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| **Audience Development Plan** - NNT |
| **Introduction:**Hull is split up into 7 areas which contain a total of 23 wards. Hull’s year as UK City of Culture in 2017 presents an opportunity to bring residents of the city together through art / culture and introduce them to new artforms. Through research undertaken, 35.7% of residents engage with art and culture more than 3 times per year (lower than regional and national averages). Many residents from these areas are not using Hull’s cultural venues and live within the city’s most deprived areas. NNT would enable high quality artforms to be accessible and inclusive within neighbourhoods and communities across the city, providing opportunities for residents to experience and be introduced to artforms they haven’t been able to appreciate and experience because of barriers which have limited access.Through the audience engagement strategy for Hull 2017 the awareness of artforms, especially those that do not currently have a high profile in the city or those that have been identified by residents as under-appreciated / under-valued, will be raised. This also includes participatory opportunities available through the programme and related activities to increase participation in art and culture across the city by 7%. |
| **Vision:**The project will enable residents to have access to arts / culture that they have previously not been accessing in the city centre by breaking down barriers including mobility / costs / venue / perceptions of unknown artforms. The project will create three local festival teams (North / East / West), of around a dozen people who go through the process of coordinating, programming, marketing and evaluating each tour with members of the City of Culture team to continue working together to bring high-quality art and culture to neighbourhoods across the city beyond 2017. As well as accessing high-quality art and culture across the city, it also presents an opportunity to bring audiences together and other venues across the city together to develop audiences through the shared understanding of audience demand, including future demand. |
| **Aims and Objectives:*** Increase participation in art and culture by residents of Hull by 7%
* Create a better understanding of audience development in the city (across artforms)
* Increase wellbeing through bringing communities together (i.e. reducing loneliness and isolation)
* Introduce audiences to new artforms
* Create local festival teams (North / East / West)
* Achieve 65% capacity – based on February / May programme box office projections
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| **Audiences:**This general summary provided a starting point for more detailed consultation and reflects the overall demographics of Hull as diverse urban centre with 257,000 residents. It has a relatively young population with around 183,000 people (71%) of working age, 7% more than the UK average.The Index of Multiple Deprivation (2015) identifies that -* Hull has the third highest proportion of neighbourhoods in the most deprived 10% of neighbourhoods nationally, at 45.2% (2010 = 42.9%)
* 25.7% of Hull’s population live in income deprived households (4th worst in England)
* 20.2% of Hull’s working age adults are in employment deprivation (6th worst in England)
* 28.4% of older people live income deprived households (13th worst in England)
* 34% of children live in income deprived households (6th worst in England)
* The proportion of black and other ethnic groups has increased three-fold in the last 10 years and represents 10.3% (26,486) of the population of Hull.

Audience Finder data for the venues proposed in the NNT shows:

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| **Post code** | **Metroculturals** | **Commuterland Culturebuffs** | **Experience Seekers** | **Dormitory Dpeendables** | **Trips and Treats** | **Home and Heritage** | **Up Our Street** | **Facebook Families** | **Kaleidoscope Creativity** | **Heydeys** | **Total** |
| **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** | **% of HH** | **No of HH** |
| HU9 3 | 0 | 0% | 0 | 0% | 4 | 0% | 115 | 3% | 691 | 15% | 148 | 3% | 1,017 | 23% | 1,166 | 26% | 372 | 8% | 986 | 22% | 4,499 |
| HU3 6 | 0 | 0% | 0 | 0% | 0 | 0% | 13 | 1% | 329 | 9% | 51 | 1% | 1,623 | 42% | 1,249 | 32% | 163 | 4% | 441 | 11% | 3,869 |
| HU8 0 | 0 | 0% | 4 | 0% | 0 | 0% | 508 | 13% | 1,224 | 31% | 589 | 15% | 389 | 10% | 440 | 11% | 314 | 8% | 509 | 13% | 3,977 |
| HU3 3 | 0 | 0% | 0 | 0% | 1 | 0% | 0 | 0% | 67 | 3% | 1 | 0% | 560 | 27% | 753 | 36% | 431 | 20% | 294 | 14% | 2,107 |
| HU7 4 | 0 | 0% | 39 | 1% | 34 | 1% | 645 | 7% | 1,432 | 15% | 519 | 5% | 1,027 | 11% | 2,902 | 30% | 1,909 | 20% | 1,041 | 11% | 9,548 |
| HU9 5 | 0 | 0% | 0 | 0% | 0 | 0% | 3 | 1% | 131 | 4% | 0 | 0% | 315 | 9% | 1,440 | 41% | 992 | 28% | 611 | 17% | 3,492 |
| HU4 7 | 0 | 0% | 10 | 1% | 8 | 0% | 513 | 11% | 1,222 | 26% | 564 | 12% | 547 | 12% | 763 | 16% | 513 | 11% | 502 | 11% | 4,642 |
| HU3 1 | 0 | 0% | 2 | 0% | 115 | 4% | 40 | 2% | 122 | 5% | 9 | 0% | 811 | 31% | 743 | 28% | 408 | 15% | 383 | 15% | 2,633 |
| HU9 2 | 0 | 0% | 0 | 0% | 1 | 0% | 6 | 0% | 118 | 4% | 19 | 1% | 1,170 | 39% | 892 | 30% | 267 | 9% | 527 | 18% | 3,000 |
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| 1st |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2nd |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3rd |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

The information taken from Audience Finder, the City Council’s market segmentation and our own bespoke market research we have strong knowledge of the kinds of programme which audiences wish to see alongside indicative methodology of the best ways to engage with different audience types.  Alongside audience development work, we are aware of the importance in providing accessible venues, both in terms of physical access and visibility and ensuring that shows are at a price point that is affordable for the target audience.  |
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| **Consultation:**The consultation we carried out involved a card game we developed to demonstrate current and potential / future demand through the selection of options from 8 different artforms.Consultation sessions were carried out both one-to-one and in groups of between 3 and 8 people who represented an area, either through a school or as people who worked in an area of the city, working with residents on a daily basis.In total, 66 games were played with a total of 122 people at identified venues and in other places in the three local festival teams. These consultation sessions were held at and with people from the list in the table below.

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| Freedom Centre | William Gemmell Social Club | Kingswood Academy |
| Hymers College | Archbishop Sentamu Academy | Winifred Holtby Academy |
| North Hull Community Centre | Freedom Road Creative Arts | Highwayman Pub – West |
| Good Fellowship Pub - North | Priory Pub – West | Morrisons Holderness Road – East |
| Bespoke Centre – office for Hull City Council staff in the north of the city | Warehouse 9 – office for Hull City Council Housing staff who work across the city | Talent Match Humber group – learning disability group for young people |

The first task was to select 8 cards from the deck which stood out to them as things they (and the residents they were representing) would like to see in that or a similar venue in the area, identifying which choices were most popular.Each deck of cards used consisted of 48 options, across 8 artforms, listed in the table below.

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| --- | --- | --- | --- |
| **Cabaret**PervertsHanky PankyThe Incredible Electric ManOne Incredible Night of CabaretSmashedYeti Demon Dive Bar | **Circus**Tipping PointBromanceSomething to HoldWhite NightsTraditional Big TopCamper Van of Love | **Comedy**Jimmy CarrRoy Chubby BrownComedy Club 4 KidsDaniel KitsonLenny HenryLucy Beaumont | **Dance**BlockBar StoryDigitopiaUnderneath the FloorboardsBill & BobbyElves and the Shoemaker |
| **Family**BoingBedtime StoriesOut of the BluePotato Needs a BathPlay DoughPotted Potter | **Film**Made in HullFamily Film ClubDocumentariesClassic Black & WhiteWorld CinemaAction Fest | **Music**Rock & Indie BandsWorld MusicClassicalJazzBrassPop | **Theatre**Love Letter Straight From Your HeartPlaying the JokerNine LivesIphregenia in SplottRomeo & JulietYou’re Not Like the Other Girls Chrissy |
| **Jokers** (‘wild cards’) x 4 |
| **Ticket prices**  £1 / £5 / £7 / £10 / £15 / £20 |

The most popular choices at this point were – (numbers indicate times picked)

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| --- | --- | --- | --- |
| MUSICPop (39) | MUSICRock and Indie (35)  | COMEDYJimmy Carr (33) | COMEDYLucy Beaumont (33) |
| FILMMade in Hull (26) | THEATRE Playing the Joker (24) | FILMFamily Film Club (23) | CABARETOne Incredible Night of Cabaret (22) |

 This demonstrates that current demand is focused more towards music, comedy and film which all have 2 choices, with dance and circus with the lowest take-up. ‘I want comedy in my life!’ - **Annice – East**‘It has to be accessible. People don’t feel comfortable with new artforms or high art. Maybe eventually but at first it needs to be something people either know or content is known – rugby / music.’ **Jane – East**Following a discussion around those choices and current access to such provision, we then looked at their choices and asked them to –* Choose only one from any categories they have chosen two or more from
* Look at the categories they have not picked any from and select one from each of those categories

Whilst most of the information was qualitative, the following quantitative information was gathered -* 74% of people said they had seen something like their initial selection before
* 83% of people said they would be more likely to see the artforms represented if they were in a community venue
* 62% of people said they would travel to a different city to see shows like this – through discussions became clear that this high figure represents those who travel to other cities for pop acts that do not come to Hull and as part of trips to London to see West End productions

This provides us with an understanding as to what types of work from lesser selected artforms audiences would be more interested in / prepared to engage with – providing us an opportunity to engage and develop audiences awareness and understanding of artforms that are currently less well represented in Hull. (numbers indicate times picked)

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| --- | --- | --- | --- |
| FAMILYPotted Potter (30) | MUSICPop (25) | DANCEBar Story (24) | CABARETOne Incredible Night of Cabaret (23) |
| COMEDYJimmy Carr (22) | FILMFamily Film Club (19) | FILMMade in Hull (18) | MUSICIndie and Rock (18) |

Whilst there is movement in the top 8, both music and film still account for half of the choices.‘Really into brass music since I saw Brassed Off.’ **David – West**‘I’m used to free and regular outdoor cinema screenings in Poland, I think Hull should have more!’ **Libor / Magda – East**Selecting the top choice from each category, gives following choices – (numbers indicate times picked)

|  |  |  |  |
| --- | --- | --- | --- |
| CABARETOne Incredible Night of Cabaret (23) | CIRCUSCamper Van of Love (18) | COMEDYJimmy Carr (22) | DANCEBar Story (24) |
| FAMILYPotted Potter (30) | FILMFamily Film Club (18) | MUSICPop (25) | THEATREPlaying the Joker (16) |

This identifies the type of work from the 8 different artforms audiences find most appealing and are more prepared to engage with, providing us a starting point for our indicative programming and also our initial meetings with our North, East and West teams.‘My choices are based on my family, I love cabaret and circus, it’s entertaining and accessible to lots of people. **Gary – East**‘I don’t really get chance to go into Hull to see bands or theatre. I never have spare money.’ **Kevin – North** ‘Circus would be good for all the family.’ **Annice – East**‘I enjoyed trying new things at Edinburgh Fringe the other year so more open to trying new things, even if I don’t like them! Especially when tickets are quite cheap / less than you’d pay for the theatre.’ **Mac – East**‘Romeo and Juliet would be great in our open air theatre, linking to when we teach it.’ **Phil / Sue / Amy / Callum / Stacey / Anita / Saj – North**The consultation also indicated what prices people, including on behalf of the wider community / residents in the three identified areas, would be willing to pay for the different artforms highlighted with people willing to pay –* Cabaret up to £10
* Circus up to £7
* Comedy £10/£15 – depending on how big a name the act is
* Dance £5
* Family £5
* Film £5
* Music £10/£15 – depending on how big a name the artist is
* Theatre up to £10

We also used this as an opportunity to review what choices were made and pick a ‘mystery ticket’ for them to identify a price for, based on an option they steered clear from to test boundaries.‘If tickets go above £10, it will exclude people.’ **Phil / Sue / Amy / Callum / Stacey / Anita / Saj – North**‘If there is more choice over a short period of time you have the same amount of money to spend so tickets need to be cheaper.Everything is worth a fiver!’ **Glynis – East**‘If the tickets were cheaper it means we could go and see more rather than having to just pick one or two things.’ **Caitlyn / Emma / Charlie / Lucy – West**‘I won’t and don’t go to Hull New Theatre, the tickets are too expensive.’ **Adam / Jonathan / Angel / Danny / Josh / Vicky / Damian - North / West / East**‘Good idea to hold events in neighbourhoods but needs to be advertised properly with plenty of notice and places other than online to purchase tickets.’ **Sam / Anita / Jane / Ria / Julie / Kerrie / Kay / Helen – East** (strong young person focus from this group)Discussions during consultation also brought up barriers, including perceived barriers, to the access to arts by residents in the areas identified and by the residents who live in the area. Current barriers identified include –**Lack of understanding towards underrepresented artforms in Hull**‘Most of the choices were crap.’ **Fred – West**‘I don’t get cabaret or dance.’ **Tim – North****Limited accessible transportation – city centre / community**‘There isn’t a lot going on, you know, on our doorsteps round here.’ **Karen – North**‘I would need to get the bus there and back.’ **Steve – North**‘I don’t like going into town, that’s for young people not families. We have lots of pubs why not liven them up for 2017. No bus from my door to town. Town is rough – show people real Hull.’ **Andrea – West****Limited financial resources – cost**‘Don’t charge too much, young / unemployed people won’t be able to go.’ **Adam – East**‘I never have much spare money so don’t think about arts but would go if near me.’ **Kev – West****Turning people on to culture – opportunities to develop**Although some of the people we spoke to don’t currently have an appreciation for some of the artforms, that was to be expected because of the cultural landscape Hull finds itself in. But the real positive to come out of the consultation was the responses for some of the artforms currently underrepresented in Hull and the initial response to different, which the NNT certainly is.‘I tend not to appreciate dance but the shows you’ve suggested sound interesting so I’d give it a try.’ **Julie – East**‘I picked cabaret because I saw a programme on TV about men in clubs in London dressing up as women.’ **Libor / Magda – East**‘Don’t get chance to see stuff it’s usually too expensive and in town or marina, I want it to be local – East Park would be great for me and my family.’ **Gary – East**‘People like world music – they just don’t know they do – mix things up.’ **Kevin – North**‘Everyone should see classical music at some point in their life.’ **Tony – East** |
| **Audience Development approach:**Through a coordinated marketing and audience development plan, personal and face-to-face contact will have much more of an impact and lasting legacy which will be built on and strengthened throughout the project and beyond.Each festival represents an opportunity to build on the success of the last and address any new found barriers as the project progresses.On-going work to understand why residents are less engaged with art / culture and what barriers, or perceived barriers, there are to getting involved with Hull 2017 and art / culture in general will play a huge part in how Hull as a city can start to overcome and address these barriers. These barriers include –* Mobility / transport
* financial implications
* understanding of lesser represented artforms in the city (at present)
* access or lack of access to marketing channels (i.e. digital) to make sure communications are reaching residents of the city

Speaking to and working with residents across the city through community engagement (community organisations / champions identified) and partnerships with venues, the audience engagement strategy works alongside audience development with legacy in mind for the citywide cultural landscape beyond 2017. Audience engagement work has already started with residents in the city who are currently more disengaged with art and culture. This work covers opportunities to get involved from being an audience member or participant and is in collaboration with volunteer engagement and the education programme.For each neighbourhood network we will build relationships with key community ambassadors to encourage attendance by word of mouth to build strong and long lasting advocates to build local audiences. Amongst these ambassadors will be -* shopkeepers
* pub landlords
* hair dressers
* front line staff who work in the communities

This project will have the community at its heart, engaging with – * local arts organisations
* schools and colleges
* charities based in the areas
* community organisations

They will each play a key role in the delivery of each festival and provide ‘ins’ to engaging with customers and users of their services.The level of support given to each neighbourhood will vary depending on the strength of existing networks in the areas identified. The message from the schools during the consultation is that they were designed to look beyond their primary role as a school but have been unable to connect to the wider community outside of their relationships with residents who have children there or part of the wider family that does. Other venues which are more widely accessible are already acting as community hubs in their areas, engaging with their wider community but do not have the high quality work NNT will deliver, so whilst already engaging really constructively with audiences, not in the way that NNT will through introducing artforms and creating demand that does not currently exist.We are mindful that for some audiences it may be their first experience of certain artforms, therefore the format of venues will be determined in dialogue with venues, through our project management structure, to ensure that the programme is presented in way that engages and encourages further participation in future festivals, with Hull 2017 events and with arts and culture more generally in the city.Hull 2017 has established an overarching audience engagement plan and has delivered a tailored plan as part of this project to ensure that this plan is ultimately owned by each venue to ensure their continued sustainability as a touring venue. The audience plan is driven by consultation carried out for the project and also the wider community consultation getting undertaken, backed with (limited) evidence from Audience Finder and wider research and analysis from Hull 2017 and our partners Hull City Council.We have assessed demographic information for the neighbourhoods where the festivals will take place and where possible, obtained information regarding present and potential audiences and key factors which influence visiting patterns or indeed barriers preventing audiences participating. These conversations will enable a collaborative approach to audience development to continue and expand throughout the lifetime of the project. The audience development plan will be owned by the NNT project team and the local programme network made up of each venue team, albeit with Hull 2017 as the accountable body for the project in line with this application. The venues, their staff and volunteers will be involved in implementation to ensure that capacity is built in each neighbourhood to both deliver events and engage with audiences for the lifetime of the project and for the longer term running of the venues.Due to limited access and use of city centre venues, at present, NNT provides an opportunity to introduce potential audiences to new artforms at affordable and accessible prices at venues within their communities. With the longer-term view that audiences engaged with through this project will become audience members at other venues, including city centre venues in the future, creating more demand for such artforms across the city as part of the wider audience development strategy. |
| **Partnership working:**In order to achieve the aims and objectives of NNT, partnership working will be key to its overall and continued success. Working with partners beyond the venues themselves, building on connections and relationships with groups and organisations we are already having conversations with will support and magnify the marketing and audience development work. These groups and organisations will include – * community organisations in each of the three areas
* Hull City Council’s three Locality Teams (who are based in communities across Hull)
* Libraries
* Customer Service Centres (Hull City Council forward facing offices)
* Schools – including those that are not venues but in the three identified areas

We have met with organisations to find out about what they do, meet with their users, discuss possibilities for engagement with arts and cultural activities, identify possible community hub venues/spaces for engagement; and identify wants and needs within different communities. This included individuals and organisations working with:* **Families:** Tracey Henry, Manager of Streetwize and chair of the Friends of Western Library who delivers participatory events for families in HU3 (a disenfranchised area of Hull), which also promote pride in the area.
* **Specific neighbourhoods:** Claire Taylor, Greatfield Plan Coordinator for Greatfield Big Local; Julie Robinson, Chief Officer for Hessle Road Network; Hull City Council Locality Teams (North/East/West); and Hanover Housing Association Conference to build contacts within the Association.
* **Older people:** Cheryl Oakshott of the Goodwin Trust, during Older Peoples Week who has invited Hull 2017 to attend the Older People’s Partnership meeting, a network of Hull-based service providers working with older people.
* **Social isolation:** Wayne Dobson, Social Enterprise & Community Engagement Manager for BricWorks. Focused on their work tackling social isolation.
* **Children and young people:** Liz Woolmington, Youth Work Manager for Youth Development Service about their ambition to broaden the Clued Up in Hull programme offer (school holiday activities) to ensure more arts/cultural activities are included; Stacey Shepherd, Volunteer Co-ordinator for Hull Youth Justice Service, included discussions about how volunteering with cultural opportunities could be used as a potential preventative measure; and Tony and Steve of Courts Community Association who invited James to attend a session for 8-12 year olds.
* **Disability and long term illness:** Madeline from Gig Buddies (Brighton) who support people with learning difficulties to attend gigs and festivals outside of carer working hours; June Cook of Butterflies Memory Loss Support Group; the Dementia Action Alliance group; Graham White, Commercial Manager for Ings Resource Centre/Autism Plus Meals on Wheels; Frank Potter, Manager of Recycling Unlimited/City Farm about support and provision of opportunities for people with mental health conditions; and the Funky Cool Club ( St. Stephens Neighbourhood Centre), who target 12-25 year olds with learning difficulties and their friends/family; and Choices and Rights Disability Coalition, located on North Bransholme.
* **BME:** At the Rosa Parks Make a Stand Hull 207 has made connections with Yan of the Afro-Caribbean Centre; Margaret Bashir of Hull City Council Housing Participation Officer, who leads the Ethnic Minorities and Housing Focus Group; and Audrey Okyere-Fosu of Hull City Council Community Cohesion.
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| **Diversity:**Hull is changing and parts of the big changes involve the people who live here. Traditionally Hull was a “white working class” city.  However, in the last ten years these demographics have changed with increasing numbers of people coming to live and settle in the city from countries including Somalia, Congo, Russia, Poland, China, India and Pakistan.Hull has a population of 256,406 (Census 2011) of which the following Black and Ethnic Minority groups are represented –* 4% or 10,589 are from Eastern European
* 2% or 8,157 are of African origin
* 8% or 18,999 are of Middle Eastern or Asian origin

This figure is also reflected in the numbers of different religions and the significant ones are:* 55% are of Christian faith
* 5,447 or 2% are of Muslim faith
* 0.01% or 127 are of Jewish faith

In addition Hull is diverse in many other ways too with a strong LGBT community, a significant number of people with a disability and 4 Gypsy and Traveller sites across the city accommodating 284 people. All the groups add to Hull’s unique blend of “a bit of everything for everyone” and it is our intention to actively engage and encourage as many people from the divers groups to come along and get involved in Festivals with an eclectic mix of content which will appeal to a wide variety of different communities which brings people together to celebrate diversity.Festivals will have a party atmosphere with fringe events taking place in pubs and shopping centres that promote the programme and add to the overall excitement and buzz. We will provide great stories and memoires for people as they embark on their own 2017 journey and develop an appetite for regular cultural experiences into the future. |
| **Accessibility:**Working closely with the venues and organisations we are having on-going conversations with regarding accessibility in the broadest sense of Hull 2017, NNT would enable us to overcome barriers such as descriptions for visually impaired audiences and subtitling of those with hearing impairments.Accessibility is at the centre of developing audiences and cultural provision currently lacking at a citywide level, which has been identified through conversations to date. The venues selected for NNT have been identified to ensure NNT is taking place in physically accessible spaces with provision for each festival to incorporate interpreted performances (sign language, captioned or audio described) to make sure NNT is accessible for different audiencesWith the schools and community centres which have been recently built, they all comply with modern accessible building standards outlined in the Disability Discrimination Act 1995 and the Equality Act 2010. For some events we are anticipating high numbers of audiences who speak Polish as their first language and will provide translation to support these shows. Working with Hull 2017’s Technical & Operations Director, we will share experience of health and safety and access enhancement with all venues. This will include consideration for audiences who might be wheelchair bound, or who have visual or hearing impairments. All written information will be available in print (where appropriate in multi languages and formats) but also available on the Hull 2017 website, as well as utilising the marketing resources of venues.  |
| **Marketing:**Working with our North / East / West teams and following on from the initial consultation carried out, bespoke marketing and audience development plans will be created and continually developed with each area following further consultation and feedback from each festival.The initial starting point for each team will be with the 4 Ps (Product – Place – Promotion – Price) and beyond that initial phase, will be an on-going process to address potential barriers through regular conversations within each of the three local festival teams, which also feeds into theWe will work with venues to develop printed advertising (our consultation in December 2015 found that 49% of Hull residents wanted to learn about events from leaflets), signage, social media, online marketing and press; however the prominence and the level of support will vary depending on the venues’ individual capacity and needs. Venues such as social clubs will have experience in presenting events, but may need support to refocus marketing to attract new audiences, whereas some schools venues have no experience delivering cultural events which are not exclusively for pupils.We will develop marketing materials which utilise Hull 2017 branding to enable communities to associate the touring project with the wider activities as part of Hull’s time as City of Culture, but in doing so we will ensure that NNT has a distinct and pronounced role showcasing events which are happening in neighbourhoods and providing a narrative that links activity in different parts of the city to encourage people to access new venues (having been tempted to attend in their neighbourhood) and to encourage venues not to work in isolation as a legacy for the project. Printed marketing materials will provide both ‘whats on’ information and additional details regarding what audiences can expect to see (i.e. whether it is family friendly, as our consultation showed that people wish to attend in groups) and highlighting the affordable price point of each event.**Product**The product for NNT is ‘culture’ in the broadest sense. A series of high quality multi-artform festivals based in the heart of communities and neighbourhoods across the city. One of the first tasks the assembled teams will have to think about is the overall branding and its connection to or relationship with the Hull 2017 brand, to factor legacy in from the start rather than further down the line as an afterthought.As NNT is heavily focused on developing audiences for underrepresented artforms in the city, another key priority for the three local festival teams is how the product is going to be positioned in the marketplace in a more accessible way than it currently is at other, predominantly city centre, venues that are perceived to be for some of the more disengaged residents of the city. **Place**The venues in each of the three locations have been identified because of their facilities and in relation to audiences that live in the wider area who are typically more disengaged with culture because of current barriers to access that NNT will address and overcome.

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| --- | --- | --- |
| North | East | West |
| Kingswood Academy3 x pubsWinifred Holtby | Archbishop SentamuThe Freedom CentreMalet LambertSouthcoates Social Club | Western LibraryHymers CollegeBoulevardWalton Street Social ClubWilliam Gemmell Social ClubSirius Academy |

**Promotion**Our North / East / West teams will look into promotional opportunities as well as look at creative ways to engage audiences as well as inform them of information and undertake an audit of the area to highlight what promotional opportunities could be utilised.The aim is to develop a sustainable approach to marketing which has longevity beyond the initial phase of the project. The first phase of this is to establish what marketing channels are available to each of the three local festival teams to maximise the most effective and efficient channels that reach more disengaged audiences.The audit will identify promotional opportunities in each area including –* Marketing communications
	+ Email marketing – start that behavioural shift from relying on printed materials to moving over to digital platforms to utilise opportunities digital channels bring over more static channels of communication and
	+ Branding of NNT
	+ Social media - Facebook Families have been identified through Audience Finder so utilising that opportunity through our presence on Facebook but also that of the venues and other local pages and groups that receive high levels of engagement to maximise reach
	+ Print materials – identify audiences that would need printed materials and what format that would be to keep print to a minimum whilst reaching the most in need when printing to keep print costs down
		- Posters – where
		- Flyers – distributed to and by
* Press / media – by identifying what newspapers audiences read, which radio stations they listen to and what local news programmes they watch

One of the main barriers to cultural experiences is their intangibility, especially when introducing audiences to new artforms that they are unfamiliar with.Going beyond the traditional 4Ps of marketing and adding more dynamic elements to the promotion of the festivals by incorporating People into the NNT mix will add that human and personal element to engagement. Focusing on the quality of the interactions and customer service of those responsible for face-to-face engagement with audiences. This will enable less static and more artistic and creative ways of engaging and promoting NNT through – * presentations and tasters in school assembly’s
* taking tasters to the estates of Hull
* using buses as stages
* using newsagents for ‘live cultural broadcasts’

It will create new ways of promoting cultural activity in communities and neighbourhoods in more inventive and resourceful ways to reduce the need to spend marketing budget on high-profile citywide campaigns by enabling localised marketing and audience development activity to feed into day-to-day life on estates across Hull.**Price**The consultation carried out gave indications to what prices people would be prepared to pay for such performances although potential barriers were also highlighted around pricing. Instead of sales promotions, discounts or offers, a key consideration to price will be thinking about added value opportunities. This could be from a cabaret ticket which includes a drink to a play and a pie for theatre productions. Another key element to price will be how the festivals are promoted and how they are positioned in a way that makes them feel accessible and inclusive.The benefits of using a ticketing system like Spektrix start to address and overcome current issues with ticketing and buyer behaviours by adding more value to performances at venues than current provision allows. Its flexibility still allows for the purchase of tickets in person at venues closer to the time of an event – a behaviour shift that NNT will address. |
| **Action Plan:**For a successful marketing and audience development plan to achieve the aims and objectives identified, addressing and overcoming the highlighted barriers, the following points will, as a starting point, need to be actioned –* Development of audiences through engagement / relationship building audiences in the three local festival teams (North / East / West)
* Collaboration with partner organisations to coordinate audience development strategy (long-term) for audiences across the city
* Understanding of marketing needs of the three areas (efficient / effective channels of communication)
* Working with Public Health / CCG to monitor wellbeing / isolation of areas
* Attaching value to artforms to support the development of audiences through engagement and introducing audiences to new artforms
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| **Monitoring and Evaluation:**M&E will be integrated by Hull 2017 from the point of project development through to implementation and completion. It will help the team, its partners and the arts sector to: * Manage programme implementation, monitoring its efficiency and effectiveness;
* Assess whether and understand how Hull 2017 has achieved its intended purpose;
* Identify how efficient Hull 2017 was in converting inputs into activities, objectives, aims and outcomes;
* Assess how meaningful the project was for its various stakeholders (e.g. attendees, participants, residents, volunteers, artists and cultural organisations, and partners);
* Inform decision makers and future UK Cities of Culture how to build on/improve UK CoC.

From the aims and objectives identified, some of the outputs of NNT will be monitored and evaluated against include-* Levels of participation (during and post CoC)
* Ticket sales (against % target)
* Development and continued collaboration of North / East / West teams
* % of audiences experiencing new artforms
* Ticket sales of other city venues (during and post CoC) – i.e. HCal / Hull Truck / Fruit etc.)
* Public Health / CCG figures in relation to wellbeing / isolation of residents (during and post CoC)

Information will be retained beyond the life of the project, initially through the Hull 2017 & partner websites and in the longer term via the Hull History Centre who are developing and maintaining an archive of the Hull’s time as City of Culture for knowledge transfer.The venues involved will be part of the learning process throughout the project for their continued development as a cultural touring venue located in their communities across the city.Further details regarding our comprehensive monitoring and evaluation plans can be seen within the attached evaluation documents.  |