particular at pupils and people with dementia or Alzheimer's. It was part of Derry-Londonderry's programme for UK City of Culture 2013, with the aim of developing a reading culture as a legacy of the event. It was the only cultural project which transferred from Derry-Londonderry 2013 to Hull UK City of Culture 2017. Sessions led by trained facilitators took place in Hull in schools, health and community centres, and cafes, with the aim of encouraging participants to share personal experiences by discussing a pre-selected

short story. In 2017 the initiative consisted of a series of reading sessions held in the city's libraries throughout the year. The project was delivered by James Reckitt Library Trust, in partnership with HCAL, Hull UK City of Culture 2017 Ltd and the Verbal Arts Centre. Local Library staff and volunteers received training to deliver and facilitate the sessions. The *Reading Rooms* continued until 2019.

8.6 Considerations for the cultural and Visitor Economy Sectors

Cultural policy is increasingly a transversal instrument that affects all aspects of the development of a city. Its impacts can be found in areas ranging from economic development, place marketing, tourism and physical planning to education, community development, health and well-being.

The process of revision and implementation of Hull City Council's 2016-2026 Cultural Strategy should adopt a partnership and interdisciplinary, cross-sectoral, horizontal "cultural planning" approach, making links between cultural policy and many other areas of public policy. These will range from youth policies and economic development to city marketing, health, education and social policies.

Key challenges will include building on the promising partnerships created by Hull UK City of Culture 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" (Hull City Council, 2016: 9), and the very limited ability of the City Council to influence the city's schools, which are independent academies.

With regard to collaboration between the city's cultural sector and the Hull Clinical Commissioning Group, one promising example is Absolutely Cultured's 'Model City' project, involving primary school children (Autumn 2019 - February 2020).

It would also be important for future cultural policies in Hull to build on international links, like those (strengthened by Hull UK City of Culture 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" (Hull City Council, 2016: 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 UK City of Culture 2017 Ltd 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 researchers at the University of Hull (particularly with the Energy and Environment Institute), with Green Port Hull and with manufacturers like Siemens. These themes have acquired increasing salience with the rising awareness worldwide of the climate emergency, partly as a result of the activism of Greta Thunberg and protesters across the globe. The concept of the "Energy Estuary" is becoming an important catalyst for partnerships in the Humber region.

It is crucial 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 UK City of Culture 2017 programme), as well as on the existing and potential international links of the University and of the business and cultural sectors.

The Hull UK City of Culture 2017 Ltd cultural programme, as suggested earlier, also did not link enough with the city's ethnic and cultural diversity (e.g. neglect of the Kurdish community). The internationalism of the city's 2016-2026 cultural strategy was not fully reflected in the the UK City of Culture programme. There is clearly scope

for a greater focus in future cultural programming on the international connections of the city, including those of Hull's diasporic communities.

This study has revealed that, despite the significant achievements of Hull UK City of Culture 2017 Ltd, much work remains to be done to achieve the vision of Hull's 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", and unrecognised outside the city) 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 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, which cities such as Liverpool enjoy. However, the award to Hull City Council of £13.6m by the National Lottery Heritage Fund - as part of the £30.2m '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 the creation of a new visitor attraction in Dock Office Chambers and in the North End Shipyard, featuring the re-located Spurn Lightship and the Arctic Corsair, (the sole survivor of Hull's distant-water sidewinder fishing trawler fleet).

Hull City Council in 2020 also invested £4.3m in the refurbishment of Queens Gardens, to create a link between some of the city's key maritime heritage sites. In March 2021, the futuristic Murdoch's Connection bridge was opened, providing a new landmark for the city and safe pedestrian and cycle links between the city centre and the Fruit Market, over the busy A63. The £22m bridge project included the creation of new public spaces by Princes Quay and Hull Marina.

It will be important also to have a stronger presence of information and publicity about the city's cultural attractions at key transport nodes like King's Cross station in London, railway stations in Doncaster, Leeds and York, and international airports including Leeds, Liverpool, Manchester, Doncaster and Humberside.

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.

The challenge for Hull, as for other cities, will be also to adapt its culture-led regeneration strategy to the new conditions emerging during the coronavirus pandemic. The medium and long- term implications of the pandemic are still unclear. However, it is likely that new issues will emerge in urban cultural strategies. These could include the following: the increasing importance of cultural activities for health and well-being policies and projects; the potential key roles of public libraries and community-based cultural activities to reduce social exclusion, unemployment and digital divides, and contribute to reskilling; the re-modelling (with greater use of outdoor areas, for example) of cultural venues and spaces to reduce the risk of transmission of the virus; the massive increase and growing sophistication of the digital offer by cultural organisations; the potential roles of cultural activities in responding to the crisis of city centre-based retail, office and night-time economies; the uncertain future of mass spectacles in public spaces.

8.7 Reflections for the Future of the UK City of Culture Initiative

As every UK City of Culture will have different resources, problems, needs and aspirations, it is desirable that each programme and the way it is delivered will be different. Having this in mind, we have argued that it is

more valuable to talk about lessons learnt from the very specific socio-cultural and policy experiences of Hull as UK City of Culture 2017 rather than to attempt to create a "blueprint" or "model" that could be exported to underpin future delivery of other culture-led regeneration projects. Nevertheless, the Hull 2017 programme has clearly offered many elements which provide useful learning points for future Cities of Culture, and for future research on Cities of Culture.

The programme 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 have 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 in future CoCs should proceed in parallel with work on the design and implementation of the cultural programme.

The Hull UK City of Culture 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 City of Culture arts and cultural programme.** Many of the Hull 2017 cultural programme's largest and most popular events and activities were based upon historical aspects of the city. This contributed to the distinctive nature of the programme itself. These events helped enhance knowledge and understanding of the city's history and heritage among both residents and visitors, and offered a source of inspiration to artists for innovative projects.
- **The BBC and wider national media are a critical source of coverage.** With relatively limited marketing resources, given the desire to prioritise funding on programming, Hull 2017 achieved considerable coverage. 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 was 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 significantly 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 that excluded UK cities from the European Capital of Culture competition (as a result of the UK government's decision to exit 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.** Cities of Culture have to balance the delivery of a high quality and engaging programme (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 an enhanced annual arts and cultural offer.
- **In cultural programming terms, the Hull UK City of Culture 2017 Ltd 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. The latter was a less satisfactory aspect of the Hull 2017 experience.

In the cultural programme there are significant opportunities to experiment with a broader definition of "culture". Hull UK City of Culture 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 life of the city. This could be done even more systematically by future UKCoC, 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, also through co-creation and participatory projects. 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 UK City of Culture 2017 experience demonstrated 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.

8.8 Policy Challenges

The core audience for cultural activities in Hull is still relatively weak, although not unusually so for a city with Hull's socio-economic characteristics. The city's arts organisations network, Cultural Collisions, has calculated that "the highly engaged arts audience" is 12%, well below the national average of 25%. There is a need to improve the infrastructure to understand the characteristics and preferences of audiences, as well as marketing. It is difficult to do audience development in Hull without an infrastructure for long term data capture. Without a continuing focus on capacity building in the cultural sector, it will be difficult for Hull to capitalise on the achievements of the year of culture in 2017. A strong cultural infrastructure (in areas including marketing, PR, fundraising and audience development) is very important for cities to make the most of the potentially positive long-term effects of a cultural mega-event, as shown by the cases of Glasgow after European City of Culture 1990 and Liverpool after European Capital of Culture 2008.

Several interviewees stressed the need for a legacy fund to strengthen both Arts Council England-funded National Portfolio Organisations (NPOs) and smaller cultural organisations in the city. Such a legacy fund could be used, for example, to improve the marketing, audience development and fundraising capabilities of the local cultural sector, which is important also in consideration of the risk of decline of business sponsorship for cultural activities in the city.

Other interviewees highlighted the importance of seed-funding for innovative projects. One interesting example in recent years was Assemble Fest, which unfortunately did not continue after 2017: "working closely with the active residents and traders of Newland Avenue, the festival takes place right in the heart of the community - removing any barriers people may otherwise run into when trying to access other theatre events. We offer pay what you want performances...and lots of free events and pop-ups, such as live music, installations, language cafes, dance performances, workshops, face painting and puppet shows that are perfect for all audiences. We want our audiences to see spaces they pass every day in a different light, visit businesses and shops you've never been to before and continue supporting local businesses by becoming new regular customers after the festival has finished. We want our artists to develop new ideas in a space that isn't a black box, create relationships with spaces and traders and work creatively with their paired Industry Collaborator...(From 2013-2017) Assemble Fest has had 5 festivals, supported 25+ local theatre companies, seen 28 premieres of new work, staged events in 30+ spaces, held a special one-off festival on Hessle Road and employed 100+ members of the local community" (from <http://www.assemblefest.co.uk/about.html>, accessed on 26th October 2019).

A well-funded creative education programme like *No Limits*, offered to schools for one year, can be inspiring for pupils and teachers, but arguably it can also risk giving to headteachers the impression that unless you have massive resources you can't do arts in schools. It has been difficult for the Local Cultural Education Partnership (LCEP) to establish itself. As part of its legacy strategy, in the autumn of 2017, Hull UK City of Culture 2017 Ltd presented the concept of the ambitious *Generation Hull* project, described by Absolutely Cultured in 2018 as "an innovative programme of work to explore the impact of regular access to creative and cultural activity on the lives of children". However, initially there were very limited resources attached to the *Generation Hull* project. Neither the developing Cultural Education Partnership nor *Generation Hull* have so far succeeded in filling the vacuum left by the demise of *No*

Limits, although some consultees have suggested that collaborative relationships between key stakeholders in the city, focused on the creative learning agenda, are getting stronger.

“Generation Hull” is now the LCEP’s name, and this in itself can be considered as one of the legacies of Hull 2017. The organisation’s steering group includes Hull and East Riding Children’s University, Hull Clinical Commissioning Group, The University of Hull, Hull City Council, Leeds-based IVE training company, Absolutely Cultured, Artlink, Freedom Festival Arts Trust, Hull Truck Theatre, Hull Culture and Leisure Hull College and teachers from different schools in the city (see <https://www.generationhull.com>).

Interviewees from some of the smaller cultural organisations in the city have argued that a rather top down logic prevailed in the Hull 2017 project. This diverged substantially from the more grassroots, “inclusive and collaborative” orientation which, in their view, had characterised the 2013 City of Culture bidding process.

The Hull 2017 project arguably did not give a sufficiently high priority to legacy and citywide cultural strategy considerations. The main focus of Hull 2017 was on fundraising and on the production and delivery of a wide-ranging and ambitious cultural programme, and there was limited time or resources human and financial for legacy planning. The post-2017 legacy plan developed by Hull UK City of Culture 2017 Ltd in the second half of 2017 and bequeathed to Absolutely Cultured was at one level visionary and ambitious, but also rather vague in terms of resources, responsibilities and modalities of implementation.

Absolutely Cultured found itself in a difficult position at the beginning of 2018. This was partly because of the relative weakness of the final part of the concluding season of the 2017 programme highlighted by several interviewees. It was perhaps also due to exaggerated expectations and a certain lack of clarity in the city’s cultural sector about the role and remit of Absolutely Cultured. This lack of clarity was compounded by the confusion about whether Hull’s tenure as UK City of

Culture was for four years (until the end of 2020) or for 2017 only. Instability in the leadership of Absolutely Cultured during 2018 was also a problem.

One of the key policy challenges in Hull today is to develop a collaborative and consultative style of cultural leadership and governance, to improve the quality of communication between different cultural sector stakeholders and levels of trust. These styles of leadership and governance would be important to lay the foundations for a long-term culture-led regeneration partnership for the city.

Such partnership started to emerge in the city through the work of the Culture and Place Strategic Advisory Group (CAPSAG), an organisation which included representatives from the local cultural sector, business, Hull City Council and East Riding of Yorkshire Council, as well as independent advisors. CAPSAG is being transformed into the Hull and East Riding Cultural Compact, funded by Arts Council England and by the British Council. The new organisation will bring together key stakeholders to embed culture in urban and regional strategy, including in approaches to economic development, tourism, place promotion, education, public health and social policy. The Cultural Collisions network, a member of CAPSAG, played an important role in bringing together the larger cultural organisations in the city for purposes of advocacy and data-sharing, as well as to contribute to citywide arts marketing and explore opportunities for other joint projects. Perhaps a similar network would be required for a more effective representation of the voices of individual artists and smaller cultural organisations (although the City Arts Unit, a member of Cultural Collisions, to some extent performs that role).

Embedding culture in urban strategy by policy makers in Hull could be described as the adoption of a “city of culture” model of urban development. This could be one of the most effective and innovative ways of securing the post-2017 legacy. As part of this strategic work, it will be important to discuss possible responses to the drastic reduction in the activity of Hull School of Art and Design in 2018. This should be part of a broader strategy to support artist’s training and development in the city.

8.9 Recommendations

Beyond the rhetoric of “participation” or “partnership”, there is a need for strong, codified organisational pathways that allow a wider constituency of interests a real possibility of participating in and influencing decision-making processes.

There is also a need for stronger efforts to include smaller cultural organisations, less established and more inexperienced cultural sector stakeholders, in strategic decision making at city level.

It is also important to develop tailored funding streams for these smaller cultural organisations, and for up-and-coming talents, young cultural managers and citizen or community-driven initiatives.

Legacy cannot be an afterthought and should permeate the whole City of Culture project. City of Culture delivery teams need staff dedicated to legacy and long-term policy, working alongside the local authority and producers, curators and event managers. Indeed, the development of imaginative and strategic links between the cultural programme and long-term urban strategies is one of the most fascinating challenges for future Cities of Culture.

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 evaluation and of other research about Hull UK City of Culture 2017 Ltd), 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.

For this reason, it is important to invest not only in evaluation but also in the imaginative and effective communication and dissemination of evaluation findings, to influence key opinion and decision makers.



9.

ISSUES FOR FURTHER RESEARCH

9.1 Introduction

Future research could focus on the following interrelated aspects of the operation of CoCs:

- **Problematism/unpacking partnerships and paying attention to how partnerships are actually unfolding in CoCs: what does "partnership" mean and which forms does it take in particular contexts?**
- **Unpacking the concept and the models, meanings and practices of "cultural participation";**
- **Understanding the difference between "arts in the communities" and community-led arts projects;**
- **Inclusion and exclusion in City of Culture delivery organisations/boards of trustees/other mechanisms for City of Culture governance;**
- **Patterns of inclusion and exclusion of cultural sector organisations and individuals in the design, delivery and benefits of the CoC programme;**
- **Addressing processes of capacity-building for the creative and cultural sector ("who builds whose capacity").**

A selection of these possible research themes is explored in more detail below.





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9.1.1 Problematising ‘partnerships’ in Cities of Culture

In Cities of Culture, “partnerships” are placed at the centre of urban and regional development, at least rhetorically. The concept of “partnership” is often overused, made ambiguous and politicised within urban regeneration policies and urban politics (Hastings, 1996; Goldstein and Mele, 2016; Oatley, 1998). Beyond the “new orthodoxy” of local partnerships (Geddes, 2000), it is important to evaluate the processes of partnership-based initiatives promoting local development and to understand how partnerships and collaborations are actually pursued and unfold “on the ground”. “Partnership” is a concept that in many cases masks the fact that some collaborations are more valued than – and are thus prioritised over – others. Who is included and who is excluded in partnership arrangements? Future research could address why, how and to what extent Cities of Culture are developing partnerships, what types of partnerships are being developed and preferred, how they are implemented, and with what effects in terms of local and regional (power) relations and ecologies. Research is needed not just to examine the activities of public-private partnerships in advancing development but also their internal dynamics, governance, and effects on localities (Goldstein and Mele, 2016).

9.1.2 Problematising participation in Cities of Culture - analysing models, meanings and practices of participation - genuine participation or elite capture of partnerships and participatory initiatives?

The processes of simultaneous inclusion and exclusion within urban development strategies are conceptualised by some researchers as the “elite capture” of partnerships and participatory initiatives (Lund and Saito-Jensen, 2013; Cornwall, 2003, 2008; Brear, 2018). This leads us to highlight the importance of future research about how the relationship between participation processes and partnerships is understood and practiced in different City of Culture governance settings (Tommasini, Hansen, and Bianchini, 2018).

9.1.3 Inclusion and exclusion: differentiated impacts on the local field of culture

As far as partnerships with the local cultural sector are concerned, City Councils and companies delivering City of Culture programmes tend to prioritise connections and partnerships with:

Major cultural sector organisations of national/international importance; national media organisations; national funding bodies; international organisations (e.g. the European Commission for the European Capitals of Culture). In many cases, City of Culture projects place less emphasis on the development and capacity -building of the local cultural sector, and particularly of less well-established cultural organisations.

While the local cultural sector generally experiences an uplift (often in terms of quality and levels of ambition) through Cities / Capitals of Culture, Bergsgard and Vassenden argue that in the case of Stavanger 2008, “the larger and most institutionalised producers - the core arts institutions - gained the most, especially by increasing their social capital” (Bergsgard and Vassenden, 2011). Their findings are replicated by other researchers and in other contexts such as Sibiu 2007, Aarhus 2017, and Derry Londonderry 2013 (Degn et al., 2018; Moore, 2017; Oancă, 2010).

In the case of Hull 2017, more research is needed about which individuals and organisations were able to influence the cultural content of the year and be part of the high-profile cultural programme. Since there was weaker involvement in shaping the cultural programme for some local cultural producers, particularly those unsuccessful in the Creative Communities bidding process, more research is needed on which organisations and cultural sector actors were successful in contributing to the programme and which were not, on who was involved and who was not, why and with what effects.

It is important to pay closer attention to the modalities of access to collaborations with the organisations responsible for the delivery of Cities and Capitals of Culture, and of participation in capacity building programmes for creative and cultural professionals. As Eade points out in her work on capacity building, it is important to understand ‘who builds whose capacity’ (Eade, 1997, 2007; Eade and Cornwall, 2010): who was involved, who benefited and who did not from these processes, and how roles were distributed. In short, more research is needed on patterns of inclusion and exclusion in partnerships, capacity building and delivery, including on what drives self-exclusion from participating in City of Culture programmes.

9.2 Research Questions from the City of Culture Research Network: Turning Evaluation into Policy

In 2019, CPPI, on behalf of the University of Hull and in partnership with the University of Warwick, was successful in establishing a Cities of Culture Research Network (CCRN), funded by the Arts and Humanities Research Council. The project is innovative because it is among the first to focus on: a) a better understanding of the medium and long-term effects of CoCs; b) the conditions, mechanisms and procedures to create productive links between evaluation and new policy development.

These are two issues about which there is insufficient availability of academic literature and policy making documents. The network includes all UK European Cities/ Capitals of Culture, Cities of Culture and London Boroughs of Culture (Glasgow 1990, Liverpool 2008, Derry-Londonderry 2013, Hull 2017, Coventry 2021, Waltham Forest 2019 and Brent 2020). Aarhus European Capital of Culture 2017 and Galway (one of the two European Capitals of Culture for 2020) are also part of the network. The network aspires to connect UK researchers with their counterparts in other European countries and with local and national policy makers. The network's aims are to produce new collective insights into the longitudinal impacts of the Cities of Culture movement and to explore how research knowledge in this field can inform future policy for culture-led mega-events, as well as for urban cultural strategies and for the role of culture in urban regeneration.

The research network reaches across geographical, professional and disciplinary boundaries and barriers to bring together academics, postgraduate and early career researchers, and national and local policy makers, all seeking to better understand and progress the Cities of Culture movement. It is hoped that this enhanced understanding will be particularly useful for the implementation of the Coventry 2021 project, and for UK Cities of Culture from 2025 onwards, especially for cultural managers and policy makers planning post-event legacy strategies or seeking successful future bids.

CCRN explores: a) the sustainability of the cultural, image, social and economic impacts of City of Culture programmes; b) the main factors which since the early 1990s have affected, and are likely to influence in the future, policy makers' use of evaluation research; c) how to fill the gaps between related knowledge on Cities of Culture dispersed in time and place, and between the producers and potential users of that knowledge; d) possible ways of better connecting the evaluation of cultural mega-events with future policy development.

CCRN's research questions include the following:

- What are the mechanisms and procedures through which the findings from City of Culture evaluation programmes feed into cultural and urban strategies and what are the challenges and barriers to this?
- Is evaluation being turned into policy through the adoption of an open, participatory "learning city", bottom up approach, or through a more elitist, top down modality?
- If City of Culture evaluation findings are not sufficiently or adequately used for policy making, what are the main reasons?
- What are the roles of universities, and of specialist research institutes, in the process of turning evaluation into policy development?
- In disseminating City of Culture evaluation outcomes, how can the expectations of local politicians, local residents, the local cultural sector and the media be managed and reconciled with academic rigour?
- What guidance do policy makers need from researchers and what do researchers need from policy makers for a useful exchange of knowledge?

- Under which conditions can Cities of Culture maintain their transformative momentum after the big event? Conversely, what are the main factors undermining momentum and medium/long-term effects?
- Is there evidence of negative medium and long-term effects? Which have been the main policy responses to such negative effects?
- What have been the main trends in funding for local cultural activities after a City of Culture event?
- Can City of Culture status be lost, for example through relative inactivity, loss of strategic direction or prioritising other policy areas?
- What is the most effective way to conduct longitudinal research on the impacts of Cities of Culture?
- How can certain investment decisions after a CoC be attributed to the event ?

9.3 Other Research Priorities

- Need to develop a more consistent approach to post-implementation reviews of CoC and other mega events based on an agreed methodology to determine value for money, given the diminished and diminishing levels of public funding post-2017 and beyond.
- Comparison between the approach to evaluation used for Hull UK City of Culture 2017 and other available models. What are the advantages and disadvantages?

Abbreviations

CAPSAG	= Culture and Place Strategic Advisory Group
CCRN	= Cities of Culture Research Network
COoL	= Creative Organisations of Liverpool
CPP	= Creative People and Places
CPPI	= Culture, Place and Policy Institute
GVA	= Gross Value added
HCAL	= Hull Culture and Leisure
HIPI	= Hull Independent Producer Initiative
HLF	= Heritage Lottery Fund
HSG	= Humber Street Gallery
IETM	= Informal European Theatre Meeting
LARC	= Liverpool Arts Regeneration Consortium
LCEP	= Local Cultural Education
NPO	= National Portfolio Organisation
PRS	= Performing Right Society
VHEY	= Visit Hull and East Yorkshire

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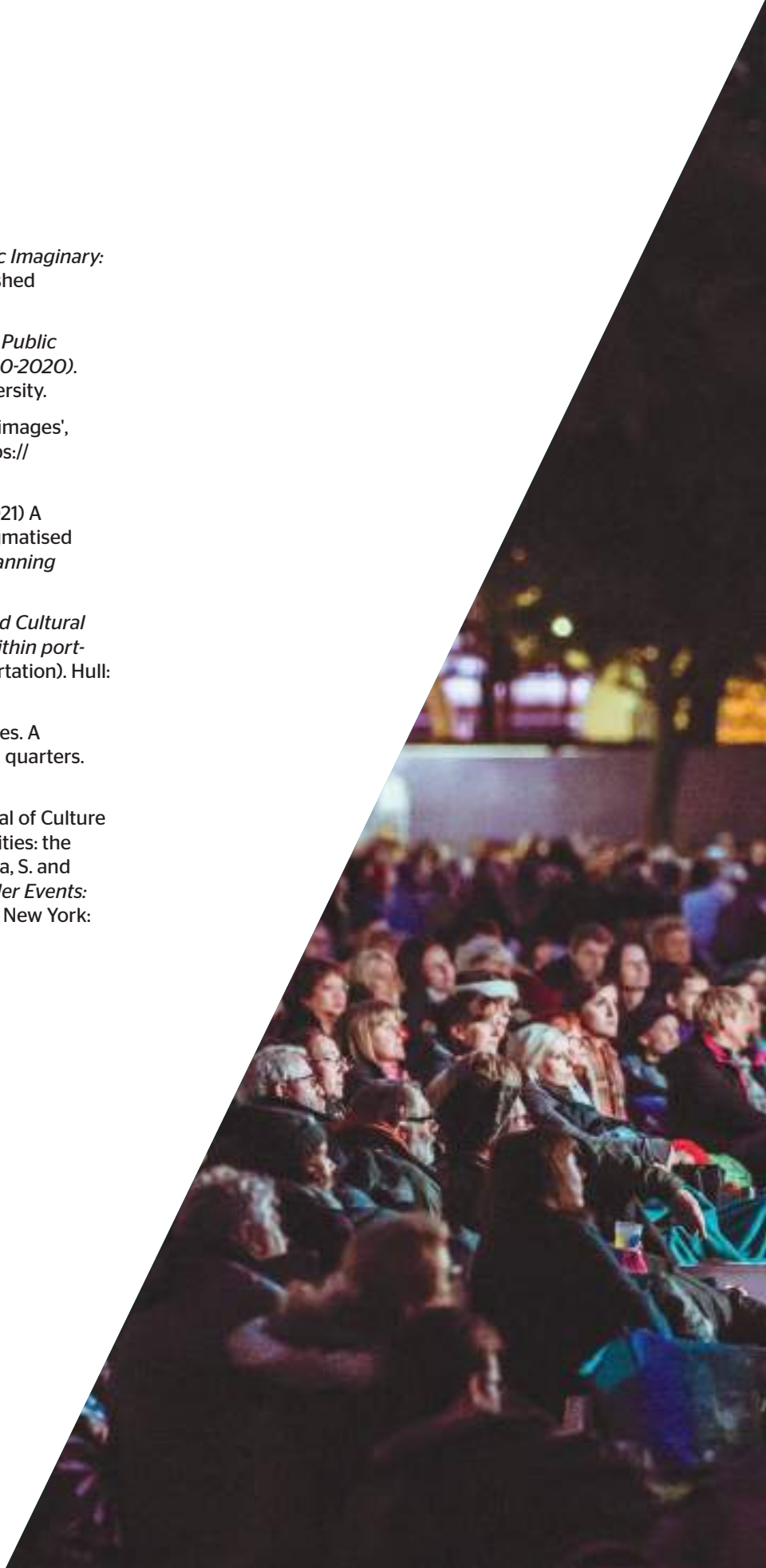
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