Introduction

This was a specially extended meeting on the future of arts in Leeds. It was held on 13 January 2011 as part of the Vision for Leeds 2011-2030 “What If…Leeds” debates to shape the future of the city. The event was hosted by East Street Arts at the temporary arts venue of Dyson’s Chambers on Lower Briggate. Karen Watson independent chair of Leeds Arts Partnership welcomed everyone to this open space event and invited people to engage with the future activities of the Arts Partnership.

The question posed to all was:

**what do we want a culturally vibrant Leeds to look like?**

Facilitator, Annie Lloyd explained that the question was deliberately open and broad to invite a creative, collective response from everyone and to invite full participation on the issues that mattered most to people. The success would lie in the self organising principle. Those who had come to the meeting would set the agenda and the agenda was to be driven by people’s passions.

Afterwards, people socialised, enjoyed drinks and food, saw the new show by artist Emma Bolland and met the people behind Dyson’s Chambers.

People who could not join us were invited to still follow our progress on Twitter. The hashtag for the event was #leedsartsfuture.
5.15 – 6.00pm Sessions

- Legacy for arts/culture from European year of volunteering – page 5

- The art market? – page 6

- If Leeds is aspiring to be a 'child friendly city', what does that mean for arts and culture? – page 8

- How can Leeds de-centralise art to its many diverse suburbs? – page 9

- Leeds lacks cultural venues and spaces. How do you address this? – page 10

- What actions can we take to support emerging performing arts practices and companies (and stop going to London)? – page 11

- Post education possibilities for artists to stay or return to Leeds (permanent venues) – page 13

- How good is Leeds now? – page 14

- What part can larger organisations play in supporting smaller organisations/artists? – page 16

- Arts consortia and bidding for contracts – page 18
Legacy for arts/culture from European year of volunteering
Called by: Dawn Fuller, development@space2.org.uk

European Year of the Volunteer
In September/October – there will be a focus on arts and culture in the European Year celebrations. The first Leeds Festival Fringe taking place in August 2011 will be looking for volunteers.

Ideas:
- Tying in our celebrations with Light Night. Ideas include, for example, on Light Night itself to have 4 choirs from North, East, South and West Leeds performing in Millennium Square. The next night they could go back into their communities and perform there – taking some of the spirit of Light Night with them.
- Or a Lantern Procession where local arts organisations could promote volunteering opportunities.
- Could we have a European element by working with one of our twin cities i.e. Siegen.
- Template policies etc…
- Or Leeds volunteer centre with an arts and culture theme, and themed search options
- Any large events could get young people and adults to volunteer in sept/oct and include people from Europe, like a volunteer exchange
- Leeds Ahead could help arrange free rooms, like a school exchange
- European bands (unsigned) could perform at the Fringe Festival, and should involve all forms of arts
- Leeds buskers could be invited to be included
- Ask organisers of the Leeds Festival to use local volunteers at their festival
- Leeds has a Creative Timebank – need to consolidate this through informal networks
- Dutch timebank being set up and Leeds is looking to exchange with them
- Look to encourage organisations to exchange resources and equipment, and develop new models of volunteering

Developing a legacy:
- Volunteer centres with an arts and culture focus – but need to build the infrastructure for getting the message out to the sector
- Template policies, vol-co-ord job description, training packs
The Commercial art market
Called by: Karen Watson, karen.watson@esaweb.org.uk

Our experiences to date
Lads – met regularly/lots of discussion

On your wall – annual event

Selling event that benefits artists & will continue in different spaces

What’s happened to Contemporary Arts North?
Contemporary Arts Society expensive – not cost effective

Hard to tell what will sell – artsmix can’t tell

Few artists quite popular

How to select work? Is it part of your programme?

Axis not going to repeat the future 50’s so artsmix taking over Leeds Arts Fair
Emerging Artists

Pavilion prints + doing arts fairs = difficult now working with artists represented by galleries

Artists want to do what they do & not do stuff to sell

Lower level stuff

Editions etc

People do ask about it – layla

Collectors go to galleries – London & Glasgow not set up to sell

City gallery sells a good proportion from the open show, do less now - issue about price tags

own art scheme – good scheme but being reduced because of funding

bar underneath city gallery changing & called retail. City Gallery not consulted café, art shop (not available now) gallery shops can be very interesting

Collective push to change?

Audience development - seems to be really hard to do this in Leeds

Artsmix selling really well – assortment of stuff - £750 per place – clear that it is a market
Looking to the future
Is it fine art or more crafts/applied art that is selling?

- Artsmix = fine art & challenging
- Good art book shop & magazine – gap
- Artists book fair – sales? – that’s another market, Leeds good with markets
- Gallery validates taste & was an exciting experience
- Do we need a permanent venue? Do artists?
- Loft art and smart are not cheap
- Artco still going and selling
- Do we need to sell more that people want not what we want to curate?
- Its about finding the market & the people that want to buy that art
- Its also about having the expertise of selling work. Could a good salesman sell anything? Sell art?
- Flannels/eyestorm (ruth) went out of business in Leeds (Andrew worked at eyestorm. It was all prints, didn’t sell enough. People felt scammed.)
- North Street Gallery?
- Plinth
- Brewery - crafts
- Nice objects
- Could a co-operative work?
- Several events at the same time? And build on pavilion art walk – specific invite
- October would be good
- Book fair taken years to build
- Need something ‘popular’ aimed at people outside of immediate arts sector.
- Art shop?
If Leeds aspires to be a “child friendly” city what does that mean for Arts and Culture

Called by: Paul Kaiserman, paul.kaiserman@eductionleeds.co.uk

Leeds City Council is aspiring to be what Unesco defines as a child friendly city. This is a complex concept even for people who understand children and young people – artists and the cultural sector are using to dealing with and exploring complexity so should be the people to help make this vision a reality

- The arts could bring the concept alive
- Light night is a good example of the city becoming family friendly
- A city that is child friendly is more than likely to be culturally diverse friendly (signing, less alcohol-focussed, safer etc etc)
- The arts and cultural sector could help people rethink what they do in / how they use a city centre
- The Corn Exchange was recently robbed from young people - relatively overnight. How can we stop this from happening again?
- Need to find ways for public sector to embed arts within it – artists on city centre planning and design teams etc etc
- How can we compete with or overcome financial imperatives
- Where’s the consultation and involvement about the Arena?
- We need to build the use of artists into all commissioning policies
- How to tell young people what’s already happening / on offer
- How to marry up grass roots / ground-up provision with statutory and public provision
- Think about journeys of discovery for children and young people
- Breeze Festival is great and well attended – why not shut all the roads etc and enable it to be MASSIVE!
- We spent a lot of time focussing on the relationship between city centre and governing structures but this is a tiny percentage of what young people experience on a daily basis. Need to look at provision at locality level too and how they can access things in and outside of the city centre.
- Children and young people, the arts, and cities are generally anarchic. Planners are more rigorous and bound by rigid structures so we need to show them how being more anarchic can be useful / effective / productive – support them to cope with anarchy whilst still delivering their results / outcomes.
- Academically the arts aren’t currently valued so may need to do more work with children and young people outside of school
How can Leeds de-centralise art to its many diverse suburbs?

Called by: Simon Hall, whatshappening@LeftBankLeeds.org.uk

- Everything focuses on the middle
- How do you have a city identity AND
- Identify special places AND
- Provide opportunities for cultural activity in areas that don't have a tradition of doing it
- There is a danger that providing too much investment leads to complacency. How can we identify people with passion that can be supported to bring change?
- Overcoming the idea that art is only for “arty” people
- There is a big question about Leeds’ identity as a city centre surrounded by housing. How do we promote the successful suburbs to the rest of the city and beyond?
- “I ☝ West Leeds” is a great model. Vision + commitment + funding = brilliant.
- East Leeds fm: 5k volunteers since 2003. So young people will engage when given the opportunity.
- Can we invigorate community centres with arts content?
- How can “successful” communities share ideas and experience with others?
- “Mary the amazing lady!”
- If people can engage in the arts locally they are more likely to engage with it in the centre. We’re not convinced it works the other way round.
- Succession – training for the future
- Can Leeds City College get involved?
- Networking
- Celebration
- Resourcing
- Promotion
- Training
- Germination
Leeds lacks cultural venues and spaces. How do you address that?
Called by: Neil Owen, neil@testspaceleeds.com

Scribe Cate Walker

- Arts organisations and groups want venues to have flexible and low cost booking arrangements. Council is very expensive and usually you can only book for one day or half a day. Please relax the admin as regards risk assessments etc

- SAA – UK cannot find a suitable venue for a dance class. People from the South Asian community are not happy within the city centre in the evenings – do not feel safe and are not comfy with the club/pub culture.

- But we do need the city to have ‘edge’. There is nowhere now like Granary Wharf with arts units. We have no cultural quarter like Manchester.

- Leeds does not have a good feeling about its diverse community. Although it is a very diverse city, the branding, the posters, the general marketing of the city does not reflect this particularly in its use of images. The city needs re-branding.

- Arts organisations need sympathetic landlords – it’s very difficult to rent empty buildings. Dock Street Market is a step forward.

- We have long been known as being a city of debate – Café Scientifique is thriving, and Café Philosophique is developing. There is Taking Soundings and ‘Philosophy in Pubs’. And Four x Four at Leeds Met, beginning again in March. www.makingplaces.com
What actions can we take to support emerging performing arts practices and companies (and stop them going to London)?

Called by: Gloria Lindh, gloria@unlimited.org.uk

People in the session:
Gillian Dyson, Andy Kirk, Ben Danzig, Julia Turner, Dick Bonham, Matt Rogers, Lucy Meredith, Adam Lowe

What can you do in London that you can’t in Leeds? (perception)

Review/ press
Opportunities
Creative opportunities: critical mass or quality

- Thinking of region in comparison to London: opportunities region rather than city wide in travelling time

- Is it the perception that there’s no opportunities or that activities are happening in pockets? The situation is changing rapidly, does it require more steering?

Progression:

No structures in Leeds to assist production and administration.

A middle space is needed between entry and small/midscale

In order to stay we need clear progression and acess to work to support ourselves financially.

Can companies and venues in Leeds be more accessible to emerging artists? What would this look like? Mentoring?

Partnership working: we need sustainable and regular income, perhaps a cross venue program.

Networking and marketing:

Communication takes time – a person or organisation to facilitate. Requires money or funding.

Existing facilities: West Yorkshire Theatre Network, Culture Vultures

Students: differentiation between ‘student’ and real life work. Difficult to access audiences without contact on campus. Unpaid internships an issue in access for students to career progression.
Reviewing:

Access to print journalism: the blogosphere as alternative? Provenance of reviews. Driving traffic to site to read reviews.

Economy regionally:

Arts bring money into other industries in region. Investment pays off.

Convincing arguments for investment in the arts.

Marketing of the city: can we market Leeds as something other than a shopping destination? What about our cultural life?

Funding: Is there more funding available in other cities? Yes and no. Can be linked to outcomes e.g. European regeneration funds.

Leadership: does cultural leadership make a difference? Is it needed in Leeds? An organisation or individual?

Ideas:

1) Empty spaces to artists more useable. More responsive/ transparent admin base? James Hill (we make the contact)
2) Networks: WYTN-TV channel. Do we need a new conduit? Someone to run it from existing organisations (what's on it: job opportunities, real life meetings, events)
3) A middle space- a physical network, see the work, making work visibly show and tell. Link between existing spaces?
Post education possibilities for artists wishing to remain or return to Leeds (permanent venues)
Called by: Bruce Davies, bruce@henry-moore.org

- Development of artistic practice in Leeds
- Lack of creating jobs (paid) to allow artists to remain in the city whilst developing their practice
- Venues dedicated for the purpose of developing art that provide a way of...
- Engagement between student population and wider permanent population of the city
- Links between different facets of the same subject to try and close up some of the schisms between them
- Links between the educational establishments encouraging visibility to the public of cultural events
- LVAF – essentially a closed loop – outside the loop how do you find out about events?
- More permanent cultural spaces that people can experience different aspects of culture
- Examples of spaces that work well: MAPP/ENJOY
- Promotion, organisation and crafting of events needs input from those not involved in creative practices
- Working models include ‘Transition’ (Glasgow) and ‘Royal Standard’ (Liverpool)
- Encouragement for students to remain (offers of studies whilst still in education)
- Too much of the same people> lack of variety means people feel, again, in a closed loop
- Fluidity between scenes/ venues that allows people to chance upon things > this does not mean shop windows/ cafes/ etc…but permanent venues accessible to artists of all stripes
- Properties available in Leeds
- There is risk involved with doing things in an area of permanent population but the potential for building an audience (permanent).
How good is Leeds now?
Called by: Dinah Clark, dinah.clark@leeds.gov.uk

Views are mixed. Quite good we suggest? Good for WHO?
Better for some sectors than others, good for dancers poor for visual artists.
There are two issues: *perceptions* of how good Leeds is and *perspectives* of how good Leeds is. Its different and depends upon who you are.

**Audiences on the whole think Leeds is good; but creative practitioners don’t.**
We are great for shops, students, and we promoted ourselves well in 1990’s as a clubbing destination.
We are nostalgic for bringing back Rhythms of the City street festival –it was well done and big and “on the street “and not all about just selling the shops.

**People don’t know what’s going on!**
How do we know what’s going on? Dig Yorkshire ? LVAF? Culture Vulture. But we don’t have a weekly City Limits and we need one. What about Leeds Guide?
Suffer under-marketing.

**Why can’t we have one web resource for all arts organisations in Leeds?**
Not well enough served by marketing leeds or council re: promotion.

**Leeds does not present itself confidently as a cultural destination.**
There are no big hitters in the front of peoples’ minds. We don’t or can’t remember what Leeds has got culturally.? Our big arts organisations are NOT a window onto other aspects of Leeds culture like other cities. They are not in Leeds all year round. The lost opportunity of refusing Anthony Gormley’s Brick Man cropped up.

No blockbusters come to Leeds to attract visitors from afar.

It was shocking to lose our home grown television drama production in Leeds when YTV shut down. The city did not say enough about what it would mean to Leeds to lose it. Who should have spoken up for the Leeds broadcast production sector? The Cultural Partnership?

**People don’t know what Leeds has got therefore if we lose it no-one really objects. We need something to always remind us what Leeds is good at and has got.**

**Issue of one sector of artists not backing another sector – rivalry and silos prevail.**
What can we do about it? Follow Ghent’s example – arts orgs advocated for other arts orgs at dinners for business leaders across Ghent. Very good process. Built trust between the artists.

**Art On The Streets**
We need more art on the streets. “I would back a huge festival for e.g. dance if it went on the streets as well as in major venues.”
Leeds Canvas is a potential opportunity in 2012.
Intimidating Buildings
In general Leeds public realm is awful – Millennium Square untidy, Briggate has miserable shoppers; no-one wants to walk into HMI Institute. Our cultural buildings are not welcoming or porous or well connected to each other. One way to resolve this is by improving the areas around and in between the buildings. We need to talk to developers. A beacon in all this gloom is the example of the Tiled Hall – it has transformed Leeds Art Gallery and Library. Can we do something unusual in Leeds Town Hall?

Can the city planners link two excellent areas? Can they develop an attractive and accessible walk to take pedestrians from Victoria Quarter to Quarry Hill?

Information
Eastgate plans show the same old emphasis on retail. We need greater intelligence about meetings of e.g. Leeds Property Forum; Marketing Leeds Champions, in order to get our voices heard in these fora. What happened to 4X4?

Who have we got who can be an independent broker for arts with business? No org in Leeds who brokers these initiatives and champions sector. There is no cultural champion for this sector.

Distinctiveness Northern Art Prize has been a very good thing – 4 years old and fits well in Leeds landscape. Feels like its been here forever.

KEY ISSUES
WE NEED:

- MORE and BETTER MARKETING
- BLOCKBUSTER SHOWS
- MORE SECTOR INTELLIGENCE
- GREATER CHAMPIONING OF CULTURE BY LEEDS BUSINESS
- IMPROVED PUBLIC REALM
- ENGAGEMENT WITH THE CITY BY THE BIG ARTS ORGANISATIONS

Group members were: Mark Hollander Sarah Westaway Jane Earnshaw David Allison, Chris Bailey, Nicola Stephenson, Phil Kirby, Alex Lawler, Mags Mcleary, Nicola Greenan, Jon Wakeman, Sarah Spanton Amy Balderston Penny Sanders Adam Young, Dinah Clark
How do larger arts organisations support smaller arts organisations/artists?

Called by: Amy Dutton, amy.dutton@leedsgrandtheatre.com

Scribe: Joanna Loveday

- Northern arts and science network has made with Leeds Met and received Arts Council funding
- Small arts orgs looking for space and staff time
- Should arts organisations share their resources as standard practice or should partnerships/relationships be prioritised?
- Do arts organisations work with need to tie in to their artistic policy?
- Could there be support/advice on fundraising?
- Students have approached The Carriageworks before – but how do students find out what available/who they should speak to?
- Could the venues get together to offer ‘surgeries’, ‘Q and As’ for arts graduates
- Emerge and Carriageworks – we could share sector knowledge with new/emerging theatre makers and graduates
- SAA – same goes for freelance artists
- Larger organisations can also learn from students/freelancers
- Would large organisations ever be in a position to pick a project and offer space (2/3 days notice only)
- Could our websites hold more info on how you get involved in the building/arts organisations – can the information be in an obvious place for students to find?
- The university struggle to make the right links to arts organisations as well. Different faculties don’t always share the info/knowledge
- Artists fee’s? Should arts organisations
- Leeds creating time bank – 14 people (artists, people to help out) hours are exchanged. You give your hour they give theirs
- Venues could give space for an hour – get artists time for an hour. Currently going in to next stage of development.
- Artists are self-funding a lot of the time and do this anyway – but formalising it could help larger arts organisations
- Yorkshire Dance do a standby free rate – if it is free then people can use it
- Brokerage is a necessity for art in unusual spaces – doing risk assessments – looking at what will go in and who will come etc
- If it's too easy to get a space/show on then you haven’t really worked for it – you need to be persistent
- Artist in residence placements should/could become more important part of just what larger organisations do?
- If there is a shared need then it gets really exciting – it works for both organisation and artist
- It can be harder for larger organisations as changing anything takes a champion and lots of internal work
- Experience Leeds Ning – we can carry on this conversation expleeds.ning.com or email Amy Dutton – good place to continue these convos
- Breeze cultural Network – also share lots of info on there?
- Large organisations could/ should start conversation with Leeds creating Time Bank – Michael Birkett
- Carriageworks concentrate on theatre makers but Wendy at Hyde Park Picture House interested in developing relationship with filmmakers in Leeds
Arts Consortiums and Bidding for Contracts
Called by: Paula Temple, paula@futurearts.co.uk

1. Act Now
   - Well constituted, not the “usual suspects”
   - Clear mission that enables us to compete for larger bids
   - Build in being fair and transparent
   - Reduces competitiveness and encourages collaboration for long term projects
   - Get expert guidance to enable commitment, intellectual property and success to thrive our arts
   - Decide who will form the core to steer this

2. Structure (see next page)
6:00-6:45pm Sessions

- "StreetArt"- Art on the street – page 21
- How can we make our streets and spaces visually vibrant? – page 22
- How can the arts collaborate with other sectors? – page 24
- How would we unite Leeds as a creative city incorporating all communities and community groups? – page 25
- Does Leeds have a cultural inferiority complex, and if so, how do we overcome it? – page 27
- How important are venues to the future of arts? – page 28
- How is Leeds going to represent culturally diverse artists in planning and decision making? – page 29
“Street Art” – art on the street; e.g. Light Night, Bristol, Knaresborough
Called by: Rachel Slee, info@pyramid-of-arts.org.uk

- Use river
- Events, public participation
- Leeds Fringe – outdoor events
- More and varied buskers
- Please can we have identified outdoor areas/locations where artists can exhibit/perform/work with permission (for fear of authoritarian reprimand!)
  - e.g. in the square with the boules/bowls sculpture off Infirmary Street (?)
  - in between benches outside WHSmith in city centre pedestrian area
  - along the river
  - in the ‘hole’ opposite where entrance to underground Millennium Square storage is – other side to where escalator used to be outside Morrison's
- We like the ‘window of opportunity’ – outside Nation of Shopkeepers
- Encourage regular street art in locations known to be acceptable by locals
- Make pla(y)ce
How can we make our streets and spaces visually vibrant?
Called by: Antonia Stowe, antonia@antoniastowe.com

Attendees: Moira Innes- LMU gallery/theatre; Clifford Stead- Leeds Owl Trail and independent artist as well as Civic Trust Nigel Walsh- Leeds Art Gallery Sue Ball- MAAP Nick Wayne- print ideas Nicola Stephenson- culture company Antonia Stowe-independent artist, Leeds Owl Trail and Leeds Sculpture Workshop

Some quotes from people involved in the discussions:

“Get away from the idea that artist just exhibit in galleries”

“Leeds could do with Champions for art and culture from both within and outside of the arts sector”

“Arts and culture feeds through to all areas of local authority planning issues and strategic planning development”

“The informing of Arts Policies within the strategic planning should include young people’s aspirations for how their/public spaces could look and feel. This should be delivered by people who are experienced to deliver to ensure transfer of ideas and concepts into deliverable, measurable and informative outcomes. “

“More artists involvement in strategic planning for existing public regeneration projects and redevelopments of public spaces e.g not just arts commissioning of a “seat” but looking at the scope of integrating creative ideas into public spaces alongside the landscape architects, architects and developers (public or private)”.

“Area planning to have artists involved on design teams to form the core team (not the bolt on)”

“Getting artists involved on new projects and regeneration projects in the city right from the “ideas” stage. “

“Temporary installations in the city”

“Using local talent pool cross artform”

“Public art programmes delivered by an “experienced” public art officer – no compromise on quality of experience and individual should there be a new appointment. Not to waste tax payers money on posts that don’t deliver and harm the arts community. The public art officer should unite and promote culture and art in the city.”

“Employ artists who are already in the city by working with them to deliver strategic objectives. E.g. Could an artist deliver this consultation in an informative, useful way? Yes, lets work with artists to do this rather than stick a few boards up and have
a post box for ideas. Lets work with the response to the consultation and inject these ideas into the scheme.”

“Bottom line is we will continue to lose good people to other cities if there isn’t the work there to support them in Leeds.”

“Buildings- Leeds has been lacking in the quality of its buildings post war years. The big rusty building has paved the way for iconic structures in Leeds! How about engaging artists on the design and consultation of buildings and public realm? - that’s for the other session! “

“Encourage city centre management to bring artists into their teams early on when thinking about public areas not just adding on a commissioning budget but doing both.”

“Neville Street scheme was a breakthrough in public art and collaboration in Leeds. Expressed a view this was totally undersold by the local authority and not praised or promoted. Why? Was it due to a fear there would be an outcry of the expenditure? This was such a shame as it was a breakthrough moment. How can this be addressed and rectified?”

“Leeds City Station- first impression of Leeds “unexciting, no art on the concourse, lowest common denominator.”

“This demonstrates a lack of confidence in Leeds given that Leeds appears to be the second busiest train station outside of London.”

“Lobby- need to lobby for change and have artists reinterpret the city and inhabit them.”

“Light Night is an excellent evening but is not publicised properly or promoted well. Needs a proper marketing approach”

“Marketing Leeds – waste of time doesn’t want to engage with Visual arts at all. Takes [some arts organisations] on trips abroad but won’t work with other people cross sector to deliver their strategic plan whatever it is. They appear friendly but are not accessible, accountable and do not engage. They demonstrate no arts awareness and see themselves as a cloud that hovers over Leeds but never goes in it. WHAT DO THEY DO?”

“What will happen to all our comments? Anything?”

“Another filing cabinet will become very well informed and bursting with ideas”
How can the arts collaborate with other sectors? (e.g. the sciences)
Called by: Paul Digby, pj.digby@ntlworld.com

Arts has to collaborate to sustain itself financially
- Avoid the severe cuts
- Finding the right match/need
- What can you offer and what is it’s value?
- Interested in medical diagnosis (Paul) – linked into other Sciences
- Getting interesting ideas onto the agenda
- Partnerships driven not by funding need are best – allow to happen organically
- Funding should come second
- Government are asking for more philanthropy
- Arts have been supported fairly well since 1997, but not evaluating value during this time
- Lack of self-evaluation
- Using creativity in multiple areas of school – enable other types of talent
- Science and art used to be more closely linked
- Arts and Science Officer at the Arts Council
- Avoiding been seen as too academic
- Engaging at a University level – compared to a school/faculty level
How would we unite Leeds as a creative city incorporating all communities and community groups?
Called by Lucy Meredith, lucy.meredith02@gmail.com

- Is Leeds City centre a community?
- Leeds creative time bank
- Central website unified
- Leeds forum .co.uk
- Legacy money – website
- Voluntary action Leeds
- Community Guild
- Recognition for community groups in the city centre.
- Why don’t we see more events?
- **Need for a cultural calendar**
- Geographical boundaries – are they restricting?
- Independent full stop .com
- Promoting groups
- Possible problems – territorial issues
  - Jewish/black history week
  - Chapeltown Carn
  - Chapel A
  - Kirkstall – Ken
  - I ♥ West Leeds
  - Waterfront
  - Pride
  - Unity day
  - Holbeck
  - Beeston
  - Leeds Fest fringe
  - Breeze
  - Armley
  - Digital; arts
  - Morley lit
- Headingly x3
- Woodhouse
- Film Fest
- Leeds Fest/Live @ Leeds
- Planet Leeds
- Garforth
- Light night
- Hydepark Beer
Does Leeds Have a Cultural Inferiority Complex?
Called by: David Allison, david.h.allison@ntlworld.com

Cultural inferiority – does Leeds have a cultural inferiority complex and if so, how do we overcome it?
- Leeds never had to rebuild itself after huge decline – don’t have monoculture
- Newcastle/Manchester – have iconic buildings associated with strong identities.
- Leeds – didn’t quality for funding; not poor enough. Gateshead/Salford got funding. Why not Bradford?
- Focus (is) on financial centre rather than arts
- Communities of Leeds not being reflected
- Its as simple as re-branding??
- There has been plenty of PIONEERING in the city that has not been celebrated
- Leeds is more about growing than regenerating
- The city never entirely bottomed art in the 70’s/80’s
- Is it NOT about inferiority – its actually about SUPERIORITY & COMPLACENCY
- Is the Council obsessed with sanitising and gentrifying the city?
- There is a huge gap between the elite institutions and the fringe institutions
- There’s no mid-level in many disciplines
- There is so much going on in the city but its not joined together (eg fringe Leeds)
- The big institutions can afford to market and publicise
- The wider issue is making Leeds a cultural destination
- Do we need a central point of contact – both physically and on line?
- Actually – talking is doing something
- Use the right means to the right audience
- S Asia audience via Fever fm
- There’s no universal answer to this - there’s loads of different answers
- Is the media in Leeds friends of the arts? Probably not.
- Has the football club had a historically negative impact on the reputation of the city?
Role of venues and buildings in the future of arts in Leeds
Called by: Jane Earnshaw, ilovewestleeds@googlemail.com

- Venues are fantastic when they work

- Sticky buildings are buildings that attract people to them - buildings are about connecting with people and are as much about their ethos and philosophy as bricks and mortar.

- There have been phases/trends about buildings, for a few years it was all about shiny new builds then they fell out of fashion and it became about activity but what now? surely a combination of both.

- Buildings act as a meeting point for audiences and artists

- There is status attached to buildings

- There is an expectation of what goes on in a venue that can be hard to change

- We need to work with existing venues, support those struggling and have room for new ones.

- But we need to take care that the tail does not wag the dog. The role of a venue is also to generate work.

- In other areas, there have been successes with venues having independent companies resident in them producing work that may or may not go on in the building and then tour.

- Is there a need for a middle sized low cost venue in Leeds?

- Aspirational architecture can have a high impact on audiences and buildings need to act as beacons. The arena could be iconic but doesn't look like its going to be.

- we need to make venues/buildings feel attractive, open, porous, plunderable, accessible and welcoming.
How is Leeds going to represent culturally diverse artists in planning and decision making?

and

Is Leeds afraid of the diversity of arts in the city?

Called by: Khadijah Ibrahiim kibrahiim@yahoo.co.uk and Annette Morris judahant@aol.com

- “The Now” – what does it currently look like?
  - Segregated – don’t know what’s going on.
  - Issue of support for smaller organisations – capacity restrictions – frustration from history of being used as a token.

- Networking internationally high profile events

- How we want it to look
  - Focus on young people
  - Honest and open for positive change
  - Accept a new radical generation
  - More celebration and collaboration
  - Organisations to take responsibility to make this happen
  - Long term thinking
  - Feel the vibrancy of the city
  - New message saying “Leeds + arts”
  - Greater arts profile to the world
  - Education aligns with arts for progression and growing legacy of the city
  - Recognise viability and contribution the arts gives the city

- Council to facilitate partnerships (and) communication – HUB
6.45 – 7.30pm Sessions

- Can Leeds sustain a week long across the whole arts event (i.e. the fringe)? – page 31
- If/when we see art forms/ artists flourish, how do we encourage a risk-taking audience? – page 32
- Does Leeds need an iconic building to put art in? – page 33
- Come and Draw/List You Map of the Arts in Leeds – page 34
- How do we improve networking and communication so we can find out what we're all doing and how to collaborate? – page 35
- What role can the council play in all of this? – page 36
Can Leeds sustain a week long cultural event across the whole arts? E.g. Edinburgh Fringe
Called by Mickey Thompson, info@leedsfestivalfringe.org

- General consensus is YES
- Move from several cultural events to a big one taking in all art forms.
- Fringe Leeds 2012
- Spirit of Leeds small 2011, large 2012
- A festival in Leeds needs to move outside and be more visible
- Leeds needs to be more united
- Start off small and central and in future years move out to other areas
- Daytime events needed too
- Events need a co-ordinator
- Has to be a strong emphasis on giving to the community
- We don’t have one event that lifts the city
- Do these grass roots festivals attract people to the city?
- Take ownership and not rely on corporate sponsorship
- Mixture of grass roots and larger events – make it more accessible
- Finding balance between affordable entry and paying performers.
If/when we see artforms/ artists flourish and continue to flourish how do we encourage a risk-taking audience?
Called by: Gemma Bonham, gemma.bonham@leeds.gov.uk

- 3 year old child
  Panto -> familiar story -> -> -> New work/controversial at 14
- Targeting known theatre/arts fans OR Making it accessible to new audiences
- Only get a flourishing arts culture when you have a diverse and adventurous audience.
- How to encourage people out of usual habit?
- Many people stick with what they know.
- Comes down to promotion/marketing and awareness.
- Opening eyes to new experiences.
- Education outreach.
- Relational – need to break through comfort zones and preconceptions/fear need to tap into people who will try something new.

Marketing

Hold their hand.
Make it easy.
Make it free! Cheap (affordable)
Have food/drink.
Welcoming – makes all the difference
Show people that experience is for them (accessible)
Preconceptions around various art forms:
  - poetry
  - art
  - classical music
  - dance
Creating a headshift.
Nurturing an appetite.
Confront and overcome fear.
Breakdown into manageable chunks.
Giving a positive experience.
Progression/journey from a young age.
Some ‘guardians/key holders’ want to keep people out.
Generational awareness.
Poetry/music at school.
Talking/charades at parties.
Reading stories/plays.

Rebels become mainstream.
Does Leeds have an iconic building? Does Leeds need an iconic building for the Arts?
Called by: Clifford Stead, info@leedsowltrail.com

- Tate Modern works as an invitation – not just about art – it’s a place to meet.
- Sheffield Millennium Gallery – a meeting place!
- Yes we do need an iconic meeting place
- We have iconic buildings but we can’t enter e.g. No1 City Square
- An iconic building is a label for the city – e.g. Bilbao – Leeds needs a label. Brochures for Leeds feature the same old stuff on the cover.
- The Hepworth – new vision for Wakefield – does Leeds need one? What impact will it have?
- Leeds City Council needs to drive this iconic building maybe with private help – we haven’t had the help that Liverpool and Manchester has had!

Wish list for Leeds

- Bilbao Guggenheim
- Sydney Opera House
- Armadillo Glasgow
- Tate Modern
- Barcelum Macba
- Post office tower
- The Sage Gateshead
- British Museum
- Royal Exchange
- The Swiss Re Building – Gherkin London
- The Balti Gateshead
- Antwerp Railway Station
- St Pancras International

This is our list of buildings that inspire use for the future.
Come and Draw/List Your Map of the Arts in Leeds
Called by: Gloria Lindh, gloria@unlimited.org.uk
How do we improve networking and communication so we can find out what we’re all doing and how to collaborate?

Called by: Vik, thisisvik@talktalk.net

Find the “brokers” who can help you in to networks you need/want:

- Axis web
- Test space
- Art in unusual spaces
- Slice arts
- Culture vulture
- Cultural conversations
- Bettakultcha
- Creative networks (LCA)
- Leeds Arts Partnership
- LVAF
- WY Lifelong Learning Network
- Pecha Kucha
- New Work Yorkshire
- TED-EX
- 4 x 4
- Leeds Mafia
- Exposure Leeds
- Forward Ladies
- Thirsty Thursday

- Animation Yorkshire
- Leeds Art GUild
- Greek Op
- Chamber of Commerce
- Open Coffee
- WY Theatre networks
- Script Yorkshire
- Couch surfing
- Leeds Music Forum
- Cops & Robbers
- WI
- LIMN
- Leeds Savages
- Art Walk
- Leeds Arts Map
- Experience Leeds
- Experience Leeds Forum
- Factory 4
- Fabrication
What role could the Council play in all of this?

Called by: Jane Earnshaw, ilovewestleeds@goolemail.com

No attendees.
Plenary / Feedback

This was a short and sociable session which included refreshments. People who stayed to the end were asked by Annie how they had found the session and to briefly describe their experience. It was generally agreed that it had been a useful meeting and there was a desire to have more meetings like this in the future. The question was asked what will happen now? It was explained by the organisers that, despite the official deadline having passed for the public consultation period on the Leeds Vision 2011-2030, that the Leeds Initiative team were holding off closing in order to include the findings from this event. The organisers also undertook to send the notes of the sessions out to everyone.

Thank yous
Thank you to everyone who took time out of their busy schedules to take part in this event.

Thanks in particular to facilitator Annie Lloyd. Thanks to John Baron at Guardian Leeds and Emma Bearman at Culture Vultures for publicising the event to their Twitter followers.

Please forgive any typos or minor errors in this initial document; we have typed up the workshop notes as given to us on the night, including reading some difficult handwriting! We acknowledge that there are still a couple of gaps that need completing. We will make amendments and corrections and insertions to future versions if you would contact Dinah with them that you notice.

Next Steps

You are invited to attend the next open meeting of Leeds Arts Partnership on Wednesday, 16 March 2011 from 4pm till 6pm when we will reflect further on these findings and discuss what actions we can take.

If you would like to offer a venue for this meeting, please get in touch with dinah.clark@leeds.gov.uk. We will notify you of the venue details nearer to that date.
Appendix 1: Agenda for Event

What if ...Leeds Open Space Leeds Arts Partnership
Dyson Chambers 13 January 2011 4.00 – 8.00pm

Attendees 112

The Question: What do we want a culturally vibrant Leeds to look like?

The Organising Principle:
• The right people are here
• If you propose a workshop you lead it
• Vote with your feet. If you are not getting what you want go to another group
• Each workshop noted and typed on the night

4.15 – 4.45 Welcome and Introduction to Open Space and creating workshops. As many workshops as people propose.

4.45 – 5.15 Choose your workshops

5.15 – 6.00 First workshops

6.00 – 6.45 Second workshops

6.30 – 7.15 Third workshops


Facilitator: Annie Lloyd
### Appendix 2: Attendees

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