

**Bradford
Producing
Hub**



Then and Now
A reflection on Bradford's
Joint Cultural Needs Assessment
June 2023

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Contents

Introduction.....	3
1) Our Ambitions as a Producing Hub	10
1.1 Raising the bar	10
1.2 Identifying the Needs.....	11
2) Where are we now....what’s changed in the landscape?	12
2.1 Population.....	12
2.2 Has the District made inroads into addressing the JCNA ‘themes’?	15
2.3 Unlocking investment.....	20
2.4 Covid / Brexit / Cost-of Living.....	24
2.5 Overseeing the JCNA and its delivery plan – new consortiums	29
3) Has BPH been an energizer for change?	31
4) Value and use of JCNA.....	37
5) What Next?	40
Conclusion	47
Appendix 1 - Stages of developing a JCNA Plan.....	52
Appendix 2 – Agendas and strategies.....	53
Appendix 3 - ACE NPOs 2023 – 2026.....	54
Appendix 4 - ACE Emergency Funds - allocation in Bradford	55

Introduction

What is this report?

In September 2019 Bradford Producing Hub (BPH) was asked by Arts Council England (ACE) to invest in piloting and testing the development of a Joint Cultural Needs Assessment (JCNA) for the Bradford District. 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.

This was completed in March 2020 and its findings shared openly with other cultural partners and key stakeholders to inform their own planning and consideration around how culture can be used in setting strategies and plans for the people of Bradford.

Where are we now?

Three years on a lot has changed for the Bradford District particularly in relation to culture. A series of headline successes have all contributed towards shifts in the cultural landscape of the District: winning the City of Culture 2025; vital work on re-setting the Cultural Strategy for the Bradford District; significant capital investment into organisations including Kala Sangam (now Bradford Arts Centre) and National Media Museum; a new National Portfolio announcement increasing the number of, and funding to, Bradford organisations; physical regeneration work in the City Centre; and of course the work of Bradford Producing Hub in developing and successfully piloting a new 'producing hub' model.

Stakeholders speak about there being a thriving arts and cultural sector with more NPOs and arts funding. There is a wider understanding of culture as a driver for change across the District.

Confidence is growing and the district has made significant inroads into building an infrastructure which wasn't here before.

All of these successes have created opportunities for the creative industries workforce and expanded the cultural offer to audiences and participants.

However, this is also set against an unexpected Pandemic which effectively closed down access to culture for 18 months+, Brexit, and the more recent cost-of-living crisis. All of these 'macro' factors have had a huge impact on both the creative workforce and audience.

As BPH moves towards the end of the first phase of its funding the organisation finds itself reflecting on the Joint Cultural Needs Assessment undertaken in 2019/2020 – its value and purpose.

This review of the JCNA (then and now) does not set out to update and re-write the JCNA report from March 2020. This review (commissioned by BPH) sets out to answer two questions linked to the original purpose of the JCNA set out in its 2020 assessment:

- **Has the local cultural ecosystem been an energizer for change across the Bradford District? If so, in what ways.**
- **What role and impact has Bradford Producing Hub and its investment played in creating this place-based energizer for change?**

Following analysis of these questions this report will ultimately aim to identify what are the new opportunities at a District level and what role can / will BPH play moving forward to enable culture to continue to play a key role in the District's activity?

BPH as an energizer for change across the Bradford District

In a nutshell this review does highlight that **BPH has played a vital (and leading) role in being an energizer for change for the District.**

This has been endorsed at a **political level**:

*"Before BPH there was a massive gap in producing capacity in the city and BPH has massively started to fill this gap - **without BPH we wouldn't have got City of Culture.**"*
(Richard Dunbar)¹

"BPH has been good at pump priming and getting things started that carry on." (Susan Hinchcliffe, Leader of Bradford Council)

Artists and audiences speak about the cultural scene feeling more vibrant – there is more choice about what to see, live art 'product' feels relevant and engaging. The investment in BPH and its programme of activity being in place before the success of the City of Culture bid clearly gave the District an edge in its cultural offer.

The programme shows leadership, it connects artists, organisations and audiences, it has become a vital energizer, guardian and connector of culture and its role in the District.

BPH had set out to challenge and **innovate in its model of delivery**, break down bureaucracy and barriers to make a tangible impact on the 'cultural ecology' of Bradford. It has clearly delivered against this ambition.

The model BPH has created impacts beyond the artists and creatives that the Hub aims to support:

- Placing relevance as a central tenet of its approach and in turn creating a 'sense of place' in developing Bradford product for Bradford audiences which has gone onto tour nationally.

¹ Stakeholder qualitative quotes provide by Ruth Melville Research and collected as part of BPH's four year evaluation report.

- On commissioning and supporting events in local areas outside of the city centre BPH's full District approach has been inclusive and visible to the people of Bradford. (Although more work is to be done on supporting the cultural ecology of neighbourhoods outside of the City Centre).
- The agility of the Hub to respond and deliver quickly (such as continuing to operate and provide funding to artists during the Pandemic) means it has played a vital role in being more ready than any other City in the UK to support artists and venues to get back to presenting live art.

By using the JCNA BPH have **invested in being needs-led**, placing value and importance on the strategic activity as well as staying connected to the 'on the ground' challenges for artists and creatives. This means their ability to 'horizon-scan' keeps them ahead of the curve in spotting trends, needs and responding: *"a lot of the time people say to me, you know, I didn't even realise this was a need until I saw the Bradford Producing Hub with delivery based on this - and I went online and I realised that it's the thing that I've been missing my whole career."* (Alex Croft, Kala Sangam / Bradford Arts Centre)

The value of the PR and profile that BPH is achieving as a model which 'breaks the mould' is reaching beyond Bradford, with organisations reaching out and visiting the team to understand what's been delivered and how it's funded / structured. During Covid artists from across the UK were sharing that they wished they had a producing hub in their city. This increased profile around BPH's work is having wider reach and changing perceptions for Bradford as a whole across the UK.

"Bradford's cultural sector wasn't known at all. People didn't look to Bradford. People didn't really know much about Bradford. And now, I have people visiting BPH to find out more about what we've done and how we've done it...A lady visited BPH from Crawley Creative People and Places the other day, and she wanted to understand the producing hub model and we've had people from Manchester going, 'Oh, wish we had what Bradford has got.'" (Lisa Mallaghan, BPH)

<p>It is proving to be a nationally significant pilot and well on its way to creating a 'new blueprint' for the arts sector around producing live art.</p>

Greater than the sum of its parts

However, it is also important to recognise that whilst BPH was an early lever and visible example of culture becoming more of a driver for change across the District – it does not operate or exist in isolation.

It cannot be denied that the investment of £1.5 million into the Hub created a seed of funding that has attracted more and more investment. But over the past three to four years significant strategic and grass roots work has been undertaken in Bradford's creative and cultural industries to jointly position the value of culture as a driver for change.

John Holden's 'The Ecology of Culture' (2015) perhaps lends a more insightful way of looking at how the cultural ecosystem of Bradford has flourished and operates: *"An ecological approach concentrates on relationships and patterns within the overall system, showing how careers develop, ideas transfer, money flows, and product and content move, to and fro, around and between the funded, homemade and commercial subsectors. Culture is an organism not a mechanism; it is much messier and more dynamic than linear models allow."*²

Culture is our Plan – the Council's cultural strategy has become the **outward facing manifesto** about the value placed on the role of culture and how *'it can make a sustainable contribution to the prosperity and happiness of everyone in the District.'*³

This plan created a **clearer vision and ambition around the role culture** can play in regenerating the communities and places of Bradford.

The campaign for the City of Culture really presented a **confident city – united through culture**. This unity did not happen overnight. Investment into infrastructure and community programmes such as BPH and The Leap gave the bid a solid ground upon which to build. Wider actions such as BPH completely re-visiting their fundraising plan and taking out all business sponsorship targets when Bradford committed to bid for City of Culture so they did not compete, shows true collaboration in action. *'Everyone just wants to do what's best for Bradford.'* (Lisa Mallaghan)

BPH, in responding to the JCNA, its findings and insights, played an **active cultural role in starting to contribute into other agendas across the District** – education, health, employment, placemaking, regeneration. This was welcomed and encouraged by the Council who had the foresight to have been 'backing culture' as a driver for change for many years. This backing started to pay off and when opportunities for applying to the Producing Hub pilot came about a strong case for the need had been made over many years. The Council and the wider arts sector influencing and lobbying to 'back culture' started to reap the rewards with financial investment starting to unlock.

People and personalities

The importance of the people and personalities that have converged within the cultural sector over the past three to four years also has to be recognised as a vital driver for change. Bradford has leaders who are committed to Bradford and its success. Leaders who are ready to challenge, innovate and overturn models that do not work. Leaders who are ready to be open, transparent and questioning. Leaders who are skilled and confident to connect culture with other agendas, as a solution, an opportunity and route to change perceptions of Bradford and its offer.

The next challenge will be creating opportunities and pathways for the next generation of leaders to step up into leading and developing the cultural ecology of Bradford.

² P.3 - <https://publicartonline.org.uk/downloads/news/AHRC%20Ecology%20of%20Culture.pdf>

³ <https://www.cultureisourplan.co.uk/>

The value of the JCNA

The JCNA was a new model of assessment about how culture can inform placemaking in practice across Bradford. It created a baseline for the cultural sector to see where and how culture fitted into the wider place ecology.

For BPH it informed the pathway for its programme. The team at BPH analysed, discussed and reviewed all of the data in the JCNA and used its independent assessment of the current situation alongside the challenges and opportunities it outlined across the District to shape its programme. This means everything BPH has delivered has been needs-led – informed by active listening and consultation and informed by data about the District.

BPH and how it has used the JCNA to shape its programme is an outstanding example of the positive impact genuine place-based development can have.

However, if we are assessing the value of the framework there is perhaps more reflection needed on the six stages of creating a beneficial cultural assessment (See Appendix 1). The model did not actually work for Bradford in 2019/2020 as not all stakeholders were in the same or right place in their development to connect on this work. This meant the ‘Convening’ of a cross-section of partners to drive action against the insights captured in the JCNA was not in place.

Whilst the insight has been used as a reference document for many stakeholders no one stakeholder has ‘owned’ the findings and taken responsibility for monitoring progress against the gaps and opportunities identified. The lack of a Convening body also means a clear action plan, recommended as part of the assessment, was never produced.

How far have we come as a sector?

This report attempts to reflect on how far we have come as a sector. In the last 3-4 years it feels like Bradford District has reached a tipping point around the value of culture in place-making. It feels like the point where all the work, the championing of culture and small (often isolated) changes or activity have come together to create a significant shift in the perception of culture as a driver for change.

The emergence of a more collaborative sector, the importance of leadership and personalities in making this happen, alongside a visually changing District as investment into places and spaces starts to be seen – is raising expectations across the District. It’s about Bradford being seen as *‘doing things differently’*. (Lisa Mallaghan)

BPH being in place has played a key role in shifting the creative landscape and opportunities for artist and audiences. It has become a vital part of supporting the changing fortunes of Bradford. This sits alongside a number of other strategic cultural investment and interventions: the council’s cultural grants programme, Creative People and Places programme - The Leap, Kala Sangam’s capital redevelopment and re-positioning as Bradford Arts Centre, National Media Museum’s Capital redevelopment, imminent opening of Bradford Live, and Bradford Museums and Galleries becoming an NPO.

BPH is consistently mentioned in funding and investment bids (Bradford City of Culture, Kala Sangam and strategic agendas (Culture is our Plan)) as a successful delivery mechanism for making things happen – an asset to the District, its cultural workforce and its communities.

This is further endorsed by its new assignment as the organisation tasked with leading development of the creative workforce for BD25.

Informal feedback shows that having all of this in place is raising expectations. Artists new to the scene or artists who don't know what it was to not have this support before can be critical, in some ways more demanding. But this is a positive and shows how models such as BPH can encourage people to expect more. Audiences and communities are also looking to hold the District to account and promise on what they said they will deliver.

What's Next?

What the BPH pilot has evidenced clearly is the vital and valuable role of producing and the need for an infrastructure organisation like the Producing Hub in an arts ecology. Successful creative economies do not just focus on building audiences but building skills, creative expertise and product that is relevant and connected to place. BPH has achieved so much more than what it set out to do. It has managed to actively use its programme to make a significant impact on place-based development.

This JCNA review has also highlighted areas of focus for the next phase of the District's development – how can culture better embed / support / drive change in areas as education, tourism and health? The work of BPH and its 'needs-led' model has also unearthed wider gaps in support for music and visual arts across the District. The Council has invested in a Music Instigator (based within BPH) which highlights confidence in BPH as a delivery partner and the development of the Music Hubs is also a positive intervention by Arts Council England.

BPH is a new model for the cultural sector. It evidences how when investment is made at the right time, in the right place and where the creativity of each of us is valued it enables people and places a chance to flourish and access a remarkable range of high-quality cultural experiences.

Continued investment in models such as BPH is vital. If funding was reduced or stopped completely the impact on the wider strategies and aspirations of the District - and most importantly the cultural aspirations of the artists and audiences of Bradford – would be reversed in a negative way.

Of course, the much broader evaluation that Bradford 2025 will put in place will provide more realistic milestones for the District in truly measuring whether culture has been an energizer for change across the District and in what ways.

In advance of that this review highlights an interim assessment around the importance of maintaining and growing investment in culture, so the role of culture and the opportunities it

affords seeps into the very make-up of the District's provision – education, health, regeneration, employment, etc.

1) Our Ambitions as a Producing Hub

In 2018 when Arts Council England announced a new funding round to invest in 'Performing Arts Producing Hubs' six organisations in Bradford responded to the opportunity⁴.

There was an existing live art offer in Bradford but it was hugely underserved in terms of investment, was potentially perceived as quite inward looking, cliquey and had not really reached its full potential.

The 'Hub' of 6 small organisations that came together to bid for the investment realised something had to change. They set out an ambitious and challenging approach in the Expression of Interest for this funding - they wanted to deliver a nationally significant project.

BPH will transform how performing arts are made and experienced in our City, nationally and internationally.

We will reject out-dated methodologies and celebrate the vibrant diversity and power of people coming together that is at the heart of artistic innovation, true collaboration and the identity of our City.

Developed, implemented and led with transparency, without hierarchy and in a spirit of embracing risk.

BPH will: - Enable new collaborations: Resulting in new models of creation and unrivalled innovation

- Erase boundaries: Continue Bradford's rich history of work that blurs artforms & disciplines made by artists working at the edge of their practice and pioneering new approaches

- Break conventions: Challenging limiting definitions of talent development; valuing wellbeing so artists create their best, most ambitious, work today

- Exist for artists & audiences of tomorrow: Embracing digital, new models of touring and audience consultation that does not operate from a deficit position

1.1 Raising the bar

The bid was successful, and the Consortium was awarded £1.5 million as one of only two national pilots for Performing Arts Producing Hubs to create 'Bradford Producing Hub' and work on developing the programme of work began.

Just as Creative People and Places (CPP) models were starting to change the way arts and culture engaged with audiences, BPH proposed to use the investment on the flipside of this ecology - a focus on sector development that had the potential to totally change the way artists produce, present and develop viable career paths.

⁴ Consortium: Theatre in the Mill (University of Bradford), Kala Sangam, Mind the Gap, Common Wealth and 154 Collective

BPH set a clear audience development plan and manifesto with some core principles at its heart. They promised to:

- raise the bar; operating with unparalleled levels of transparency
- innovate and explore how dynamically changing the relationship between artists and audiences can impact on creativity, relevance and diversity in the development of great art experiences and
- create a blueprint for a fair arts ecology that values artists, funded and unfunded organisations equally and evidenced a clear impact story about how investment in the cultural infrastructure of a city or town can contribute to social regeneration, economic regeneration and ultimately pride in place.

1.2 Identifying the Needs

In setting these ambitions and principles BPH embraced the opportunity in September 2019 to lead on the development of a Joint Cultural Needs Assessment (JCNA) for the District⁵. BPH took on the development of this assessment which looked more broadly at assessing how to strategically position culture, its contribution to Bradford and its people. It was a framework to provide a real assessment of culture's potential to be a driver for change in making a place better.

BPH spent six months and involved 432 people in researching needs of the live arts sector and audiences, through Bradford Pools events, 1:1 discussions with the team, and an Artists and Creative Practitioners Survey. They also commissioned an independent researcher to review agendas, strategies, place-based data and provide recommendations, challenges and opportunities.

The analysis created a baseline for all partners and stakeholders in the District to inform how they might use culture as an energizer for change. It was not BPH's role to respond to all the needs outlined in this JCNA, but they did use it to gather critical insights from the live arts sector and use that to inform all its activity over the past four years.

The value of this time and investment at the early stage of the Hub's development should not be under-estimated. It resulted in a clear, focused plan which challenged existing models of working and has created a new, more inclusive, needs-led blueprint for the cultural sector of Bradford and beyond.

⁵ <https://bradfordproduc.wpeengine.com/wp-content/uploads/2020/04/Bradford-District-JCNA-Report-FINAL-March-2020.pdf>

2) Where are we now....what's changed in the landscape?

This report does not aim to create a new fully updated JCNA for the District but it has analysed some key changes and developments – an interim assessment four years on about how the cultural ecology has evolved.

There are some key insights outlined in this report which can help inform the next iteration of work for Bradford Producing Hub. Some of these insights will be useful to share with the wider District and its key stakeholders and to encourage people to 'refresh' their activity and its focus.

2.1 Population

This section draws on recently released Census data⁶ to provide comparisons between population data used to inform the 2019/2020 JCNA and the more recent 2021 Census insights. It summarises the main changes to population, cultural participation and place in Bradford District.

Alongside this summary Ruth Melville Research Ltd, have been commissioned by Bradford Producing Hub to create a Bradford Data Review, collating current data on Bradford District. The data review will create an 'open-source', easy to use resource for the District that connects data.

The value of this data review to cultural organisations will be significant and further highlights BPH as a driver for change, a leader in using data to shape activity and an organisation with value and impact way beyond its original 'live arts' remit.

Headline population changes

The population is growing:

- The population is estimated to be nearly 550,000 (compared with 520,568 in 2011), with Bradford seeing a larger increase (4.6%) than in Yorkshire and The Humber in general (3.7%)

Households are changing:

- 2% more households now include a lone parent, England's joint third-largest increase
- 2% more people aged 16 or older are now economically-inactive in order to look after their family or home, double the regional increase. (BPH's annual Artists Survey shows a significant percentage of its cohort have caring responsibilities, and the Hub invests considerably in covering caring costs for children, elderly parents, and for parents of adults with disabilities).

⁶ <https://www.ons.gov.uk/visualisations/censusareachanges/E08000032/>

As some data in the JCNA came from the 2011 Census data, updated figures may represent a longer time period than the last four years.

Bradford is still young, but not as young as it was:

- Like much of England, the median age in Bradford is increasing year on year. It increased by two years to 36 years of age, although this is still younger than the average for England (40 years of age)
- The number of people aged 65 to 74 years rose by just over 11,000 (an increase of 31.0%), while the number of residents aged 4 years and under fell by around 5,100 (12.3% decrease).
- There are approximately 1.3% less under 5s.
- The share of residents aged between 65 and 74 years increased by 1.7 percentage points between 2011 and 2022. (A growing older population may lead BPH to widen considerations around relevant programming and audience access needs).
- By 2041, there is predicted to be a 6% decrease in people aged 0 to 19 years, with those aged 85+ almost doubling⁷

Bradford is more ethnically-diverse than before. (BPH has invested significantly in being ‘unashamedly focused’ on breaking down barriers to support equality, widen diversity and be inclusive. The data here may shape the focus on certain communities for BPH):

- 36.8% of people in Bradford are from a Black, Asian or mixed ethnic group, an increase of over 3%
- The biggest increase is in the Asian/ Asian British community, which has seen an increase of 5.3%
- 25.5% of people in Bradford identify as Pakistani or British Pakistani, an increase in over 5% since the JCNA, which is now the second largest proportion in England, down from the largest proportion
- 0.3% of the District’s population identify as Roma, a new category added to the 2021 Census
- More people report English as their main language (87.6%) than at the last census (85.3%)
- 7.2% speak a South Asian language, down from 9.5%, and 0.1% use Sign Language
- Bradford has the highest rate of households (1.8%) where no adults, but at least one child aged between 3 and 15, speak English as a main language, and in 6.1% of households no one speaks English as a main language⁸

Religion is changing:

- Nearly 8% more people say they have no religion
- Over 12% less people identify as Christian
- 5.8% more people are Muslim (an increasing Muslim population may encourage cultural organisations and artists to think more broadly about participation and

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<https://jsna.bradford.gov.uk/documents/The%20population%20of%20Bradford%20District/1.1%20Demographics%20of%20Bradford%20District/Demographics%20of%20Bradford%20District.pdf>

⁸ <https://ubd.bradford.gov.uk/media/1682/2021-census-ethnic-group-religion-and-language.pdf>

attendance and any cultural barriers or opportunities for this community creating and engaging with the arts).

Economic factors:

- Working hours are changing, with a recent increase of those who work 15 or less hours a week from 9.1% to 9.9%, which may in part be due to the Covid19 pandemic
- More people are providing unpaid care, an increase of 0.7% to 2.4%
- No additional data about Indices of Multiple Deprivation is available at this time
- The fuel crisis is affecting people's spending – low-income families are now spending 26% of income on energy costs, up 14% in two years, and Bradford is the second highest city of 30 local authorities with energy crisis 'hotspots', where there is lower than average income and higher than average energy use due to energy inefficient homes⁹
- Census data shows children living in low income families has increased slightly to 22%
- However, unemployment fell by a fifth during the last year

Health and wellbeing:

- More people report their health as "Very good" than previously (increase of 2.4%)
- The percentage of people who identify as disabled has reduced by over 2% to 19%

Cultural considerations:

- 12 million people visit Bradford each year, 54% of which visit for cultural reasons, which creates 14,000 jobs with an economic impact of £696 million. Matching the cultural and creative industries growth rate seen in other parts of Yorkshire and The Humber could create 3,000 new jobs in Bradford by 2031¹⁰
- 40% of the cultural and creative sector in Bradford are freelance, higher than the average for England of 33% (The BPH team believe this figure could be even higher when consideration of artists having multiple jobs/ income streams are taken into account and people assigning 'employed status' depending on mixed income avenues - BPH is keen to continue to support and grow the opportunities for freelance workers)
- As part of Bradford2025, a £3m funding pot has been created to support local groups and organisations to fund works to buildings in Bradford to increase availability of cultural venues ahead of City of Culture¹¹
- City of Culture will provide increased artistic and cultural production, improve cultural participation, showcase Bradford's cultural offer on a regional, national and international level and raise Bradford's profile
- In order to support the 10-year cultural strategy 'Culture is Our Plan', Bradford Council have redesigned their grants programme to offer small and large project grants for

⁹ <https://www.england.nhs.uk/integratedcare/resources/case-studies/partnership-working-in-bradford-district-and-craven-helps-communities-with-the-cost-of-living-crisis/>

¹⁰ <https://www.cultureisourplan.co.uk/>

¹¹ <https://bradford2025.co.uk/2023/06/08/cultural-capital-fund/>

arts, cultural and heritage activity¹², with a funding pot of £100,000 given out over two rounds¹³

- The success of Born in Bradford has been highlighted in the Creative Industries Clusters Programme network, a £80m programme designed to grow creative industries through research and innovation¹⁴

2.2 Has the District made inroads into addressing the JCNA 'themes'?

The JCNA (2019/2020) was informed by a significant review of local, regional and national agendas and strategies, alongside significant qualitative research with artists.

It used insight from these strategies to identify and 'join-up' suggestions and questions for the cultural sector to explore as they moved forward in their goal to use culture as an energizer for change.

This report has not undertaken a full review of strategies and agendas as of June 2023 but has identified some strategies that have been launched or updated since the last JCNA that cultural partners should review and continue to monitor (see Appendix 2).

Challenges identified in 2019 included:

- 1) **education and training** and a perceived lack of progression opportunities with limited courses offered by Further and Higher Education providers.
- 2) **how to make work that is relevant** to everyone as different population groups have very different audience interests and needs.
- 3) **building the arts attendance and frequency of arts attendance** against a backdrop in 2019 of 53% of Bradford population being from the lowest engaged Audience Spectrum segments (compared to 33% for England). Note: Covid attendance and participation patterns will obviously skew any core audience data whether drawn from Audience Spectrum insights or DCMS' Taking Part survey. On Taking Part the emergence of the COVID-19 pandemic prevented face-to-face fieldwork taking place in the 2020/21 (year 16) survey year and therefore provided an unavoidable break in the survey time series. DCMS has successfully commissioned an interim push-to-web social survey; the Participation survey, to provide data on adult's engagement in DCMS sectors during 2021/22 at a county and regional level (with an option to extend for 2022/23 and 2023/24).
- 4) **Funding and related restructuring of cultural services** is an issue for most artists and in the public sector.

¹² <https://www.bradford.gov.uk/arts-and-culture/funding/arts-culture-and-heritage-grants/>

¹³ <https://www.bradford.gov.uk/browse-all-news/press-releases/ten-new-arts-projects-to-receive-large-culture-grants/>

¹⁴ <https://creativeindustriesclusters.com/born-in-bradford-immersive-vr/>

- 5) **Tourism** has challenges due to varied perceptions of the region. The district's Destination Management Plan recognised issues around critical mass and connectivity which means that: *"the district functions more as a series of separate experiences but not a compelling or coherent destination."*
- 6) Overall, despite scoring well for cultural vibrancy, Bradford score was lower than the other north of England cities for Creative Economy, and **lower for enabling environment**.

How far has the District come using some of these identified themes to address the challenges?

The collecting process and review of agendas in the JCNA 2019/2020 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.

There have been clear examples of how cultural partners have used the assessment of these agendas and strategies to secure a place at the table and a cultural voice of wider sectors.

Regeneration and place-making

The masterplan for the regeneration of Bradford has embraced the value of culture and started to think about embedding cultural needs to animate spaces and places.

Multi-million pound projects and changing street scenes have started to breathe new life into Bradford District. Place-making initiatives and regeneration projects such as:

- One City park office development, opening in 2023;
- development of the new Darley Street market, including a stage for music and entertainment and an outdoor viewing balcony, opening in 2024;
- plans for Oastler Market and Kirkgate Market areas to see city-centre residential developments as part of the City Village concept;
- Bradford Live (new 4000 seat Music venue) opening in 2024;
- 'Top of the Town' redevelopments completed in 2023, included installation of bollards to enable road closures for events;
- Kala Sangam redevelopment and expansion, including 2 new studio spaces, reopening in 2025;
- Science and Media Museum redevelopment and investment, reopening by 2025;
- Major £42.3m Transforming Cities development, including improvements to the Bradford Interchange and pedestrianising significant parts of the City Centre, including new green park areas for outdoor performance;

- Keighley Towns fund and Keighley Creative – development of a new visual arts hub; and
- Shipley Towns fund and Kirkgate Centre / HIVE – redevelopment of community space and arts organisation facilities.

But the picture isn't entirely positive. There is still a way to go in consistently considering the cultural offer in terms of regeneration and planning as the District's plan move forwards.

A number of significant, large scale, developments have yet to secure funding, for example a bid to redevelop Odsal Top to become the largest indoor covered Stadium for sports, arts and cultural events was rejected by the Levelling Up Fund, and the much-needed HS2 transport improvements for the North have yet to be realised. Bradford still faces many barriers to achieving its potential.

"I think it's been thought about in a sort of design way that they know it will be nice to have performances in certain spaces. But there's definitely still a disconnect in understanding cultures role in delivery... I think that kind of oversight really still happens. Where people, people don't think about people enough. So they're thinking about infrastructure, and they're thinking about strategy, and they're thinking about how we join up and make Bradford a better place. Definitely that's happening in a in a really exciting way that wasn't happening before. But it still seems to not realise that in order to do that successfully, you have to win hearts and minds. And that's what culture does." (Lisa Mallaghan, CEO, BPH)

Economic Recovery

The Bradford Economic Recovery Plan¹⁵ also clearly identified the importance of Culture in leveraging cultural assets. It shows how agendas really are starting to 'join up' through:

- responding to the insights from recent research and consultation, such as the Night-time and Evening Economy Study, City of Film Screen Strategy and City of Culture research;
- aligning key interventions with other plans and pipeline developments such as Bradford's City Centre Area Action Plan, Top of the Town, Bradford Live and the City of Culture 2025 bid;
- engaging creative and cultural groups in defining the role of the District's city centre and its towns; and
- positioning the 'Greening the District' and 'Heritage Zone' Action Plan's under the remit of the Cultural Place Partnership.

Cultural Education and training

There is significant activity already taking place in Bradford by various partners in developing the awareness about the breadth of opportunities for a career in the CCI industries – but it

¹⁵ <https://www.bradford.gov.uk/media/6290/bradford-district-economic-recovery-plan.pdf>

does appear that this is still being done in a slightly fragmented and disparate manner with no collective targets for growth or indeed collective assessments around specific areas for skills investment. A lack of suitable education and training opportunities continues to create challenges to attracting and retaining new talent into the local sector, with many talented young people still having to leave Bradford to access formal training elsewhere.

There is a feeling that the disbanding of models such as Creative Partnerships, the UK government's flagship creative learning programme (2002-2011) has had a significant negative effect on the development of young people's creativity through artists' engagement. The work of the Local Cultural Education partnership has also not filled this gap sufficiently enough and perhaps needs invigorating.

With BPH taking on the lead role for developing capacity in the cultural workforce in partnership with BD25 this is a positive development in potentially creating a centralised approach to working with education providers and lifelong learning organisations. It will connect demand and supply to create a strong ecology of talent and skills by 2025 – and ultimately position CCI careers front of mind for educators and pupils.

The announcement that development and opening of BRIT School North in 2026 has been given the go-ahead by the Government is a coup of the city and an opportunity to build its creative workforce and attract new talent to the city.

Health and wellbeing agenda

The original JCNA noted Bradford as a District which had a unique opportunity to connect culture with positive health outcomes especially in terms of its CPP project (The Leap) being based within the NHS and connected with Born in Bradford.

It did note that BPH would be stretching itself to try and lead on making connections between health outcomes and audiences – especially with its focus on artist and infrastructure development.

From a BPH perspective the JCNA suggested it could create a distinct focus on improving the health and wellbeing of artists and the artistic community – and in fact the team has gone on to do just that.

Artists and stakeholders have noted that *'you cannot underestimate the open and welcoming door of the BPH team'*.

The value of BPH 'staying open' through Covid seems to have had an immense impact on the mental health of artists (identified through informal feedback). Even the Outdoor Arts programme had a strong wellbeing focus – delivered during pandemic precautions.

Support for mental health remains a key issue emerging in the Annual Artists Survey. In 2021 26% of artists said their mental health created a barrier to work, compared to 14% in 2020. It is likely that the increase seen in this survey is also due to the multiple challenges presented by the pandemic. The figure remains at over 25% as we start to see the potential 'burn out' in creatives who are taking on too much work or responsibility or need to supplement creative practice with other employment.

The BPH programme continues to prioritise health and wellbeing shown through a partnership with Displace Yourself Theatre in 2021-22 to run wellbeing support, including:

- Wellbeing & Selfcare extracurricular
- Creative Care Network
- Online wellbeing programme for artists
- Trauma informed practice training

In 2023, the Empowered programme for marginalised artists included a Wellbeing facilitator in all the sessions, a new 'Series of Care' programme included sessions about how to avoid burn-out, safeguarding for artists, environmental sustainability, and how to value your work.

The Spare Bob scheme has funded wellbeing opportunities across the 4-years.

BPH has recruited a Wellbeing Champion as a core team member providing advice and support to BPH and the wider sector. A healthy workforce will definitely contribute to a health ecology.

Additionally, new roles connecting health and culture are starting to emerge – for example, Inspired Neighbourhoods, a neighbourhood regeneration organisation in Bradford now employ an arts therapist to support its service delivery in communities. Most recently, BPH has partnered on a major West Yorkshire wide bid to UKRI for a 'Creative Health Living Lab' which will see a significant action research project around how culture and creativity can help address health disparities in Bradford.

Tourism

Tourism is using some culture-led messages but a stronger strategy about selling the 'Culture is our Place' message would be of benefit. There is also an opportunity for tourism to really explore how culture can perhaps animate and add to these visitor experiences.

There are pockets of Bradford which are so important for tourism because of their profile such as Saltaire and Bradford's connection to Hockney. Bradford also has its more rural areas for walking and hiking. The increase in the number of festivals and their visibility is also a positive tourist attraction.

However, there are a number of critical barriers that still need to be addressed in the run up to BD25 and beyond.

- Transport barriers.

- The hotel infrastructure to cope with overnight audiences coming to venues such as Bradford Live.
- The transitioning of a city centre offer (which is in a physical state of flux as it is rebuilt) and how that is managed.
- The lack of joined up promotional platforms such as a 'What's On Guide'.

Some inroads are being made but there is still a significant amount of work to be done to position and embed tourism's strategic contribution to the cultural ecology of the city.

A new 'Place Marketing Board' has now been established and meets regularly to steer decisions and address these barriers, and 'It's On In Bradford' – a new independent promotional platform for the District – has received investment from CBMDC, BD25 and BPH, and will launch this year.

Bradford Tourism's connection to culture also needs to be set against the collapse of Welcome to Yorkshire in March 2022 and the welcome addition of a West Yorkshire Mayor, Tracey Brabin in May 2021.

2.3 Unlocking investment

Culture has clearly been a huge driver for investment into the District. Alongside the Council's commitment to multi-million pound investments into the transformation of the area it is clear that together culture and regeneration are creating a strong sense of place – locally and nationally.

If we start to analyse investment into arts and culture from March 2018, we can identify, at a minimum £67,034,716 of inward investment as a secured as a result of or linked to arts and culture.

2.31 At the start of the JCNA (2019/2020) Bradford had started to see a significant increase in capacity – not just in workforce numbers but in financial investment to Bradford with:

- Between 2018-2023 **Bradford District Council** invested £5,828,666 into arts and culture.
- **Bradford Live** - In March 2018 the project secured £4m from the DCMS from the Northern Cultural Regeneration fund. The project has also secured £999,900 from the Heritage Fund and £357,500 from WYCA. The Design Stages of the project are complete and work started on the main construction in 2021 – with anticipated opening in 2024.
- **Bradford Producing Hub (BPH)** - awarded £1.5 million as one of only two national pilots for Performing Arts Producing Hubs. In total BPH has directly distributed over £470k in grants, provided over £650k in freelance employment. In addition, through its fundraising training and support for the sector, BPH has leveraged a further £1.5m in successful grant applications by Bradford creatives, from a wide range of funders.

- **Creative People and Places – The Leap** - An independent consortium led by Born in Bradford leveraging £2m of ACE funding and £1m of funds from others over a four-year period November 2019-October 2023. The Leap has distributed £500,126 to community-led projects; £102,066 to artist-led projects over this time¹⁶.
- **South Square Arts Centre** – Fit for the Future Plans for major capital refurbishment and 3-year arts & heritage programme of activity being well advanced. Funding was secured in March 2020 which included £561,000 grant from The National Lottery Heritage Fund, matched by £926,000, from Arts Council England, Garfield Weston, Swire Charitable Trust and Bradford Council.¹⁷
- **Keighley and Shipley** each receiving £750,000 from the government's Towns Fund scheme which is designed to drive long term economic and productivity growth (September 2020).¹⁸
- **Bradford City Centre Townscape Heritage Scheme**¹⁹ - a four year, £2 million grant programme supported by the National Lottery Heritage Fund (NLHF) and the City of Bradford Metropolitan District Council. It provides financial assistance to property owners and tenants, to restore their historic buildings, within the part of the Bradford city centre conservation area commonly known as the 'top of town'."

2.32 The success of cultural investment has continued to grow over the last four years with announcements including:

- **St George's Hall and the Alhambra Theatre** given £185,000 (August 2020 to unlock their heritage (NLHF)²⁰ including a programme looking at the history of pantomime at the Alhambra and another discovering past links with Asian, black and LGBTQ+ communities at both venues. The grant also funded heritage tours, workshops, events and theatre exhibitions.
- **New Arts Council NPO levels of funding announced for 2023-2026 - (see section 2.33 for more detail** – compared to Newcastle and Sheffield as local authorities with a similar population footprint.

	Bradford	Newcastle	Sheffield
The proportion of NPO funding allocated out of £444,571,173	£3,352,434 of 0.75% of total	£8,929,115 2.0% of total	£3,668,653 0.82% of total

¹⁶ <https://www.the-leap.org.uk/about#our-impact>

¹⁷ <https://www.thetelegraphandargus.co.uk/news/18871021.lottery-funded-restoration-south-square-centre-thornton-begun/>

¹⁸ <https://www.bradford.gov.uk/browse-all-news/press-releases/shipley-and-keighley-receive-regeneration-boost/>

¹⁹ <https://www.bradford.gov.uk/environment/bradford-city-centre-townscape-heritage-scheme/bradford-city-centre-townscape-heritage-scheme/>

²⁰ <https://www.bbc.co.uk/news/uk-england-leeds-62636425>

Population comparison (2021 Census data)	0.96% of population of England = 546,976	0.5% of population of England = 300,200	0.98% of population of England = 556,500
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- **Bradford 2025²¹** - As part of its status as UK City of Culture 2025, Bradford has announced (July 2023) £20 million inward investment made up of £10 million from DCMS, £5 million from Arts Council England and £5million from Heritage Fund UK. Bradford now has 2.5 years to prepare for a year of groundbreaking cultural activities (6 months less than other Cities of Culture due to the pandemic impact on Coventry).
- **Kala Sangam capital redevelopment²²** - secured £4,998,500 from the Department of Culture, Media and Sport's Cultural Development Fund to support the company's ambitious capital plans and establish a new arts hub network in Bradford district.
- **The National Science and Media Museum's** Sound and Vision Project entering its delivery phase, having successfully secured a £3.08m grant from The National Lottery Heritage Fund. (March 2023)
- **Community-led heritage grants allocating** a share of a £100,000 to eight projects to celebrate the city and district's rich, diverse, multi-layered heritage. (managed by The Leap, with support from Bradford Council, and with funding from The National Lottery Heritage Fund).²³

2.33 National Portfolio Funding (2023-2026)

The new NPO round saw some changes in Bradford's representation.

- The proportion of NPO funding allocated to Bradford in this round increased to £3,352,434 per annum of £444,571,173 = 0.75% of total. (Bradford has approx. .97% of population of England)
- **Arts Council England will invest £10,057,302 million between 2023-26 in Bradford, an increase of 89% on the last NPO round.** (See Appendix 3 for Full list of NPOs and their funding allocation)

A few changes that occurred in the 'make-up' of organisations sitting within this national portfolio included:

New NPOs	NPOs with significant increase in annual funding:	Previous NPOs that lost Funding:
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²¹ <https://www.gov.uk/government/news/government-backs-bradford-uk-city-of-culture-2025-with-10-million-funding-boost>

²² <https://www.kalasangam.org/general-news/kala-sangam-announces-ambitious-plans-for-the-future-with-support-from-the-national-lottery-heritage-fund-and-arts-council-england>

²³ <https://www.asianstandard.co.uk/people-power-shines-in-new-film-celebrating-community-heritage-stories-from-bradford-district/> June 2023

Bloomin' Buds Theatre Co.	Culture Squared CIC (Bradford Literature Festival) - 250% increase	Artworks Communities (subsequently closed)
Bradford Museums & Galleries		
Tech Styles Dance	Kala Sangam – 261% increase	Freedom Studios
	Mind the Gap – 26% increase	

Of particular note is Culture Squared CIC the Bradford Literature Festival umbrella company which has been awarded funding of £1,055,520 per year until 2026, making it the largest diverse-led culture organisation in the North of England and the second largest in the country.

In addition, BPH's value as an infrastructure support organisation shines through in these results as they ran an NPO development programme, supporting six organisations to apply to NPO for the first time, 2 of whom were successful.

Darren Henley, CEO of Arts Council England noted on the announcement²⁴: "*Bradford is a city like no other - fizzing with ambition and energy.*" and how the District is "*on the cusp of the next chapter in its story.*"

This clearly goes to show that funding and investment is flowing into Bradford. Cultural success is unlocking more and more inward investment as well as changing perceptions about Bradford as a place. Culture is clearly showing how it can be an energizer for change.

2.34 Covid Support Funds

Alongside these proactive, strategic investments being secured we also have to recognise the impact of the Global Pandemic and the funds that were reactively assigned to ensure the cultural offer of the UK could survive closure and loss of audiences during the Pandemic.

Whilst ACE and other funding bodies initially shut down their grant making in order to assess and respond to the situation support funds for organisations and artists did eventually start to flow.

Cultural Recovery Fund

Arts Council England distributed £1.24 billion²⁵ through their Cultural Recovery Fund to arts organisations to support with the impact on arts and culture due to the Covid Pandemic.

Bradford recipients received in total a value of £5,533,539 from the Cultural Recovery Fund (full breakdown included in Appendix 4)

DCMS estimates indicate that overall employment in the cultural sector fell by 4,000 jobs between 2019 and July 2020 to June 2021, suggesting that the contraction in the sector would

²⁴ <https://www.thetelegraphandargus.co.uk/news/23102119.bradford-city-brimming-ambition-according-arts-council-boss/>

²⁵ <https://www.artscouncil.org.uk/research-and-data/culture-recovery-fund-data>

have been almost twice as large in the absence of the cultural recovery programme. It should be noted that this does not include the potential jobs safeguarded as a result of future closures avoided.

This national strategic investment also needs to be considered alongside the practical and financial support that Bradford Producing Hub continued to provide when many arts and cultural organisations effectively shut down. They remained open and continued to offer grants, including designing the Spare Bob programme initially as a pandemic response, which proved vital in helping Bradford's live art sector to be more ready than any other area in the country to re-open when safe to do so.

Covid emergency grants were also separately distributed by **Historic England**²⁶ who awarded £91m of funding with Bradford receiving the following:

- Ilkley Toy Museum Limited - £12,000
- Keighley & Worth Valley Railway Preservation Society - £231,600
- Bradford Cathedral - £144,409

The National Lottery Heritage Fund (NLHF) in partnership with Historic England awarded a further £156m of funding over the 2019-2023 period and although not searchable by 'Bradford'²⁷ the fund does identify Heifer Productions CIC receiving £9,963 in 2022 to develop the history of Queer historical pageant producer Gwen Lally.²⁸

The British Film Institute (BFI) also awarded £34m of funding to independent cinemas as part of their Cultural Recovery Fund.²⁹ With Bradford designated as a UNESCO City of Film the positive allocations to Bradford recipients included:

- Ilkley Cinema, Ltd - £638,115 over two rounds,
- Picture House, Keighley - £331,685 over two rounds and
- The Light Cinemas (Holdings) Ltd - £300,000

2.4 Covid / Brexit / Cost-of Living

The review of the 'then and now' for Bradford would not be complete without further reference to three key macro situations that the sector and the population of Bradford has had to respond to.

- Brexit – 31 January 2020
- Covid – Feb / March 2020 - 2022
- JCNA – published March 2020

²⁶ <https://historicengland.org.uk/coronavirus/culturerecoveryfund/map/recipients-list/>

²⁷ <https://www.heritagefund.org.uk/about/decisions>

²⁸ <https://www.heritagefund.org.uk/projects/plain-sight-story-gwen-lally>

²⁹ <https://www.bfi.org.uk/get-funding-support/culture-recovery-fund-independent-cinemas>

- Cost of Living crisis – The Institute for Government references the start of this as late 2021³⁰.

Brexit

With regards to Brexit there were a number of reports in advance of Brexit noting the potential impact it would have on the cultural sector – with very few detailed analyses since on how the UK's exit from the European Union has actually impacted – particularly on live arts.

A report by Dr Charlotte Faucher, The University of Manchester in November 2020 explored “The arts after Brexit: The impact of the UK's departure from the European Union on its cultural relations with European Union members”³¹ highlights some key impacts:

- Continued issues around migration and customs policy with EU member states.
- Loss of access to EU funding opportunities.
- The burden of maintaining ties independently of EU frameworks particularly hitting small - mid-sized arts organisations who do not have the administrative and staff capacity to adapt to new visa, insurance, customs, and intellectual property regulations defined by each EU member states.

No specific research into the impact of Brexit on the Bradford cultural ecology has been undertaken. From individual artists perspectives the Annual Artists Survey which BPH undertakes asks a very broad question each year about how the year ‘has impacted your creative practice or career opportunities?’ but there are no references across any of the three years to Brexit.

Informal observations from the BPH team note the following with regards to the impact on live arts:

- many artists that were doing international touring had already left the city to base themselves elsewhere so the impact on international touring coming into the city was perhaps less obvious;
- there has never been a centralised strategy of attracting good quality international product into the city - the ‘international’ live art offer has been sporadic so again the impact has been less obvious;
- Brexit has definitely impacted on the ambition of cultural events such as the BD Festival and its ability to bring international product into the city. *“If it had not impacted so dramatically the product available to BD Festival would be even better.”* (Lisa Mallaghan);
- Organisations such as Displace Yourself and Mind the Gap who have previously positioned ‘internationalism’ as part of their offer have been impacted more negatively by Brexit;

³⁰ <https://www.instituteforgovernment.org.uk/explainer/cost-living-crisis>

³¹ <https://presspage-production-content.s3.amazonaws.com/uploads/1369/theartsafterbrexitfinal.pdf>

- Some of the impact has been where organisations such as Theatre in the Mill, previously a space for international exchange between UK and European artists has shifted its focus and programme over the past 3-4 years to be more locally focussed; and
- Opportunities for international touring into and out of Bradford are expected to dramatically increase through BD25, and it is expected that the challenges round visas and touring work will start to impact further.

💡 As the District moves towards the City of Culture there is perhaps a gap in understanding barrier and opportunities in more detail around the new ‘ecology’ that has emerged since Brexit – how we can enhance the ‘import’ of touring product’ and position the ‘export’ of our touring product more strongly across the EU and globally? BPH is planning a training programme in collaboration with BD25 in late 2023 to beginning to address this and encourage international touring.

COVID

As we know, the cultural sector – particularly live arts - closed down and faced unprecedented challenges between March 2020 – 2022. At this point in time:

- Culture is Our Plan – a new 10-year cultural vision for the city had just launched.
- BPH and The Leap were just starting to make inroads into rolling out their programmes.
- The City of Culture Bid team were starting to research and shape what a successful bid might look like.
- Other ‘connecting’ agendas referenced in the JCNA – education, health, regeneration and tourism – were faced with their own set of challenges unique to their sectors and their strategies for delivery. And connecting with culture was not the top priority at this time.

What is apparent about this period is how collaborative and supportive the arts and cultural sector were to each other.

Confidence at a national level possibly helped: Arts Council England chief executive Darren Henley, who has described Bradford’s cultural venues as “nationally significant”, said: *“In times like these it can be hard to imagine what might be possible in future, but Bradford’s artists, cultural organisations and the people who live, work and study here are using their creative ingenuity to ensure the city is among the top contenders to become UK City of Culture 2025.”*³²

BPH being in place as an infrastructure organisation made a significant difference to maintaining talent and speeding up the recovery of live arts in Bradford. At a support level BPH stepped up when many organisations and companies were closing down.

³² <https://www.thetelegraphandargus.co.uk/news/19224067.culture-recovery-fund-boost-bradford-offstage/> April 2021

“We’ve supported the Bradford arts sector through COVID in a way that many cities couldn’t because they didn’t have a BPH and that meant that when the COVID restrictions lifted, our sector had not only developed more skills, but they had created new work and they were ready to go. So like the first shows that were staged after COVID were BPH funded shows, because we found ways and enabled people to continue to develop and create during that really catastrophic period.” Lisa Mallaghan, CEO, BPH

The organisation that had resources and had set out a vision to be agile and responsive now came into its own. It kept its support strands open, continued to fund creative and their ideas and when ACE Cultural Recovery Funds and Emergency Funds were announced they gave individuals funding advice and support to apply with successes for companies such as Punjabi Roots and Bloomin’ Buds, among many others.

Bradford District Council also set up a response grant scheme which saw up to £1,000 handed out to 55 arts and cultural projects which could benefit local communities during the pandemic.

Covid in some ways allowed a period for the District to pause and let people look inward to the city and what was needed. It also gave artists who were ‘pre-emerging’ or ‘emerging’ (terminology identified in BPH’s strategy) to reflect on their creative opportunities and expand their practice and ambitions to work more fully within the sector – knowing there was an organisation such as BPH to help them do this.

BPH clearly looked on Covid as an urgent need to step up, adapt and be agile – to stand with the creatives rather than close. They could adapt their way of working to keep creative ideas alive – which meant Bradford’s live art sector recovered quicker than elsewhere. Again, key evidence about being an energizer for change (and an impactful cultural infrastructure agency) for the District.

Moving forward a key challenge for BPH and the wider creative sector will be around rebuilding confidence, especially among children and young people, in the viability of a career in the creative industries. The partnership between BPH and Bradford 2025 represents a brilliant opportunity to ensure this happens.

Cost of Living

The most comprehensive and perhaps most valuable data on the impact of cost-of-living **on audiences** is from The Audience Agency Cultural Participation Monitor. October 2022³³ results highlighted:

³³ <https://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/recent-key-insights/autumn-2022->

- **Almost half of people say that they are worse off now than they were pre-pandemic**, and 81% are worried about the effects of the cost-of-living crisis on themselves and their households.
- **Over 90% say that they plan on cutting back on paid-for entertainment** and leisure activities as a result, along with other non-essential expenses.
- **Typically mid-to-low engaged Audience Spectrum segments are the most concerned** about the impact of cost-of-living, with family and less urban groups expecting to reduce out-of-home entertainment spend the most.

For artists / creatives working in the sector this cost-of-living crisis will have some very real, and challenging impacts. Informal feedback received by the BPH team continues to identify instances where the reliability (of lack of it) of working in the cultural sector is worrying in the face of rising costs. A significant proportion of artists engaging with the BPH programme continue to request and rely on the bursaries and access costs BPH provides.

A recent survey by Equity UK³⁴, found that a fifth of respondents believe they will have to leave the industry because of the cost-of-living crisis.

Other results from the survey include:

- 47% have experienced difficulties in meeting essential costs during the period 2021-22.
- 33% have seen an increase in their personal debt in the last year.
- 41% feel negative about their future work prospects over the next 12 months, compared with 24% who feel positive.
- 70% of members are currently or will need to work more hours/days to cope with essential living costs.
- 89% think those on low incomes and artists from working class backgrounds will be forced out of the industry.
- 72% think more pressure will be added on young artists, new entrants and graduates.
- 65% think it'll be harder for marginalised groups, including women, black, and deaf and disabled artists.

A clear gap identified in the cultural workforce needed to deliver a successful City of Culture and the impact of wider national economic aspects is perhaps one of the most pressing challenges for the cultural sector in the District.

However, there are huge draws about living and working in Bradford including the fact that Bradford has UK's lowest monthly cost-of living³⁵ - £573 per person, compared to London at the highest with £845.

The 'Welcome Home Sexy' strand of BD25 aiming to invite people to come here to live, work and play, and to encourage people who left to return are also creating clear strategic messages about the work/life opportunities that are developing in Bradford.

³⁴ <https://www.equity.org.uk/news/6-out-of-10-performing-artists-will-struggle-with-essential-costs-due-to-the-cost-of-living-crisis/> - sample: 306 members

³⁵ <https://www.thetelegraphandargus.co.uk/news/public-notice/19360868.bradford-uks-lowest-monthly-cost-living-573/>

BPH have examples of artists (like Vince Virr) who returned to their home City due to Covid, and have stayed because they've realised there is work and opportunity here, and the cost of living is lower.

2.5 Overseeing the JCNA and its delivery plan – new consortiums

One of the challenges of the development of the JCNA was the fact that it was commissioned by Arts Council England with BPH as a lead on overseeing the assessment.

The guidance for the JCNA recommended the assessment should be led by 'convening' of wider representation outside of the cultural sector to discuss the findings and shape potential place-based outcomes to work to collectively.

The 'convening' stage of a JCNA states that a JCNA Partnership body should 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 so did not include representation of all these partners. BPH did ensure that all relevant non-cultural agendas had been reviewed alongside additional primary research data to inform the JCNA findings.

However, the challenge of 'ownership' over delivery against this JCNA remains.

There have been a number of new 'consortiums' that have emerged over the past four years.

- Creation of an independent City of Culture Trust, heading up BD25. (New chair currently being recruited).
- Bradford Cultural Place Partnership – providing arms-length strategic direction, focus and support for the work on culture, working with a new formal network of culture organisations, including the Bradford Cultural Voice (chaired by Leader of Bradford Council, Susan Hinchcliffe)
- Cultural Voice Forum – a facilitated network of over 300 people who work in the Bradford District's cultural sector. A member-led organisation that exists to share knowledge, resources, and opportunities and discuss key topics for the sector across Bradford (Co-chaired by Vicky Clifton (Bradford Museums & Galleries) and Richard Dunbar (independent freelancer))
- Bradford Place Marketing and Investment Partnership Board – a strategic development body steering a new place marketing approach across Bradford (chaired by Pete Mills, Crysp)
- The Leap Consortia (chaired by Tracy Watson, Director of Research Operations at Bradford Teaching Hospitals NHS Foundation Trust)
- Bradford Music Steering Group – a new strategic group steering development of the music sector/s in Bradford (chaired by Sinead Campbell, BPH)

It is the recommendation of this review that moving forward the Bradford Cultural Place Partnership is perhaps best place to 'oversee' and monitor progress against this JCNA.

This should connect in strongly with the new appointment of the Director of District Readiness (Alan Lunt) supporting cross-council working and joining up the development of a variety of strands in advance of BD25.

3) Has BPH been an energizer for change?

Over the last four years BPH has clearly been a driver for change in positioning the value and contribution of culture to the economy of Bradford and its people.

In 2019/20 BPH took the lead role on establishing a JCNA picture for the District. Whilst its focus has clearly been on supporting the live arts sector it has been proactively looking for ways to connect the wider cultural offer and Bradford's wider ambitions for transformation.

3.1 The team have actively shaped the BPH programme to respond to the JCNA needs and opportunities outlined in 2019. They have monitored their approaches and can strongly evidence how the programme has responded, connected and started to influence areas such as regeneration, placemaking, education and tourism. This means the wider evaluation of BPH which is being co-ordinated by Ruth Melville Associates can directly link the scope of the programme of support BPH has provided back to the key challenges and opportunities outlined in the original JCNA in 2019.

3.2 Other cultural leaders and partners openly acknowledge the importance and impact of having BPH working across the District. *"The one constant that you hear from the freelance sector is about the impact of Bradford Producing Hub and its delivery. And, you know, I honestly think without proper producing, how would we have got City of Culture?"* (Alex Croft, CEO, Kala Sangam)

3.3 Investing in the producing capability of the District has played a vital role in contributing to the confidence of the cultural sector and its vision. Cultural leaders can talk more confidently about the strategic priorities of Bradford and Bradford District and how the cultural and the creative workforce can contribute to making them a reality. By investing in producing and creative development it provides a vital resource to produce live art experiences that can animate spaces, provide career opportunities, engage communities, and create relevant stories that generate pride in place.

3.4 It's leveraged more funding into the District and made an impact via its own grants scheme.

- ✓ £1.8 million additional funding brought into the city due to support given by BPH.
- ✓ **In 2020-21, BPH gave out £61,000 in awards** for Make Work Grants, plus 41 **artists and companies were helped formally to apply for funding.** *"28 of these were successful, 5 were unsuccessful, and 8 decided not to apply / have not yet applied."*
- ✓ **In 2021-22 over £130,000 in grants** was given out to artists, more than double that in Year 2, although survey comments suggested that people were finding it to harder to secure new work, giving a '**mixed picture**' of **progression** following the pandemic.

3.5 It's made a significant impact on equality, diversity, access and inclusion (EDI). The JCNA 2020 qualitative research highlighted how the sector felt that the same people always seemed to get the commissions. The Artists Survey's over the last 3 years intimates that artists and cultural organisations feel there is greater equity and access for all organisations and

individuals. This is likely to be linked to BPH's commitment to creating a 'fairer blueprint' for the ecology of the arts sector.

The 2021 Artists Survey Report found that BPH: *"remodelled traditional systems, processes and hierarchies with evidence-based principles which has produced a robust series of models of practice that could be valuable to other cities."* It also noted that BPH had *"shown progress towards a fairer and more inclusive arts ecology, resilient arts infrastructure and long-term sustained investment – but more robust evidence is needed."*

BPH has many practical examples of how it has actively worked to improve the sectors approach to EDI and can be held up as a model of good practice in challenging the norms and responding to the barriers voiced by people working in or looking to work in the sector.

Principles of support

- BPH's jargon-free, red-tape free approach: *"Please don't change your application system - it's great and easy to access and the questions you ask have helped improve my projects even when I've not been successful."* (Artist Survey respondent)
- Every project has an Access and Bursary line.
- An access champion on retainer for BPH which the whole sector can benefit from
- Investment into caring costs for artists.
- Ensuring access provision in place, including BSL as option.
- Booking practitioners / facilitators from diverse communities.
- 'Hold' places to ensure diverse cohorts.
- Every show being Pay as You Feel (PAYF) or free.

Building a team that reflects the population and communities of Bradford

- The Creativity Council is a group of people from all kinds of backgrounds and experiences who help to 'steer' and guide BPH's work to ensure it is always relevant and they are a devolved decision making panel for all Make Work grants. The group is diverse in many ways, including 60% from Global Majority, 27% LGBTQIA+ and 14% with disability.
- In 2022, 2 members of the founding Consortium stepped back to make room for a more diverse, and freelance representation in BPH leadership. A successful recruitment round ensured the Consortium became more appropriately representative of Bradford's communities for the final period: Richard Warburton (Theatre in the Mill), Alex Croft (Kala Sangam), Urussa Malik (Freelance), Kamal Khan (Freelance), Liz Mytton (Freelance).

Being 'unashamedly focused' and responsive to representation and where there are gaps

- Make Work Funding programme identified some gaps in representation from Round 1. So in Round 2 the BPH guidelines encouraged Black and disabled artists to apply.

- Culture 101³⁶ – Global Majority Women Development programme
- Creating the Empowered: Artists programme - part of a wider series focussing on supporting, responding to the needs of, and ultimately empowering marginalised artists. The programme launched back in November 2022 with Empowered: Black and Global Majority Artists and returned to collaborate with LGBTQIA+ artists in March 2023. September 2023 will see Empowered: d/Deaf, Disabled and Neurodiverse artists, and the whole programme will culminate in 'Make the Change' – an event celebrating the work of, raising the profiles of, and encouraging allyship with, marginalised artists.

Delivered and invested in a range of EDI focussed training and networks, including:

- Artist wellbeing, care, and support
- Difference Consciousness and Unconscious Bias training
- Access and Needs training (audience focused & artists focused)
- Safeguarding training
- Gender awareness training
- Black Artists Network
- Creative Care Network
- Sustainability
- Trauma Informed Practice

The result

This focus on EDI has been acknowledged more widely within the sector. As Julia Skelton from Mind the Gap, a theatre company supporting artists with learning disabilities notes *"I think that it feels like there's successfully been a focus on cultural and other forms of diversity from our personal experience as Mind the Gap. A number of our learning disabled artists have been engaged with recipients of different elements of funding and other opportunities through BPH, which is great, and that that feels very positive and it feels like it's really starting to get embedded."*

The Artist's Survey also indicates there are signs of increased diversity in the sector: *"There is evidence of more diverse artists being commissioned to deliver work including neuro-diverse, black and Asian artists. Several people talked about being more aware of a diverse range of artists now in the sector in Bradford and newly supported programmes like Culture 101 are responding to this need to diversify the sector."*

³⁶ Culture 101 is led by Cultural Ecology Project, a 6-month arts administration and management training programme of masterclasses, mentoring and work experience for 15 Bradford-based women from ethnically diverse backgrounds who want to work in the creative industries.

Data sources show increasingly diverse participants accessing BPH's support, although the figures in the Artists Report underrepresent what the team observes on their programmes. (The 2022 survey respondents were 79% White & 13% Asian).

Both 2021 and 2022 reports found that **participants in BPH's programmes were more likely to come from deprived neighbourhoods** than the Bradford population on average with 39% of BPH participants living in among the 10% most deprived streets in England . . . [which] is unusual reach for a programme focused on artists and shows BPH is really reaching creatives who would typically have been underrepresented in other development programmes.

3.6 By maintaining its responsiveness to changing artist needs through its Annual Artists Survey BPH has significantly impacted on the amount of work available and access to opportunities for all in the sector

BPH built its programme of support on the needs identified through thorough consultation with artists and creative in 2019. It has continued to adapt its support further in response to Covid and the cost-of-living crisis. The team has embedded a culture of active listening when out and about – at a strategic level and at a grass roots level - which is a powerful model of good practice making a critical impact on artists and the creative product of Bradford.

2023 respondents detail how **BPH programmes have developed their talent / practice** and made them feel better connected within the sector.

"Basically, my freelance practice and company would not be where it is now without BPH!"

"I know there is a supportive network of creatives across Bradford that I feel part of and it feels good to have that on my doorstep. I tell everyone I meet about things that are happening here and they all want to come visit!"

The 2023 survey respondents described the impact of **funding awarded by BPH as improving opportunities for work, creativity, skills development and training.**

"It's the first time any organisation has shown any interest in my writing and that has given me a huge confidence boost. I'm more confident in theatre rooms – whereas previously I've felt I didn't belong. I think this allowed me to engage really well on the Royal Court writing group as I felt like I deserved my place on it."

3.7 Breaking down barriers to work – In 2021, 76% of respondents cited barriers to working in Bradford, compared to 98% in 2020 (the higher figure possibly influence by the Covid situation?), although this figure reversed a little following Covid, to 83% in 2022. It seems that the pandemic coupled with the cost-of-living crisis were somewhat holding back the confidence that was growing in the sector.

In 2022, barriers to work echoed those of 2020 and similar issues are raised again in the 2023 comments. However, the proportion of respondents who cited barriers in the 2023 data fell to 40%. (pending 2023 report)

3.8 The cultural ecology evolving and adapting as artists, cultural organisations and companies respond to emerging opportunities:

“I’m declaring my conflict of interest around BPH, but I believe proper producing has been transformational for Bradford’s cultural ecology.” (Alex Croft, CEO, Kala Sangam)

An initial exercise with the BPH team as part of this review looked to identify changes in the cultural offer / infrastructure since 2019 in the following areas: New strategic groups and ways of working; new organisations or existing organisations showing a change of focus or significant investment; new cultural organisations being established; emerging organisations; significant events / strategic Projects; venues / Spaces / Places and artists and organisations that have moved / moving to Bradford.

It is not an exhaustive list but starts to show the ‘tip of the iceberg’ in relation to new talent, development of existing cultural forums, networks and groups and establishment of new organisations.

All of this starts to evidence a really confident and flourishing ‘eco-system’ and bodes positively for the delivery of Bradford 2025 and beyond.

💡 An interesting next stage for this data gathering would be to open up the mapping of these networks, artist, and organisations more broadly across Bradford to see the full extent of the eco-system for culture and live art particularly at this point in time.

💡 In addition, creating some useful case studies about how cultural organisations and creatives are connecting and using culture to support delivery of some of the key agenda identified in the original JCNA 2019-2020 starts to add further social and economic impact evidence to Bradford’s changing fortunes and the role of culture in this.

3.8 Artists and Creatives feel listened to and supported (Artists Survey) and artists are returning to Bradford to create work

“I would say Bradford Producing Hub was massively the major driver for freelance engagement which is why by the time that we came along to try get engagement with 2025 BPH had instilled confidence in the freelance sector that they would be involved and listen to, and they were a trusted partner that was able to help out.” (Alex Croft, CEO, Kala Sangam)

3.9 It kept its doors open through Covid – which mean the sector could spring back more quickly from lockdown and have product ready to share with audiences. The practicality of its programme before, during and beyond Covid in raising the level of training, understanding, awareness, skillsets, networking has started to lead to a workforce that can step up and take advantage of the emerging opportunities.

3.10 Experiences and opportunities to see work has clearly increased across the District
The cultural scene feels more vibrant: *“there is a feeling that you have a choice about what*

to see and also that there is so much on you might miss something you really want to see.”
(Kirsty Taylor, Creative Instigator)

It has also invested in and created relevant ‘Bradford product’ that is nationally significant and of a quality that can tour such as Khooghi by Kauser Mukhtar, Pick ‘n’ Mix by Kat Rose Martin, and The Bull and the Moon by Carlos Pons Guerra.

3.11 It’s leading the way with its ongoing funding for the creation, or redevelopment, of new spaces that will support the Live Arts infrastructure. BPH originally set out to test how to develop a live arts infrastructure ‘without building four walls’ but has again shown its need-led response to the lack of space and places for live art. It has advocated and continues to feed into regeneration projects about how live art can animate spaces and also supports investment in Transforming Spaces as an annual fund. Examples of spaces supported by BPH:

- B&M - an empty shop unit taken on by Tranquil Productions
- The Place – an empty shop unit taken on by Displace Yourself Theatre
- People’s Property Portfolio feasibility study – leading to the new development of 26 Piccadilly
- Rockwell Centre in Thorpe Edge – taken on by Bloomin Buds Theatre Company
- Thornbury Centre – taken on by Spin Arts
- Kala Sangam feasibility study – leading to the successful redevelopment funding
- Bradford West Indian Community Association – developing new music facilities

3.12 BPH totally challenged and succeeded in remodelling the approach to funding artists and their work and this has influenced processes by Bradford Council and is of notable interest to other cultural stakeholders.

“We’ve proved that some of the ‘standard’ ways of commissioning just aren’t necessary – we don’t have word counts, we don’t have strict application forms, you can apply in video or audio as well as in writing to our programmes. We keep what we ask of the applicant related to what we’re offering, at application point, but also afterwards – evaluation etc.” Lisa Mallaghan)

They have been agile and responsive in creating relevant and accessible funding streams as and when needed. *“Spare Bob is brilliant. It was a COVID intervention which I could never have planned for. When COVID happened we were like how can we get support to people? And so we created this 500 pound micro grant with really clear criteria...from a decision making point again, there’s no word counts, and they just have to answer three simple questions. But the decision making has no qualitative element- it was purely “are they eligible?” And if they’re eligible, they get funded. And that, again, is just really liberating. Artists and creatives to be able to just do what they need to do because we’re not judging it. Nobody judges what the thing is they’re doing to forward their creative practice.”*

Other funding initiatives and approaches have included:

- **Creating a range of new funding opportunities for the local sector, including:**
 - Make Work – creative commissioning fund: Round 1 included ‘Playing Out’ in response to Covid, Round 2 responded to diversity gaps from Round 1, and Round 3 increased the grants in response to the cost of living crisis
 - Spare Bob – micro grants for personal development
 - Expanding Horizons – organisational Development funding specifically for organisations who want to grow / expand their scale / reach / opportunities and become more sustainable. R2 was offered directly to organisations who had applied to and been unsuccessful, or dropped out of, the new NPO cohort.
 - Transforming Spaces – Capital / spaces / buildings development
- **Supporting the sector with fundraising training and advice**
 - Introduction to Fundraising – a 6 session programme
 - Fundraising Working Groups looking at specific funders (HLF, PRS, ACE, AFA)
 - Fundraising Support Programme – pairing artists with fundraisers
 - Knowledge Exchange Cafes (Fundraising & Marketing) – peer support and sharing
 - Ad-hoc fundraising support – e.g. 1-2-1 sessions for Global Majority artists with ACE

Helping to distribute and secure wider funding:

- In total BPH have distributed over £470k in grants across the Bradford District
- Provided considerable support to artists to develop their ideas and apply for funding – with over £1.5m in successful bids to date.
- Created an NPO development programme, supporting 6 organisations to apply to NPO for the first time, 2 of whom were successful.

4) Value and use of JCNA

In exploring the evidence and data available at a national level and more importantly a District level against the original JCNA it has naturally presented a question about the value of the JCNA and the process.

The JCNA did create a valuable analysis 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. They have been able to 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. It did, without doubt create a useful baseline of understanding

for cultural partners around how culture could/ should connect in with broader agendas for the District.

The main challenge with the original JCNA as noted earlier in this report was the lack of a full ‘convening’ body to develop a specific delivery plan and own and monitor the roadmap for the JCNA.

In the absence of a specific JCNA delivery plan significant in-roads to creating a strategic vision and delivery plan have been made with *Culture is Our Plan* and the *Bradford Economic Recovery Plan*.

The JCNA has also proved a useful reference point for City of Culture team in the development of its bid.

For BPH it has absolutely shaped the programme of support, and the challenges and opportunities identified in 2019 continue to be a reference point for the programme of delivery. The in-depth sector consultation groups (co-ordinated and delivered by BPH Instigators and external freelancers) gave the JCNA such rich frontline insight.

This review proposes that the model of consultation delivered by BPH should be used as a model of good practice in informing other city’s JCNAs.

One area that perhaps the Bradford JCNA lacked because it was following the guidelines of a proposed framework is:

- a) a clearer definition of what Bradford District’s cultural ecosystem looked like at that point in time; and
- b) deeper mapping of the cultural landscape, partners and stakeholders as a more comprehensive baseline.

A useful reference point for this to be explored further as Bradford moves towards delivery and legacy planning for Bradford 2025 is John Holden’s 2015 AHRC report ‘The Ecology of Culture’.³⁷

Holden highlights: *“An ecological approach to culture concentrates on relationship and patterns, so I decided to look at how the various parts of the cultural world are linked together, rather than at how, for example, opera or am-dram operates...What I found was that culture is an organism not a mechanism, and that careers, ideas, money, product and content move around between the funded, commercial, and homemade/amateur parts of the overall cultural world in such a way that those funding categories cannot be disentangled.*

³⁷ https://www.culturalmanagement.ac.rs/uploads/research_file_1/66134e4b60bbb5800408f992fa4d0fe4e2ff6a31.pdf

Culture is always work-in-progress, and always a social process. In addition to that, an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal."

The approach to gathering data for the original JCNA started assessing these links across the cultural 'ecosystem' as well as the broader District ecosystem in a productive way.

The District could, however, benefit from a more systems-thinking led approach to create a narrative around the city's story of change and its relationship / influence to the cultural ecosystem - including clarifying its position within the wider combined authority region of West Yorkshire.

Holden poses valuable questions such as *"what conditions bring a form of culture into being? How is that form of culture then sustained? What threatens its existence? How can it be nurtured to grow to its full potential? These questions, and others like them, could help artists, administrators and policymakers to understand both the state of their own specific cultural ecology (for example in a town or region, or across an artform) and what actions they could take to maximise the health of the ecosystem. It also emphasises their limited role – no-one can control an ecology, although they can affect it in benign or destructive ways."*

Holden suggests there are four essential roles that have to be undertaken within any cultural ecology. These could provide an interesting starting point for a more rigorous piece of research around the conditions that enable the cultural eco-system of Bradford to thrive and act as a driver and energizer for change.

- Guardians, who look after the culture of the past;
- Platforms, that provide the places and spaces for the culture of the present;
- Connectors, who make things happen and bring together other parts of the system; and
- Nomads, all of us who, as artists or audiences, interact with the other three roles.

And Bradford is already on with this 'ecological' thinking of 'all parts being required to make a whole' as Lisa Mallaghan points out: *"the amazing thing about these three structures, particularly BD25, BPH and The Leap is we are not competing...none of us are here to serve ourselves. We're all here to serve Bradford."*

In addition, very little research has been undertaken about **how much communities really understand (or are bothered) about how culture contributes to the vibrancy of their area.** There is perhaps a wider 'perceptions' study that would be useful that would engage the broader population of Bradford that do not work in the sector – the consumers of the cultural offer in assessing this part of the cultural ecology.

5) What Next?

One of the original questions emerging from the JCNA was:

Could the trials and innovations of the BPH programming and commissioning approach become a best practice model for creating value and resonance amongst diverse communities in a place-based approach?

A review of all the BPH evaluations and an assessment of the current situation at this four-year point concludes a resounding yes on this question. One example being that many people / organisations / networks trial devolved decision making and don't do it again – BPH has proved it can not only work but make a real difference.

But of course, a cultural ecology is constantly evolving and re-shaping so what's next for the District to consider?

5.1 Strategic oversight

The original JCNA noted the importance of a District-wide partnership to establish a delivery plan with financial and human resources, agreed measurable outputs and a clear link to how these changes will contribute to the desired impact on a place and the lives of its people.

Susan Hinchcliffe, Leader of the Council is committed to ensuring culture “links to the rest of the council services into BD25 promotion out into the neighbourhoods – ensure it goes into the ‘mainstream’ of BDMBC.”

Some questions around the strategic ownership of the JCNA still exist:

- Who ‘owns’ this JCNA – who is knitting together the requirements of all partners to use culture as an energizer for place-based change?
- Can the JCNA be used more effectively, or does it feel like Culture is our Plan has taken this over?
- Are people fully realising how culture can shape Bradford's sense of place?

5.2 Changing population

Updated population statistics alert us to some changing demographics to consider moving forward:

- The District is still a very young city but there is a clear shift towards higher proportions of older people.
- Increasing Muslim population – considerations about what culture might be engaging / of relevance, how communities like to connect with that offer and where?
- Unemployment fell by a 5th in last year – how has the Creative Industries contributed to this – if at all?

5.3 Mapping the cultural ecology more comprehensively.

There is an opportunity to:

- Do an annual mapping of creative and cultural organisations across the district – new, growing and organisations that close - alongside the expansion or contraction of venues / spaces and places for culture to be created and performed.
- Create some useful case studies / summary research strands about how cultural organisations and creatives are connecting and using culture to support delivery of health, education, tourism and wider agendas.

5.4 Perception checks with our audiences – the people of Bradford and beyond

Do we truly understand the cultural value in Bradford beyond numbers?

The original JCNA was not an assessment from an audience perspective about the value or role of culture in their lives. There is potential scope to establish a clearer measure of how the perceptions of our local communities and audiences beyond Bradford are changing because of the investment in culture.

5.5 Investing in leadership

The importance of having the right leaders in place to move Bradford's cultural ecology forward and position it as an energizer for change has been vital. The JCNA and the Workforce report for the Bradford 2025 bid both identified the need to invest in creating the next generation of leaders in the arts and cultural sector in order to maintain momentum and culture's position in Bradford's offer post 2025.

The importance of this is further highlighted within the 'Culture is Our Place' strategy which commits to draw 50% of Bradford's creative workforce, audiences and cultural leadership from people currently underrepresented in the culture and creative industries sector.

5.6 Raising the profile of the need for cultural spaces for creation and presentation of work

BPH set out to test how a live arts development project could operate without building four walls – what they have learnt is there is a clear need and demand for rehearsal and performance spaces. Investment in spaces e.g. Kala Sangam, Darley St Market, Bradford Live, Media Museum, Kirkgate Centre, Keighley Creative will all make a difference eventually, but spaces are needed now.

Unsurprisingly the lack of space has become an urgent priority, linked to the work BPH has done to increase the supply in the sector. Despite funding 10 new spaces, most of them are 'meanwhile use' and this isn't a long-term solution. People's Property Portfolio is a new collective who aim to purchase buildings for creative use – can investment be made to speed up the work of this initiative?

Lisa Mallaghan of BPH states: *"we absolutely can't keep doing what we've been doing in the transforming spaces funding...it's had some small impacts, but it's really just been a sticking plaster...BPH does have a really important role to play in our next phase about how we support*

capital development in Bradford...when we deliver the City of Culture where are artists going to make the work? And space to make work of scale which is not always outdoors."

5.7 BPH's model has further highlighted gaps in infrastructure support for other cultural offers – particularly visual arts, dance and music

Inroads are being made with a Music Instigator and BPH's model can be the answer *"for some art forms, I hope we now have some of the organisational build, works and structures being put in place and we need to make sure that cascades out into the freelancer."* (Alex Croft, Kala Sangam)

Through partnership with BD25, BPH has now appointed a Visual Arts Instigator who is in the process of carrying out a 6-month needs assessment. This is in line with the process that started the JCNA, to ensure BPH is clear on the needs before we start designing programmes.

For the Dance sector, some initial scoping and focus group work has started, to answer the question whether Bradford *has* a Dance Sector – linking back to the point about needing to map the cultural ecology more comprehensively.

5.8 Extending and embedding the activity and value of culture into wider neighbourhoods across the District

How can Bradford think more widely about the cultural ecology and ensure the important and long overdue regeneration of the City Centre does not overshadow the wider communities across the District?

"I think one of the things that we should definitely flag up is district wide element, and the challenge of that. Bradford has, I don't know, a funny way of thinking about itself as a district. And there is this constant tension that each of the areas of the district aren't being served enough - particularly Keighley, but also Bingley and hardly anybody talks about areas such as Holmewood." Lisa Mallaghan

5.9 What role does 'digital' play within the cultural ecology?

Technology and its contribution to the cultural ecology feels like a missing strand in the original JCNA assessment. Digital is such a broad concept from tech through to screen and online distribution. BPH has certainly supported artists to better use digital to capture, promote and evidence their work, but it feels like Bradford needs to explore further how the digital aspect of all the Creative Industries combine to create a joined up position.

Questions that could be explored:

- a) How can we connect with an emerging younger workforce accessing creative, digital and arts courses and how they use technology in their day to day lives?

There are a range of FE digital courses available across Bradford:

- Shipley College: Art and Design; Creative Digital Media Production; Digital Marketing; Dance; Digital Photography; Game development;

- Keighley College: Digital Skills, Fashion and Textiles, Digital Gaming Production; Digital and IT CAD
- The University of Bradford offers courses in Media Design and Technology including Animation, Applied Artificial Intelligence, Film and Television Production.

b) What does the digital landscape look like and how does that connect to arts and culture?

The wider film / screen / TV connections Bradford has built over the years further add to the 'digital' landscape. Additions to the screen industries including the opening of The Unit in March 2022 (an open-access production space in the Bradford for accomplished filmmakers and content creators as well as anyone interested in the screen industry), Channel 4's move to Leeds and outreach work in Bradford and Bradford's new film and screen strategy all create a strong proposition of connecting culture.

c) How can BPH explore the creation/ production of cultural content on digital platforms?

Could they create an online digital 'talent spotter' for digital creation, animation, singers, poets etc that might go under the radar of the more 'professionalised' route into a creative career?

5.10 Lack of progress in cultural education is still a major gap - how do we improve this in the next BPH phase of work to build audiences and artists for the future.

Bradford Recovery plan states: *"Educational and social outcomes for our most vulnerable and disadvantaged children and young people need to be improved. This is all the more important because the pandemic has widened the education gap between our poorest and most vulnerable children and the rest."*

BPH is clear that development activity for children and young people is out of its scope. The needs are simply too big for the organisation to take on. However, they are keen to see an increase in the workshop and engagement activities that are available to children and young people across multiple arts forms and in multiple spaces – schools, community centre, online. They are concerned about the dwindling talent pipeline caused by reductions in arts investment and opportunities in school. As such, BPH does what it can to advocate for this work and the investment that is needed.

5.11 How might other partners use culture and creativity to support the health and wellbeing of Bradford population?

There has been some good progress in this area through the Creative Health Living Lab project, which – if successful in its application to UKRI – will *"build on leading work across West Yorkshire to innovate thinking and practice about how a creative health ecology can be developed and sustained to ensure people have access to creative health to enrich their quality of living across West Yorkshire"*. BPH is a partner on this project.

There needs to be more powerful advocacy for investing in more, and longer-term, community engaged arts activity and creative projects. While these projects often have a huge positive impact on participants, that impact is reduced / lost because of the short-termism of the funding.

There are also opportunities to explore stronger connections with Social Prescribing opportunities and move away from the 'medical model' and 'reactive' ways of supporting health and wellbeing. Connecting in with more 'on the ground' social prescribing Link Workers would be an interesting pilot to see how creativity and culture can impact on people's health and wellbeing.

5.12 Addressing the continuing issue of 'gatekeeping'

Things have improved – particularly through BPH leading the way in trying to remove barriers but it's still an issue more broadly. Ultimately there will always be an element of gatekeeping, because people have agendas and objectives, however there is still poor practice with lack of responses, lack of clarity, lack of communications, which would make it feel less like gatekeeping. This still needs to improve.

The Artists Survey highlighted there is still some way to go in the sector as of 2022 in artists confidence about the sector not slipping back into being elitist and lacking representation. There are also several comments along these lines in the 2023 data:

"There is a good support system and generosity however this needs to be shared throughout different artists communities i.e. Muslim artists' works, lgbtqia community. It feels people do not attend because they feel like 'they don't belong there'. How can POC make artwork or live art accessible to those who do not understand the context, language etc? Truthful conversations need to happen about why this is? How can this change?"

5.13 Stronger connections being built between supply and demand.

The District is in a unique position with investment being made into two vital elements of a cultural ecology - generating a new supply of creative talent and live arts (BPH), alongside the audience engagement community focused programming (The Leap).

However, it does feel like there is a gap between the significant increase in generation of quality cultural experiences which are relevant and ambitious and the wider utilisation of this creative product to build audiences locally.

The Leap is going through its own evaluation at the time of writing this review and it will be interesting to see how The Leap has addressed some of the audience gaps identified in the original JCNA as part of its activity.

From anecdotal feedback it still feels like there are significant inroads that need to be made around audience engagement – particularly with the least engaged populations living across the District. In particular gaps identified in 2020 which still perhaps need addressing include:

- *support for younger audiences to connect with arts and cultural activity;*
- *a desire for events which bring communities together and are **family-orientated**. Participatory events / activities are important e.g. festivals and music in Centenary Square for families to share;*
- *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). Audiences wanting a voice and sense of control; and*
- ***location and timing** being barriers to both young people and learning-disabled audiences/ artists.*

5.14 Questions that need more exploration:

- Supporting research and development, seed projects, experimental work and risk-taking through commissioning / funding allocation is important. ‘Risk taking’ is a hot topic but what does it really mean in practice, and ‘whose risk is it?’
- Now we have a revitalised sector and have broken down barriers BPH is putting an increased emphasis on ambition, quality and creativity.
- How do we measure the true reach of touring work that has been financially and practically supported by BPH to tour? Perhaps consider longitudinal research investment and follow three case studies to capture numbers but also feedback from non-Bradford audiences?

5.15 The immediate priority being focused on ensuring successful delivery of Bradford 2025 – building the workforce will be key

BPH as Cultural capacity partner for BD25 will be hugely valuable in replicating its models of engagement with the creative workforce, being needs-led and a champion and voice for culture and its workforce at relevant tables.

Employment figures show 40% of the cultural/creative sector in Bradford is freelance (compared with national average of 33%). The District needs a clear plan about what needs to be in place to support and grow this workforce into a sustainable cohort of skills and expertise.

5.16 Planning for what the legacy of Bradford 2025 will be is also critical for the cultural ecology.

For BPH the focus has to be on where it will be on the 1st of January 2026 – how has it supported the successful delivery of BD25, what does its offer look like moving forward and what does the funding landscape look like in supporting that? As needs are met and the sector

grows and attracts new investment BPH can hand over responsibility to other groups and organisations to lead on development. For example, the Cultural Voice Forum is now so strong BPH no longer needs to invest so heavily in networking events.

Susan Hinchcliffe, Leader of the Council is very clear that culture is a long-term commitment for the Council: *“We need to scale the way we think about and do culture, from it being seen as only for a few people to something ubiquitous and world class ... and get everyone wanting to come here.”*

The cultural ecology also needs to be aware of any political changes that might happen – with the next General Election scheduled for no later than end of January 2025. Alongside this will also be the new NPO round from 2026.

“I think by the time we get to the end of 2025, Bradford is going to be totally different place. And it really is, because of 2025..., but also because of all of the energy and work that has been put in by, this cross -sectoral approach, by Born in Bradford, making sure that the right research is done and that our young people have better opportunities and that poverty is being addressed that's impacting life expectancy. And that the cultural sector is being developed and grown and also hopefully having these incredible opportunities through 2025 and sort of showing everybody in Bradford what's possible, and, you know, inspiring people and entertaining people.” (Lisa Mallaghan)

Conclusion

“BPH are doing a bloomin’ fabulous job of creating cohesion in the creative industry.”³⁸

In a nutshell this review does highlight that **BPH has played a vital (and leading) role in being an energizer for change for the District.**

This has been endorsed at a **political level**:

*“Before BPH there was a massive gap in producing capacity in the city and BPH has massively started to fill this gap - **without BPH we wouldn’t have got City of Culture.**”* (Richard Dunbar)

“BPH has been good at pump priming and getting things started that carry on.” (Susan Hinchcliffe, Leader of Bradford Council)

Artists and audiences speak about the cultural scene feeling more vibrant – there is more choice about what to see, live art ‘product’ feels relevant and engaging. The investment in BPH and its programme of activity being in place before the success of the City of Culture of bid clearly gave the District an edge in its cultural offer.

The programme shows leadership, it connects artists, organisations and audiences, it has become a vital energizer, guardian and connector of culture and its role in the District.

BPH had set out to challenge and innovate in **its model of delivery**, break down bureaucracy and barriers make a tangible impact on the ‘cultural ecology’ of Bradford. It has clearly delivered against this ambition.

The model BPH has created impacts beyond the artists and creatives that the Hub aims to support.

- Placing ‘relevance’ as a central tenet of its approach and in turn creating a ‘sense of place’ in developing Bradford product for Bradford audiences which has gone onto tour nationally.
- On commissioning and supporting events in local areas outside of the city centre BPH’s full District approach has been inclusive and visible to the wider people of Bradford. (Although more work is to be done on supporting the cultural ecology of neighbourhoods outside of the City Centre).
- The agility of the Hub to respond and deliver quickly (such as continuing to operate and provide funding to artists during the Pandemic) means it has played a vital role in being more ready than any other City in the UK to support artists and venues get back to presenting live art.

By using the JCNA BPH have **invested in being needs-led**, placing value and importance on the strategic activity as well as staying connected to the ‘on the ground’ challenges for artists

³⁸ Quote from Bradford Creative and Cultural Industries Workforce Study (November 2020)

and creatives. This means their ability to ‘horizon-scan’ keeps them ahead of the curve in spotting trends, needs and responding: *“a lot of the time I think people say to me, you know, I didn’t even realise this was a need until I saw the Bradford Producing Hub with delivery based on this - and I went online and I realised that it’s the thing that I’ve been missing my whole career.”* (Alex Croft, Kala Sangam)

The value of the PR and profile that BPH is achieving as a model ‘breaking the mould’ is reaching beyond Bradford, with organisations reaching out and visiting the team to understand what’s been delivered and how it’s funded / structured. During Covid artists from across the UK were sharing that they wished they had a BPH in their city. This increased profile around BPH’s work is having wider reach and changing perceptions for Bradford as a whole across the UK.

“Bradford’s cultural sector wasn’t known at all. People didn’t look to Bradford. People didn’t really know much about Bradford. And now, like I have people visiting BPH to find out more about what we’ve done and how we’ve done it...A lady visited me from Crawley Creative People and Places the other day, and she wanted to understand the producing hub model and people from Manchester going, ‘Oh, wish we had what Bradford has got.’

Lisa Mallaghan, BPH

It is proving to be a nationally significant pilot and well on its way to creating a ‘new blueprint’ for the arts sector around producing live art.

More broadly the whole local cultural ecosystem been an energizer for change across the Bradford District. As John Holden notes: *“an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal.*

The responsibility of positioning culture as a driver for change or an ‘energizer for change’ across the District cannot be solely assigned to BPH.

- Has it played a vital role? Yes.
- Would the cultural infrastructure be in as strong a position now if it did not exist? No
- Would Bradford have won the City of Culture designation without BPH? Wider stakeholders don’t think so.

The 2022 Artists Survey report noted a definite shift in the cultural ecosystem since the JCNA and acknowledged BPH’s key role in this, alongside other factors such as Bradford 2025 and structural changes at Bradford Council:

“We see a cultural ecosystem in Bradford stimulated by BPH’s work and the strength of its partnerships. This has been reinforced by the successful bid for City of Culture 2025.

The power of BPH is in its culture, ethos, values, and principles for working with creative practitioners and changing an entrenched system, not just in the programmes it delivers.”

What we have seen in the last four years is a wider **‘perfect storm’** of key aspects coming together in a combined way to give culture and in turn the whole District a boost:

- ✓ the Council's commitment (pre JCNA and post) to placing culture as a key driver for change across the District and matching this with investment: *"We see such positivity in the council. They back culture in a way that so many places don't. And part of me kind of wishes that our local cultural sector especially, particularly the newer people could understand that better because they don't actually understand what they do have. ..So you go to other places and you don't have regular cultural grants being offered by the council, they don't invest as much money."* (Lisa Mallaghan BPH)
- ✓ wider funders such as Arts Council England's with their Cultural Recovery Fund and NPO investments building confidence and financial stability for many arts organisations and artists;
- ✓ the groundswell and growth of existing and new artists and creatives benefiting from the funding available from a variety of sources,
- ✓ the Cultural Place Partnership taking an important strategic role;
- ✓ the City Centre strategy placing culture as a key part of its approach with culture being considered in regeneration and place-making projects such as the Broadway Development, The City Village and Darley Street market,
- ✓ in-roads being made in democratising decision making and breaking down barriers through the new approaches employed by BPH such as the Creativity Council, Creative Instigators as 'on the ground' gatherers of need, and easy jargon free funding applications - a model influencing Bradford Council and BD25 in its cultural funding paths.
- ✓ events and tourism utilising culture-led messages,
- ✓ open access to the skills and expertise of the BPH team and the dynamism that that has created in producing new relevant work for audiences of Bradford and beyond.

The next phase for Bradford's cultural ecosystem

A cultural ecology is continuously evolving to needs, supply and demand – the world continues to change and there will always be a need for an organisation such as BPH to fill gaps. As mentioned earlier what BPH is creating is a 'fairer blueprint' that can actually be applied to any sector needing a boost to its workforce and opportunities to create – visual arts, dance, music.

As the District moves towards delivery of BD25 the ecology should be getting more complex not only in terms of the numbers of people involved but in the diversity of their involvement.

Local cultural ecologies should choose their own measures of ‘vital signs’ to determine the robustness of their own cultural infrastructures, and the cultural opportunities. Some of these ‘vital signs’ are outlined in Culture is our Place and BD25 will also be shaping its own evaluation framework to measure impact on people and place.

Creating a blueprint

At the start of its journey BPH set out to create *“a blueprint for a fair arts ecology that values artists, funded and unfunded organisation equally and evidenced a clear impact story about how investment in the cultural infrastructure of a city or town can contribute to social regeneration, economic regeneration and ultimately pride in place.”*

Whilst the final points of this report are not an exhaustive list for this new fairer blueprint there are a few innovative approaches that the BPH team have embedded over the past four years which starts to create a new blueprint for investing in arts and culture and the people who make it happen.

- Be needs-lead – embed the value and importance of investing in a 6-month needs analysis before you plan your programme.
- Be ‘joined-up’ - in thinking and in collaboration, being clear on how you will contribute to the sense of place-making and culture’s role.
- Be agile – BPH works incredibly fast in responding to immediate need that arise whilst balancing this against a clear strategic direction of travel
- Be independent - It helps that BPH is not associated with any specific organisation and does not sit under an ‘umbrella body’ - it’s independence is one of its strengths,
- Be democratic - The Leadership is very distributed leadership model – and in some terms comes down to having the right person in the job to create respect and buy-in to their vision. As one interviewee noted about the CEO of BPH: *“She’s the type of leader I’d want to be.”*
- Be visible – at events and networking, and in championing the needs of the live arts sector from strategic level to grassroots
- Be bold - Invest in the right people who are confident to be a voice at a variety of tables - an independent champion for the sector.
- Be rebellious – *‘we’re not going to do it like that because it doesn’t work’*.
 - Challenge the norm on how funding decision are made. The Creativity Council empowered the sector as they saw the normal ‘gatekeepers’ of funding not around the table.
 - Challenge the norm on the funding process – remove jargon, word counts and red-tape – make it a simpler process and then support people to make it a reality.
 - Don’t set out your programme strands four years in advance – actively listen to the changing needs of the sector and respond accordingly

- Don't create funding strands that people become reliant on – create funding that can help people move forward in their career to make it a sustainable option for them.
- Don't just accept things as they are – ask why, design differently.
- Be artist-led - Engender a sense of ownership in the sector you work with. Involve them in the development of the organisation that is there to support them. Highlight how you are *'for them, with them, by them – not to them.'*
- Be relevant - Place significant value on the 'relevance' of artistic work created in a place.
- Be 'unashamedly focused' - on supporting equality, diversity, inclusion and access to create a more vibrant, inclusive sector.
- Be quality - Ensure all your training opportunities on offer are from leading creatives / producers / people in the sector.
- Be bespoke - Create 'formal' training opportunities but also 'personalised' training that can be shaped by the individual – e.g. mentoring support, wrap-around support on Make Work funded projects.
- Be careful - not to accidentally 'gentrify' or to create even wider gaps between the DIY sector and the funded sector. It's less about 'professionalising' and more about validating and valuing.
- Be caring – never forget the people, the complex lives, the passions, the trauma, and how hard it can be to work in this industry.

In conclusion, this review highlights that the local cultural ecosystem has been a primary driver and energizer for change across the Bradford District.

It also highlights the role and impact has Bradford Producing Hub and its investment has played in creating this place-based energizer for change.

BPH is a vital contributor and energizer for change for the District. This blueprint for a fairer arts ecology created by BPH should be held up as national model of good practice in sector development and can continue to evolve and benefit other cultural sectors in Bradford.

And of course, this leads to the argument that long-term investment must be secured for BPH to innovate and flourish.

“Without continuation funding it seriously diminishes Bradford's ability to make arts – less will be made and put on, people (artists) will leave the city and that will damage the legacy ambitions for BD25 and Culture is Our Place.” Richard Dunbar.

Appendix 1 - Stages of developing a JCNA Plan



Appendix 2 – Agendas and strategies

Key national agendas	Regional Agendas	Local agendas
<p>Let's Create ACE strategy (2020-2030) and delivery plan (2021-2024)³⁹</p> <p>ACE Place Partnerships Fund⁴⁰</p> <p>Levelling Up Strategy (2020 – 2030)⁴¹ with core focuses on improving the spread of opportunities and improve public services, especially in those places where they are weakest. It aims to impact on skills, education, health and wellbeing, price in place, housing, crime and local leadership. Although in January 2023 four schemes in Bradford failed to secure any funding from this investment pot.⁴²</p> <p>Let's Create ACE Covid strategy and delivery plan⁴³</p>	<p>West Yorkshire Mayor appointed 6 May 2021 – Tracey Brabin, strong advocate for culture. Next mayoral election planned to take place in 2024.</p> <p>Climate Emergency – Action Plan – with Bradford 2025 leading on events such as the Arts and Culture Climate Symposium⁴⁴</p>	<ul style="list-style-type: none"> - Culture is our Plan – 2021 – 2031⁴⁵ - City of Culture Delivery Plan - Bradford City Centre Regeneration⁴⁶ - The City Village Plan - Bradford for Everyone - Stronger Communities Strategy 2018-23⁴⁷ - Pioneering, Confident and Connected – An Economic Strategy for Bradford District 2018-2030⁴⁸ - Interim Children and Young People's Plan 2021-22⁴⁹ - Connecting people and place for better health and wellbeing - A Joint Health and Wellbeing Strategy for Bradford and Airedale, 2018-2023⁵⁰ - Bradford District Local Plan⁵¹ - Festivals Development Plan - Digital Strategy Connected Communities and Inclusion - Clean Air Zone - Bradford District – Recovery Plan - Heritage Strategy - Bradford

³⁹ <https://www.artscouncil.org.uk/lets-create>

⁴⁰ https://www.artscouncil.org.uk/sites/default/files/2023-04/ACE401%20NLPG_InfoSheet_Place_Partnerships_Update.pdf

⁴¹ <https://www.artscouncil.org.uk/lets-create>

⁴² <https://www.thetelegraphandargus.co.uk/news/23262611.reaction-4-bradford-schemes-fail-attract-levelling-fund-cash/>

⁴³ https://www.artscouncil.org.uk/sites/default/files/download-file/Arts%20Council%20England_Delivery%20Plan_21-24.pdf

⁴⁴ <https://www.bradford.gov.uk/browse-all-news/press-releases/bradford-arts-and-culture-climate-symposium/>

⁴⁵ <https://www.cultureisourplan.co.uk/>

⁴⁶ <https://www.thetelegraphandargus.co.uk/news/21321949.new-life-bradford-city-centre---see-full-list-developments-projects/>

⁴⁷ <https://bradfordforeveryone.co.uk/wp-content/uploads/2021/11/Bradford-for-Everyone-Strategy-2018-2023.pdf>

⁴⁸ <https://www.investinbradford.com/media/rc4oqvfl/economic-strategy.pdf>

⁴⁹ <https://www.bradford.gov.uk/children-young-people-and-families/reports-policies-projects-and-strategies/interim-children-and-young-peoples-plan-2021-22/>

⁵⁰ <https://bdp.bradford.gov.uk/our-strategies/health-and-wellbeing-strategies/>

⁵¹ <https://www.bradford.gov.uk/planning-and-building-control/planning-policy/bradford-district-local-plan/>

Appendix 3 - ACE NPOs 2023 – 2026

Applicant Name	Type of organisation (NPO/IPSO/Transfer)	2018-22 Annual Funding (Figure at April 2018)	Average Funding accurate	2022/23 Annual Funding (Extension year)	2023-26 Funding (Offered 2022)	4 Nov Annual	Main Discipline
Bloomin' Buds Theatre Company Limited	NPO	£0		£0	£100,000		Theatre
Bradford Museums & Galleries	NPO	£0		£0	£381,770		Museums
Common Wealth	NPO	£145,000		£147,668	£147,668		Theatre
Culture Squared CIC	NPO	£300,000		£305,520	£1,055,520		Literature
Dance United Yorkshire	NPO	£90,000		£91,656	£91,656		Dance
Ilkley Literature Festival Ltd	NPO	£137,424		£139,953	£139,953		Literature
Impressions Gallery of Photography Limited	NPO	£202,281		£206,003	£206,003		Visual arts
Kala Sangam	NPO	£100,000		£101,840	£361,840		Combined arts
Mind the Gap	NPO	£246,390		£250,924	£310,864		Theatre
Tech Styles Dance LTD	NPO	£0		£0	£198,000		Dance
The Bronte Society	NPO	£232,500		£236,778	£236,778		Literature
Theatre in the Mill	NPO	£120,171		£122,382	£122,382		Theatre

Appendix 4 - ACE Emergency Funds - allocation in Bradford

Grant Type / Round	Organisation	Value	Genre	Constituency
CRF 1 Grants	Artworks Creative Communities	£50,707	Combined arts	Bradford West
CRF 1 Grants	Black Dyke Band	£76,080	Music	Bradford South
CRF 1 Grants	Bradford Museums & Galleries	£208,536	Museums	Bradford West
CRF 1 Grants	Bradford Theatres	£894,423	Theatre	Bradford West
CRF 1 Grants	Culture Squared CIC	£139,707	Literature	Bradford West
CRF 1 Grants	Fuse Art Space CIC	£66,250	Combined arts	Bradford West
CRF 1 Grants	Hive Bradford	£52,000	Visual arts	Shipley
CRF 1 Grants	Ilkley Playhouse	£60,454	Theatre	Keighley
CRF 1 Grants	Jam on Top	£60,147	Music	Keighley
CRF 1 Grants	Kala Sangam	£123,000	Combined arts	Bradford East
CRF 1 Grants	Mind the Gap	£150,000	Theatre	Bradford West
CRF 1 Grants	Nightrain Entertainment Ltd	£143,255	Music	Bradford West
CRF 1 Grants	Stage 84 Performing Arts Ltd	£50,000	Theatre	Bradford East
CRF 1 Grants	The Brick Box	£70,003	Combined arts	Bradford West
CRF 1 Grants	The Bronte Society	£119,200	Museums	Keighley
CRF 1 Grants	The Stage Management Company (UK) Ltd	£50,000	Not discipline specific	Bradford East

CRF 1 Grants	Thornton and Allerton Community Association	£52,592	Visual arts	Bradford West
CRF 1 Grants	Thought Bubble Festival	£51,000	Visual arts	Keighley
CRF 1 Grants	UK Tech-Fest	£45,529	Music	Shipley
CRF 1 Capital Kickstart	None			
CRF 1 Emergency Grassroots	None			
CRF 2 Grants	509ArtsLtd	£45,000	Theatre	Shipley
CRF 2 Grants	Actors Touring Company	£58,974	Theatre	Shipley
CRF 2 Grants	Bingley Little Theatre	£76,045	Theatre	Shipley
CRF 2 Grants	Black Dyke Band	£38,040	Music	Bradford South
CRF 2 Grants	Bradford Theatres	£445,000	Theatre	Bradford West
CRF 2 Grants	Culture Squared CIC	£552,246	Literature	Bradford West
CRF 2 Grants	Fuse Art Space CIC	£33,125	Combined arts	Bradford West
CRF 2 Grants	Ilkley Literature Festival Ltd	£27,000	Literature	Keighley
CRF 2 Grants	Kala Sangam	£61,500	Combined arts	Bradford East
CRF 2 Grants	Mind the Gap	£33,915	Theatre	Bradford West
CRF 2 Grants	Pro Audio Systems Limited	£263,697	Not discipline specific	Bradford West
CRF 2 Grants	The Beat-Herder LTD	£510,573	Music	Keighley
CRF 2 Grants	The Brick Box	£35,000	Combined arts	Bradford West
CRF 3 Continuity Support	509ArtsLtd	£41,000	Theatre	Shipley
CRF 3 Continuity Support	Culture Squared CIC	£732,559	Literature	Bradford West

CRF 3 Continuity Support	Fuse Art Space CIC	£39,735	Combined arts	Bradford West
CRF 3 Continuity Support	Ilkley Literature Festival Ltd	£27,000	Literature	Keighley
CRF 3 Continuity Support	Nightrain Entertainment Ltd	£25,247	Music	Bradford West
CRF 3 Continuity Support	Stage 84 Performing Arts Ltd	£25,000	Theatre	Bradford East
CRF 3 ERS Round 1	None			
CRF 3 ERS Round 2	None			

