

REVIEW OF LEEDS' CULTURE 21: ACTIONS SELF-ASSESSMENT

MARCH 2018



culture 21

Agenda 21 for culture

In 2004 the [Agenda 21 for Culture](#) was agreed by cities and local authorities from across the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace. [Culture 21: Actions](#), the document adopted by the Committee on Culture of United Cities and Local Governments (UCLG) in March 2015, transforms this into practical commitments and actions providing a common template for cities to examine their strengths and weaknesses in the area of culture and sustainable development.

Based on Culture 21: Actions, the [Pilot Cities programme](#) engages participating cities to 'pilot' the Agenda 21 for Culture and Culture 21: Actions through a participatory process of learning and capacity building, to create a global network of effective and innovative cities and local governments. In Europe, the Pilot Cities programme is coordinated by the UCLG Committee on Culture and Culture Action Europe, in collaboration with the Council of European Municipalities and Regions (CEMR).

In the framework of Pilot Cities Europe, the City of Leeds has joined other European cities to address some of the weaknesses it identifies and build on its perceived strengths. It is important to note that their engagement in this programme complements and extends two major cultural strategic commitments in the city: a revised [Culture strategy](#) and build on the ambitions set out in its bid to be [Leeds 2023](#), the European Capital of Culture 2023.

This document provides an overview of the discussions that emerged from two self-assessment workshops held in the city. The first was a day-long self-assessment workshop held in Leeds on the 13th of October 2017, which followed a planning meeting and workshop in July 2017. The self-assessment workshop was convened by Leanne Buchan, Focal Point, Leeds City Council and was facilitated by Clymene Christoforou, Expert Pilot Cities, Jordi Balta, Expert UCLG Culture Committee, and Kornelia Kiss, Culture Action Europe. This workshop was attended largely by the independent arts sector in the city.

SELF

The second workshop took place on the 12th February and brought together policy and decision making from within the municipality alongside representatives of the larger cultural institutions in the city. This second workshop was convened by Leanne Buchan, Focal Point, Leeds City Council and was facilitated by Clymene Christoforou, Expert Pilot Cities.

The workshops formed a key element of Activity 1 of the Pilot Cities programme in Leeds and was attended by stakeholders from the cultural sector, civil society and the local authority (A full list of participants for both workshops has been included in Annex 1).

During the workshops, the participants were asked to score their city in relation to the nine 'Commitments' that make up Culture 21: Actions. The results have been drawn up in this document by Clymene Christoforou, the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Leeds on the Pilot Cities Europe programme. It summarises and analyses the assessment made by participants and compares it with the results of a 2015 Global Panel.

It aims to highlight the strengths and weaknesses for Leeds and identify a direction of travel for future programme development that builds on the city's strategic commitment to culture as part of a sustainable city.





METHODOLOGY AND GENERAL OVERVIEW

METHODOLOGY

The workshop participants assessed the current status of Leeds in relation to the nine 'Commitments' (thematic areas) that constitute Culture 21 Actions. Discussions took place in three separate groups, each including individuals with expertise or responsibilities in areas related to one or more of the thematic areas under discussion.

Workshop 1 was a larger group taking place over a full day and was split as follows:

- **Group A:** 1. *Cultural Rights*;
6. *Culture, Equality and Social Inclusion*;
7. *Culture, Urban Planning and Public Space*;
- **Group B:** 2. *Heritage, Diversity & Creativity*;
5. *Culture and Economy*;
9. *Governance of Culture*;
- **Group C:** 3. *Culture and Education*;
4. *Culture and Environment*;
8. *Culture, Information and Knowledge*.

Workshop 2 was a shorter session taking place over three hours and split the themes between nine groups to allow each group to give time and focus to one of the themes.

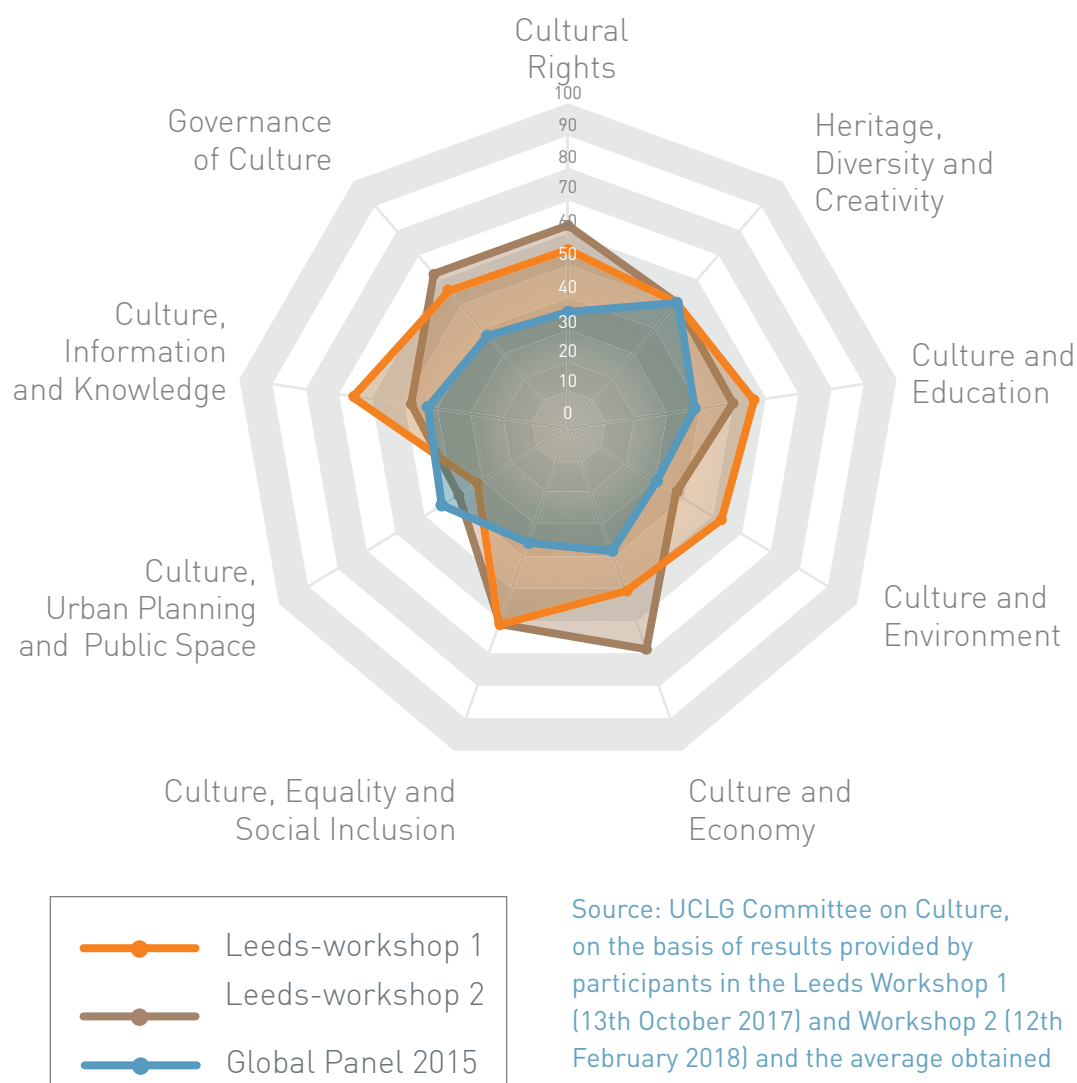
The participants subsequently attributed a score (between 1 and 9) to each of the 100 Actions contained within these areas. Scores are ranked within three broad stages of progression: 'Emerging' (scores 1-3), 'Developing' (scores 4-6) and 'Advanced' (scores 7-9). The group collectively agreed each final score, and at the end of each thematic area they were asked to identify good practices and areas for improvement.

OVERVIEW

Participation in all groups was engaged and lively. Some of the questions and some of the language required time to interpret for the local context and as this is a qualitative process the outcomes varied depending on the amount of current knowledge from individuals in each group.

Figure 1 illustrates the results of both workshops against a global score which was produced in 2015 by a panel of 34 experts as a snapshot of the way in which cities around the world are advancing an integrated vision of culture in sustainable development cities. Across both workshops Leeds consistently scored higher than the global average in 7 of the 9 commitments. In 'Heritage Diversity and Creativity' it scores the same. 'Culture, Urban Planning and Public Space' was deemed the least strong area in both workshops.

Figure 1 : Leeds' Self Assessment (workshops 1 and 2) and data from the Global Panel 2015



Whilst there were consistent results in some areas, there were three areas where Workshop 1 participants (mostly the independent sector) scored markedly differently to Workshop 2 participants (municipality and larger cultural institutions). These include: Culture, Information and Knowledge, Culture and Environment, and Culture and Economy.

It is difficult to draw too many conclusions from these differences but we can observe that the make-up of the two groups were different. Perhaps unsurprisingly, where the first workshop scored higher there appeared to be a greater knowledge of local activity, where Workshop 2 scored higher there was greater knowledge of policy areas and financing opportunities.

Of the 9 commitments across both workshops, 6 were broadly in line with each other, and the overall conclusions drawn from both workshops are not greatly impacted by these differences.

THE 9 COMMITMENTS

In this section, the information resulting from the Leeds self-assessment exercises is summarised for the 9 Commitments, each one containing 10-12 Actions.



CULTURAL RIGHTS

The groups that assessed this section scored well against the global panel's mark with 55/100 from workshop 1 and 62/100 from workshop 2, compared to 35/100.

As in some other cities there was some initial confusion as to what was meant by 'cultural rights' as this was not a term often used in the city. The participants believed that citizens do not consider culture to be a part of their rights in the same way that freedom of speech, freedom from persecution and other civil liberties are - concerns that would be marched and fought for. As a consequence the city scored lower on questions that asked for local cultural policies based explicitly on cultural rights or guideline texts or charters on cultural rights, freedoms and cultural responsibilities. It was felt however, that the Culture Strategy, whilst not framing 'Cultural Rights', covered some areas of cultural rights.

In the field of access to culture the group scored in the 'Advanced' stages of progression. Both the local authority and others have clear policies for citizens' involvement and the city has a history of the inclusion of women across both practice and policy; of civil society groups born from activism and continuing to support human rights through culture; and of policies to increase the number of people involved in civil society organisations through training and support schemes.

Where the groups scored in 'Developing' stages there was discussion about whether or not these measures would be suitable for Leeds. For example, a discussion about minimum service standards was felt to be too restrictive in a city catering for many different cultures. The current Culture Strategy for example, encourages each place to be unique where one community might have an amazing festival, another an amazing library, according to what is most relevant and exciting to that particular community.

Measures to adopt

- It was felt that more work could be done to analyse obstacles to participation in culture and whilst UK legislation and national policies support inclusion, the reality was that the arts continue to be perceived as middle class and white.
- And, that the city needed plans for its cultural infrastructure through continued and wide engagement in the delivery of the Culture Strategy.

There were plenty of individual examples of good practice

- The approach taken to developing the [Culture Strategy](#) with an emphasis on placing culture across policy areas.



CULTURAL RIGHTS

- [Leeds Young Authors](#), an outreach and mentoring programme for young people.
- [Grand Futures](#), a network of 14 arts, heritage and educational organisations in Leeds working together to raise awareness of opportunities available to young people in the arts.
- [City of Sanctuary](#), part of a national movement to build a culture of welcome for people seeking sanctuary in the UK.
- [Emmaus](#), providing a home and meaningful work to 26 formerly homeless people.
- [Together for Peace](#), bring people together from all sorts of backgrounds, from grassroots to government.
- [Leeds Inspired](#), a community of event organisers that share new listings every day.
- [Pyramid of Arts](#), Leeds-based charity making great art with people who have learning disabilities, autism or profound and multiple learning disabilities (PMLD), adults, children



HERITAGE, DIVERSITY AND CREATIVITY

The groups that assessed this section scored in line with the global panel's mark with 51/100 from Workshop 1 and 51/100 from Workshop 2, compared to 50/100.

In the areas of heritage and policy, the groups consistently marked the stages as 'Developing'. From policies to support linguistic and cultural diversity, to those that protect cultural heritage, from those that support diversity of disciplines to those that promote the intersection of arts and science all scored between 4-6. On the whole there was a feeling that not enough was being done. There were good examples of individual practice, particularly by NGO's in the field of science and arts, or by Council officials in meeting asylum seekers at the airport, but this had not yet translated into strong policy areas.

Workshop 1 gave particularly low scores to the budget allocated to culture, with little resources for areas such as research, development and innovation in culture. Meanwhile, Workshop 2 gave low scores in areas such as the provision of incubators, arts factories and the meeting of art and science in the city. The consensus of the two groups showed that although good work is happening in the city with regards to heritage, diversity and creativity it is often ad hoc and under supported, and can be narrow in its definition e.g., diversity rarely specifies linguistic diversity.

Across both groups the highest scores were given to the local government's support for celebratory cultural events with the aim of encouraging artistic creation and supporting contact between different social groups as well as its policies to support local citizens initiatives.

Measures to adopt

- There needs to be an increase in connectivity by further funding, resourcing and promotion of local arts activity.
- More work should be done to maintain a balance between art forms.
- Further development is needed to share knowledge and coordination between scientific culture and the arts.
- The collaboration and working practices for sporting events could be adopted for cultural events.
- Cultural policies are not clear and more transparency is needed regarding who can use Leeds City Council venues and spaces, when and why are discounts applied

Examples of good practice



HERITAGE, DIVERSITY AND CREATIVITY

- [Light Nights Leeds](#), an annual free multi-arts and light festival which takes over Leeds City Centre on two nights in early October.
- Local festivals, there are many festivals created and led by local residents across the city's political wards.
- [Leeds West Indian Carnival](#), since 1967 a festival celebrating the culture and heritage of the West Indies and the first in the UK to incorporate all three essential elements of authentic West Indian carnival – costumes, music and a masquerade procession – it is Europe's longest running Caribbean carnival parade.
- [Room 700](#), Leeds Central Library's new multi-use arts space to 'think, talk, make and do'; with year-round events and activities for all ages and interests inspired by the heritage, special collections, and books within Leeds Central Library.
- The city's museums and galleries were seen as good examples of tangible heritage, including Kirkstall Abbey, Temple Newsam and Thackray Medical Museum.
- The city's approach to celebrating diversity and community through its sporting events such as World Triathlon Series and Tour de Yorkshire were seen as a good example that the arts sector could learn from.



CULTURE AND EDUCATION

The groups that assessed this section scored well against the global panel's mark with 56/100 from Workshop 1 and 50/100 from Workshop 2, compared to 38/100.

The groups noted that the national (educational) curriculum has its limitations for the inclusion of culture, with provision of artistic education scored as 'Emerging' as it often lacked breadth across the field of practice, and 'Developing' in recognition of the value of diversity, creativity, tangible and intangible heritage and digital tools. It was felt the city does its best to involve cultural organisations in education and the city's new Culture Strategy, and the new Culture-Education Partnership, both address this. Participants noted however, that these are both new initiatives and yet to deliver on their ambitions, and some think the Strategy does not adequately recognize 'voluntary culture' (the culture of volunteering).

Scoring highly was the engagement of cultural organisations in educational activity, where it was felt that many showed serious commitment, although not always with an adequate budget. The group regarded Leeds as 'probably quite good' in comparative UK terms. Examples of exemplary practice included Opera North and the West Yorkshire Playhouse and the city's museums which benefited from 'Renaissance', a specific Arts Council programme initiated in 2010. There were also some good schemes connecting artists and cultural agents or organizations with other agents in the educational and social sphere (formal and non-formal education centers, training institutions, businesses, associations) but it was felt there was room for a permanent scheme addressing these issues. Relevant actors include East Street Arts, and the Henry Moore Institute.

It was felt that some training courses on cultural management and cultural policies exist at Masters level, rather than shorter-term training, but that the courses may not be well-known nor as recognised as those of universities in other cities. It was felt that what training there was focused on culture and development rather than cultural policy.

On the inclusion of cultural rights, as well as human rights in programmes and training activities in the cultural sector it was felt that, as in the first section of this report, the term 'cultural rights' is generally not covered, although some issues are addressed in education (e.g. 'access', 'recognition'), but not framed as rights. If the term 'cultural rights' was embraced, the group believed that it 'would have power'.

A particular weakness identified by Workshop 2 was the lack of a clear link between the city council's children's and education strategies and the Culture Strategy with neither explicitly referencing the other.



Measures to adopt

- An audit of the existing offer.
- Further to including references to education in the Culture Strategy, it would be necessary to ensure that educational and university strategies also address culture.
- There should be better integration of cultural aspects across the educational spectrum, for all ages, including adult education, lifelong learning.
- A greater diversity of music education to integrate non-Western traditions.
- More consideration of 'cultural rights' by making a debate on cultural rights happen.
- Improve websites that provide information.
- The need to open up the conversation with schools.

Examples of good practice

- Educational engagement by cultural organisations is generally very good.
- [Breeze Card](#) - a discount and information card for young people in Leeds which gives discounts at sports and leisure centres, shops and entertainment venues.
- [U3A Leeds](#) - University of the Third Age is devoted to lifelong learning for retired people.



CULTURE AND ENVIRONMENT

The groups that assessed this section scored well against the global panel's mark with 53/100 from Workshop 1 and 36/100 from Workshop 2, compared to 30/100. However this is the first of the areas where there was a significant discrepancy between the workshops with the second made up of municipality workers and the larger institutions scoring much lower than the first representing a largely independent sector.

In Workshop 1 the city scored well on the local authority's recognition of the value of natural spaces, promoting Leeds as a 'Green City' and supporting cultural activity such as the Mela and West Indian Carnival to take place in the public parks. The local authority also facilitates the allotment schemes for citizens to grow their own produce, has recently developed a new state of the art nursery and created the 'Leeds Park Fund'. There has also been investment in an apprenticeship scheme on building techniques, heritage renovation and a team of Rangers work alongside 'Friends of' groups.

There are some initiatives (particularly in tourism) which promote the recognition of local products and factors related to history and culture in the promotion of sustainable production and consumption, but these are not sufficiently disseminated or well-known and there are no guidelines as such. However there is a strong network of independent food producers and gastronomy, including craft beers, ice cream, tea, and pork products, are recognized as a constituent element of Yorkshire culture (although they tend to have 'rural' connotations, rather than Leeds' 'urban' ones). The city has many food festivals and events, and its cultural diversity is reflected in the gastronomic offer.

Cultural organisations are beginning to evaluate their environmental impact and the Arts Council as a funder is interested in this. However at this stage for Leeds it is seen at a 'Developing' stage as are the platforms that link public and private civil society organizations that work in the areas of culture and the environment.

Both groups agreed that the city scores particularly low in the area of inter-departmental working of the local authority, with no co-ordination mechanisms existing between the departments of Culture and Environment and no explicit policies linking the two areas. More could be done to integrate the knowledge, traditions and practices of all people and communities, into local environmental sustainability strategies and whilst the Culture Strategy includes some references, more could be done to explicitly recognise the connections between culture and environmental sustainability (e.g. concerns about climate change, resilience, risk-prevention, the sustainable use of resources, and awareness raising about the richness and fragility of ecosystems).



CULTURE AND ENVIRONMENT

lines on the promotion of the production and consumption of local products, but the discussion around this seems to have focused on not understanding the questions which could explain the low score and account for the discrepancy in this theme.

Measures to adopt

- Greater strategic integration of culture and environment within the Council.
- A healthy environment requires clean air, and this is something that Leeds needs to address – the city risks being fined because of polluted air. Leeds' existing 'car culture' needs to be transformed.
- Sharing and disseminating information, education of the sector to better understand its environmental impact.
- Some platforms do already exist and the city has many assets, toolkits and resources available, but one platform needs to exist specifically to tie in the environment and culture.

Examples of good practice

- Apprenticeship scheme on heritage skills.
- [Arium](#) – A state-of-the art new horticultural nursery with a spacious children's play area, giant sandpit and outdoor picnic area, craft area and pop up family events running throughout the year.
- Strong citizen voluntary initiatives in areas like parks and gardening practices. Parks are seen as a jewel of the city.
- Leeds supplies other local authorities with plants and can be recognised as a good success story in its commitment to community parks as observed in the 7 Green Flag Awards it has received.



CULTURE AND ECONOMY

The groups that assessed this section scored well against the global panel's mark with 52/100 from Workshop 1 and 67/100 from Workshop 2, compared to 38/100. This is another area where there was some discrepancy between the first and second workshops.

One area of discrepancy related to the opportunities for financing for-profit cultural projects, with Workshop 2 awarding a score of 8 compared to Workshop 1's score of 4. Amongst the participants, the second included an experienced fundraiser who had worked to build business support for Leeds 2023, a very popular project in the city, which may have skewed the perspective of this group, where Workshop 1 involved largely independent organisations with less experience or capacity for fundraising.

Both the local tourism model and corporate responsibility programmes scored well in the recognition of links between culture and economy. But Workshop 1 felt that more work is needed to understand how wide-spread this was.

Also marked at a 'Developing Stage' by Workshop 1 was the appropriateness of contractual and salary conditions for those working in the cultural sector. The Arts Council nationally publishes recommended rates for practitioners, however it was felt that this is not always applied and that artists are often asked to do additional tasks for free.

On information and training on author's rights, shared production models and new distribution systems the group scored the city at an 'Advanced stage' with universities, libraries and some cultural organisations providing specialist support. However more general employability training did not teach creative skills.

Under financing the sector, participants of Workshop 1 identified a 'Developing Stage' for available financing mechanisms, but 'Advanced' for the local authority's promotion of programmes that support volunteering or increase donations citing good examples of partnerships between cultural organisations or projects and businesses. More could be done however to maintain and innovate in traditional crafts trades.

Workshop 1 felt that the local economic development strategy does not adequately take into account the cultural economy. However, as Culture now sits within Development in the Council, there was hope for more joined-up work. The new 'Inclusive Growth Strategy' includes a chapter on "Maximising the Economic Benefits of Culture" with specific reference to Leeds 2023 but this is just one project rather than a more wide-spread approach. Whilst the Council representatives in the group recollected historical studies of the value of the cultural economy, the group had no knowledge of any contemporary analysis. Workshop 2 focused more positively on good examples of sponsorship for high



profile cultural events and the private sector demonstrating more support for culture in the city.

On the whole participants of Workshop 2 answered more confidently in this field of Culture and Economy, reflecting the specialist expertise in the group. The single question that showed the greatest discrepancy in answers was whether local economic development strategies took culture into account.

Some of the suggested measures below start to address this discrepancy:

Measures to adopt

- Data and evidence gathering needs to get better, a task that could be given to a university making partnerships more strategic.
- Employability programmes per se however do not teach creative skills and there is room to improve.
- A stronger and more defined connection between the Culture Strategy and the Inclusive Growth Strategy to demonstrate how the economic development of culture is supported.
- Greater knowledge, data, analysis of the economic value of culture and a more sophisticated model for developing this – not just in terms of large scale events but where culture can reduce costs in areas such as crime and anti-social behavior. E.g. adopting Social Return on Investment models.

Examples of good practice

- Within the South Bank development cultural facilities and quality of life is high on the agenda.
- Businesses are keen on the ECOC application, and this is promising



CULTURE, EQUALITY AND SOCIAL INCLUSION

The groups that assessed this section scored well against the global panel's mark with 61/100 from Workshop 1 and 60/100 from Workshop 2, compared to 35/100.

Both workshops scored the city highly in this area and were largely in agreement. Much of national policy in the UK dictates higher scores but it was also felt that in many cases Leeds does go above and beyond what is required by law to create a genuinely inclusive city, although there is always room for more improvement.

It was recognised that central government (via Arts Council's 'Creative Case') promotes equality and social inclusion for all projects in receipt of Arts Council of England funding. But it was suggested that this 'one stop' guide to social inclusion' needs to be challenged and Leeds, in its diversity, is well placed to do this.

High scores were awarded to both local authority and civil society activity that supports the inclusion of women, young people and disadvantaged groups with a 9 awarded in Workshop 1 to work done by civil society groups to raise awareness of the need for inclusion. The work around Leeds as a City of Sanctuary was particularly noted as was 'Black History Month' and International Women's Day Activities.

Workshop 2 awarded a 9 to the question of whether or not cultural organisations receiving public support carried out programmes targeted towards disadvantaged groups, with the group recognizing that almost every civil society organization had some element of its mission and values relating to social inclusion.

It was recognised that under UK law public venues have to be DDA (Disability Discrimination Act) compliant so the city scores highly in this category but it was felt that not many organisations go above and beyond physical disability, with only a few starting to adopt broader accessibility policies such as dementia-friendly venues and relaxed performances.

Both groups scored intergenerational activity less well, where it was felt the focus on a 'Child Friendly' city came at the expense of a greater intergenerational mix. Also receiving a low score was the relationship between personal welfare, health and active cultural practices, where whilst there were some examples of good practice with the 'Health and Wellbeing Fund', it was not widely recognized across the policy areas, and much of the good work is project focused and therefore for time and funding limited as opposed to widely adopted policy.

In terms of both capacity building and local networks supporting practice, it was felt that more work could be done, and where good examples did exist, they lacked the resources to fulfill their potential.



CULTURE, EQUALITY AND SOCIAL INCLUSION

Measures to adopt

- It was felt there was a need to reduce tokenism or 'tick boxing', where organisations are spreading themselves too thinly trying to tick all the boxes rather than focusing on meaningful and long term engagement with one or two groups.
- More work was needed to increase intergenerational programmes and the local authority could do better in bringing together stakeholders to create local networks.
- Embed culture into policy areas rather than a project-based approach.
- Revisit Equal Opportunities policies to consider where Cultural Rights could be included.

Examples of good practice

- [Migrant Access Partnership](#) (won the Eurocities Award for participation).
- [Pride](#), an annual Gay Pride celebration.
- [DAZL](#) dance group for young working class children with a particular focus on young boys who would traditionally not undertake dance as a past time.
- [Restorative Practice](#), a Leeds City initiative to help to build and maintain healthy relationships, resolve difficulties and repair harm where there has been conflict.
- [Herd Farm](#), a multi-use resource 7 miles north of Leeds with a wide variety of options in a setting that stimulates the most reluctant learner.
- [Health & Wellbeing Fund](#), which supports cultural activity for health and wellbeing.
- [Love Arts Leeds](#), a celebration of creativity and mental well-being which takes place every October.
- [Cloth Cat](#), a charity based in inner-city Leeds that uses music training to help local people improve the quality of their lives.
- [West Yorkshire Playhouse Theatre of Sanctuary](#). West Yorkshire Playhouse became the first ever Theatre of Sanctuary, in recognition of its commitment to being a place of safety, hospitality and support for refugees and asylum seekers.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

The groups that assessed this section did not score it well against the global panel's mark with 30/100 from Workshop 1 and 37/100 from Workshop 2, compared to 41/100. This was the only section to score below the global average. None of the actions in this section scored more than '5' with many scoring just '1' or '2', with both groups focusing on the 'emerging' and 'developing' stages with only one rating for 'advanced'.

There was a lengthy discussion in both workshops about public space, whose space it is, when is it public and when it is seemingly public but actually in private ownership. Fears were expressed in Workshop 1 about the vulnerable being 'moved on' from these spaces and a 'sort of social cleansing' taking place. Whilst not a positive conversation this was largely felt to be a national picture and the group felt that Leeds was doing no better or worse than other UK cities.

Both groups gave very low scores to the local authority's master planning and cultural impact assessments. Cultural infrastructure was felt to be unplanned and not very strategic, often happening in spite of the system rather than because of it. Meanwhile, transport, a regularly discussed issue in the city, does not take into account cultural life with many people having to leave theatre productions and gigs early to catch the last bus or train.

Although there is no consistent inventory, participants of the first workshop did feel that heritage, particularly the built environment, was well preserved and considered in the city. However the approach to heritage is too heavily skewed towards the tangible and is very focused on 19th Century, industry and listed buildings, offering little or no opportunity to share the broader heritage of the city through its history of immigration and the cultures that now thrive here. Participants of the second workshop felt the city was improving in terms of using its public spaces as cultural assets but again more could be done to further encourage this.

Workshop 1 placed the city in an 'Emerging Stage' whereas the second scored a little higher and placing the city in the very early 'Developing Stage'. Through discussion there was recognition that the Culture Strategy does highlight this issue but also a feeling that there is a disparity between renovation which takes place in the wealthy city centre and rural suburbs and those more deprived communities whose heritage isn't as 'palatable' and therefore not as well preserved. There were concerns about both the lack of diversity in the city's approach to heritage and concerns about gentrification.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

Measures to adopt

- There was felt to be no leadership from Leeds City Council in developing cultural masterplan and therefore what they have lacks ambition and vision, is not fit for purpose or duplicates what exists but leaves gaps.
- There was a perception that the city values developers above all else and won't push for them to value culture for fear of losing these developers.
- It was felt there was little or no support and capacity building for community development e.g. asset-based transfers.
- The groups identified a lack of inventory for tangible and intangible assets.
- It was felt there was a need to incorporate Cultural Impact Assessments in urban planning policy and associated training programmes.

Examples of good practice

- There are a number of 'Friends of...' groups and volunteer networks connected to public parks and buildings.
- [East Street Arts](#) runs a temporary spaces programme that allows creative people to use buildings that are currently not let or are waiting for redevelopment.
- Individual venues such as Headingley [HEART](#) and [Bramley Baths](#) have created successful and innovative community facilities.
- Southbank is an example of where culture is in the masterplan, although it could be improved. The website is good and has good artistic impressions and the area benefits from having The Tetley already in place to build a cultural offer around. There are some good responses to the Southbank Framework but will it reach communities?



CULTURE, INFORMATION AND KNOWLEDGE

The groups that assessed this section scored well against the global panel's mark with 65/100 from Workshop 1 and 47/100 from Workshop 2, compared to 43/100.

There was a discrepancy between the two workshops with the second workshop scoring significantly lower than the first. However, on the whole the second workshop mirrored the first, scoring just slightly less for 8 of the 11 actions. Of note were the following low scores with a 2 rather than a 5 for both the representation of diversity and the engagement of publicly funded cultural institutions in debates on information and knowledge, and 4 rather than an 8 on policies and measures that guarantee access to information to promote participation in cultural life.

National legislation guarantees freedom of expression including artistic expression, freedom of opinion, freedom of information, respect for cultural diversity and respect for privacy and there are mechanisms in place to monitor these freedoms. It was noted however, that these were less likely to be monitored at a local level, except perhaps for Students Unions. It was felt by both groups that the local media did not always give equal space to diverse views; however the first workshop scored this much lower than the second although the debate was similar.

There is some joined up thinking between universities, the local authority and civil society to monitor, research and analyze cultural developments and their interaction with other areas of sustainable development, but there is no systematic approach.

Policies and programmes are in place that promote cultural democracy and support the participation of the cultural sector in international co-operation and there is an implicit recognition of links between grass roots creativity and social entrepreneurship. But more could be done to analyse the latter.

In terms of capacity building Workshop 1 scored in the 'Advanced Stage' for access to training for the cultural sector, believing that awareness of open source, open data, Creative Commons, for example is now widespread. The Central Library was cited as having expertise and providing advice on these matters, however the publicly funded cultural institutions, whilst providing some expertise did not widely or evenly participate in knowledge sharing.

The biggest discrepancy here was in the area of participation in debates on information and knowledge and the provision of consistent support for valuing culture as a common good. The first workshop, which involved largely independent practitioners who are very well networked, critically engaged and politically active, scored this action much higher,



CULTURE, INFORMATION AND KNOWLEDGE

where the second which included the municipality and large institutions struggled to identify where those debates were taking place and didn't feel that it was supported by the city, scoring a very low 2.

Measures to adopt

- It was felt there is a need for a more programmatic, systematic approach to areas where only occasional developments exist (e.g. the relation between grassroots cultural processes and social innovation).
- That there needs to be a more outcome-oriented approach to the digital infrastructure/monitoring that is being created in the city
- Strategies and funding should try to unite existing work, not unify it
- It was widely felt that the city needed a single platform/voice for cultural policy, data, analysis and debate in the city

Examples of good practice

- [Leeds Data Mill / Data Mill North](#) - an innovative new website which provides access to locally-relevant data in an open format, and helps people use that data creatively.
- [Explore Fund](#) - a capacity building fund to support artists and organisations from across the city to strike up new partnerships and collaborations with their counterparts from across Europe and the world.
- Local radio stations with 'phone in' programmes (inviting local audience input), reviews and information on arts events.
- [Made in Leeds TV](#) - a local television station serving Leeds and West Yorkshire.
- The open development of the [Leeds Culture Strategy](#) which stimulated a lot of debate in the city about the role and value of culture.



GOVERNANCE OF CULTURE

The groups that assessed this section scored well against the global panel's mark with 54/100 from Workshop 1 and 62/100 from Workshop 2, compared to 37/100.

In both workshops the overall score was brought down in two actions notably: that the Agenda 21 for culture is not widely recognized and its impact on local cultural policies therefore difficult to discern, and that there is room for improvement in the participation of citizens in the management of cultural institutions, programmes, and events.

Otherwise this section consistently scored in the 'Developing' or 'Advanced' stages across both workshops. At a local level there were good examples of neighbourhood planning with clear recognition of management practices that are representative of local culture. At a national level, like the rest of the UK, Leeds fosters collaboration for cultural policies between local, regional, and national governments through its regional Arts Council via Arts Council of England to the Government's Department of Culture, Media and Sports (DCMS). Publicly funded institutions are accountable.

There were some good examples of local authority training programmes in the field of culture to strengthen NGOs and other civil society organizations that contribute to cultural life.

A little more work could be done by the local authority to engage citizens in public forums to steer local cultural policy and by the wider sector to create forums for the consultation, negotiation, and regulation of goals and methods of projects. It was however recognized that work on both the Culture Strategy and Leeds 2023 were highly participatory processes which widely engaged local citizens.

Measure to adopt

- Agenda 21 for Culture.
- The participants acknowledged the need for greater governance of culture, not to coerce or to limit activity, but to increase collaboration.
- It was agreed that more effort was needed to be put into the localities and talking with front line services like one stop shops and refuse collectors.

Examples of good practice

- Within the City of Leeds, the Chief Officer for Culture and Sport's position is in the senior management of the City Development Directorate, one of the 5 directorates



GOVERNANCE OF CULTURE

in Leeds City Council. With the [Director of City Development](#) reporting directly to the Chief Executive.

- [Culture Strategy 2017 – 30](#) 'co-produced with many actors, architects, communities and people of the city'.
- [Leeds 2023](#), the ECOC Bidding process which was consultative and engaged many local and international partners with the people of Leeds.



CONCLUSIONS




In the process of developing the Culture Strategy for Leeds 2017-30 as well as the European Capital of Culture bid, Leeds has proved it is strong in participatory policy and planning, a strength that has been evident during this Pilot Cities process.

The values of the co-produced Culture Strategy of 'Bravery', 'Respect', 'Curiosity', 'Resilience', 'Generosity' and 'Honesty' were reflected throughout the workshop, with the participants taking the time to reflect upon, listen to and consider Leeds' capabilities in relation to the Agenda 21 actions.

Of the nine commitments, the most visible strength was identified as 'Culture, Equality and Social Inclusion' by both workshops scoring well above the global panel's radar. Here the groups identified Leeds as having a leading role nationally "on restorative practice and using culture for alternative schools provision" such as Herd Farm, providing access to people with a range of disabilities, and scoring 9 for the role of local civil society organisations in carrying out awareness-raising campaigns and in cultural organisations in receipt of public funds providing programmes of social inclusion: 'The city has a strong activist past and has long been a city of sanctuary - the diversity of the city is testament to this'.

Those areas needing the most attention and scoring particularly poorly was 'Culture, Urban Planning and Public Space' where the second workshop felt that "there is little or no leadership from the city council in directing the cultural infrastructure."

The workshops revealed discrepancies in response to particular actions in three of the areas:

-  Culture and Economy, specifically in the action of to what extent local economic development strategies take the cultural economy into account and work with its participants to ensure that it is a key economic sector of the city or region.
-  Culture, Information and Knowledge, specifically in the action on whether cultural institutions that receive public support participate in debates on information and knowledge and provide consistent support for valuing culture as a common good.
-  Culture and Environment, specifically in the action regarding the extent to which local cultural policies explicitly recognize the connections between culture and environmental sustainability (e.g. concerns about climate change, resilience, risk-prevention, the sustainable use of resources, and awareness raising about the richness and fragility of ecosystems).

The following considerations were raised by the stakeholders in relation to Culture 21 Actions:

CONCLUSIONS

- » Across the board citizens' engagement was generally deemed to be good at a local level, with a strong commitment to community festivals and 'friends of...' schemes. It was felt that whilst Leeds is a diverse city, this diversity is less evident in areas of cultural heritage and urban planning and music education. The local authority should create community forums for infrastructure planning and monitoring of cultural programmes.
- » For the cultural sector there were excellent examples of good practice across the nine commitments, but there was also a general feeling that the resources were often too tight and organisations spread too thinly. There were some good schemes connecting artists and cultural agents or organizations with other agents in the educational and social sphere (formal and non-formal education centers, training institutions, businesses, associations) but it was felt there was room for a more permanent scheme or platform.
- » The local authority's leadership of both the Culture Strategy and the Leeds 2023 bid has opened new opportunities across the 9 commitments and serves as a strong base from which to address the city's weaknesses and build on its evident strengths. However more could be done between Culture and other departments, particularly Environment, and with Universities to share knowledge and gather data. Greater strategic leadership was needed in the area of culture and urban planning. The stakeholders recommended that Leeds adopts the Agenda 21 for Culture.
- » Whilst good practice exists across both civil society, large organisations and the municipality the general view across both groups is that it is project focused rather than a consistent behaviour. Culture is not widely adopted across policy areas with many projects operating a short term view and reliant on funding and time limited programmes and much of the city's success reliant on highly motivated individuals and an ad hoc approach to cultural development.
- » Finally the term 'Cultural Rights', is not widely understood in the city, and it was felt a new debate might prove a useful tool for considering cultural rights across local policies, in line with the Agenda 21 for culture and Culture 21: Actions

In late 2017, Leeds (alongside the 4 other cities bidding for the UK European Capital of Culture (ECOC) 2023), was informed that having voted to leave the European Union the UK is no longer eligible to take part in ECOC. This disappointing news came after years of preparation, investment and planning. Cllr Judith Blake, Leader of Leeds City Council immediately responded:

"We remain fully committed to the excellent work that has already been carried out alongside our European partners to promote Leeds as a



CONCLUSIONS

centre for cultural excellence and diversity and will continue to progress our ambitious strategy to put culture at the heart of everything we do as a city.”

As the UK navigates uncharted waters to redefine its relationship with the other 27 EU states, the Pilot Cities Europe programme now presents a unique opportunity for Leeds to build on its growing European cultural networks and create future benefit from the opportunities for shared learning and exchange that these networks can bring. Meanwhile, the commitment of the city and its people to preparing the bid and its Culture Strategy has created ideal conditions for engagement with Agenda 21 for Culture.

Linking to both the City’s Culture Strategy and on building the work done for Leeds 2023 bid, a work programme will now be designed to address the findings of this workshop,

ANNEX 1: LIST OF PARTICIPANTS IN THE WORKSHOPS

WORKSHOP 1 - OCT 2017

| NAME - SURNAME | POSITION |
|--|-------------------------------------|
| Group A – Cultural rights / Equality & Social Inclusion / Urban Planning & Public Space | |
| Bruce Davies | Basement Arts Project |
| Annie Llyod | Compass Live Art |
| Lydia Catterall | Freelance artist |
| Leanne Buchan | Leeds City Council |
| Samuel Nicholls | Leeds Music |
| Stefanie Gascoigne | RJC Dance |
| Amy Letman | Transform Festival |
| Clymene Christoforou | Expert, UCLG/CAE Pilot Cities |
| Group B – Heritage, Diversity and Creativity / Economy / Governance of Culture | |
| France-Leigh Hadrysiak | Yorkshire Visual Arts Network |
| Nima Poovaya Smith | Alchemy Anew |
| Karen Watson | East Street Arts |
| Dinah Clark | Leeds City Council |
| Martin Hamilton | Leeds Civic Trust |
| Rachel Lythe | Leeds Grand Theatre and Opera House |
| Courtney Spencer | Left Bank Leeds |
| Mindy Goose | Pyramid of Arts |
| William Gaunt | Sunnybank |
| Kornelia Kiss | Culture Action Europe/ Pilot Cities |
| Sharon Brigden | Whitecloth Gallery |
| Group 3 – Education / Environment / Information and Knowledge | |
| Lynda Kitching | Friends of Leeds Parks |
| Catherine Baxendale | Invisible Flock |
| Cluny Macpherson | Leeds City Council |
| Erica Ramsey | Leeds Cultural Institute |
| Jordi Balta | UCLG Pilot Cities |
| David Bell | University of Leeds |


ANNEX 1:

LIST OF PARTICIPANTS

IN THE WORKSHOPS

WORKSHOP 2 - FEB 2018

| NAME - SURNAME | POSITION |
|--|---|
| Attendees from the municipality | |
| Judith Blake | Leader, Leeds City Council |
| Cluny Macpherson | Chief Officer, Culture & Sport |
| Susan Upton | Chief Officer, Strategy & Resources |
| Mick Ward | Chief Officer, Adult Social Care |
| Jennifer Young | Head of Visitor Economy |
| Mark Burgess | Group Manager, Environment and Design |
| Mark Allman | Head of Sport & Active Lifestyles |
| Pria Bhabra | Migration Programme Manager |
| Sally Coe | Out of Schools Activities Manager |
| Jenny Fisher | Principal Officer (Plan & Sustainability) |
| Andrea Ellison | Chief Librarian |
| Emma Jaye | HR Services Manager |
| Emma Strachan | Advanced Health Improvement Specialist |
| Sarah Westway | Head of ArtForms (In school arts) |
| Rob Wilson | Senior HR advisor |
| Ann Wishart | Arts Development Manager |
| Lelir Young | Head of Equalities |
| Sarabjit Kundan | Democratic Services |
| Dinah Clark | Leeds 2023 |
| Karen Murgatroyd | International Relations |
| Kristina Assmann-Gramberg | International Relations |
| Sarah Priestley | Leeds 2023 |
| Sam Pollard | Leeds 2023 |
| David Israel | Leeds 2023 |
| Attendees from the larger cultural institutions | |



ANNEX 1: LIST OF PARTICIPANTS IN THE WORKSHOPS

WORKSHOP 2 - FEB 2018

| NAME - SURNAME | POSITION |
|----------------|--|
| David Collins | Director of External Affairs, Opera North |
| Robin Hawkes | Executive Director, West Yorkshire Playhouse |
| Weike Eringa | Artistic Director & Chief Executive, Yorkshire Dance |
| Bryony Bond | Creative Director, The Tetley |
| Sharon Watson | Artistic Director, Phoenix Dance |



CONTACTS

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