

## **Meeting the brief**

Weighting: 50 per cent

Word count: up to 3,000 words

- *This project will achieve significant impact on sector, practice or place (mandatory) by (500)*
- *This project will develop talent and leadership across arts ecologies and/or places (mandatory) (500)*
- *increase the quality and range of arts commissioning partnerships including international and in festival or outdoor contexts (if relevant to activity)*
- *allow the sector to respond ambitiously to compelling or timely opportunities (if relevant to activity)*
- *bring the best of culture to new or larger audiences including by digital capture (if relevant to activity)*
- *further enable contribution to the Creative case for diversity – enriching the arts for artists, audiences and our wider society (mandatory)*
- *not simply build on or does not duplicate activity funded by other Arts Council grants (mandatory)*

(2,858)

Hull will host the next major cultural festival for the nation, UK City of Culture in 2017, and will create the blueprint for the national scheme to become a quadrennial celebration of UK culture which will change fundamentally the future of 10 cities over the next 40 years.

This Ambition for Excellence application focuses on four major commissions within the Cultural Programme (2 large scale outdoor events and 2 cutting-edge site-specific works). Each will have a direct impact on achieving Hull 2017's aims, generating step changes in the quality and ambition of outdoor arts offered by the region and signalling a contribution of the arts to the Northern Powerhouse agenda.

Hull 2017's vision is *"to harness the power of culture to deliver a lasting economic, social and creative legacy for the city, the North and the UK as a whole."*

An ambitious, diverse and innovative 365-day programme will bring the best of arts and culture from Hull and across the UK to national and international audiences, to make Hull the centre of cultural activity and debate in the UK in 2017 and to reposition the city in future years. Hull 2017 will create a legacy of increased confidence and pride delivered through the arts and education; new skills through participation and volunteering and jobs in the creative and tourism industries.

### **Strategic Context**

Hull 2017 is being planned at a time of unprecedented interest in the North. It is our intention, that through an ambitious approach to commissioning and with meticulous attention to skills development, we are able to capitalise on that interest and equip local and regional organisations with a highly skilled workforce in artistic and creative production which can take advantage of the interest in Hull and Yorkshire and consequent opportunities.

In order to progress this agenda, we have taken a structured approach to our year of culture including:

- **Creative partnerships** -Hull 2017 is building strategic relationships with major UK cultural institutions, including the BBC, RSC, Tate and Opera North, to ensure UK-wide awareness. International collaborations with Aarhus (European Capital of Culture 2017), Reykjavik, Rotterdam and Freetown (Sierra Leone) will significantly enhance the artistic programme. Our specific approach to partnership is threefold: we ask that all of our partners not only deliver world-class **performance**, but that they also undertake a significant **residency** within in the city (through schools or community engagement) and that they identify tangible **legacy** arising from their commission e.g. a commitment to visit the city in future years, or to include Hull-based artists or practitioners in future development programmes.
- **Creative economy** - Hull 2017 is working with Hull City Council to develop a cultural strategy extending beyond 2017, to build capacity, skills and audiences. This work will ensure that Hull's creative sector is well-placed to take advantage of the city's year in the spotlight and to ensure future sustainability. A large-scale volunteering programme is in development for up to 4,000 volunteers to take part in Hull 2017 across the full year, raising aspirations and skills and ultimately improving employability. Hull 2017 has led the development of a new city-wide digital offer, a much-needed project which will form a significant part of the legacy of Hull 2017 and allow Hull to compete with other regional cities.

Our aims and objectives reflect this long-term, strategic approach:

#### **Aims**

- To enhance Hull's cultural offer to one of national and international significance, enabling Hull to become a world class visitor destination
- To develop audiences for Hull's cultural offer locally, regionally, nationally and internationally
- To improve perceptions of Hull as a place to live, work, study invest and visit, raising the aspirations and abilities of residents through participation and learning
- To increase investment interest in Hull's cultural offer from the public and private sectors
- To position UK City of Culture as "the" quadrennial cultural festival for the UK culture sector, with Hull 2017 referenced as a blueprint for delivery.

#### **Objectives**

- Delivery of a 365 day cultural programme that is 'of the city' yet outward looking, including 60 commissions
- By March 2018, 75% of local artists/cultural organisations will agree the city's cultural infrastructure has been developed, as a result of capacity building and collaborative work undertaken by/with Hull 2017 and its partners
- Increase total audiences for Hull's cultural offer by 25% by March 2018
- Increase arts engagement and participation amongst residents by 7% by March 2018
- Increase the diversity of audiences by March 2018 with a focus on the disabled, young people, and those at risk of social isolation
- By September 2016, an effective single digital platform for engaging with Hull's cultural offer

## **The Commissions – impacting on Sector, Practice and Place**

We have identified four commissions as the focus of our application and which take advantage of the UK City of Culture title to experiment, take risks and push the boundaries of what it means to be a national cultural festival for the UK, whilst also creating a strong sense of place.

Each commission will be both global and local in its ambition, bringing together international, national and local arts organisations to create new artistic collaborations, which will result in bold and innovative ideas and build long term production capacity across the region. Each commission will have a direct impact and drive excellence using innovative technology, providing opportunities for local talent to work with internationally recognised ‘best in class’ and building skills in production and creative industries supply chains.

### **1. Caravan of Love**

The first and opening event of our year as UK City of Culture, and the first of the season Made in Hull, will be a large scale and comprehensive celebration of the city, and a statement of intent of the way we will (re)position the city and engage in meaningful ways with the communities of Hull. Caravan of Love references one of the many things that Hull makes and sells to the world and the song by Hull band the Housemartins – we will ask the people of Hull the question from the first line of that song – “Are you ready for the time of your life?”

There are three stages to this major out-door commission:

**Discovery:** Reaching out to the communities of Hull, especially those who may not have previously engaged with culture, we will gather a new social history of the city, going beyond the previously dominant narratives of the city, actively seeking out the untold stories of the city. Working with local partners including, Hull University, Heritage Learning, the History Centre, Libraries and the Yorkshire film archive we will go out to the communities of Hull to seek out, record and archive these stories.

**Creation:** The stories and memories collected will be used in two ways - firstly, to form a new archive of the social history of Hull; and secondly as source material and inspiration for a creative team to weave them together into the ‘Caravan of Love’. We will work with writers, theatre makers, composers and designers to develop ideas for the event which will feature extensive community involvement.

**Enactment:** Caravan of Love will take place over four days, on half a mile of closed roads. It will take the form of a market, but the wares on offer will be the stories of Hull. Projection mapping on buildings will tell of what was there before; local theatre companies will perform, choirs will sing new works and story tellers will perform. The audience will be free to wander mixing with the professional and volunteer cast, finding their own way through the experience, guided by a specially commissioned soundtrack.

### **2. The Land of Green Ginger**

The Land of Green Ginger (LoGG) is a ground-breaking citywide community engagement programme and one of the flagship projects of Hull 2017. LoGG will infiltrate everyday life and provide an escape from the mundane. It is the antidote to boredom and isolation; it is astonishment and wonder and delight and connection.

The project will run for two years, beginning in 2016 with 7 acts of “Acts of Wanton Wonder” in 7 different parts of Hull. These opening acts will pave the way for commissioned artists to undertake in-depth research and development within communities. The commissioned artists will use the insight, information and ideas gathered to create a project for 2017 in these same communities. Commissioned artists will be required to also work collaboratively, identifying ways to link their projects and, in doing so, the different communities across the city. Overarching citywide activity will take place in 2017, to encourage residents from outside of the areas selected to engage with and explore the project. The project will also be chronicled and turned into a publication to be distributed across the city as a “modern myth for Hull” in 2018.

The beauty and challenge of LoGG is that we know how it will start and end but do not yet know how it will unfold. It will be led and moulded by the creative and the community – the artist developing ideas from the individuals and communities of Hull’s neighbourhoods. As a result, it will deliver jaw dropping experiences across the city that have a unique character inspired by the geography, history, people and spirit of that particular place.

### **3. One Day Maybe (DreamThinkSpeak)**

ONE DAY, MAYBE is a large-scale, site-specific project that explores the modern world from the perspective of the people of Gwangju, South Korea, who were brutally murdered in 1980 by paratroopers in the name of the government. *What would they make of the world we live in? Would they see an exciting world of global expansion, rapid technological development and freedom of expression?*

The premise is that a brand-new Korean global technology conglomerate has opened a new European Head Office in Hull in 2017. It is developing cutting-edge Bluetooth i-Beacon applications that will revolutionise navigational and communications technology. The company will open its doors to the general public and audience members will be given a tablet with a specially designed app that allows them to explore and experience every aspect of the company’s operations. As the evening continues, the app will spin them into an extraordinary kaleidoscopic journey that slips between the past, present, dream and nightmare, mixing live performance, film and installation to explore how technology can both liberate and restrict freedom and imagination. It will explore the tensions between Freedom and Technology and what it actually means to be free.

The project will offer involvement for locally-based artists and technicians to produce artistically ambitious and high quality pieces that draw in large audiences from a range of backgrounds. It will also attract extensive volunteering and work experience opportunities, including collaborations with local educational providers, in the departments of carpentry, metal work, model-making, scenic art, fabrics, graphics, stage management, lighting, sound and video.

### **4. We Made Ourselves Over (Blast Theory)**

*We Made Ourselves Over* is a citywide science fiction event that will take its audience on a ten-week journey into the future in the summer of 2017. Blast Theory will lead a programme of thought-provoking workshops with diverse groups from around Hull to unleash radical, poetic and playful ideas about what the city’s future might be in 2097. The collected material will be used to develop storyboards for five extraordinary films, scripts for a series of interactive phone calls which will take place after every one of Hull’s cream telephone boxes rings simultaneously, and for face-to-face encounters which will take place in blacked-out electric cars across the city.

The ten weeks will conclude with a celebratory finale at the Stage@TheDock, Hull's new purpose built venue in the Fruit Market. An outdoor screening of all five films will be complemented with contributions from participants in the workshop process and videos from the past ten weeks.

### **Creative Case**

By conceiving of the four major commissions as a single project, we are striving to create a developing pathway throughout 2017 for artists, visitors and residents that provides opportunities for people of all backgrounds and abilities to get involved as audiences, participants and volunteers. We will interpret the programme, through these commissions and other work, to be as accessible as possible, in terms of venues, marketing and presentation.

Developing audiences for arts and culture in Hull is a priority for Hull 2017. Hull currently has some of the lowest figures for engagement and participation with culture in the UK. Statistics from the Audience Agency's Year 2 Outdoor Arts report (August 2015) lead us to believe that outdoor arts presents an effective means of connecting with Hull's residents:

- 69% of the audiences for Outdoor Arts are local, coming from within 20 miles of the event, and are crucial in transforming the public's perception of spaces.
- One of the most notable characteristics of OA is the way in which it appears to contribute to pride in place and its active role in encouraging community cohesion. 70% of people strongly agreed with the statement that 'the event is good for the area's image'. Given that the majority of people in the audience appear to be relatively local, this implies that events affect a sense of 'local pride'. It may also affect cultural tourism, with the event potentially linked to good perceptions of the area thus giving people a reason to visit.
- Outdoor art attracts all audience profiles from those with the highest engagement with the arts to those with the least engagement.
- Many people attended as part of groups – adults or family groups- with a comparatively high 22% of people in multi-family groupings.
- There is a high degree of satisfaction for the events offered, and audiences rate OA events highly across a range of areas including the quality of the performances and the experience overall, with 97% rating the experience

Our aim is that these commissions will provide a great tool for engagement with hard to reach audiences by promoting access to the arts which will be free to access (or low ticket prices for site specific works), with the ability to leave at any time during a performance, and an accessible way of presenting activities which will result in a diverse and locally representative audience. Through our outreach work we are working alongside organisations such as the Hull Learning Disability Partnership to ensure that our programme is accessible to a wide range of audiences.

### **Talent & leadership**

The commissions and their production will develop ambition, excellence, talent and leadership across the creative producing ecologies and/or places, through providing new experiences and structured training and networking opportunities for local talent. Local and regional cultural organisations and artists will be brought together with world-class national and international creatives.

We will produce a range of events that develop capacity and skills in the arts sector – specifically in outdoor arts – of Yorkshire and the north. At the end of 2017 we will have created a pool of individuals and organisations with new skills, experience and expertise which must be capitalised on to provide a legacy in 2018 and beyond.

In order to achieve this we propose to bring together a consortium of arts organisations with differing specialisms from across the region to investigate the possibility of future professional development opportunities.

We have approached the following organisations, not as co-applicants, but as potential consortium members:

- Freedom Festival
- J Night
- Artlink
- Culture Liverpool
- Stockton International Riverside Festival
- Leeds CC / Initiative
- Bradford MDC

The following organisations have agreed in principle to joining the consortium:

- Hull Truck
- Yorkshire Festival
- Manchester International Festival
- Newcastle Gateshead Initiative
- Light up the North Network

Proposed consortium activities are:

- Quarterly meetings from Q3 2016 to Q1 2018 at which consortium members and individuals supported by A4E can meet, network and build mutually beneficial relationships.
- Professional development seminars at which consortium members can share best practice, approaches to risk and innovation.

Specifically, we will:

- Employ 2 full time producers and 2 assistant producers to work across the outdoor arts programme
- Provide a young local theatre director with a unique opportunity to work on Caravan of Love, a production of a size and scale not previously seen in Hull
- Commission local companies to produce elements of the four pieces in order that they can work with internationally recognised talent

- Provide graduate and undergraduate placements and internships to work as creative team assistants (design, lighting, sound & projection) on Caravan of Love
- Work with other practitioners and festivals to identify and invest in emerging entrepreneurial northern talent in the outdoor arts sector, who will be mentored by world-class talent and be supported and inspired to create art that is excellent and innovative.
- Provide local suppliers and freelancers the opportunity to work on these commissions and gain experience of delivering large scale innovative work
- Deliver a series of masterclasses and workshops where industry professionals will deliver talks and interactive workshops to those who are or could potentially work in the sector

In order to deliver large scale outdoor works we are likely to need to procure companies who have expertise in delivering large scale events. Through our procurement process we will mandate that these companies work to empower their supply chains to develop their knowledge, skills and ability to deliver large scale work. This could take the form of expert workshops, mentoring or work shadowing.

Our volunteer programme (not funded by as part of this project) will provide 'backstage' opportunities for volunteers to potentially make their first steps in the arts and creative industries.

## **Management of the activity**

*Weighting: 25 per cent*

*Word count: up to 3,000 words*

- *clear and convincing plans to deliver the requirements described in this brief*
- *demonstration of skill and capacity to deliver the programme*
- *robust plans demonstrating that taking on this activity will not place at risk the management of the core business or any other discrete programmes currently being delivered*
- *are partners appropriate? Do they have clear roles and responsibilities?*
- *robust plans for resourcing the activity effectively*

*(2990)*

### **Project Management**

Our project management methodology, including terminology and templates, is adapted from PRINCE2 and informed by the team's significant experience of managing and delivering major programmes.

Each project, artistic and otherwise, requires a suite of documentation, these include:

- Project Initiation Document (PID)
- Budget
- Project plan, to include:
  - o Outline, timeline & milestones
  - o Risk assessments & method statements
  - o Marketing & communications plan

The PID defines the member(s) of staff responsible for each area of activity – e.g. producer, production manager, volunteering lead, evaluation lead – as well as defining objectives, mapping the project against Hull 2017 KPIs and describing how the project will achieve performance, residency and legacy requirements. Defined target audiences are amalgamated and analysed to ensure the overall programme is reaching those defined in the strategic business plan.

The budget tracks agreed budget, current forecast and actual figures (cash and value-in-kind) and projects and records cashflow. The document works in tandem with Oracle eBusiness Suite: data from both auto-populate summaries and dashboards at project, department and Hull 2017 programme level.

The project risk assessment defines risks that may threaten the successful delivery of the project and actions that mitigate any such risks. Any high level risks are promoted to the corporate risk register which is reviewed monthly by the committee of senior managers. Where appropriate, the project risk assessment and associated documentation will be presented to Hull's city-wide Event Safety Advisory group for approval. Hazards and risks that arise from activities relating to the physical production and performance of projects will be managed by the event or production manager through a standard procedure of risk assessment and the implementation of robust method statements and procedures.

Timelines and milestones populate the Hull 2017 operational plan, which is reviewed weekly by the Senior Leadership Team.



While each project has its own delivery team, the Technical & Operations Director and Senior Project Manager maintain an overview of the programme to avoid clashes, management of resources and ensure efficiencies.

We are implementing two additional integrated systems, both widely used in the cultural sector and which have been assessed as the most appropriate to deliver to our needs:

- Spektrix will provide an online box office as well as stakeholder and fundraiser CRM
- Artifax will manage our events and bookings schedule, from concept through delivery to evaluation

### **Commissioning of Ambition for Excellence projects**

Ambition for Excellence funding will enable each commission to achieve a level of ambition not otherwise possible. Confirmation of ACE funding will enable us to finalise contracts with delivery partners, meet with members of their teams to discuss the project in more detail and agree detailed delivery plans.

Delivery dates for each project:

- Caravan of Love (Hull 2017 production) Commencement: Spring 2016 (discovery phase), show dates: January 2017
- Land of Green Ginger (Hull 2017 production) – Commencement: Spring 2016, conclusion: February 2018
- One Day Maybe (Hull 2017 co-commission with Freedom Festival) – Commencement: July 2017, Premiere: September 2017
- We Made Ourselves Over (Hull 2017 co-commission with Aarhus 2017) – Commencement: March 2016. Premiere: September 2017.

Contractual arrangements with delivery partners are as per the attached timeline, in summary we are presently in negotiation with a world renowned creative director and designer for **Caravan of Love** and anticipate that a contract will be agreed within the next 2 months. We will then work with the Creative Director allowing him/her to develop the concept alongside creatives suggested by the Hull 2017 team following our research and development of this commission.

**Land of Green Ginger** is Hull 2017's largest project and will take place across the city from summer 2016. The project will commission seven artists to work across seven different areas of the City, enabling hard to reach communities to have experience high quality artistic work in their neighbourhood. Artists will be commissioned in early 2016 and will work to produce independent, but interlinked pieces of work. A diverse selection of artists will be engaged across a range of genres and will be supported to work effectively with communities across the city.

**We Make Ourselves Over** will take place for 10 weeks in the final season of Hull 2017 (Tell the World). At present we are in negotiations with the Aarhus European Capital of Culture 2017 team regarding co-commissioning this project, which would see the films premiered in Hull as part of the Substance Festival which aims to discuss the future of public engagement with the arts. Research and development on the project is continuing, with the plan to agree contracts with Blast Theory in March 2016.

**One Day Maybe** will take place as part of Freedom Festival as a co-commission with Hull 2017, enabling Freedom Festival to work alongside internationally recognised leaders in immersive site-

specific theatre which will both raise the quality and the ambition for festival organisers and audiences, supplementing the continued investment that ACE have made in the Freedom Festival since 2007. It is hoped that this new commission will tour internationally with initial conversations taking place with festivals in the USA.

### **Mentoring Scheme**

Working with the practitioners and festivals listed in section X we will identify and invest in entrepreneurial local talent in the outdoor arts sector enabling Hull 2017 to be showcase and platform. In order for artists, producers and others to maximise the opportunities presented by working with work-class talent we will develop a mentoring scheme to provide support for emerging talent and those midway through their career to learn from those who are experts in their field. There will be many opportunities for individuals to benefit from working with talent across all disciplines, we will enable this by undertaking a skills audit of individuals commissioned to work as part of the delivery team which will provide a SWOT analysis, following this we will pair leaders with mentees as soon as it practical.

### **Promotion of professional development opportunities**

Hull will be at the centre of cultural activity in the UK during 2017 and as such we will utilise all our media platforms and partnerships to celebrate artistic excellence and achievement. This will showcase artists and producers who have been commissioned as part of Hull 2017, naturally this will include 'what's on' listing, but our approach is to provide editorial-led content which will provide insight and 'more to the story'. For example we plan to focus on individual producers and artists enabling them to explain their stories, promote themselves and develop networking opportunities. In addition, we will promote all opportunities to be involved in all aspects of Hull 2017 via our 50,000+ (and growing) social media followers, linking to other relevant content and opportunities for example participating in Hull Truck Theatre's Grow programme, working with the Yorkshire Festival or international showcasing opportunities such as attending the IETM conference. The Hull 2017 website is currently in its first stage of development and additional and interactive features will be added to the site throughout 2016 as we move towards the launch of the first season of announcement in September 2016.

### **Supply chain development**

Delivery of large scale projects such as Caravan of Love will require us to work with some of the many UK companies who are acknowledged international leaders in this field and we anticipate that through our procurement process many contracts will be awarded to such companies. We recognise that there are few such suppliers in the local area and that whilst there are many excellent local suppliers they lack often the experience and expertise to deliver projects on this scale. We will therefore use Ambition for Excellence funding to incentivise our suppliers – through weighted scoring criteria - to work with local companies and freelancers to give them the opportunity to work on projects of a scale that has previously not been available to them. This will take the form of consortium bids, sub contracts or mentorships. We will also work with suppliers to develop an educational programme including masterclasses, workshops and work placements.

### **Master classes and workshops**

Commencing in late 2016 and continuing throughout 2017, producers from Hull 2017 and partner production teams will deliver at least 10 masterclasses and workshops to both industry professionals and schools & colleges.

The focus of each session will vary upon the audience, with masterclasses aimed at Key Stage 4 (14-16) highlighting the many career development opportunities within the outdoor arts and site specific theatre sector. Classes for aged 16+ will be aimed at those in relevant performance based courses at Hull University, Hull College and other post 16 provision in the city e.g. undergraduates at the University of Hull's School of Drama, Music and Screen and will be more practical and task focused giving a first-hand experience working with experts. The 'We Make Ourselves Over' project has particular opportunities to exploit Hull's growing digital sector, which has strengths in immersive and augmented realities. Hull 2017 employs an education engagement manager whose role is to embed of the work of Hull 2017 into schools which will provide knowledge regarding which academic institutions wish to benefit from additional masterclasses as part of this project above the other activities which we are delivering e.g. providing learning materials, CPD for teachers and practical participation projects.

Masterclasses for industry professionals will be openly advertised, although it is anticipated some of those participating will be already involved in working with Hull 2017. They will provide both career development for professionals already working in the creative industries and by engaging with Hull's manufacturing, industrial and digital sectors will also highlight the possibilities for those with transferrable skills to explore new career opportunities.

#### **Graduate and undergraduate placements and internships**

Working in partnership with the University of Hull and Hull College we will provide placements and internships to work as creative team assistants (design, lighting, sound & projection) on the four projects. It is anticipated that there will be up to 12 placements in total, each of which lasting between 2 and 4 weeks. The first placement will commence in autumn 2016 with the final placements concluding in late 2017. Placements and internship will be developed in conjunction with course leaders to provide opportunities which align with the skillsets of students and that add value to courses undertaken.

#### **Volunteering as a career development opportunity**

The Hull 2017 volunteer programme will offer a variety of roles for up to 4,000 individuals. The roles will fall into five main areas: Welcome & Host, Front of House, Onstage, Back Office and Production and Backstage. All of these roles present different challenges and opportunities for 'working' on live events and activities. A combination of shorter-term and longer-term volunteering opportunities will be available, together with opportunities for varied time commitments. Aligning to the objectives of Ambition for Excellence artist liaison, stage management, technical and production volunteer roles will provide a wide range of opportunities for those potentially interested in a career in the creative industries and a chance to make their first steps in the sector. Volunteers will also be engaged as digital correspondents, acting as roaming journalists writing for social media and promoting excellent and innovative projects.

#### **Developing local talent**

Our approach to professional development is based on the findings from Mapping the Outdoor Arts Training and Professional Development (ISAN, 2010) which highlighted some key findings, specifically:

- Routes into the outdoor sector are diverse
- There is an emphasis on 'on the job' training

- Volunteering is often an entry route to festivals and events with people 'working their way up'
- Work placements and internships are highlighted as a route in for management and administrative roles
- Many outdoor organisations would like to offer training or professional development opportunities or extend existing opportunities but many respondents highlighted capacity issues within the outdoor arts sector as a major barrier to providing, extending or formalizing opportunities. In particular, part time, itinerant nature of much of the work makes it difficult to develop this strand of work. Financial support to overcome these barriers was clearly defined as a route, but advice and partnerships were also highlighted.

Informed by these findings, we have designed our programme to provide learning and professional development opportunities for local talent, enabling artists, producers, technicians and others in the creative industries to work alongside and learn from practitioners who are at the forefront of the UK's wider international contribution to the creative industries.

Specifically for Caravan of Love, a production the scale of which has not been seen in Hull before, we will offer a young local theatre director the opportunity to bring his/her talent to a larger setting and will commission several local companies to produce elements of the show giving them the chance to work with internationally recognised talent. This is equally true of production talent, this programme will allow those with experience in production and delivery in a theatre setting or small scale site specific work to benefit from career development opportunities utilising their skills at a far greater scale.

### **Delivery Team**

An organogram is attached.

The delivery team for the A4E programme and each project will be headed by Martin Green, Chief Executive & Director, Hull 2017. The project manager will be Chris Clay; The Land of Green Ginger and One Day Maybe will be led by Katy Fuller; We Make Ourselves Over by Sam Hunt and Caravan of Love by Chris Clay.

Previously Head of Ceremonies for the London 2012 Olympic and Paralympic Games, **Martin Green** was Executive Producer of The Tour de France 2014 team Presentation & Opening Ceremony & Head of Events for Mayor of London.

Martin is supported by **Chris Clay**, Technical & Operations Director for Hull 2017. Chris has over 20 years' experience in theatre, opera, and major events including London 2012 Ceremonies, The Tour de France 2014 Team Presentation & Opening Ceremony, the Young Vic and the English National Opera. Chris will oversee all technical aspects of the 4 productions which are part of this programme. He will provide specialist input and advice, both curatorial and technical and act as a bridge between artists, producers and venues in order to deliver effective and impactful projects, whilst also empowering producers, assistant producers and those in the supply chain.

**Katy Fuller** is the Senior Producer at Hull 2017 and has over 15 years' experience in the outdoor arts and festivals sector and has been involved in scoping, developing and delivering a large range of events, including some of the most memorable and ambitious seen in the UK. Experience includes: creative producer for Enchanted Parks in Gateshead, producer BBC1's Great North Passion, Associate Producer for Artichoke, working on events including Royal de Luxe's *The Sultan's Elephant*

in London in 2006, Antony Gormley's *One & Other* for the Fourth Plinth in Trafalgar Square, Paul St George's *Telectroscope* and La Machine's 50-foot high mechanical spider for Liverpool's Capital of Culture celebrations.

**Sam Hunt** is an Executive Producer at Hull 2017 and has over 10 years' experience as an event producer, programmer and artistic director for a number of high profile multi-arts venues and festivals across the UK. Experience includes: Signature Events Manager for Homecoming Scotland 2014, Artistic Director for Clockwork Arts Centre, London and Festival Producer for Sound Waves Festival in Brighton.

The programme will be supported by the wider Hull 2017 team who have significant experience in delivering large scale cultural programmes including **Francesca Hegyi**, Hull 2017 Executive Director, formerly project director for Cultural Enquiry at King's College London and Senior Adviser for the London 2012 Festival and Cultural Olympiad and with over 20 years' experience of working in arts and events. The wider team includes expertise in grant management, project & programme manager, monitoring and evaluation, financial control and marketing support.

The work of the Executive Team is overseen by the Board of Hull 2017. Chaired by Rosie Millard, the Board has 15 members with expertise in law, accounting, fundraising and community engagement. A full list of board members can be seen here (<http://hull2017.co.uk/theboard>)

Hull 2017 has a Finance and Audit sub Committee which is chaired by Rosie Millard, with membership of 3 Hull 2017 Board members (Malcolm Scott, Alicia Jardine-Laurie & Phil Benson) and supported by members of the Hull 2017 Executive Team, Hull 2017's Financial controller and Brendan Arnold

### **Recruitment of staff**

Following submission of the Expression of Interest for this project we (at risk) commenced recruitment of 2 full time producers and 2 assistant producers. It is anticipated that they will commence in post in spring 2016. The assumed start date for the project is 1<sup>st</sup> May 2016, therefore all salary costs commence from this date. If this application for funding is successful these members of staff will work on the 4 commissions outlined in this project and any additional projects which meet the aims and aspirations of the Ambition for Excellence if further funding is attracted to the project. Members of staff will be on fixed term contracts until 31<sup>st</sup> December 2017

### **Hull 2017 wider programme development**

Hull 2017, as the UK City of Culture, is in a unique position as an applicant for the Ambition for Excellence funding as we curating a programme on behalf of the UK centered on Hull in 2017. We are developing our wider programme promoting all art forms and also working to secure partnership funding and support for all of our aspirations. We are in negotiations with many corporate partners, trusts and foundations and public bodies to ensure we can maximize the opportunity to deliver our collective aspirations. Our bid highlighted a budget of £13.7m, which was superseded in our strategic business plan stating our budget of £18m and we are planning to deliver a larger programme than this. As such we are utilising the project management methodologies outlined above to ensure that we are fit for purpose to deliver our plans. Projects will be delivered in many different ways to mitigate risks in delivery, this includes Hull 2017 productions, commissions, co-commissions and funded projects with strategic and presenting partners. We have also announced a small grants programme to support smaller community based artistic projects.

## **Financial viability**

*Weighting: 25 per cent*

*Word count: up to 3,000 words*

**(2,708)**

- *financial viability of the applicant. We would not expect to offer funding to organisations considered major risk (i.e. with a summary rating of 9 or above) unless robust risk mitigation plans that are satisfactory to the Arts Council are integrated into the project proposal*
- *robustness of the project budget and sustainability of the applicant once funding ends*
- *demonstration of value for money – an appropriate return on investment*
- *evidence of organisational buy-in by applicant and project partners, as cash investment and/or in-kind support*
- *a clear case for any proposed capital expenditure*

(1844)

Hull UK City of Culture 2017 Ltd is a charitable company set up to deliver the 2017 UK City of Culture. The objectives of the Charity are:-

- To advance the education of the general public in the arts and the artistic and cultural heritage of the City of Hull and in particular the arts of performance, music, drama, poetry reading, sculpture, painting, handicrafts and all other associated arts;
- To advance the arts in particular the arts of performance, music, drama, poetry reading, sculpture, painting, handicrafts and all other associated arts, by encouraging public participation in the said arts and by the presentation of concert, performances, exhibitions and festivals provided that the promotion of such festivals and events is undertaken solely for the Public Benefit;
- To promote the arts and heritage for the benefit of the public within the City of Hull in particular but not exclusively by supporting and representing the arts and heritage sector through promotion representation and development.

The long term status of the Hull UK City of Culture 2017 Ltd has yet to be agreed, but a suitable legacy structure or vehicle is being actively considered by Hull City Council, Hull University and other partners.

### **Income**

Our revised budget for the entirety of the project over its lifetime is £22.8m (an increase from the bid target of £13.7m, previously revised to £18m as highlighted in our strategic delivery plan). This includes some legacy activities taking place after 2017. Hull City Council has already committed to allocating £1m to legacy activity following 2017.

In keeping with many UK based cultural organisations, we will draw our income from a range of sources: public, charitable and private. Contributions are anticipated to be both cash and the provision of value-in-kind relationships. Currently, our identified partners include:

- Local Authorities – Hull City Council, our major stakeholder and a principal funder; East Riding of Yorkshire Council/
- Lottery distributors – Arts Council England (ACE); Heritage Lottery Fund; Big Lottery Fund
- Strategic public partners – BBC, University of Hull, British Council; Hull Clinical Commissioning Group
- Trusts and foundations – Spirit of 2012; Paul Hamlyn Foundation; Garfield Weston Foundation; Ellerman Foundation
- Commercial partners – local national private businesses e.g. KWL, BP, Sewell Group and Yorkshire Water
- Hull 2017 Angels and Business Club – smaller scale partnerships with predominantly local SMEs to support UK City of Culture

Our fund raising efforts continue and we have submitted applications or are in negotiations with many other lottery distributors including the Big Lottery Fund and the Heritage Lottery Fund for projects which fulfil their objectives of community engagement or promoting heritage. In addition to this we are in negotiation with many trusts and foundations to support parts of the Hull 2017 programme. We are working with many corporate partners to secure support for the programme in line with our approach to developing partnerships. It is anticipated by early in financial year 16/17 we will know what our likely income and expenditure will be, cementing our assumptions and predictions which have been evolving over the last few months.

### **Financial Management**

Hull 2017 is a time limited charity growing from inception in June 2014 to delivering a programme presently forecast at £22.8m until March 2018. It is therefore important that we manage our income, obligations and cashflow to ensure that will meet our commitments as outlined in our strategic business plan. Hull 2017's Senior Leadership Team has prepared budgets in line with realistic funding expectations and any commitments of costs have to be in line with their budgets. Budgets and cashflows are reviewed on an ongoing basis by the Senior Leadership Team.

Our anticipated income over the first calendar quarter of 2016 is £3m and a further £6m between April and December 2016. The bank balances are currently in a position where the charity can commit to all outstanding obligations.

The financial control and management of our income and expenditure is of significant importance. Segregation of duties has been implemented within Hull 2017 and Hull City Council to safeguard the assets accordingly. Once invoices are approved by Hull 2017 these are forwarded to Hull City Council for payment. Hull City Council have the appropriate controls in place such that no one employee is performing the complete supplier cycle. Hull 2017 have view only access to bank accounts.

Hull 2017 and Hull City Council finance teams have regular update meetings and daily communication to ensure best practice is adhered to at all times.

### **Ambition for Excellent Budget**

The budget for this project is £3,559,620 with a proposed contribution of £750,000 from Arts Council England's Ambition for Excellence fund. For the Land of Green Ginger project we have secured £750,000 from Spirit of 2012 and have £100,000 committed funding from Hull's Clinical Commissioning Group, in addition we have submitted an Expression of Interest to the Big Lottery Fund.

We continue to explore funding options for the projects with a range of corporate, public and lottery funders in order to secure the full budget, so it is difficult at this point to define the precise nature of funding mix for this project. The successful delivery of the portfolio of A4E projects is not contingent on additional support from the Big Lottery Fund as the four projects are priorities within Hull 2017. Should matched funding become unavailable to the degree planned, we would first seek to reallocate other existing unrestricted funds within the budget and only as a last resort explore re-scoping the project. We are working with organisations such as the British Council to develop international partnerships to further enhance the project.

Hull 2017 is the recipient of £3m funding (both lottery and grant-in-aid) from Arts Council England will not be used to provide match funding for any part of this project (this funding is utilised to fund amongst other things core costs e.g. salaries and set up costs of Hull 2017).

### **Procurement**

Hull 2017 procures goods and services in line with our procurement policy which, due the majority of our funding coming from public sources is in line which public body procurement practices. This policy adheres to the Public Contracts Regulations 2015 (“the 2015 Regulations”), which implement European Directive 2014/24/EU on public procurement and repealing Directive 2004/18/EC. We act as a quasi-public sector body in awarding certain categories of contracts following advertisement and a competitive tender conducted in accordance with one of the detailed procedures set out in the Regulations.

### **Value for Money**

The project budget has been developed by the Hull 2017 team who have experience in the outdoor arts sector (see above) and as such we are able to work alongside project partners to test budgetary assumptions and provide a check and measure to ensure value for money is achieved throughout all projects.

By its very nature Hull 2017 is a time-limited activity and as such the return on investment will be seen far beyond 2017, after the close of the project and potentially, the company. Participants in the programme are likely to have moved onto other activities following the developmental opportunities which have been facilitated through working across the four projects. We will therefore continue to develop the capacity of those involved in this project in 2016 & 2017 - including local organisations such as Hull Truck Theatre, Freedom Festival, J Night, Artlink – and also develop relationships with those across the north such as Yorkshire Festival, Manchester International Festival, and Newcastle Gateshead Initiative to ensure that they are able to support the cohort of people participating in this programme. This will be supplemented by working in with organisations such as Hull Truck Theatre to work with local talent through their GROW festival, running leadership development projects with Clore Leadership such as setting challenges for existing fellows to support Hull’s 2017 programme.

In addition to building capacity within the creative industries in the city, this project will enrich wider legacy outcomes of Hull 2017. These include changing the perception of the city via the outdoor arts, which will lead to increased investment in both the arts and more generally in Hull and via the Land of Green Ginger project delivering health and wellbeing outcomes. This programme will also maximise the opportunities generated from investment in Hull, for example utilising the newly enhanced public realm featuring innovative lighting features, working with firms in the Centre for Digital Industries (CD4I) and with students from the University of Hull.



A number of funders (including the Paul Hamlyn Foundation) have expressed an interest in supporting activity begun in 2017 and extending into 2018 and beyond, particularly activity which supports capacity building and skills development. Ambition for Excellence funding would have a significant impact on our ability to secure such funding for the legacy of the programme.

This project will be further enhanced by the ACE's support for Hull via the Creative Local Growth Fund adding to European Regional Development Fund monies to provide additional support for the creative industries in Hull and the wider Humber area. The convergence of these two funding streams will enable a dedicated enterprise support programme in Hull until the end of December 2018. This will include pre enterprise, start up and growth support for businesses in the creative industries which will increase business start-up and growth rates in the city helping to provide a lasting legacy from Hull's time as City of Culture.

### **Monitoring and evaluation**

We will be assessing the impact and value for money of this project alongside the wider impact of Hull's time as UK City of Culture to ensure that there is a 'blueprint' for DCMS and future host cities of UK city of culture which enables them to learn from previous editions. This includes the development of a comprehensive monitoring and evaluation (M&E) framework. We are working in partnership with the University of Hull who are leading this area of work (with the potential to engage specialist evaluation and research companies for support). This enables them to bring their expertise in research design and delivery to bear, whilst learning from the Culture Company and external agencies some of the evaluation techniques required to properly report the impact of UK city of culture.

Additionally, by placing the work with the University, the M&E programme is able to continue after the Culture Company winds up in 2018. The University of Hull is committed to continuing the M&E work after the close of the culture company. Specifically, this entails the continuation of longitudinal studies begun in 2016/17 (e.g. reporting on outcomes relating to the impact areas: art & culture; perception of the city; economy; social and; partnerships & development) and a conference held in Spring/Summer 2018 to share the results of the evaluation exercise.

We have convened an Evaluation Steering group comprised of our key partners (including Arts Council England) and led jointly by Hull 2017 and the University of Hull.

A first step in developing the evaluation framework has been the creation of a draft logic model which has been informed by ACE guidance alongside best practice recommendations from our other partners. The logical model highlights the inputs, outputs (including activities and participations) which will result in short, medium and long term impacts which align to our five agreed impact areas which are as follows:

- 1) Arts & Culture - Developing the arts and culture infrastructure, delivering and inspiring quality art, building national and international collaboration, and developing audiences for Hull's cultural offer (locally, nationally and internationally)
- 2) Place making - Changing perceptions of Hull (locally, nationally and internationally), with a particular focus on media profile, and resident and visitor satisfaction

- 3) Economy - Achieving regeneration, increased revenue within the culture economy, increased value & volume of tourism, job creation, skills development, capacity building, inward investment and multipliers
- 4) Society & Wellbeing - Developing learning, education & skills, health & wellbeing, and community pride & engagement; with a particular focus on social capital, inclusion, reducing isolation, community cohesion, life satisfaction and changing perceptions of protected characteristics
- 5) Partnerships, Development & Legacy - Developing partnerships - political, strategic and commercial - to ensure readiness and legacy, as well as evidencing the value of art & culture intrinsically more broadly. Includes investment in access, infrastructure (of the City and connections to the UK & overseas), marketing & positioning, fundraising, visitor welcome & customer services, and legacy projects

### Evaluation Architecture

The monitoring and evaluation framework states eighteen SMART objectives (with those most relevant to this project listed in the meeting the brief section of the application. These will be assessed through our evaluations which will seek to prove whether Ambition for Excellence as part of the wider City of Culture programme has achieved the following aims:-

- To enhance Hull & East Riding's cultural offer to one of national and international significance
- To enable Hull & East Riding's cultural and visitor economies to build on the legacy of Hull 2017 and for Hull to achieve its vision to 'Make Hull a world class visitor destination.'
- To develop audiences for Hull's cultural offer locally, regionally, nationally and internationally
- To raise the aspirations and abilities of residents through increased participation and learning
- To improve perceptions of Hull as a place to live, work, study and visit
- To increase investment interest in Hull's cultural offer from the public and private sectors
- To position UK City of Culture as "the" quadrennial cultural festival for the UK culture sector, with Hull 2017 referenced as a blueprint for successful delivery

### Data collection methods and evaluation methodology

The data collection methods and evaluation methodology applied to each strand have still yet to be finalised as they dependent on the exact of specific programme activity. Our approach across the programme is that:

- Evaluation will be integrated into each programme strand, so that it is not an “add on” that detracts from audiences/participants experience;
- Methodologies selected will be appropriate to the project strand, so approaches will be informed by who the target audience(s) is(are), the project team involved in delivery and the resources available;
- Formative and summative evaluation will be undertaken for each programme strand:
  - Formative evaluation will be used to monitor beneficiaries’ responses to programme strands at specified times within its lifetime, providing ongoing

feedback that can be used by Hull 2017 and its partners to improve the design and performance of the activity and by beneficiaries (where applicable) to better understand what they wish to gain from their participation. These specified times will vary depending on the nature and length of the programme strand, as well as their individual elements (where applicable).

- Summative evaluation will be used to find out what the project has achieved. A balance of quantitative and qualitative approaches will be used in order to provide more detailed understanding of drivers of accountability. Qualitative research here will also provide insight into unexpected consequences and lessons for improvement.

Examples of data collection include (but not exclusively):-

- Counts - Hull 2017 is in the process of developing a digital platform, the aim of which is to be a one-stop-shop for engaging with the cultural programme. Audiences/participants will be required to register on the website to buy tickets and access content, enabling us to monitor their activity and collect demographic and socio-demographic information.
- Beneficiary Interviews - to gain an understanding of the interaction between different project partners, stakeholders, and staff and/or participants experiences of being involved.
- Goal setting - Beneficiaries would set their own goals at the beginning of the project and then revisit this during and/or at the end of the programme (e.g. production staff working on Caravan of Love would outline objectives for learning at the beginning of their time working with Hull 2017 which can be reviewed upon completion).
- Case studies - Case study approaches could be considered on two levels - a case study of a specific project strand and case studies of individual beneficiaries taking part in a project. The data presented in these case studies will most likely be gathered via interviews; observations; audio and video data; documentation and would be shared via conferences, online and through written reports.

The project does not include any capital expenditure.