

**RIGHT PLACE
RIGHT PEOPLE
RIGHT TIME**

Hull's Cultural Strategy, 2010 - 2015

Version 3
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The Cultural Resource

What do we mean by culture? This initiative has asked people to think and talk about culture, some from a point of expertise, some as members of the public – and each has their own distinctive approach to the subject, as distinct as their relationship to the city itself. 'Culture', we have found, is an umbrella term for a huge variety of city life.

In shaping the brief for this strategy, the One Hull Culture & Lifestyle Standing Advisory Group has adopted the broadest possible definition for culture. The domains included in this definition are arts, sport, heritage, libraries, eating and drinking venues, retail, festivals and events, creative industries, and parks and open spaces.

Hull has a rich resource to present to cultural consumers, across these domains. In 2009 Hull Truck Theatre moves to a new home, grouped with the new St. Stephen's shopping centre, and the new Albemarle Music Centre. On the other side of the city centre, The Deep provides Hull with a landmark visitor attraction, and the Museums Quarter continues to be recognised as one of the city's cultural highlights. Library provision is developing across the city, and Hull's strategy for participation in sport and active recreation looks to build an active city through access to high quality facilities and opportunities. Both Hull's Rugby League teams compete in the Super League, and Hull City has joined them in top-flight competition in the Premier League. The recently refurbished East Park forms part of a network of green space and playground facilities running from East to West. The Freedom Festival, launched in a pilot event in 2008, joins a portfolio of events that include the Jazz festival, Comedy festival, and Humber Mouth literature festival. In 2009, the Clipper Round the World Yacht Race begins an association with the city that it is hoped will continue for several years.

In addition to these experiences, Hull's cultural resource includes its people. We cannot say exactly how many people accessed this resource, in all its diversity, in 2008, but national averages suggest that around 9 out of 10 adults are likely to have engaged in at least one form of cultural activity in the last 12 months.¹ Around 14,500 people are involved in delivering this experience, including those in the tourism industry – approximately 13% of all economically active adults in the district². Culture is everywhere you look in Hull, and touches the lives of nearly everyone you meet.

¹ Taking Part, DCMS, May 2007

² Ekos Consulting, 2005, and Target Group Index 2004, BMRB/CACI, through Arts Council England.

Strategic Context

1. Alignment with Sustainable Community Strategy

1.1. The Sustainable Community Strategy for 2009-2011 sets out a role for culture within the city of Hull. It is culture in its broadest sense which helps define the distinctive nature of the city, what the strategy calls "the unique culture and identity" of Hull. The Sustainable Community Strategy recognises that culture carries a potent message about the unique benefits of the city.

1.2. Culture also contributes strongly to the four priorities for the Sustainable Community Strategy in the coming years.

1.3. Earning. The strategy identifies the creation of an outstanding shopping and cultural centre as an essential part of the process of making Hull "one of the North's most vibrant city centres", with a sustainable, growing economy, strong in attracting and retaining business.

1.4. Learning. The strategy sets out a transformation in this area, with benefits for children, young people, and adults in post-16 learning. It emphasises an inspirational environment for learning, and innovative approaches that can help re-engage people with learning, across all ages. Sport and active recreation, arts and heritage can contribute to the realisation of this vision.

1.5. Health and Wellbeing. By creating more opportunities for cultural engagement, culture can have a positive effect on health and wellbeing. Hull builds a network of secure urban parks and open spaces, increases participation in sport and active recreation, and offers the variety of cultural opportunity that gives people control over their lives, and their sense of wellbeing.

1.6. Safe. Culture plays its part in achieving objectives in this area by creating the opportunities for cultural engagement which combat anti-social behaviour, reduce fear of anti-social behaviour, and improve satisfaction with the local area.

2. Alignment with Local Area Agreement

2.1. The Local Area Agreement (LAA) builds on the Sustainable Community Strategy, instituting a performance management framework across four strands: Earning, Learning, Health and Wellbeing, and Safe, in order to measure achievement against the city's objectives.

2.2. The performance measures within the LAA2 adopted by the Culture and Lifestyle Standing Advisory Group (SAG) and Culture and Lifestyle services within Hull City Council (HCC) are reproduced at Appendix One. The LAA2 targets identified by the Culture and Lifestyle SAG contribute to the One Hull Local Strategic Partnership (LSP) key themes, and give responsibility to individuals and cultural organisations to be accountable for meeting targets and milestones, which will be constantly monitored and re-evaluated.

3. Alignment with Hull Development Framework

3.1. The Hull Development Framework (HDF) will replace the city's Local Plan, and will set a long-term vision for Hull to the year 2026. It brings together a collection of documents, known as Local Development Documents, with a Core Strategy at the centre of the framework. The Core Strategy was published for public comment in June 2008, and one of the first Local Development Documents, the City Centre Area Action Plan (CCAAP), is in public consultation until March 2009.

3.2. The Core Strategy identifies culture as a means of helping to create sustainable communities by catering for "cultural and recreational needs", both in terms of sporting and recreational facilities, and also in other facilitative ways, promoting participation and ensuring that as many people as possible take an active role in their community. Culture can also help improve the city's image as a desirable place to live, enhancing the quality of life in the city, and helping shape regeneration approaches, particularly in the city centre. The strategy acknowledges that "tourist and leisure activities ... bring significant regeneration and economic benefits", and are of "particular importance to the future long term growth of the city centre".

3.3. The City Centre Area Action Plan pinpoints the role for culture within city centre planning: findings around this are set out in detail in Findings 12.

4. Development of Cultural Strategy

4.1. The production of a Cultural Strategy has been a long-standing requirement for Hull City Council, particularly since 2000 and the publication of guidance from DCMS, which led to the majority of Councils in England producing cultural strategy documents. Hull did not produce a strategy in this period, and had not written a similar document since 1994. This particular document was appropriate for its time, but more than ten years later was seen as being more oriented to action planning than strategic overview, and lacking sufficient breadth of scope. In 2008, the emergence of a Culture and Leisure Standing Advisory Group within ONE HULL, Hull's Local Strategic Partnership, provided the ideal base for a new approach to a

Cultural Strategy, and a consultants' brief was duly drawn up emphasising an appropriate approach for the current time. The strategy would:

- Embrace a partnership approach
- Embrace a broad definition for culture
- Consult appropriately, and look at existing evidence
- Produce a vision for how culture can maximise its impact
- Align the strategy to tackling Hull's key challenges
- Identify priority strategic areas for development, and supply rationale for decision-making

4.2. This Cultural Strategy was commissioned by ONE HULL to inform the work of the ONE HULL partnership, across all delivery areas. The strategy provides a common root for developmental branches that will grow over time. Next steps will be set out in the implementation plan linked to this document.

4.3. Consultants Wafer Hadley and SQW Consulting were commissioned to produce the Cultural Strategy. From October 2008, around one hundred strategic stakeholders have been involved in the consultation process, the majority in person-to-person interviews. The aim has been to build on a shared understanding of the issues, and existing ambition for the future, by bringing together testimony from many individuals working in diverse parts of the sector and its political surroundings. This consultation has been supplemented with a thorough review and analysis of pertinent secondary data. There has also been comprehensive public consultation, to reinforce existing data, help build insight, and publically signal the beginning of a consultative process that will continue in subsequent years. A short survey called "Three Questions" was distributed across the city, realising a sample of 1289 responses, including respondents from every ward in the city.³ This was considered a statistically viable sample, compared for instance with the suggested minimum sample size for the Department of Communities and Local Government's (DCLG) national Place Survey (1100 per District). In addition to this quantitative input, a number of insight sessions (depth interviews and focus groups) were conducted to inform particular areas of focus. A specific question on cultural participation was also added to the aforementioned local Place Survey.

³ See Appendix Two for a summary of Three Questions methodology.

The vision:

By 2020, Hull will have a vibrant, thriving, diverse and sustainable cultural offer and be the city of choice

This vision for cultural activity in Hull is comprised of three imperatives:

Change Lives

Create Desire

Collaborate

The partners in this strategy recognise that culture **changes lives**. Its ability to build stronger communities, to inspire learning, and to improve health is powerful, and its route to these outcomes is unique. But culture has even more to offer. Culture is highly effective at changing the perceptions of a place, and to **create desire** where before there was little or none. It can increase existing levels of pride and satisfaction among Hull's citizens, and make people living elsewhere want to visit, move, or invest. In this way, culture can fuel social and economic regeneration, and deliver strongly for the city in the long term. That is culture's potential: but only if we **collaborate**, will we realise this potential to the full.

By 2015, Culture will have made a proven and valued contribution to breaking the cycle of deprivation by building stronger communities, inspiring learning, and improving health. Through responsive, quality provision it will have begun to positively shift perceptions of Hull, and it will have built a reputation for collaborative working within the cultural sector and outside it. As part of this ongoing achievement, the city will be in a position to capitalise on the opportunities offered by the 2012 Olympics, and to make a positive approach to the 2013 City of Culture initiative.

Strategic Objectives

Proceeding from these three vision imperatives are seven strategic objectives. These have emerged from the findings which follow in this report, and are presented in advance here for the sake of overview. Each objective corresponds with a vision imperative, as shown in the colour coding.

1: Culture becomes an effective tool for delivering Sustainable Community Strategy outcomes

Change Lives

2: Culture delivers well at neighbourhood level drawing from the breadth of the cultural resource

3: Culture understands the nature of demand, and uses this creatively to shape supply

Create Desire

4: Hull's cultural offer reaches out to the East Riding as part of its natural catchment, and fulfils its role in wider tourism

5: Culture becomes the preferred hook for messaging about the city, and has a key responsibility for changing perceptions of the city

6: Place-shaping and cultural planning are strongly linked, and culture becomes an important tool in supporting regeneration

7: Effective partnership working across Hull's cultural sector is developed in a climate of positive change

Collaborate

Key Findings Index

Findings are presented under vision imperative headings, and are explained in detail in the following pages.

Change Lives

1. Culture builds stronger communities, increases neighbourhood satisfaction, and promotes citizenship.
2. There is an acknowledged need to promote cultural engagement at neighbourhood level, through appropriate local provision.
3. Culture increases the capacity to learn, and complements the education of children and young people.
4. Culture has a positive impact on physical and mental health.
5. Culture has a role to play in supporting sporting and creative talent across the city.

Create Desire

Cultural Usage: residents and non-residents

6. The propensity of Hull residents to take part in cultural activity is relatively low.
7. Hull aspires to have a broad cultural offer, backed by sufficient demand.
8. 'Ownership' of any cultural proposition could be the most significant factor in boosting local demand, and allowing cultural variety.
9. Other barriers to cultural engagement among local people reflect national trends.
10. The 30-minute drivetime audience is vital to Hull's cultural sector, and in particular to arts and heritage.
11. The cultural offer is indivisible from Hull's tourism offer, and increasing tourism to the city is vital to the city economy.

Regeneration

12. Culture has a crucial role to play within place shaping in Hull.
13. Investment in culture can fuel economic regeneration.
14. Creative Industries provide an emerging opportunity in the city.

Collaborate

15. Silo working and lack of partnership have been features of the cultural sector in Hull in the past.
16. There is a clear will to improve ways of working: for example using monitoring, challenging and supporting tools.
17. There is a particular need to improve intelligence on impacts and underlying trends.

Change Lives

1. Culture builds stronger communities, increases neighbourhood satisfaction, and promotes citizenship.

1.1. Around 9 out of 10 adults living in England are likely to have engaged in at least one form of cultural activity in the last 12 months.⁴ This might include participation in the historic environment, museums or galleries, libraries, archives, arts or active sport. The majority of people are likely to have taken part in more than one domain.

1.2. Taking part in cultural activity tends to increase satisfaction with a local neighbourhood, and makes it more likely that an individual will know and trust their neighbours. The Taking Part survey (2006) showed that cultural participants were 20% more likely to know 'many people' in their neighbourhood, and 60% more likely to say that 'many of their neighbours can be trusted' (40% in lower socio-economic groups).⁵ In inner city areas, participants in culture were 10% more likely to be satisfied with where they lived, compared to non-participants.⁶ Where artists have worked with communities to create work related to migration, culture and identity, 71% of participants felt that the project encouraged them to feel differently about other people and to have a greater awareness of other cultures and communities.⁷ The review of Renaissance in the Regions to 2003 found that 45% of museum and gallery visitors felt more positive towards other people, their cultures and ideas, as a result of their visit.⁸

1.3. Taking part in cultural activity promotes citizenship. People who participate in cultural activities are more likely to have trust in the police, legal system, politicians and Parliament.⁹ There is evidence of a link between participation in civil renewal activities – which could include cultural activities - and whether people feel they can influence decisions affecting the local area.¹⁰ The 2001 Home Office Citizenship survey suggested that sport and exercise was the single greatest contributor to social participation.¹¹ In 2005 Delaney and Keaney published findings based on data from the 2002 European Social Survey, which found that participation in sport was linked to increased social capital at national and individual level: participants were more likely to vote, to contact a politician, sign a petition, and to have higher levels of

⁴ 94% of all adults engaged in at least one cultural or sporting sector during the past twelve months. Taking Part, DCMS, May 2007

⁵ A Passion for Excellence, DCMS/IDeA/LGA, March 2008

⁶ DCMS, internal analysis of Taking Part data, 2007

⁷ Bringing communities together through culture and sport. DCMS/Home Office/NDPB delivery bodies, 2004

⁸ MLA/MORI Renaissance in the Regions, 2003

⁹ Culture, Participation and Civil Renewal, Institute for Public Policy Research, 2006

¹⁰ Report on Citizenship Survey, DCLG, June 2006

¹¹ Home Office Citizenship Survey, 2001, cited in Passion for Excellence, DCMS/IDeA/LGA, March 2008

social trust and life satisfaction.

1.4. Where it is measured, there appears to be a correlation between participation in culture and a belief that crime and anti-social behaviour has decreased. In 2002, a MORI survey found that 70% of young people believe that a lack of positive activities leads to more youth crime. Further MORI research undertaken in 2004 found that around 80% of people believed that participating in sport teaches respect for others and increases people's involvement in community activities. 76% of people believed that participating in sporting activities reduced anti-social behaviour and crime among young people. The evaluation of Positive Futures, a national sports-based inclusion programme, found that 72% believed anti-social behaviour had fallen as a result of the programme, and 78% stated that the programme had helped people improve the way they relate to others. 63% believed that local crime levels had fallen as a result of the programme.¹²

1.5. Research from the Commission for Architecture and the Built Environment (CABE) suggests that parks are worth more to their communities and cities than simply their land value. Social impacts of parks and green space include Improved physical health and well-being from exercise and relaxation Money savings via use of a free or low-cost leisure service that is open to all Impact on child physical and cognitive development Improved mental health and happiness through connection with nature, as well as the provision of venues for community events and meeting other people.¹³

1.6. Cultural activity, particularly within heritage, helps participants build a deeper understanding of the place in which they live. 70% of people surveyed in the Taking Part survey (2006) said they were interested in the history of the place where they live. The evaluation of the Museum and Gallery Strategic Commissioning Programme, funded by the Department for Culture, Media and Sport (DCMS) and Department for Children, Schools and Families (DCSF) and delivered through Museums, Libraries and Archives Council (MLA) and Arts Council England, found that museums, galleries and archives education had a positive impact on the knowledge and understanding of local history and culture.

1.7. The recognition that culture has a unique role to play in building stronger communities is supported in government at the highest level. The then Culture Secretary, Andy Burnham, endorsed the role of culture in social and economic regeneration, in a speech in Liverpool which also gave the green light for a feasibility study into the extension of the Capital of Culture programme. The Secretary of State

¹² Evaluation of Positive Futures, MORI, 2003

¹³ Making the invisible visible: the real value of park assets. CABE, 2009

pointed out the long-term success of cities such as Glasgow and Manchester in relation to cultural regeneration.¹⁴

2. There is an acknowledged need to promote cultural engagement at neighbourhood level, through appropriate local provision.

2.1. Local provision is an important driver of demand. Research carried out for DCMS by Fresh Minds, in 2007, looked at the drivers for demand for culture among lower socio-economic groups, disabled people, and Black and Minority Ethnic (BME) groups. One of the key drivers it identified was the importance of local events, 'localisation', and 'the everyday'.¹⁵ It pointed to the success of Cartwright Hall Art Gallery, in Bradford, which cultivates a non-traditional audience for visual art by presenting itself as part of a local community, part of neighbourhood amenities, and part of the neighbourhood's history. The message is that putting a cultural activity in a location that people are familiar with, and ensuring representation of that community within the location, increases local people's ability to access the activity.

2.2. Many Hull residents stay close to their neighbourhood centre. Stakeholder consultation has characterised the neighbourhoods within Hull's boundary as being very distinct, with a tendency for people living within them to not move far from their home. Many children stay within their community and school boundaries (hence the importance of the Linking Schools project), and a significant proportion of adults are said to behave in a similar way.

2.3. Given this background of neighbourhood living, there is widespread enthusiasm within the stakeholder consultation for culture to reach out from the centre, and from cultural institutions, to engage with people at neighbourhood level.

2.4. Provision for young people is a priority. The Place survey in Hull for 2006/07 saw a sharp increase in the number of respondents believing that activities for teenagers needed improving, putting this at the second position (46%) for 'aspects that most need improving in your area'. This was identified as one of three key areas of weakness that required addressing by the Council and its partners.

2.5. The Building Schools for the Future programme (BSF) is a key opportunity for offering localised cultural engagement. There are opportunities within the BSF programme for making new spaces within communities, and using them as focal points for grassroots engagement. One of BSF's intended outcomes is to see public art and culture forming an integral part of the BSF programme. The emphasis is on sport, engaging the community creatively in making spaces, and making provision for

¹⁴ Andy Burnham, Culture Secretary, speech at University of Liverpool, 7 January 2009

¹⁵ Culture on Demand. Fresh Minds/DCMS 2007

drama and performing arts. This window of opportunity for creating neighbourhood outlets for culture remains open at the time of writing. Currently, sports provision has moved ahead smartly, thanks to a good relationship with sport advocates, and a strong commitment from the domain in terms of additional investment. The BSF opportunity is equivalent to around £60m of investment in sport facilities – recognised as by far the biggest investment in Hull active sport to date.

2.6. Hull's emerging Community Sports Network aims to improve delivery at local level. The strategy for sport and active recreation in Hull 2008 – 2013, *Pride, Passion and Participation*, aims to capitalise on the opportunities provided by BSF, recognising the 14 Learning Centres as a very significant addition to existing provision in Hull, and seeking to maximise community impacts of these facilities. It proposes a model for the Hull Community Sports Network, an infrastructure that aims to spread the benefits of sport resources out from the centre to Hull's communities.

2.7. HCC is addressing levels of open space provision in neighbourhoods. The Open Space, Sport and Recreation Assessment, commissioned by Hull City Council in 2008, recommends that the city adopts a series of distance thresholds for parks, green spaces, outdoor sports facilities, allotments, and provision for children and young people, none of which are over 20 minutes walk time from any given location. This standard helps determine acceptable levels of provision in each area, and also underlines a recognition of the inter-relation of demand and 'place' which might inform other areas of cultural provision. The assessment also highlights the importance of quality of facilities, specifically in relation to outdoor sports facilities.

2.8. The development of library provision in Hull reflects the interest in focussing delivery at local neighbourhood level. While the main city library has undergone a £2.3m refurbishment, the city has also closed some under-used estate libraries and in some cases moved into partnership buildings with the Primary Care Trust and others. This is thought to be a successful move for Hull, based on many other examples of co-location nationally. Two libraries are run in partnership with customer service centres, and there is also a library partnership with the Freedom Centre. Libraries are felt to be able to integrate more fully with the neighbourhood, use local partners as advocates, and access their users in this way. Word of mouth, passed on at a neighbourhood level through familiar forums, is considered the best way of attracting new users to the library (although this may also reflect small marketing budgets). There is now no traditional library provision in the east of the city.

2.9. There is belief in Hull's communities to be able to shape cultural provision at local level. The feedback from stakeholder consultation is largely positive about the strength of social capital within the city, and about the potential of Hull's communities

to do more to shape the city's cultural provision, and to 'make things happen'. It is recognised that already much work across the cultural domains has been delivered outside the city centre and its facilities, but there is a feeling that activity around cultural engagement in communities has never been seen as a strategic whole, or been seen to contribute to the strategic objectives of the city. Perhaps this is particularly the case in relation to arts-related activity. There are said to have been hotspots of community vitality regarding community arts over the years, but these have not been consistent. While there is a discernable positive change in attitude to community arts, this potential in Hull is still said to be regarded in terms of building-based teams, rather than an experience that grows from the community itself.

3. Culture increases the capacity to learn, complements the education of children and young people.

3.1. In the Child Taking Part Survey of 2007, virtually all children in England had engaged in at least one form of cultural or sporting opportunity during the past 12 months.¹⁶ The most prevalent forms of engagement were taking part in active sport (95%) and arts activity (91%). The least prevalent was attendance at a museum or gallery (55%).

3.2. There are a number of national initiatives aiming to ensure a high quality, high frequency delivery of cultural opportunity to schoolchildren. The PE & Sport Strategy for Young People (PESSYP) is an update of the PESSCL Strategy, aimed at enhancing the take-up of sporting opportunities by 5-16 year olds. The ambition currently is for each child to have access to five hours of sporting opportunity a week by 2012, including two hours of physical education within the curriculum, and three hours offered on school sites or in the community. The Find Your Talent programme, currently in a pilot phase in ten pathfinder locations, aims to institute a similar process in schools, offering children the opportunity to take part in five hours of cultural activity each week. Since 2002, Creative Partnerships have run a programme with nearly 3000 schools across the UK, aiming to grow partnerships between schools and creative professionals, to inspire children and develop the skills they need to perform well, within the curriculum and outside it.

3.3. Cultural participation has a bearing on educational attainment. Sport England points to evaluations of programmes such as Positive Futures, and Playing for Success as the evidence for its assertion that taking part in sport raises educational attainment and contributes to the personal and social development of young

¹⁶ Engagement refers to one of the following: attendance at a historic environment site, a museum or gallery, a library, or an arts event; or participation in an arts activity or active sport. A total of 99.7 per cent of children had engaged in at least one cultural or sporting sector. DCMS, 2007

people.¹⁷ An evaluation of the Creative Partnerships programme concluded that young people participating in Creative Partnerships activity outperformed their peers within the same school by a small but statistically significant margin. Good personal and social skills were developed by most pupils involved in Creative Partnerships programmes: these included effective collaboration between pupils and maturity in their relationships with adults.¹⁸

3.4. Teachers recognise that cultural participation benefits their pupils. For example, a study by the National Foundation for Educational Research surveyed head teachers on their attitude to the benefits of education outside the classroom, including a wide range of cultural activity. 92% said this kind of experience had a positive impact on pupils' attitudes and values, and on their communication and social skills.

3.5. Engagement with culture at an early age leads to increased participation in later life. Research undertaken by Fresh Minds for DCMS found that creating links with schools, and providing opportunities for children to participate in cultural activities led to a greater likelihood of adult attendance. It suggests this is particularly significant for non-traditional audiences for culture.¹⁹ Taking Part data suggests there is close to a 20% difference in attendance at arts events between those taken to an arts event as a child, and those who were not.²⁰ Sport England cite research by Robson and Feinstein (2007) finding that engaging in combinations of activities in adolescence is associated with a range of positive adult outcomes, including higher educational attainment.²¹

3.6. In Hull, there is recognition that culture has a unique and positive contribution to make to education. This is reflected in the Sustainable Community Strategy and Local Area Agreement, and also in our stakeholder consultation.

3.7. Culture can build on existing success within the city, within this area of focus. There are numerous individual local examples. Within libraries, the National Year of Reading has been very positive: three major sporting clubs agreed to allow libraries to use their emblems on library tickets, and the response from new users taking up the new tickets has been considerable. There has been a 97% take up of Bookstart packs, aiding language and literacy development for the under 5's, complemented by other library initiatives encouraging parents to share stories and develop language. The foundation stage profile for language in the city is much improved, in part

¹⁷ Transforming Lives: improving the life chances and focussing the energies of children and young people through sport. Sport England, 2008

¹⁸ National Evaluation of Creative Partnerships, National Foundation for Educational Research, 2006

¹⁹ Culture on Demand. Fresh Minds/DCMS 2007

²⁰ Taking Part, internal analysis DCMS 2007

²¹ Leisure contexts in adolescence and their associations with adult outcomes: a more complete picture. Centre for Research on the Wider Benefits of Learning, 2007.

because of these initiatives. The Macmillan Children's Centre in North Hull (nursery school/family resource centre), a long standing Creative Partnerships partner, has been named one of only twenty 'schools of creativity' in the UK. These are schools that are judged to have undergone whole school change and revolutionised their approach to the curriculum. In 2007 pupils at Winifred Holtby School took part in a history and citizenship programme linked to Wilberforce House which involved them in debating, campaigning, and a visit to 10 Downing Street for pupils who had never left Hull before. At St Mary Queen of Martyrs school every pupil from age 7 upwards, and all the teachers, are learning a musical instrument. The music service is showcasing this extraordinary project to other schools. Working in education is a well-established path in all cultural domains, but there is a feeling among stakeholders that initiatives are undertaken on a project basis, and there is little sense of how these projects join up across domains to make a strategic whole, and how it forms synergies with work undertaken through Children and Young People services within HCC.

3.8. The Find Your Talent programme aims to capitalise on the ability of culture to enhance children and young people's education, as described in 3.2. It is very evident that the selected pathfinders, who each received £2.5m to pilot the programme, were able to show that a partnership working ethos was well established in their area, and that they were able to join projects up across domains and organisations, for maximum effect.

4. Culture has a positive impact on physical and mental health.

4.1. The link between taking part in sport and better health has been conclusively made. There is also evidence that cultural participation affords benefits to mental health and promotes a sense of well-being.

4.2. Taking part in sport has a positive impact on health. The Chief Medical Officer's report *At Least Five a Week*, published in 2004, presented the advantages of adopting the 3x30 target measure of physical activity. The report advocated a total of at least 30 minutes a day of at least moderate intensity physical activity on five or more days of the week, in order to reduce the risk of premature death from cardiovascular disease and some cancers, to significantly reduce the risk of type 2 diabetes, and to improve psychological well-being.²²

4.3. Indicators of poor levels of health in Hull are high, compared to UK averages. 32% of Hull adults smoke, compared to a national average of 26%. Levels of binge-drinking are significantly above the national average, with half of male drinkers in the 18-24 age group binge-drinking at least once a week. The incidence of cancer, heart

²² At Least Five a Week, Chief Medical Officer, 2004

disease and stroke are above average. 61% of people in Hull are overweight or obese. People in Hull are more likely to say their health is 'poor' than elsewhere in the UK, and the proportion of residents with a limiting long-term illness is significantly higher than average.²³

4.4. Sports participation in Hull is below the average for England. The latest Active People survey results (2008) show 19% of adults in the city taking part in 30 minutes of moderate intensity sport and active recreation, three times a week. This compares with a 21% national average. Hull has the third lowest participation levels in the Yorkshire region, and the lowest levels in the sub-region. 57% of people in Hull did not engage in 30 minutes of moderate sport and recreation at all in the previous four weeks – as the recent sport and active recreation strategy underlines: 'sedentary lifestyles are the norm in Hull'.

4.5. There is evidence of a positive relationship between green space and general health. CABI advocate the benefits of green space very strongly, citing evidence for benefits to health through sporting activities in green spaces, and being in contact with nature through 'green exercise'. Even a walk in the park can bring substantial health benefits: according to CABI reducing the risk of a heart attack or diabetes by half, colon cancer by 30%, and fracture of the femur by up to 40%.²⁴ Research undertaken for the Scottish Government found that green space improves health and wellbeing, and that this was regardless of socio-economic status. The quantity and quality of green space was found to be important, and other neighbourhood factors such as anti-social behaviour influenced the quality of, access to and use of green space. The studies also found that high quality green space had a positive impact on levels of stress, promoted physical activity, and promoted social interaction and cohesion.²⁵

4.6. There is some evidence to show that participation in arts activities has clear benefits for mental health. A study carried out for the Department of Health and DCMS showed that arts activity engaging participants with mental health issues delivered significant improvements across three standardised measures, particularly relating to empowerment of individuals, motivation, and social relations.²⁶

5. Culture has a role to play in supporting sporting and creative talent across the city

5.1. In sections 1 to 4 above, cultural participation plays a part in achieving significant social goals, for the benefit of the city and its citizens. There is a body of evidence

²³ Pride, Passion and Participation. Hull City Council 2008

²⁴ The Value of Public Space, CABI, 2004

²⁵ Health Impact Assessment of Greenspace, Greenspace Scotland, 2008

²⁶ Anglia Ruskin University and University of Central Lancashire/DCMS/DH, 2005

that culture can change lives, by focusing on some of the most pressing issues the city has to address. In this area of cultural participation, which accounts for a large proportion of cultural experience in the city, the level of participation can be as simple or complex as the participant requires to achieve the desired outcome. Participation will be encouraged at any level, in small incremental steps if necessary, in order to realise some of the benefits described in the previous sections. For instance, if a young person is engaging in a cultural experience as part of their education, the quality of that engagement will be judged by such criteria as their own enjoyment of it, the way they relate to their fellow participants, any increase in their ability to learn, their growing confidence in accessing similar opportunities. It will not be judged on the quality of their cultural output. However, in a small number of cases, this quality of output will be an issue for the participant, and there is a will coming through consultation to support this emerging 'talent' in a strategic way.

5.2. Supporting talent should be taken to mean supporting individuals in Hull to develop their cultural interest beyond an occasional, recreational level, and to explore their potential at levels of higher ability. It does not refer only to the top tier of achievement, but includes anyone with the potential to improve in a particular cultural discipline, be they within or outside the cultural sector at present. There is a will to offer platforms for the showcasing of such talent.

5.3. Non-departmental public bodies recognise the importance of supporting talent, and prioritise this in their strategic approach. Sport England, in its new strategy for community sport in England (2008 -11), advocates that: "talented people from all backgrounds are identified early, nurtured and have the opportunity to progress to the elite level". Focusing on the nature of experience between school and elite level participation means that a high-quality school experience will be replicated in the community environment and that an individual will at least have the opportunity to fulfill their potential. Arts Council England, although not having the same relation to a notion of 'elite' practice, is fully behind a model of supporting development of ability, or professional development. This strand can be seen running across the four priorities in its strategy for 2008-11, for example supporting artists through a number of workspace, market and career-development initiatives, working with strategic partners in the arts, and in the education and skills sectors to support emerging talent in schools, and promoting digital skills building in the arts sector.

5.4. There is strong emphasis at national level on nurturing talent to support a fast growing Creative Industries sector. Over the last decade, the creative economy has grown at twice the rate of the UK economy as a whole. In Creative Britain, New Talents for a New Economy (DCMS/BERR/DIUS, 2008), a combination of measures was set out to nurture talent within schools and then set a path to realisation of skills in a professional capacity. These measures included the floating of the Find Your

Talent concept for schools, and advocacy for 5,000 formal apprenticeships each year within the creative industries, as well as a 'talent pathways' scheme.

5.5. The Gifted and Talented programme shows the commitment to this dynamic within schools. It builds on recommendations made in Higher Standards: Better Schools for All (2005) which established a system designed around the needs and aspirations of the individual, with schools responding in a wide variety of ways to create a personalised curriculum, ensuring that children fulfill their potential. Crucially, the personalisation agenda is seen as a way of supporting the most able pupils, as well as those who are struggling.²⁷

5.6. There is a specific need arising from consultation to support talent among those already at work within the cultural sector at professional level. In the arts, for example, there is a consensus that as well as its moral duty to engage with a broad audience, publically-funded art should also be able to experiment, take risks, and to be ambitious in its execution and pursuit of quality. Arts Council England is insistent that these two functions are complementary, and consultation with the arts sector in Hull shows that the city's arts providers are aligned with this view. There is an aspiration across all levels of operation in the sector to nurture ideas, grow talent, and to 'think big' for the benefit of the city.

5.7. At a local level, many structures are already in place within Hull to support talent, but these are initiated by individual domains or organisations within the cultural sector, and there is felt to be little strategic overview. Support can come from a formal source, such as the work carried out through the City Arts Unit, or informally, by one individual helping another. For example, emerging music makers on the Hull circuit rely on cultural entrepreneurs within clubs and pubs and organisations to provide a platform for their work – such as the Tuesday night sessions at the Linnet and Lark for rock bands, and the Giant Steps programme run by J-Night at Pave. The Hull Youth Music Action Zone offers opportunities for young musicians, and the new Albermarle Music Centre provides a venue for the established work of the city's Music Service, which reaches 4,500 pupils a week, including 700 at the Albermarle where the potential of the young people to increase their ability on their instrument is particularly pushed. Emerging writers might tap into support through City Arts, take part in the Humber Mouth festival, or even develop a relationship as a playwright with Hull Truck Theatre, which makes a policy of developing 'home-grown' writers and actors.

5.8. Despite these positive examples, stakeholder consultation highlights a concern that there are deficiencies in Hull's formalised support for its cultural talent, particularly in the arts domain. A manifestation of this is the gap between the number

²⁷ Higher Standards: Better Schools for All, DCSF, 2005

of creative artists practicing as individuals, which is felt to be relatively high for a small city, and the number of larger organisations functioning outside HCC control. Arts Council England supports just three organisations within the city as Regularly Funded Organisations (RFOs): Hull Truck Theatre, Artlink, and J-Night²⁸. These have access to annual revenue funding, but also officer support and a strong tie-in to national strategy. The number of RFOs has declined in the city in recent years: Hull Time Based Arts closed in 2008 soon after losing RFO status, and Humber Mouth festival has moved from RFO status to a position of applying for Grants for the Arts funding. The picture drawn by arts practitioners working in the city is of a relatively small arts offer, with Council-owned facilities and services making up the largest proportion of what is available. Consultation with this group underlines a demand among arts practitioners for a more diverse, less Council-centric approach to provision. Whether new higher-profile independent providers would secure external funding, principally from Arts Council England, would depend on a number of factors including the matching of Arts Council objectives, but it is true to say that the Arts Council is naturally keen to support the independent arts sector, and wants it to be involved in shaping the cultural offer in Hull.

²⁸ In 2007/08 Hull RFOs received £630,470 from Arts Council England. In the same year, £253,844 was awarded to project applicants in Hull through the Grants for the Arts scheme. These figures have risen by 7% and 12% respectively since 2005/06.

Create Desire

Cultural Usage: Residents and non-residents

6. The propensity of Hull residents to take part in cultural activity is relatively low

6.1. Hull is a sporting city, but its active participation in sport is relatively low. Hull City's entry into the Premier League was national news in 2008, bringing the city's football team into top-flight competition for the first time alongside the two Rugby League sides already competing in the Super League: Hull FC, and Hull Kingston Rovers. However, as observed in 4.4, Hull falls behind national averages in terms of reaching 3x30 minutes levels of moderate exercise per week.

6.2. Market segmentation carried out by Sport England shows that the adult population of Hull is much less likely to participate in active sport, compared with national averages. This segmentation is based on Active People and Taking Part surveys, and provides information on socio-economic and lifestyle factors. 58% of the adult population in Hull belongs to segments which are less likely than average to participate in sport and active recreation. This compares with 41% who fall into this category in England as a whole. The remainder of the Hull adult population (42%) are characterised as more likely than average to participate in sport and active recreation, compared with 60% of the population in England.²⁹

6.3. Market segmentation carried out by Arts Council England shows that the adult population of Hull is much less likely to participate in a broad spectrum of arts activity³⁰, compared with national averages. 29% of adults over 16 are modelled as being 'not currently engaged' meaning that they demonstrate characteristics that are not currently associated with arts engagement. This compares with 23% among English adults overall. At the other end of the spectrum, 5% of Hull's adult population is modelled as being highly engaged with arts activity, compared with 9% in England as a whole. In the middle ground of 'some engagement' people in Hull are modelled as being more prevalent in 'participate only' categories (13%) than national averages (10%), and less prevalent in 'attend and participate' categories (53% compared to 60%). Note that the balance is still towards 'attend and participate' in this category.

6.4. Market profiling of the Hull city area reinforces a picture of a relatively weak propensity to attend arts events and museums. Arts Council area profiling for Hull

²⁹ *ibid*

³⁰ This definition is based on categories used in the Taking Part methodology, embracing arts attendance events, and arts participation activities.

suggests that 39% of adults are likely to have attended one of 8 art forms³¹ in the past twelve months, and that 17% of adults are likely to have made a museum visit in the last twelve months. These are both around 25% short of a national average.³² The projections equate to a core market size within the Hull city boundary of around 78,000 adults for any of 8 art forms, and 34,000 adults for museums.

6.5. The proportion of adults with higher education qualifications in Hull is very low at 10% (around half the level of national averages)³³, and this can be seen as a further contributory factor to low levels of propensity to engage in culture. Recent research by St. Andrews University suggests that this is indeed the most significant factor in determining levels of arts attendance nationally, combined with ease of access to venues either through residential proximity, or commuting habits. The research suggests that a 10% increase in the proportion of adults with a degree or equivalent is associated with a 45% increase in the rate of attendance.³⁴

6.6. There is no research dedicated to exploring the usage of the city's cultural resource by its student population, although anecdotal evidence suggests that students tend not to use the city centre, and are chiefly based on campus and in the Avenues area. As a consequence, University life feels detached from city life.

7. Hull aspires to have a broad cultural offer, backed by sufficient demand.

7.1. 'Culture' appears unlikely to be the right word to describe the many and various recreational and developmental activities that Hull residents engage in during their spare time, leisure time, or personal development time. Fieldworkers completing the Three Questions research undertaken for this strategy reported some confusion among respondents as to what 'culture' might mean, and the stakeholder consultation reveals similar uncertainty, the most prominent tendency being to identify 'culture' with high art.

7.2. Cultural users in Hull are likely to build a wide portfolio of cultural engagement. The evidence we have for cultural participation in Hull suggests a very wide range of cultural activity is pursued within the city boundary, (see 1.5.) and this diversity of engagement mirrors national trends. 94% of all adults are likely to have engaged in at least one cultural or sporting sector during the past twelve months. Of all adults, a third had engaged in five or more sectors, over half had engaged in four or more, and over two-thirds had engaged in three or more sectors.³⁵ National Child Taking Part

³¹ Plays, Opera, Ballet, Contemporary Dance, Classical Music, Jazz, Art Galleries/exhibitions, any performance in a theatre.

³² Source: Arts Council Area Profile for Hull District, Target Group Index 2004, BMRB/CACI

³³ *ibid.*

³⁴ Demographic Indicators of Cultural Consumption, Brook/Boyle/Flowerdew, University of St Andrews, 2008

³⁵ Taking Part, DCMS, 2007

research tells us that 99 per cent of children are likely to have engaged in at least one cultural sector in the last 12 months, with similar use of different sectors as adults.³⁶

7.3. Attitudes to priorities for culture in Hull are in keeping with this wide variety of demand. When asked if there was anything extra they would like the city to offer culturally, *Three Questions* respondents were split fairly evenly between seven cultural domains: events and activities, nightlife, shopping, arts, sports, heritage/attractions, and other. None of these areas emerged as being given particular favour or emphasis with any majority of respondents.³⁷ Consultation with young people in Hull linked to the My Place initiative asked respondents to name activities they would like to see delivered in a new facility. The variety of responses was very great, with an emphasis on sport, but with arts, music and dance very popular.³⁸

7.4. Stakeholder consultation strongly suggests that in Hull, one form of cultural provision should not be considered inherently more important than another. It is the rich mix that is considered to be important, and 'ownership' of the proposition (see Findings 8). This means embracing a model that promotes a wide variety of provision, and a wide variety of modes of engagement.

7.5. The diversity of demand shown in *Taking Part* and referenced in stakeholder consultation is mirrored in research for Sport England which identifies an increase in 'lifestyle sports' – more informal approaches to exercise such as mountain biking, rock climbing, skateboarding etc. – over the past 20 years.³⁹ Freerunning, a variant of Parkour, was Hull Leisure's highest attended course in the summer of 2008.

7.6. Cultural suppliers are committed across the board to broadening the audience for their particular offer. The need to understand the needs and wants of audiences is embraced thoroughly, particularly regarding those who are new to the experience or traditionally excluded from it.

7.7. Comment on the character of demand in Hull identifies the 'independent streak' of residents, but also a tendency to have low expectations, and this may apply particularly to cultural provision. Respondents in stakeholder consultation observed that residents tended to devalue the cultural resource as a whole, while remaining proud of it. The percentage of people satisfied with cultural and recreational facilities is around the 70% mark, compared with 50% who were satisfied with the overall

³⁶ Child Taking Part Survey, DCMS 2007

³⁷ Events/activities: 15%. Nightlife: 11%. Shopping: 13%. Arts: 16%. Sports: 11%. Heritage/Attractions: 17%. Other: 17%. *Three Questions Research*, Wafer Hadley/HCC, 2008

³⁸ *Think Big Event Report*, One Hull, 2008

³⁹ *Pride, Passion and Participation*, HCC, 2008

service of the Council.⁴⁰ When asked what needed improving in Hull's cultural life, *Three Questions* respondents tended not to focus on cultural provision, and instead looked at the fabric and maintenance of the city, and particularly at the need to improve traffic, transport and parking in the city.⁴¹ Having world-class cultural facilities does not appear to be a feature of local demand.

7.8. The Freedom Festival is seen by many as embodying a popular level of diversity and choice, combined with ease of access. Stakeholders liked the demographic mix that was easily visible at the festival, and the opportunity it gave for showcasing Hull as a city with many different facets. It was described positively as 'a modern day circus', and was praised for its success in including community groups alongside established artists. It programmed populist events such as headlining bands, next to more 'difficult' arts provision, presenting one cultural form on equal terms with another. However, notwithstanding this general positive feeling, it is recognised that the event was a pilot and that there are several areas that need further development. See also Findings 11.

7.9. The Freedom Festival in 2008 was popular, reached a predominantly local audience, and was characterised by the involvement of young people. The festival was particularly attractive to younger age groups: 67% of the sample was under 34 years of age, and 46% were aged 16 – 24. Most respondents attended with friends (49%), the next most common group being families (25%). The majority of respondents were from Hull, and 92% of these said they would return to any future Freedom festival. Many also said that they liked seeing the city centre being used as a location for events in this way. Economic analysis within commissioned research suggests that in return for the £407,000 spent on the festival, the event generated around £1m of net additional expenditure.⁴²

7.10. The family offer is likely to be important in building the level and variety of demand which Hull aspires to. Cultural provision for families, children and young people is already a popular 'ticket' within the city: 25% of respondents within the Freedom Festival research for instance, were in family groups. During the *Three Questions* research, the biggest single request within culture was an improvement in activities and events for children and young people (7% of the sample). 9% of the sample also asked for more activities and events for young people.⁴³ Fresh Minds' enquiry into the drivers for demand among disabled people, BME groups and lower socio-economic groups found that one of the most successful approaches was to create activity that met the needs of 'family time'. The research cites an MLA exit poll

⁴⁰ Best Value User Satisfaction Surveys, HCC, 2006/7

⁴¹ Three Questions Research, Wafer Hadley/HCC, 2008

⁴² Freedom: Economic and Social Impact Analysis, Moffat Centre for Travel & Tourism Business Development, 2008

⁴³ Three Questions Research, Wafer Hadley/HCC, 2008

from 2005 which found that the desire to take children was the main reason for attending museums and galleries, accounting for 21% of the sample.⁴⁴

8. 'Ownership' of any cultural proposition could be the most significant factor in boosting local demand, and allowing cultural variety.

8.1. Stakeholder consultation within Hull reveals a consistent thread running through the most successful approaches to audiences for culture. 'Ownership' of a cultural proposition emerges time and again as a very significant contributor to success. The success of two of the city's cultural landmarks; The Deep, and Hull Truck Theatre; is seen to be strongly influenced by this factor. The Deep is said to have won public 'buy-in' because of its populist starting point, its educational aspect, and its visual link with regeneration and civic pride. Hull Truck Theatre's approach to its audience encourages informality, and emphasises an understanding of local realities and culture. Both institutions use this trust and ownership as a foundation for exploring challenging territory – in Hull Truck Theatre's case for mounting productions that are hard-hitting, challenging and theatrically inventive, and in The Deep's case, for pursuing research and education objectives, as well as operating as a visitor attraction. Note that this sense of ownership is not necessarily related to whether the facility or service is in Council ownership or not.

8.2. When asked what stands out as the best thing on offer in Hull's cultural life, research respondents⁴⁵ pick out heritage and attractions⁴⁶ (40%) and sports⁴⁷ (21%) as the two key categories. Both these categories, made up of various cultural propositions, can be characterised by their high level of identification with the locality – they have high levels of local ownership. Other categories, such as shopping, or nightlife, are perhaps less distinctly 'Hull-specific' and are not owned in the same way.

8.3. This model of building ownership before delivery, as opposed to simply 'delivering culture', seems to be an appropriate mode of operation in the city. Given this building of trust, the encouragement of a sense of ownership, and a focus on making people comfortable with the delivery mechanism, it is possible to introduce far more variety and challenge into the cultural mix. This can be seen in a number of successful operations, which have been moulded by Hull's special environment: the Museums Quarter, the Humber Mouth literature festival, with its non-threatening venues and comfortable, discursive audiences, the Fish Trail in the city centre, where

⁴⁴ Culture on Demand, Fresh Minds/DCMS, 2007

⁴⁵ Three Questions Research, Wafer Hadley/HCC, 2008

⁴⁶ Heritage and attractions includes: marina, museums, Old Town, The Deep, parks, ice rink, fish trail, horse and carriage rides.

⁴⁷ Sports includes: KC Stadium, Hull AFC, Hull FC, Kingston Rovers, leisure centres, swimming pools.

a public art concept has been accepted as part of the city's heritage and a free fun activity for the family.

8.4. Building trust is one of the key drivers of demand for culture identified in recent national research.⁴⁸ Looking particularly at non-traditional audiences for culture, the Culture on Demand report referred to deep-seated mistrust among C2DE groups of institutional service provision. It cited research by the Museums, Libraries and Archives Council which identified recommendations to attend by families and friends as "the one outstanding factor" influencing attendance. Good word of mouth is vital for growing levels of cultural participation, and in this context, the building of trust fosters wider participation.

9. Other barriers to cultural engagement among local people reflect national trends.

9.1. Reasons given by respondents for not engaging with culture, identified in the national Taking Part survey, fall into three main groups: lack of interest, lack of time, and poor health.⁴⁹

9.2. Another common barrier to attendance at non-local cultural events is a problem with transport, and this does seem to be of particular significance in Hull. The Three Questions research highlighted transport as the single feature most often cited as being in need of improvement, within cultural life in Hull (29% of respondents).

9.3. The final traditional barrier to engagement is cost. Combating this barrier drove the free admissions to museums initiative in 2001, and the free admissions 'solution' has appeared again in for instance Sir Brian McMaster's review of the public arts sector⁵⁰. Further investigation of the issue shows that there is no simple solution in this area however: research shows that price resistance is rarely the primary barrier to engagement, and it is interesting to note that the McMaster recommendation has been pilloried, publically and privately, by arts administrators.

9.4. Additional barriers to attendance identified by young people consulted during the My Place project would be likely to be replicated across the whole market place and are worthy of attention. They include the quality of the atmosphere and the 'welcome', quality of facilities and customer service, and measures taken against anti-social behaviour.⁵¹

⁴⁸ Culture on Demand, Fresh Minds/DCMS, 2007

⁴⁹ Taking Part Survey, DCMS, 2007

⁵⁰ Supporting Excellence in the Arts, Sir Brian McMaster/DCMS, 2008

⁵¹ Think Big Event Report, One Hull, 2008

9.5. Key barriers to engagement for disabled people are around parking, and physical access to buildings. There is a lack of parking space in close proximity to many of the main cultural venues in the city, although sports centres offer reasonable provision. Physical access to the Ferens Art Gallery and to Wilberforce House have been much improved, but the New Theatre and City Hall remain difficult to access for disabled people.

9.6. Hull City Council's Community Cohesion Strategy, first published in October 2005, was built on extensive consultation with a broad range of stakeholders and partners including representatives from voluntary and community organisations, BME community representatives, the LGBT Forum, and a broad range of service providers. This strategy was refreshed in 2007, a process informed by a further public consultation which took place in May of that year. The strategy aims to create a "truly cohesive city", which embraces diversity and gives equal opportunity to people of different backgrounds, ages, cultures and circumstances. The objectives of the strategy are as follows:

- To ensure a safe and secure City
- To create a sense of identity and belonging for all the people of Hull and a sense of welcome for new arrivals
- To promote integration of and between parts of the community
- To value the diversity of Hull and promote a positive image of the people of the City

There is scope here for synergy with cultural activity, and there is an understanding that to move forward in this way, further research and consultation with target audiences for culture will be required. This will be best pursued in specific contexts – for example in relation to a particular cultural venue – than in general terms. Conduits for such research and consultation already exist in the city, for instance through the Humberside All Nations Alliance. There is a real desire to reflect the cultural diversity of the city in its cultural life.

10. The 30-minute drive time audience is vital to Hull's cultural sector, and in particular to arts and heritage.

10.1. For the arts and museums domains within Culture in Hull, the East Riding contains a very significant potential audience base. An analysis of arts and museum attendance in postcodes HU10 to 17⁵² shows the size of this market place: an area moving North from Brough and North Ferriby to Kirk Ella and Willerby, Cottingham, Beverley, West to Leven and Hornsea, and South to Hedon and Barton-upon-Humber. Among around 134,000 adults over 15 years of age living in the defined

⁵² This is roughly equivalent to a half-hour drivetime area

area, 73,892 are projected to have attended one of eight common art forms⁵³. 30,899 are likely to have made a museum visit in the last 12 months. The size of these additional local marketplaces are of a similar scale to the equivalent projections within the Hull city boundary (72,833 projected to have attended one of eight art forms, and 33,858 to have visited a museum in the last 12 months). In theory, fully engaging this 30-minute drive time market could nearly double the core 'local' audience for Hull's arts and heritage offer.

10.2. Many factors stand between Hull and this desirable end, including individual preferences regarding programme, level of frequency, the existing level of penetration, and barriers to attendance. However, the high potential of this catchment area is very well evidenced, and it is an area to develop for Hull to increase its local, regular audience for arts and museums.

10.3. Arts Council England's recent segmentation of arts audiences gives additional insight into this marketplace. Modelling of the thirteen segments within a thirty minute drive-time area from Hull City Centre, shows 11,094 adults projected to fall within the 'highly engaged' category, 84,805 within the 'attend and may participate' category, 11,787 within the 'participate only' grouping, and 24,294 within the 'not currently engaged' category. The proportion of adults more likely to attend and participate in arts events (76%) is considerably higher than English averages (69%). There are around 11,000 core attenders of the arts in this area of East Riding who are likely to be regular visitors to preferred providers. There are also some 96,000 adults who might reasonably be considered as prospects for engagement with arts activity.

10.4. These differences in levels of engagement just outside the Hull city boundary are also present in relation to active sport and recreation. The Active People survey shows a 23% level of 3x30 participation in the East Riding areas as a whole, compared with 19% in Hull.⁵⁴ However there is no equivalent compelling reason, and no agenda at present, to attract this market into Hull sporting facilities and activities.

10.5. The catchment area for non-food retail in Hull is as wide as this emerging cultural catchment area, and retailers in Hull are similarly dependent on the East Riding pound. The 90% catchment area for non-food retail in Hull, derived from the National Survey of Local Shopping Patterns extends to Beverley, further north to Driffield, and to Market Weighton in the West. This catchment is divided into primary, secondary and tertiary segments which are roughly based on distance from the centre. The secondary and tertiary segments account for the majority of areas outside the Hull city boundary but within the catchment. The total shopping population in the primary segment is 171,000. The total shopping population in

⁵³ Source: Target Group Index 2004, BMRB/CACI, through Arts Council England.

⁵⁴ Active People Survey results, Humber Sports Partnership, 2008

secondary and tertiary segments is 117,000. Selected postal sectors within these segments are priorities for targeting, because of their proximity, their below-average penetration, and their relative value in terms of individual spend per year.⁵⁵ Hull BID estimates that around half the potential shoppers from this catchment, and in particular from the western side of the city, are choosing city centres further away, such as York or Leeds, and not choosing Hull city centre.

10.6. Arts and heritage providers in Hull are clear that they rely on an East Riding audience to make their level of output sustainable. In particular, the production of high quality, niche interest work, which has its place in the wide variety of cultural experience described in Findings 7, cannot be sustained without drawing on the wider catchment, no more than niche retail can be sustained without the same marketplace. J-Night's jazz provision in the city, which sometimes stages the only Yorkshire date for a particular artist, draws heavily on audiences from the M62 corridor. Concerts of orchestral music in the city depend on this audience; by way of example, The Hallé Orchestra's performance of French music at the City Hall in 2008 attracted 21% of its audience from Hull postcodes, and 60% from HU10 to HU17. The production of the Nutcracker ballet by Northern Ballet Theatre at the Hull New Theatre attracted a third of its audience from Hull, 44% from HU10 to HU17, and 24% from further afield. Any of the major cultural providers, including Hull New Theatre, The Deep, Hull Truck Theatre, and the city's museums and Ferens Gallery, will affirm that the East Riding audience is crucial.

10.7. A key question for arts and museums is how far this market has been penetrated already. Is the challenge to attract new audiences from this area, or is it to increase frequency, and associated spend among existing audiences? A full answer to this should come through research projects undertaken by organisations with a stake in this marketplace.

10.8. The barriers to engaging these audiences for culture from beyond the city boundary emerge clearly from stakeholder consultation. Particular issues are thought to include traffic, transport and parking in the city (cited as the 'one thing that needed improving' in cultural life in Hull by 29% of *Three Questions* respondents), a fear of anti-social behaviour, and a perception of the generally low quality of the overall experience. Stakeholder consultees identify a lack of quality shops, lack of restaurants, a perception of poor safety especially at night, and the very noticeable slump in the early evening economy. See also Findings 12. There is also comment on the poor quality appearance of approaches to the city.

10.9. An insight group conducted with audiences for culture in the East Riding confirms some of these indications of barriers to visiting Hull city centre. Lack of

⁵⁵ Princes Quay Benchmarking Report 2007. FSP Retail Business Consultants, 2007

'easy to find' parking, evening parking charges and fear of car crime make visiting Hull from these areas much less appealing. Using public transport to access the city from rural areas is not seen as a viable option.⁵⁶

10.10. There may also be a barrier to visitors which is concerned with the quality of welcome they expect from Hull residents.⁵⁷ Respondents in the East Riding insight group said that although many people living in East Riding villages may have a link with Hull, and may even have been born and bred there, there was a sense that East Riding residents were not welcome in the city, and that Hull was "a bit anti-East Riding". It was felt the city could do more to improve the quality of welcome to visitors from the East Riding: how could the city start to treat it's neighbours as "part of the family" or at least, as "good friends"?

11. The cultural offer is indivisible from Hull's tourism offer, and increasing tourism to the city is vital to the city economy.

11.1. Hull's Destination Management Organisation, Visit Hull and East Yorkshire (VHEY) considers the visitor experience to be indivisible from the cultural experience and so does not use the term 'cultural tourist'. This indivisibility can be seen in the analysis of the main activities engaged in by visitors to the Hull and East Yorkshire area. The key activities are cited as being visiting historic houses and gardens (24%), stroll around/ambience (19%), cultural attractions (11%), natural attractions (11%), and family attractions (9%).⁵⁸

11.2. Hull and East Yorkshire attract fewer overseas visitors than the rest of Yorkshire, and significantly more of its domestic visitors come from other parts of Yorkshire (74%) than in other areas of the Yorkshire Tourist Board region (average 56%).⁵⁹ Those visiting the area are mainly visiting family or friends and are not overnight tourists⁶⁰. The city of Hull is perceived as having less to offer for tourists in comparison to the surrounding region, competing with cities such as York and Leeds. The Hull hotel market is also characterised by a small number of mid-market properties, several budget hotels and a number of privately owned, small B&B establishments. For a city of its size, Hull has a low supply of hotel accommodation.

11.3. Based on 2006 figures⁶¹, the volume of staying trips in Hull is estimated at 356,000 trips, 90% of which were made by domestic visitors and 10% by overseas visitors. Staying visitors spent an estimated 1.1 million nights in the district, or on

⁵⁶ Insight group with East Riding culture users, held on 24/03/09

⁵⁷ *ibid.*

⁵⁸ Yorkshire Visitor Survey, Interim Report, Yorkshire Tourist Board, 2008

⁵⁹ *ibid.*

⁶⁰ Bold Vision, Bright Future: The Tourism Marketing Strategy for Yorkshire & Humber 2006-2010.

⁶¹ Hull Cambridge Model Summary, 2006, Yorkshire Tourist Board. The outputs are not comparable with previous years due to changes in the methodology used in the UKTS.

average, around 3 nights each. The domestic tourism market in Hull is dominated primarily by holidaymakers (39% of all staying tourism) and people visiting friends and family (37%). An estimated 3.9 million day trips were made to and within the district in 2006. A day trip is defined as leisure trips from home which have a duration of 3 hours or more and are taken on an irregular basis⁶²

11.4. The overall value of tourism in Hull in 2006 was an estimated £246 million. Staying visitors generated an estimated £47.2 million expenditure, and day visitors generated an estimated £185 million of expenditure. Other tourism activity accounted for approximately £14 million expenditure.⁶³ Visitor spending supported an estimated 4,103 full-time job equivalents (FTEs) in the district in 2006, representing 5,636 actual jobs (taking into account part-time and seasonal working).⁶⁴ 74% were supported by direct expenditure, 15% by linkage (or indirect) expenditure and the remainder by multiplier expenditure.⁶⁵ Of the FTE direct jobs outlined above, 37% could be attributed to the catering sector, 10% in the accommodation sector, 30% in retail, 12% in the attraction/entertainment sector, 4% in transport and 8% from non trip spend⁶⁶. The model estimates that when part-time and seasonal workers are considered, staying tourism expenditure in Hull district supports a total of 1,622 jobs and day visitor expenditure within the district supports a total of 4,014 jobs. In total this is approximately 5% of the district workforce.⁶⁷

11.5. The HDF Core Strategy recognises the importance of tourism to the city, emphasising its particular importance to the future long-term growth of the city centre.

11.6. Strategic stakeholders are clear that the marketing of Hull as a European destination for international visitors is a vital part of the tourism offer for Hull. Its waterfront location is seen as a huge asset, offering not only a unique environment within a Yorkshire city, but also a gateway to Europe, and a European gateway to Yorkshire and the rest of the UK. Around half a million visitors⁶⁸ to the UK come through Hull's port every year, and this is seen as an opportunity to capitalise upon.

⁶² For the purposes of this study, only leisure day visits made from home, as opposed to leisure visits made whilst people are staying away from home, have been counted.

⁶³ Source: YYTB Cambridge Model

⁶⁴ The use of visitor expenditure to generate job numbers underestimates the number of jobs arising in the attractions/entertainment sector. This arises because local authorities and voluntary bodies do not always seek to recoup the full operating costs of individual attractions or facilities from entrance charges. Therefore, an additional percentage of direct employment is added to the attractions sector estimates to take account of this factor.

⁶⁵ 'Direct' employment is considered those jobs in businesses where visitors spend money. 'Indirect' jobs are those sustained by businesses re-spending on local goods and services, such as fresh food supplies. 'Multiplier jobs' are those jobs which results from the re-spending by employees of income earned, directly or indirectly, as a result of visitor spending.

⁶⁶ Non trip spend includes such activity as maintenance on second homes.

⁶⁷ based on Labour Force Survey figures relating to the number of people employed in an area. Some people in tourism may also hold another job, and as a result this proportion may be slightly high.

⁶⁸ Note that while ferry trade through the port means that Hull is important to the region as a gateway, Hull and the Humber-region have a low share of regional tourism.

Stakeholders are keen to assess the effectiveness of Hull's marketing operations in Europe, as part of an effort to raise the city's profile in key European locations: perhaps principally Holland, Scandinavia and Belgium.

11.7. There is a recognition that Hull requires prominent cultural features and benefits to attract visitors, and that major events can function well in this capacity. Yorkshire Forward's Major Events Strategy, published in 2005, planned for the implementation of a range of major 'sporting and cultural events' across the region with the ultimate aim of boosting the regional economy. It argued that Hull's investment in infrastructure and services may not be sufficient on its own to change any negative perceptions of the city, and that it needed a powerful feature to attract people to the city and to "showcase its assets and its energy to the world". Events it suggested, could offer such an opportunity, and it designated Hull and the coast as a centre for maritime activities, part of a model which used the five main Yorkshire cities as hubs for particular event themes.⁶⁹ The Clipper race, due to start in Hull in September 2009, is a manifestation of this strategy.

11.8. The Freedom Festival emerged from the need to produce an event-based visitor attraction for the city, but has so far only been piloted at local level. Only an event geared to attracting visitors from outside the region will be seen as aligned with Yorkshire Forward priorities, and capable of attracting significant funding. Shifting a local event to one with a national and international focus would clearly impact on event content, but also on marketing and management of the event. The Major Events Strategy shows Yorkshire Forward's estimation of the step change required, asserting that a broad range of high level skills and expertise will be required to develop, nurture and sustain world class events in the region, and that these will often need to be externally sourced.⁷⁰

⁶⁹ Final Report – Yorkshire & Humber Major Events Strategy, Yorkshire Forward, 2005

⁷⁰ *ibid.*

Regeneration

12. Culture has a crucial role to play within place-shaping in Hull

12.1. There is widespread acknowledgement of and enthusiasm for the role culture can play in place-shaping within the city, both in neighbourhood areas, and particularly in the city centre itself. The City Centre Area Action Plan (CCAAP), published as a consultation document until 16 March 2009, draws on extensive consultation with local people and stakeholders and sets out how culture can contribute to the transformation of Hull through this area of planning. Its vision for the city centre by 2016 is that it becomes “a beautiful, prosperous heart for a great European port city, proud of its distinguished history and confident in its future, competing effectively in the modern global economy whilst preserving its distinctive heritage and special built and natural environment, enriching the quality of life of all Hull’s people, now and for future generations”.⁷¹

12.2. The wide portfolio of cultural activity in Hull provides a powerful tool for achieving several of the objectives of the CCAAP. The specific objectives that lend themselves to cultural involvement are:

- Create a unified and compact City Centre: particularly in relation to increasing the marketability of the City Centre and improving the quality of urban life
- Re-unite the city centre with its River Humber waterfront: specifically by enhancing the waterfront environment through cultural provision or intervention
- Provide for a substantial City Centre population: adding to the attractive features necessary to building a market for city centre living, initially for young professionals and childless couples, and ultimately for families
- Create a lively River Hull corridor within the compact City Centre: linking the Deep with the Old Town, and bringing the city’s history to life
- Bold gestures – in new architecture and public realm, art and facilities – to lift the heart, transform the image, and rejuvenate the economy: following the lead of other cities and using cultural innovation to signal a city’s self-confidence, as well as offering new facilities for its people

12.3. The CCAAP asserts that ‘a diverse cultural offer is an important part of Hull’s competitiveness as a place to live and to do business’. The shaping of this cultural offer is expected to begin with this Cultural Strategy, and with subsequent development plans and audits. The CCAAP points out that the city has no purpose built concert hall or contemporary art gallery, few exhibition and conference facilities, no city centre public swimming pool, or other indoor sports facilities in the city centre.

⁷¹ CCAAP publication document, HCC, 2009

Mention is made in the CCAAP of specific developments which are currently being discussed as ideas within cultural management at LSP and Council level. These are:

- A design, exhibition and conference centre to showcase the city's mainstream and creative industries
- New tourism attractions to complement and build on The Deep
- A purpose built music and dance performance venue
- A modern art gallery

12.4. Each of the CCAAP's five Strategic Development Areas has an integral cultural component, all of which will require further development in working groups. There is a compelling reason for culture to be at the table in each of these discussions:

- Quay West and the Primary Retail Circuit: a retail-led redevelopment including a mix of retail, leisure, residential, office and other uses, and a public plaza as part of the Strategic Public Realm Framework (see 7.8).
- Humber Quays: office-led development including a 'building of considerable distinction' on the Albert Dock promontory – preferably for a future cultural or other public use.
- Fruit Market: Lifestyle small business and residential quarter and visitor destination, including studios and galleries.
- East Bank and Blaydes Dock: major new residential community, with attendant need for sporting and leisure facilities.
- Heart of the City: including the redevelopment of the City's principal city centre park, Queen's Gardens.
- Whitefriargate and Trinity Market: although this area will not be treated as a SDA, it is identified as suitable for an incremental approach to development, driven by commercial demand, but encouraging a future as a specialist retail, café, gallery and shop front office location, with a possible redevelopment of Trinity Square as part of that incremental change.

12.5. The foundation of the approach to city centre development in Hull is the production of 'agglomeration economies': a tipping point where the concentration of businesses and customers increases variety, and this increase in variety in turn accelerates the concentration of businesses and customers. It is sometimes referred to as 'critical mass', and culture has an integral part to play in realising this kind of agglomeration.

12.6. Because of the emphasis on creating residential communities in the city centre, and because of the link with this to the potential market of skilled, qualified and university-educated young people, there is a recognised need to key into the demand requirements of this particular market. We know from established bodies of research that this market has a relatively very high propensity to engage with culture, and that

this is likely to strongly influence their perception of the relative attractiveness of a residential destination.

12.7. The City Centre Public Realm Strategy, which forms part of the CCAAP document in consultation, acknowledges that the city's public space is as important as its buildings and activities to aiding sustainable regeneration. One aspect of the delivery of successful public realm is the appropriate use of the cultural toolbox, and the planning objectives pull out particular features in this area:

- Encourage walking, cycling, and informal recreation and outdoor activities
- Reinforce the City Centre's special character areas and landmarks
- Mark the City Centre's important gateways

12.8. Stakeholder consultation informing this cultural strategy has often focused on place-shaping issues, and in particular has highlighted an awareness of the importance of the waterfront and rivers to Hull. The possibilities for culture to enhance these natural features are felt to be very strong, allowing the city to fully develop this asset, seen by many as a unique selling point for Hull.

12.9. Stakeholder consultees are also in agreement on the apparent crisis in the city's evening and night time economy. The city centre is felt to be culturally impoverished from the early evening onwards, and while the feeling seems to be that the city centre is generally safe, it is dominated at weekends by a drinking culture which at best has been described as monocultural, and at worst as intimidating.

12.10. The result of this failure in the city centre has been a migration of an alternative cultural offer to the Avenues area, described by one consultee as 'the bohemian square mile'. This area has seen a concentration of cultural activity over several years, driven almost entirely by market forces. Cultural consumers use this area for better quality eating and drinking, for access to niche cultural offer, and for a less intimidating public realm in which to relax and participate. This resource has been created using an infrastructure of bars and clubs, funded privately by cultural entrepreneurs. Cultural providers like J-Night or Humber Mouth will naturally gravitate to these venues because they offer favourable terms, a proven audience, and a good experience for customers. However, there is no doubt that this area of the city has a particular image within Hull, and the association it has with liberal-minded, higher-educated, middle-class culture vultures, however inaccurate that may be in detail, will act as a barrier to engagement across the city as a whole.

12.11. The Deep is another hotspot of cultural activity which is felt to be isolated from the city centre. Stakeholder consultation underlined a frustration that the many visitors The Deep has succeeded in attracting to the area – it is the most commercially successful Millennium-funded visitor attraction in the UK – are not

easily transferred to the city centre via the Old Town and the Museums Quarter. Nor are users of the city centre easily transferred to The Deep. In exploring the River Project, The Deep aims to construct a day visit over two sites, which would naturally complement the use of the Old Town or Fruitmarket for early evening eating and drinking, and for accommodation. As it stands, the routes between The Deep and the city centre are hard to use, a feature recognised in CCAAP strategies, but there are also felt to be inadequacies in signage, which might be relatively simple to improve. Hull Forward, VHEY and HCC are collaborating on a study of visitor flow from The Deep to the Old Town, the results of which will be available in 2009.

12.12. Stakeholder consultees stress that the strength of the cultural offer is not determined solely by buildings, but by what goes on inside them. Hull Truck Theatre's new venue gives the company a much larger shop window in the city centre, and allows the city to be more demonstrative of its cultural assets. There is palpable excitement about the opportunities the new building offers as a hub of cultural activity in the region. It is clear though that this excitement is less to do with bricks and mortar, and more about what can be achieved on this public platform: the building is intended to be used as a resource for a diverse range of audiences, consistent with the approach to engagement that the company has taken for many years, looking not just at performance but at education and other forms of engagement. That having been said, the company acknowledges that the physical presence of the new building and the significant investment in its fabric highlights the perceived quality of Hull Truck's offer, in much the same way as a new stadium worked for Hull City.

12.13. Culture can also contribute to place-shaping away from the city centre. Work within the Gateway initiative in Newington St Andrews is involving HCC, Arts Council England, and Arc, (the Humber centre for excellence in the built environment), in the regeneration of a neighbourhood that uses culture to mould perceptions of the area. In an effort to build a neighbourhood where values grow, and where a genuinely popular product is built, the recognition has been that thinking broadly and encouraging public sector involvement will be beneficial. Arc has produced a public art strategy for the development⁷², and Gateway is currently in discussion with HCC and the Arts Council as to how studio space can be developed in the regeneration area, and how artist intervention can support grassroots cultural activity. This model is derived from Arts Council England's Living Places initiative.⁷³

⁷² A Living Place: public art strategy for Newington St Andrews, Arc, 2008

⁷³ www.living-places.org.uk

13. Investment in culture can fuel economic regeneration

13.1. Proponents of cultural regeneration vigorously assert the power of culture to change perceptions of a city. Examples of a number of trail-blazing British cities are often used; Manchester, Liverpool, Cardiff and Sheffield, and most prominently Newcastle Gateshead; and for supporters, these stand for the unique ability of culture to create messages about a city that are ultimately more effective in changing perceptions than any other indicator of quality of life. Using such cities as comparative guides to the benefits of investment in culture is particularly important because specific achievement indicators in this area are problematic. The perception of a city is made up of a complex set of influences, and it is often practically outside a city's resources to categorise these and invest in the research required to prove incremental improvement. Arguing for culture as a contributory stimulus to economic regeneration tends to be based on example and proxy evidence from other cities, from Bristol to Bilbao. The same will be true in making the case for culture in Hull.

13.2. Hull is acknowledged to have had a poor image nationally, and this is true even within its own city boundaries. Casual positioning of the city on various 'worst place to live' lists has reinforced other more formal appraisals of the city which have rated it and its facilities poorly. The problem with image remains, and is a key issue for the city. Research undertaken for Hull Cityimage, found that the Hull and Humber City-region suffers from *"a negative or non-existent image"* amongst its key target audience, and that *"the area will only thrive if it can reposition itself in the view of those making investment, lifestyle and business decisions."*⁷⁴

13.3. The success of Hull AFC in the Premiership is generally believed to have brought about a significant positive change in the way the city of Hull is perceived externally. This belief was confidently expressed many times during the stakeholder consultation, and the link was made to a number of positive outcomes for the city – including ultimately to economic regeneration. However, despite this consensus, there appears to be no empirical evidence of a causal link between Hull AFC's success and a change in perception of the city. There is no research available – but nonetheless, many Hull stakeholders believe it to be true.

13.4. Recognising culture as an image-maker for the city is partly an issue of conviction. Supporters of investment in culture attribute the success of cities to the perception of that city, and the role of culture in shaping that perception. Evidence for this is gathered, but it rarely matches the strength of the conviction, in the same way as with Hull AFC's success above. Over the last ten years DCMS has placed more emphasis on measuring the economic effects of the cultural and creative industries, tending to focus on numbers employed, value of sales, and gross value added

⁷⁴ Pulse Research (2004), report to Cityimage, quoted in the Clipper Business Plan.

(GVA). GVA for the cultural sector tends to be small compared to other sectors. The GVA of Newcastle's cultural industries sector was over £25million in 2006 – a small player in plain economic terms, particularly when measured against an investment of £21million in culture from the local authority in 2008/09.⁷⁵ But has the regeneration of the Quayside on the Tyne, and the manner in which cultural opportunity has been delivered across arts, heritage, and creative industries, redefined the city in the eyes of the country? Many would answer in the affirmative, and they would give a much higher value to the cultural component in the city than its real economic size would suggest. Culture is worth more to a city than its GVA.

13.5. This belief in culture as a powerful tool for improving perception of cities is widely held, and is reflected in policy and strategy. Objective Six of the Yorkshire and Humberside Regional Economic Strategy (RES) recognises the need to use culture to contribute to the economy and profile of the region. The associated action plan puts culture at the heart of its renaissance programmes and aims to strengthen their image, develop and co-ordinate cultural assets, attractions and events, and make the region a more attractive place to visit. Yorkshire Forward's Major Events Strategy is the agency's commitment to realising short and long-term impacts for the region's economy by stimulating major events across five regional city hubs. The long-term impacts are seen to be about community benefits, economic legacies of investment, in how people feel about the cities, and how they are perceived from the outside. These impacts are acknowledged as hard to quantify. Short-term impacts are forecasted in media value, brand enhancement, public amenity, and skills acquisition. The MES was generated by Yorkshire Forward's cultural directorate, and the existence of this department underlines the agency's belief in culture as a tool to invigorate the regional economy, backed by a recent additional £12m for culture granted by the Yorkshire Forward board. The acknowledgement of culture's role in changing perceptions of cities is also made by Hull Forward, which has adopted the Hull CityBuild Masterplan for the city centre. The Masterplan identifies "enhancing the city's image" as a key objective, and a focus on cultural activity was seen as part of that strategy:

*'culture can help to provide the catalyst for physical and environmental renewal, attract spending, and capital investment to an area, generate new economic activity and jobs and change or enhance an area's image.'*⁷⁶

13.6. Culture can change perceptions of cities in the long-term, but it can also realise short to medium-term economic benefits. There are a growing number of instances of cultural providers in Hull attempting to quantify economic impact by means of multipliers; measures of how much each visitor might spend during their visit, that

⁷⁵ Source: SQW

⁷⁶ Hull Central Area Masterplan Team 'Cultural Analysis' January 2002, RTP

otherwise would not have been spent; or calculations of media value. The impact evaluation of the William Wilberforce Bicentennial in 2007 found that the city obtained £1.9m worth of media coverage during the Bicentennial year. The value of positive media coverage for the city during the first six months of The Deep's operation is said to be equal to the cost of the entire project. Gross expenditure on The Freedom Festival in 2008 was £927,119, and Net Additional Expenditure in Hull as a direct result of Freedom was calculated at £1,005,924.⁷⁷ An analysis of the economic impact of visits to the Museums Quarter estimated that visitors would contribute annually between £48,000 and £174,000 to the local economy, depending on whether they were day or staying visitors.⁷⁸ This was said to be in addition to the impact on the economy through local employment. An evaluation of the economic impact of Hub museums in Yorkshire as a whole, including the Hull Museums Quarter, estimated that tourists at Hub museums spent £184m into the regional economy in 2006/7.⁷⁹ This type of estimate makes the point that visitors spend money in the cities that host cultural events, and signals a will to put a value on this spend. They can be no more than estimates however, and it is instructive that Arts Council England is said to be moving away from these rather blunt measures of immediate economic impact, in favour of a focus on social benefit.

13.7. Culture's economic impact is also measured in terms of its contribution to employment and to value. The contribution to employment from cultural activities in the Hull and Humber ports city region is around 10%: 5000 businesses employing 38,000 people⁸⁰. Using the Annual Business Inquiry, Ekos Consulting estimated Hull's share of this employment at 38%, equivalent to 14,500 jobs⁸¹. Business statistics show over 700 cultural industry workplaces in Hull. This compares, for instance, to just over 1,170 in Newcastle and 1,500 in Liverpool: the cultural industry represents 9% of all workplaces in Hull, compared with 11% in the region and 14% nationally. Between 1998 and 2007, the number of cultural industry workplaces in Hull increased by 33%: again for comparison in Newcastle the equivalent figure was 32%, in Liverpool, 25%. The number of people employed by cultural industries also increased across all these three cities. Newcastle has seen the largest rise since 1998, over 5,500, a 63% increase. Hull saw an increase of 1,482, equating to a substantial 30% increase. In Liverpool, the increase of 1,524 represented only a 12% rise. Again using these three cities as comparators, the GVA of the cultural industries sector in Hull can be calculated at over £10.5m for 2006, compared with over £25m for Newcastle and £22.5m for Liverpool. It is difficult directly to compare what local authorities spend on their cultural activities and services due to differences in

⁷⁷ Freedom, Economic and Social Impact Analysis, Moffat Centre for Travel and Tourism for VHEY, 2008

⁷⁸ The Impacts of Funding Heritage, Hull Museums Quarter, ECOTEC, 2006

⁷⁹ Renaissance Yorkshire, Impact Evaluation, 2002-07, Wafer Hadley, 2008

⁸⁰ C=ME² ...the case for cultural investment in Hull and Humber Ports, Humber Culture, 2005

⁸¹ Cultural Advocacy, Ekos Consulting, 2005

definition. Through a web-based search, we found that in 2008/09 Hull planned to spend £8.6m, Newcastle £21m and Liverpool £21.6m, but these figures may not be on a fully comparable basis.

13.8. Hull's economy has distinctive issues, some of which are exacerbated by the current recession. 9% (10,100 people) of Hull's working age population is unemployed.⁸² Since 2004 employment in Hull has fallen 5% more than in the surrounding region⁸³, and the unemployment rate for males of working age is particularly high, at 11%, reflecting a situation which has been evident for some decades. The recent economic downturn has aggravated this situation: the Centre for Cities research institute named Hull as one of three cities on 'red alert' to be hardest hit by the recession, based on Hull's already high numbers of unemployed and high numbers with no qualifications⁸⁴. In 2008, Hull saw the highest increase in the country of people applying for Job Seekers' Allowance.

GVA per head in Hull was £16,329 in 2006, 1% higher than the regional average, but 16% lower than the national average of £19,413.⁸⁵ Hull has a significantly different employment structure to the region, and even more so to the averages for England and the UK. By number of workplaces, the most important group of industries to Hull are those within the distribution, hotels and restaurants sector, which accounts for 32% of the total⁸⁶. Although this includes a wide range of activities, part at least of this sector group links with the leisure element of culture. Manufacturing remains relatively important in Hull: 18% of the workforce is engaged in this sector, compared to 14% in Yorkshire and Humber region, and 11% in Great Britain as a whole.⁸⁷ On the other hand, only 15% of the city's workforce is employed in banking, finance and insurance industry, compared to 18% across the region and 22% of those across Great Britain.⁸⁸ Almost one-third (30%) of Hull's workforce is employed in public administration, education and health: the distribution, hotels and restaurants group is the next largest source of employment (24%). A high concentration in the public sector may signal a large administrative centre; when combined, as in Hull, with a relatively low employment rate, it can also indicate limited private sector alternatives.

13.9. Advocates for culture in Hull maintain that because culture is effective at shaping perceptions of a city, it will also directly influence the decisions of businesses considering whether or not to locate in Hull. This will be particularly the case with regard to knowledge workers and their industries. Stakeholder consultees cite individual examples of businesses deciding to locate in Hull because of the

⁸² Annual Population Survey 2007

⁸³ Annual Population Survey 2007

⁸⁴ Cities Outlook 2009, Centre for Cities, 2009

⁸⁵ Office of National Statistics (ONS), 2006

⁸⁶ Annual Business Inquiry 2007

⁸⁷ Annual Business Inquiry 2007

⁸⁸ Annual Business Inquiry 2007

perceived richness of the cultural offer, (after a particularly enjoyable night at the opera), or deciding against opening an IT development hub in Hull because of the perceived lack of lifestyle choices for culturally-oriented workers. The lack of depth of Hull's cultural offer is linked to low graduate retention by some stakeholders, although this is not backed by research. Some proxy evidence backing this general view is available, however. A recent report for the Welsh Development Agency⁸⁹ interviewed decision-makers in a sample of multinational corporations and smaller companies, representing the employers of around half a million people in 140 countries⁹⁰. The report found that "destinations must pull emotional strings to succeed", and that decision-makers' impressions of a location were influenced as strongly by the destination's arts and leisure offer as it was by the its skills base among the workforce. 60% said that soft factors, such as the arts or architecture, were becoming increasingly important in forming impressions of a potential location for business.

13.10. Planning for the city of Hull's future through the Hull Development Framework recognises the part culture can play in fuelling regeneration, particularly in the city centre through the CCAAP (see Findings 12). Stakeholder consultation for this strategy suggests that there is conviction in the idea that culture can change perceptions of a city, and that Hull can follow the lead of Newcastle Gateshead or Liverpool, for example, in ensuring that regeneration planning has an interchange with cultural planning. Liverpool and Newcastle have been cited as comparators for Hull: each has placed culture at the centre of economic development, while also starting from an urgent need for economic restructuring and with ambitions for physical regeneration, for changing the city's profile, and for attracting new investment and highly skilled entrepreneurial people. These cities are larger than Hull, particularly when their city region catchments are taken into account. But they face common issues and provide instructive comparisons. Both Newcastle and Liverpool would claim long term commitment to, and investment in, culture. Liverpool was the Capital of Culture in 2008 and is using this as a springboard to on-going cultural regeneration. The Newcastle-Gateshead Partnership earlier placed culture at the centre of regeneration activity.

Cultural Regeneration Comparator 1: Newcastle Gateshead

Newcastle (on the north bank of the River Tyne) and Gateshead (on the south bank) have been rebranded as the single visitor destination –Newcastle Gateshead. Newcastle Gateshead is often portrayed as an exemplar of the benefits of culture led regeneration. New cultural facilities, and encouraging cultural activities, have been

⁸⁹ The Power of Destinations: Why it Matters to be Different, The Communications Group plc, for the Welsh Development Agency.

⁹⁰ The report also asked YouGov to contribute to its findings through the research agency's ThinkTank panel of leading business decision-makers.

placed at the centre of public policy interventions to build new city economies and counter deprivation.

Both cities suffered as a result of de-industrialisation and the closure of the coal mines and heavy industry, resulting in migration away from the cities and social deprivation for those who remained. In the early nineties, the cities began to collaborate to tackle their problems.

In recent years the Quayside on both banks has undergone a significant transformation with millions of pounds of public and private funds invested in the area. The regeneration of the Quayside focused around three iconic buildings: the BALTIC Contemporary Art Gallery, the Sage Gateshead Music Centre and the Gateshead Millennium Bridge. These three structures cost in excess of £138 million, redefining the area's previous industrial decline and giving Newcastle a renewed focal point.⁹¹

The BALTIC Contemporary Art Gallery opened in 2002 and saw the conversion of a disused flour mill into an international centre for contemporary art. The Sage Gateshead opened in 2004 as a music and performance centre on the Gateshead Quayside. The Gateshead Millennium Bridge opened in 2001: this has gained international fame as the world's first tilting pedestrian and cycle bridge.

Newcastle Gateshead also promotes a series of cultural events known as the Culture 10 Programme. This initiative was formed in 2003 and funds from a mixture of public and private a programme of events for the North East of England. The overall programme is scheduled to run between 2003-2011 with a projected £57m funding from the following sources:

- Millennium Commission
- Newcastle City Council
- Gateshead Council
- The Arts Council – England
- Tynewear Partnership
- Northern Rock Foundation
- ONE NorthEast

During 2005/6, the £9.4m investment in Culture 10 stimulated the following activity:⁹²

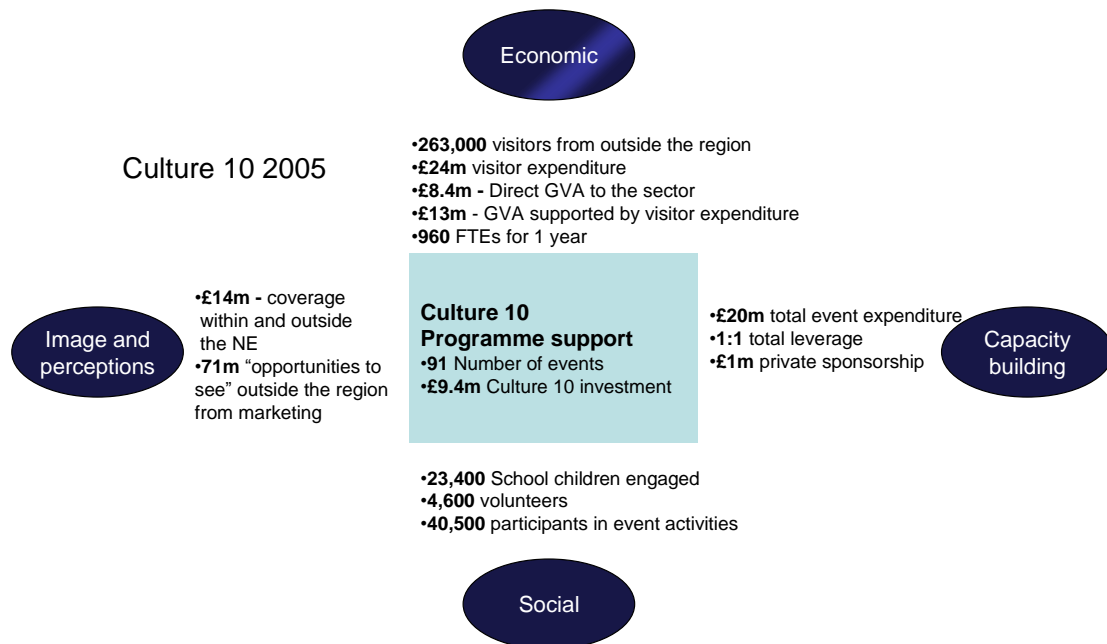
- 91 staged events
- 263,000 visitors from outside the region

⁹¹ Source: Middleton & Freestone 2008 The Impact of Culture Led Regeneration

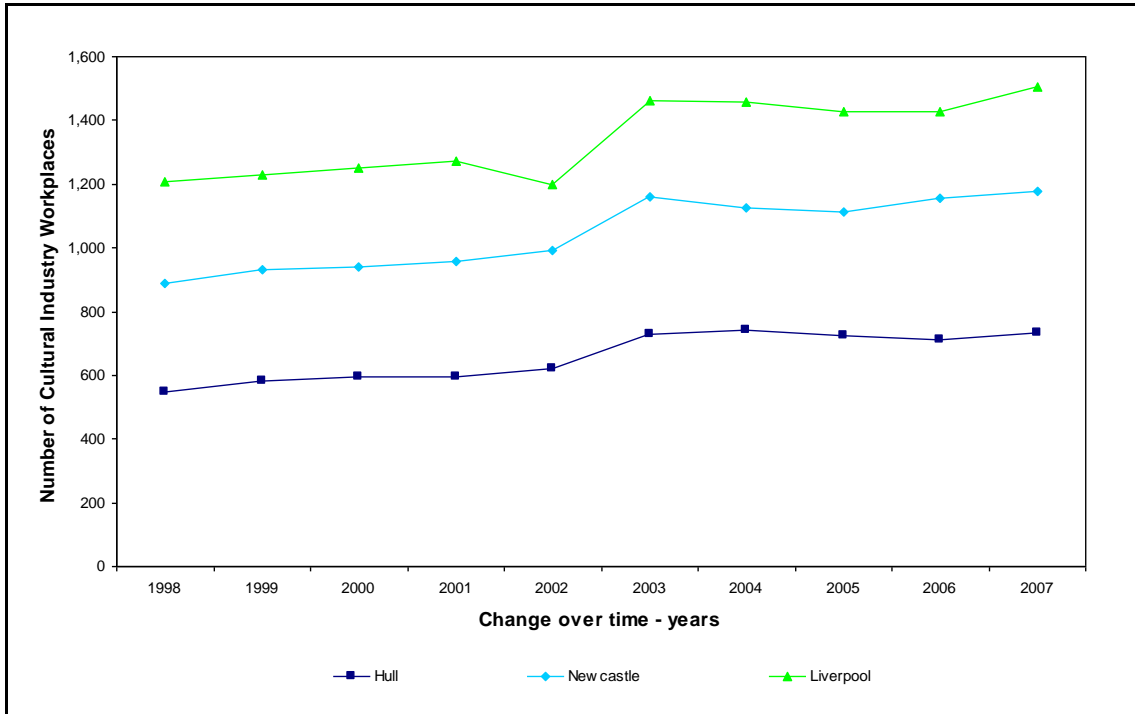
⁹² SQW Culture ¹⁰ Evaluation, 2006, for ONE NorthEast

- £8.4m direct GVA to the sector
- £13m GVA supported by visitor expenditure
- 960 full time employees for 1 year
- 23,400 school children engaged
- 4,600 volunteers
- 40,500 participants in event activities
- £1m private sponsorship
- £14m worth of media coverage within and outside the North East
- 71m "opportunities to see" outside the region from marketing

The redevelopment of the Quayside has also attracted significant interest from additional parties with hotels, office complexes, bars and restaurants locating in the area. A once-neglected waterfront is now a key hub and attraction for visitors and locals alike, making a significant contribution to the local economy.

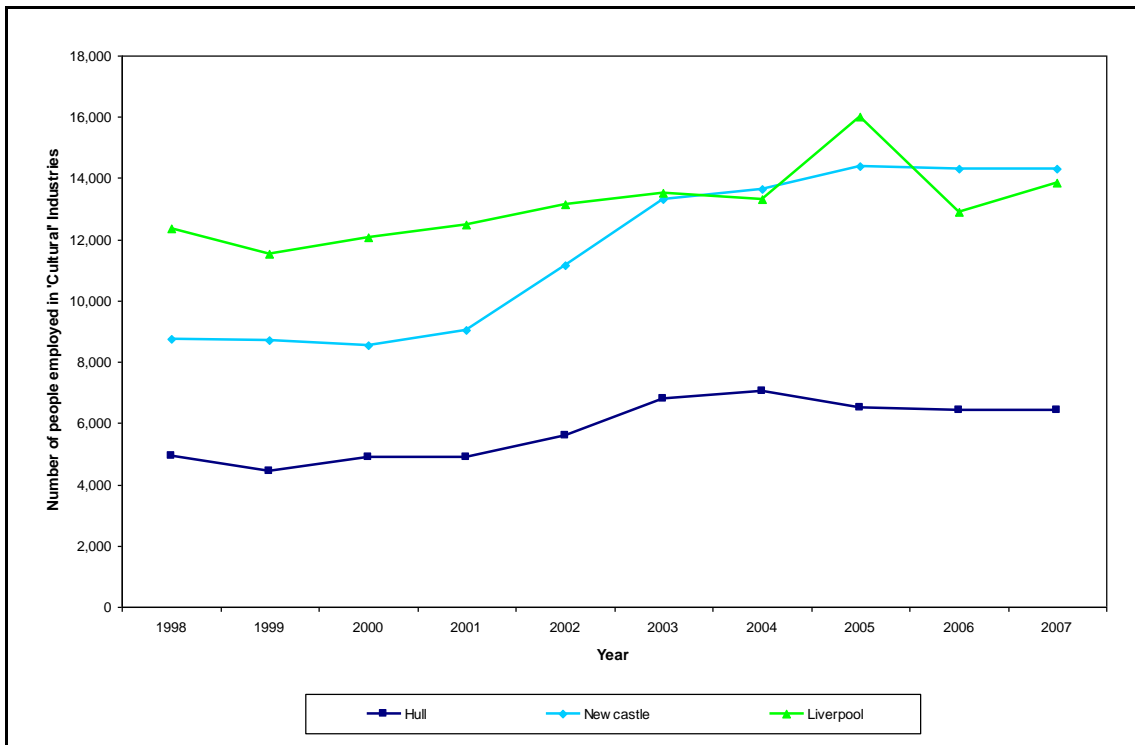


Number of cultural activity workplaces – Hull, Newcastle, Liverpool



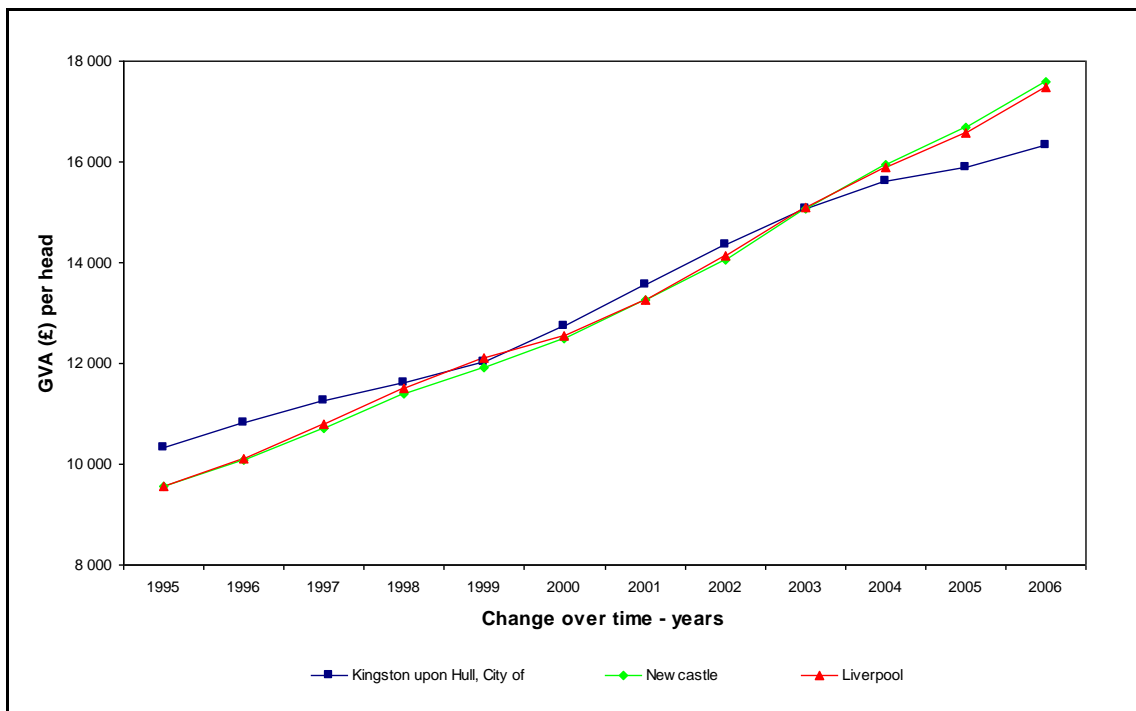
Source: ABI 2007

Change in number of people employed in Cultural Activities



Source: ABI 2007

GVA per head - Hull, Liverpool & Newcastle



Source: ONS 2006

Cultural Regeneration Comparator 2: Liverpool

Liverpool was designated as the European Union's Capital of Culture for 2008. Research is ongoing surrounding the effects and success of the activity surrounding this designation. A dedicated research programme, Impacts 08, is being conducted by the city's two universities (the University of Liverpool and Liverpool John Moores University) on behalf of Liverpool City Council, to evaluate the social, cultural, economic and environmental effects. It is hoped to use the research model for evaluating the multiple impacts of culture-led regeneration programmes on major events across the UK and beyond.

Initial research findings⁹³ suggest that business are operating in an environment of growth across the region and although those questioned were very positive about the Capital of Culture status, it has only had a minor direct impact on Liverpool's economic revival. Research suggests that Liverpool One, the Arena and the Convention Centre have had a greater impact on the local economy than the culture status.

⁹³ Impacts 08 European Capital of Culture Research Programme

Using results supplied by those questioned it is estimated that 1% of all Merseyside's sales last year were directly attributable to the European Capital of Culture, this amounts to £216m GVA for the sub region as a result of the cities status. Using such estimates it is possible to say that £529m of the North West's GVA (0.5%) can also be linked as a result of the capital cultural designation.

Those questioned also identified an increased positive perception of Liverpool's image throughout the UK, and suggested that this was also attributable to the Capital of Culture Status. Although the effect is hard to quantify, initial research findings did suggest an increase in property values, sales due to the relocation and expansion of businesses and an overall increased in the number of leisure visits.

Initial research on the effects the status has had on development in the city, shows that the designation made no substantial difference to developers' decisions to invest in Liverpool, although the status could only be viewed as a positive thing for the city.

14. Creative Industries provide an emerging opportunity in the city

14.1. The national context for the creative industries as a growing industry is very positive. In recent years, the creative industries have been growing at twice the rate of the rest of the economy. Just over two million people are currently employed nationally in the creative industries sector. Since 2003, employment in this grouping has increased steadily, with almost 150,000 net additional employees over the five year period.

14.2. The number of people employed in the sector in Hull has declined by just over 350 people since 2003: just under 6,500 people are currently employed in creative industries. In comparison, employment in creative industries has grown by 8% in Newcastle and 3% in Liverpool with approximately 14,000 employed in each city⁹⁴. Even taking relative scale into account, Hull still lags Newcastle and has only half the proportion employed in creative industries of Liverpool. Hull is approximately in line with the Yorkshire & Humber region, but this type of employment tends to agglomerate in cities. The statistics are presented in the table below.

Area	Employees	Employment in creative industries	% employed in creative industries
GB	27,276,900	1,995,697	7%
Yorkshire & Humber	2,355,800	139,665	6%
Hull	107,700	6,420	6%
Newcastle	177,400	14,323	8%
Liverpool	114,300	13,873	12%

Source: Annual Population and Business Survey 2007

14.3. The skills base required to feed any growth in creative industries is clearly a crucial factor in Hull. Ideally, these skills would come from Hull's own communities, and there is a stream of creative talent coming through which organisations like Hull College are nurturing (see 14.5.). Hull has a higher proportion of adults with no qualifications (21%) than averages in the region (15%) or the UK (13%). It is also possible to estimate how Hull compares with the rest of the country in terms of encouraging qualification in studies that lead towards cultural activity. Using the HESA 2007 Student Subject of Study and Institution data it is possible to estimate that of the 22,275 students studying at Hull's University, approximately 7% or 1,560 are working towards degrees within 'Cultural' disciplines.⁹⁵ This compares to 13% of students nationally, using the same calculation.

⁹⁴ Changes in definitions make it difficult to compare back over a longer period, although the broad trends appear to continue through from the mid 1990s.

⁹⁵ 'Cultural' disciplines were calculated using the DCMS definition of cultural industries, matching each cultural industry listed within the definition to the relevant University course.

14.4. Hull College has been very active in forming a bridge between emerging talent in Hull and the creative industries sector. It works directly with industry employers, and many Hull College graduates now form part of the creative industries sector in the City. Graduate retention is improving within creative industries that are able to function in a regional city – such as photography, web design, and graphic design. Other creative industry opportunities – such as within film and television, fashion and textiles, or games design, tend to be concentrated around existing centres. 66% of Hull College's TV and film 2008 graduates were employed by the end of September – but none of them in Hull itself. Hull College is part of a new networking group of cultural industry players, including HCC and Hull University, working to try and co-ordinate planning for the sector in Hull. One focus for the group is the emerging plan for a media centre in the city, which is also picked up within the CCAAP (see Findings 12.3.) This media centre would reference successful developments in other cities; such as Sheffield Workstation and Leeds Round Foundry; and would form part of the Hull College £130m redevelopment plan. Because Hull College's plans for new buildings are already in place, there is a narrow window of opportunity for this development.

14.5. Stakeholder consultees also see potential for creative industries in the Old Town and Whitefriargate area. HCC's regional development department says that significant proportion of units in the city centre have been taken up by creative, cultural and digital industries, and that this existing trend could help reinvigorate Whitefriargate in particular, joining up with CCAAP plans for the Fruitmarket and River Hull corridor.

14.6. This opportunity needs to be weighed against the ability of creative industries to move away from city centres to locations with cheaper rents and perceived better quality of life. Digital connectivity is a major consideration, but choice and quality may even be better in this area outside Hull than within the city. An overview of creative industry trends and impacts in the East Midlands found that there were more creative industries jobs in the region's urban areas, but more individual businesses in rural districts. Overall, creative industries jobs and businesses were found to grow at a faster rate in rural rather than urban districts, between 2001 and 2005.⁹⁶ However, there may also be perceived benefits in the agglomeration of groups of similar creative workers in a city centre location, and feedback from the Creative Industries Network Meeting supports this view.

14.7. There is a link to be made here with artist workspace and studio space. An evaluation of artist studio space in the city found facilities to be hard to come by and

⁹⁶ East Midlands Urban and Rural Creative Industries Study, BOP, 2008

poor quality, and that many artists were forced to work from home or relocate.⁹⁷ It advocated investment in additional studio space, and cited the Fruitmarket as a possible location, tying in with the vision for the regeneration of that area referenced in the CCAAP. HCC is also in discussion with Gateway in Newington St Andrews about a studio presence within the housing market renewal development. This is consistent with the intended brand for the area, and is welcomed by Gateway, although there is a concern that this should not overlap or compete with any Fruitmarket initiative.

14.8. Feedback from creative industry players within Hull as part of this consultation suggests that the sector perceives itself as small-scale, high-quality, and willing to work together to raise its profile and join up thinking for mutual benefit. The proposed media centre is seen as a good way to define the sector for the city, and to encourage this kind of joined up thinking. There is little sense currently of a critical mass of creative industries businesses in the city centre that would make up anything like a cluster, or produce agglomeration benefits: but there is a real will to bring this about. A great deal of feedback is on where the 'bread and butter' for small businesses in a recession is going to come from. There is a feeling that a practical way of supporting creative industries in Hull would be to encourage these players to bid for creative contracts, particularly high-value ones, which are often felt to be advertised and awarded outside the city.

⁹⁷ To Hell With Caution, Manthorp ACT, 2008

Collaborate

15. Silo working and lack of partnership have been features of the cultural sector in Hull in the past

15.1. Stakeholder consultation highlights a real desire for change in the way the cultural sector as a whole works for the benefit of the city. There is a recognition that partnership working is a priority, both because of the practical benefits it might deliver, and the strategic advantage of working in this way. There is a will to draw a line under the fragmented approach of the past, and to commit to a fresh way of working in a new era.

15.2. There is a feeling among several stakeholders that the Council's Cultural Service has traditionally tended to work one step removed from other providers and practitioners within the sector, and that this has not been conducive to building a strong cultural infrastructure. It has been seen to have a particular focus on museums, although it is acknowledged that this has resulted in a museums service with strong outputs and good reputation.

15.3. This criticism of HCC is commonly accompanied by an acknowledgement that some progress has been made. Within the arts, for example, there is a recognition that HCC has worked to put structures in place to give some formal shape to a fragmented sector. However, there is also a feeling that this network duplicates other networks, and that it does not necessarily have the required power to make things happen.

15.4. The tendency to work in silos in the Hull cultural sector is not felt to be confined to local authority cultural players. Each domain within the remit of this strategy tends to set its own objectives and work within these terms of reference, and crossovers between domains only arise from the efforts of individuals, rather than as a matter of common strategy. Some of these silos are more permeable than others – sport appears to be more responsive to external agendas than arts, for instance. In this silo landscape it is possible for the leader of a major cultural organisation to function in isolation from strategic leaders of the city, despite being responsible for a powerful engagement tool for the city. It is possible for a network of professionals in one domain to never have contact with another network of professionals, also working within cultural provision in Hull. This kind of dislocation makes it hard to use culture as a single tool for the benefit of the city.

15.5. Establishing a Culture and Lifestyle Standing Advisory Group (SAG) as part of the One Hull structure allows culture an opportunity to establish a strategic path that is shared over several domains, while respecting the necessity for each to run its

own affairs. It allows the joining up of investment and the building of strength in numbers that highlights the cumulative impact of the cultural sector. The Culture and Lifestyle SAG is one of four such groups, which actively support the Service Delivery Partnerships (SDPs: Earning, Learning, Health and Wellbeing, and Safe) in achieving their strategic targets, through culture and lifestyle interventions. This Cultural Strategy has been commissioned by the Culture and Lifestyle SAG, and aims to provide a foundation for the strategic advice the SAG will supply to the SDPs. The membership of the SAG is currently still in the process of being formed.

16. There is a clear will to improve ways of working: for example using monitoring, challenging and supporting tools

16.1. In supporting the cultural sector to address its own improvement the national improvement strategy, *A Passion for Excellence*, sets out a route to improvement that uses three inter-dependent processes: monitoring, challenge, and support, underpinned by leadership. These processes offer an apposite framework for looking at strategic improvement within Hull's cultural sector.

16.2. **Monitoring.** The stock of information that is available to cultural planners in Hull is generally poor. Data gathering tends to be around performance indicators, which give a narrow and monochrome view of the complex interplay of supply and demand. Quantitative market intelligence is patchy and uncoordinated, and there seems to be virtually no qualitative insight on the nature of cultural engagement in the city. The depth of national data and insight is steadily growing, and this body of evidence can inform thinking at local level, but there is also an urgent need for monitoring of impacts and outcomes in Hull itself. The next Findings section explores this in more detail.

16.3. **Challenging.** *A Passion for Excellence* urges the cultural sector to respond well to challenges, and to issue challenges positively. Stakeholder consultation in Hull suggests that an environment where operations and concepts are challenged is already in place, but that more could be done to make this a positive rather than a negative process. It has been suggested that new ideas in the cultural sector are often met with a negative response, and that this inhibits the kind of creativity and innovation that can turn into a step change. By any local authority standards, it is suggested, Hull is hard on new ideas. At a time when national policy is veering strongly towards self assessment and peer review as preferred modes of measuring performance of organisations and partnerships it is doubly important to ensure that the 'challenging' dynamic is approached positively. Guidelines and models of good practice for this kind of dynamic are now emerging, and could inform Hull's practice.⁹⁸

⁹⁸ A Passion for Excellence, DCMS/IDeA, 2008

16.4. **Supporting.** Some stakeholder consultees in the arts domain would like to see a figurehead for the arts emerge – sometimes described as an ‘Arts Tsar’ – who could advocate for the arts within what is seen as a closed circle of local government and strategic planning. It is perhaps more likely, however, that Hull’s cultural success will depend on the strength of its leaders, in plural, across the cultural sector, and that these leaders should adopt this as a joint responsibility. There is little sense of this leadership resource being developed at present, through training, CPD, programmes such as Common Purpose, or other strategic networking.

16.5. Linked to this issue of ‘support’ is the issue of ensuring sufficient strategic capacity for the delivery of the cultural strategy over time. While the SAG takes this responsibility, each of its members has little spare capacity, and in some sense the search for leadership identified in 16.4. is a recognition that this capacity is not available currently. No solutions to this deficiency in strategic capacity have been proposed, but it is an important first step to recognise the deficiency at all.

17. There is a particular need to improve intelligence on impacts and underlying trends.

17.1. The description of the Culture and Lifestyle SAG’s mode of operation in its terms of reference characterises it as a hub of information, responsive to the intelligence it gathers on culture and lifestyle. Within its objectives it emphasises the need to operate ‘based on a regular and comprehensive research, analysis and consultation’. As described previously, this kind of level of detail is not currently available to the SAG.

17.2. The intelligence required can be divided into three sections: performance related data, broader evidence of impact, and formative intelligence.

17.3. Performance-related data. This is data relating to targets set through the Local Area Agreement and other performance indicators that highlight culture’s contribution to the city’s strategic objectives. This is currently the strongest area of measurement: there is a clear understanding that this is the primary mode of measuring performance in a way that signifies within LSP and local authority agendas. New measurements and baselines are being established to assess performance against these fundamental performance measures: see Appendix One.

17.4. Broader evidence of impact. This strategy shows that the impacts of cultural activity are felt over a wider area than measurements relating to the Local Area Agreement. Long term changes in the way the city is perceived, internally and externally, and long-term changes in opportunity and achievement for Hull’s people are also part of what culture can deliver. It is vital to document these changes, in

order to show evidence for this wider impact and justify continued investment. Some of this research should be Hull specific, but there will still be a case for accepting evidence from other cities as a proxy measure. It will be important to align any methodology with existing modes of determining this kind of impact: reference points such as the Beacon Awards, the Cultural Pathfinder Programme, and MLA's work on Generic Social Outcomes will be relevant.

17.5. Formative Intelligence. Evaluation outlined in 17.3. and 17.4. is summative in character: it takes an overview of what has already happened, and determines its impact. There is also a need for formative intelligence, including research on trends, and qualitative insight on attitudes. For the Culture and Lifestyle SAG to truly have its finger on the pulse of culture and lifestyle among Hull's audiences, it needs to be rich in this kind of information. It is this kind of intelligence that is particularly scarce at present. Again, not all this information needs to be Hull specific, but some of it should be. Understanding the audience's needs and aspirations, and its direction of travel, will give the SAG the unique insight that will justify its place within the LSP structure.

Recommendations

Recommendations are presented under seven strategic objectives, and are expanded in the following pages.

These recommendations are drawn from analysis of project findings.

Note on recommendations:

Where specific development plans are part of the forward recommendation, they are highlighted in **colour** at the end of the recommendation. These suggested development plans are summarised below.

Strategic Development Plans

Culture in Education Plan
Culture in Local Engagement Plan
Strategic Audit of Provision
Events Strategy
Creative Industries Development Plan
Advocacy Plan

A: Culture becomes an effective tool for delivering Sustainable Community Strategy outcomes

A1. Formally adopt the proposed performance measures for Culture, relating to the Local Area Agreement, in order to measure achievement in the sector against the city's objectives. Advocate for the ability of culture to impact on specific LAA measures across all priority areas: Earning, Learning, Health and Well Being, and Safe.

A2. Use culture as part of the toolkit for strengthening Hull's most dissatisfied and disenfranchised groups and communities, and breaking the cycle of deprivation. Use culture through coordinated partnerships for addressing problems that undermine communities such as anti-social behaviour, lack of cohesion relating to cultural diversity, and lack of activities for young people. Recognise that culture is most effective in this scenario where it works in partnership with other agencies and services, to agreed objectives. In this context culture is a tool, not only an end in itself.

A3. Work in partnership with the education sector and C&YP services to maximise culture's impact on learning in Hull, looking at the opportunities for culture to contribute from early years to life long learning contexts. Work in formal and informal education settings is a well-established strand in cultural participation. Gaining overview of this wide range of provision, determining priorities in partnership with relevant agents and increasing provision are the next steps for Culture. While individual players such as KC Stadium, Hull Truck Theatre or The Deep will still set their education programme, this should be informed by a city overview of what culture can contribute. **Culture in Education Plan**

A4. Continue to promote sport and active recreation's contribution to better health, and support the implementation of the sport and active recreation strategy in this respect, aiming to increase the number of adults participating in 3x30 activity by 1% each year, and impact on targets for reduced mortality rates from circulatory diseases and cancer under 75.

A5. Support the Pride, Passion and Participation strategy in implementing an effective delivery mechanism for sport, through the Community Sport Network and proposed sports forums. Share the learning from this process with other domains in Hull's cultural sector.

A6. Recognise that a recession redoubles the need for culture to make the kind of social and economic impacts outlined in this strategy, and also requires cultural providers to be responsive to a changing situation.

B: Culture delivers well at neighbourhood level , drawing from the breadth of the cultural resource

B1. Engage at local level, as well as within the city centre. Local engagement is key to pursuing social regeneration objectives. Sport and active recreation recognise this and are oriented away from the city centre. Arts and heritage have other important roles in the city centre, but both domains should also be able to work in a more localised way. Arts and heritage organisations do currently deliver some work away from the city centre, from dance in schools, to music lessons, to events. These would benefit in effectiveness and profile from a strategic overview and direction. This overview will strike a balance between the basic requirement of ensuring availability of cultural opportunity at a local level, and the benefits of aligning this with local engagement agendas and partnerships. **Culture in Local Engagement Plan**

B2. Allow the preferences of the local market to mould engagement and delivery. Cultural sector personnel are often creative, and excel at idea generation. These ideas can be delivered fully-formed in any target community, but Hull's citizens are creative too. A different set of values and cultural preferences may mould the community's own ideas in a different way: and this would be likely to better meet social regeneration objectives. One model to look at may be 'the village festival' in the UK and Europe, and particularly in France, where the nature of the programme tends to reflect the character and local economy of the host. This model may not be concerned with cultural excellence as judged by 'cultural experts', but it could help showcase the kind of distinctive, vibrant local communities that Hull's regeneration strives for.

B3. Work with partners in planning and regeneration to ensure that culture fulfils its potential in local development plans, and in housing market renewal. The integration of cultural elements within the CCAAP shows early gains in this respect, and the work undertaken with Gateway in Newington St Andrews is a good pilot for Hull in the use of culture in HMRP contexts.

B4. Building Schools for the Future offers an opportunity for providing operational space for cultural activity in neighbourhoods, and it is important that arts and heritage should engage with this opening immediately.

B5. Take the necessary steps to ensure that local facilities are of sufficient quality to host cultural activity in a sustainable way. The Open Space, Sport and Recreation Assessment highlights deficiencies in quality in part of the cultural sector: further audit work is planned to complete this picture.

C: Culture understands the nature of demand, and uses this creatively to shape supply

C1. Increase numbers engaging in cultural activity. Continue to set positive targets for the number and variety of participants in all Hull's cultural provision, and ensure that systems are in place to monitor and report on these.

C2. Audit provision against demand across the cultural portfolio (this work is already being carried out in leisure). Consider the wider catchment, the need for balance of provision, and the need for demand to underpin supply. This work should include events, prior to the production of an events strategy. **Strategic Audit of Provision**

C3. Encourage exemplary standards in the delivery of culture in Hull, in the activity itself, and in the experience that surrounds the activity, including excellent customer service, the quality of the 'welcome', and quality of facilities.

C4. Build a balanced range of provision, within the limits of demand. There is ambition for Hull to offer a wide variety of cultural provision, and modes of engagement. The city aims for 'supermarket style' provision, where a broad range of goods from premium to family value are offered on equal terms, as opposed to an edited selection in 'boutique style'. While this appears to be in keeping with the nature of demand in Hull, it both stretches resources to the utmost, and spreads a naturally small market thinly. A balance will have to be struck, and a selection will have to be made. It will be important to keep some of the premium goods that build confidence in the city as a destination, and it is important also to keep the more accessible goods that are in keeping with the lifestyle and preferences of the dominant market.

C5. Develop the family cultural offer in Hull. There are indications in the findings that a family offer may suit the nature of demand in Hull, providing an accessible entrance point to a wide range of provision. There may be a gap in the market also, to distinguish Hull from other Yorkshire cities, offering an experience around The Deep and Old Town that is particularly set up for families. There is a clear link here to place shaping, and to the CCAAP's agendas for waterfront areas, and the Old Town from the River Hull corridor to Trinity Square.

C6. Work with the University to develop student involvement in city's cultural life, off campus. There is anecdotal evidence to suggest that student usage of the city is very limited, and this must impact strongly on the diversity of cultural activity in the centre, particularly in the evening and night-time. Further information is required on levels of usage, and attitudes to usage among students. There is also an important link here to increasing graduate retention.

C7. Support and develop the Freedom Festival, as an embodiment of choice and easy access for local people, possibly allowing the city to showcase its diversity of cultural opportunity in a festival-based taster session, similar to Birmingham City Council's Artsfest. Trying something new for free, in a non-threatening environment, is very consistent with the picture of demand described in Findings 7.

C8. All cultural providers should address the needs of disabled people who want to participate in cultural activity, particularly in terms of physical access, but also considering issues around organisational and social access.

C9. Preserve and develop the commitment to ongoing consultation and research, particularly in relation to specific developments or projects. This will feed culture's understanding of demand, and it will also ensure that cultural planners are able to draw fully on the cultural diversity of the city, fully engaging BME, disabled and LGBT individuals in the growing picture of the needs and wants of the city's citizens. In this area cultural managers will be working in partnership with community voluntary groups that are already in existence to provide a conduit for and to marginalised groups.

C10. In addition to this ongoing research and consultation, cultural providers should establish best practice in relation to engagement with audiences from BME and disabled groups, sharing case studies of improvement across the sector.

C11. Institute an audience engagement working group in city – perhaps in partnership with Audiences Yorkshire, the region's audience development agency. This group could focus on at least two key issues: the development of the East Riding market, and further exploration of the concept of ownership being a key factor in driving demand in Hull. The group could generate approaches at a conceptual level to broadening the audience which could then be passed back to the SAG for further development. The ambition for the group should be to explore approaches that are far deeper than the mechanics of promotion.

C12. Talent must be supported in Hull: to increase individual opportunity, to feed the economy, and to strengthen the cultural infrastructure. Talent may be existing or new, and come from younger or older participants. Support should be available for individuals within the cultural infrastructure, and those aiming to enter it. Formal channels to identify and nurture talent should be present in each domain. Work already takes place in this area, but it will gain in profile and efficacy by joining up across domains and linking in with partners outside traditional boundaries - such as with the creative industries in Hull, and with Hull College and the University.

Work with Arts Council England to build infrastructure in city, through stimulating G4A proposals, and establishing the right conditions for an increase in the number of RFOs in the city.

D: Hull's cultural offer reaches out to the East Riding as part of its natural catchment, and fulfils its role in wider tourism

D1. Adopt the travel to work area around Hull's city boundary as part of the core catchment area for Hull's cultural offer. A recognition of the low propensity to engage with culture within Hull, combined with the relatively small size of the city, would ordinarily put a low ceiling on the variety and scale of cultural offer within the city. However, there is a larger core marketplace for culture on the city's doorstep, which if cultivated, will allow the city to sustainably fulfill its ambitions for a more developed cultural offer.

D2. Establish through research the degree of penetration achieved in selected arts and heritage offers, of this wider catchment area. Identify priority targets as a result.

D3. Work with partners to address issues around transport and parking in relation to participation in cultural activity in Hull.

D4. Work with VHEY to develop the promotion of culture to priority targets in visitor market.

D5. Improve way-finding in the city, with a priority being the route from The Deep to the Old Town and Museums Quarter.

D6. Work with partners, and principally VHEY, to develop the marketing of Hull as a European destination for international visitors, and the cultural component within this offer. Assess the effectiveness of Hull's marketing operation in key European locations, and the role culture plays in attracting visitors.

D7. Develop the right product and approach to help deliver a major event with international appeal, as outlined in the Yorkshire Forward major events strategy. The Freedom Festival is intended to become this product, and it might still fulfill this brief – but the objectives and content of a local festival may not be the same as one with international focus. Planning for this event should consider whether this is an either/or decision. **Events Strategy**

D8. Develop international perspectives through culture. Hull's geographical situation lends itself to links with continental Europe – such as with the Rotterdam Jazz Festival – and further afield to the most distant staging post of the Clipper race in

Australia. Hull can take its place as a port where cultural product is still imported and exported. This could incubate the kind of major event Hull knows is required for national and international profile.

E: Culture becomes the preferred hook for messaging about the city, and has a key responsibility for changing perceptions of the city

E1. Recognise culture as a powerful tool for improving the perception of Hull. Building on Hull AFC's success in the Premiership, and the associated gains in positive messages about the city, use invigorated cultural output as the 'hook' for positive stories about Hull in the Media, and through other communication channels that influence external perception of the city.

E2. Working with partners in HCC Communications, VHEY, and others, establish ways to measure culture's role in shaping perceptions of the city, recognising this as a vital contribution to the economy in excess of the contribution made through hard measures such as GVA. Begin to monitor impact of 'the cultural story' in perceptions of Hull – for instance through the Media, and in public-facing surveys.

E3. Work with partners to identify forthcoming cultural hooks for messaging and ensure Hull has the capacity and resources to deliver on this tack.

E4. Examine any key investment decisions in the cultural sector in the light of their potential contribution to changing perceptions of the city.

E5. Make the best case for culture in Hull in order to attract investment from external sources. This best case will come from the understanding of stakeholder priorities, the assertion of the city's vision for culture, and a demonstration of a renewed commitment to partnership working. Promote the scale and diversity of the cultural offer in Hull to stakeholders, and create promotional material that acts as a public-facing embodiment of the confidence in the quality and variety of the offer. This may include the development of a photography resource and other digital resources. Note that 'culture' may not be the right encapsulating term for this varied offer. **Advocacy plan**

F: Place-shaping and cultural planning are strongly linked, and culture becomes a key tool in supporting regeneration

F1. Work closely with regeneration and planning partners to fulfill the potential for culture identified in the CCAAP. Develop cultural initiatives in all five Strategic Development Areas; Quay West, Humber Quays, Fruit Market, East Bank and Blaydes Dock, Heart of the City; and in Whitefriargate/Trinity Market. Support the objectives of the CCAAP with cultural activity: create a unified and compact city centre, re-unite the city centre with its waterfront, provide for a city centre population, create a lively River Hull corridor, and embrace 'bold gestures' in the city centre.

F2. Further develop, to feasibility level, the facilities identified in the CCAAP – a design, exhibition and conference centre, new tourism attractions to complement and build on The Deep, a music and dance performance venue, and a new art gallery. This development should run alongside the Strategic Audit of Provision.

F3. Culture to join a working group on enlivening the early evening economy in city centre.

F4. Continue to work with Arc, other cultural sector partners, and planning partners, to explore potential for enhanced public realm within the city centre, as scoped in the City Centre Public Realm Strategy.

F5. Support Hull Truck Theatre in its goal to provide an accessible cultural resource for the whole city in its new building. The organisation's aim to make this building a hub of cultural activity in the region is only realisable with a new level of partnership and constructive working within the sector and beyond.

F6. Support the partnership between Arts Council England and Gateway in Newington St Andrews, as a test case for how cultural intervention can help change perceptions of a neighbourhood, and successfully involve residents in the regeneration of their area.

F7. Bring Hull's heritage to life, for a broad audience. Heritage is important to people in Hull. Wartime bombing, the Civil War, more recent events such as the Triple Trawler Tragedy are often mentioned, the docks and rivers are prominent features, and the remaining Old Town is valued. There is an opportunity for Culture to take these strands of shared heritage and make them more tangible. Hull's history sets it apart from the industrial revolution's cities - such as Sheffield, Leeds, Manchester - in a way that will surprise strangers to the city. Innovative approaches to interpretation, and non-building based engagement could be explored.

F8. Support the effort of the Creative Industries Network to give Hull's creative industries sector increased presence and coherence, and work with this group and stakeholders to produce a development plan for the sector. **Creative Industries Development Plan**

F9. Explore the development of a media centre to provide physical focus for the creative industries in Hull.

F10. Support initiatives giving a physical presence to creative industries in the city centre and neighbourhoods – such as the Fruitmarket development, and work in Newington St Andrews.

F11. Work with partners such as Hull College and Creative Partnerships to strengthen skills development in routes leading to creative industry professions.

G: Effective partnership working across Hull's cultural sector is developed in a climate of positive change

G1. Plan for the incremental change required to move from silo working within the cultural sector to fruitful, sustainable partnership working. This may involve formal time out and visits to colleagues, cities across the UK and Europe to learn from best practice, the building of trust among key partners, and the devising of a single system of networking and representation that harnesses the full power of the sector, promotes inclusivity, and signals a fresh start. The fundamental requirement will be shared objectives, and these are most likely to form around benefits for the city.

G2. Join up work between Cultural domains. There is great potential in the various Cultural domains to work in partnerships that enhance experiences for the people of Hull. There is felt to be little contact between the domains - between parks, museums, events, libraries, active sports and participatory or other arts experiences - while there is acknowledgement that such contact would be beneficial in developing best practice. Exploring ideas of how experiences could merge and grow would be a good first step.

G3. Bridge the gap between performance management systems, and find synergy between stakeholders' requirements. As well as the performance management frameworks that individual organisations might use, which will relate to organisational objectives, there are a number of frameworks which are attendant upon stakeholder investment. While these all tend to pull in the same direction, there are differences in detail and emphasis – for instance between the practical focus of a Local Area Agreement and the wider context of MLA's Generic Social Outcomes or the Arts Council's suggestion that quantitative measurement might not be appropriate in

every case (where qualitative measurement may be more suited). These differences are likely to be reconcilable within the context of the city, and there is a will among stakeholders for them to be complementary and intersecting.

G4. Explore solutions to the lack of strategic capacity in the cultural sector, to be responsive to opportunity, and to co-ordinate delivery of the cultural strategy. Recognising that the Culture and Lifestyle SAG is in the right position to take this overview, but lacks the capacity to deliver fully, is the first step. The development of a solution is the priority next stage.

G5. Establish the SAG as a source of information, a forum for discussion, and an effective channel for making things happen. Bringing together partners from across cultural domains, and from public, private and community sectors could create a useful core for a new approach to partnership working in the city's cultural sector, particularly with the realising of additional capacity described above. Achieving the right balance of membership in the SAG is a critical factor, and there is an opportunity with the emergence of this Cultural Strategy to review and refresh this.

G6. As part of a new commitment to partnership working, emulate best practice models of self assessment and peer review, offering challenges to partners or internally, but also recognising the corrosive effect negativity has on creative thinking. New ideas and ambition should be encouraged within a positive environment.

G7. Strong leadership is essential: and this does not have to mean one individual leading from the front. Professional development support should be available for leaders across the cultural sector, growing a pool of individuals who are inspired and equipped to spearhead particular initiatives.

G8. Improve the quality of intelligence on the impacts of culture in Hull. This should include performance-related data, broader evidence of impact, and formative intelligence. It will allow the cultural sector to evidence its contribution to Local Area Agreement objectives, to show the long term broader impacts that culture can realise, and to inspire new thinking in the sector through a close understanding of audience need.

G9. Co-ordination of intelligence gathering on behalf of the SAG is not part of any individual's or organisation's brief at present, and this also forms part of the challenge around strategic capacity, identified above. The solution to that problem should also address this need, and the benefits to accrue from being linked into the growing evidence base across the UK.

Appendix One

Culture and Lifestyle Performance Targets within LAA2 (as at April 2009)

MEASURE		DETAIL
Performance Issues		
LAA measure owned by C&L		LAA2/ LPI
NI 10 - Participation of population in local area who have attended a museum or gallery	Safe	To increase participation of adult (16+) population who say they have attended a museum or gallery once in the last 12 months
		To increase participation rate per 1000 population visiting museums
		To increase participation rate of children and young people (0-18) engaging in museum activities other than school visits
		To increase participation rate of individual adult and community groups engaging in museum activities
NI 11 - Participation of population in local area who say they have engaged in arts	Safe	To increase participation of adult (16+) population who say they have engaged in arts at least 3 times in last 12 months
		To increase participation rate (adults 17+) per 1000 population visiting City Hall and New Theatre
		To increase number of City Hall and New Theatre users (Hull post code)
		To increase number of City Hall and New Theatre users (Non Hull postcode)
		To increase participation (rate per 1000) in arts events commissioned by Arts Development
		To increase the number of school children (5-16) experiencing externally provided arts activity

LAA measure contributed to by C&L		LPI
NI 5 - Overall general satisfaction with area	Safe	To increase the number of adults participating in outreach activity delivered by C&L services
NI 6 - Individuals engaged in formal volunteering on an average of at least 2 hours per week	Safe	To increase the number of volunteers participating in C&L services
		To increase the number of volunteers (16-25) volunteering in C&L services
		To increase the number of volunteers (55+) volunteering in C&L services
NI 8 - Adult participation in sport and recreation	Health and Well-being	To increase visits overall to Hull Leisure facilities
		To increase percentage of clients completing GP or Cardiac Rehabilitation Programme
NI 9 - Number of people using public libraries	Safe	To increase the number of users of the History Centre contributing to NI9
NI 57 - Children and young peoples participation in high quality PE and Sport	Health and Well-being	To increase the participation rate of children and young people (0-15) in the use of Hull Leisure facilities
NI 75 - Achievement of 5 or more A* - C grades at GCSE or equivalent including English and Maths	Learning	To increase the participation of school children visiting museums and galleries
		To increase the participation of school children visiting City Hall and New Theatre
NI 110 - Young people's participation in positive activities	Learning	Youth Arts
		To increase the % of children (0-16) who are involved in sport clubs
		To increase the % of children (0-16) who are involved in heritage Time Troopers club

NI 138 - Satisfaction of people over 65 with home and neighbourhood	Safe	To increase satisfaction of people over 65 with home and neighbourhood
NI 151 - Overall Employment Rate	Earning	To increase employment in cultural sector

Appendix Two

Three Questions Consultation Methodology

The brief for the Three Questions consultation was to open a consultation method that focused on ease of completion and mass circulation. It aimed to fill a gap in the existing stock of information, giving stakeholders data on positives, negatives, and needs and wants for the future. Three open questions were put to respondents:

- What stands out as being best thing on offer?
- If there is one thing that needs improving what would it be?
- Is there anything extra you'd like the city to offer?

These were supplemented by a question on age of respondent, and postcode of respondent. The consultation was carried out over a six week period leading up to December 2008.

30,000 consultation cards were distributed, working on an anticipated return rate of 5%. Incentives and freepost returns were offered to respondents. They were then distributed in the following ways –

- Supplies for self completion at all Culture & Leisure venues (users)
- Inclusion in limited numbers of team mailings to existing customers (users)
- Inclusion in the internal staff magazine Hull Talk (users / non users)
- Web based forms for completion and using the HERO front page banner (users / non users)
- Distribution to all Council operated Customer Service Centres across the city for distribution by front line staff (users / non users)
- Included in Hull in Print magazine for all households (users / non users)
- Distributed at planned outreach events in the following locations –
- Christmas lights switch on in Queen Victoria Square
- Asda Hessle Road x2
- North Point shopping centre Bransholme x 2
- Morrison's Holderness Road
- Tesco Orchard Park
- St Stephens shopping centre
- Waitrose Willerby
- Princess Quay
- Radio advertising campaign supported by street interviewers via KC FM

Where possible staff were actively seeking completion of the survey on the day. However when volumes became too great, staff reverted to handing out as

necessary. Staff were advised to target a broad age range and balance of customer types.