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## SCRUTINY BOARD (SUSTAINABLE ECONOMY AND CULTURE)

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Meeting to be held in Civic Hall, Leeds, LS1 1UR on  
Tuesday, 15th April, 2014 at 10.00 am

*(A pre-meeting will take place for ALL Members of the Board at 9.30 a.m.)*

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### MEMBERSHIP

#### Councillors

- M Rafique (Chair) - Chapel Allerton;  
D Cohen - Alwoodley;  
M Lyons - Temple Newsam;  
P Wadsworth - Guiseley and Rawdon;  
R Harington - Gipton and Harehills;  
M Ingham - Burmantofts and Richmond Hill;  
J McKenna - Armley;  
J Chapman - Weetwood;  
A Castle - Harewood;  
D Coupar - Cross Gates and Whinmoor;  
A Khan - Burmantofts and Richmond Hill;  
J Marjoram - Calverley and Farsley;

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*Please note: Certain or all items on this agenda may be recorded.*

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**Agenda compiled by:**  
**Guy Close**  
**Scrutiny Unit**  
**Civic Hall**  
**LEEDS LS1 1UR**  
**Tel: 39 50878**

**Principal Scrutiny Advisor:**  
**Kate Arscott**  
**Tel: 24 74189**

# A G E N D A

Item No	Ward/Equal Opportunities	Item Not Open		Page No
1			<p><b>APPEALS AGAINST REFUSAL OF INSPECTION OF DOCUMENTS</b></p> <p>To consider any appeals in accordance with Procedure Rule 25* of the Access to Information Procedure Rules (in the event of an Appeal the press and public will be excluded).</p> <p>(* In accordance with Procedure Rule 25, notice of an appeal must be received in writing by the Head of Governance Services at least 24 hours before the meeting).</p>	
2			<p><b>EXEMPT INFORMATION - POSSIBLE EXCLUSION OF THE PRESS AND PUBLIC</b></p> <p>1 To highlight reports or appendices which officers have identified as containing exempt information, and where officers consider that the public interest in maintaining the exemption outweighs the public interest in disclosing the information, for the reasons outlined in the report.</p> <p>2 To consider whether or not to accept the officers recommendation in respect of the above information.</p> <p>3 If so, to formally pass the following resolution:-</p> <p><b>RESOLVED</b> – That the press and public be excluded from the meeting during consideration of the following parts of the agenda designated as containing exempt information on the grounds that it is likely, in view of the nature of the business to be transacted or the nature of the proceedings, that if members of the press and public were present there would be disclosure to them of exempt information, as follows:</p> <p><b>No exempt items have been identified.</b></p>	

Item No	Ward/Equal Opportunities	Item Not Open		Page No
3			<p><b>LATE ITEMS</b></p> <p>To identify items which have been admitted to the agenda by the Chair for consideration.</p> <p>(The special circumstances shall be specified in the minutes.)</p>	
4			<p><b>DECLARATION OF DISCLOSABLE PECUNIARY INTERESTS</b></p> <p>To disclose or draw attention to any disclosable pecuniary interests for the purposes of Section 31 of the Localism Act 2011 and paragraphs 13-16 of the Members' Code of Conduct.</p>	
5			<p><b>APOLOGIES FOR ABSENCE AND NOTIFICATION OF SUBSTITUTES</b></p> <p>To receive any apologies for absence and notification of substitutes.</p>	
6			<p><b>MINUTES - 1 APRIL 2014</b></p> <p>To confirm as a correct record the minutes of the meeting held on 1 April 2014.</p> <p>(Copy to follow)</p>	
7			<p><b>SCRUTINY INQUIRY - CULTURAL ORGANISATIONS' ENGAGEMENT WITH COMMUNITIES</b></p> <p>To consider evidence as the second session of the Board's inquiry into cultural organisations' engagement with communities.</p>	1 - 20
8			<p><b>TOUR DE FRANCE</b></p> <p>To consider a progress report on preparations for the Tour de France Grand Depart.</p>	21 - 28

Item No	Ward/Equal Opportunities	Item Not Open		Page No
			<p><b>THIRD PARTY RECORDING</b></p> <p>Recording of this meeting is allowed to enable those not present to see or hear the proceedings either as they take place (or later) and to enable the reporting of those proceedings. A copy of the recording protocol is available from the contacts named on the front of this agenda.</p> <p>Use of Recordings by Third Parties– code of practice</p> <ul style="list-style-type: none"> <li>a) Any published recording should be accompanied by a statement of when and where the recording was made, the context of the discussion that took place, and a clear identification of the main speakers and their role or title.</li> <li>b) Those making recordings must not edit the recording in a way that could lead to misinterpretation or misrepresentation of the proceedings or comments made by attendees. In particular there should be no internal editing of published extracts; recordings may start at any point and end at any point but the material between those points must be complete.</li> </ul>	

**Report of Head of Scrutiny and Member Development**

**Report to Scrutiny Board (Sustainable Economy and Culture)**

**Date: 15 April 2014**

**Subject: Scrutiny Inquiry – Cultural Organisations’ engagement with Communities**

Are specific electoral Wards affected? If relevant, name(s) of Ward(s):	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
Are there implications for equality and diversity and cohesion and integration?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
Is the decision eligible for Call-In?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information? If relevant, Access to Information Procedure Rule number: Appendix number:	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

**Summary of main issues**

1. The Board decided in June that it wished to carry out an inquiry this year on how cultural organisations engage with communities. The attached terms of reference for the inquiry were agreed by the Board in November 2013 (Appendix 1).
2. The first formal session of the inquiry took place in February, where Members received a presentation from the Arts Council on engagement and participation in arts and culture – patterns, influences and impact. The Board also discussed a report from City Development which set out some of the current and future opportunities for delivering community engagement in Leeds. In order to assist members in preparing for this session, the report previously provided for the February session is attached as Appendix 2.
3. Also attached as Appendix 3 is a list of the Arts@Leeds grants made by the Council for the 2014/15 financial year. Appendix 4 sets out the investment by Arts Council England in Leeds over the past 3 financial years.
4. The second session of the inquiry, which will take place at this meeting, was set aside to allow members to hear directly from a number of cultural organisations about their work to engage with communities. The following organisations will be participating in the meeting:
  - Opera North
  - Northern Ballet
  - South Asian Arts UK

- Interplay (theatre company based in Armley)

In addition, Cape UK have been invited to attend the meeting. Members may recall that this is the 'bridging organisation' working with schools in Leeds, which was referred to at the previous session as a method of increasing engagement.

5. The Executive Member for Leisure and Skills and officers from City Development will also be at the meeting to respond to members' questions and comments.

### **The Economic impact of culture**

6. At the first session of the inquiry it was agreed to provide a very brief summary of the economic impact of culture in Leeds, as further context to the Board's inquiry.
7. In Leeds, 5343 people are employed in the cultural sector, 1.3% of the City's total employment, compared to 0.45% for the UK as a whole<sup>1</sup>. Leeds' share of the city region's overall GVA<sup>2</sup> is 34%, however for the cultural sector this share rises to 40%, and in 2011 the GVA of Leeds' cultural sector was £121m (£5.9b nationally<sup>3</sup>). It is estimated that for every £1 of GVA generated by the arts and culture industry, an additional £1.43 of GVA is generated in the wider UK economy through indirect and induced multiplier impacts<sup>4</sup>, bringing the overall impact in Leeds to an estimated £294m.
8. Every year, approximately 23m leisure day visitor trips to Leeds are made with an average spend of almost £30 per trip. It is estimated that the cultural sector is responsible for approximately £238m of the £683m spend generated by those trips.<sup>5</sup> In addition, Leeds' own residents also indicate that they spend on average £190 per year on cultural activity, including tickets, transport, food and drink, accommodation and merchandise.

### **Recommendation**

9. The board is requested to consider the issues raised by this session of the inquiry.

### **Background documents<sup>6</sup>**

None used

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<sup>1</sup> The contribution of the arts and culture to the national economy, Arts Council England May 2013

<sup>2</sup> Gross Value Added (GVA) is a measure of the value of the goods and services produced in the economy

<sup>3</sup> The contribution of the arts and culture to the national economy, Arts Council England May 2013

<sup>4</sup> The contribution of the arts and culture to the national economy, Arts Council England May 2013

<sup>5</sup> Based on Visit England's 2012 The GB Day visit data for Leeds

<sup>6</sup> The background documents listed in this section are available to download from the Council's website, unless they contain confidential or exempt information. The list of background documents does not include published works.

**SCRUTINY BOARD (SUSTAINABLE ECONOMY AND CULTURE)**  
**INQUIRY INTO CULTURAL ORGANISATIONS' ENGAGEMENT WITH**  
**COMMUNITIES**

**TERMS OF REFERENCE**

**1.0 Introduction**

- 1.1 During 2012/13, the Scrutiny Board carried out a piece of work looking at the marketing of Leeds. As part of that inquiry, representatives from a number of the larger arts organisations in the city came to talk to the Board about their role and contribution to raising the profile of the city.
- 1.2 Members of the Scrutiny Board raised a number of questions about how arts organisations were also reaching out to local communities, particularly more deprived communities, to enable and encourage more people to engage with cultural activities, whether as audience or participants.
- 1.3 It was acknowledged that these questions fell outside the remit of the work being undertaken at the time and the Scrutiny Board agreed to carry out a separate piece of work to follow up its interest in this topic. This decision was confirmed when the Board considered and prioritised items for its 2013/14 work programme in June 2013.

**2.0 Scope of the inquiry**

- 2.1 The purpose of the Inquiry is to make an assessment of and, where appropriate, make recommendations on the following areas:
- The ways in which cultural organisations in Leeds engage with local communities, particularly in more deprived areas, to enable and encourage more people to enjoy cultural activities;
  - The extent to which grant funding is, or could be, targeted to increase such community engagement; and
  - Good practice from elsewhere that could be applied in Leeds.

**3.0 Desired Outcomes and Measures of Success**

- 3.1 The decision to undertake this Inquiry has been based on the Board's belief that access to culture is an important element of a good quality of life, and can help to enhance people's sense of wellbeing, whether it be through participation or as audience.
- 3.2 It is important to consider how the Scrutiny Board will deem if its inquiry has been successful in making a difference to local people. Some measures of success may be obvious at the initial stages of an inquiry and can be included

in these terms of reference. Other measures of success may become apparent as the inquiry progresses and discussions take place.

3.3 Some potential initial measures of success are:

- Increased targeting of grant funding towards community engagement activity
- Increase in arts engagement evidenced through DCMS Taking Part survey
- An increase in the number of opportunities for local people to become involved with the arts
- An increase in the proportion of local people attending Leeds major cultural venues
- More young people taking part in cultural activities
- The extent to which cultural organisations involve views of local communities in developing their programmes of activity

#### **4.0 Comments of the relevant Director and Executive Member**

4.1 In line with Scrutiny Board Procedure Rule 12.1 where a Scrutiny Board undertakes an Inquiry the Scrutiny Board shall consult with any relevant Director and Executive Member on the terms of reference. Any comments will be reflected in the final terms of reference.

#### **5.0 Timetable for the inquiry**

5.1 The Inquiry will take place over two formal Scrutiny Board sessions.

#### **6.0 Submission of evidence**

##### **6.1 Session one – 18 February 2014**

- To hear from Arts Council England about baseline statistical information on engagement levels by different demographic/social groups in museums, libraries and different art forms.
- To hear from City Development and Arts Council England in their roles as funders and commissioners about current practice and future ideas to support more engagement of cultural organisations with local communities, especially in deprived areas of the city

##### **6.2 Session two – 15 April 2014**

- To hear from cultural organisations in Leeds about what they are currently doing and what they plan to do to engage with local communities, especially in deprived areas of the city

#### **7.0 Witnesses**

7.1 The following witnesses have been identified as possible contributors to the Inquiry:



- Executive Member for Leisure and Skills
- City Development
- Arts Council for England
- Cultural organisations

## **8.0 Equality and Diversity / Cohesion and Integration**

- 8.1 The Equality Improvement Priorities 2011 to 2015 have been developed to ensure our legal duties are met under the Equality Act 2010. The priorities will help the council to achieve its ambition to be the best City in the UK and ensure that as a city work takes place to reduce disadvantage, discrimination and inequalities of opportunity.
- 8.2 Equality and diversity will be a consideration throughout the Scrutiny Inquiry and due regard will be given to equality through the use of evidence, written and verbal, outcomes from consultation and engagement activities.
- 8.3 The Scrutiny Board may engage and involve interested groups and individuals (both internal and external to the council) to inform recommendations.
- 8.4 Where an impact has been identified this will be reflected in the final inquiry report, post inquiry. Where a Scrutiny Board recommendation is agreed the individual, organisation or group responsible for implementation or delivery should give due regard to equality and diversity, conducting impact assessments where it is deemed appropriate.

## **9.0 Post inquiry report monitoring arrangements**

- 9.1 Following the completion of the Scrutiny inquiry and the publication of the final inquiry report and recommendations, the implementation of the agreed recommendations will be monitored.
- 9.2 The monitoring will be undertaken by the Board. This will be done at regular intervals appropriate to the content of the recommendation.

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**Report of The Director of City Development**

**Report to the Sustainable Economy and Culture Scrutiny Board**

**Date: 18<sup>th</sup> February 2014**

**Subject: Inquiry into cultural organisations' engagement with communities**

Are specific electoral Wards affected? If relevant, name(s) of Ward(s):	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
Are there implications for equality and diversity and cohesion and integration?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
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Does the report contain confidential or exempt information? If relevant, Access to Information Procedure Rule number: Appendix number:	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

**Summary of Main Issues**

- 1 During 2012/13, the Scrutiny Board carried out a piece of work looking at the marketing carried out by cultural organisation in Leeds. As part of that inquiry, representatives from a number of the larger arts organisations in the city came to talk to the Board about their role and contribution to raising the profile of the city.
- 2 Members of the Scrutiny Board raised a number of questions about how arts organisations were also reaching out to local communities, particularly more deprived communities, to enable and encourage more people to engage with cultural activities, whether as audience or participants.
- 3 It was acknowledged that these questions fell outside the remit of the work being undertaken at the time and the Scrutiny Board agreed to carry out a separate piece of work to follow up its interest in this topic. This report sets out to highlight the main contributions that are made and also to outline to the board the future opportunities that exist in delivering opportunities for cultural engagement to the various communities in Leeds.

**Recommendations**

- 4 That board members recognise the valuable contribution that the cultural services play in providing opportunities for residents to engage in artistic activity whether as audiences and or participants.

## 1. Background

- 1.1 Cultural activity funded by the City Council for Leeds residents is delivered through a number of different mechanisms: grant support, commissioned activity or directly produced and delivered events.

Grant support is provided to Leeds arts organisations via the arts@leeds grant scheme for core business funding, and the Leeds Inspired funding programme designed to support project work. Whichever scheme organisations apply to, they must demonstrate the way in which they realise aspects of the City's cultural ambitions as articulated in the City Vision:

- spot nurture and retain talent
- remove barriers to enable all to participate in cultural activity
- contribute to the distinctiveness of the cultural offer in the city
- inspire the communities of Leeds and to be inspired by them

Secondly activity is commissioned, for instance the recent Momentous installation for Light Night. Finally Activity is directly produced such as that delivered via events such as the Leeds International Film Festival, the Leeds International Concert Season and Light Night. Engagement opportunities are also provided through the programme at the Carriageworks Theatre and the Town Hall and via the Events programme such as Opera and Party in the Park and Classical Fantasia. Although these venues and events are specific to one geographical location, postcode analysis of attenders at these various events demonstrates that they are enjoyed by residents city-wide.

- 1.2 Leeds residents also access cultural activities through a range of commercial and voluntary organisations that do not receive direct public funding, but what that funding does is allow for a greater diversity of events and opportunities.
- 1.3 The social impact of participating in arts activities within the local community can add to a sense of neighbourliness, and foster feelings of pride about where they live. For communities that are bound together by a shared experience rather than a locality (eg people with mental health needs) participating in arts activities can play an active role in building confidence, sense of identity and wellbeing. Leeds has a rich history of arts organisations working in partnership with communities and the authority is committed to supporting the valuable work that they deliver.
- 1.4 In July 2011, Executive Board agreed to revise the **arts@leeds** grant scheme process and introduce a three-year scheme to provide greater stability to cultural organisations that demonstrate commitment to the City through their programming, educational activity, community work and support to the local economy. Significant change to the Arts Council funding arrangements was a further driver, as these changes impacted the city's arts organisations in different ways. All grants are assessed against the same criteria which included reach; target audiences; performance against the four cultural objectives; financial stability; realism of costing; alternative funding sources and opportunities; equality; diversity and safeguarding policies; programme and commitment to the city. The current three year scheme will end in 2014/15. Analysis and appraisal of the scheme is underway and a new programme will be announced this summer.

- 1.5 The arts@leeds funding programme offers financial and developmental support to arts organisations working with communities in Leeds. This includes flagship organisations with national and international reputations such as Opera North, West Yorkshire Playhouse, Northern Ballet, Phoenix Dance and Yorkshire Dance, as well as well-respected smaller companies such as DAZL, East Street Arts and Pavilion. Funded organisations work across a huge variety of artforms including visual arts, theatre, music, dance, opera, festivals, literature, film, photography, radio and animation.
- 1.6 In 12/13 arts@leeds funded 51 organisations who hosted 18,289 sessions of participatory activity, including workshops, exhibitions, talks and demonstrations, to 95,283 residents of Leeds, with opportunities for participation happening in every ward of the city. Attracted 1,374,881 audience members to cultural performances and events happening in Leeds, employing around 3484 freelance Leeds-based artists.
- 1.7 At the same time, and to bring coherence and improve access to cultural activity, Executive Board introduced **Leeds Inspired** using funds reclaimed from the cessation of the West Yorkshire Grants scheme, to support and broaden the city's cultural offer. Leeds Inspired provides funding and promotional support for arts projects across the city through its grants schemes and events website.
- 1.8 The Leeds Inspired what's on website launched in March 2012 to provide a much needed space that brought together the huge range of arts events taking place across the city. Arts organisations from communities across Leeds have made great use of [www.leedsinspired.co.uk](http://www.leedsinspired.co.uk) and, since going live, more than 5,500 arts events have been added to the website by event organisers in Leeds.
- 1.9 As stated, the City Vision defines the four cultural ambitions of the city. To be successful for either grant scheme applicants must demonstrate how they will deliver against these, ie how they will:
- spot nurture and retain talent in Leeds
  - remove barriers to enable all to participate in cultural activity
  - contribute to the distinctiveness of the cultural offer in the city
  - inspire the communities of Leeds and to be inspired by them
- 1.9.1 Spotting, nurturing and retaining talent in Leeds – organisations need to demonstrate how they are working with the City's potential and existing talent as well as bringing established talent to the City. This is across the wide range of skills from backstage to front of house, from creator to exhibitor. They would need to demonstrate engagement of apprenticeships, volunteers, coaching/mentoring and training.
- 1.9.2 Removing barriers – organisations need to demonstrate how everyone will have a chance to experience cultural activity, not limited by ability, ethnicity, heritage, economic or social position.
- 1.9.3 Demonstrating Leeds' distinctiveness and tell the City's story – individuals and companies in receipt of a grant need to demonstrate how they act as advocates for

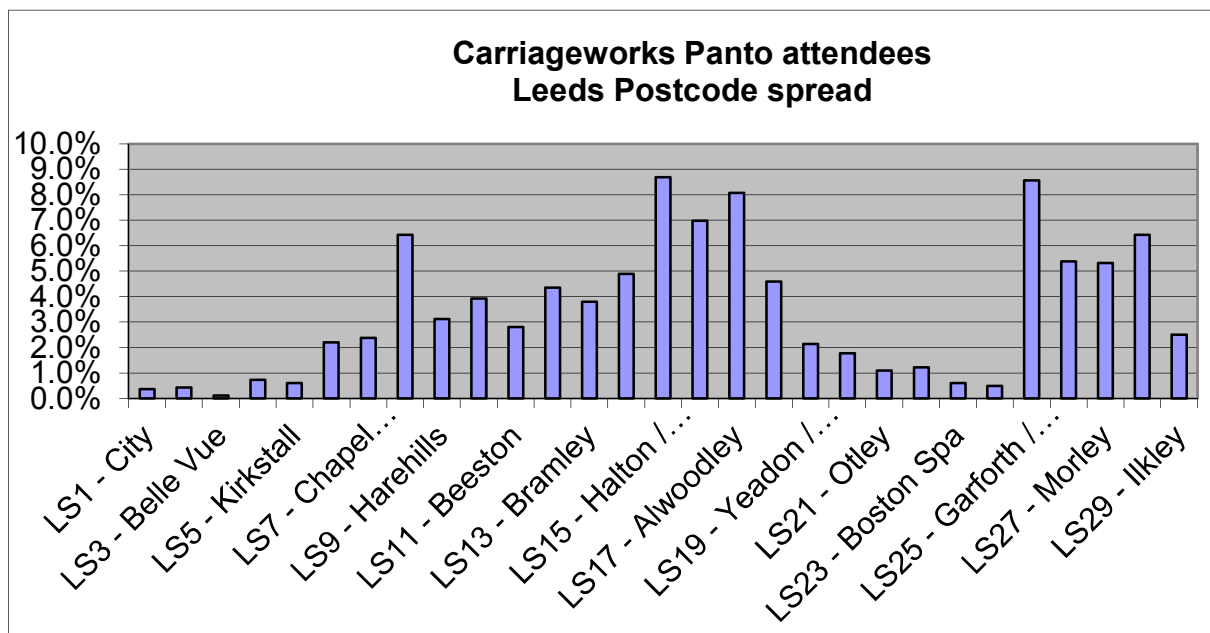
the City, both within Leeds and across the UK, helping define its distinctive nature through innovative programming and demonstrating how it underpins the economy.

1.9.4 Community inspired – all organisations have to demonstrate not just their work with community groups, particularly in the most challenging wards, to enable them to engage in culture, but also the impact of their work.

1.10 City Development’s Culture service oversees the running and directly programmes the **Carriageworks Theatre** and the **Town Hall**.

1.10.1 At the Carriageworks the programming vision focuses on well-known literature and family friendly work, local professional work and performances by local amateur and community groups. Shows for families and young people are proving particularly popular, especially for the ages 3-7 and they frequently sell out. For the under 10s pre-show activities include crafts, yoga and treasure hunts.

1.10.2 The Carriageworks pantomime has tremendous reputation and is the only traditional panto in Leeds City Centre. The 2013/14 Panto reached 90% beating all previous records and putting the Leeds show first out of all Paul Holman Associate’s 14 pantos across the UK. 15,341 people from across Leeds experienced the show:

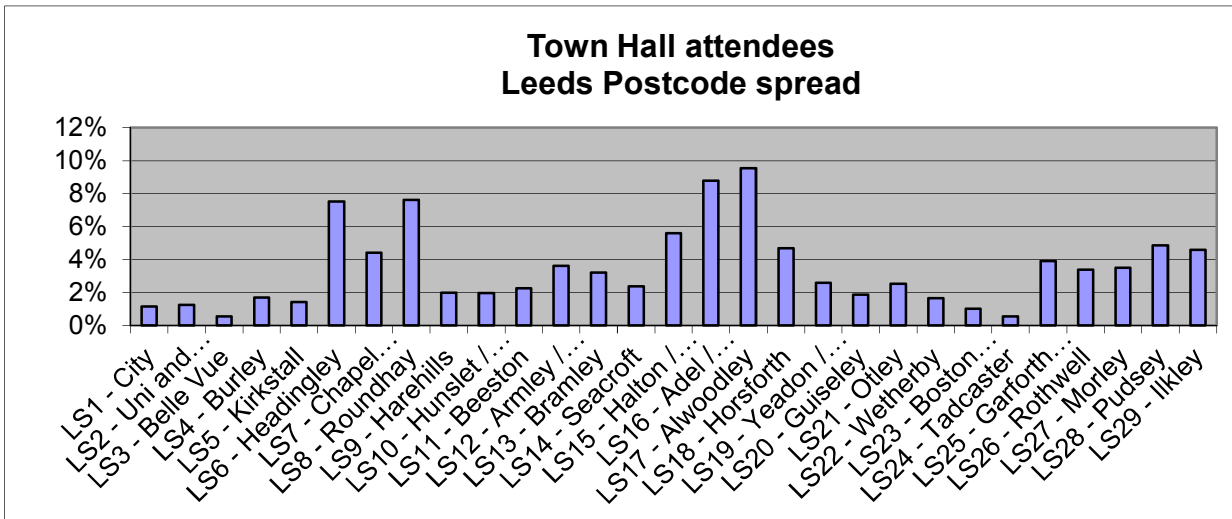


1.10.3 The Leeds Civic Arts Guild is an umbrella organisation of community amateur dramatic societies with hundreds of members of all ages. Most societies perform regularly at the theatre and use the space for weekly rehearsals and committee meetings. They also have a set workshop in the building where they create scenery and props. The Guild’s usage of the venue is vast with 815 hours performance hours and 1925.75 rehearsal hours over the 2013/2014 financial year.

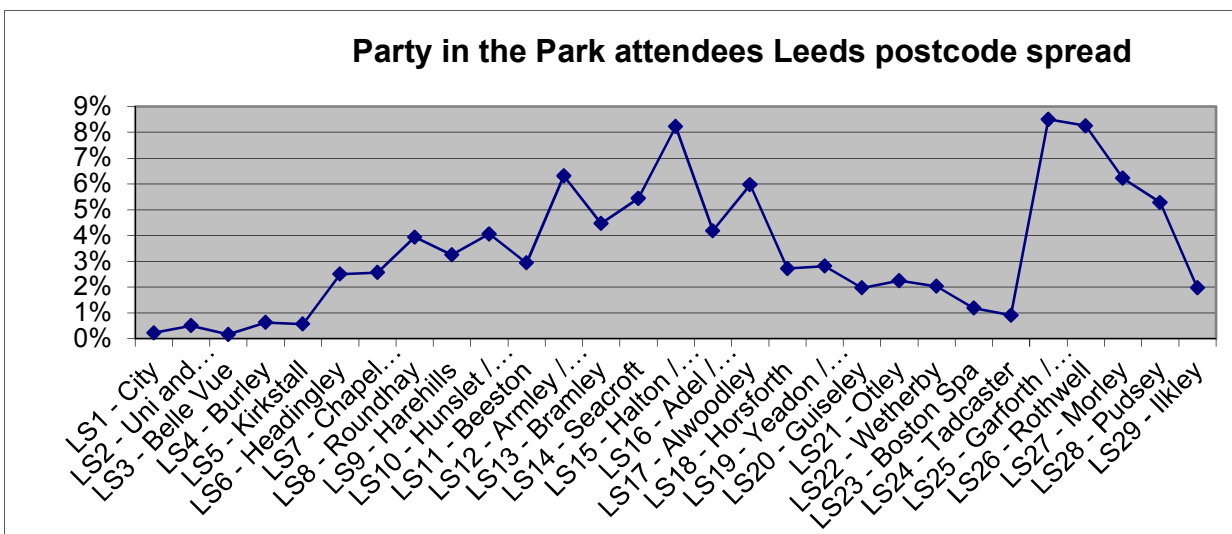
1.11 The programming team in the **Town Hall** promotes the summer Bands in Parks series. This series of free concerts on Sunday afternoons totals nearly 100 concerts in 21 parks around the city and reaches to the very heart of communities

including Harehills, Burley, Wortley, Farsley, Pudsey, Morley, Middleton, Rothwell, Guiseley and Yeadon as well as Oltey, Wetherby, Shadwell, Roundhay, Temple Newsom and Garforth etc.

1.11.1 In 2012, approximately 215,000 people attended an event at Leeds Town Hall. The range of activity presented by the Town Hall is enormous, from the visits of highly regarded foreign orchestras to community fashion shows, Chinese New Year celebrations to Thai Boxing, from comedians to world music. An analysis of ticket purchased last year shows a spread of attendance from all postcode districts in the City:



1.12 The Culture Service's **Events Team** is one of the biggest and most experienced local authority events units in the UK. It is responsible for taking commercial bookings of two city centre event spaces, as well as organising a dynamic and varied programme of annual events and activities across the city including; the Ice Cube with its temporary themed attractions, the Leeds Lights Switch-on, large scale outdoor concerts such as Opera, Party and Classical Fantasia, markets, food and drink festivals, charity runs, screenings of sporting and cultural events, and numerous community or religious celebrations/parades.



**Breeze on Tour** delivers activity for all young people aged 0 to 19 years and this year will be based at Temple Newsam, Roundhay Park and Kirkstall Abbey. Mini Breeze is a smaller version of Breeze on Tour but still with inflatables, arts and crafts and a media workshop- bus which are all free, plus refreshments stalls and some fairground rides: Mini Breeze visits Springhead Park Rothwell, Yeadon Tarn, Micklefield Primary School, East Ardsley Rec, Farnley Park, Scatchard Park, Hainsworth Park, Armley Moor, Swinnow Park, Holbeck Moor, Middleton Park and Hunslet Moor.

- 1.13 **Breeze International Youth Festival (BIYF)** – 22 May – 2 June 2013. This festival is an exciting festival of events for young people aged 13-19 in Leeds, celebrating the creativity of young people across the city. BIYF worked with 17 different project partners to deliver 32 events during the 12 days of the festival. In total there were 8 performances, 16 workshops and 8 author talks/tours/film screenings during the 12 days of the festival that reached 427 project participants. As well as the events that took place during the festival, several projects in different parts of Leeds took place leading up to the festival. From participant consent forms and evaluation forms, we can see that 20% of participants were from LS10, followed by 7% from LS7 and 6% from LS27.
- 1.14 In addition, the **Library Service** hosts arts activities in the community through libraries across the city. Each library works with the community to host a programme of reading and arts events for their attendees. The libraries play a key role in areas of deprivation offering opportunities for the public to use the facilities take part in workshops and learn about activities happening in other parts of the city.
- 1.15 Leeds City Council Area Committees support activity through their wellbeing fund and young people's programme. Across the city there are 10 area committees and the **Area Committee Well-being Fund Small Grants Programme** has been set up to provide funding to support projects that address the priorities of the area and to help local community activities flourish. These have included applications from voluntary and community groups that have set up community art festivals.

The Area Support Teams work within communities and the majority of their efforts go into our priority neighbourhoods, generally the 10% most deprived super output areas on the indices of deprivation.

The Area Committees Wellbeing budget is designed specifically to be spent on local priorities, many of which are in the priority neighbourhoods. In East North East, the Area Committee employs neighbourhood managers who work solely in deprived communities. They have staff in Seacroft, Chapeltown / Harehills and Richmond Hill. This additional resource is available as Leeds City Council allocates the Wellbeing funds based on a formula of 60% deprivation and 40% population. Below are examples of activities supported by the Wellbeing Fund:

Kirkstall Festival, Hyde Park Unity Day, Pudsey Carnival, I Love West Leeds, Aireborough funday, Farsley jubilee, Pudsey jubilee, Armley jubilee, Lark in the Park in East End Park', Killingbeck and Seacroft Gala, Cottingley Summer Fayre, Middleton Park Summer Programme, Garforth Arts Festival, Morley Literature



Festival, Rothwell Summer Carnival, Rothwell Competitive Music Festival, Belle Isle Gala, Beeston Festival

- 1.16 An open meeting was recently held at the Town Hall attended by members of the public, arts organisations, artists and community group organisers, who all engaged in a productive discussion regarding Leeds bidding to become **European Capital of Culture 2023**. This was followed by a paper being tabled at a recent meeting of the Executive Board. Conversations are being encouraged to take place in various community forums across the city to further the discussion.

## **2 Main Issues**

### **2.1 Monitoring success and engagement**

- 2.2 Fundamental to each of the two specifically arts funding schemes (arts@leeds and Leeds Inspired) is the collection of data to evidence the social and economic value of culture for the city. All successful applicants commit to collect and submit core data throughout the year. Although the engagement of individuals within the grants scheme is impossible to track as arts organisations are unable to record the identity of every attendee, the annual returns made by each of the funded arts organisations do provide some detail of the type and breadth of their work.
- 2.3 Many of the larger arts organisations, Opera North, for example, although being based in the city centre, have firmly embedded outreach activity in many communities, in some very targeted areas of deprivation. For example the *In Harmony* project, taking place over a year in Belle Isle.
- 2.4 The delivery against commitments and clear evidence of value is used when assessing organisations as part of the grant process. All organisations receiving three-year grants are subject to annual review against their commitments. As a condition of funding the cultural organisations funded by the three year grant programme must provide an annual statement outlining their activities during the previous twelve months, similarly organisations funded through Leeds Inspired must provide a statement within eight weeks of the end of their project.
- 2.5 With 51 arts@leeds funded organisations and over 150 Leeds Inspired funded projects since the scheme began in 2012, it is clear that the work takes place in a range of localities and benefits many communities (not just based on locality) and meets the needs of residents in a variety of ways.

Below is a brief snapshot of some of the overall community engagement which has been enabled through the provision of the Council's two grants programmes. Data is taken either from the monitoring returns or from consultations with the Leeds Citizens' Panel:

### **2.6 Building our creative capital- spotting, nurturing and retaining talent**

- 2.7 3,176 training, coaching and mentoring sessions were provided by Grant Funded Organisations (GFOs ),590 new jobs, work placements and apprenticeships were provided by GFOs. 82,820 young people were attracted to 10,223 activities/ sessions organised by GFOs and 126,848 people participated in creative activity organised by GFOs

Case Study:

## **2.8 Passion4Fashion – September 2012**

2.9 Passion4Fashion was a design project that worked alongside 124 people to create unique catwalk outfits from second hand clothes. The design workshops took place in Kirkgate Market and brought people together from across the city. All the participants were unemployed and this presented a unique opportunity to develop creative skills through work with professional designers, photographers and artists. Their stunning creations were modelled to a delighted audience of 1200 people at Leeds Town Hall in September 2012. After P4F completed a new community group and enterprise were developed by participants as a direct outcome of the project. A Leeds Inspired grant of £5,000 levered in a further £13,500 from other sources. The project was managed by Leeds Federated Housing

## **2.10 Providing access to culture without barriers**

2.11 9,714 people living with a disability attended the specifically arranged 1,880 sessions or activities, 21,696 people living the most challenging lives attended the 5,918 events specifically designed for them. 5.9m visits were made to activities programmed by the GFOs.

Case Study:

## **2.12 Northern Ballet Theatre – Ugly Duckling**

2.13 There are many barriers to accessing culture such as physical, financial, geographical, educational attainment and perceptions. Cultural organisations across Leeds continue to tackle these.

2.14 One exciting project last year was Northern Ballet's Ugly Duckling production which was focused at introducing ballet to the under-fives. Ugly Duckling was performed at three community venues in areas where residents do not usually have access to the arts either through economic deprivation or social and cultural preferences: The Northern School of Contemporary Dance in Chapeltown, The Hunslet Club in Hunslet and Yeadon Town Hall.

In all areas NBT made connections with local community groups such as the Feel Good Factor, RJC Dance, DAZL and the Hunslet Club, offering a reduction in ticket price for those families they work with that are from low income households

At all venues ticket prices were set at an affordable rate of £5 for adults and £4 for children. By setting prices at an affordable rate, parents who had never been to the ballet before and weren't sure if they would enjoy it, were able to try it without risking too much, and if their child had to leave the auditorium during the performance, they were not wasting too much money.

NBT delivered engagement work at Breeze on Tour in Temple Newsam, John Charles Centre for Sport, Kirkstall Abbey and Roundhay Park, reaching new audiences and used a consultation group of Leeds families to feedback during the creative process to ensure the piece was child-friendly. The show toured

Chapelton, Hunslet and Yeadon as well as the city centre, was broadcast on CBBC on Boxing Day in 2013 and has been seen by over 300,000 people.

## **2.15 Being inspired by and inspiring the city to deliver a vibrant cultural offer**

2.16 5,259 volunteers worked with GFOs and together provided 7,612 days of support. This equates to £644,000 of investment by the community in culture in the city.

During the same period:

2.17 67% of residents indicated that they had tried a new cultural activity in the past year and 32% say that they have developed new skills

Case Study:

## **2.18 All Hands on Deck**

2.19 Last year two narrow boats sailed their way around the canals of Kirkstall, Bramley and Rodley. Captained by artists the boats became temporary community arts venues providing cultural inspiration for anyone who hopped on board. The project worked with residents groups, families, retired groups and young people which led to over 600 people took part in 15 arts workshops and performances on the boats. Activities included drawing, knitting, 3D modelling, singing and environmental talks.

The canal side in West Leeds is a stunning area and bringing people there to spend time on the boats raised awareness of this beautiful inner-city green-space. On the boats people often shared personal stories about their lives in the area which left a real sense of community pride. £3,000 funding from Leeds Inspired levered in a further £2,473 funding to the project from other sources. The project was managed by Safe Anchor Trust

## **2.20 Demonstrating the distinctiveness of Leeds and telling our story**

2.21 In 2012/13 4,523 new works were created in Leeds. £2.4m was spent on marketing and audience development activity and in addition the TV, radio and press coverage they received equated to at least £6.1m of free publicity for the city

In the same period:

2.22 76% of Leeds residents indicated that the cultural offer makes them feel that Leeds is creative and 86% felt that the cultural offer makes Leeds a good place to live

Case Study 1:

## **2.23 Precious Cargo**

2.24 Young people aged 14 – 24 were given the run of the City Museum world cultures collection to curate an exhibition as part of the Cultural Olympiad. The project engaged with 907 young people and 58,129 visitors of which 9,196 were young people. 94% of the visitors thought the exhibition was good or excellent and 92% said they learnt something.

A young person taking part commented:

- 2.25 *'it was great, we were trusted by the staff and they allowed us to touch and handle objects, to learn their stories and then retell them in our own words. This gave me real experience that I couldn't have got elsewhere '*

Case Study 2:

## **2.26 West Yorkshire Playhouse - Transform**

- 2.27 Transform is West Yorkshire Playhouse's festival of theatre and performance which challenges traditional ideas of theatre and helps re-imagine what theatre can look like and what it can do.

For the third festival last April, the event celebrated ideas around My Leeds, My City. Working with local Leeds talent - spanning companies, directors, theatre artists and writers - the festival examined the stories of the people and places in close proximity to the Playhouse. The Market, a work drawn from the words of the people who work in, shop in and remember Leeds Market in times gone by, was a production that told the big stories and even bigger characters held within its walls.

Burmantofts Stories, created in collaboration with poet and writer Rommi Smith and musician Simon Beddoe, was an outdoor performance featuring local residents that blended spoken word, movement and music in a colourful and vibrant spectacle outside the high-rise Shakespeare Towers.

## **3 Corporate Considerations**

### **3.1 Consultation and Engagement**

- 3.2 This report has been produced in consultation with various funding recipients and organisations in the city.

### **3.3 Equality and Diversity / Cohesion and Integration**

- 3.4 A diverse audience is vital to the health of the sector. Diversity is part of the grant awarding process. The arts organisations constantly consult with and canvas opinion across the city to not just inform new marketing but also their programme.

### **3.5 Council policies and City Priorities**

- 3.6 Increasing participation in cultural activity is a core priority for the city.

### **3.7 Resources and value for money**

- 3.8 This report does not have any financial implications

### **3.9 Legal Implications,**

- 3.10 Access to Information and Call In

3.11 This report is an information report and has no legal implications

#### **4 Conclusion**

4.1 The city has a strong cultural offer which responds to both local and regional demand. The various funding streams through which the council supports artistic activity play a major role in providing opportunities for communities to engage with the arts.

#### **5 Recommendations**

6 That board members recognise the valuable contribution that cultural and leisure services play in providing opportunities for residents to engage in artistic activity whether as audiences and or participants.

#### **7 Background documents**

7.1 None

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## Arts@Leeds grants 2014/15

<b>Name of Organisation</b>	<b>Award 14/15</b>
Artlink West Yorkshire	12,000
DAZL	6,500
East Street Arts	20,000
Headingley Litfest	1,000
Heads Together	2,000
Hyde Park Unity Day	2,250
I Love West Leeds	4,000
Interplay	16,000
Invisible Flock	2,000
Irish Arts Foundation	3,000
Irish Festival	16,000
Kirkstall Festival	1,000
Leeds Asian Festival	29,500
Leeds Chinese Community Association	2,000
Leeds Combined Arts	1,000
Leeds Grand	200,000
Leeds International Pianoforte Competition	10,000
Leeds Music Hub	1,000
Leeds St Patrick's Day Parade	6,000
Leeds Pride	15,000
Leeds Theatre in Education	2,500
Left Bank Leeds	2,000
Lifeforce Productions	5,000
Little London Arts	4,000
Lumen	4,000
Makor	1,000
Morley Literature Festival	2,000
Musical Arc	3,000
Northern Ballet	250,000
Northern School of Contemporary Dance	9,000
Opera North	710,000
Otley Courthouse	5,500
Pavilion	12,000
Phoenix Dance Theatre	75,000
Project Space Leeds	44,000
Pyramid of Arts	5,500
Red Ladder Theatre Company	5,000
RJC Dance	13,840
SAA UK	16,250
School Partnership Trust (Garforth Arts Festival)	2,250
Skipkko	6,000
Slung Low	4,000
Space 2	2,000
Theatre Company Blah Blah Blah	13,000
Together for Peace	2,000
Urban Sprawl	1,500
West Yorkshire Playhouse	710,000
Woolgatherer	2,500
Yorkshire Dance	60,000
Youth Theatres	2,500
<b>Total</b>	<b>2,325,590</b>

## Arts Council England Investment in Leeds

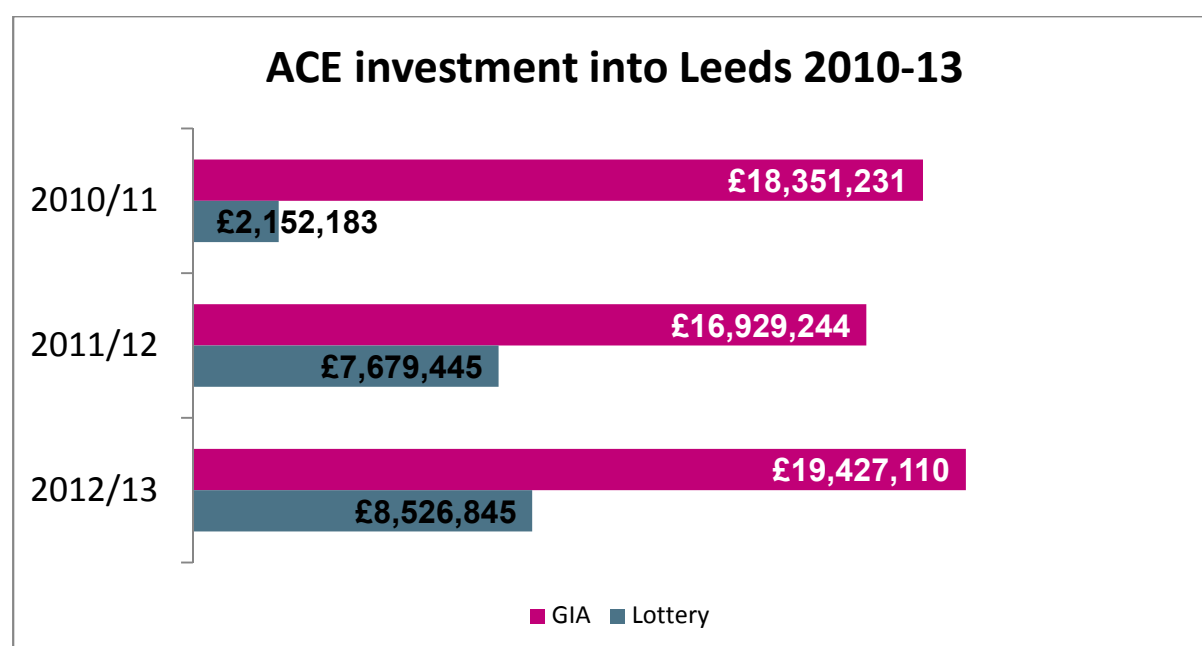
## Local Authority of Organisations/Applicants: LEEDS

Financial Year	Grant in Aid	Lottery	Total
2010/11	£ 18,351,231	£ 2,152,183	£ 20,503,414
2011/12	£ 16,929,244	£ 7,679,445	£ 24,608,689
2012/13	£ 19,427,110	£ 8,526,845	£ 27,953,955
<b>Total</b>	<b>£ 54,707,585</b>	<b>£ 18,358,473</b>	<b>£ 73,066,058</b>

## Opera North &amp; Northern Ballet (Leeds)

(These figures are part of the totals in the above table)

	Grant in Aid	Lottery	Total
2010/11	£ 12,957,753		£ 12,957,753
2011/12	£ 12,315,808	£ 2,920,913	£ 15,236,721
2012/13	£ 12,395,831	£ 4,686,634	£ 17,082,465
<b>Total</b>	<b>£ 37,669,392</b>	<b>£ 7,607,547</b>	<b>£ 45,276,939</b>







Report author: Peter Smith /Ed Mylan  
Tel: 224 3041

**Report of the Chief Officer Resources and Strategy**

**Report to the Sustainable Economy and Culture Scrutiny Board**

**Date: 15 April 2014**

**Subject: Tour de France Progress Report**

Are specific electoral Wards affected? If relevant, name(s) of Ward(s): All	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Are there implications for equality and diversity and cohesion and integration?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Is the decision eligible for Call-In?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information? If relevant, Access to Information Procedure Rule number: Appendix number:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

**Summary of main issues**

1. The report updates Members on preparations being made for the Grand Départ on the 5 July 2014, following on from the Scrutiny Board report of the 8 October 2013 18 February 2014, and a progress report to Executive Board on the 18 December 2013 and 2 April 2014.
  
2. Planning for the Grand Départ is now within the final 100 days with progress being made in finalising planning and the arrangements that will be in place in the days leading up to the Tour. Officers will update the position further at the Scrutiny Board meeting, and address issues raised by Members in February which are not referred to in the main report.

**Recommendations**

3. Members are requested to note the progress in preparation for the Grand Depart and the proposals enclosed in this report.

## **1 Purpose of this report**

- 1.1 To update Members of the Scrutiny Board on progress made in planning for the Grand Départ of the Tour de France, and to update Members further at the meeting on arrangements which are moving forward quickly on a daily basis.

## **2 Background information**

- 2.1 This is the third report to Scrutiny Board on arrangements for the Grand Départ, and follows on from a progress reports made to Executive Board on 18 December 2013 and 2 April 2014, which described progress to date on a number of issues:

- Governance Arrangements with TdFHUB2014 Ltd.;
- City Centre;
- The Route;
- Member Engagement;
- Economic and Social Impact;
- Cultural Festival;
- Consultation and Engagement;
- Budget.

## **3 Main Issues**

### **3.1 City Dressing**

The official Tour de France brand will be used on the route, and lamp post banners can now be seen in City Square, on Victoria Gardens on the Headrow, and on the Headrow at Eastgate.

Other areas of city dressing are being developed throughout the Spring and early Summer, along with a series of events which will animate the City Centre in the week leading up to the Grand Depart, when up to 2000 journalists will be in the city.

Updates can be provided at the meeting of more recent events to promote the city.

### **3.2 Communications**

A letter, along with a series of frequently asked questions, was sent to 8,274 resident and business addresses on the 6th February, those selected being on the route of Stage 1, or are located on roads that only have access via the route. The letter explained about road closures from 7 a.m. to 3 p.m. on the 5<sup>th</sup> July.

Recipients of the letter have been requested to sign up via email, to receive regular newsletters. A dedicated number for the Contact Centre has been established, and the Grand Depart website is now operational on [leeds.gov.uk](http://leeds.gov.uk).

Communication with Members has continued with a further report to the Executive Board, a second seminar for all Members, and further meetings of the cross party working group.

There are strict limitations on how the Tour de France logo and brand can be used in marketing Tour connected events, and Leeds has developed its own brand with the heading "Cycling starts here".

A series of business workshops, run in partnership with Welcome to Yorkshire, has now begun. Early workshops are targeted on the city centre and the immediate route, while subsequent workshops will seek to engage with a broader business audience across the city. A business toolkit has been produced by LCC, Welcome to Yorkshire and the North Yorkshire LEP which aims to alert businesses to the opportunities arising from the Tour and help them to plan their response to the event. In Leeds, this toolkit is supported by further content on the LCC website. A series of e-newsletters will be produced specifically for the business community, initially to promote the workshops and then to reinforce messages to business owners and managers.

### **3.3 Spectator Demand**

Work has been undertaken by consultants regarding likely spectator demand across all stages of the Tour in the UK, and the projection for Stage 1 is 880,000, with a forecast of 165,000 to watch the race from Leeds City Centre to the Bradford boundary. We believe these figures to be low, and TdfHUB have agreed that further work is to be undertaken.

The provision of spectator hubs in the Leeds and around the rest of the route has recently been announced. These include the start area on The Headrow; Scott Hall playing fields; Harewood Estate; Pool and Otley.

### **3.4 Yorkshire Festival**

Yorkshire's 100 day Cultural Festival programme will run from 27<sup>th</sup> March and was unveiled by Welcome to Yorkshire in January at a launch in Leeds at the new Trinity Shopping Centre and Holy Trinity Church. The festival is entitled Yorkshire Festival 2014 and consists of world premieres, new commissions and a festival fringe involving local artists and communities across Yorkshire. The full festival programme is at [yorkshirefestival.co.uk](http://yorkshirefestival.co.uk). Printed programmes are being distributed through libraries and information centres and local people are being urged to find out more at [#bepartofit](https://twitter.com/bepartofit).

Leeds has secured two out of the three major art commissions:

i) Los Angeles-based sculptor and contemporary art star **Thomas Houseago**, from Leeds will create two magnificent, giant sculptures, one for Leeds city centre to be placed outside Leeds Art Gallery from April to October, and the other for Yorkshire Sculpture Park. These will be his first commissions for his home county and the first ever commissions to be made by the Yorkshire Sculpture Triangle.

ii) **Phoenix Dance Theatre** will join forces with Scottish public arts charity NVA to create the world's first Ghost Peloton, led by Phoenix artistic director **Sharon Watson** and NVA creative director **Angus Farquhar**. Ghost Peloton will be an outdoor spectacle at the Tetley site on May 16th and 17<sup>th</sup> to incorporate a riding team of 50 road racers and stunt cyclists and large-scale projection of dancers, all utilising unique remote controlled light suits to produce a stunning live choreography. Ghost Peloton builds on the worldwide success of Speed of Light, which was first commissioned for the London 2012 Olympics. An appeal has gone out to Yorkshire cyclists to get involved in this once-in-a-lifetime experience in the city.

Other Leeds highlights:

In March Leeds' professional dance community will launch **Leeds as the UK's Best City of Dance** on the eve of the Yorkshire Cultural Festival.

Woolly Bike Trail yarn-storming workshops in March, Leeds Young Authors poetry and the great cycle in opera show Leeds Gotterdammerung by Opera North in June, are some of the many highlights of what will be seen in Leeds.

During the Leeds Sky Ride, Tour Du Cinema will be entertaining crowds with clips from new and famous cycling films on the Big Screen in Millennium Square.

In July Leeds Museum will show a Leeds social history of cycling, **Bicyclism** - while **West Yorkshire Playhouse** will stage "Beryl" the play written by TV star Maxine Peake to celebrate the extraordinary sporting achievements of **Morley's champion cyclist, Beryl Burton**.

Work is continuing by the Council, businesses and community groups to programme and organise extra local cultural activity and entertainment in the week beforehand (28 June to 5/6 July) in neighbourhoods and city centre and at the three spectator hubs of Scott Hall, Otley and Harewood House.

### 3.5 **Transport**

The Elland Road park and ride will be open for the Tour de France, and other sites are being finalised.

City centre parking for bicycles is also being looked into, with the anticipation that many spectators will travel on the day by bicycle. Metro are leading on discussions with train operators and other public transport providers around the service to be provided over the weekend.

### 3.6 **Event safety and city resilience**

A Leeds Safety Advisory Group has convened to challenge and provide scrutiny to Tour de France related activities and promote safety with event organisers. This includes consideration of non-TDF events across the city to support the delivery of an enjoyable and safe experience for visitors. The management arrangements have been established between TDF, Leeds City Council and partner agencies with a series of LCC and regional multi-agency exercises scheduled to validate these

arrangements, alongside on-going TDF planning meetings. LCC have developed a resilience toolkit for organisations that are required to maintain normal essential services in the city, such as within health and social care. Plans are being developed to maintain blue light services. A series of workshops for commissioners and service providers will provide support in developing appropriate contingency plans. A similar offer is also being extended to city businesses.

### **3.7 Economic Legacy**

Work to maximise the economic legacy continues apace. Working with UKTI and Leeds and Partners, the Grand Depart International Business Festival will take place in the Carriageworks from 2<sup>nd</sup> to 4<sup>th</sup> July. The festival seeks to bring international trade and investment opportunities to Leeds and includes workshops on the Health and Medical sector, Textiles and Clothing and Food and Drink. UKTI will bring international buyers to the city, supported by their staff in British embassies around the world. Further work on textiles includes the Tour de Fleece project which will produce a unique fabric, sourced and manufactured within 40 miles of the Grand Depart, with a range of garments and soft furnishings which will highlight the West Yorkshire textile industry. The fabric will be made by Laxtons of Guiseley.

### **3.8 Other Related Activities**

A programme of 30 projects around teaching and learning, celebration and legacy for children and young people has been developed, and this includes the Leeds Schools Cycle Challenge at Temple Newsam where there will be 5 “Jersey” competitions, replicating the jerseys to be won in the Tour de France, plus a Gold jersey for an adapted cycle race. At the Scott Hall playing fields spectator hub on 5th July there will be a mountain trikes taster session to be organised by the Sports Disability Officer and adapted cycling is planned for the Sky Ride event in 2014.

### **3.7 ASO Visit**

Further plans have now been received from ASO and a site visit took place on 16 January specifically looking at the facilities for the riders briefing, potential parade from the University to the Arena, and requirements for the riders at the Arena opening ceremony and start area. Other visits by ASO in March have further clarified arrangements.

## **4. Corporate Considerations**

### **4.1 Consultation and Engagement**

- 4.1.1 As referred to above, there have been two Members seminars available for all Members to attend, three sessions at Scrutiny board, and a cross party group of Members continues to meet.

- 4.1.2 Separate briefings have been given to Chapel Allerton and Otley Ward Members, who will host spectator hubs, along with briefings for Otley Town Council.
- 4.1.3 Engagement with residents and businesses on the route has taken place via the letter of 6<sup>th</sup> February, and the Grand Depart website is live, with FAQ details and contacts.

**4.2 Equality and Diversity / Cohesion and Integration**

- 4.2.1 This is an information, rather than a decision-making, report so demonstrating due regard is not necessary. However, it should be noted that an Equality Impact Assessment will be prepared for the event as a whole.

**4.3 Council policies and City Priorities**

- 4.3.1 Attracting the Grand Depart, along with other major sporting events, the 2013 Rugby League and 2015 Rugby Union World Cups, the 2013 BBC Sports Personality of the Year, Sky Ride, British Art Show, and support for a bid to the European Capital of Culture 2023, underlines the ambition to the Best City. It also supports the health and family agenda and delivers the Best Council Plan 2013-17 objectives: 'Promoting sustainable and inclusive economic growth' and 'Supporting communities and tackling poverty' with a specific priority to support Healthy lifestyles and get people active.

**4.4 Resources and value for money**

- 4.4.1 Leeds City Council has a lead role for local authorities and is the accountable body for the £11m local authority funding which covers Stages 1 and 2.

Overall budget arrangements

	£	
Local authorities	11,039,778	- Leeds budget £3,612,000
UK Sport	9,936,301	- includes £2m contingency (untouched)
TfL	6,000,000	
	26,976,079	

**4.4.2 Centralised Procurement**

All local authorities accepted the need for specialist procurement of key items of delivery, and identified Leeds City Council to be the lead for a central procurement exercise as the most practical arrangement. Leeds City Council acting on behalf of the local authority delivery partners and with the support of TdFHUB2014 Ltd., identified a requirement for the appointment of a specialist central expertise to manage the delivery of several elements of event production for the Grand Depart 2014, and therefore procurement was undertaken using the Government Procurement Service's Goods and Services Framework.

The following areas of expenditure are subject to this centralised procurement:

- Traffic Management (Route road closures and wider event impact)
- Barriers, Fencing and Trackways
- Stewarding and Marshalling
- Medical Support and First Aid
- Temporary Toilet Facilities
- Radio Communications
- Signage and Wayfinding

The outcome of the competitive procurement exercise is a revised tender price of £4,475,860-89, against a budget of £2,177,098. It is relatively common with a complex event of this scale for initial budgets to change when estimates are tested in the market via a procurement process.

The following actions are now proposed:

- TdFHUB2014 Ltd. undertake a value engineering exercise in partnership with the successful contractors and local authority partners to reduce requirements, including wherever possible to recycle resources between Stages 1 and 2.
- Traffic management plans are now submitted by each local authority, and these will be assessed by TdFHUB2014 Ltd., along with the authorities to give a clearer picture of equipment required, and also clarity on the number of stewards, barriers and radios required.
- The location of spectator hubs are now known, and therefore a clearer picture is emerging on the numbers of stewards, barriers, toilets and radios required. Analyse the budget to determine budget lines that will be underspent or whether there are further items of spend that can be utilised for the central procurement

Therefore a better indication on the final price of the contract will be achieved by May 2014, as the traffic management and crowd management plans will be complete, along with the survey of the route with regards to radio communications. Ultimately, each authority is obliged to take on its own part of the cost of the central procurement through specific agreements.

Leeds, along with the other authorities, will undertake the actions outlined above to ensure that the overall costs of delivering the event are contained within the approved budget.

#### **4.4.3 Budget Spend to Date**

The Leeds budget is allocated £3,112,000 for revenue, and £500,000 for capital.

To date the commitments against the revenue budget total £1,348,077, and capital expenditure is £144,972.

## **4.5 Legal Implications, Access to Information and Call In**

4.5.1 The report is not subject to call in.

## **4.6 Risk Management**

4.6.1 A full risk register is maintained for the Grand Depart and the very high risks identified are;

- Infrastructure is not capable of coping with the volume of traffic/passengers expected, leading to long delays;
- Costs become much higher than originally anticipated;
- Leeds fails to meet the requirements of Amaury Sports Organisation/Welcome to Yorkshire.

## **5 Conclusion**

5.1 Leeds City Council is working with the TdFHUB2014 Ltd and Welcome to Yorkshire to deliver the Grand Depart, and our planning is well underway. We will continue to communicate with residents and businesses on the route, and have encouraged them to sign up for updates on the event.

5.2 The website with frequently asked questions is now operating, and traffic management and safety planning continue to be a priority.

## **6 Recommendations**

6.1 Members are requested to note the progress in preparation for the Grand Depart and the proposals enclosed in this report.

## **7 Background documents<sup>1</sup>**

7.1 None

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<sup>1</sup> The background documents listed in this section are available to download from the Council's website, unless they contain confidential or exempt information. The list of background documents does not include published works.