



Hull UK City of Culture Spirit of 2012



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ACRONYMS

KPI	Key Performance Indicator
M&E	Monitoring and Evaluation
MS	Multiple Sclerosis
LGBT	Lesbian, Gay, Bisexual and Transgender
LGBTIQA+	Lesbian, Gay, Bisexual, Trans, Intersex, Queer, Asexual/ Agender and other diverse sexual orientations and gender identities
ONS	Office of National Statistics
UKCC	UK City of Culture

EXECUTIVE SUMMARY

Context

In November 2013, Hull was named UK City of Culture. The 2015 Hull baseline survey demonstrates several key economic, social and cultural challenges and opportunities that the Hull UKCC programme aims to respond to, which include lower mean scores for wellbeing than national averages and low social cohesion. An organisation, Hull UK City of Culture 2017 (Hull UKCC), was set up to plan and deliver a programme of arts, culture and heritage projects with its partners throughout Hull in 2017. The total cost of the Hull UKCC programme is approximately £32 million, £13.9 million of which is for programming. Spirit of 2012 ('Spirit') is providing £2.85 million to Hull UKCC.

Spirits' funding has contributed to various Hull UKCC projects from an early stage of their development, to ensure Spirit could encourage projects to incorporate health and wellbeing objectives into their design.¹ There is no project where Spirit is the only funder, however, Spirit is a majority funder for the *Land of Green Ginger*. In addition, Spirit funds a Senior Producer job role, who is responsible for the *Land of Green Ginger* and other projects that focus on underserved, community-based arts and culture offers.

Methodology

This case study should not be seen as an evaluation of Hull UKCC. This is being conducted by the University of Hull and Regeneris. Rather, it is an exploration of the role Spirit funding has played in Hull, and uses examples drawn from two select initiatives as a part of that exploration. Primary data collection for this case study took place at a workshop as part of the LGBT50 project and a performance of *Depart*, which falls within the Circus project. 22 interviews were conducted in total.

Findings

This case study has found evidence of people being inspired to look out for events and for ways to get involved in the Hull UKCC programme; it has created conversation and excitement. Two Hull UKCC projects that Spirit funds have been found to target hard-to-reach audiences who would not usually engage with an arts offer. The Hull volunteer programme was not set up solely to target hard-to-reach groups but those people who may face barriers to getting involved are supported to volunteer.

The effect of the Hull UKCC on volunteers' wellbeing is likely to be different for each volunteer, but this case study has found evidence of an overwhelmingly positive experience for the volunteers interviewed for this case study. All four volunteers felt supported by the programme and were very much enjoying their experience. Hull

1. To date, this includes: Volunteering, *Land of Green Ginger*, Look-Up, Dance, Square Peg, LGBT50, Made in Hull, Circus and the Flood (Hull UKCC Monitoring and Evaluation (ME) Framework for Spirit, Revised 29/03/2017)

UKCC set an initial target to engage 4,000 volunteers over the course of the year and currently has 2,527², but found that these volunteers want to take on more work shifts than expected. Therefore, to maintain the quality of the opportunity, the volunteering target has been reduced. This is a good example of Hull UKCC learning and Spirit being adaptive to the context that projects find themselves in.

There is a sense that people have come together around the Hull UKCC programme and many friendships have been made. For LGBT50, role models are key for representation of the LGBTIQ+ community. In addition, an idea exchange between generations was another important aspect of the project, where people of different ages came together to share different experiences and ideas, which were then represented through dance.

Recommendations

- The main recommendation of this case study is that plans are put in place to ensure that the successes of the year of culture are not lost. For Spirit, it will be important to learn lessons concerning investing in a city of culture and share these lessons with those investing in future cities of culture.
- It is recommended that the Hull UKCC continues to consider how to satisfy the high demand for volunteer roles in Hull post-2017.
- It is important for the legacy of the Hull UKCC that partners' awareness of access barriers that disabled people may experience is increased and that provision is made to reduce these barriers.
- It is suggested that further research is conducted to find out more about who has been impacted by the Hull UKCC project through Spirit funding. This could be through an evaluation of the *Land of Green Ginger*, for example.

2. Hull City of Culture Social Impact Measurement (SIM) Workbook 2017-05-15, which is used by grantees to record any output & outcome data that has been agreed to be reported back to Spirit on a periodic basis.



1. CONTEXT

Spirit of 2012 ('Spirit') is a charitable Trust established in 2013 to build on the positive impact of the London 2012 Olympic and Paralympic games. Endowed with £47 million from the Big Lottery Fund, Spirit aims to use national and local events across the UK as catalysts to inspire social change. Spirit encourages participation in sport, art and cultural activities and builds on the positive impact of the London 2012 Paralympic Games to challenge negative perceptions of disability and to promote social action, with a particular focus on motivating young people.

This case study is part of Spirit's external evaluation. It aims to identify the main outcomes and impacts achieved by Spirit-funded projects between the years of 2014 and 2017 and, where possible, determine a grantee's individual contribution towards those results.

1.1 Description of the Project

In November 2013, Hull was named the winner of UK City of Culture. A new organisation, Hull UK City of Culture 2017 ('Hull UKCC'), was set up to plan and deliver 365 days of cultural events and activities in Hull throughout 2017. Hull UKCC works with its partners to curate a programme of arts, culture and heritage projects throughout Hull in 2017, beginning on 1st January and ending on 31st December. For simplicity, Hull UKCC is referred to as a programme in this case study, and the initiatives it funds are referred to as projects. The total cost of the Hull UKCC programme is approximately £32 million (although subject to change), £13.9 million of which is for programming. Spirit is providing £2.85 million to Hull UKCC, all of which has now been committed. Other funders include Hull City Council, Arts Council England, Heritage Lottery Fund, Big Lottery Fund and many more.³

The Hull UKCC programme themes and aims can be found in Figure 1 below. The specific objectives that sit beneath these themes and aims can be found in Annex 4. Each Hull UKCC funder has different areas of focus and priorities, so each will be interested in different aims and objectives of the programme. According to the Head of Learning and Impact at Spirit, Society and Wellbeing, Partnerships and Development and Arts and Culture are more relevant for Spirit. The programme's Monitoring and Evaluation (M&E) framework states that, "Spirit of 2012 is a key funder of Hull 2017. Within the 10 principles underpinning their rationale for funding, there is an emphasis on improving wellbeing, perceptions towards disability, social cohesion and developing partnerships with innovative organisations" (p5).

3. Hull UKCC Partnerships can be found here: <https://www.hull2017.co.uk/partnerships/>, accessed on 04/08/2017

Figure 1: Programme Themes and Aims⁴

HULL 2017 THEMES	AIMS
Arts and Culture	1. To produce a high quality, exemplar programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival 2. To develop (new and existing) audiences for Hull and East Riding's cultural offer locally, regionally, nationally and internationally 3. To develop the capacity and capabilities of the local cultural sector
Place Making	4. To improve perceptions of Hull as a place to live, work, study and visit
Economy	5. To strengthen Hull and East Riding's economy, particularly the cultural and visitor economy sectors 6. To increase public and private investment and regeneration in Hull (both cultural and other investment)
Society and Wellbeing	7. To improve wellbeing of residents through engagement and participation 8. To raise the aspirations, abilities and knowledge of residents through increased participation and learning
Partnerships and Development	9. To demonstrate exemplar programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery

Spirit funding contributes to various Hull UKCC projects. To date, this includes: Volunteering, *Land of Green Ginger*, Look-Up, Dance, Square Peg, LGBT50, Caravan of Love, Circus and the Flood.⁵ There is no project where Spirit is the only funder but Spirit is a majority funder for the *Land of Green Ginger*, contributing around 50% of the funds. The *Land of Green Ginger* is a two-year long programme, based in the communities of the city, through which Hull UKCC aims to animate the places where people live, uncover and celebrate the intangible things that make Hull unique and unlock people's imagination.⁶ Spirit also fund a Senior Producer position, who is responsible for the *Land of Green Ginger* and other projects that focus on underserved, community-based arts and culture offers.

Spirit's rationale for providing funding at an early stage of the various projects' development was to ensure it could encourage projects to incorporate health and wellbeing objectives. As a result, it was stated by the Spirit Head of Learning and Impact that Spirit was influential in the Hull UKCC Monitoring and Evaluation (M&E) steering group during these early stages, and so a significant number of Spirit indicators were adopted as part of the overall framework. The wellbeing emphasis filtered through to

4. From Hull UK City of Culture 2017 - Programme Evaluation Framework, Regeneris Consulting and the University of Hull, March 2017

5. Hull UKCC Monitoring and Evaluation (ME) Framework for Spirit, Revised 29/03/2017

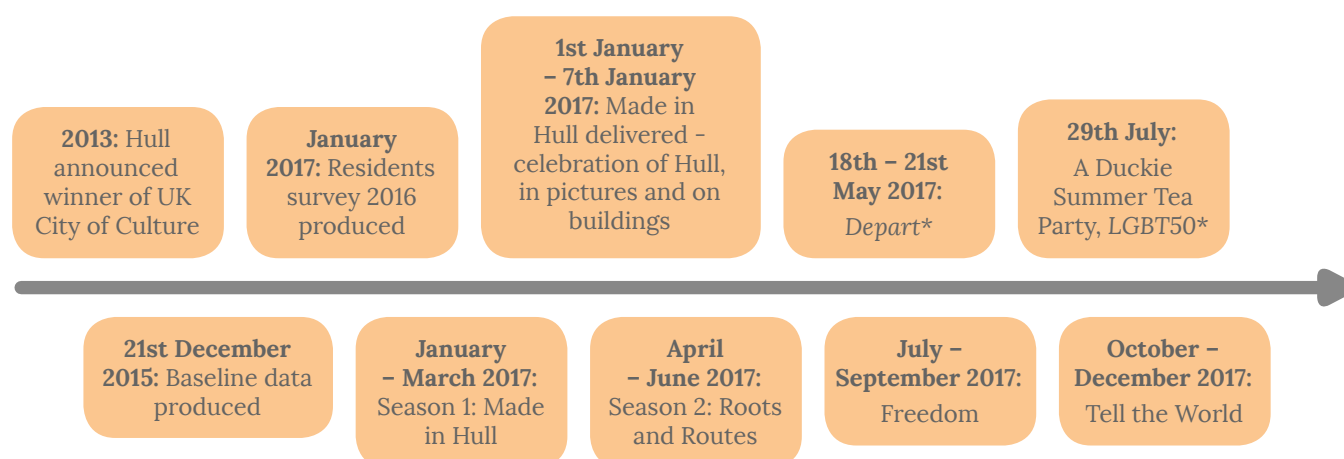
6. Ibid.



influence the programme design for many projects, with a whole project theme around New Economic Foundation's 'Five ways to wellbeing'⁷ (Head of Learning and Impact, Spirit of 2012).

A programme timeline for Hull UKCC can be found in Figure 3.

Figure 3: Project Timeline



*Information collected from these events for the case study.

1.2 Focus of the Case Study

Each Spirit-funded Hull UKCC project has an M&E framework containing the outcome areas the project addresses, the approach, target groups, Key Performance Indicators (KPIs) and other information. For example, the Volunteering, Square Peg and LGBT50 projects have the following KPI for wellbeing:

- 70% of participants report heightened wellbeing as a result of participating in the project.

According to the Head of Learning and Impact at Spirit, the Hull UKCC contributes to the following Spirit outcome areas: wellbeing, disability, social connectedness, inspiring

7. <http://www.nefconsulting.com/our-services/strategy-culture-change/five-ways-to-wellbeing/>

events and volunteering. Therefore, it is these outcome areas that will be focussed on in this case study, as follows:

- Wellbeing findings (section 4.1)
- Volunteering findings (section 4.2)
- Disability findings (section 4.3)
- Social connectedness and inspiring events findings (section 4.4)

Nevertheless, the outcome areas of connecting generations and empowering young people are also included in some of the projects' M&E frameworks.

1.3 Broader Context

An evaluation of the Hull UKCC is being conducted by the University of Hull and Regeneris consulting. The 2015 Hull baseline survey demonstrated several key economic, social and cultural challenges to be addressed and opportunities that the Hull UKCC programme aims to respond to. These challenges are outlined in more detail below:

Wellbeing: Lower mean scores for wellbeing than national averages

In the areas of life satisfaction used by the Office of National Statistics (ONS)⁸, the mean scores for all four components of wellbeing were lower for respondents of the Hull UKCC survey in 2015 than the national averages in 2015. Differences ranged between 0.48 points worse off for 'anxiety yesterday' and 0.74 points lower for life satisfaction (out of 10).

Figure 2: Wellbeing of Hull Residents in 2015 Compared with National Averages in 2011/12

Wellbeing	City of Culture 2015	Annual Population Survey 2011-12
Life satisfaction	6.86	7.6
Worthwhile	7.16	7.8
Happiness yesterday	6.99	7.5
Anxious yesterday	3.38	2.9

Social connectedness: Low social cohesion and some people feel isolated

The Hull UKCC 2015 baseline survey found that 1 in 10 people felt lonely and isolated all or most of the time. It also found that 10% of residents had no access to the internet at all, and 43% of people did not access the internet at work. Men were more likely to use the internet than women, and respondents age 55+ were less likely to use the internet.

The baseline survey also found that, "Age-related cohesion was rated as being low, with one-quarter disagreeing or strongly disagreeing that their local area is a place where different age groups mix well – and the same proportion strongly agreeing or agreeing that there is conflict between the older and younger generations".

8. <https://www.ons.gov.uk/peoplepopulationandcommunity/wellbeing/bulletins/measuringnationalwellbeing/2015-09-23>, accessed on 14/07/2017

In terms of pride in Hull, 72% of respondents in 2015 agreed or strongly agreed with the statement 'I am proud to live in Hull', although this dropped to 70% in 2016 (with an increase of 2% in the percentage who selected strongly agree).

Volunteering: 4 in 10 people would consider volunteering

The baseline survey reported that around 1 in 20 people already volunteer in Hull and that a further 4 in 10 would consider volunteering. Younger age groups were more likely to consider volunteering than older age groups.

Disability: ¾ of people felt there is a lot or a little prejudice against disabled people

The baseline survey found that nearly three-quarters of respondents think there is a lot or a little prejudice against disabled people in general. It also reported that 45% of respondents perceive that disabled people can lead as full a life as non-disabled people, all or some of the time.





2. MECHANISM

2.1 Delivery Structure

At the end of 2013, there was an announcement that Hull had won the city of culture designation 2017.⁹ Preparations then began to set-up Hull UK City of Culture 2017 as an independent company and charitable trust. During these initial years, the focus was on creating the organisation and building up the team. The current Chief Executive was recruited in October 2014¹⁰ and, according to the Hull UKCC website, there are currently 84 members of staff at the organisation. This means that the organisation needed to grow very quickly over a period of less than four years. Hull UKCC has numerous partnerships within the categories of principal partners, major partners, city partners, business clubs and official suppliers.¹¹ All partners within these categories are involved in the implementation of arts, culture and heritage projects for the Hull UKCC programme.

2.2 Projects Visited for the Case Study

Primary data collection for this case study took place during a workshop as part of the LGBT50 project and a performance of *Depart*, which falls within the Circus project. KPIs for the LGBT50 and Circus projects can be found in Annex 5.

2.2.1 Depart

Depart is part of Hull UKCC's circus programme. This programme is built on the model tested by Upswing in London in 2015, which was to target lonely, vulnerable or isolated local people and engage them in the programme, building their trust, confidence and self-esteem. The circus programme includes *Depart*, which is produced by Circa, a contemporary circus company from Australia. *Depart* is a circus performance held in a cemetery, which involves contemporary dance, choral performance and a variety of circus skills, including aerial acrobats. The Hull UKCC website describes it as, "**A spell-binding performance from internationally acclaimed circus artists, Circa, in a unique and atmospheric location.**"¹²

9. <https://www.hull2017.co.uk/thestory/about-us/>, accessed on 14.07.17. Also cited by a staff interviewee

10. <http://www.bbc.co.uk/news/uk-england-humber-28568386>, accessed on 04.08.17

11. https://www.hull2017.co.uk/app/uploads/2016/03/H2017_PARTNERSHIPPROGRAMME.pdf, accessed on 14.07.17

12. <https://www.hull2017.co.uk/whatson/events/depart-2/>, accessed on 22/06/2017



A choral performance is delivered by the Freedom Chorus of Hull alongside four circus champions, and an additional 12 participants were recruited from the volunteer hub to have performance roles as guides in the production. There were five performances of *Depart*, all taking place in the general cemetery. The fact that the event took place in a cemetery caused some debate amongst the public, but the event sold out very quickly, demonstrating the audience's interest.¹³

2.2.2 LGBT50 Mass Dance Workshop

LGBT50 aims to engage people in commemorating the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales through a programme of events that illuminate, debate and celebrate inclusivity. Various events have been programmed as part of LGBT50, including a 'Duckie Summer Tea Party', a central part of which was the premiere performance of a 20-minute mass dance.¹⁴ The mass dance is commissioned by Hull UKCC with Yorkshire Dance, and led by choreographer Gary Clarke. The performance involved 8 professional dancers and over 40 local, non-professional dancers.¹⁵ Workshops were held to promote the event and recruit the non-professional dancers from the Hull Lesbian, Gay, Bisexual, Transgender and Queer (LGBTIQA+) community and its allies. The Duckie Summer Tea Party was held on 29th July 2017.

2.3 Project Processes and Challenges

To date, the 2015 baseline data has been collected, a 2016 residents survey conducted and analysed and the M&E framework is in place. Now halfway through the year of 2017, M&E processes have been slower to set-up than anticipated, as, according to two interviewees, contracting arrangements for M&E staff at the University of Hull have taken time. However, the staff are now in place and the interim, process and formative evaluation reports are publicly available.¹⁶

13. Hull UKCC Report, January – March 2017, Spirit and Hull UKCC interviewees

14. Hull 2017 January – March 2017 Report, p23

15. <https://www.hull2017.co.uk/whatson/events/duckie-summer-tea-party/>, accessed on 04/09/2017

16. Information from these evaluations was not available, however, at the time of writing-up the findings of the case study.

3. METHODOLOGY

3.1 Data Collection

In total, 22 interviews were conducted for this case study. Interviews were initially held with two Hull UKCC staff members and the Spirit Grant Manager for the programme, who is also the Head of Learning and Impact.

Primary data was collected during a visit to Hull of 19th May 2017. Two projects were visited as part of the case study – an LGBT50 mass dance workshop and a performance of *Depart*. Interviews were conducted with two staff organising and producing the workshop. At *Depart*, short interviews were conducted with 11 audience members before the performance. Interviews were conducted after the event with 4 volunteers and a member of staff.

All documentation shared with the evaluator was also reviewed (please see Annex 2 for list of documents reviewed).

3.2 Limitations

This case study should not be seen as an evaluation of Hull UKCC. This is being conducted by the University of Hull and Regeneris. Rather, it is an exploration of the role Spirit funding has played in Hull, and uses examples drawn from two select initiatives as a part of that exploration. Attribution is not possible because there are many funders of the Hull UKCC programme.

The year of the City of Culture is only half way through, so it is too early to report upon any of its longer term outcomes. Planned pre/post surveys looking at outcomes of the programme were not available. The only available data to review for this case study on the effects of the UKCC programme can be found in the Hull 2017 January to March Report. However, since this report is for the first quarter of the year, it contains mainly activity and some output data. Although available subsequently, at the time of writing the case study the interim, process and formative reports were all being finalised by Regeneris and the University of Hull, but were not available for review. Unfortunately, this meant that no secondary information on formative outcomes of the UKCC programme could be included in this case study.

Primary data collection was limited to the events taking place across the city in the timeframe of the case study (May 2017). It was only possible to visit two initiatives and conduct interviews with those present. There were no participants present for the LGBT50 dance workshop and there were further logistical challenges in conducting interviews with *Depart* audience members, resulting in just one post-performance interview taking place. Therefore, primary data for the two initiatives included in this case study comes mainly from interviews with the organisers and volunteers of the activities.



4. FINDINGS

4.1 Wellbeing

This section discusses whether there is evidence of increases in people's wellbeing through their participation in the Hull City of Culture. People may participate in different capacities, for example, as audience members or participants, so these will be discussed in turn. A discussion of whether the Hull UKCC aims to engage hard-to-teach participants is also included in this section. 'Hard-to-reach' in this programme context is defined as those who would not usually engage with arts or cultural events.

4.1.1 Audience Members

Some Hull UKCC projects target hard-to-reach audiences and some do not, according to the Head of Monitoring and Evaluation at Hull UKCC. As stated by the respondent, **"it's such a varied programme"**. Two Hull UKCC projects that Spirit funds have been found to specifically target hard-to-reach audiences. Both the *Land of Green Ginger* and *Back to Ours* projects explicitly target those audiences who would not usually engage with an arts offer, removing barriers to engagement such as the event location, transport and cost. Hull UKCC projects were held in local, non-arts community venues, with tickets priced between £2.50 and £7.50. The Head of Monitoring and Evaluation at the Hull UKCC stated the following about the idea behind the *Land of Green Ginger*:

“It's very much about putting themselves [artists] in a space where those people are already going and passing through, so there's not that barrier of having to get somewhere because they are already going there anyway, and trying to do something in a way that is quite magical and part of a story, rather than solely being presented in arts. So that's very much about engaging people in a cultural activity but not necessarily positioning it as a cultural project necessarily.”

Therefore, the *Land of Green Ginger* (of which Spirit is a major funder) takes an art offer to residents in their locality. The other Hull UKCC project that targets local residents who don't typically engage with a city centre arts offer is Back to Ours. As stated by The Head of Monitoring and Evaluation at the Hull UKCC:

“ It's taking that high quality, mixed artform festival into community venues where people feel more comfortable, so schools, working men's clubs, shopping centres... again, where they would already have an experience of going, and then just giving them that arts and cultural experience there. So those two things are very much a kind of specific, targeted piece of work to get involved with hard-to-reach groups. ”

However, the staff interviewee explained that some projects were also likely to appeal to an already engaged or quite niche audience, interested in the more avant-garde type events. Martin Green, the Director of Hull 2017 has described the approach as a process across the year of increasing cultural confidence, so that residents who would have initially dismissed or felt alienated by an “*avant garde*” event would become more confident across the year and take a greater number of cultural risks.

Whether the two projects visited as part of this case study, *Depart* and an LGBT50 Mass Dance Workshop reached hard-to-reach audiences will now be discussed.

Depart

From the sample of 11 audience members at *Depart*, many were not new to experiencing this type of circus event, having been to similar types of events previously, including those put on by the *Land of Green Ginger*. Some interviewees sought tickets out, for example through local newspapers or by visiting the Hull UKCC website, whilst others gained tickets through their workplace, as partners of the Hull UKCC, or attended because a relative was participating in the chorus. Other reasons cited for attendance included making the most of what was on offer, to immerse oneself in culture and winning tickets through a newspaper.

According to the sample asked, most travelled a relatively short distance to get to the event, as nine people came from Hull or the surrounding suburbs, although two people travelled from outside of Hull – York and Newcastle respectively. This case study did not find any objective evidence during the very short window of observing a performance of *Depart* that audience members and volunteers were from hard-to-reach groups i.e. those who would not usually attend an arts or cultural event.

LGBT50 Mass Dance Workshop

The Duckie Summer Tea Party where the LGBT50 mass dance event was showcased, was open to all. As stated by the choreographer, “*being accessible to all is the brief*”. The choreographer explained why he is excited that there is ‘no target audience’, as



the organisers of the event want to promote equality. He stated, **“for the audience, it’s about education and celebration. We want them to feel fulfilled because they have learnt something and been entertained.”** Therefore, the Duckie Summer Tea Party was accessible and open to all, rather than aimed at a niche audience.

4.1.2 Participants

One of the major groups of participants of the Hull UKCC is volunteers; 2,527 volunteers have participated in the programme to date. Outcomes relating to volunteers are discussed in more detail in section 4.2, but outcomes specific to the wellbeing of volunteers and whether they may be considered hard-to-reach are discussed here.

The Hull UKCC volunteer programme was not set up solely to target hard-to-reach groups. However, it was envisioned from the outset that those who normally face barriers to getting involved would be supported to volunteer, should they wished to do so. The organisation has a volunteer team with an engagement strategy in place for targeting hard-to-reach groups. According to the Head of Monitoring and Evaluation at Hull UKCC, the programme has deliberately aimed to attract volunteers from local neighbourhoods where arts and cultural participation is lower. It was described how a roadshow was held in different neighbourhoods over two months to promote the volunteering opportunity. It was also stated that the team has worked with the Audience Engagement Manager to identify community groups, such as disabled and refugee groups, to tailor the volunteering offer to them. In this way, people can participate in volunteering opportunities that are suited to their situation, interest, skills and abilities.

The Head of Learning and Impact at Spirit stated that there is a, **“really good support programme in place for volunteers”**, and that the team has found that the Hull volunteers have required quite a lot of support. Hull UKCC is able to offer support for volunteers who have additional requirements. Volunteering opportunities are posted on the Hull UKCC website and there is also a telephone service provided by KCOM, one of Hull UKCC’s principal partners, for people who don’t have internet access. This service responds to the 2015 baseline survey, which found that 10% of the Hull population does not have access to the internet. A social media platform has also been set-up for volunteers to communicate with each other, which is self-administered by the volunteers. Volunteering ‘masterclasses’ are offered to all volunteers, should they wish to take up any of these opportunities (see Annex 3 for information on the volunteering masterclasses delivered to date).

Four volunteers were interviewed for this case study and, whilst not a representative sample, they all felt supported by the programme and were very much enjoying their experience. When asked whether her wellbeing has changed as a result of volunteering in *Depart*, one volunteer's response was **'oh absolutely!'** A case study on this volunteer may be found in section 4.2. Another volunteer stated that whilst she has found the volunteering experience at Hull UKCC **'wonderful'**, she didn't think that it had particularly influenced her wellbeing. The effect of the Hull UKCC on volunteers' wellbeing is likely to be quite different for each volunteer but, as demonstrated in section 4.2, this case study has found evidence of an overwhelmingly positive experience of the volunteers participating in the programme.

Depart

People participated in *Depart* in various capacities; one such capacity was as a Freedom Chorus member. According to the choir lead, the Freedom Chorus is composed of 50% members of existing choirs and 50% people who are not members of any other choir. Therefore, half can be classified as those who would not usually get involved in arts initiatives. It is free to join, as funding for *Depart* projects is sourced by the Choir Lead. This means that anyone can join, no matter what their income.

According to the Freedom Chorus Lead at Hull UKCC, choir members' participation in *Depart* led to an increase in their wellbeing, through improving their confidence and vocal skills. As explained by the interviewee:

Unfortunately, due to time constraints, it was not possible to speak to choir members directly to solicit their views.

“ *Depart was the first time that we had soloists and the first time that we ran auditions. Some people had never auditioned before and found it challenging – they were really nervous. But no one was left disappointed. The soloists massively gained in confidence.* **”**

LGBT50

The LGBT50 project is about celebrating the LGBTIQ+ community. As stated by the Producer of the LGBT50 project, **“there is a focus on the LGBTIQ+ community, which is often hard to reach, especially in Hull, but the mass dance event is open to all.”** The choreographer who led the event discussed how Hull has a smaller gay community and activities than other cities, and how it is hard to engage people about sexuality in Hull. No members of the public were present at the workshop on the day of data collection, so it is not possible to present their views in this case study.

4.2 Volunteering

The Hull UKCC set an initial target to engage 4,000 volunteers. Now half way through the year, the programme has 2,527 volunteers.¹⁷ According to the Head of Monitoring and Evaluation at Hull UKCC, the initial target was calculated on the assumption that volunteers would want to undertake 8-10 shifts during the lifetime of their engagement as a Hull UKCC volunteer. However, in practice, Hull UKCC found that many volunteers want to undertake a much higher number of shifts. For example, it was noted that one volunteer had already undertaken 69 shifts, and still felt that there were not enough volunteering opportunities. Therefore, a decision was made to reduce the initial target number of volunteers to respond to this increased demand for more volunteering opportunities from the existing recruits. This is an example of Hull UKCC learning and Spirit adapting to the context. As explained by the interviewee:

“There’s such a high level of enthusiasm for people wanting to get involved that if we were to take on 4,000 volunteers just to achieve that KPI, it would diminish the quality of opportunity for volunteers who have already signed up.”

The appetite of the Hull UKCC volunteers to get involved was also demonstrated by those interviewed for this case study. All four volunteers had taken on more than one shift since they became a volunteer. One volunteer described how she wanted to take on more volunteering shifts but they got snapped up quickly: **“You have to be quick!”** When asked why she decided to become a volunteer, another interviewee stated, **“it was an opportunity I didn’t want to miss, to be part of it... I mean it’s never going to happen again is it?!”**

The overwhelming experience of all four volunteers interviewed for this case study was positive. Making friends and improving social lives through volunteering was cited by all interviewees. As stated by one volunteer, **“I’ve made so many new friends, and it will be friends that I will keep long after this has finished”**. Another described how volunteering had exposed him to other volunteers of different ages, abilities and interests, who he would never had the opportunity to befriend if he wasn’t a Hull UKCC volunteer. A third interviewee stated, **“just putting that uniform on makes people come and talk to you”**. The Hull UKCC volunteering experience was universally considered a very sociable one.

One volunteer reflected that her confidence had improved through her participation, which is one of Spirit’s target outcomes: ‘people’s self-confidence and self-esteem increases’. The volunteer explained how she had found herself doing things through volunteering that previously she would have **“needed a drink to pluck up enough courage to do!”** As stated by the volunteer, **“you feel like you can talk to people a bit better, you can put yourself forward a bit better”**. In this way, the volunteering experience had boosted her confidence.

17. Hull City of Culture Social Impact Measurement (SIM) Workbook 2017-05-15, which is used by grantees to record any output & outcome data that has been agreed to be reported back to Spirit on a periodic basis.

Case Study: Pat Lloyd, a Volunteer of Hull UK City of Culture

Who did Spirit support?

Pat Lloyd is an early retiree with Multiple Sclerosis (MS). Not that she lets her MS get in the way of her life – Pat is already a volunteer at a musical theatre and keeps very busy. As Pat says, **“I just have to work around my ability, not my disability – I don’t like calling it that.”**

How?

Pat joined the Hull UKCC volunteering programme in the second wave, so got involved in the Winter. Pat hasn’t signed up to too many volunteering roles because many of them have necessitated being outdoors in cold conditions, which is particularly difficult with MS. Nevertheless, she did participate in Depart and Made in Hull, both outdoor events. Pat was really excited to volunteer and determined to get involved: **“I did grin and bear it for January 1st because I thought I have to be there on day 1 and I helped out with the fireworks, and it half killed me to be there and I spent a fortune on salopettes!”** She has also participated in some of the volunteer masterclasses on offer, such as one on contemporary dance.

What happened as a result?

Pat reported that her wellbeing has ‘absolutely’ increased as a result of volunteering for the Hull UKCC. She realises that she can’t do everything but if she puts her mind to it and wants to take part then she will. She feels very supported by the staff team who look after volunteers. Pat feels that, ‘there’s something for everybody’ in the Hull UKCC programme. She has personally had her eyes open to new experiences and has been to or participated in things that she would not have done before. As she says, **“I’ve expanded my horizons and I hope other people have as well.”** She has also made lots of new friends and, in the process, improved her social life. She has learnt more than she expected to from the volunteer masterclasses that she attended. In fact, her expectations have been surpassed in many ways, as she states, **“I don’t know what I did expect because I’ve not been to any of the other city of cultures but I didn’t expect it to be this good... I’m surprised of the city, of what they have achieved”.** Despite living in the city since she was 9, Pat has not always been proud to live there. However, she says that now: **“I’m more positive about the city. I have to say that in the past, I have put Hull down, I have been a bit ashamed to say that I lived here... But since this has happened [Hull UKCC], I just have embraced it and actually fell in love with it [Hull], and I never thought I would... I’m happy to say now that I live in Hull and wear a t-shirt that says so... I’m proud of it now.”**



4.3 Disability

This section discusses the extent to which the Hull UKCC programme is commissioning disabled artists, reducing any barriers for disabled audience members to engage (see 4.3.1) and enabling disabled participants, such as volunteers, to get involved (see 4.3.2).

The Artlink strand of the Hull UKCC programme has a specific focus on representing experiences of disabled people through artistic commissions. For example, Square Peg, one of the projects part-funded by Spirit, is a disability and diversity arts programme. The Hull UKCC website states, **“above all else, Square Peg is raising awareness of the barriers that disabled people face. The project aims to bring people together, creating a better understanding of what it is to be from a diverse community.”**¹⁸ The Head of Monitoring and Evaluation at Hull UKCC stated that there have been broader, ongoing conversations at Hull UKCC around trying to ensure more disabled artists are commissioned. However, whether a disabled artist wants to be commissioned as a ‘disabled artist’ or simply an ‘artist’ is up to them.

4.3.1 Audience Members

As stated by a volunteer interviewee, Hull UKCC is, **“trying to involve everyone”**. According to the Head of Monitoring and Evaluation at Hull UKCC, Hull UKCC’s partners are encouraged to thoroughly consider how accessible their projects are for disabled audience members, such as through ensuring that they have signed and audio captioned their performances. As stated by the Head of Monitoring and Evaluation, **“I think we’re setting a precedent, trying to lead by example”**. It was explained by the interviewee that interviews conducted by Hull UKCC found that disabled people have been provided with high quality experiences of the Hull UKCC programme, which has made them feel valued as a consumer of culture. Audience members with a disability have now come to expect a high quality and accessible experience, so it is important that this is maintained after the city of culture officially comes to a close at the end of the year. As stated by the interviewee, **“expectations have been increased as a result of the things that 2017 has done and I think if it was to go back to how things were before 2017, it would be a real shame and a big disappointment for that particular audience”**. Therefore, it is important for the legacy of the Hull UKCC that partners’ awareness of access barriers that disabled people may experience is increased and that continuous provision is made to reduce these barriers.

18. <https://www.hull2017.co.uk/discover/article/square-peg-disability-arts-programme-breaking-barriers/>, accessed on 27/07/2017

When the Hull UKCC website was being built, a review was conducted to test whether it was accessible to disabled users, according to the Head of Monitoring and Evaluation at Hull UKCC. The team has also conducted interviews with users with visual impairment and they have had feedback from this group that the website is not as useable as it could be, so the team is trying to address this. In the meantime, however, the Head of Monitoring and Evaluation described how Hull UKCC is looking at other ways to promote the programme to the visually impaired, as they have found that, overall, this is a group that is actively looking for opportunities to engage.

4.3.2 Participants

Staff interviewees agreed that Hull UKCC is, and has always been, committed to making sure that the programme is accessible. According to the Head of Learning and Impact at Spirit, there is a fortnightly access review group meeting, where barriers to access are discussed. The Head of Monitoring and Evaluation at the Hull UKCC described how she saw the volunteering programme as being set up to enable disabled and non-disabled volunteers to work alongside each other and this 'lived experience' may facilitate a perception change.

It appears that for one volunteer interviewed, participating in a Hull UKCC volunteering opportunity with a disability group had profoundly influenced her and she had found it **"really rewarding"**. Consequently, the interviewee intends to proactively search for other volunteering opportunities with disabled groups. There is a disability masterclass on offer, which the volunteer had signed up to. Therefore, the experience of volunteering with Hull UKCC may not directly have changed the volunteers' perceptions of disabled people per se, but it has enabled her to realise that she enjoys working with disabled groups and may consider taking on other volunteer roles with these groups.

It was described by the interviewees responsible for the LGBT50 dance event that the show was planned to be built around the participants and everyone would be accommodated. In this way, access issues would be considered as and when there was a need, and adjustments would be made to accommodate participants with specific requirements.

Depart was performed in a cemetery in the dark, as this provides the desired experience. It was also raining throughout most of the performances, which made the terrain muddy and uneven. Therefore it was not an easy environment for a wheelchair user. Nevertheless, according to the Freedom Chorus Lead and Assistant Producer at Hull UKCC, there were two physically disabled volunteers who participated in *Depart*. One was a wheelchair user who moved to the areas that it was possible to do so in a wheelchair, the other used walking sticks to move around the whole course. It was stated by the Freedom Chorus Lead at Hull UKCC that the chorus is currently exploring a partnership with the Deaf centre to create an innovative, visual choir. The interviewee explained that one of the chorus members of *Depart* had Parkinson's disease and that this member said afterwards that participating in *Depart* was the most memorable experience he has had in his long signing history.

In sum, not all Hull UKCC volunteering opportunities will be suitable for everyone and some requirements exist for certain roles, as with any volunteer or work experience. However, it does appear there is something for everyone, and that any barriers to access are addressed as far as possible.

4.4 Social Connectedness and Inspiring Events

“ I do think there is a real buzz about the city at the moment. ”

HEAD OF LEARNING AND IMPACT, SPIRIT OF 2012).

The above view was echoed by several interviewees, particularly those who are involved in volunteering for the Hull UKCC. An audience member of *Depart* described how BBC Radio 1's Big Weekend had been broadcast from Hull at the end of May and that her daughter was there and was spotted in the programme, which was exciting for friends and family. The interviewee reflected that the Hull UKCC programme is, **“a topic of conversation”**, which was a theme mentioned by others too.

There is a sense that people have come together around the Hull UKCC programme and, as described in section 4.2, many friendships have been made. For example, the Freedom Chorus Lead stated that the choir group involved in *Depart*, **“bonded very closely... there was a lot of comradery”**. It was also explained that bringing people together to maximise social benefits is part of the choir's general ethos. Similarly, the Producer of the LGBT50 project stated that they have been involved in similar projects before and described how, **“people become like a family; there is a real sense of belonging”**. It may be considered that this sense of family is particularly important for a project that focuses on identity (those who identify as LGBTIQ+).

With regards to inspiring events, there is also a strong sense that people have been inspired to look out for events and for ways to get involved in the Hull UKCC programme. For example, one volunteer said, **“...it has made me think about looking out for what else is on during the season and try to get involved in more events if I can.”** However, another volunteer experienced difficulty with knowing what Hull UKCC events were taking place across the city. The volunteer stated unless you have been directly told about something or pro-actively search for events, they are quite difficult to know about. The Freedom Chorus Lead discussed how choir members have been inspired to do more things. It is interesting that it was stated that since *Depart*, choir members could be persuaded to come out of their comfort zones more easily and that boundaries could be pushed. In this way, it was felt that more experimental pieces and events could not only be suggested, but also enthusiastically welcomed, by choir members.

One of the outcomes in Spirit's inspiring events outcome pathway is 'events provide examples of local heroes and role-models' (please see annex 6). Of the projects visited as part of the case study, this idea appeared more prominently in the LGBT50 project.

Indeed, one of the targets from the projects' M&E framework is '25% of audiences agree that role models have inspired them to get involved with LGBT50'. As described by the Producer of the LGBT50 project, ***“role models are important – we have been very mindful of that in the recruitment of the team. We have diverse dancers, both older and younger. We didn't want to just portray a gay man's perspective.”***

For *Depart*, one volunteer found the performers, choir, volunteers and organisers to be inspirational, as it was a challenge to pull the event off, but the team did it. The Freedom Chorus Lead hadn't previously considered that role models played a part but, upon reflection, found the choral director to be inspirational due to her social, as well as choral skills. However, a second volunteer did not feel that 'inspiration' had necessarily played a significant part in their experience, as their involvement and the interaction itself, had been the most prominent aspect of the experience.

Finally, the outcome area of connecting generations came across in the LGBT50 project. For interviewees involved in the project, the age group of participants was important, as it was envisaged that people of different ages would come together to discuss how gay culture and acceptance has changed over the years. It was expected that this process could be challenging, as different generations would have different experiences. The project then aimed to represent the participants' experiences of gay culture and acceptance through a dance event in Hull. Therefore, the idea of exchange between generations is viewed as a key part of the project by those involved in producing it.



5. CONCLUSION

The Hull UK City of Culture has created a 'buzz' and excitement across the city. This case study has found evidence of people being inspired to look out for events and for ways to get involved in the Hull UKCC programme *Land of Green Ginger* and *Back to Ours*, two Hull UKCC projects part-funded by Spirit, actively target hard-to-reach audiences who would not usually engage with an arts offer. Whilst the Hull volunteer programme was not set up solely to target hard-to-reach groups, those people who may face barriers to getting involved are supported to volunteer.

The effect of the Hull UKCC on volunteers' wellbeing will be different for each volunteer, but this case study has found evidence of an overwhelmingly positive experience of the volunteers participating in the programme. All volunteers interviewed (four) felt supported by the programme and were very much enjoying their experience. A staff member described how there is a good support programme in place for volunteers, and that they have required quite a lot of support. Hull UKCC set an initial target to engage 4,000 volunteers and currently has 2,527¹, but found that these volunteers want to take on more work than expected. Therefore, to maintain the quality of the opportunity, the volunteering target has been reduced. This demonstrates how the Hull UKCC is learning and Spirit is adapting.

There is a sense that people have come together around the Hull UKCC programme and many friendships have been made. The Hull UKCC volunteering experience is considered a very sociable one. The experience of one volunteer reflected that her confidence had improved through her participation. An increase in pride in the city is also another theme that was discussed by a volunteer. For LGBT50, role models are key for representation of the LGBTIQ+ community. In addition, an idea exchange between generations is an important aspect of the project, as it was envisaged that people of different ages would come together to share different experiences and ideas, which were then represented through dance. Staff interviewees agreed that Hull UKCC is, and has always been, committed to making sure that the programme is accessible and that there are opportunities for everyone to get involved.

Discussions around the future of Hull UKCC are ongoing i.e. whether Hull UKCC continues to operate after its intended closing date of 31st March 2018. Hull UKCC is also working on how to encourage corporate partners to invest in the cultural sector in Hull. Treasury money of £8 million from last year has been earmarked to Hull UKCC's legacy (staff interviewees) and how this fund will be spent is yet to be finalised. Whether the volunteering element of the programme will continue in some form is also being discussed. According to the Head of Monitoring and Evaluation at Hull UKCC, there were conversations from as early as last year on how to signpost volunteers to other opportunities post-2017.

1. Hull City of Culture Social Impact Measurement (SIM) Workbook 2017-05-15, which is used by grantees to record any output & outcome data that has been agreed to be reported back to Spirit on a periodic basis.

6. RECOMMENDATIONS

This case study has highlighted the positive experience of volunteers involved in the Hull UKCC programme. Hull UKCC has found a high demand for volunteer roles from the Hull population and it is recommended that Hull UKCC continues to consider how this demand may be satisfied through its partners when the 2017 programme officially ends. In the same way, partnerships will be crucial for ensuring that disabled audience members' expectations around appropriate access are continued to be satisfied at other arts and cultural events in Hull, post-2017.

This case study has raised questions about whether audience members of Hull UKCC events, supported by Spirit, are composed of those people who would not usually engage with an arts offer, and hence be considered hard-to-reach. Both the *Land of Green Ginger* and *Back to Ours* projects do target this group and the projects deliberately remove barriers to engagement, such as transport costs. However, this case study was unable to collect primary data from audience members of these projects to validate that this engagement is playing out in practice. In addition, the extent to which audience members of other Spirit-supported Hull UKCC projects may be considered hard-to-reach is unknown. It is, therefore, recommended that Spirit requests further breakdown of audience data to see which underserved audiences are accessing Hull UKCC activities. It is also suggested that Hull UKCC, its evaluation partner and Spirit discuss the possibility of analysing whether audience members' cultural confidence is growing, if this is not already being explored through the evaluation.

This case study has highlighted qualitative evidence of specific successes of the Hull UKCC programme to date, across what is a broad spectrum of activity taking place. It is recommended that Spirit and its partners consider how to ensure continued investment in the arts and cultural sector of Hull once the Hull UKCC programme ends, and how to build the capacities of local organisations to maintain the momentum that has been generated. For Spirit, it will be important to learn further lessons concerning investments into a city of culture and to share these lessons with others who may be planning to invest in future cities of culture.

ANNEX 1

List of Interviewees

Name	Role and Organisation	Data Collection Method	Date
Amy Finch	Head of Learning and Impact, Spirit (also the Hull UKCC Programme Manager)	Interview	17/05/2017
Anita Hultum	Hull UKCC Volunteer	Interview	06/06/2017
Cian Smyth	Producer Hull UKCC	Interview	04/05/2017
Clare Drury	Freedom Chorus Lead and Assistant Producer, Hull UKCC	Interview	04/07/2017
Franco Bianchini	Director of Culture, Policy and Place at the University of Hull Lead on the Process Evaluation of Hull UKCC 2017	Interview	10/05/2017
Gary Clarke	Artist leading the LGBT50 dance event	Interview	19/05/2017
Helene Marks	Hull UKCC Volunteer	Interview	25/05/2017
Julie Lloyd	Hull UKCC Volunteer	Interview	25/05/2017
Kirsty Redwood	Producer of the Y LGBT50 project	Interview	19/05/2017
Mike MacDonald	Hull UKCC Volunteer	Interview	02/06/2017
Elinor Unwin	Head of Monitoring and Evaluation, Hull UKCC	Interview	28/06/2017
Jan Eyton	Depart audience member	Interview	30/05/2017
Andy Sutherland	Depart audience member	Interview	19/05/2017
Helen O Grady	Depart audience member	Interview	19/05/2017
Louise Barner	Depart audience member	Interview	19/05/2017
Sue Mackevych	Depart audience member	Interview	19/05/2017
Robin Daglish	Depart audience member	Interview	19/05/2017
Claire Hill	Depart audience member	Interview	19/05/2017
Hayley Nichols	Depart audience member	Interview	19/05/2017
Unknown	Depart audience member	Interview	19/05/2017
Unknown	Depart audience member	Interview	19/05/2017
Unknown	Depart audience member	Interview	19/05/2017

ANNEX 2

Documents Reviewed

- Hull UKCC Baseline Data, 21st December 2015
- Hull UKCC Monitoring and Evaluation (ME) Framework for Spirit, Revised 29/03/2017
- Hull UK City of Culture 2017 – January – March Report
- Hull UK City of Culture 2017 – Programme Evaluation Framework, Regeneris Consulting and the University of Hull, March 2017
- Hull UK City of Culture 2017, Area Differences from Residents Survey 2016, January 2017
- Hull UK City of Culture 2017, Residents Survey 2016, January 2017
- Volunteering Masterclass Information

ANNEX 3

Volunteering Masterclasses Delivered

Title	Trainer/ Organisation	Objectives	No. sessions	Attendees
Introduction to Hull History Centre and Archives	Hull History Centre	Learn about Hull History Centre services and collection, microfilm and computer research workshop, tour of centre	3 x 3 hr	97
LGBTQ Awareness	Yorkshire Mesmac	Develop awareness of LGBTQ terminology, issues, and mental health conditions	2 x 2 hr	30
Introduction to Acting	Hull School of Art and Design (HSAD)	Develop understanding and awareness of acting as a craft	1 x 1hr	14
Introduction to Bowhead and 3D Virtual Design	HSAD	Learn about the development of the Bowhead project and opportunity have a go at 3D games design	1 x 1hr	15
Introduction to Fashion and Textiles	HSAD	Introduction to the courses available in fashion and textiles at HSAD	1 x 1hr	16
Introduction to Fine Art	HSAD	Develop understanding of fine art	1 x 1hr	15
Introduction to Dance	HSAD	Develop understanding of the history and development of contemporary dance	1 x 1hr	18
Introduction to Graphic Design	HSAD	Develop knowledge of graphic design and the techniques used	1 x 1hr	12
Introduction to Music	HSAD	Develop understanding of music performance and history	1 x 1hr	20

Title	Trainer/ Organisation	Objectives	No. sessions	Attendees
Looking After Yourself	Hull City Council Public Health and Hull and East Yorkshire Mind	Develop greater understanding of physical, emotional and mental wellbeing, including nutrition, exercise, relaxation techniques	2 x 2hr	63
Rusty Riders	Hull City Council Road Safety & First Step Sports	Develop confidence in cycling to volunteer opportunities through this basic cycling course	3 x 2 hr	9
Hullabaloo: Finding Your Voice	Ali Bullivant	Introduction to group singing	1 x 3 hr	68
Embracing Racial Identity	The Diversity Panel	Understand ethnic diversity and equality, explore how assumptions, stereotypes and prejudice can affect people, explore how racial discrimination operates and know how to recognise and report a racially motivated hate crime	3 x 3 hr	85
Eliza Carthy “What is Hull?” Workshop	Hull 2017 PRS New Music Biennial/ Eliza Carthy	Share views and experiences of Hull with Eliza Carthy to contribute to her new musical compositions	2 x 1.5 hr	56
Siemens Wind Turbine Factory Tour	Siemens	Guided tour of the wind turbine production and installation factory where Blade was produced	1 x 1 hr	14
Challenge Hull workshop	Hull 2017	Opportunity to learn more about Challenge Hull, take part in creative workshop and contribute a Hull 2017 volunteer challenge for one week of the year	1 X 1.5 hr	28
Finding Your Voice	Heads Up Festival	Develop confidence in singing	1 x 1.5 hr	14

ANNEX 4

Programme Aims and Themes¹

Hull 2017 Themes	Aims	Outcomes
Arts and Culture	1. To produce a high quality, exemplar programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival	<ul style="list-style-type: none"> • Perceptions on the quality and balance of the overall programme • Case studies to capture the balance of the programme, including photographic, response to the project, impacts of the project • % of visitors/local residents whose understanding of Hull's history and heritage has improved (including increased learning about dominant city narratives, and new narratives) • Case studies to demonstrate how heritage outcomes have been met, response to the project, impacts of the project
	2. To develop (new and existing) audiences for Hull and East Riding's cultural offer locally, regionally, nationally and internationally	<ul style="list-style-type: none"> • Experience of those attending from outside Hull (expectations, experience, aspirations to attend similar events in Hull in future) • Experience of those attending from Hull (expectations, experience, aspirations to engage more regularly) • Case studies on programme strands which made proactive changes to projects to improve accessibility. • Perceptions on the extent to which the programme was made by, for and with diverse groups
	3. To develop the capacity and capabilities of the local cultural sector	<ul style="list-style-type: none"> • Feedback and case studies of skills and capacity building / new partnerships developed (impacts on confidence, ambition, creativity, understanding audiences) • No. and value of funding bids secured by local artists/cultural organisations (eg ACE Grants for the Arts) • Perceptions of the local arts and cultural sector (eg diversity, innovation, collaboration etc)

1. From Hull UK City of Culture 2017 - Programme Evaluation Framework, Regeneris Consulting and the University of Hull, March 2017

Hull 2017 Themes	Aims	Outcomes
Place Making	4. To improve perceptions of Hull as a place to live, work, study and visit	<ul style="list-style-type: none"> • Scale, reach and value of editorial content around Hull arts and culture in the media • Examples of particularly impactful media responses eg linked to particular events, venues, aspects of the city • Internal perceptions of the city (inc % of residents who are proud to live in Hull, would talk positively about the city to others if asked or if not asked.) • External perceptions of Hull as a place to live, study, visit and do business • No. of students starting at the University of Hull who name Hull 2017 as an influencing factor for them applying
Economy	5. To strengthen Hull and East Riding's economy, particularly the cultural and visitor economy sectors	<ul style="list-style-type: none"> • No of visitors to Hull & East Riding in 2017 (broken down by day visitors / staying visitors, origin) • Hotel occupancy rate and number of rooms • Total visitor spend (by day/overnight, local/non-local) • Jobs created in the cultural and creative sector • Jobs created in the visitor economy sector • Economic impact of Hull 2017 direct investment • Case studies of businesses creating new jobs / expanding linked to the programme (whether arts, visitor economy or other businesses) • Case studies of events / activities which had greatest impact on attracting visitor numbers to the city
	6. To increase public and private investment and regeneration in Hull (both cultural and other investment)	<ul style="list-style-type: none"> • Number of inward investment enquiries / investments moving forward • Case Studies of businesses investing or making positive changes to their business, linked to the programme

Hull 2017 Themes	Aims	Outcomes
Society and Wellbeing	7. To improve wellbeing of residents through engagement and participation	<ul style="list-style-type: none"> • Analysis of reported outcomes for volunteers (including skills developed, knowledge, progress etc) • Case studies of what volunteers gained from the experience • Happiness / life satisfaction perception of those engaged • Case studies / representation of how it made people feel to be part of Hull 2017 • Experience and enjoyment of 2017 among residents • Pride in personal contribution to 2017 • Perceptions on confidence to engage in arts and cultural activities and in wider community activity • Perceptions on the extent to which local people get on well together (including attachment to local area vs city) • Perceptions on understanding and awareness of disability • Case studies of individuals becoming more engaged with their community
	8. To raise the aspirations, abilities and knowledge of residents through increased participation and learning	<ul style="list-style-type: none"> • Impact of the programme on children's engagement with the city, interest in arts and culture, and aspirations for their future • Perceptions on quality and usefulness of training received • Case studies of significant impacts of training and development opportunities
Partnerships and Development	9. To demonstrate exemplar programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery	<ul style="list-style-type: none"> • Stakeholder perceptions of quality and effectiveness of programme delivery (from core partners, creative partners and expert panel). • Perceptions of success of Hull 2017 partnerships (by partnership) • Levels of confidence and support for investing in culture as a tool for regeneration amongst partners

ANNEX 5

LGBT50 Key Performance Indicators (KPIs)

Outcome	KPI
Wellbeing - People's personal wellbeing increases through participation	5-15% increase in general wellbeing across the local authority area in the "2018 Citywide Survey" 70% of participants report heightened wellbeing as a result of participating in the interactive elements of the programme: 100% of participants minimally maintain their current wellbeing
Connecting generations - People from different generations are motivated to take part in more community activities together - People from different generations recognise that they are part of the same community and feel more connected to each other (sub outcome) - Each generation's contribution to their community is valued and understood (sub outcome)	PARADE & MASS DANCE will attract participants representative of Hull's population in regard to age 80% of all other projects attract intergenerational audiences/ participants 50% of participants are now planning to get involved in activities with members of different generations 10% reduction in the number of people who think it is always or mostly wrong to be homosexual
Disability - Positive change in the perception of disabled people in communities (by both disabled and non-disabled people) - Disabled people feel more integrated into society - Disabled people are better able to participate in projects/ activities and the community - Disabled people have a more positive attitude towards participation	75% of local people with a positive opinion of disabled people (target 20% better than national position) 75% of local people with a positive opinion of disabled people % of disabled people taking part in the is reflective of the local population 70% of disabled audiences and participants are satisfied with the accessibility and inclusivity of the event/activity 80% of delivery partners report that they have acquired knowledge and know-how in regard to offering accessible and inclusive events and activities 50% of people report that the event/activity has caused them to have a more positive view of disabled people

Outcome	KPI
Inspiring Events <ul style="list-style-type: none"> - People are inspired and empowered to get (more) involved in their communities - Inclusive national and regional events enable groups to connect and have fun. Events also effectively engage local and national media. 	<p>30% of audiences come from a post code outside the 20 mile radius of the city</p> <p>60% of audience are inspired to get more involved in new projects/activities</p> <p>50% of people state that they have interacted with people they would not normally have interacted with</p> <p>80% of people state they enjoyed the vent at least 'a little'</p> <p>80% of people would be interested in attending/ taking part in a similar event in future</p> <p>15% of people live outside the 20 mile radius of the city centre</p> <p>60% of audience are inspired to get more involved in new projects/activities</p> <p>50% of people state that they have interacted with people they would not normally have interacted with</p> <p>80% of people state they enjoyed the event at least 'a little'</p> <p>80% of people would be interested in attending/ taking part in a similar event in future</p>
Overcoming Isolation <ul style="list-style-type: none"> - People feel more engaged in their local community and have a true sense of pride in the contribution they make to it - People enjoy their engagement in the community and have fun (sub outcome) - People feel empowered and confident to join more groups and activities in art, culture & heritage (sub outcome) 	<p>75% of participants feel positively engaged with their community.</p> <p>60% of participants report decreased levels of loneliness and isolation</p> <p>75% of participants link improved self-esteem and confidence to their engagement in the dance programme</p> <p>+10% increase in arts and cultural activity indicator amongst general local population</p>

Outcome	KPI
Connecting Communities <ul style="list-style-type: none"> - Organisations connect people to activities (organisations or individuals)/make them aware of activities - Role models inspire others to do more and better 	<p>30% of audiences and participants quote a partner organisation as the way they found out about the LGBT50 project</p> <p>25% of audiences agree that role models have inspired them to get involved with LGBT50</p> <p>10% of audiences agree that the panel has enabled them to identify with LGBT role models</p> <p>20% of audiences and participants quote a Historic England as the way they found out about the LGBT50 project</p>
Empowering Young People <ul style="list-style-type: none"> - The potential for young people to be agents for change has been unlocked and demonstrated - Young people feel involved and have a voice in their community (sub outcome) 	<p>% of participants aged 16-30 years is representative of the age range in Hull</p> <p>75% of young people who attend or take part in LGBT50 feel empowered as a result of their involvement</p>
Engaging Volunteers <ul style="list-style-type: none"> - More people volunteer and engage in their community - Volunteers have enhanced life and employability skills - Volunteers enjoy their engagement in the community and have fun 	<p>150 people engaged as volunteer cast and crew across LGBT50 activities</p>

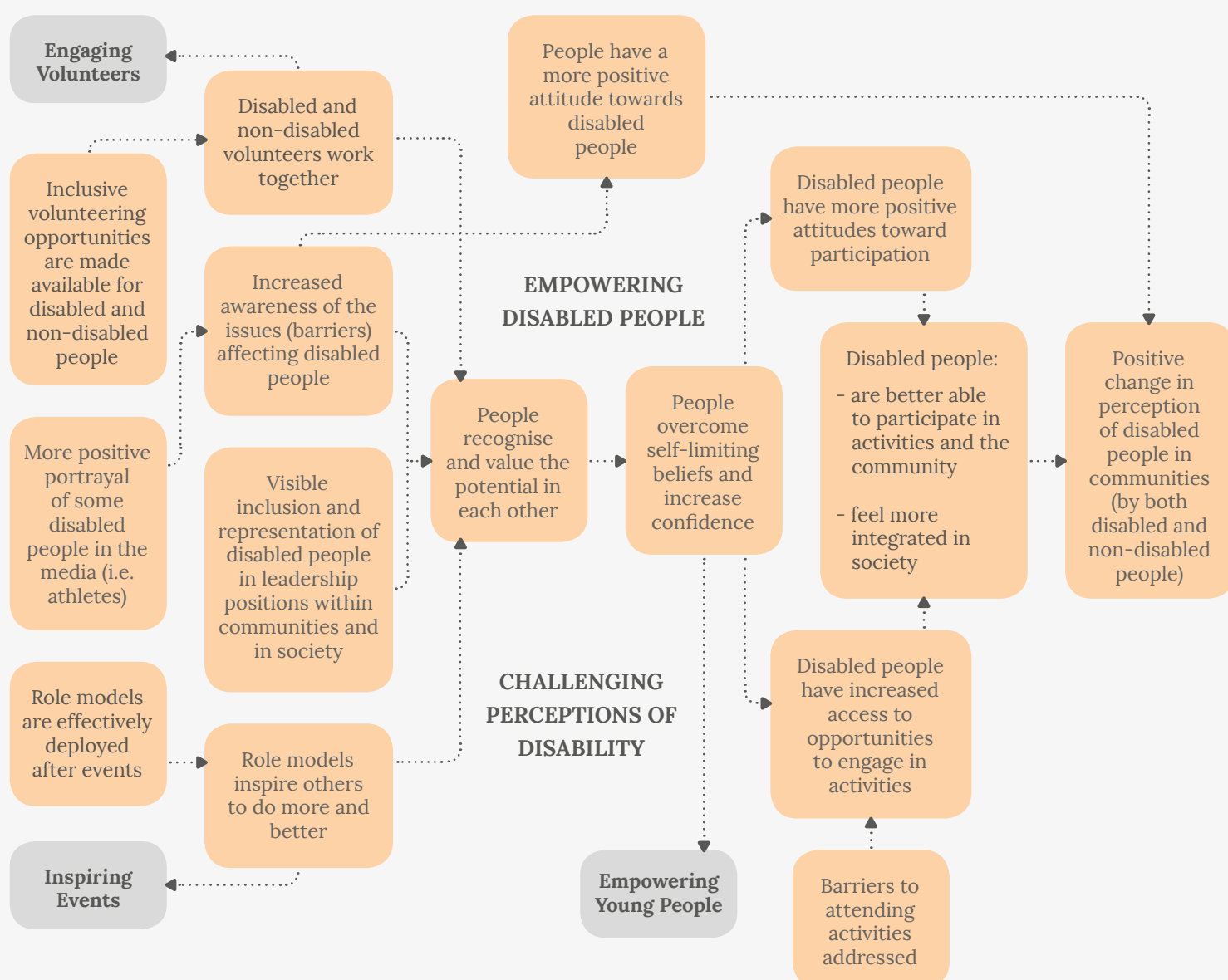
Circus Programme KPIs

Outcome	KPI
Wellbeing - People's personal wellbeing increases through participation	<p>Circus contributes towards an overall shift in heightened wellbeing amongst the general population of Hull, including an increase in physical activity; achieved as a result of residents engaging with the Hull 2017 artistic programme.</p> <p>When mapped against artistic programme it shows an over citywide increase in +5-15% of residents; increasing to up to 70% in neighbourhoods where respondents have directly engaged as audiences in a Hull 2017 programme within the last week.</p>
Connecting Generations - People from different generations are motivated to take part in more community activities together - People from different generations recognise that they are part of the same community and feel more connected to each other (suboutcome) - Each generation's contribution to their community is valued and understood (suboutcome)	<p>60% of direct participants in activity where there is a significant mix of different generations to state they are positively motivated to take part in future activities together.</p> <p>60% of direct participants to positively state people from different generations mix well together and respect each other.</p> <p>'Mix together' indicator to also show a +5% increase in citywide baseline</p>
Engaging Volunteers - More people volunteer and engage in their community - Volunteers enjoy their engagement in the community and have fun (suboutcome)	<p>% of the 4000 Hull 2017 Volunteers to be allocated to the Circus Programme.</p> <p>75% of volunteers report positive engagement with their local community.</p>

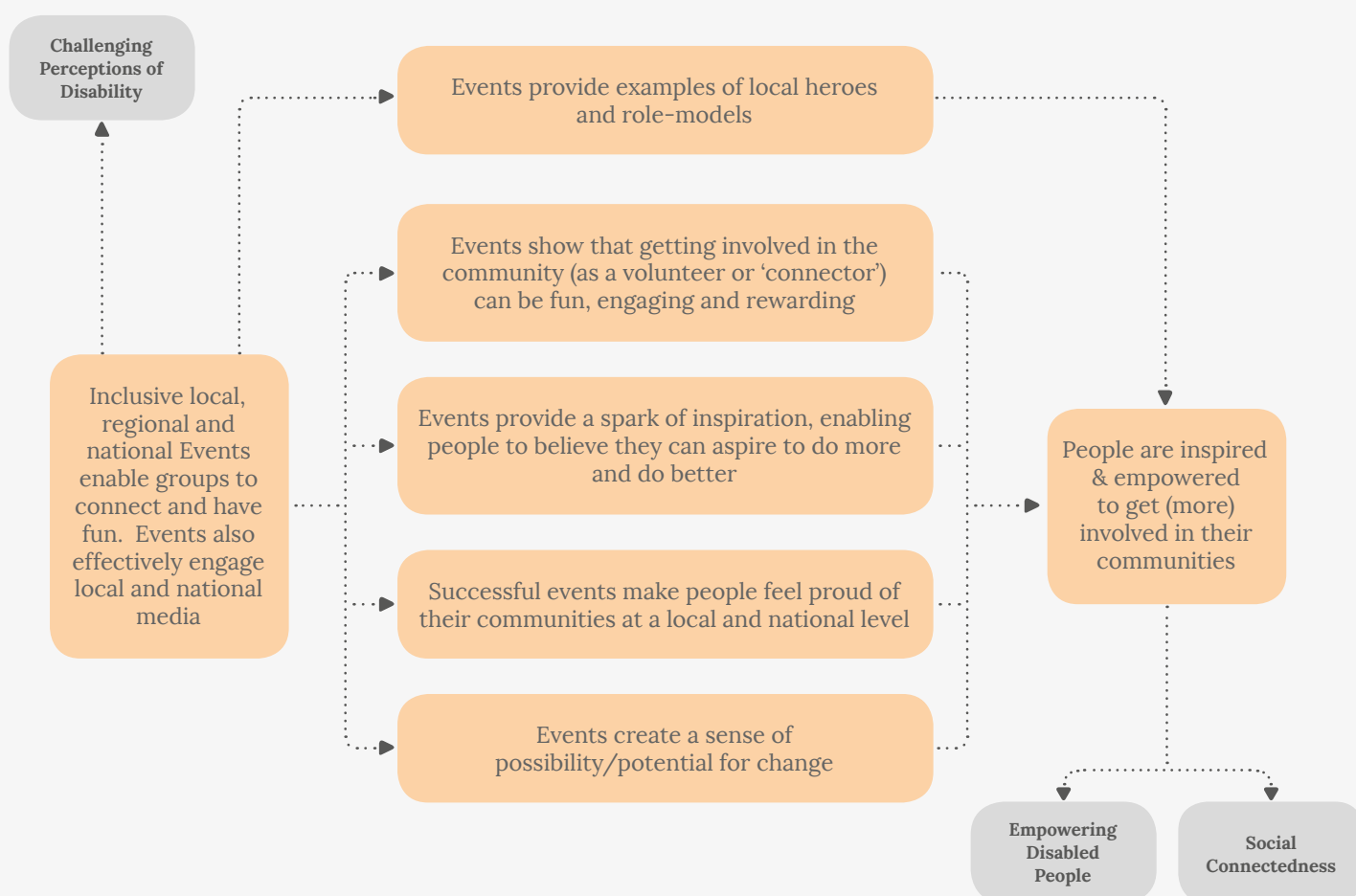
Outcome	KPI
Disability - Disabled people are better able to participate in projects/activities and the community Inspiring Events - Inclusive events enable groups to connect and have fun (suboutcome) Overcoming Isolation - People engage in inclusive community activity (suboutcome)	% of disabled people taking part in the circus programme and as audiences to be reflective of the local population 60% of disabled participants are inspired to attend a similar event in the future
Inspiring Events - Events show that getting involved in the community can be fun, engaging and rewarding (suboutcome)	75% of participants report positive engagement with their local community.
Overcoming Isolation - People feel more engaged in their local community and have a true sense of pride in the contribution they make to it - People enjoy their engagement in the community and have fun (suboutcome)	75% of general local population feel proud of their city. 75% of participants feel positively engaged with their community. 60% of participants report decreased levels of loneliness and isolation 75% of participants link improved self-esteem and confidence to their engagement in the circus programme 75% of participants feel they belong to their project
Connecting Communities - Role models inspire others to do more and better	'40% of participants positively attribute role models as motivation for sustained participant.

ANNEX 6

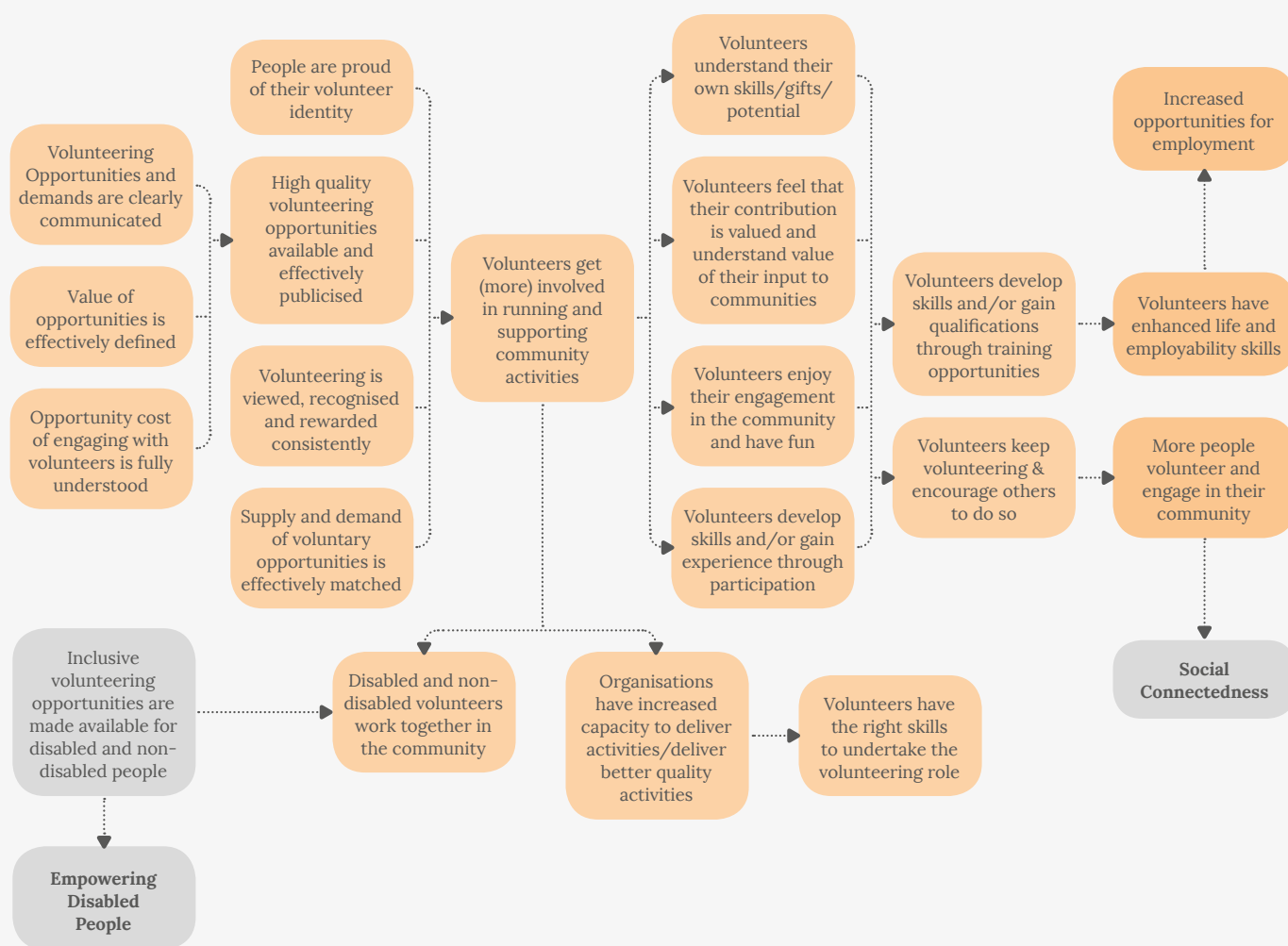
Spirit of 2012 Theory of Change – Empowering Disabled People and Challenging Perceptions of Disability Pathways



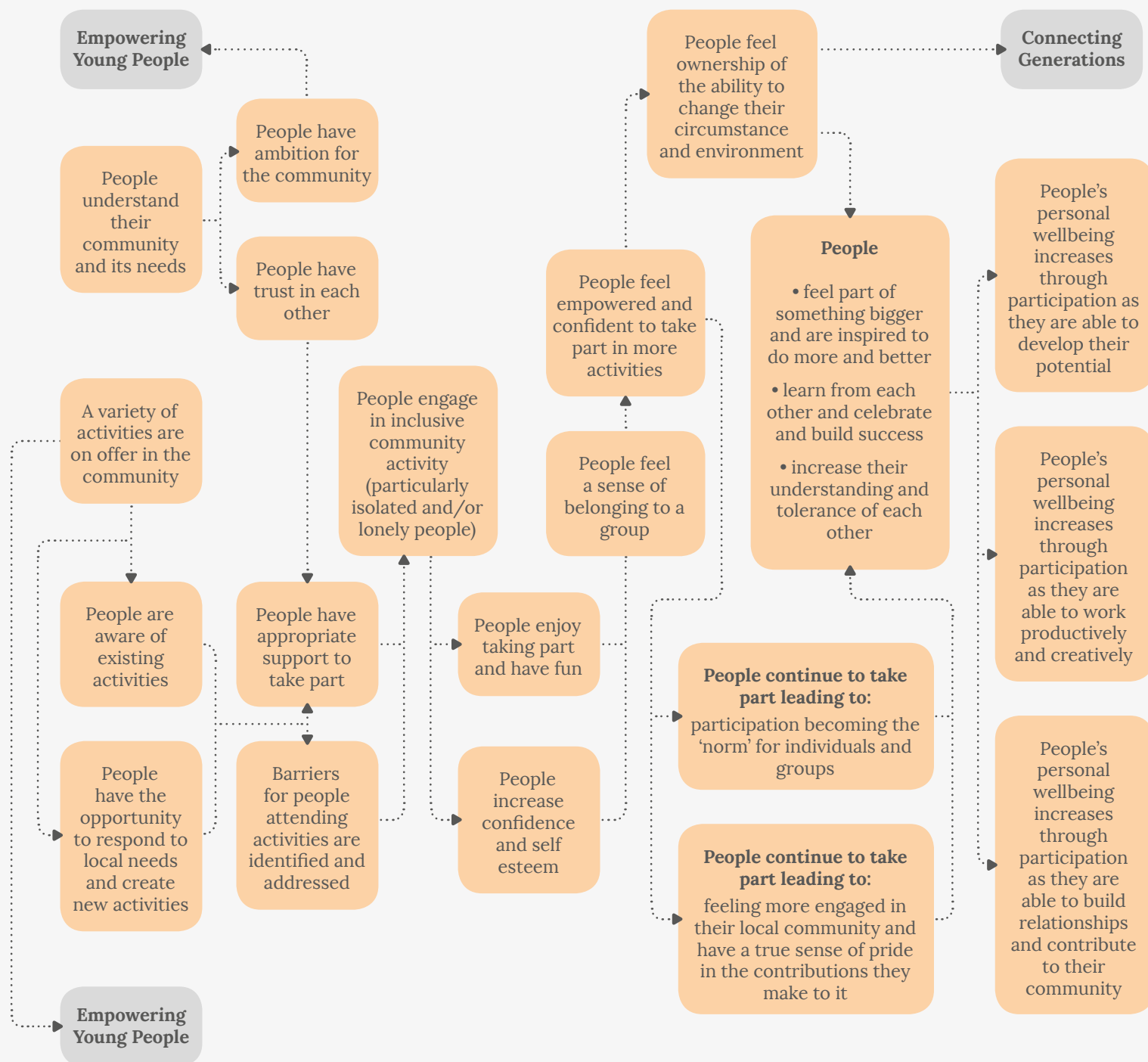
Spirit of 2012 Theory of Change – Inspiring Events Pathway



Spirit of 2012 Theory of Change - Engaging Volunteers Pathway



Spirit of 2012 Theory of Change – Social Connectedness Pathway



ANNEX 7

Photo Credits

- Tom Arran (front cover, pages 7 & 22)
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