

# HULL'S CULTURAL STRATEGY 2016 - 2026

July 2016

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## **Our Ambition**

In 2026, Hull is celebrated for its distinctive cultural offer which reflects both the unique character and spirit of its people and its position as a gateway to Europe.

With its old town cafés and bars, its independent attitude, its creativity, its cycle culture and city living, it is often compared to cities in Scandinavia and Northern Europe. It has become a successful visitor destination.

Hull is known for its adventurous cultural programming and its signature events. As befits Yorkshire's maritime city, the import and export of culture is important business.

It is an active city, where the culture is to take part. Local participation in physical and creative activity is booming, traditional health inequalities are being reduced and Hull has the fastest growing audience for culture in the UK.

Building on the success of Hull UK City of Culture 2017, the City has an enviable creative reputation throughout the north of England and beyond, and is a place where communities come together through shared cultural experience.

The creative sector is clustered around the historic heart of the City and the Fruit market but reaches out into neighbourhoods and communities. People are enthused and excited by the capacity of the city to produce and present cultural experiences at all levels.

Young people have access to a full range of cultural opportunities and can fully develop their talents in the City. Wider engagement has given rise to more independently led activity and a wider support base for cultural activity. Art forms such as dance and visual arts are better represented and more accessible to a wider range of people.

## Executive Summary

This is a defining moment for culture in Hull. On the eve of the City of Culture year, Hull can look back with pride at its recent achievements and look forward to 2017 as a reward for its success: a pivotal point in its history.

This strategy plots a course for culture beyond 2017, and through to 2026. It supports the legacy of the City of Culture, and even more importantly, it focuses on the development of all Hull's cultural activity as a way of supporting the city's ambition.

We believe that the strategies we adopt now for culture will be integral to the city's success. As the City Plan shows, culture is central to Hull's future as a successful visitor destination.

In the process of writing this strategy, we have listened very carefully to a representative sample of people from across the cultural sector: in sport, the arts, heritage, leisure, libraries, retail, food and drink, and others. While there are many perspectives, there is also a real consensus on where Hull should be heading over the next ten years and beyond.

Hull has unique strengths and weaknesses, and both positive and negative aspects have determined the design of this strategy. In this process of tailoring, these are the vital statistics:

- Hull is a maritime city that faces out to the North Sea. It can reflect city living in Scandinavia and Northern Europe in a way that is not credible for any other UK city
- Hull has big ambitions for culture, but an undersized audience, particularly for the arts. Building a base of support for culture is a priority for Hull in a way that is not the same for other cities
- Marketing the city is an essential part of Hull becoming a successful visitor destination, but there is a gap in the city's capacity in this area. Current resources are insufficient for the task
- Long-term change in the audience profile is best achieved through cultural education in schools. The benefits of sport and arts participation in schools also go far beyond audience development, and directly impact on the future of the city
- There is an urgent requirement for a new era in cultural management in the city. The sector and its stakeholders want increased strategic capacity, increased independence, and a confident, outward-looking perspective

In direct response to these key features, the strategy focuses on three areas: developing the city, developing the audience and developing the sector.

Developing the City

City centre development and investment in culture must go hand in hand

Hull culture will show the influence of city living in Northern Europe and Scandinavia, creating an experience unique in the UK

High quality cultural product will build the city's image

Developing the Audience

To support the city's cultural ambition, the core audience has to be developed

Visitor destination marketing must be supported with adequate budgets and capability

Non-core audience development is still needed, to promote equality

Work in education and skills is the best way to broaden the audience over time

Developing the Sector

A Cultural Partnership will provide the voice of culture in the city, fostering a new independence

Strategic capacity will be improved through a review of cultural management

A healthy cultural ecosystem will share data and services, develop links beyond the sector and provide coaching and mentoring

The city's plan for investment in culture will be developed in partnership with strategic stakeholders

The 2017 City of Culture is a very significant milestone for Hull. Its legacy will be capable of transforming the city over the period of this strategy. It will contribute to each of the three areas of development above, and is an exciting kick-start to ten years of progress. The City of Culture is already strengthening Hull's profile, and affirming culture's position as central to the City Plan. Its legacy will also develop the city's cultural capacity, providing a stronger backbone for culture and promoting a bigger and more effective cultural network. Furthermore, the financial investment in the City of Culture will act as both lever and case-study, showing the high value of return on investment in Hull.

Hull wants to think about its culture in the broadest terms. The city knows that its professional sport clubs are as much a part of the offer as its theatres. This strategy reflects that, and when we say 'culture' we mean sport, arts, heritage, and all forms of leisure. It is important to recognise however, that many of these areas have separate strategic planning regimes that are already in place and being delivered. This cultural strategy aims to create a supportive context for further detailed planning and allocation of resources. In the case of sport, the *Active Hull* strategy runs until 2017, when it will be replaced by a new strategy informed by the national sports strategy, *Sporting Future*. Other formative influences on strategy are expected, including the 2016 Culture White Paper which in so many ways dovetails with Hull's ambitions in audience development, place making, cultural export, and new models for resilience. Hull is surely a perfect partner for the White Paper's aspirations over the next ten years.

To involve all areas of the cultural sector, an overarching ambition and vision that applies to all domains becomes particularly important. The vision expressed in this strategy is accordingly clear and simple: a maritime city with a cultural atmosphere influenced by Scandinavia and Northern Europe; a new force and sense of direction in marketing to audiences, partners, and visitors; and a new independence in cultural management and development.

What this strategy advocates above all is a long term strategic commitment. It acknowledges the central role of culture in the regeneration and the future place shaping and place making of the city. It also acknowledges that cultural ambition in Hull is much bigger than cultural capacity – including the strategic management of culture, the marketing of culture and visitor destination, and the sharing of market intelligence. All these areas are under-developed, and it will require commitment and resources to fill the gap. This strategy proposes a route to this goal.

The prize is worthy of the endeavour. Through its White Paper the UK Government has made it absolutely clear that culture is a central pillar of any city's future and one of the key factors in driving external investment to Northern cities in particular. As Hull negotiates its future with decision makers and consumers, culture is set to become its strongest suit.

# Developing the City

# 1. A City Centre With Pulling Power

## The power of culture

Hull's City Plan aims to create 7,500 new jobs in the city by 2023. It is an ambitious target, and two things about Hull make it possible: the city's future in green energy, and its potential as a cultural centre. In fact, the success of the City Plan materially depends on culture. It is one of the key ingredients in making destination Hull 'a world-class visitor destination':

*"Hull will be known across the UK and beyond for its unique heritage and culture – a city with fascinating, world-class places to visit and great things to do. Visitor numbers will treble and more residents will take part in Hull's rich and varied culture, leisure and sporting activities."*<sup>1</sup>

When large employers like Siemens or RB consider investing in a city like Hull, the cultural offer is part of the decision-making process. Employers are looking for a complete city experience: with a skilled workforce, a vibrant city centre, great culture, good transport and connectivity.

They are not alone in making this cool, considered appraisal. When students put Hull University on their shortlist, they will look at the city's cultural offer as well as the University's academic one.

And this relationship between the city's pulling power and its cultural content works both ways. When arts audiences, for instance, consider attending an event, they think about the whole experience: the atmosphere, places to eat and drink, the logistics of getting there and back again. When visitors choose a destination, they look at the whole experience of the city, not just a single building or event.<sup>2</sup>

The logic for a cultural strategy is clear. Development of culture must go hand-in-hand with the development of the city centre, and vice versa. One is no good without the other.

Competition between UK cities will only increase over the period of this plan, and all of them will use culture as a leading benefit.<sup>3</sup> Having "places to visit and great things to do" is only enough to get a city into the game. To really compete, it will need an extra point of difference concerned with the city itself: something truly distinctive.

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<sup>1</sup> Hull City Plan, 2013 – 2023. Culture is also central to the Humber LEP Strategic Economic Plan, 2014 – 2020, which features culture and place-making as one of the three pillars of its strategy

<sup>2</sup> 'Experience tourism' is identified in the industry as a growing trend: see Section 2, "Developing the Visitor Destination Audience"

<sup>3</sup> Commentators, researchers and academics agree that culture is one of the UK's key strengths. For instance, *As Others See Us*, British Council/Ipsos Mori, 2015.



This goal is worth pursuing because Hull needs new visitors, new residents, and new businesses. Hull's ambition, set out in its City Plan, is dependent on attracting new investment from businesses, transport connectivity, visitors with money to spend, and new residents who are sufficiently financially secure to make a contribution to City revenues. Without this income, Hull will struggle to realise its ambitions.

### **Maritime city: the influence of Scandinavia and Northern Europe**

Hull's many positive attributes can come together within a single, competition-beating story.

By 2026, the city centre can offer visitors an invigorated street scene with high quality eating and drinking, a laid-back cycling culture, a city living element and a creative, independent streak that reflects the cities it faces across the North Sea. Hull's difference will stem from how it positively exploits its maritime relationship with Northern Europe and Scandinavia, as well as its relationship with the UK.

The characteristics and behaviours below set out some of Scandinavia's most positive signifiers. Many of these characteristics are already present in the Hull experience, and several others are relevant to its ambitions. Note that this is not about creating a package that is attractive to European and Scandinavian visitors (although that may be an added benefit). It is powerful because it taps into a contemporary set of British aspirations, current in 2016 and likely to remain a potent cultural force over the period of our plan. It is meant to appeal to the new visitors, new residents and new businesses we identify above, as well as giving a focus to the ambitions of the cultural sector.

Active. Adventurous. Affluent. Collaborative.  
Committed to education. Community-oriented. Connected.  
Creative. Cycle culture. Democratic. Design-led. Egalitarian.  
Green. Hip. Independent streak. Leisure-oriented. Northern.  
Outward-looking. Proud. Quirky.  
Reluctant to brag. Sophisticated. Sporty. Tolerant.  
Understated. Work-life balance.

The roots of this relationship with Scandinavia and Northern Europe lie deep in the heritage of the city. Hull's maritime location is its reason for being. It makes sense of the city's form, its heritage, and its character. The layout of the city follows the logic of its waterways, and its position on the

Humber puts it in the middle of a network of trade routes that have joined Hull to Scandinavia, the Netherlands and the Baltic for thousands of years.

Today solid links are already in place with cities in Scandinavia and Northern Europe: in particular Rotterdam, Reykjavik, and Aarhus, the latter being Hull's partner during the 2017 City of Culture year, when Aarhus will be European Capital of Culture. The opportunity to share ideas and co-create work can extend beyond 2017 and become a distinguishing feature of Hull's cultural scene, in the arts and also in other areas of culture. Sharing ideas and the impact of culture as a key driver of regeneration are also inherent in places closer to home. Culture has shaped places like Liverpool, Bristol and Newcastle – Gateshead. Liverpool offers a particular opportunity for collaboration given that it book ends the E20 route, the Northern Powerhouse and cultural corridor.

Historic links around North Sea and Baltic trade extend further through the Hanseatic League relationship, affiliating Hull with cities in Estonia, Germany, the Netherlands, Norway and many others.<sup>4</sup>

This strategy proposes that the development of the city centre and its cultural offer will be informed by the association with other North Sea cities. This direction is consistent with Hull's heritage, and keenly positioned for the relevant target markets. However, while it reflects a movement that has been apparent in the city for some years, it is not yet established as a shared mission. Work will need to be undertaken exploring the concept, and the outputs from this movement will be as diverse as the cultural sector itself.

Hull will not be in the business of copying its North Sea neighbours, but rather working in the same spirit. For instance, independent retail, eating and drinking will be important in the city centre. This has been the root for the successful cultural scene around HU5 (The Avenues and Newland Avenue), and it will be a key element in the city centre. The reflection of Northern Europe and Scandinavia will be delivered in Hull's own style, for its own market – just as we see in the new businesses clustered around the Marina, Fruitmarket, and Old Town.

The City of Culture in 2017 provides a good seedbed for the further development of this kind of activity. The associated increase in leisure traffic during 2017 will support many new businesses and pop-up enterprises, making the most of Hull's spare building capacity and open space.<sup>5</sup>

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<sup>4</sup> Separate to this North Sea network, but still potent for the city, is Hull's relationship with Freetown in Sierra Leone.

<sup>5</sup> Business planning will be crucial, to guide start-ups past the 2017 spike in custom, to a sustainable future.

Attracting hotels and retail brands that are associated with quality will also contribute strongly to increasing the city's pulling power. City living will be key to the culture and atmosphere of the Old Town. Improved transport is also vital, opening up routes across the city, and improving journey times and the quality of experience to and from other Northern cities and connecting with markets particularly in the South of England. The planned cruise terminal, ongoing ferry traffic, and improved relationships with Humberside Airport and the closest Northern airports will be significant, particularly in shrinking journey times and improving connectivity.

The culture of a city is made up of all these different aspects: the whole of city life, including things that may seem as separate as buses and beer. This is something we understand immediately as a consumer or potential visitor to a city, but that is sometimes forgotten in the discussion of cultural policy.

The culture that can help Hull's ambitions is about how the city moves, thinks and behaves, not simply what's on at the theatre. This is the fully-realised vision of culture that is already driving inward investment in some of the North's cities, and it is this that can also become one of Hull's strongest suits on the national stage.

### **Cultural programming and activity**

A city centre with pulling power requires a cultural programme that is high quality and distinctive. In the new story of the city as a cultural destination, culture needs to provide the hooks and icons that will capture the imagination of residents, potential visitors, including local visitors to the city centre.

At the time of writing the cultural sector is developing a set of metrics that will help describe what we mean by high quality. Led by Arts Council England, the Quality Metrics programme defines quality through a series of statements, developed by cultural organisations:

- Concept: it was an interesting idea
- Presentation: it was well produced and presented
- Distinctiveness: it was different from things I've experienced before
- Challenge: it was thought-provoking
- Captivation: it was absorbing and held my attention
- Enthusiasm: I would come to something like this again
- Local impact: it is important that it's happening here
- Originality: it was ground-breaking
- Risk: the artists/curators really challenged themselves with this work

- Excellence: it is one of the best examples of its type that I have seen<sup>6</sup>

In addition, quality may be judged by the degree in which cultural activity reflects the diversity of contemporary life in the UK.

The highest profile quality provision of this kind in Hull's immediate future is the City of Culture in 2017. This builds on Hull's track-record in events and will set the bar high for succeeding years.

Planning for subsequent events as milestones in the journey beyond City of Culture is important for Hull. For several years, Hull's cultural events have been its primary tool for outreach and new audience engagement. The cultural sector is aware of the need for local buy-in and a sense of ownership, as a precondition for a new cultural offer to be taken up by the audience.<sup>7</sup>

Outdoor events are an ideal way in to this buy-in and ownership. Events allow new audiences a chance to try out cultural activity in a low-risk, low commitment environment. This applies as much to running, for instance, as it does to singing. Events also allow the city to publically display the core audience that already supports cultural provision in the city. This is important because of the way audiences often tend to follow a vanguard, or 'run with the herd'. The city should continue to use events in this way, providing the behavioural economics 'nudge' that will help it achieve its ambition of creating a culture of taking part.

The city will develop an events programme that contributes to the legacy of the City of Culture, and provides milestones into the next decade including bidding for and hosting major national and international themed events.

However, despite the need for milestones, the strategy should not solely focus on the big event. There is a danger surrounding 'blockbuster' programming that sees audience numbers shrink for cultural product in between each big date on the calendar.

It will be more effective for Hull to create cultural provision that offers high quality all year round. While regular events may boost participation, it is the more critically-engaged work, or work of the highest quality, that is likely to have the biggest impact on the city's image<sup>8</sup>. High quality and critically-engaged arts work is essential for Hull. It offers tangible evidence of quality for new

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<sup>6</sup> Quality Metrics Statements, Arts Council England, 2015

<sup>7</sup> This is a feature picked up in the previous Cultural Strategy: "Cultural endeavour is most successful in Hull when there is trust in the source, and a feeling of ownership of the product," Hull Cultural Strategy 2010 – 2015, Hull City Council/Wafer Hadley.

<sup>8</sup> Although critically-engaged work may form part of an event's provision. Freedom Festival's future plans are very much shaped by this ambition.

business and new talent to the city. It engages an audience with the highest propensity to recommend (including cultural commentators). It engages with those funders whose agendas focus on excellence and innovation. In Hull, critically-engaged work should be carried out on a scale commensurate with the size of the market. Small-scale, niche programming will be both sustainable and powerful in its message, as will developing the momentum gained through sustaining large scale world class programmes post 2017.

This kind of image-building through culture goes alongside the promotion of icons within the city, such as Hull Truck and the Ferens, as well as the most successful exported product and events that can become iconic for the city.

High profile hooks for sport and leisure are most likely to be found in the success of the city's professional clubs, and also in lifestyle fitness. The renewed focus on cycling in the city, making the most of the flat geography, is particularly exciting for its resonance with city living and a Northern European or Scandinavian character.

Another high potential area for image building is in new digital products and services. Digital engagement with culture is an area of development that Hull is well-placed to explore because of its good broadband infrastructure, and its existing commitment to digital innovation through initiatives like C4DI in the Fruitmarket. Business models for culture may use technology to improve existing practice, or break new ground – recent pilot projects in the Digital R&D Fund<sup>9</sup>, show the wealth of possibilities. There is an opportunity here to raise profile, to innovate, and to show how technology can open up new types of sustainable employment in the cultural sector.

## **Spaces for Culture**

Hull City Council is currently renovating existing spaces for culture, and embarking on significant investment in new build projects. Some spaces will be ready for the City of Culture year, and others will form part of its legacy.

The principle components in development include a new 3,500 seat venue for music, conferences and events, and a cruise terminal and riverside berth for visiting vessels and their passengers. The opening of the C4DI building (Centre for Digital Innovation) is part of the ongoing redevelopment of the Fruitmarket area, which will be enhanced by a new footbridge over the A63. Elsewhere in the city centre, public realm is being improved, including the introduction of cycle zones, and both Hull

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<sup>9</sup> Nesta, Arts Council England, Arts and Humanities Research Council

New Theatre and the Ferens Art Gallery are undergoing refurbishment and a new amphitheatre will open at C4DI. A new 25-metre swimming pool is to be built on Holderness Road, and there are discussions under way regarding a new ice rink for the city.

Beyond the headline new construction projects, there is widespread agreement that the city needs to make the most of its existing spaces. The refurbishment of the New Theatre and Ferens Art Gallery are much needed and will be completed by 2017. Hull's libraries also have plans for using existing space in exciting new ways.

Spaces to develop practice have also been identified as an ambition in consultation, including dance rehearsal space and start-up studios for visual artists. This strategy proposes that both items are the subject of feasibility studies.

Similarly worthwhile of evaluation is the feasibility of a small-scale contemporary art gallery, including design and film, in the tradition of FACT in Liverpool. This would support the more established collections at the Ferens (as FACT complements the Walker Art Gallery), facilitate dialogue with artists, and provide a centre for participation in the international visual arts network.

The refurbishment of some of Hull's museums is long overdue. The majority of the Maritime Museum, for instance, is unchanged since it opened in 1975. Redevelopment of the museum has already been identified as a priority by the City Council. Hull is beginning to use maritime heritage as a key method of positioning the city, but for the visitor, physical evidence of maritime heritage is hard to perceive, and arguably requires additional interpretation.

Meanwhile, Hull has spare capacity in its building stock, and the city is open to enterprising proposals that can quickly put these buildings back into circulation. In consultation, the cultural sector and city leaders are quick to emphasise the necessity of putting product and programme before venue when looking at spaces for culture. There is a will to find homes for vibrant cultural ideas, and often the best route to this will be to repurpose existing building stock. This will help the city react quickly to new opportunities, and think creatively about the best way to bring services and experiences to the public.

Hull also has many outdoor spaces, such as the one hundred parks and open spaces based at the heart of our communities. The larger parks are capable of hosting outdoor events, and a trend in sports participation in Hull seems to be towards informal settings – it may be easier to engage an audience in a park for instance, than in a sports centre.

This may be the best route to ensuring that strategic capital development reaches all neighbourhoods in the city, from West to East, making the most of existing infrastructure and opening up familiar spaces in new ways. The sports facilities in many of Hull's BSF schools are already being used in this manner, highlighting the potential for similar use of school arts facilities in the community.

In many cases, the best way forward on capital development will be in partnerships that have their driving force outside the City Council. There is no requirement on the city to wait for the Council's lead, and the cultural spaces of the future may well be conceived and managed independently. The Council is an essential collaborator and facilitator, but it does not have to drive every capital project in the city.

The way forward now is to consider these proposals and any future plans in the context of a Capital Development Strategy. A strategy would explore demand and resources over a twenty-year span, scope realistic match funding, and include consideration of existing initiatives in the public realm, as well as possible use of temporary space to bridge gaps in the timescale.

## A city centre with pulling power

Action Area	
	<p><b>City centre development</b></p> <p><b>1.1.</b> Supporting improved retail, residential, eating and drinking opportunities in the city centre. Supporting improved visitor infrastructure including transport and accommodation</p> <p><b>1.2.</b> Developing a cycling culture in the city centre</p> <p><b>1.3.</b> Developing University of Hull engagement within the city centre</p> <p><b>1.4.</b> Supporting city centre living within Hull</p> <p><b>Cultural programming and activity</b></p> <p><b>1.5.</b> Developing a multi-strand programming approach with attention to scale and high quality</p> <p><b>1.6.</b> Developing a strong international element in cultural programme, reflecting the influence of Scandinavia and Northern Europe, and of Hull as a maritime city</p> <p><b>1.7.</b> Developing a strong programme of events throughout the year</p> <p><b>1.8.</b> Developing a programme of bidding for major national and international events</p> <p><b>2.</b> <b>Spaces for culture</b></p> <p><b>2.1</b> Developing a Capital Development Strategy</p>



# Developing the Audience

## 2. Audience Development and Marketing

Over the next ten years we will focus on three key ways to increase participation in arts, culture and sport;

We will **Surprise** our existing core audience with a changing programme of challenging and nationally significant work

We will **Enthuse** our non core audience and encourage greater attendance by responding to local demand and inspiring people with new opportunities

We will **Reach Out** to wider visitors with the quality of what we can offer in the city.

### The market for sport and physical activity

The culture of Hull is sometimes described as ‘sport mad’. Rugby League and football can be central to people’s lives, and the professional clubs have huge reach in the community. The city has other less well-known strengths, in netball, trampolining, and boxing for example. The impact of Luke Campbell’s success in the ring has been considerable, and demand for boxing coaches outstrips supply.

The majority of the population (58%) wants to do ‘a little’ or ‘a lot’ more physical activity, often in areas like swimming, team sports, and gym activity.<sup>10</sup> Lifestyle fitness activity is a growing trend, such as activity focused on mothers.<sup>11</sup>

For many years, Hull’s headline figures for sports participation have lagged behind the rest of Yorkshire and the Humber, and England as a whole. There has been some improvement in recent years, and the most recent figure shows parity with England.<sup>12</sup> It may be that Hull is turning the corner on sports participation.

However, challenges remain. In the most disadvantaged areas of Hull, participation in sport and active exercise is very low.<sup>13</sup> Gender inequality in sports participation is high in Hull, as it is in the rest of England.<sup>14</sup> Participation in moderate intensity exercise three times per week is three percentage

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<sup>10</sup> Active Hull Strategy 2014 – 2017: 58% of residents said they would like to do more (Source: Hull People’s Panel)

<sup>11</sup> Fit Mums, and Us Mums, for example.

<sup>12</sup> 35.4% adults in Hull and 35.5% in England participate in some kind of sport once a week Sport England 2014/15: source, Active People Survey

<sup>13</sup> Participation once a week involves less than 30% of the population.

<sup>14</sup> Source: Active People Survey 2014/15. Measure: Adult (16+) participation in sport (at least once a week). Hull: Men (42%), Women (29%). England (41%) Women (31%)

points behind national averages.<sup>15</sup> There is certainly no room for complacency, even when the figures are encouraging. Life expectancy in some areas of Hull is around ten years less than the rest of the UK.<sup>16</sup>

In sport and leisure, activity has been closely targeted on the needs of particular community groups. Because of the acute health problems experienced in some areas of Hull, the emphasis has been on engaging those groups who are least likely to participate. This approach is set out in the Active Hull strategy up to 2017, and is reinforced by the approach of the DCMS Sport Strategy for England, *Sporting Future*.

Promoting sport in challenging markets is always likely to require subsidy and a partnership approach. There is a recognition that responsibility for healthy lifestyles needs to be shared between culture, health, sport, education and transport.<sup>17</sup> This kind of partnership approach is already seen in the work of Humberside Sports Partnership and Hull Culture and Leisure.<sup>18</sup>

## **The market for the arts**

In another aspect of this same cultural marketplace, there are further challenges. Hull has some of the lowest arts attendance in the country. The city is among the 20% of local authority areas with the lowest levels of arts attendance.<sup>19</sup>

This has a significant impact on the size of the core audience, and the ability to sustain a cultural programme. The market for the arts, in common with most markets, relies heavily on its core audience for the majority of its visits and income. The Pareto Principle, a well-established rule of thumb predicting that 20% of the audience produces 80% of the sales, is a useful measure for arts organisations, and cultural cities will conform to the same model. They too rely on a core of highly-engaged arts consumers to support and underwrite the quality and diversity of the city's offer.

Hull's community of highly-engaged arts audiences is undersized in relation to the city's ambition. In England as a whole, 25% of the population is estimated to be within a core group of 'higher engagement'.<sup>20</sup> Within 30 minutes drive time of Hull, only 12% of the population is of this type. To

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<sup>15</sup> Active People Survey 2014/15: Adult participation 3 x 30 min. sessions or more of moderate intensity activity per week.

<sup>16</sup> Hull Health and Wellbeing Strategy, 2014 – 2020

<sup>17</sup> DCMS: *A New Strategy for Sport*, consultation paper, August 2015

<sup>18</sup> Including partnerships with health and wellbeing services, schools, care homes, the NHS, Job Centres, and commercial business such as Siemens

<sup>19</sup> City of Culture Bid Audience Development study, Maitland, 2013

<sup>20</sup> Audiences Agency, Experian Ltd, BMRB (2015)

be on a par with English averages for groups with higher engagement, Hull would need twice as many adults of this profile within the catchment.<sup>21</sup>

The table overleaf gives an up-to-date profile for the 30 minute drive time, using the Audience Spectrum segmentation developed for Arts Council England by the Audiences Agency.<sup>22</sup>

Looking at the 'index' column is the easiest way to see if a segment is over or under-represented in the drive time. Parity with English averages has an index of 100. Anything below 80 is significantly lower.

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<sup>21</sup> Theoretically, the city is 45,000 people short of an average ground base of support for the arts

<sup>22</sup> Audiences Agency, Experian Ltd, BMRB (2015)

Audience Spectrum segment (adults 15+)	30 minute drive time around HU1 3RA		England		Index
	Count	%	Count	%	
<b>Metroculturals</b>	1,199	0%	2,040,551	5%	7
<b>Commuterland Culturebuffs<sup>23</sup></b>	24,646	7%	5,219,090	12%	56
<b>Experience Seekers</b>	17,272	5%	3,402,649	8%	60
<b>Dormitory Dependables</b>	50,064	14%	6,898,423	16%	86
<b>Trips &amp; Treats</b>	77,490	21%	7,230,031	17%	128
<b>Home &amp; Heritage</b>	31,757	9%	4,233,838	10%	89
<b>Up Our Street</b>	45,559	12%	3,445,591	8%	157
<b>Facebook Families</b>	71,302	19%	5,285,075	12%	161
<b>Kaleidoscope Creativity</b>	23,383	6%	4,211,946	10%	66
<b>Heydays</b>	25,246	7%	1,845,686	4%	163
<b>Unclassified</b>	2,760	-	460,141	-	
<b>Adults 15+ estimate 2013</b>	<b>367,918</b>	<b>100%</b>	<b>43,812,880</b>	<b>100%</b>	<b>100</b>

Base totals and percentages do not include unclassified records.

These groups have different tastes in the arts. Groups with higher engagement have diverse tastes, supporting mainstream work but also enjoying the most critically-engaged work and innovative approaches. Groups with medium engagement tend to enjoy the popular and the traditional – the mainstream of arts and heritage provision. Groups with lower engagement may not value the arts very highly, but may attend popular live music, cinema, open-air events and perhaps a pantomime.<sup>24</sup>

Of course, everyone is individual, and individuals will always buck a trend. But segmentation helps us see the main movements in the marketplace, and shows us where strategy needs to be focused.

In Hull, low arts attendance is affected by another factor: the size of the catchment.

Paid-entry performing arts venues have a predominantly (around 75%), 30 minute drive time catchment, sometimes stretching to 45 minutes north of the city.<sup>25</sup> This means that the performing arts has made no significant inroads to marketplaces in the neighbouring urban centres to the West: York, Leeds, Wakefield, Doncaster or Sheffield. Festivals tend also to be local: in 2014, 88% of the Freedom Festival audience was from Hull (57%) and East Riding (31%).

<sup>23</sup> Segments highlighted in red are described as higher engagement. Those in blue are medium engagement and those in green are lower engagement. Groups with medium engagement are on a par with national levels, and at many events in Hull we would predict that these types form the backbone of the audience.

<sup>24</sup> Audiences Agency, Experian Ltd, BMRB (2015)

<sup>25</sup> City of Culture Bid/Maitland, 2013

Mass participation sporting events (such as Sky Ride and Race of Life), attract people from beyond the city boundary in comparatively large proportions, but do not extend far beyond the 45 minute drive time, and do not reach as far West as Leeds, York or Doncaster in great numbers.

### **Developing the core culture audience**

It is important to recognise this market reality and focus on building the small core audience for culture. Without development of this audience, the arts offer will not be able to support the kind of quality and diversity that is required by the city's ambition.

Hull will use culture to shape perceptions of place: to determine the way Hull is regarded by opinion formers nationally and internationally. Opinion formers and key influencers will include businesses, visitors, social commentators, and underpinning this, the core audience that consumes the most cultural provision, and expects the most from providers. Hull needs to ensure that these influential audiences can find the high quality provision they are looking for.

For the purposes of this strategy, the core audience includes high engagement and medium engagement audiences, across sport, leisure, heritage and the arts. Broadly speaking, this is the audience that traditionally underwrites cultural provision in both mainstream and critically-engaged work.

The key to development will be the quality of the customer relationship and customer information. The city should aim to make audience relationships that are informed, and responsive. Visitor data is central to this. Stimulating Customer Relationship Management across the city's cultural providers should be a focus for investment over the next ten years, enabling cultural organisations of various scales the means of capturing visitor data, analysing it, and using it to direct communication and provision. The city's recent investment in a new ticketing system is a positive first step in this direction.

Data will be gathered partly through improved ticketing systems, and also through market research, programme evaluation and online interactions.<sup>26</sup> For the bigger picture, data should be shared across the city. While each cultural provider, be it a library, a theatre, a park or a leisure centre, will be best served by managing its own customer relationships, there are huge benefits in sharing

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26 Where ticketing is not applicable, market research will have a vital role to play

information and comparing data.<sup>27</sup> Investing in this activity will help to fill the large gaps in Hull's understanding of its core audiences.

Understanding audience needs will influence communication, but it will also influence provision. Hull cultural organisations already know how programme-respondent their audiences are. From sports participation to performing arts, programming teams are pursuing multi-strand strategies to attract different niche groups within the marketplace. In the arts, for instance, this might include the most critically-engaged work alongside mainstream work, and social events. Knowing more about the audience can only help this strategy. Programming on gut feeling and scarce evidence will not serve Hull well over ten years.

Carefully targeted programming will be supported by marketing. The city recognizes that city-wide 'what's on' information is currently poor, and this will be addressed during the City of Culture. Mobile access and social media engagement are also priorities.

This activity, supported city-wide, will help Hull improve return on investment among its existing audiences for culture. It is also reasonable to seek to grow this audience peer to peer, as positive recommendation works in the sector's favour. Over the ten year period it would be realistic for marketing plans to aim to increase penetration of high and medium potential markets, and to increase the catchment area to at least 45 minutes.

We will not be complacent about the demographics and will seek to grow the core audience over the next ten years, building on Hull 2017 and working closely with the Creative People and Places programme.

### **Developing the non-core culture audience**

The National sports strategy *Sporting Future* makes strong links between sports participation and the state of the nation's health, and advocates targeting specific lifestyle or community groups with tailored programmes. This is the current approach of the Active Hull Strategy (2014 – 2017), and this is set to continue.

We will continue to engage with specific communities but will also seek to broaden our work to ensure that our non core audience is enthused about the possibilities presented to them.

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27 Complying with the requirements of the Data Protection Act

This model of targeting is also central in the arts, nationally and locally. In Hull, it would be hard to find a cultural organisation that was not active in audience development for the least engaged audiences in Hull. The City Council Cultural Development team and Artlink make this a focus of their operations.

Activity for the non-core audience takes place in the city centre, and also includes provision in neighbourhood areas. This can take the form of a one-off project, or an embedded, year on year initiative.<sup>28</sup>

This approach to audience development is valuable and should continue over the period of this plan.

New migration into the city offers an opportunity where audience development can provide benefit to participants, and also help the city become more diverse and outward-looking. The non-British population of Hull will rise from 9% to 12.5% by 2026.<sup>29</sup> This is equivalent to around 20,000 new international arrivals over ten years (with 10,000 departing). Currently the top country of origin is still Poland (1,350 arrivals in 2014). Providing a suitable welcome for these arrivals is a significant task, which will be best approached through a sound understanding of what audiences' needs and preferences are. However, it is also important to understand the context. There is, for instance, a much larger number of internal migrants projected to arrive over ten years from elsewhere in the British Isles: around 80,000 people. Meanwhile, 100,000 people are forecast to leave the city.<sup>30</sup>

Within this changing population, high quality targeted work will continue to broaden the audience for culture as well as providing a artistic and creative opportunity to celebrate cultures is essential, contributing to combating the multiple issues of the most disadvantaged communities in the city.

### **Developing the visitor destination audience**

Making Hull a world-class visitor destination is central to the City Plan into the next decade. Marketing the city is absolutely essential to this objective as is the appropriate level of funding and co ordination . This strategy brings two findings to bear on this area of development. First of all, the city cannot rely on cultural institutions to market Hull as a destination. Cultural institutions have very limited marketing resources, and have insufficient scope and wherewithal to fulfil the task.

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<sup>28</sup> The Bransholme Community Arts Enterprise is one example.

<sup>29</sup> Office of National Statistics, 2012-based subnational population projections, for Local Authorities, published May 2014

<sup>30</sup> *ibid*



Secondly, there is a very evident gap in the city's capability to market itself as a destination. In recent years, the ability of Visit Hull and East Yorkshire (VHEY) to pay for larger marketing campaigns has been limited by its scarce resources. VHEY tends therefore to focus on advocacy and advice, using its network of partnerships to fulfil its objectives. While this is useful work, better-resourced destination marketing is an essential part of fulfilling the ambition to create an outstanding visitor destination. This resource and capacity is essential to successfully access funding from regional and national partners engaging in joint initiatives and campaigns.

VHEY should be tasked with marshalling the city's marketing resources and producing a coherent approach. Increased responsibility and increased resources would help VHEY as a Destination Management Organisation make Hull a strong proposition on behalf of the region. An empowered place management organisation with a co-ordinated approach could deliver the following benefits:

- Required scale of operation and greater effectiveness
- Strong organisational brand, with the ability to attract inward investment
- Dedicated staff and board representing a cross-section of the city's interests
- Ability to resource and manage year-round events programme
- Ability to co-ordinate data sharing among cultural organisations
- Ability to co-ordinate what's on information and ticketing
- Ability to reinforce cultural marketing of organisations with larger campaigns
- Improved control over the city's resources, from its profile and brand, to its distribution networks and poster sites

Audience development on these three fronts – core, non-core, and visitor – can take Hull beyond its low base, and over ten years, give it the fastest growing audience for culture in the UK.

Alongside the re-definition of the city centre, and the re-organisation of the sector, this will become a prominent feature of Hull's cultural success story.

## Audience Development and Marketing

Action Area	
2.1.	<p><b>Developing the core culture audience</b></p> <p>Maximising income and participation from core audience. Supporting data-driven Customer Relationship Management as standard across the city. Improved customer insight through data analysis and market research.</p>
2.2.	<p>Improving ‘what’s on’ information especially through web and mobile. Sustaining current developments in improved ticketing</p>
2.3.	<p>New niche markets through digital engagement</p>
2.4.	<p><b>Developing the non-core culture audience</b></p> <p>Supporting sport participation and arts audience development with disadvantaged groups, and increasing co-ordination across the various partners.</p>
2.5.	<p><b>Developing the visitor destination audience</b></p> <p>Review VHEY’s role in providing better-resourced destination marketing for Hull and the region.</p>
2.6	<p><b>Developing place making, place shaping and place management</b></p> <p>Developing a clear focus on marketing within a wider place management strategic and delivery model</p>

# 3. Education and Skills

## Bigger audiences and better opportunities

Promoting arts and cultural participation in the city's schools offers Hull its best chance of broadening the audience for culture in the long term. It is also a powerful way to increase attainment at school and build creative skills that can be used in any field. Promoting sports activity in schools also has a wide range of benefits, not least around health issues.

The first point to consider is how work in this area can diversify the audience. In the UK there is a strong correlation between arts attendance on the one side, and higher education, professional careers, and higher income on the other.<sup>31</sup> But while there may appear to be a relationship between level of income and attendance, in fact visitor profile does not change very much when cultural activity is free of charge. This is not primarily about ability to pay.

The key factor in reality is opportunity at an early age. The higher-educated professionals in culture audiences have often had what the Marmot Review into Health Inequality<sup>32</sup> calls "the freedom to participate equally in the benefits of society". This is reinforced by family support and interest. This childhood freedom opens up skills and careers that lead to higher incomes, and it also opens up cultural participation, in a habit that lasts a lifetime.

The cultural sector in Hull is determined that access to cultural opportunity is open to everyone in society. This will boost audience numbers, of course – but the benefits go far beyond the cultural sector.

The Warwick Commission report, *Enriching Britain: Culture, Creativity and Growth* (2015), focuses on the importance of creativity in UK education. It argues that creative education fosters excellence in a vast range of sectors, including science, maths and technology.<sup>33</sup> The manifesto of the Cultural Learning Alliance<sup>34</sup> presses for the Government to enhance the curriculum around Science, Technology, Engineering and Maths (STEM) with the Arts (STEAM).<sup>35</sup>

In Hull, we can see the benefits playing out in the classroom. A programme of singing and performing arts workshops run by Opera North at Bude Park Primary School in Bransholme has had significant impact on SATS results after a year of intensive work. The percentage of Key Stage 2 children attaining Level 4 in Reading has risen from 80% in 2014, to 96% in 2015. The effect has been

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<sup>31</sup> Enriching Britain: Culture, Creativity and Growth. The Warwick Commission on the Future of Cultural Value. (2015)

<sup>32</sup> Fair Society, Healthy Lives: The Marmot Review, 2010

<sup>33</sup> Enriching Britain: Culture, Creativity and Growth. The Warwick Commission on the Future of Cultural Value. (2015)

<sup>34</sup> Cultural Learning Alliance Manifesto, 04/02/2015

<sup>35</sup> This will be the subject of a conference convened by the Tidal Alliance of schools in Hull, in 2016

the same lower down the school: in Mathematics (Key Stage 1) the percentage has risen from 81% in 2014 to 96% in 2015.

### **A crisis in creative and cultural education?**

At the same time, trends in education appear to be swinging away from a broad cultural education. By 2020, the Government proposes that all pupils will take EBacc which may result in a curriculum focused on core subjects not including any arts or creative subjects such as Drama, Music, Art and Design, or Design and Technology.<sup>36</sup>

This proposal has been met with dismay in the cultural sector, amongst predictions of a marginalisation of culture in the lives of young people. The Warwick Commission highlights a dwindling of arts activity in schools that it claims has already become apparent:

*“In England, there has been a significant decline in the number of state schools offering arts subjects taught by specialist teachers. Since 2010 the number of arts teachers in schools has fallen by up to 11% - Design and Technology has 11% fewer teachers and hours of teaching; Drama 8% fewer teachers and 4% fewer hours taught (these hours include teaching time from non-specialists); Art & Design 4% fewer teachers with a decline of 6% in teaching hours. In schools where a subject has been withdrawn, Drama and Performing Arts has dropped by 23%, Art by 17%, Design Technology by 14% and Textiles by 11% and this has disproportionately impacted on schools serving the most disadvantaged pupils.”<sup>37</sup>*

The Warwick Commission also documents significant decreases in participation in the arts by children aged 5 – 10: falls of around 15% over a five-year period.<sup>38</sup>

These claims are challenged by Government, but on the ground they appear to be commonly supported, including in Hull. In a changing environment for the management of schools, the presence of cultural education in the curriculum (and additional provision from the cultural sector) is becoming a subjective matter for the consideration of senior staff and will be subject to a judgement call.

However, there is capacity to provide high quality cultural education in Hull, including the city’s Arts Council NPOs, libraries, Heritage Learning, the Music Service and others. The arts are currently well

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36 Arts subjects will still be taught and available, and there will be opportunities to participate outside the school timetable.

37 Warwick Commission, p47

38 Warwick Commission, p34

supported in some of Hull's schools, and a solid commitment to cultural education is very clear in some areas. The City of Culture in 2017 is putting education at the forefront of its activities: every school has the chance to take part.

Sport is well provided for in Hull's schools, backed by the Government and Ofsted, and supported by a strong partnership with Humberside Sports Partnership and Hull City Council. The Active Hull strategy has a number of strands promoting sport for children and young people, in schools, early years settings, and out of school in the community. This is valuable work to be consolidated.

But the major challenge for Hull's cultural sector over the next ten years is to compensate for national trends, particularly in the arts, and push harder for a broad creative and cultural education for Hull's children and young people. There is already a large body of evidence on the benefits of cultural education. The task is now to reposition the offer at this time of change, and persuade all of Hull's schools to maintain strong provision for the city's young people. The cornerstone of this campaign will be the building of relationships.

### **Building relationships**

This strategy will support the development of in making a Cultural Education Partnership in Hull, including the key school alliances in Hull and other partners including Heritage Learning, the Music Hub, Hull libraries, Artlink, and Hull Truck Theatre. It will aim to build on the existing work of these partners, and on the City of Culture's contact with schools in the lead up to 2017 and during the year itself.

Data sharing and practice sharing within the partnership will be important, as will a formal relationship with Humber Sports Partnership to join up cultural education across the board.

One part of the work in the early years of this strategy will be demonstrating value. Hull is justifiably proud of its good work in cultural education over many years, but the national trend appears to be away from creative work in schools, and there is a need for further evidence to help schools make informed decisions. The sector needs to show impact in order to affect national policy long term, but also to encourage local buy-in. Resources for evaluation should be accordingly prioritised, and a partnership with the University's Cultural Institute is a positive way forward.

### **Developing skills beyond education**

The cultural economy is changing rapidly, with ordinary people taking the means of production into their own hands and making significant achievements in sport and the arts. Office workers can take the morning off and ride sixty miles before lunch. Every mobile phone user has a movie camera and editing suite in their pocket. On platforms like YouTube, auteur and amateur sit side by side. Teenage start ups and artists emerging from social platforms are becoming much more common.

Developing creative digital skills and quality in this environment is an exciting challenge for Hull's cultural sector. A variety of opportunities can offer ways in for people at all levels of cultural participation. This can start with the creative digital skills development in libraries that is currently at the planning phase.<sup>39</sup>

At the next level, Hull College, Hull School of Art and Design, the University of Hull and The Hub at C4DI will be significant in shaping Hull's next generation creatives, and giving profile to Hull's creative potential. All these institutions should be regarded as integral to the cultural sector and involved in the network. There should be clear ways in which their graduates can access 'next steps' in the cultural sector, without having to leave Hull.

These next steps may include the provision of space, start-up funding, advice and mentoring. It may include, as in the past, the provision of live briefs from cultural institutions in Hull to its students, as part of the Cultural Education Partnership's activities.

It will also include co-ordinated work between organisations to give opportunities to local people developing their skills. For instance, the Freedom Festival puts an emphasis on involving local people in roles in the festival – 70% of roles are taken up by local people. The focus is on technical roles, addressing a concrete need in the city for technical support. Another example is the creative apprenticeships scheme run by CAPE UK and the Cultural Collisions group, which will create 44 apprenticeships with training and support by April 2016.

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39 Hull City Council Library Strategy, 2014 - 19

## Education and Skills

Action Area	
3.1.	<b>Building Relationships</b> Building a Cultural Education Partnership before the end of 2017
3.2.	Demonstrating the value of culture in improving life outcomes of schoolchildren by gathering evidence of impact
3.3.	<b>Developing skills beyond education</b> Creating opportunity through cultural sector partners

## Developing the sector



# 4. Delivery

## **Managing the sector**

This strategy proposes a change in how Hull's cultural sector is managed. The aim is to increase strategic capacity at the City Council, and at the same time promote a new independence in the sector.

It is crucial to achieve the right balance in the City Council's involvement with the cultural sector. Too much control, and the sector can veer towards dependency, where a sense of responsibility is stifled. Too little Council involvement, and the sector can appear rudderless, blocked by city leaders, and unattractive to external investment.

The City Council has made culture central and cultural regeneration to the City Plan, and therefore it is essential that it has capacity to evaluate progress and review strategy. Its investment in culture needs to be informed and responsive.

Equally, the process of bidding for the City of Culture, and of creating an independent City of Culture Company, has shown Hull how independent collaborative action can be effective and attractive to investment. The City of Culture Company's independence allows it great freedom of movement, and improved power and flexibility in its brand. Despite the importance of the project, the City Council decided not to keep the Company 'in house', and this has given the City of Culture a flying start, and enabled the Company to attract significant investment and build new relationships with national and international partners which will be essential to sustaining the long term legacy of hosting UK City of Culture in 2017, and the ability of the City to attract significant and sustainable external funding.

This strategy proposes two initiatives that will help create a more independent and open sector, looking outwards beyond the city and region, and sharing responsibility for the delivery of the City's strategy.

### **A. Hull Cultural Partnership**

The first proposal is to set up a Cultural Partnership, drawing together cultural leaders to oversee implementation of the Cultural Strategy. The group would follow a similar model to the City Leadership Board, and its Chair would represent the cultural sector on the City Leadership Board. The partnership will provide a credible voice for culture in the city.

The Hull Cultural Partnership would differ from cultural partnerships in other cities<sup>40</sup> in its broad scope and diversity of membership. It would include members of the Cultural Collisions group<sup>41</sup>, as well as leaders from sport and leisure, the creative industries, education, retail, and food and drink. It may be consistent with the Partnership's mission to also include members from the East Riding of Yorkshire.

Because of the limited capacity of many of the group's members, paid part-time support for the Partnership would improve its effectiveness.<sup>42</sup>

The Cultural Partnership's key areas of focus would be as follows:

*Cultural Strategy Development*

Ongoing evaluation against action areas and responsive strategic development.

*Broader City Planning*

Participation in City Leadership Board and input into other strategic initiatives that support the City Plan.

*Building the ecosystem*

Encouraging a positive, collaborative culture of working. Networking and building recognition. Promoting high quality and rising stars. Supporting digital research and development. Joining up between existing networks.

*Joint ventures and shared services*

Securing funding for joint ventures and delivering projects in partnership. Exploring efficiencies through shared services. Effective and coordinated grant applications.

*Shared intelligence*

Pooling data and insight on audiences, and sharing best practice. Working with the University's Cultural Institute.

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40 Such as LARC in Liverpool, Sheffield Cultural Partnership and NGCV in Newcastle/Gateshead

41 Cultural Collisions is Hull's forum for arts organisations receiving National Portfolio funding from Arts Council England

42 This is the model for the Sheffield Cultural Partnership, where the business manager works half time within the partnership, and half time within the Council.

## B. City Council Capacity

The second proposal is a review of the City Council's capacity to fulfil its role in the delivery of the cultural strategy.

The Council and its wholly-owned Company, Hull Culture and Leisure, have existing teams working full time on culture, including arts development, sport and leisure, museums and galleries, libraries, and performing arts. Many of these staff are the leading authority on their field in the city, and their expertise and experience is a very valuable resource for Hull during this ten year period.

The challenge is to focus this resource effectively on realising the Cultural Strategy. Additional capacity at a senior level within the Council is required to manage this challenge. It involves the following tasks for a team:

- Managing Hull City Council's investment in culture, and monitoring return on investment, from:
  - All Hull Culture and Leisure components
  - All Arts Council England NPOs
  - Project-funded initiatives
  - Education and audience development initiatives
- Developing new entrants to the cultural portfolio, in partnership with external funders
- Advising cultural sector partners on funding approaches
- Co-ordinating events programme with cultural strategy including bidding for major national and international events
- Devising and delivering Capital Development Strategy for culture
- Developing support structure for emerging talent
- Promoting enterprise in culture, including digital engagement
- Working with delivery partners and external agencies to co-ordinate cultural education and sports participation in schools
- Working with Hull City Council departments on visitor destination and place management:
  - Major projects
  - Regeneration
- And on audience development:
  - Education and skills
  - Health
- Working with University of Hull on Cultural Institute agenda
- Representing City Council within Hull Cultural Partnership and responsively developing the strategy over time
- Building on the City of Culture readiness programme to deliver a coherent and joined up approach to place management

- Giving culture due weight within city planning and facilitating joint projects

The review, which should be undertaken within the Council, should determine the best structure to enable these tasks to be carried out. Development here is urgent, particularly with a view to sustaining the impact of the City of Culture from 2017.

Delivery

Action Area	
4.1.	<b>Managing the sector</b>
	Setting up a Hull Cultural Partnership with appropriate resourcing
4.2.	Reviewing Hull City Council’s capacity to fulfil its role in the cultural strategy
4.3.	<b>The 2017 opportunity</b>
	Developing potential new entrants to Arts Council England NPO portfolio by 2017 and capitalising on other new income sources associated with City of Culture 2017
4.4	<b>Legacy and Place Management</b>
	Developing , planning and delivering a successful transition from hosting City of Culture 2017

# 5. Revenue Investment

## Sustained Revenue Investment

The trend in public funding of culture is not positive at the beginning of this period. UK austerity policies, begun in 2010, are set to continue.<sup>43</sup> The Comprehensive Spending Review in November 2015 introduced further cuts to Councils' budgets. The Local Government Association has modelled cuts based on the current trend, and predicts funding for council services dropping by 35% in cash terms by the end of the decade.<sup>44</sup>

This is a bleak environment in which to develop a non-statutory cultural sector. Public money is likely to be only a part of the funding picture for cultural organisations, used in great part to increase resilience and draw in additional external income from private sources. This will be true across the UK, including Hull.

But in Hull there are also particular and positive forces at play. Culture is central to the City Plan. The City of Culture 2017 has encouraged the Council to invest additional funds, and this has levered in funding from other sources. In order to support the City Plan's ambition, and to justify the extra investment in City of Culture, continued revenue investment in culture is seen as part of the forward direction. In addition, culture is central to the City's efforts to boost health, skills and qualifications in the community. Discussions on how Hull can benefit from the Northern Powerhouse agenda are inextricably linked with the city's cultural offer.<sup>45</sup>

All these factors may keep levels of subsidy higher than would otherwise be the case. This may reassure stakeholders who fear a decrease in investment and what its impact may be on the city.

## Programme focus

This strategy proposes that the Council's programme for investment and support should reflect the direction of the Cultural Strategy. It should support the development of the city, the development of the audience, and the development of the sector.

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<sup>43</sup> "Austerity is therefore set to continue for longer than originally planned. By the end of this financial year, 55% of the projected fiscal consolidation will have been implemented. Within this less than half the cuts to spending on government services will have been made". Preparing for the Next Spending Review, Institute for Government, September 2014

<sup>44</sup> Future Funding Outlook for Councils, 2019/20, Interim 2015 Update, Local Government Association, June 2015

<sup>45</sup> In his scene-setting speech in Manchester, Chancellor George Osborne defined four pillars for building the Northern Powerhouse, as transport, investing in science, cultural investment, and devolution. (Victoria Warehouse, 14/05/15)

To support the development of the city, the programme should focus on:

- Cultural input to Hull's distinctive maritime orientation and relation to Scandinavia and Northern Europe
- High quality cultural product to build the city's image, including a strong international element: cultural product suitable for import and export
- A targeted events programme including a strategy for future bidding to host events

To support the development of the audience, the programme should focus on:

- Development of the core audience
- Development of the non-core audience
- Development of the visitor destination audience
- Building a Cultural Education Partnership and facilitating its work
- Creating opportunity for skills development beyond education

To support the development of the sector, the programme should focus on:

An important consideration in the allocation of resources will be Hull Culture and Leisure's vision and business planning for its sites and facilities. There are very few cultural sites in Hull that are not the direct responsibility of the Council, and this is unusual in a twenty-first century UK city. The will to keep as many sites open as possible, and to keep facilities under the wing of the Council, is strong. But the precise financial modelling that will be required in the coming years may force the Council to choose between quality of service and number of facilities.

### **New models for funding**

It is important for Hull's cultural sector to find new income streams. Supporting the sector to learn the skills necessary for enterprise and fundraising is a priority over the period of this plan.

New income will be sought in areas such as partnerships with business, crowdfunding, individual giving, peer-to-peer support, and the development of commercial product with venture capital or

other investment/loans. Engaging volunteers to take up roles that can ease the pressure on budgets is also an area to develop.

However there is no magic formula here, and no prospect that the new models for funding can immediately replace the old. Hull's cultural sector will have to work closely with stakeholders to find the right balance as the funding economy slowly changes course.

Since the last cultural strategy was written in 2009, Hull has made progress as a cultural city. But this progress is still fragile and there is very little room for cutbacks. For now, the central equation around culture remains the same: less subsidy equals less delivery. New income streams can be pursued with vigour, but at first they will only partially mitigate this effect.

#### Revenue Investment

Action Area	
5.1.	<b>A clear rationale for City Council investment and support</b> Sustaining revenue investment in order to achieve goals of cultural strategy and City Plan
5.2.	<b>Support for fundraising and enterprise</b> Enabling the cultural sector to develop new business models and funding approaches

## 6. Action Plan

This action plan identifies workstreams and key partners for each development area within the strategy. It is important to note that budgets and timescales will be developed with partners and the timescales included are indicative of actions being completed and will be confirmed once detailed plans are developed. The action plan therefore provides a framework that shows the city's priorities for development, and its proposed partners.

### A city centre with pulling power

1.1 Supporting improved retail, eating and drinking opportunities in the city centre. Supporting improved visitor infrastructure including transport and accommodation

1.2. Developing a cycling culture in the city centre

1.3. Developing University of Hull engagement with the city centre

1.4. Supporting city living within Hull

1.5. Developing a multi-strand programming approach with attention to scale and high quality

1.6. Developing a strong international element in cultural programme, reflecting the influence of Scandinavia and Northern Europe, and of Hull as a maritime city

1.7. Developing a strong programme of events throughout the year

1.8. Developing a Capital Development Strategy

	Action	Partners	Council role	Timescale
	City Centre development			
1.1	Development of new prospectus for city centre	Hull BID, COC 2017	Lead	June 16
	Workshops with local enterprise on 2017 opportunities	COC 2017, Hull BID	Partner	Dec 16
1.2.	Cycle zones established as part of public realm improvements	Sustrans British Cycling	Lead	March 17
	Cycling strategy, linked to Active Hull strategy	Hull BID, cycling networks	Lead	June 17
1.3.	Working group on increasing student presence in city centre	University of Hull, Hull College	Lead	Dec 17
	Action plan for student presence in city centre	University of Hull/ Hull College	Partner	April 18
1.4.	Development of strategy framework for city living	HCC	Lead	Dec 17
	Discussions with developers on city living	Developers	Partner	Dec 17



	Cultural programming and activity			
1.5.	Sharing data on impact, best practice and case studies	HCP, cultural sector partners, Audiences Agency	Partner	Dec 17
	Funding for high quality arts product at suitable scale	Arts Council England, HCP	Lead	Annual review
1.6.	Sector wide work on interpretation of Scand/N Europe approaches	HCP, cultural sector partners	Partner	Dec 17
	Funding for cultural contribution to Scand/N Europe approaches	External funders	Lead	Dec 17
	Collaboration with local enterprise on Scand/N Europe approaches	International partners	Partner	Dec 17
1.7.	Events plan post 2017 agreed, and outline of annual programme	HCP, COC 2017, HCL	Lead	Sept 16
Spaces for Culture				
1.8	Capital Development Strategy	HCP	Lead	Dec 17
	Dance rehearsal space and visual arts spaces feasibility studies	HCP, ACE	Lead	Dec 18
	Contemporary art gallery feasibility study	HCP, ACE	Lead	Dec 16
	Delivery of 'Destination Hull' suite of capital development	HCP, ACE/HLF	Lead	April 17
	Maritime Museum redevelopment	HCAL, Heritage Lottery Fund	Partner	2021
	Proposals for cultural sector use of spare building stock	Cultural sector partners	Partner	Dec 17

## Audience and marketing

2.1. Maximising income and participation from core audience. Supporting data-driven Customer Relationship Management as standard across the city. Improved customer insight through data analysis and market research.

2.2. Improving 'what's on' information especially through web and mobile. Improving ticketing

2.3. New niche markets through digital engagement

2.4. Supporting sport participation and arts audience development with disadvantaged groups, and increasing co-ordination across the various partners.

2.5. Review VHEY's role in providing better-resourced destination marketing for Hull and the region.

	Action	Partners	Council role	Timescale
	Developing the core culture audience			
2.1	Data collection, ticketing & marketing practice audit across cultural sector	HCP, cultural sector partners	Partner	Dec 17
	Funding for marketing capability	External partners	Lead	Dec 17
	Funding for market research	External partner University of Hull	Lead	Dec 17
2.2.	What's On platform in operation with ongoing management plan	COC 2017	Partner	Dec 17
2.3.	Cultural sector and digital conference on digital engagement	COC 2017	Partner	TBC
	Funding for digital engagement	DCMS / legacy	Lead	TBC
	Developing the non-core culture audience			
2.4	Non-core audience development plan across cultural sector	HCP	Lead	Dec 17
	Funding for non - core audience development	HCP	Lead	Dec17
	Developing the Visitor Destination audience			
2.5	Develop resources for destination marketing	Visit Hull and East Yorkshire / Visit Britain	Lead	March 17
	City and region marketing strategy, working with increased resources	VHEY/ Regional partners	Partner	March 17

## Education and Skills

### 3.1. Building a Cultural Education Partnership before 2017

### 3.2. Creating opportunity through cultural sector partners

	Action	Partners	Council role	Timescale
	Building relationships			
3.1	Building a Cultural Education Partnership	Hull schools, education partners	Partner	March 2018
	Collecting and sharing evidence of impact	Cultural Education Partnership, University of Hull	Partner	March 2018
	Campaigning for cultural education in Hull and at national level	Cultural Education Partnership	Partner	Ongoing
	Developing skills beyond education			
3.2.	Providing access to creative digital skills in libraries	Hull Libraries	Partner	TBC
	Funding for early career artists, along with space, advice and mentoring	University of Hull, Hull School of Art and Design	Lead	Dec 2017
	Development of capacity in technical roles in the arts	HCP	Partner	Dec 2017

## Delivery

4.1. Setting up a Hull Cultural Partnership with appropriate resourcing

4.2. Reviewing Hull City Council's capacity to fulfil its role in the cultural strategy

4.3. Developing potential new entrants to Arts Council England NPO portfolio by 2017 and capitalising on other new income sources associated with City of Culture 2017

	Action	Partners	Council role	Timescale
	A clear rationale for City council investment and support			
4.1.	A new Hull Cultural Partnership drawn from across the sector	Various	Lead	March 18
	Appointment of Cultural Partnership manager	HCP	Partner	TBC
	Hull Cultural Partnership working alongside City Leadership Board	HCP, City Leadership Board	Partner	TBC
4.2.	Review of Hull City Council's capacity in cultural management	HCAL	Lead	March 17
	Development of cultural management capacity in line with review	HCC	Lead	Ongoing
	Support for fundraising and enterprise			
4.3.	Discussions on new Arts Council England NPOs	Arts Council England	Partner	Sept 17

## Revenue Investment and Support

5.1. Sustaining revenue investment in order to achieve goals of cultural strategy and City Plan.

5.2. Enabling the cultural sector to develop new business models and funding approaches

	Action	Partners	Council role	Timescale
	A clear rationale for City council investment and support			
5.1.	Development of programme for Hull City Council support for culture	HCC	Lead	Dec 16
	Partnership working with principle funders of culture	Funding partners	Lead	Ongoing
	Support for fundraising and enterprise			
5.2.	Council advising on new business models and funding approaches	HCL/Hull 2017 and partners	Lead	Dec 16

### Abbreviations:

ACE	Arts Council England
COC 2017	Hull UK City of Culture 2017 Ltd
DCMS	Department of Culture, Media and Sport
HCC	Hull City Council
HCL	Hull Culture & Leisure Ltd
HCP	Hull Cultural Partnership (proposed title)
HLF	Heritage Lottery Fund
VB	Visit Britain
VHEY	Visit Hull and East Yorkshire

## Consultees

Louise Adams	East Riding of Yorkshire Council
Michelle Alford	Hull Culture and Leisure
Mungo Arney	Middle Child Theatre Company
Jane Avison	Heritage Learning (Hull Culture & Leisure)
Mark Babych	Hull Truck Theatre Company
Phil Batty	Hull City of Culture Company
Councillor Steven Bayes	Hull City Council
Paul Bell	East Riding of Yorkshire Council
Victoria Bisset	Artlink
Colin Brown	The Deep
Phil Brown	Loco Magazine
Professor Glenn Burgess	University of Hull
Jacqui Cameron	Opera North
Graham Chesters	Freedom Festival
Pat Cochrane	CAPE UK
Jenny Coombes	Freedom Festival
Daniel Cutmore	Arts Council England
Trish Dalby	Hull City Council
Ruth Drake	Hull City Council City Arts
Clare Drury	Hull City Council City Arts
Adam Dunkerley	Loco Magazine
Karen Durham	Arts Council England
Jessica Farmer	Arts Council England
Councillor Terry Geraghty	Hull City Council
Jackie Goodman	Hull School of Art and Design
Gill Greaves	Arts Council England
Martin Green	Hull City of Culture Company
Simon Green	Hull Culture and Leisure
Julie Hannan	Sport England
Francesca Hegyi	Hull City of Culture Company
Mark Hollander	Independent
Paul Holloway	Hull City Council
Gary Hood	Humber Sports Partnership
Mark Jones	Hull City Council
Anna Kirk-Smith	Hull School of Art and Design
Richard Mantle	Opera North
Pete Massey	Arts Council England
Chris Maynard	Hull Music Service
Rosie Millard	Hull City of Culture Company
Jon Moss	C4DI
Sarah Mumford	CAPE UK

Mak Page	Humber Street Sesh
Andrew Pearson	Ensemble 52
David Porter	J Night
Jon Pywell	Hull City Council
Rowan Rutter	Hull Truck Theatre Company
Maggie Saxon	Hull Truck Theatre Company
Steve Shaw	J Night
Kathryn Shillitoe	Hull BID
Stephanie Simm	Arts Council England
Fiona Spiers	Heritage Lottery Fund
Darryl Stephenson	Hull City Council
Darren Stevens	East Riding of Yorkshire Council
Chris Strong	CAPE UK
Kishor Tailor	Humber Local Enterprise Partnership
Garry Taylor	Hull City Council
Helen Thackeray	Hull City Council Events
Isabelle Tracy	Independent
Mitch Upfold	Hull Culture and Leisure
Paul Vinsen	Visit Hull and East Yorkshire
Alison Walker	Hull Culture and Leisure
Rachael Watts	Furley and Co
Dave Windass	Independent
Anthony Yates	Visit Hull and East Yorkshire
Louise Yates	Hull City Council City Arts

**Wafer Hadley Ltd**

**Jon Pywell**  
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**Strategy development and consultation**

**Project lead**                      **Hull City Council**  
**Project coordinator**            **Hull City Council**