

**Bradford
Producing
Hub**

Joint Cultural Needs Assessment

March 2020

Authors:

annafranks
consultancy

Anna Franks, Susan Ingham, Madeleine Irwin

Introduction from Bradford Producing Hub Consortium



BPH is delighted to have led this important piece of research and analysis for the Bradford district. Through an open commission, BPH selected a combined team of Anna Franks, Maddie Irwin and Susan Ingham to carry out the JNCA, and we would like to thank them for their thorough approach and swift response.

The process pulled together public place-based research across numerous sectors, cultural research shared with us by various partners, and new research from the BPH Needs Assessment process, through which 432 people were consulted over February and March 2020 via artist led Bradford Pool events, 1-2-1 meetings and an online survey. A series of Supplementary Reports are available on each of these strands of analysis.

The resulting JCNA aims to present a broad and thorough assessment of cultural needs in Bradford. It is, as in the name, a Joint Assessment, and it is a joint responsibility of partners across the district to respond to these cultural needs.

The Consortium are pleased to be able to offer this research openly to all partners in Bradford, from independent artists to public sector institutions, to support the growth of culture and creativity in our District.

BPH Response to the JCNA:

Bradford Producing Hub has carefully analysed the outcomes of this JCNA, to directly influence the activity and deliverables of our strategic project over the next 3-years and beyond. The detail of BPH activity is external to this document, however the key priorities and scope for BPH, in response to the JCNA findings, are:

- **Inclusion** and Access for all creatives and audiences
- **Growing** the Bradford cultural (particularly Live Arts) sector and ensuring there is more opportunity for all.
- **Connecting** and supporting creatives at all stages of their careers
- **Knowledge** transfer and information for creatives and audiences, including training that is responsive to individuals, Bradford, and the wider Arts ecology
- **More** live performance for audiences across the City, utilising empty spaces and existing spaces
- **Amplifying** the voices and stories of Bfd

There are a number of key areas highlighted in this JCNA that are outside the scope or financial capacity of BPH, including:

- Opportunities and spaces for children and young people
- Arts participation and community events
- Tourism and destination management
- Improving health and wellbeing for the community
- Community cohesion

BPH will actively look to partner with other local organisations and projects to ensure the project is feeding into and supporting these important agendas.

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Section 1: Introduction, background and context

1.1 What is a Joint Cultural Needs Assessment (JCNA)?

Drawing on practice from other sectors, a Joint Cultural Needs Assessment is a means for cultural organisations and cultural partnerships to make use of the best available evidence to strategically position themselves and their work within a local area. In this way they can ground their aspirations on a real assessment of culture's potential to make a place better, to frame good partnerships with other sectors, deliver appropriate activity, and to open dialogues with people and communities about the cultural lives they want to lead.

1.2 Why is Bradford Producing Hub leading on this?

Arts Council England (ACE) recently commissioned Professor Jonathan Neelands, Katy Raines, Val Birchall and Mark Scott to create guidelines for areas to consider when looking to develop a place-based approach. The authors recognise this is not a new approach for the cultural sector and that the local government will continue to play an important role, however they also note, the scale and complexity of working in places can be challenging. Place-based working necessitates good local partnerships, which often crossover with other sectors. Cultural organisations sometimes find it difficult to find the time and the expertise to do this.

With place-based cultural development being identified as an important element of ACE's approach in their new Let's Create strategy from 2020, they requested for BPH to test and deliver a JCNA for the Bradford District area.

It should be noted that the commissioning of Bradford's JCNA analysis takes place in a context of increased cultural investment being assigned across the District by multiple cultural and non-cultural stakeholders.

The 'Convening' stage of a JCNA states that a JCNA Partnership body will include sector representation from cultural, community, education, health, local government, HE/FE, LEP and commercial. BPH's consortium was 'convened' before being requested to do this work and so does not include representation of all these partners however BPH has ensured that all relevant non-cultural agendas have been reviewed alongside additional primary research data to inform the JCNA findings.

The BPH Consortium acknowledges the challenge of prioritising outcomes without a joint cultural/ non-cultural Consortium in place. It is committed to working with wider stakeholders to establish what the common goals are so that there is a passionate focus across the District on a collaborative cultural effort towards a shared vision and allocation of resources and capacity available for change.

It is within this context that BPH openly shares this report with wider stakeholders in Bradford all working towards a positive place-making approach for the District. It also notes that the proposed outcomes relate to activity required across a wider cultural and non-cultural partnership. The BPH will generate its own plan of activity informed by this JCNA and within its project scope.

1.3 Stages of developing a JCNA Plan

This report is structured around the proposed stages of a JCNA plan.



Fundamentally, BPH aims to support three key cultural groups:

- 1) **Aspiring Artists:** What new artists need in order to develop and enter the arts
- 2) **Practicing Artists:** What practicing artists need to make new work and progress careers
- 3) **Audiences:** What everyone wants to see (in terms of live arts) in their city

We have used these three elements to cluster and identify clear needs and gaps that need to be addressed to create a climate for change and progression towards BPH's bigger objective around positioning Bradford as a 'performing' city.

Section 2: Convening

The JCNA guidelines state: *“cultural partnerships, consortia or individual organisations that are carrying out a JCNA as part of delivering a place-based project should consider which data and evidence sources are relevant to the aims and outcomes of their project and which would be useful in informing planning, delivery and evaluation.*

These guidelines are intended to provide a framework for establishing effective place-based cultural outcomes, not a blueprint.”

Contrary to this, it also states under ‘Convening’ that: *“Sectors will include cultural, community, education, health, local gov. HE/FE, LEP and commercial.”*

It is important to note that for BPH the ‘Convening’ stage was already in place before being requested to deliver a JCNA. The partnership is formed of six cultural organisations with working agreements already in place:

- Theatre in the Mill (Lead partner) - <https://www.brad.ac.uk/theatre/>
- Common Wealth Theatre - <http://commonwealththeatre.co.uk/>
- Displace Yourself Theatre - <https://displaceyourselftheatre.co.uk/>
- Kala Sangam - <http://www.kalasangam.org/>
- Mind the Gap - <http://www.mind-the-gap.org.uk/>
- 154 Collective - <https://154collective.info/>

There are no non-cultural formal partners on the BPH Consortium, and this was not a requirement of the Producing Hubs when applying for the fund.

This does not mean that the Consortium have ignored important and vital strategic agendas for the Bradford District. Each Consortium partner has a significant amount of knowledge, insight and connections. The core consortium is made up of small arts organisations all of which are highly experienced in socially engaged practice, and each of which is deeply embedded in a specific marginalised community in Bradford.

Strategic partnerships are well established and the wider place contacts and their agendas have been considered in this JCNA including, but not limited to: Bradford City Council, Bradford University, Bradford BID, Bradford Libraries, The LEAP - Bradford CPP, Bradford City of Culture, Bradford IVE, Northern School of Creative Industries and Bradford LCEP.

The additional research activity that has been undertaken with artists and audiences has added further insightful and grassroots feedback which all contributes to a developing a Place-Based Cultural Outcomes Framework.

This has enabled a very thorough overview to take place and inform a Joint Cultural Needs Assessment. The Cultural Outcomes and Place-based approach outlined towards the end of the report are suggested areas for discussion and agreement between a District wide stakeholder group. It is hoped that this JCNA creates a springboard for further and ongoing discussion with strategic partners about how the JCNA can inform a coherent and joint approach to utilising and measuring the role of culture across the District.

Section 3: Collecting

“Every place has its own distinctive story and sense of identity. This story is embedded in the people, assets, heritages and cultures of a place. It forms the basis for planning for the future. Who are we? Who are we becoming? What makes us special? What changes do we want to make to strengthen our identity and prosperity? How do we ensure that every citizen is part of the story-making?”¹

This section is a summary of the Place Profile² which draws on sources of cultural and non-cultural data to articulate the challenges and opportunities specific to Bradford as a ‘place’.

The Place Profile details the specific data driving the narrative in this section. A specific list of documents referenced in this literature review is listed in the supplementary Place Profile.

It should also be noted that in addition to the development of this JCNA there is a detailed Phase 2 of data collection relating to specific insight on the profile of audiences which is being undertaken in order to create a baseline data set from which to establish realistic KPIs and audience measures for the Bradford Producing Hub. This separate research brief will gather additional data from Audience Spectrum, Audience Finder, Area Profile Report, Digital Maturity Index alongside primary data analysis of audience information held by 12 cultural organisations across Bradford. Introduction of a citywide box office will enable the start of benchmarking data specifically relating to live performance audiences across Bradford to take place as part of the BPH project.

The JCNA guidance denotes that the Place Profile should address the following questions:

- What is distinctive? What are the challenges?
- What are the opportunities?
- What positive changes would make a difference to the lives of citizens and their place?
- How will the local cultural ecosystem be the energizer for change?

3.1 What is distinctive?

For the purposes of this report Bradford refers to the district defined by the local authority boundaries. The data collecting process suggested that as a place Bradford is currently young, ethnically diverse, low income and facing health inequalities. The more qualitative forms of data suggest that Bradford’s sense of identity coalesce around concepts of a place which is regenerating but in need of more of that energy: a place that is collaborative and community focussed, culturally rich and a visitor destination, albeit one that is not yet fulfilling its enormous potential.

Perhaps one of the most poignant points for the cultural sector to consider is that - in creative economy terms - despite scoring well for ‘cultural vibrancy’, Bradford’s score is lower than the other north of England cities for ‘enabling environment’³. In relation to live art in the district then this is potentially the perfect departure point / springboard for BPH and where the programme could have its greatest impact. A point that is revisited in Section 7 – Commissioning.

¹ Arts Council of England JCNA Guidelines 2020

² Separate report available on request from BPH

³ <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/cities/bradford>

3.2 What are the challenges?

The collecting process identified six key challenges of relevance to the Bradford Producing Hub and the district's cultural sector more broadly.

- 1) In relation to **education and training** there is a perceived lack of progression opportunities with limited courses offered by Further and Higher Education providers.
- 2) In terms of **audiences** there are challenges around how to make work that is relevant to everyone as different population groups have very different audience interests and needs. For example, many of the most prominent Audience Spectrum groups in the population are interested in mainstream entertainment, while the most prevalent group, Kaleidoscope Creativity, is interested in community-specific work outside the mainstream. There is also a demand for women-only events at ward-level.
- 3) Whilst the **creative activity of adults** in Bradford is broadly in line with the rest of the country, arts attendance and frequency of arts attendance are lower than the national average. Based on Audience Spectrum data, barriers could include income, health, cultural interests, and child-care. Overall 53% of Bradford population are from the lowest engaged Audience Spectrum segments (compared to 33% for England).
- 4) **Funding and related restructuring of cultural services** is an issue for most artists and in the public sector. Notably Bradford Council has reversed planned £1.05m cuts to its libraries (partly thanks to a £700,000 injection from public health funds) but there is still a sense of precarity as services are moved and being placed under increasing pressure to be 'financially viable.'
- 5) **Tourism** has challenges due to varied perceptions of the region. The district's Destination Management Plan recognises that *"in visitor economy terms, Bradford District is a diverse area. While there is some stand out product in the district, there is a lack of critical mass and connectivity (both in physical and thematic/offer terms) between areas. This means that the district functions more as a series of separate experiences but not a compelling or coherent destination."*
- 6) As highlighted in the opening of this section, despite scoring well for cultural vibrancy, Bradford score is lower than the other north of England cities for Creative Economy, and **lower for enabling environment**.

3.3 What are the opportunities?

The collecting process and review of agendas in the Place Profile led to the grouping of opportunities under five themes:

- education and training;
- health and wellbeing;
- culture;
- tourism; and
- building on existing knowledge of arts development and community collaboration.

The opportunities which the creative community would like to see specifically addressed are explored and unpacked in more detail in the Section 4 – Consulting. There is clear alignment

between the strategic agendas and grassroots feedback – but a key issue for BPH to consider is the scope of support it can provide across so many agendas. Being focused on what is important to BPH and its target communities as well as realistic about what is available within resources will be critical.

3.3.1 Education and Training

The place profile cites the desire for more space for artists to meet, collaborate, make and practice along with the opportunity to build a richer culture of sharing and working in a reciprocal way and to develop knowledge and skills both in relation to sustainability and creative ideas / inspiration. Opportunities relating to education and training highlight:

- the potential of a new performing arts degree offered by Bradford College;
- the need to build on high-profile arts-education practice including in the early years;
- opportunities to create routes for cultural training and development through better connectivity with district-wide employment initiatives and programmes such as Skills for Work; and
- the potential to contribute to the Local Cultural Education Partnership (LCEP) which aims to ensure a collaborative approach to defining and delivering the district’s cultural education offer for children and young people (0-25).

3.3.2 Health and Well-being

In relation to health and wellbeing the collecting process suggests that Bradford is uniquely placed in terms of its CPP project (The Leap) being based within the NHS and that there may be opportunities to further explore social prescribing. Whilst BPH might choose to avoid making claims about health outcomes for audiences which is difficult to measure there is potential for a distinct focus on improving the health and wellbeing of artists and the artistic community.

3.3.3 Culture

In cultural terms the investment into Bradford Producing Hub is a significant opportunity to invest in the artists, creatives and audiences for live performance across the District. As one of only two ACE projects looking to test radical new approaches to producing work, supporting talent, developing a local arts workforce, and partnering with communities across Bradford the project aims to reimagine the city as a thriving hub for performance.

The existing Bradford Council Cultural Strategy, ‘A Leading Cultural City’ is set to expire in 2024. Whilst its priorities continue to guide current Council investments in partner organisations activities the landscape and opportunities have changed significantly. A new Cultural Strategy is currently out for tender (March 2020) to reflect this change and will be owned by both the Council and the Cultural Place Partnership.

Bradford’s Creative People & Places project, The Leap is already working collaboratively with communities, with the aim of *“100,000 new attendances in one of the most deprived places in the UK, where 80-100% of people are not currently engaged....We are committed to artistic excellence and 50% BAME representation. CPP can be a game changer for Bradford and Bradford a game changer for CPP as the largest, youngest and most diverse eligible area.”*

The City of Culture brief also emphasises inclusiveness for all (specified groups are young people, deaf and disabled people, older people, LGBTQ+ people, BME groups, and those who are traditionally disengaged from cultural activities), promoting access through digital technology, health & wellbeing, and social cohesiveness, as well as and uniqueness of vision.

3.3.4 Tourism

The Bradford District Destination Management Plan underpins the opportunities stated in relation to tourism. The plan suggests that the intervention in the visitor economy, while trying to drive new business to the city centre, should also focus on developing product and providing more compelling reasons to visit; helping to raise the profile and build a brand for Bradford as a destination (and as place for investment etc.); supporting city centre development and animation.

Across the district there are several themes or areas for potential product development. The key one is further development and promotion of an events and festivals programme which strengthens the key themes and offers of the district and its destinations and helps create demand at quieter times.

3.3.5 Build on existing knowledge of arts development and community collaboration

The final opportunity area foregrounds the need to build on existing knowledge of arts development and community collaboration that exists within a range of initiatives and teams operating across the district from The Leap to Bradford Stronger Communities Partnership.

3.4 What positive changes would make a difference to the lives of citizens and their place?

The collecting process suggested a number of positive changes that could make a difference to the lives of citizens and their place in relation to activity BPH can support and deliver.

In Section 4 – Consulting - additional data has been collected by BPH via a variety of channels including: analysis of an artist's needs survey, feedback from collective and open creative consultations (Bradford Pools) and 1-2-1 interviews with creatives at different stages of career (from hobbyists to established artist). This further informs what positive changes would make a difference to the lives of citizens and their place. Alongside a number of agendas identified across the district relating to: a focus on the different communities and their needs (e.g. young people, low income, ethnically diverse), arts engagements and creative opportunities, health improvement projects, economic and regeneration investment and raising the profile of Bradford as a visitor destination there are also very practical grassroots suggestions emerging from a variety of sources.

For example the CPP consultation found that communities want to see: *“Women-only events; events in places people already go to; music, dance, celebration; inclusive shows and affordable theatre; parades, fashion, games, food, film, henna; pop up galleries, garden sculptures, a place for local artists to exhibit their work; public artworks on billboards, shop windows, bus stops; Interactive art; a ‘Living Library’ - a half or full day that allowed you to interact with someone and get them to share their life with you - the chance to ask questions you have always wanted to ask and share your stories too.”*

“Something that will give me a reason to knock on someone’s door: Permission to start a conversation.”

CPP consultation found people thought these changes would get people and children outside and away from screens, improve mental health, bring together communities, cheer them up, help them learn new skills and achieve goals, benefit the town economically, raise awareness of issues and provide people with a platform.

3.5 How will the local cultural ecosystem be the energizer for change?

Bradford is the UK's sixth largest city, the youngest city in Europe (29% of its population under 20 and nearly a quarter under 16) and one of the most diverse in the UK. Home to the National Science and Media Museum, the city has a cultural heritage that includes the Brontë's, JB Priestley and it recently celebrated the 10th anniversary of being named the first UNESCO City of Film. Home-grown arts organisations including England's largest learning disability theatre company, Mind the Gap; Bradford Literature Festival; female-led political theatre collective Common Wealth; intercultural arts hub Kala Sangam; Bradford Community Broadcasting and independent artists such as director, writer and activist, Javaad Alipoor, represent an emerging new generation of cultural companies and leaders successfully engaging new audiences.

The city is home to some exceptional large-scale venues including the Grade II listed St George's Hall, which recently underwent a £9.5m restoration project, and there are plans to open the former Odeon as music venue 'Bradford Live'.⁴ At the time of writing a number of initiatives and new structures have been put in place to strengthen the district's capacity to respond to low engagement figures for the arts.

It represents an opportunity for the cultural sector to build meaningful partnerships with other sectors in order to strengthen Bradford's sense of place both in terms of for those living, working and growing-up in Bradford and in relation to external perceptions of Bradford as a place.

A new energy, investment and infrastructure needs to be mobilised to continue to deliver the cultural ambitions articulated by the people of the district in Bradford's Cultural Strategy 2014-2024. Many of the core priorities expressed in the Cultural Strategy at that time are still valid in relation to the opportunities and investment now coming into the District. What is important is that now Bradford is starting to have the capacity and resources to act on driving the ambition to be 'a leading cultural city' further.

There are key questions BPH might want to consider in terms of its role within this cultural ecosystem as the energizer for change:

- How can Live Art specifically strengthen Bradford's sense of place?
- How will BPH open up the opportunity and potential for people with creative talent living and working in Bradford to contribute to and consider a career in the cultural sector – and specifically live art?
- How will BPH seek to unlock spaces and places (including the everyday and accidental)?
- How can live art opportunities and activities be made more visible?
- In its commissioning process what weighting will be placed on the three strands - aspiring artists / practicing artists / audiences?
- What contribution can BPH make, or what role can it play, in promoting the sense of Bradford as a compelling and coherent district – how might BPH acknowledge the

⁴ <https://bradford.engageats.co.uk/Vacancies/W/7200/0/240103/15138/bradford-uk-city-of-culture-2025-bid> Accessed 06.03.20

associated complexities, use multiple sites, place, tour and move work across the district?

Section 4: Consulting

The JCNA for the Bradford District has drawn on a wide consultation process (in a short space of time). The BPH Consortium was very clear that whilst a literature review of all the relevant agendas and their objectives and priorities was essential and important it was also vital to open a wider dialogue with community / stakeholder voices– in this case aspiring and practicing artists and audiences.

Bradford's consortium is particularly well placed to undertake this activity, with each partner deeply rooted in a specific community and the wider consultation process is an exemplar of good practice.

The BPH team made the consulting process as inclusive and accessible as possible in the timeframe considering for example the diversity of where consultations happened, language access, physical and online options to contribute. This ensures that the sample of responses at this stage can strongly inform an analysis of needs and gaps facing artists and audiences. Furthermore, with BPH committing to keep some of the consultation processes open such as the Artists Survey it will continue to collect an ongoing sample of opinions and insight.

As noted in Section 1 – Convening - one aspect missing for this initial JCNA was the opportunity to convene wider representation outside of the cultural sector to discuss the findings and shape potential place-based outcomes to work to collectively. It should be noted however that the BPH team have been meeting individually with key stakeholders to capture their insights and meeting notes have been reviewed and relevant conversations about need and gaps included in this JCNA where relevant.

4.1 Stages of Consultation

The consultation phase for BPH has included:

a) Bradford Pools

The purpose of the Pools was to gather and understand better the needs that BPH should address, to support the creation of more Live Art in Bradford including areas such:

- Training and development opportunities for all artists at any point of their career, that will support the creation of more Live Art in and coming out of Bradford.
- Ensuring work made is what audiences want to see and improving the ways audiences find out about and engage in live arts.
- Exploring ways to increase and improve performance infrastructure and facilities to ensure there are spaces for performance.
- How to create better processes for people to find out about and share live art, including knowing what's on and booking tickets easily.

Each Pool aimed to involve approximately ten participants and target communities with whom the BPH consortium would like to better engage in the district's live performance scene. They were purposefully fun events or gatherings generating creative moments as well as valuable feedback.

As such the sample base targeted includes:

- BAME young women who want to develop careers within the arts;
- young theatre and film artists (aged 14 to 16);
- young and single parents;

- those who consider themselves to be displaced or seeking refuge;
- practicing artists (both those who are highly engaged and those who are more isolated / not accessing the network)
- women aged between 20-78; and
- disabled artists

The Pools addressed specifically asked: what people want to see for live performance in their District, what people need to make it a reality and what they can bring to help make it happen.

See Appendix 1 for a list of Pools conducted.

b) Online Artists Survey

The survey opened mid-February 2020. At the stage of writing this JCNA 44 responses (8 March 2020) had been collected and analysed as part of the first wave of benchmarking. It should be noted the contribution from artists was not limited to artists working in the live performance field but across a broader range of artistic practice.

c) 1-2-1 Interviews with Artists (delivered by Creative Instigators)

Face-to-face interviews were delivered, and the findings summarised by artists Shazia Bibi and Kirsty Taylor. The two artists were asked to identify and be in constant creative dialogue with artists across Bradford to understand challenges and needs. This includes artists that don't yet identify as such. The Bradford Producing Hub challenges the distinction between communities and artists, and places emphasis on identifying people within communities that don't yet identify as professional artists.

Throughout these meetings artists came into a space and shared their thoughts, feelings and views about Bradford District arts sector. Overall, interviews took place with 31 artists, venue representatives and underfunded companies between January and 6th March 2020. Details of who was interviewed are included in the separate Creative Instigators report.

d) Meetings with other partners/ wider cultural organisations including:

Bradford BID, Bradford Playhouse, Brontë Parsonage, Cultural Partnerships Manager (Bradford Council)

e) Call-out to existing arts and cultural organisations to share audience research

This was intended to try and capture additional information about the existing audiences within Bradford and see if there was any duplication in collection of qualitative data around needs and barriers. It resulted in very small contribution of research predominately focused on evaluation of projects in the broadest sense.

Section 5: What has the assessment and consultation told us about needs and gaps for artists and audiences?

The following summary clusters the emerging themes that have been identified after a thorough analysis of the literature review (Place Profile) and wider primary consultation.

This assessment has looked at emerging themes for consideration against the three core stakeholders for BPH:

- Aspiring Artists
- Practicing Artists
- Audience

There are an additional two themes emerging strongly where needs and gaps are summarised below:

- the role of venues/ spaces and place and;
- the commissioning approach.

There are two points to note before this report starts to outline potential needs and gaps for BPH to consider. Firstly, there is significant support and positivity around the investment being made by ACE into the work of BPH.

“Many artists have been part of conversations that have felt repetitive and that have resulted in many undelivered promises. But there is a very positive attitude towards the work Bradford Producing Hub is starting, and a lot of hope for what’s ahead. Artists have a sense that the work is happening with, rather than ‘at’ them, and the activity that has been organised so far has kicked off a real sense of momentum and possibility. There is energy and excitement for what’s unfolding.”

The artist survey also highlighted a long list of strengths the arts sector in Bradford can build and draw on to become a thriving contributor and energizer for Bradford’s sense of place: *“The scene feels small enough to be a part of - there is a culture of making it happen (notorious DIY) esp. for me in the past, perhaps not so much now. There is generally support in terms of love and people having your back most of the time, a culture of people enjoying seeing you do well. There are specific organisations to become involved with - I don’t feel too lost in the system/structures here.”*

5.1 Artists

This section splits the needs and gaps down into three sections:

- Issues relating to Aspiring Artists specifically
- Issues relating to Practicing / Established Artists specifically
- Joint issues whether Aspiring or Established

5.1.1 Issues for Aspiring Artists

Closed Door

One key issue for aspiring artists is the feeling that the established Bradford arts sector is quite a closed door: ***“Doors don’t always feel open unless you have a huge profile.”***

At a Cultural Voice meeting an Islamic calligraphy artist and speaker noted: ***“I mostly work outside of Bradford, I have a bigger reputation elsewhere, I want to work here more, people bring people up from London to do what I do.”***

Finding new talent

There is a significant **shortage of opportunities for new talent to emerge or be found**. In the BAME female artists Pool they suggested lots of ideas about how BPH can reach new people. The possibility of a mobile BPH (a bit like a mobile library) that goes to communities outside the centre and encourages people to come and chat and meet other artists and spread the word about the BPH. Creative Scouts actively seeking out new artists who might not even know that they are artists, in schools, youth clubs, women's centres, care homes, etc

This source of new talent might link to potential commissioning strands for BPH.

Empowering young People

There is clearly work to be done with younger people to just create an awareness of the opportunities available for careers in the arts sector – ‘pre’ aspiring is how one Pool referred to them. In considering how to encourage younger people to consider artistic careers there are number of things BPH need to keep in mind:

- Young people want to **have a voice and sense of control**. It is often a challenge for ‘professionals’ to give young people freedom as they have to achieve outcomes and meet funders objectives. If this challenge is preventing young people getting inspired BPH must consider and test new ways of empowering this group – they are the next generation of Bradford creatives so trust and encouragement on their terms and within their references and needs must be developed.
- ***“Sometimes things [creative projects] are too forced”*** and this puts them off – it’s too pretentious. When things start off small and grow it has a more natural feel to it i.e., **they want ownership and being part of crafting something** – not just a shaped / full formed thing that they have to ‘fit into’.
- ***“People don’t know how to make link between something they enjoy (their creativity) and making this a career”***. There is a big gap between end of school and early twenties and young people having to work to go into Higher Education. People go into PR, graphic design, etc. as these are ‘creative jobs’ but seen as safe. **There is a perception that if they want to make art this is a hobby alongside, not their actual job.**
- In inspiring the next generation of creatives there needs to be a rebalance of fun versus career demands. How can BPH help this happen in Bradford? In the education Keighley pool most of the teachers didn’t know anything about the creative activity the young people did. There isn’t the time in schools for young people to talk to about this stuff. **They don’t do things for fun – it’s about what is connected to a career,**

future education or making money – there aren't youth workers in schools anymore, to signpost and direct.

- **Young people don't travel and don't access city centre** – unless it's arranged through school – BPH need to think about where live performance takes place or how it supports movement across the city.

5.1.2 Issues affecting Practicing Artists

No definitions about what a practicing artist or established artist constitutes have been put in place and the terms have been inter-used by various facilitators across the consultation.

The Creative Instigators 1-2-1 interviews gave the most comprehensive insight into the needs of practicing artists. Many of the issues they highlighted are included in the next section in more detail as they are needs and gaps for artists at any stage of their career. However, a few highlighted issues revolve around:

Infrastructure/ Support

- Lack of funding/ regular income – fragility of income is a key barrier
- Work is sporadic which means artists may leave to go elsewhere for work
- Support wanted on a strategic approach to sustainability – information on tax, confidence, leadership
- Need regular admin support
- Childcare is a challenge

Spaces to rehearse and perform

- Need more spaces available to rehearse, work and meet - could BPH become a conduit for finding and managing space?

Networking and collaboration

- Lack of open accessibility to networks, funding and info.
- A feeling of cliquey-ness
- Want more collaboration and networking
- Open sharing as a Community of Practice (TIME BANK or Artist Play Days Perhaps?)

5.1.3 Joint issues whether you are an aspiring or practising artists

Many of the research findings around artists needs and gaps were consistent whether you were an aspiring artist or a practicing/ established artist and are clustered here for reference

Headline points include:

- The Artist's Survey found that **98% of respondents feel that there are barriers to working as an artist in Bradford.**
- The Established artists pool repeatedly heard that **Bradford is an exhausting place to live, work and love.** It takes energy to be here, keep being here and to want more for the city.

Additional issues for BPH to consider addressing when shaping its cultural activity include:

a) Definitions and language used

There was a real challenge across all level of artists about jargon used in the sector being a barrier and confusing e.g. in the Young People Pools, an 'artist' was overwhelmingly defined

as a painter, 'creative industries' meant nothing to either young people or their teachers. 'Live Art' means drawing a live model. There was no identification with theatre, music or dance.

Aspiring BAME female artists agreed with jargon being an issue and suggested an online resource explaining the jargon of arts terminology.

Questions which came up several times included: are you an artist only if you get paid? When does emerging practice start happening?

The Creative Instigator artists interviews also threw up questions around definitions including a suggestion to talk about 'under-represented not BAME'. It was thought the BAME tag and label in itself is problematic and this is a barrier in the art sector as a whole because it makes BAME artists feel they have a shared collective experience and existence when this is not the case.

Language for gender/sexuality was also noted as still feeling 'historically old'. There needs to be identification that there are creatives who may identify as non-binary, gender fluid or trans. There is a desire for these voices and their work to be elevated in the city.

There were numerous references to 'multi-disciplinary' and the desire for it to not be overlooked – what is BPH's stance on multi-disciplinary in the context of live art/ performance?

b) Validity / fragility of a career as an artist

The Artist's Survey highlighted particularly how 'lack of money' is a real issue to being able to commit to be a creative practitioner on a full-time basis

BPH may need to have further conversations about what they mean by 'lack of money' as it is not clear whether it's relating to day rates of pay or funding specifically – but they will be interlinked. *"I think the lack of money and investment in the arts is poorer in Brad compared to a lot of other cities. And the lack of spaces is strange in what is quite a big city."*

In trying to better understand the employment situation for artists the following insights from the survey are useful:

- 23% spend 5 days per week on creative practice (the most common answer). 16% spend 3 days a week (the second most common category) and 14% spend all week on creative work. Overall, **57% spend 4 days or more per week on creative work**, while 43% spend 3 days or less. – quite an interesting split between full time and part time careers
- **An average of 55% of creative time is paid**, with 6 respondents (14%) saying creative time is not paid at all.
- Taking the mid-point of each respondent's pay range, the **average pay per day is approximately £136** (based on 37 responses). 14% said they earn a wage rather than a day rate and so did not provide a figure.
- **The average annual income for creative work is £17,149** (again taking a mid-point where a range was given, based on 34 responses with a figure, including one who specified zero income).
- 12% did not know what their annual income would be (some explained this was because it was their first year in their creative or freelance career). One person said not applicable, one said, 'it varies' and one said, 'not much.' **This salary insight**

highlights the fragility of working in the arts. And although not stated directly there might be a correlation between financial difficulties and 23% of artist in the survey noting concerns for their mental health.

- Also, in reference to this point young people in Bradford Pools also highlighted a lack of paid (or even expenses paid) opportunities **for young people to perform / gig.**

c) Infrastructure including funding investment and wider support

Lots of the needs and gaps that artists registered during the consultation revolved around the lack of infrastructure in Bradford to support artists. 'Infrastructure' in some ways can be a catch all term for such a wide variety of needs but broadly referenced the following issues:

Lack of support around development of work/ commissioning

- Lack of R&D support
- Lack of artists in residencies to support different art forms
- Lack of commissions in Bradford which can support seed ideas or developed work i.e. commissions which are under 5K to commissions which are 50K/ less or more to tour work
- There is little to no support for new work or support of radical ideas or experimental work in the city.
- Callouts for work should be led by artists' needs
- A potential skills or provision gap in creating women-only events as only one practitioner specialised in working with women's groups.

Funding / Investment

- Many described how they must look outside of Bradford at the moment for support for their work, mainly due to investment levels and restrictive funding criteria (e.g. art forms as applied to filmmaking, comedy and multidisciplinary artists). Interviewees look to Manchester, Leeds, London, Brighton and international sources of support.
- Practical support with bid writing or understanding Arts Council England language/jargon is a huge barrier when trying to apply for funding
- Lack of awareness about other funding organisations
- For funding and work opportunities to be transparent and clearly communicated / signposted
- Only one person's perspective but interesting that it mentioned that "*all the new networks now (2025, Leap, etc.) feel very business-y and not necessarily about art and performance.*"
- Investment in an art form which is not drama related for example: comedians
- Bradford Council need to identify and support the creative talent in the city for economic and social impact.

Shaping Resources / More general support

- There is no space to go to get help or support as a freelance creative
- Practical resources required are specifically around Guides and a What's On. A What's On Listing site where artists can list their events was requested but also a more sector-focused guide that promotes events to support artists. There are no directories for artists or art organisations in Bradford.

- Can BPH develop a communications framework for artists and the sector outlining some key messages around the contribution of live arts and performance to the District?
- How can BPH support artists experiencing the impact of Brexit (or more recently Coronavirus) – whilst positively positioning the international aspirations for Bradford’s live art offer?

d) Finding new talent

There were references to the challenge of finding new talent which inter-link with commissioning, funding and infrastructure support. In a meeting with a programmer in the City it was noted that for many of their events they end up booking a lot of partners / performers that are not local, they want to change this but don’t have the capacity. (What do they need to have capacity?) Is it lack of knowledge or confidence in quality of Bradford artists?

Critically BPH need to consider how to create a hotbed for talent? What does that look like? What role can BPH play in profiling Bradford as an ‘artists city’ / destination for artists? What role / impact can BPH have on presenting Bradford as a hub for technicians, production, stage management, artists?

There is a potential connection to the ‘Get Bradford Working’ agenda and the new Bradford College Performing Arts Course could act also as a feeder for new talent. The research highlighted that an empowerment attitude and leadership will be critical. It noted that the approach needs to be people focused and participatory.

e) Inclusiveness / Access / (Under) Representation

Inclusivity is not a word that was over-used by people contributing to the consultation – they more often spoke about access (and barriers) as well as under-representation.

It’s worth reflecting on this in light of the feedback on jargon used in the arts sector – alongside ACE’s strategy supporting ‘inclusivity’.

Many of the concerns highlighted around this topic resonant with issues being recognised and addressed at a national level across the cultural sector. The following points relate to the specific feedback from a Bradford perspective:

Prejudice and Bias

- Several people feel that they struggle because of prejudice against their work, and several feel they are obstructed by prejudice against who they are. Feedback from the Bradford Pools highlighted **a lack of opportunity for people over 40, artists of colour, and disabled artists, being working class is also a barrier.**
- Racial bias in Bradford exists because of lack of understanding/awareness of each person's journey and experience is different.
- Lack of leadership roles for those not White.
- Ageism in the art sector has come up several times. Opportunities which are for under 25 do not apply to people who have come back into the industry or people who have started their artistic practise later on in life.
- There is a need for increased support and access for BAME artists:

“It would be great to have a bit of interaction between all the different pockets of creativity in the city. After talking with my mates, I think a lot of BAME artists and practitioners need as much support as possible as they experience loads of straight up racism from the bigger, older institutes in the area. For me, I’m not really sure where to go, or what to google or who to call about Bradford related art stuff, but I guess that’s you guys! (I have only been back in Bradford since the summer so I’m out of the loop a bit).”

Support for people with caring commitments

Caring in its broadest sense is a massive barrier to many artists and potential artists. The Artist’s Survey showed that 70% have caring responsibilities, mainly for their own children (49%), but there are a range of other – and sometimes multiple - care situations, including caring for parents, grandparents, children of other relatives, and / or a disabled relative.

Free / affordable childcare was referenced as a particular barrier for women. Support for flexible working for carers also came up as a need.

Physical access

Accessibility is a huge factor in terms of feeling like you do not belong in a space and the ability to know how to get to the space i.e. physically because of disability or travel expenses

Even physical access to training and development opportunities was noted: *“minorities and working-class people have barriers all over but there is still access in some parts of the UK that Bradford simply does not have. Bradford artists can’t just rock up to a workshop at the national theatre for working class or BAME producers. Train fair is almost £200.”*

Health and well-being

Mental health is an issue for 23% of respondents in the Artists Survey - what might be BPH’s strategy in supporting artists around this issue?

Visibility

Visibility and opportunities for self-expression (including making disability visible) are common themes.

Suggestions about how to make disabled artists more visible include theatre takeovers, shadowing opportunities, accessible development programmes (from application to involvement), peer partnerships within venues with non-learning, disabled artists, more images of inclusivity, support between learning disabled companies, venue support.

Making the diversity of communities and their performance approaches a Bradford specialism

Can BPH take the lead or become an expert in specialising in how places can support, promote and explore specific ethnicities / cultures and their needs? Could the trials and innovations of the programming and commissioning approach become a best practice model for creating value and resonance amongst diverse communities in a place-based approach?

The importance of bi-lingualness came up a few times. It was referenced in the CPP Consultation notes: *“What I want to see in Bradford is more theatre in our mother tongue so that we can understand it all and because it is about things that happen in our own lives.”* It was also referenced in a positive way with Freedom Studios being noted as actively looking for actors with language skills / bi-lingual.

It is recognised that this would need to balance with the importance of continuing to support mainstream offerings, a familiar entry point for many audiences, and not isolating larger venues from their contribution to live arts in Bradford.

f) DIY offer versus professionalisation

“Bradford needs to become known and celebrated as a cultural city. There is a desire for ‘professionalism’ of what is seen as largely a grassroots sector at the moment, both through development in the sector and through marketing of the city’s offer.”

This a complex but important element to be addressed at part of the Cultural Needs Assessment. In some respects, there are artists calling for greater support to become more ‘professional’ or ‘established’. On the other hand lots of young people in the Keighley Pool group said they weren’t creative yet when unpicked they were doing things at home like poetry, henna, fashion design. Many did not have the confidence to identify as a ‘creative’ or at first didn’t want to say what they did in front of other people. And they didn’t see what they were doing as an artform as creative.

The National Literacy Trust shared that they run an annual, national survey about literacy, and ask about cultural experience / engagement. It provides fascinating insight that ‘poorer’ Bradford kids are far less likely go to museums & galleries (e.g.) but are much more likely to write poetry at home. This has led to ‘Young Bradford Poets’ scheme. They have capacity to expand and do more performance events and aim to launch an anthology of their writing

What approach will BPH take to this difference in cultural experiences and engagement? Does BPH have a role to play to ‘professionalise’ (or make more visible as it may not want to be ‘professionalised’) the DIY cultural offer in Bradford happening at the grassroots? Maybe the Consortium needs to define what is meant by DIY culture first.

g) Value, agency and who owns the power around arts in Bradford (gatekeeping)

The power wielded by larger organisations and decision makers is felt strongly by artists. Feedback from the Creative Instigators interviews and the Pools with artists highlighted:

- Artists feel underappreciated and undervalued in the city compared to other outside names
- Institutional organisations in Bradford hold power and keep the opportunities within the same group of people.
- *“Gatekeepers (i.e. bigger organisations) having faith in and supporting grassroots ideas to fruition - not just incessant schemes.”*
- Resources are most concentrated in institutions. There was a strong desire for the good working relationships between independent artists and independent venues to be better resourced and valued.
- The notion (by gatekeepers) that live art/artistic practice only happens in/around the city centre needs to be addressed as it affects creatives and venues which are not city centre based
- Multi-disciplinary artists need to be recognised in Bradford as an asset
- Where are the partnerships or co-collaborations between organisations?
- *“Half the struggle in Bradford is talking about the real culture here - give communities their own power to tell their story!”*

Alongside this are the references to cliques within the artist networks as well. In the Bradford Pools there was repeated mention of cliques and groups. However, the feeling in the Established Artists Pool was that this has mostly grown through positive relationships that work, rather than purposeful exclusion. *“If it ain’t broke, why would you fix it?”* Though it’s wonderful that people feel they have ‘found their tribe’ and have created lots of self-sustaining ecologies, there was a wish to mix together differently and share resources more effectively. *“For people entering the arts for the first time, or attempting to cross into new areas, it can feel like doors are closed or this place is ‘not for you’.”*

Interestingly in the Artists Survey there is less reference to the clique-ness of Bradford and more about community & cooperation rather than competitiveness, sharing ideas, skills and opportunities and generosity of spirit.

“there’s a real community here. And organisations I haven’t needed help from yet (Mind the Gap, Kala Sangam) have been very forthcoming in letting me know they’re there to help me should I need it. “

“If you know where to go / who to ask, there is a real culture of generosity and support.”

h) Training and development / Networking

A massive need for the artists in Bradford relates to training and development. Connected to this aspect is also the value and role of networking – or breaking down the barriers that prevent artists from doing this successfully.

With regards to training and development there are three strands of support that BPH should consider to nurture and support Bradford talent if developing a specific programme:

- **Setting up a business** – structures (sole trader, limited company), tax etc
- **Specific skills** – fundraising, audience development, networking, directing, writing, producing, marketing, audience development.
- **Health and well-being** - support around confidence, imposter syndrome, mental health issues arising from the instability of the arts

Lack of confidence / fear of failure in artistic expression are barriers for some young people and aspiring artists.

With regards to how these can be delivered options suggested included: workshops, master classes, residencies, mentoring and peer support.

Clear career pathways should be publicised and lead to paid work/ commissions. Lots of other strategic agendas (LCEP/ Council etc) mention Apprenticeships – could BPH look at running Live Art Apprenticeship scheme?

QED have already discussed supporting a 6-month placement programme for 12 participants which would enable placements in an arts organisation in order to provide real work experience, career entry opportunities with clear progression / development.

Audience Development

Audience Development is an area where training is particularly required. The Artists Survey highlighted that 82% of artists are involved in some kind of audience development activity (18% are not). In reflecting on the answers to this question an important insight is missing from

the survey: Who are the artists developing audiences for? Is to build their own audience / following or as a facilitator to build audiences for another venue / project etc?

Artists are most commonly involved in invite only sharing's (43%), talks for students (39%), workshops in Bradford (36%) and collecting survey data (32%). 30% are involved in talks for professionals, 27% in workshops linked to touring and a quarter each are involved in trips to see cultural activity and running research groups. 23% each are involved in regular sessions in Bradford and elsewhere. Only 2% are involved in community events.

Despite most artists being involved in some kind of audience development activity, the average confidence level among artists in building audiences for their work is fairly low at 5 out of 10. (*where 0 = not at all, 10 = very*), so this could also be a key area for BPH to support.

The main factor which would help artists reach more audiences is more opportunities to perform or share their work (66%), followed by a 'What's On' website where they could list their events (61%) so very much a marketing-led approach. Over half would like better marketing and promotion (52%), 43% would like a better understanding of who might like their work and 36% would like to do more audience engagement activities.

Networking and Communications

Respondents to the Artists Survey were asked to rate how connected they felt to creative people, companies and venues in Bradford and outside of Bradford, with 0 being not connected at all, and 10 being very connected. **The average connectedness score for the cultural sector in Bradford was 5 out of 10, compared to an average score of 6 for feeling connected to the cultural sector elsewhere.** This low score resonates with the comment in the previous question about Bradford's cultural scene being fractured, and with comments in the Creative Instigator feedback about the need for stronger networks and knowledge sharing.

5.2 Audience

Data and feedback from potential audiences for live art in Bradford was collected as part of the primary consultation via more open drop in Pools in the City-centre.

The Place Profile also gives specific insights about the make-up of the Bradford population, which the Consortium partners are well-versed in considering.

Knowing our audiences better

Developing alongside this JCNA is a specific brief to collect and analyse audience data from the six Consortium partners and an additional six organisations from across Bradford District. This audience analysis data will give further understanding of existing audiences as it will involve generating a baseline of real-time audience data.

Emerging issues and needs captured as part of this consultation for audiences relate to:

Inclusion / Access / Feeling welcome

Access in its broadest sense is the main issue for audiences.

Overall what is apparent from the wider feedback captured via these Pools is that there are many more basic needs that need to be addressed before people can attend, participate or consider potential careers in the 'arts/ creative sector' e.g. time of an event – evening is not

always best, transport (massive issue for audiences), safety, language skills being a barrier to attendance, cultural acceptance – how might we link / partner more directly with LCEP activity?

Muslim girls said that unless a cultural activity it was to do with school then unlikely to be able to take part; as it is difficult to justify value to parents and a concern that it would not be safe. The Keighley Pools group identified a big difference between what boys and girls are allowed to do. There is a lack of a safe space for after school activities. A point to consider in terms of both access for people who might not otherwise attend arts events and / or develop arts careers.

Many girls said they love art, dance and theatrical performances but it's all too expensive.

Specific feedback from the 1-2-1 artist interviews highlighted that *“If Bradford wants to be inclusive then they need to have strategies that involve those in the community who are constantly thinking about bread and butter”* / living in poverty e.g. refugees, immigrants, asylum seekers and also not to treat refugees as victims.

Disability access for audiences in Bradford to live art needs to also be considered – what does it look like across our venues and spaces? What are the experiences of people with disabilities engaging with live art? Is there an opportunity to start from the position of this audience to inform how live art infrastructure develops?

Awareness about what is going on is also important but so is early promotion to enable planning. Marketing needs to be better and run a few months before the event starts. Within the Students Pool they did not appear to be active audiences in the city for creative events and did not seem to know how to find out about things.

For people in Bradford generally the arts and cultural sector need to really consider what it means for their potential audiences to feel welcomed and like the offer is for them:

“Art organisations need to open doors and invite people in and not have the attitude that one kind of person only belongs in one type of art organisation”

“A lot of Bradfordians cannot afford Alhambra or St Georges Hall and this is what the representation of theatre is or live performance is.”

5.3 Venue / Space and Place

A town for the thinkers not just the drinkers. (Bradford Pools)

The role of existing venues and the challenge of finding spaces to rehearse or perform came through very strongly in all the feedback: *“more – and more accessible - spaces for working, creating and networking – free, shared, varying shapes and sizes, for writers, performers, artists, makers . . .”*

One artist particularly highlighted: *“With Libraries closing there just needs to be a place for brown creatives and young people to GO and have their families happy with them being there. The barriers to creative meetings in pubs and places brown people don't know are massive.”*

One respondent suggested that the city's buildings could be better utilised for arts spaces:

“More funding in the right places, use the bloomin' desolate buildings for arts spaces. Tell the council to get a shift on building these spaces if they are, without the capacity the growth will not expand at the rate we want it to. It's so hopeful seeing more arts spaces open so let's put

them in the space to succeed with more funding and support and engaging Bradford audiences, as a majority working class and multicultural city, we need to consider how Bradford people can become engaged to make these spaces successful and in demand and seen as a part of their ecosystem”

Other suggestions included:

- more use of City Park
- more green spaces, less pollution, and interactive spaces where children can interact more
- safe spaces to play for families in the town centre
- sports – and places to play - and activities that benefit health

Venues delivering live art or interested in programming live art also need to be supported so they can open up opportunities to use their space more widely. They play a critical role in ecology of the live performance sector. Venues such as Bradford Playhouse however need people resources desperately around marketing and audience development and huge capital investment to make their spaces accessible. On the other hand, venues such as Brontë Parsonage are interested in supporting women’s writing and performance, they want to be known for radical work / writing / creativity in the face of adversity. They want to feel less isolated due to their location and used as a space by the artistic community. A wider mapping of spaces and places might be useful.

Feeling Welcome

Just as audiences highlighted that they need to feel more welcome by arts organisations this issue also came up in the Pool with learning disabled artists. They repeatedly stated that feeling welcomed is important - people are often anxious about entering a new space and meeting new people and asking for what they need *“It would be good if people could help you discover the space inside the building, such as seating areas, the foyer and any other spaces I might need to go to - after someone offering once, I would be fine”* (Mind the Gap Artist).

Is there a strand of work around human centred experience design that BPH could trial?

5.4 Commissioning

Commissioning is also referenced in Section 7. The JCNA structure encourages the commissioning section to draw on the findings around needs and gaps in current provision to inform the process of securing the resources, skills and activities which will best deliver the agreed outputs and areas of focus and any rebalancing of existing projects to align them more closely with the priorities of the partnership.

This section outlines the needs and gaps emerging from the artists and audiences around live art programmes and potential commissioning.

5.4.1 Artist considerations

The established artists pool found a real frustration that artists’ motivation and passion for Bradford isn’t matched by a **range and quality of opportunity** – although maybe there needs to be further exploration about what an enhanced range and opportunity might look like? There is a real desire for artists who live, and have history with Bradford, wanting to stay, learn, create and work in the city.

Recommendations included supporting research and development, seed projects, experimental work and risk-taking through commissioning / funding allocation. It was felt that there is little to no support for new work or support of radical ideas or experimental work in the city. Several artists talked about financial difficulty at the design stage of a piece of work (and between commissions), taking on as many part-time / day jobs as possible to struggle to balance financial responsibilities. Most interviewees have ideas and new work in development that they would like support with. The lack of commissions in Bradford which can support seed ideas or developed work i.e. commissions which are under 5K to commissions which are 50K/ less or more to tour work was felt like a key gap.

Dramaturg support was also requested to aid in development of new work.

Other issues relating to finding paid commissions and investment to support their work include:

- Many described how they must look outside of Bradford at the moment for support for their work, mainly due to investment levels and restrictive funding criteria (e.g. art forms as applied to filmmaking, comedy and multidisciplinary artists). Interviewees look to Manchester, Leeds, London, Brighton and international sources of support.
- Lack of artists in residencies to support different art forms. Aspiring artists also noted that multidisciplinary art should not be overlooked, including film work.
- Some artists would like to see more investment in festivals and touring work which begins in Bradford.
- Consider supporting / commissioning events in local areas outside of the city centre – e.g. in Keighley
- Target representation of under-represented communities (e.g. BAME and queer communities) in future commissioning, funding and development opportunities
- Practicing artists with disabilities need support to create work. For the learning-disabled artists pool, transport and costs are key issues, with most participants on benefits and some unable to travel independently meaning additional costs. One artist shared that her family pays £80 per day to travel to Mind the Gap, which equates to over £12,000 p/a. Learning Disabled Artists also find that people do not take their ideas seriously and do not know where to get trustworthy support for research and development.
- Open participatory events are important. How can Bradford arts sector create a platform where everyone can be heard? *“There is a need to be heard in this city and it feels nobody is listening unless you are attached to an arts organisation in the first place”.*
- Investment in art form which is not drama related for example: comedians
- Bradford Council need to identify and support the creative talent in the city for economic and social impact

Funding support – Some artists are interested in developing their skills in this. Others want access to bid writers. Is there possibility to develop a ‘buddy’ mentor scheme – matching up emerging artists/ creatives with more established artists?

Ongoing support for aspiring and established artists would be beneficial in accessing funding, writing funding applications or proposals, pitching ideas, dealing with jargon in funding applications, talking to the Council, ACE and other funders. There is a specific need for support

in funding multidisciplinary artists, and a feeling that investment is focused on an established clique in the city centre to the exclusion of other companies.

Developing Bradford Product – Artists requested: *“Collaborations with reputable establishments in Leeds and Manchester to make work in Bradford but for it to reach a wider audience.”* This is an interesting angle for BPH to consider about how they don't solely focus on inward activity – what's the outward facing outcome for potentially developing and then touring great Bradford product?

Work for specific audiences - There is a clear opportunity to develop a **specialism in making work for under 5s (including SEN strand)**. Supporting these groups is referenced in several strategic agendas about investing in creativity and culture from early years.

The Artist Survey highlighted that Creative Practitioners most commonly specialised in working with young people (57%), although only 9% work with under 5s, a key group in the Bradford population. It may be useful to run another Creative Pool on Early Years to help inform this?

A strand focused on **women-only events** is another commissioning opportunity. The Leap community consultation suggested a need for women-only events in the CPP's target wards. It highlighted that women from ethnic communities more likely to be economically inactive – but also have a desire to engage: *“We could bring our families - If we have women only events then we can dance and take our scarves off - and no photography too so we can be free (without headscarves).”*

Against this the Artist Survey showed that only 2% specialise in working with women.

Finally, Bradford's identity is complex e.g. Ilkley and Haworth (areas of greater affluence and more frequent engagement) alongside Manningham and Keighley? Is BPH looking to create product that resonant with all communities across the District – is that even possible on the available resources? How might BPH make audiences more visible – maybe even to each other? Cultural exchange within the District?

Commissioning in partnership - How might BPH work collaboratively with LCEP to address a gap in terms of working with, and for, the very young population. The LCEP could give BPH an established infrastructure to connect in via educational routes

LCEP and BPH agendas align in:

- a) provision of live art within education
- b) profile of employment opportunities in cultural sector for people considering career options
- c) portfolio of skilled artists who can work in educational settings

Is there also potential to join with The LEAP and consider commissioning work that relates to cultural specificity of cultural activity and resonance within the diverse communities in lesser engaged areas?

In the commissioning approach – how will BPH enable creative activity/ participation as a route to attendance and vice versa? How might the commissioning policy support both attendance and participation or what is the relationship between the two?

5.4.2 Audience considerations in commissioning

Common themes arising from the consultations include a desire for events which bring communities together and are **family-orientated**. Participatory events / activities are important.

There is an appetite for **art which is meaningful and positive**. Social campaigns and projects to help people are of interest.

Visibility and opportunities for self-expression (including making disability visible) are common themes. Furthermore, in the young people Pools participants explained that they want to have a voice and sense of control.

Poverty and hunger are a concern, a factor to consider in terms of access for any events produced – and potentially the inclusion of food in some activities.

Location and timing are important. While some want to see activities in the city square, Keighley young people rarely access Bradford city centre – **transport** (many do not use public transport - parents drive them) is an issue, as well as **safety** concerns. One suggestion is to use trusted adults to take young people to see something new.

The Pools found that both young people and learning-disabled Artists are prevented from attending events by transport concerns – both cost and whether the timing of an event allows them to get home. Learning disabled artists have anxiety over finding venues, including ones previously visited. People talked about having a *GigBuddies* system in place in Bradford which may lower anxiety about finding the venue

When it comes to cultural product audiences that participated in the consultations said they:

- Want to see more of themselves in future performances
- Want to see performances that promote their future concerns
- Want the cultural sector to support communities to lead on shared and authentic artistic experiences (P.8 Place Profile from The LEAP consultation)

Specifically, from the feedback forms, people most commonly want to see:

- free, community and kids' events (including a bouncy castle or a Jacqueline Wilson event).
- events for working parents and a single parents' group, family fun days
- the opportunity to participate in games and activities
- more meet-ups with people, inter-cultural events and more events and opportunities generally, including kids' activities in winter.
- festivals and music in Centenary Square for families to share.
- Participants want art and opportunities for expression that are meaningful and optimistic

Young People Pools specifically highlight a desire to see:

- more big bands in Bradford (particularly Billie Eilish), electronic music
- somewhere teens can go and be safe,

⁵ www.menacp.org.uk/gigbuddies. Accessed 20.03.2020

- a (teen) festival in Keighley,
- regular street art
- more going on in the city centre,
- daytime parties,
- writing events, and
- something that 'pops' rather than events that are forced

In terms of specific art forms there is a spread of interest: music (x 3 respondents), cinema (x 2), spoken word / poetry (x 2), theatre (x 2), art installation / performance event (x1), and art classes (x 1). Cookery was suggested as an additional element to blend with poetry and theatre.

Participants of the Bradford Pools most commonly like reading and participating in activities (including summer activities, creative activities, and activities that involve kids). Playing refers to a mix of playing music and football. What people liked were driven by what makes them feel happy - self-expression, health / healing, beauty, learning (about new worlds through books), connection, diversity and countering loneliness.

Images captured from Your Bradford Pools show participants reading their poetry about their vision for Bradford at the microphone. Photos of the writing produced describe the changes that people want to see in their Bradford.

Some of the themes that come through are:

- community, warmth, soul, safety,
- people over money,
- 'realness', vibrancy,
- a clean environment, more green space / colourful parks / play areas, climate change being addressed,
- more employment,
- eliminating poverty and hunger,
- free transport,
- visible art / art in public spaces,
- having a voice / meaningful self-expression,
- making disability visible, and
- promotion of Bradford's strengths.

Displace Yourself Theatre describe the types of event that would meet refugee and asylum seekers' needs as:

- Non-English dependent. For some, language skills are a barrier to attendance. One person said they would attend more if "I spoke more English".
- work that is trauma sensitive and not exploitative
- Creating accessible, inclusive and non-hierarchical spaces
- Movement work

They describe the main considerations in engaging with refugees and asylum seekers as:

- Time and capacity to factor in all the physical, emotional, financial and social issues in order to offer a wraparound approach (which did not happen for this event but is how Displace Yourself Theatre usually work)

- 3-way partnership needed between host venue, charity /support link and artist
- Poor likelihood of attendance when other services may be offering food, legal advice, emotional support
- Transient nature of this group within society is a barrier, plus mental health issues mean things can become difficult even if attendance was planned

5.5 Wider questions for BPH to consider

(particularly relating to agendas noted in Place Profile)

ACE agendas

- What does artistic excellence look like for BPH? The City of Culture references ‘world class’ and the current cultural strategy references ‘a leading cultural city’.
- What is the role of digital in the BPH project – from artist/ production and tech skills through to audience engagement and experience? It’s a key focus for ACE – but how do BPH want to propose to approach this strand?
- How will BPH address and support BAME talent and the Creative Case for Diversity?
- How might BPH play a role in addressing ACE’s concerns outlined in their new strategy about a retreat from innovation and risk-taking and sustained talent development?
- What is BPH’s response on ACE’s Investment Principle around Environmental responsibility?

Health agenda

- In what way might BPH respond to the health inequalities of the District as part of this project?
- Addressing broad public health agendas feels beyond the scope of BPH and hard to measure real impact with the resources available (unless a particular project or commission is being led and measured by a health partner).
- However, there is a direct opportunity to address health inequalities of artists – especially in line with the LEAPs identification of artist (mental) health and burnout and 23% of artists in the artists survey self-identifying as having mental health issues.
- Could BPH link to social prescribing and commissioning around the health agenda – it would need to review in more detail the uptake / promotion of social prescribing in Bradford?
- Could the space and place strategy link with a health focus – references to frailty in older people for example and opportunity to experience live art?

Funding and commissioning support

- What role can BPH play in providing a support infrastructure around funding and commissioning for artists?

Place-making

- How can live arts strengthen Bradford’s sense of place?
- How can BPH help make arts and culture more visible – perhaps supporting aspects of developing Bradford as a ‘festival city’ – mentioned in both Cultural Strategy for the District 2014-2024 and Destination Management/ Tourism agendas. In the Artists Survey some described how *“Bradford needs to become known and celebrated as a cultural destination” – what role can BPH play in this?”*
- Can BPH play a role in exploring space and place? The Bradford economy is due to grow by 25% in the next decade – shopping centres, leisure etc...what might BPH

commission to support the aspiration for unexpected experiences popping up and access to arts outdoors?

- Also links to fragmentation of neighbourhoods versus opportunity to work with neighbourhoods – what does the future Bradford touring infrastructure look like? Is there a possible connection to Stronger Communities Partnerships and an opportunity to commission/ place live arts in their plans?
- Playful Bradford – investment into outdoor spaces, playground renovations – only a brief mention in the Place Profile – but could it provide an opportunity to connect live art, creativity, playfulness and outdoor/ visibility needs.
- A new market space will have a 500-seat capacity performance space

Economic impact

Artist employment data needs to be gathered to establish a baseline understanding around areas such as average income, no. of days' work secured per annum, profile. The artist survey has provided a small snapshot baseline to start to understand this, but it feels like a bigger piece of work might be valuable in starting to quantify the economic and social value that artists contribute to Bradford's wider ecology.

Audience engagement

Will BPH create a live performance solution that will meet the needs of all Audience Spectrum segments in some way? Affluent versus low income, different ethnicities etc – or should it be clear about its priority areas of focus on limited budgets and resources?

Section 6: Co-ordinating

6.1 Shaping the place-making outcomes

The consultation has provided a huge amount for insight for consideration.

As stated in the guidelines: *“The next stage in the JCNA involves determining priority cultural outcomes and to match the available cultural resources to a set of activities and outputs that will have a direct effect on the agreed outcomes.”*

Example outputs include: programming ideas that are representative of people and place; co-creation and outreach events that target key people and places; training new voices and skills; interventions in key social issues. The scale and focus of the outputs will make the most creative use of local cultural capacity and the combined resources of the partnership.”

This section should outline the broad strategic outcomes and targets for the Bradford District as agreed by the Convening JCNA partnership following an assessment of this insight. As mentioned in the earlier section the suggested ‘convening stage’ of a partnership in Bradford did not happen as per the JCNA guidelines. In this instance the ‘partnership’ commissioned to deliver this work consists of the BPH Consortium.

However, the following place-making District level outcomes are being proposed by the authors of this assessment having been informed by this thorough Needs Analysis. Alongside these a related cultural outcome is proposed. These are not for BPH to deliver in isolation and in some instances BPH can only contribute to the cultural outcome by working in partnership. The cultural outcomes will need to be owned and worked on by all strategic cultural stakeholders and cultural delivery agents across the District.

- At a District level the cultural outcome is about how arts and culture can strengthen Bradford’s sense of place.
- For BPH the overarching cultural outcome is about developing a positive cultural ecology for live performance in Bradford.

6.2 How the model works

The proposed model for Bradford is based on a model outlined in the JCNA Framework developed by Thrive for local authorities in Northern Ireland.

When shaping the **cultural outcome** statements the following was considered: Given the resources, what can the arts and culture do to support place outcomes and how will we know these outcomes have been successful – what will success look like?

When setting out BPH’s JCNA response and plan to contribute to the **cultural outputs** the Consortium needs to consider what products, services and experiences will contribute to realising the cultural outcomes and how will they be measured and learnt from.

Both outputs and cultural outcomes should be linked to a monitoring and evaluation strategy with agreed measures, baselines and targets which can be recorded. BPH will develop its own response and specific JCNA plan from this Needs Assessment that relates to what it can achieve and contribute within its funded remit. **A wider District JCNA Plan needs to be co-ordinated and owned by a strategic stakeholder with the ability and resources to oversee joint partnership working across all outcome areas.**

Below is an example taken from the JCNA guidelines and the Thrive project in Northern Ireland of how each Outcome statement could be defined:

ECONOMIC OUTCOMES – THESE OUTCOMES ARE ABOUT THE DEVELOPMENT OF ARTISTS, CREATIVES AND CULTURAL SKILLS THAT WILL CONTRIBUTE TO A VIBRANT ECONOMY.

	ECONOMIC OUTCOME	RELATED CULTURAL OUTCOME
Enterprising Economy	Our borough is a centre of excellence for entrepreneurship, innovation and investment	Cultural activity contributes to the entrepreneurship, innovation and investment across the borough; through attracting, developing and maintaining the talent of creatives and related industries
Skilled Economy	People are better equipped by the opportunities to take part in our dynamic economy	Culture provides opportunities for our citizens to develop skills in creativity and innovation that will help them to be flexible employees in the economy of the future
Tourism Economy	Destination of choice for international visitors	Culture will help develop and deliver the opportunities around cultural tourism by creating cultural tourism experiences that celebrate the distinctive stories of the area

6.3 Proposed Outcome statements

In relation to Bradford the following outcome partnership areas are suggested – alongside some emerging thoughts / considerations to be discussed and owned by all cultural partners across the District.

6.3.1 Social / Community Outcomes

These related cultural outcomes are about people and the impact on citizens of engagement with culture.

	Social /Community Outcome	Related cultural outcome
Confident Community	All communities take pride in Bradford as somewhere positive to live, work and play.	All the communities across our District feel empowered to engage and contribute to the arts and cultural offer. Arts, culture and creative opportunities are open and accessible to all communities and individuals.
Active Community	The District approach has inspired wider involvement from all communities as active citizens with a voice and agency to change and contribute to the Bradford offer.	Communities are active in attending, participating and contributing to the cultural offer in Bradford.
Connected Communities	The fragmented neighbourhoods start to better understand the	The Bradford cultural product reflects and represents a wide

	positive difference and similarities they bring to the area. There is greater integration and cross-community activity.	cross-section of the communities that make-up Bradford.
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6.3.2 Economic Outcomes

These related cultural outcomes are about the development of artists, creatives and cultural skills that will contribute to a vibrant economy.

	Economic Outcome	Related cultural outcome
Educational opportunities	There are clear pathways and routes into employment opportunities for all citizens supported by an investment in developing skills, talent and expertise.	Working in the arts and cultural sector is seen as a valid and positive career choice.
Employment Opportunities	Our District invests in developing a wider variety of career pathways for all ages and creates the structures required to retain talent in the District.	There are clear channels to find new creative talent and support a hotbed of innovation and risk-taking in the District. The cultural sector in Bradford can quantify the economic and social value that artists contribute to Bradford's wider ecology.
A vibrant place and space strategy	Our built and open spaces are fully utilised and brought to life for a variety of uses.	Artists have access to venues, spaces and places to create, rehearse and perform. Arts and culture are more visible and accessible across the District to all communities.

6.3.2 Health and Well-being Outcomes

These related cultural outcomes link to the role that culture can play in supporting health organisations working to improve health inequalities across the District.

	Health and wellbeing outcome	Related cultural Outcome
Inclusion and representation	All communities feel included, represented and secure in their areas.	Issues such as ageism, caring responsibilities, physical access, mental health barriers, under-representation of certain communities such as BAME or

	Social connectedness is enhanced.	female artists are addressed as part of the commissioning process across all artforms and as part of a wider audience engagement strategy.
A better physical and mental health experience	People of the District feel that they are recognised and supported in having a voice / meaningful self-expression which benefits their physical and mental health.	Health inequalities of artists are addressed, and they are supported and enabled to contribute as fully as possible to the cultural ecology of Bradford. <i>NB – It feels too much of a stretch to suggest the cultural sector can fix health inequalities across Bradford communities – however the placement of The Leap’s partnership in the NHS may start to find ways to measure this potential impact.</i>
Accessibility	A District that enables and encourages our citizens with disabilities or language barriers to enjoy in a safe and welcoming manner what Bradford has to offer.	The cultural offer of Bradford is open and accessible (physically and in other ways) to all citizens to enjoy and benefit from.

6.3.3 Infrastructure outcome

These related cultural outcomes make a statement about the broader role and vital impact culture can have on the District if the right infrastructure is in place to deliver arts and cultural experiences.

	Infrastructure Outcome	Related cultural Outcome
Agency and voice enabled	Agency and voice of Bradford communities is embraced and encouraged – people have mechanisms to contribute and voice their opinions and to be a catalyst for change.	The cultural sector sees a breakdown of the ‘gatekeeper’ role in the District and the development of more meaningful partnerships. More open and transparent relationships, networks and cultural projects emerge.
A strong and effective support structure	Needs and gaps in skills, financial investment and networks are filled in order to encourage innovation, risk and leadership.	The cultural sector benefits from new approaches to investment, funding and commissioning.

		The cultural sector sees specific investment into building practical support for their own training and development needs.
DIY versus professional	The vibrancy of Bradford's sense of place is about it being a mixed economy which is endorsed and supported across all partners.	The diversity of cultural expression is appreciated; knowledge, ideas and insights are shared and a sense of belonging to shared cultural heritage is deepened.

The JCNA guidelines suggest that in theory once this framework of activities and outputs (matched to outcomes and performance indicators is agreed and adopted) it needs to be communicated widely together with the details of the JCNA District partnership and how to get involved. Explaining clearly the vision and the activities, outputs and outcomes of the planned programme will set a clear context for the commissioning stage and enable those who are not directly involved in the partnership to understand its ambitions and planned actions. As stated earlier in this section there is, at the time of writing, no established partnership to own, drive and monitor success of these outcomes at present.

BPH is already using the evidence and insight from this JCNA to review its original plans as set out in its funding application. Positively, many of the needs and gaps highlighted by this process were already in the Consortium's workplans to be addressed so the JCNA has endorsed its original proposal very strongly.

Ultimately the success of any further JCNA District-wide plan will need to connect into agendas and programmes being developed and delivered by other key stakeholders such as Bradford Council, The Leap, LCEP and other strategic bodies working on health, economic impact, place-making, education, community cohesion and tourism.

Even if BPH are the only cultural partner to utilise the information in this assessment in order to successfully contribute to the outcome model the wider implication is that it will have a knock on to a healthier artistic workforce, economy and offer for audiences and it will feed into the wider concept of Bradford as a more positive place in general.

Section 7: Commissioning

Emerging from the work undertaken to review strategic agendas and collate voices on the ground is a sense of what might make a positive cultural ecology for live performance in Bradford. In broader terms (and to connect with the challenges cited in the earlier Collecting section) we might refer to this as an enabling environment.

However, what does not yet surface is a specific sense of what BPH's delivery or commissioning mechanisms should or could look like. Those involved in consultation activity had their own themes but no central theme to contribute to. As such BPH need to be clear on what their commissioning policy is and how it might accelerate this sense of a more positive performance cultural ecology in Bradford.

It is not the purpose of this report to suggest the types of activities which will best deliver the agreed outputs. Rather in this section we have pulled together a reminder of key points from across the range of consultative activities which might relate to what should be commissioned and considerations around that for specific groups.

To be effective BPH needs to act as a conduit between artists, venues and audiences across the district. The outcomes articulated in this report may well act as touchstones in the commissioning process to help the core team to be clear about and keep focussed on the role it can play and the impact it can have.

For new and high-profile initiatives such as BPH it can become increasingly challenging to accommodate the full range of diverse desires and expectations of the artistic community with the need to focus resources on activity that will deliver the programme's intended outcomes and impact. It is therefore imperative to be clear about these intentions as soon as they are fully shaped and how they have informed commissioning decisions.

It is worth highlighting here that in designing its commissioning processes BPH should pay particular attention to the language it uses. As mentioned in Section 5 definitions and jargon used can create a barrier for artists and audiences. Whatever solution is agreed, achieving clarity and consensus around key terms (and even replacing some jargon with new terms) should prove key to an enabling environment.

7.1 Who do respondents make work for?

In developing the commissioning approach BPH need to be aware of the skills and areas of focus that emerged from artists feedback:

- 80% specialise in work with one or more community groups. **Creative Practitioners most commonly specialised in working with young people (57%), although only 9% work with under 5s**, a key group in the Bradford population.
- A third or more of respondents specialising in working with the following groups: **low income families (36%), people traditionally disengaged from cultural activities (34%) and ethnic communities (32%)**.
- **Only 2% specialise in working with women**, notable as The Leap community consultation suggested a need for women-only events in the CPP's target wards.
- Just under a quarter (23%) work with older people, 16% with asylum seekers and refugees, 14% with LGBTQ+ people, and 14% with people with health issues.
- 2% said they also make commercial work.

7.2 Questions for BPH to consider in setting its Commissioning Strategy

In its commissioning process what weighting will be placed on the three strands - aspiring artists / practicing artists / audiences?

How might BPH seek to professionalise the DIY culture or make it more visible?

How can grassroots activity be profiled alongside the more mainstream offer – how can the two better connect?

How can Live Art specifically strengthen Bradford's sense of place?

What contribution can BPH make, or what role can it play, in promoting the sense of Bradford as a compelling and coherent district – how might BPH acknowledge the associated complexities, use multiple sites, place, tour and move work across the district?

How might BPH programme and commission creative activity as a route to attendance?

Could there be a live performance solution that will meet the needs of all Audience Spectrum segments of the population in some way?

Would a women-only strand be possible?

How will BPH seek to unlock spaces and places (including the everyday and accidental)?

What provision of live art might be developed within educational settings? Is there a portfolio of artists who can work with educational settings with live art?

What comes first – large-scale, high profile activity or seed projects and R&D?

How can live art opportunities and activities be made more visible?

How might Bradford be positioned as a destination for artists?

Could the district work as a mini-touring circuit?

What is the profile of live art employment opportunities?

Might there be a place for methods such as Action Learning and a Creative Time Bank?

The JCNA guidelines do note that activities can be co-designed at this stage with artists and producers, or procured through an open call, but they need to be linked to the agreed framework for activities, outputs and their evaluation in the JCNA Plan (see Section 9). BPH is already developing a Creativity Council that will be responsible for overall decisions in ongoing consultation with artists and communities.

Section 8: Capturing

Monitoring progress towards outcomes and some suggested KPIs will be essential to measuring success and responding to any changing needs. The JCNA Plan needs to:

- Outline how will progress be captured and monitored? What methods and sources will be used to collect data at different stages of the process? How will the stakeholders and its citizens learn from the JCNA process and results?
 - BPH already has committed to commission an Audience Analyst to help capture, monitor and evaluate data against KPIs and sharing findings.
 - Part of the BPH activity involves also implementing a City-wide Box Office with a strong focus on data collection.
- Check periodically that the activities commissioned are delivering effectively against the agreed measures and therefore contributing to addressing the priority needs that have been agreed.

It is also suggested that there may be a role for a continued schedule of Bradford Pools to act as a temperature check for the project across the 3 years. Your Bradford Pool quotes endorse this:

“They wanted to attend more of the workshops I ran and asked when is the next one?”

“All the people (Adults and Children) that attended loved that they we were free to express through art and poetry.”

Section 9: JCNA Plan

The JCNA plan is the next step in explaining how and why the JCNA findings will effect change and create social value. The content of the plan is linked to the different modes of the JCNA process. The idea being that the plan grows alongside the process; documenting the various decisions and data generated along the way

It is suggested the plan needs to be developed across a District-wide partnership. However, as the Convening stage did not gather broader non-cultural partners together it means at this stage BPH will generate their own workplan informed by the findings in this report and share the JCNA openly for other stakeholders to benefit from the insight generated.

If a District-wide partnership can be established its plan will need to be informed by this Needs Assessment and set out:

- What financial and human resources from across the partnership will be invested in arts and culture’s contribution to place outcomes and the realisation of the place narrative?
- What activities are needed to develop the arts and culture programme?
- What agreed outputs will be produced?
- How these outputs will lead to measurable changes or cultural outcomes?
- How these changes will contribute to the desired impact on a place and the lives of its people?
- How progress will be captured, measured and reported on?

Appendix 1: Bradford Pools

Facilitator / Event	Who Took part?
Kirsty Taylor at Bradford University	X 13 Drama Degree Students
Your Bradford Pools events led by Sharena Lee Satti	Open events x 190 participants in total: Workshops at 2 schools with x 60 Year 6s (aged 10-11), 2 workshops at TiM square x 130 participants, a mix of adults and children
Rachel Wood and Irene Lofthouse	Three groups of young people aged 14–20 (1 group was Keighley based and 2 Bradford based)
Lynda Catterall	Two groups of established artists from Bradford, nearly 40 attended in total
Madiha Ansari at Freedom Studios	9 Aspiring female BAME artists
Displace Yourself Theatre at Millside cafe	People seeking asylum and refuge in UK – none from the target group attended due to clash with other refugee-focused events on the day. 2 attending artists discussed the questions posed
Mind the Gap - run by Vicky Ackroyd	X 27 Practising artists with a learning disability
Blooming Buds – run by Katie Mahon	21 participants at the workshop - women, mixed in age from aged 20 – 78 35 arts and crafts packs have gone out to families and women 70+ waiting for a suitable time to deliver arts and crafts packs (mid-COVID crisis)

Appendix 2: The Authors



Anna Franks, Lead Consultant

Anna Franks has over 20 years experience of research, marketing and communications. With ten years experience as Director of Research and Consultancy at Audiences Yorkshire Anna now works as a freelance consultant specialising in the arts and cultural sector. Recent clients have included: Creative People and Places project – Creative Scene as a research and audience development associate; Balbir Singh Dance (audience development strategy and digital development); Billingham International Folk Festival (evaluation), Dance Syndrome (Board facilitation on strategy and fundraising) and Leeds Arts University (lecturer in marketing and communications for emerging creative enterprises).

Anna also has significant knowledge of the landscape and agendas of Bradford having been commissioned to review and update the Cultural Strategy for the District in 2014. Anna has also worked with other Bradford based organisations in her career, including Impressions Gallery, Kala Sangam and Cartwright Hall Museum and Art Gallery.



Dr. Madeleine Irwin is a freelance consultant specialising in creative and cultural education – recent clients include Freedom Studios, Balbir Singh Dance Company, Hull Truck Theatre, Theatre Company Blah Blah Blah, Dark Horse Theatre, IVE and Creative Scene. Previous roles include Founding Director of Orangebox Young People's Centre, Community Director at Interplay Theatre, Director of Creative Partnerships West Yorkshire, Development Director at

CapeUK, Chair of Chol Theatre, Board member of The West Yorkshire Playhouse, Trustee of the Manav Kalyan Trust and member of the organising committee for The Society For Theatre Research New Researchers Network. Madeleine was recently awarded a PhD from The University of Manchester for research focusing on applied theatre and young people's spiritual wellbeing. Recently Madeleine has had an article published in *Drama* (National Drama's magazine of professional practice) and has started working on a three-year research project with 20 Stories High in Liverpool investigating the contribution their work makes to young people's state of mind. She is also supporting the development of Bradford's Local Cultural Education Partnership and undertaking an evaluation of arts activity in social care settings for Artlink West Yorkshire.



Susan Ingham specialises in research support and data analysis for cultural sector clients. Her twenty years' experience in the cultural and education sectors includes audience & stakeholder research projects at both regional and national levels, alongside the coordination of live theatre in education events across the UK. Past cultural sector research projects include working on behalf of clients such as Arts Council England (for A Night Less Ordinary); Bradford Theatres; Calderdale Cultural

Destinations; Kala Sangam; Hull City of Culture 2017; North East Children's Theatre Consortium; Sheffield Cultural Consortium (for Sheffield Cultural Destinations); Square Chapel Centre for The Arts; and Yorkshire Festival (Tour de Yorkshire). While working for Audiences Yorkshire, Susan led on the House Lights theatre benchmarking project, involving large-scale analysis and audience profiling of Yorkshire and Humber theatre audiences. She holds the MRS Advanced Certificate in Market & Social Research Practice and graduated from Lancaster University with an MA in English Literature and Women's Studies.