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Ready for the challenge
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WHY DOES YOUR CITY WISH TO TAKE PART IN THE COMPETITION FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

Hello! We are Leeds. A European city.

We are a city that began from a small settlement on the banks of the River Aire and then we built a canal to connect us to Europe.

We have grown and grown and grown since – adding towns, villages, and suburbs. We are right in the centre of the UK.

There are over three quarters of a million of us now, speaking 170 different languages. 30,000 of us are non-UK Europeans. We are diverse in other ways too with a strong LGBTQIA+ community and a real strength in disability arts. We want to be the first truly diverse city in the UK to host the title, with all the advantages that brings.

We also have our challenges. Whilst people have made room here to enjoy their own cultures, Leeds as a city has struggled to articulate our identity, and therefore have confidence to shout about ourselves. There's heartfelt pride in our civic, business and sporting achievements and yet we've rarely celebrated our cultural successes.

The city has accomplished cultural institutions and strong independent traditions too, but our collective achievements are under the radar, nationally and internationally. We want to be recognised as a progressive international city with a radical history, and perhaps, if our bid is successful, a radical future.

Leeds, like other European cities, is a city of contrasts and extremes, good and bad. Today in Leeds some people will eat at Michelin starred restaurants, others will eat at food banks. Some people will sleep in penthouses, whilst others will sleep in doorways. We want and need to tackle this inequality within this sometimes disconnected, two tier city, where our multitude of cultures live side-by-side, but don't always meet.

The past five years has seen successful growth in our city's retail and business districts. More importantly, a new tone and depth has developed in the relationships between our civic, educational, cultural and business sectors. We now have the basis and the confidence to rise to our challenges.

We have always said our bid is for the whole city. We intend to deliver on that promise. Being European Capital of Culture would mean art and artists thriving in every ward in the city, giving voice to what makes us different and what unites us.

We'll explore our heritage and ask honest, searching questions about our place in the world and specifically in a new Europe. As well as the economic benefits, we think culture can help weave us together as people.

But the changes in the world in the last couple of years have made us realise our bid can, and must, be about even more. Jo Cox MP, in her maiden speech to the UK Parliament said:

'We are far more united and have far more in common with each other than things that divide us.'

However, things have divided us. Jo's murder, the Brexit referendum and political turmoil have sparked additional debate and reflection in the city. We are more nervous about the future and we need to reassess how to build a city and a world where our children will thrive.

Brexit was seismic and it revealed more division than we realised existed. Leeds voted to remain – but only just. We had already planned conversations about the European Capital of Culture at events across the city following the referendum and wondered if our public support would have waned. It had not, and the need to bid just became more urgent.

Whilst in the past Europe has been defined by empires and nations we believe the future dialogue and connections will be made by cities like ours. We think it is the Free Movement of Ideas that can be at the heart of a new connected Europe and that Leeds has the scale, ambition and partnerships to test that theory with other European cities.

Leeds is at a tipping point. Culture is poised, through our new Culture Strategy, to be at the heart of our next 20 years of development. Being European Capital of Culture could guarantee the role of culture in defining the next 100 years of our history. It could also provide a model for how the UK will be connected to Europe, four years after it has exited the European Union.

Our bid has been almost four years in the making. Our vision for Leeds 2023 is to provide a physical and virtual environment to explore the place of culture in transforming the mood, well-being and mental health of a diverse modern European city.

In 1866 French inventor Louis Le Prince came to Leeds and found it provided him with the ideal location, people and environment to create the world's first moving picture – from which today's global film industry was born. Leeds is ready to welcome Europe and to offer its resources once again.

Ready for the challenge. Ready to take risks. Ready to connect.



DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THIS CHOICE.

This is a Leeds bid but we will work closely with our neighbours.

Leeds' residents identify themselves in a variety of ways. We see ourselves as being from Yorkshire, being Northern, part of our local community, part of Leeds. This mix of identities gives us an authentic reason for engaging with the wider region in our bid.

There are 109,000 jobs in Leeds City Centre - tens of thousands of people commute daily. Seven million people live within an hour's drive of Leeds.

Leeds has a significant rural area, and towns such as Morley, Wetherby, Kippax and Otley are part of Leeds but separated from the urban centre by a green belt of fields, farms and woodland. These are towns with strong identities and they sometimes connect more strongly (and in travel time more quickly) with Harrogate, Bradford or Wakefield than they do with Leeds.

Although in the past, Local Authority neighbours saw themselves as rivals, we have more recently fostered an ethos of mutual co-operation.

Hosting the Grand Départ of the Tour de France 2014 also allowed our joined-up approach to be tested, with Leeds taking the co-ordination role for the 22 Local Authorities in the region.

We have a Local Economic Partnership centred on West Yorkshire and cross-northern collaboration on tourism and transport, working with cities such as Hull, Manchester and Newcastle. In the run up to 2023, we will work with adjacent authorities on visitor hosting, tourism and accommodation as well as their contribution to the programme.

The UK Government has recently established the concept of 'The Northern Powerhouse', which has led to much stronger relationships across the North of England. Between now and 2023, there is the prospect of devolution of further powers from central government to the region. We will use this broader region to collaborate on the promotion of culture, tourism and capital investment.

Our support from higher education partners, Chambers of Commerce and business networks in the region covers the whole of Yorkshire, three of our private sector sponsors have regional and national roles, and two of them are based in Bradford.



EXPLAIN BRIEFLY THE OVERALL CULTURAL PROFILE OF YOUR CITY.

Leeds has a tradition of robust independence. We are a city shaped by immigration: many newcomers have made Leeds their home, enriching our city by bringing faith, culture, food and new ideas.

Leeds is home to world-class arts organisations like Opera North and Northern Ballet. Yet a common feature is how many began as small independents or individuals. West Yorkshire Playhouse, the largest regional producing theatre outside London, was established in 1964 following a successful local campaign. The Northern School of Contemporary Dance was founded by Nadine Senior, a deputy headmistress teaching sports in the local communities of Harehills. The Leeds International Piano Competition was started in 1963 by Leeds piano teacher Fanny Waterman, the daughter of a Russian immigrant. Leeds West Indian Carnival, Europe's longest-running carnival, was founded by Arthur France in Chapeltown. It is the energy of Leeds' grassroots scene which fuels much of the cultural activity in the city.

QUARRY HILL

The cultural hub, known as Quarry Hill houses several performance spaces, the BBC and Leeds College of Music. The area is also home to a range of independent galleries, restaurants, music venues and creative businesses.

MUSEUMS

With 17 museums Leeds has more than any other UK city outside of London. These include: The Royal Armouries and Thackray Medical Museum, two of Britain's greatest country houses at Temple Newsam and Harewood House. The city also runs the largest local authority museums and galleries service in the UK operating nine sites.

SCULPTURE

Leeds Art Gallery and the Henry Moore Institute have built one of the strongest public collections of British sculpture in the UK and are part of the Yorkshire Sculpture Triangle, along with our neighbours Yorkshire Sculpture Park and The Hepworth Wakefield.

DANCE

Leeds is an international centre for dance. Dancers train and perform with RJC, Balbir Singh, South Asian Arts UK, Phoenix Dance Theatre and Northern Ballet. Yorkshire Dance, the regional dance agency for Yorkshire, is head-quartered in Leeds, while community dance groups like DAZL offer opportunities for our young people.

MUSIC

Leeds International Piano Competition extends its reach next year with heats in Berlin, New York and Singapore, and Leeds International Concert Season promotes 200 concerts per year, including an international orchestral season at Leeds' Victorian Town Hall. Brass bands are a key part of our musical heritage and continue to train the musicians of the future through their youth music programmes in local communities. In 2017 Leeds will welcome the MOBO Awards for a second year. Our strong DIY scene with club nights paying homage to the city that created the legendary Back2Basics.

CULTURE AND SPORT

Leeds draws strong links between the arts and sport, as demonstrated by the Yorkshire Festival staged alongside the Tour de France in 2014. International cricket and rugby league are played at Headingley. Athletics and swimming coaching facilities have helped make Leeds a world centre for triathlon. Leeds Rhinos Rugby and Leeds United Football Club have a history of cultural collaborations.



Leeds West Indian Carnival

CULTURE AND ECONOMY

Leeds is Yorkshire's creative and digital hub with clusters of TV and radio in the west of the city and advertising, design and web agencies in the south. True North is one of the largest independent TV producers outside London and Screen Yorkshire is at the forefront of championing the film, TV, games and digital industries in the region.

A CENTRE OF LEARNING

Leeds is strong in art and cultural education and many artists, dancers, designers and cultural producers launch their careers in our city. 18,000 students study creative and cultural industries subjects at the city's universities and colleges each year. Leeds has two Conservatoires: the Northern School of Contemporary Dance and Leeds College of Music, which established Europe's first ever jazz qualification.

THE INDEPENDENT SCENE

A long tradition of radical and political activism in Leeds has influenced a socially-engaged practice developed in the 1960s to 1980s through companies such as Red Ladder Theatre, Slung Low, Interplay Theatre and Pavilion.

Artist-led East Street Arts provides managed workspaces to visual artists and recently opened Art Hostel, the first artist-run hotel in the UK. The Brudenell Social Club, Old Chapel Music Studios, East Leeds FM and Wharf Chambers all play an active role in supporting the independent music sector. Studio 12, an open access film agency, works out of Leeds Library. There are many independent venues like Belgrave Music Hall, Duke Studios, Left Bank, Live Art Bistro, Seven Arts Centre, and Basement Arts, a gallery in the cellar of a terraced house in Beeston.

CULTURE AND COMMUNITIES

Leeds' 'city of villages' becomes evident every summer, when over 50 different local galas, festivals, and food and produce shows take to the parks and streets. Bramley Baths, Armley Mills, Gipton Fire Station and Otley Courthouse form more unusual venues alongside the Leeds Donut group of community venues hosting thriving programmes in neighbourhoods.

FESTIVALS

Leeds West Indian Carnival, the oldest Caribbean carnival in Europe, attracts over 85,000 people and Leeds Pride draws in over 30,000. The Leeds International Film Festival is European BAFTA and Academy Awards accredited. Light Night Leeds attracts over 80,000 visitors and other festivals include Thought Bubble International Comic Art Convention, Love Arts Festival and the annual BAFTA awards for young filmmakers. Compass, Juncture and Transform festivals showcase trailblazing international programmes.

HOSPITALITY AND FOOD

In Leeds you can eat in Jewish or Jamaican restaurants, Persian, Ethiopian or Greek, Michelin-starred or 'greasy spoon'. We have food festivals, farmers' markets and beer festivals. Leeds is the home of the original Junk Food Café, pioneered by Adam Smith, a Leeds chef, who led the now international movement for recycling unwanted food through 'Pay What You Can' cafés.

PUBLIC REALM

Leeds does not have a good track record on public art and public realm. During the 1960s when Leeds was proud to call itself the 'Motorway City', entire communities were carved up by highways and motorway connections. In many ways, Leeds is an accomplished cultural city, but our reticence to promote ourselves and to celebrate the role of arts in society have left the city, nationally and internationally, underrated and under the radar.



EXPLAIN THE CONCEPT OF THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE.

The fabric of citizenship in Europe has been torn, characterised by widespread fear and the loss of voice – individual and collective. A continent that has historically created space for equality and debate is now facing new pressures on the free movement of culture and ideas.

Leeds is a microcosm of Europe's wider predicament – a city of belonging but also of fear; of racism and multiculturalism; of conspicuous consumption and poverty; of isolation but also of strong communities, woven into the city we call home.

In Leeds, there is economic and social division, but the city also exhibits a remarkable unity and pride in celebrating our shared identity, cultural and sporting achievements and when responding to crises, such as the 2015 floods. Despite its size as the UK's third largest city, Leeds acts on a human level. Our scale makes us the ideal lens through which to examine identity and belonging in an increasingly fractured Europe, and debate the issues facing all of our cities.

The challenge for Leeds 2023 is to create a new sense of community which does not involve stepping away from openness and internationalism. Leeds will prioritise tackling inequality and the disconnection of a two tier city.

Our vision is to provide a physical and virtual environment to explore the role of culture in tackling inequalities, connecting communities and transforming the mental health of a diverse, modern European city. We will do this through four themes: **Fabric**, **Fear & Belonging**, **Voice** and **Room**.



Royal Armouries



Phoenix Dance Theatre production Phoenix in Flight, Richard Moran

Fabric

The city's history in the manufacturing of textiles and clothing offers a rich metaphor when tackling the issue of disconnection. Leeds 2023 will explore the very fibre of European citizenship and how to knit communities together through art and culture.

Fabric will bring to the fore the experiences of those marginalised by the mainstream. We will ask the question 'Whose City, Whose Culture?' to embrace Leeds' industrial heritage, the fabric of our cities, our networks across Europe, and the individuals whose stories were written out of our collective histories.

Fear & Belonging

There is fear in any society, but war, economic uncertainty, mass migration and challenges to citizenship and identity in Europe have fuelled new levels of anxiety and unhappiness, giving rise to a new wave of populism.

Fear & Belonging acknowledges and recognises the daily violence and challenges faced by people across Europe. Leeds will become a beacon of refuge, a place of welcome and safety for this need: from older people, the grieving and the homeless to the silenced and oppressed.

Voice

We will dedicate the theme of **Voice** to children and young people in this city and across Europe. We will amplify and broadcast the wants and needs of those who will inherit a world that they played little or no part in making, placing their ideas, hopes and dreams for the future at the core of what we all do.

The voice of a city is articulated by its individuals and as a collective through its culture. But it is the voice of children and young people which is often left unheard. Voice will be devoted to young people helping them to retrieve their heritage, to celebrate our present and imagine an even richer cultural future.

Room

Leeds is both a physical and virtual **Room** within Europe, giving us room to breathe, making room to creatively stretch our legs and room for the world to come play with us. We will make room for ambitious experiences to be realised. We will make space for us to rethink our daily actions, how we interact within a city, how we care for one another, and how we might live together in the future.

We want to see our year as European Capital of Culture bring change to Leeds and Europe, transforming how we interact with our shared culture on both a local and global scale.



DESCRIBE THE CULTURAL STRATEGY IN YOUR CITY.

On 17th July 2017, Leeds City Council agreed a new Culture Strategy for the period 2017-2030.

Taking inspiration from the Agenda 21 for Culture, the Culture Strategy imagines the city as a place in which culture can flourish and be woven into all aspects of life. The Culture Strategy is an investment in our arts and our people to promote an inclusive and sustainable quality of life for residents.

Over several months discussions were hosted across the city with many different groups. Levels of interest and engagement were really strong and we saw 40,000 hits on an open community blog. After this deep and broad consultation a set of principles was created - a subsequent web-based survey showed 90% support for them.

A Culture Strategy Delivery Plan will be created by a range of people, partners and stakeholders. Everyone will use the agreed values opposite as our shared compass.

The strategy comprises five overarching aims and seven objectives addressing a range of social and economic issues faced by the city and its cultural sector.

The next step is to develop the full delivery plan for the first three years of the Strategy, 2018-21. Leeds has joined the United Cities Local Government (UCLG) and Culture Action Europe (CAE) European Pilot Cities Programme and will develop the delivery plan with a strong focus on the role of culture in developing sustainable cities. This delivery plan will be available in spring 2018.

Henry Moore Institute

CULTURE STRATEGY VALUES

- **Bravery** – Having the boldness and confidence to deliver on our ambitions and see our vision become a reality
- **Curiosity** – A willingness to experiment and explore new cultures and technologies without the fear of failure
- **Generosity** – The opening of networks and spaces created for conversation and the time made for those around us
- **Respect**– Acknowledging our differences and facing, embracing and celebrating them while being open to outside influences and new ideas
- **Resilience** – The city will build resilience across our cultures and communities, supporting artists and creators in their early and career development. The cultural sector will do more than make great art, it will become embedded across the city, leading change from within.
- **Honesty** – The ability to have difficult conversations, building trust and integrity across networks, relationships and partnerships, a starting point for genuine collaboration, and sustainable development



THE CITY'S PLANS TO STRENGTHEN THE CAPACITY OF THE CULTURAL AND CREATIVE SECTORS.

Capacity building is a high priority in the strategy. Current weaknesses were identified as:

- A lack of support for research & development and cultural innovation
- A very low European and international profile
- A lack of flexible and formalised support for artists and creators

In response, one of the Strategy's five aims is to 'value and respect artists and creativity, considering both to be vital to the growth and prosperity of Leeds.' Similarly, one of the five strategic objectives is 'for established cultural organisations to be resilient and to create an environment in which new cultural organisations can flourish.' While the full Culture Strategy Delivery Plan is in development, actions directly associated with our 2023 bid also focused on capacity building.

The THINK 2023 fellowship brings together a group of young people from diverse backgrounds to support their journey to become artists and cultural leaders of the future. The fellowship offers support to build international networks and to meet and work with some of the city's artistic leaders.

The Leeds 2023 team also funded a series of artistic projects to test, develop and scale-up creative ideas generated by artists and organisations to develop a greater international dimension.

The team created the Explore Fund, a targeted package of financial support to cultural practitioners from Leeds to foster international partnerships, research and project development.



THE DEVELOPMENT OF LONG TERM LINKS BETWEEN THESE SECTORS AND THE ECONOMIC AND SOCIAL SECTORS.

Leeds is achieving some positive results and best practice with culture embedded in its work across social sectors. They include our award-winning Migrant Access Partnership, the world's first Theatre of Sanctuary (West Yorkshire Playhouse), and a city-wide Child Friendly Leeds initiative. The new Culture Strategy will ensure that this cultural engagement can also be replicated at policy level across planning, housing, transport, the economy and all aspects of social care.

In particular, the 185-hectare regeneration of Leeds South Bank over the next 15 years has embedded culture in its early plans.

The city is at a turning point, with major plans for new transport systems, a further 70,000 homes scheduled for development, major changes to health and social care, and significant inward investment opportunities.

Developing our bid has already involved conversations with major investors and stakeholders, such as the Leeds City Region Local Economic Partnership and the Chambers of Commerce, to ensure that culture is adopted as part of their strategies for economic and social development.



WHAT ARE THE PLANS FOR SUSTAINING THE CULTURAL ACTIVITIES BEYOND THE YEAR OF THE TITLE?

The Culture Strategy provides a framework for a sustainable cultural sector from 2017 to 2030. As part of this, we aim to create an extra £4 million annual fund for culture from 2024. A legacy fund of £1 million per year has been secured from Leeds City Council.

Other partners are likely to include the UK Government, the private sector, and Arts Council England. Leeds Culture Trust, the independent organisation which would deliver the year, would continue working beyond 2023 for at least three years, with the ambition to bring together existing partners into a single legacy programme. This will include the Trust, Leeds City Council and a legacy team working collaboratively with partners at the city's four Universities to maintain programming, research and evaluation.



HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

The Culture Strategy values inform our bid throughout. While all aims and objectives of the Culture Strategy are relevant and connected to our bid, the most explicit are:

AIM 3:

Become open to the cultures of the world, internationally connected, and play an active role in shaping global policy and leadership.

OBJECTIVE 3:

For Leeds to be nationally and internationally recognised as a liveable city, and a thriving, internationally connected cultural hub open to collaboration.

Our bid will be a key project to deliver the new Culture Strategy, differentiating Leeds from other parts of the UK, allowing us to forge new relationships with Europe.

Leeds will use the bid for European Capital of Culture to reassert the value of its cultures, promote the contribution of its artists and creators and give the city and its people the confidence to lead with culture across every aspect of daily life.

Through Leeds 2023, we will ensure that Leeds is central to Europe at a time when Europe is in need of unity and collaboration.

Our bid for the European Capital of Culture is the flagship undertaking of the Culture Strategy.

The Tetley Centre for Contemporary Art and Learning, Group Ginger



IF YOUR CITY IS AWARDED THE EUROPEAN CAPITAL OF CULTURE, WHAT DO YOU THINK WOULD BE THE LONG-TERM CULTURAL, SOCIAL AND ECONOMIC IMPACT ON THE CITY (INCLUDING IN TERMS OF URBAN DEVELOPMENT)?

The research and evaluation time-line table on page 19 provides specific detail on how we plan to measure and evaluate the proposed social and economic impacts.

CULTURAL IMPACTS

Leeds has a strong cultural infrastructure and has a number of well-established, nationally recognised, large-scale producers and institutions in the centre of the city. We need to do more for both our outlying areas and international connections. In particular, we want to elevate our reputation in Europe and facilitate the next generation of cultural leaders:

- A new model for a post-Brexit relationship between European and UK cities
- Raised international awareness of Leeds as a European cultural city
- Improved quality and profile of our major festivals
- More cultural organisations cooperating with European partners through co-production
- Strengthened and accessible cultural and digital infrastructure in all parts of the city
- More opportunities to showcase the work and stories of women and black, Asian and minority ethnic artists and producers

- Increased skills, training and employment opportunities in the creative sector
- A strong network of experienced producers supported by and collaborating with the city's major institutions
- An ongoing mentoring scheme developed with a team of European Programme Associates

SOCIAL IMPACTS

The bid process has highlighted how little we knew about our audiences. Our detailed research shows major inequalities in cultural access and associated disconnection. We will develop a wider social profile of audiences and participants and facilitate a step change in levels of curiosity, pride and knowledge:

- Increased arts attendance in the five most disadvantaged areas of the city by 20%
- Increased active engagement by the general population in arts and culture by 8%,
- An engagement of 70% of the city's population at one or more event in 2023
- Stabilise or improve the downward trend in young peoples' engagement with the arts
- Active civic engagement of our population in the development and the delivery of cultural programmes in all 33 wards of the city
- Building on an enhanced culture of volunteering in the city
- Empowering children and young people to programme and curate cultural content

ECONOMIC IMPACTS

Leeds is committed to inclusive economic growth, providing jobs and opportunities which reduce inequality in the city:

- An increased number of sustainable cultural organisations exporting and collaborating nationally and internationally
- Sustaining and increasing the number of students, including those from Europe, who are choosing Leeds to study and train
- Improving retention rates of graduates in arts subjects
- Significantly growing cultural tourism in volume, value and geographic catchment
- Accelerating culture-related regeneration projects and ensuring a legacy of new and improved cultural facilities
- Creating more jobs in the cultural and tourism sectors
- Creating a step change in business and private sector investment in culture



DESCRIBE YOUR PLANS FOR MONITORING AND EVALUATING THE IMPACT OF THE TITLE ON YOUR CITY AND FOR DISSEMINATING THE RESULTS OF THE EVALUATION.

We believe that the evaluation should be independent of the delivery vehicle, and we plan to establish and work with a consortium of universities including the University of Leeds, Leeds Beckett, Hull and Liverpool Institute, so that our work contributes to a longer-term body of research across the North of England.

We will also commission a specific piece of work to evaluate the depth and sustainability of European cultural collaborations and the impact of the year in a European context, post Brexit.

Individual projects over €100,000 will be required to budget their own evaluation against an agreed methodology. All projects will provide data to a central dashboard with daily monitoring of events, hotel occupancy and other data.

We will develop an archive of the Leeds 2023 bid from inception to delivery, to provide an open access, legacy data resource for research by students, academics and the cultural sector.

Leeds 2023 will host a series of digitally streamed seminars and conferences during the year to share our work. There will be a major international summit in December 2024, working with other European Capitals of Culture to look at the learning points.

Research is already underway by the University of Leeds and Leeds Beckett University to measure the impact of Leeds 2023, pre and post bid.



WHO WILL CARRY OUT THE EVALUATION?

We hope to secure secondments into our delivery team. The secondments will form the client team, who will commission and analyse research and create opportunities for dissemination.

We envisage a significant body of research projects, built around European themes. We will coordinate a bid to the Arts and Humanities Research Council (AHRC) to support an in-depth research focus on the impact of Leeds 2023.



WILL CONCRETE OBJECTIVES AND MILESTONES BETWEEN THE DESIGNATION AND THE YEAR OF THE TITLE BE INCLUDED IN YOUR EVALUATION PLAN?

Yes. We will confirm a set of objectives in our final bid submission, if short-listed.

‘We want to facilitate the next generation of cultural leaders...’



WHAT BASELINE STUDIES OR SURVEYS, IF ANY, WILL YOU INTEND TO USE?

Leeds 2023 prioritised research at the start, working with the West Yorkshire Data Observatory, the University of Leeds, Leeds Beckett University. We sought advice from Liverpool and other European Capitals of Culture such as Aarhus.

Our bid has been informed by census data and knowledge gathered by Data Mill North. We have also worked with existing local authority data, some drawn from national statistics and some from local surveys. A national census in 2021 will provide fresh perspectives on issues such as migration and employment.

We have commissioned the following baseline studies in support of Leeds 2023:

- An online non-visitor perceptions study
- A 12-month visitor profile study tracking 1,500 day, overnight and international visitors to the city, recording their travel, cultural awareness, activity, spend and satisfaction levels
- An audience study mapping box office data from 600,000 arts attenders across 16 venues in Leeds
- An economic impact study
- Action-based research by the Leeds Donut group, on impact in communities
- A residents' survey on cultural engagement

Our work will also be informed by evaluation of existing projects such as Opera North's in-depth El Sistema music residency 'In Harmony' working with schools in south Leeds.

For us, success is when people no longer question the value of culture; when culture has a seat at the table of new projects from the start; when culture is represented at forums and debates that are not specifically related to culture; when our city is known for its cultural life alongside its retail story; where no-one asks artists to work for nothing; and when there is outrage at the suggestion culture is something that we can live without.



WHAT SORT OF INFORMATION WILL YOU TRACK AND MONITOR?

The Leeds 2023 Research Evaluation Data-bank – sources. See the infographic below.

Success will be defined by an increase in the local and external reputation of Leeds, and an advancement of culture-led regeneration.



HOW WILL YOU DEFINE 'SUCCESS'?

Our greatest success will be in achieving wide levels of engagement from Leeds citizens in the build-up, the year itself and the legacy programmes. Other markers of success will include:

- Achieving growth in all of our target areas
- An increase in the local and external reputation of the city and its cultural life
- Our culture sector becoming more connected with our communities
- A greater international profile and strengthened collaborations between Leeds and its European counterparts

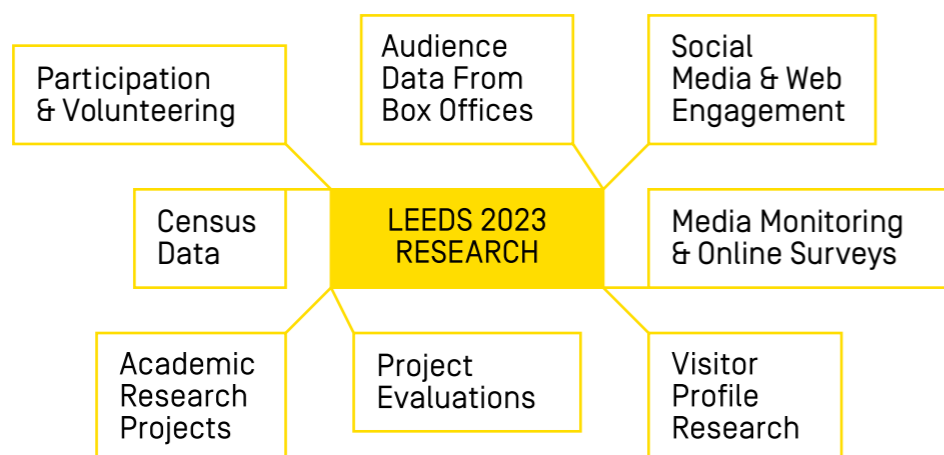
Success will be defined by our cultural sector being more connected with our communities and by reaching people and parts of the city not previously engaged.

Success will mean a greater international profile and more European partners choosing to work with Leeds.

See the table opposite for a time-line of the research plan.

'Success will be when people no longer question the value of culture'

QUESTION 8D



OVER WHAT TIME FRAME AND HOW REGULARLY WILL THE EVALUATION BE CARRIED OUT?

Evaluate

2016 to 2017	2018 to 2019	2020 to 2022	2023	2024	Beyond 2024
Gather social economic data	Baseline figures on: <i>Migration</i>	Commence dashboard	Data collection and live evaluation on:	Draft Evaluation report	2026 3 year review
Baseline research on: <i>Audiences</i> <i>Visitors</i> <i>Economy</i> <i>Hotels</i>	<i>European Audiences</i> <i>Participation</i> <i>European links</i> <i>Hotel stock</i> <i>Local pride & well-being</i> <i>Data collection build up</i> <i>Consult with previous studies</i> <i>Agree final evaluation framework</i>	Agree data collection methodology Commission IT system Recruit specialist evaluators UK census Award contracts for evaluation Data collection build up AHRC research bid	<i>Visitor profile research</i> <i>Audience data</i> <i>Satisfaction</i> <i>Local pride & well-being</i> <i>In year seminar</i>	Final evaluation October 2024	2033 10 year review



The European dimension



Northern School of Contemporary Dance, Richard Moran



PROMOTING THE CULTURAL DIVERSITY OF EUROPE, INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING BETWEEN EUROPEAN CITIZENS.

The Leeds 2023 bid recognises that intercultural and interfaith dialogue is essential in promoting the building of fair, peaceful and inclusive societies which value cultural diversity and respect human rights. Dialogue establishes common ground for exchanges between every section of our population.

Migration is not a new phenomenon for our city. Leeds received Irish workers fleeing the Great Potato Famine of 1845-1850, and Russians and Eastern European Jews arriving in the 1880s, with more fleeing the pogroms of the early 1900s. The Second World War produced new waves of migrants including Poles, Latvians, Lithuanians, Ukrainians, Hungarians, Serbians and Italians. The 1950s and 60s saw migrants arrive from the former colonies and Commonwealth countries like India, Pakistan, Bangladesh, the Caribbean and Hong Kong. During the 1970s, Leeds gave a new home to the dependants of these newly settled 'Commonwealth' migrants.

Since the enlargement of the European Union more Eastern Europeans, including a large Polish community and Roma from Slovakia, the Czech Republic and Romania, have come to Leeds. Most recently we have welcomed refugees from Syria.

Migrant communities have experienced racism here and have had to fight for their rights and recognition.

A shock-wave passed through our city in 2005, when we discovered the 7/7 London bombings were devised in one of our inner city suburbs.

Since then, we have implemented community cohesion programmes and we share our learning through the European Radicalisation Awareness Network. Our use of restorative practice within communities, schools and families has been shared internationally via membership of a UNESCO led pan-European research and practice network. Our restorative approach featured in a past Comenius Regio project and will form the basis of a future ERASMUS+ bid.

In 2016, Leeds won the EURO CITIES Award for Participation for its Migrant Access Project, which equips migrant community networks from different national, ethnic or language backgrounds with the skills and knowledge to tell new arrivals about life in Leeds. These networks provide support to communities as well as vital information that is both correct and up-to-date, enabling access to appropriate services. In 2017, we have shared best practice with Milan and Stockholm through the Solidarity Cities network on how we work with unaccompanied refugee children.

The path has not been easy, but in 2017, the year we celebrated the 50th anniversary of Leeds West Indian Carnival, we have learnt a great deal. Leeds is now a 'City of Sanctuary' where you can find buildings such as the Irish Centre, the West Indian Centre and the Polish Centre as places of worship and culture. Recognising our diversity as our strength and migration as a virtue rather than an issue, we now have the experience and expertise to share with other cities in Europe which are experiencing new migration and population change.



HIGHLIGHT THE COMMON ASPECTS OF EUROPEAN CULTURES, HERITAGE AND HISTORY, AS WELL AS EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES

THE EUROPEAN DIMENSION OF LEEDS 2023 WILL BE REFLECTED ON SEVERAL LEVELS:

- Through our Artistic Programme
- Through our participation within European networks
- Through our approach to putting culture at the heart of our international relations

A FOCUS ON EUROPE IN THE ARTISTIC PROGRAMME

Leeds will create an Artistic Programme which integrates voices, practice and process originating from the many rich cultures of our European community. We will introduce ourselves to Europe and introduce artists and audiences from across Europe to Leeds, building collaborations that discover solutions to the challenges of the present and the future.

By rooting every project and aspect of the Artistic Programme in the city and by working with participants, artists, audiences and European partners, we will identify those questions that are of most importance to us as people, communities and societies.

Recent economic, societal and political changes mean that transitioning from childhood to adulthood is more complex than ever before, as the stark contrasts in aspirations between the generations are laid bare. Our theme of **Voice** will explore future citizenship and young people's responses to the new post-Brexit Europe.

This theme will also look at how we can support children and young people to be resilient European citizens, developing connections with peers across the continent and building skills for the future across borders.

We plan to tackle some of the very real challenges facing Europe head on – identity, anxiety and inequality – through our theme of **Fear & Belonging**.

Our Artistic Programme shines a light on our status as a city of sanctuary, revealing previously hidden narratives and using participation as a means of opening challenging debate around integration and the communities that make up the **Fabric** of our city and continent.

We will give partners across Europe the **Room** to explore themes which are pressing for them and pressing for us, including future living and sustainability, migration and multi-lingualism, inequality and the need to build an inclusive society, the need to challenge the rise of populism and to create a future Europe which is connected to its people.

EUROPEAN AND INTERNATIONAL NETWORKS

our recently renewed involvement in the EURO CITIES network has allowed us to start exploring themes of migration and equality, sustainability and inclusive growth with partners across Europe. When we hosted an Urban Ageing working group in Leeds, we shared the ways in which our cultural organisations encourage the participation of older people and dementia sufferers. We plan to work with EURO CITIES Culture Forum to host webinars on our themes and projects, and to seek partners to help us explore and better understand the issues we struggle with.

In 2017 three of our cultural festivals, Light Night Leeds, Compass Live Art and Leeds International Film Festival were awarded the Europe for Festivals, Festivals for Europe (EFFE) label for remarkable festivals initiated by the European Festivals Association. our cultural organisations and artists have been involved in meetings with Documenta, Aerowaves and the informal European Theatre Meeting (IETM).

In the build up to 2023 we will engage, as hosts or active participants, with European cultural networks such as LiKe, IETM, the new initiatives and Challenges in Europe (NICE), the European Centre for Creative Economy, the new Candidate Cities network initiated by Cluj, and the University Network of European Capitals of Culture (UNECC). Through the European Pilot Cities Programme, we will work with the network of United Cities and Local Governments (UCLG) and Culture Action Europe to develop the Delivery Plan for our Culture Strategy.

INTERNATIONAL RELATIONS

As the third largest city in the UK and the engine for growth and job creation in a city region, Leeds is challenged with establishing a new set of international relations as we approach our departure from the European Union.

in a dynamic and fast-changing political landscape, we recognise that culture offers a unique opportunity to improve relations with partners across Europe and the wider world.

Culture is a valuable resource to tackle many of the challenges which cities, Europe and the world are currently facing, such as the integration of refugees and migrants, countering fascism, radicalisation and the protection of cultural heritage.





FEATURING EUROPEAN ARTISTS, COOPERATION WITH OPERATORS AND CITIES IN DIFFERENT COUNTRIES, AND TRANSNATIONAL PARTNERSHIPS, NAME SOME EUROPEAN AND INTERNATIONAL ARTISTS, OPERATORS AND CITIES WITH WHICH COOPERATION IS ENVISAGED AND SPECIFY THE TYPE OF EXCHANGES IN QUESTION. NAME THE TRANSNATIONAL PARTNERSHIPS YOUR CITY HAS ALREADY ESTABLISHED OR PLANS TO ESTABLISH.

We recognise the economic benefits of cultural exchange as well as seeing it as a vehicle for connecting people, cities and nations. On 23rd May 2017 the council of the European Union adopted the inclusion of culture in its strategic approach to international cultural relations. This is reflected in Leeds' newly adopted approach to international relations.

As part of our programme for Leeds 2023, we will work with European and international artists across every project that we develop. International projects include new collaborations with:

- Theaster Gates [USA]
- Phoenix Dance Theatre and Philippe Decouflé [France]
- Leeds Museums & Galleries and Do Ho Suh [South Korea], Chiharu Shiota [Japan] and Saad Qureshi [UK]

Leeds Young Film will work with Dortmunder U [Germany] and European Childrens' Film Association [The Netherlands] on the development of a new **Leeds Childrens' Cinema**. Commonwealth Theatre will work with Albany Park Theater Project [USA] and Hetpaleis [Belgium] to explore young people's responses to the current socio-political

climate. In realising **Bus Pass**, an ambitious and large-scale work for older participants and performers, director Alan Lyddiard and the Performance Ensemble will work with National Hungarian Theatre [Cluj], Creative Ageing International [Dublin], Théâtre Sans Frontières [UK], 509 Arts [UK], Centre for Community Cultural Development [Hong Kong], and LaBodega Estudio de Grabacion [Spain].

For the interdisciplinary work **Flow**, Opera North will work with artists including Mariele Neudecker [Germany/UK], Arve Henriksen [Norway], Kim Brandstrup [Denmark], and Rakesh Chaurasia [India].

Bauman Lyons Architects will work with significant European architectural practices in imagining **Making Rooms in Common**, and Leeds-based curator Kerry Harker will curate a major new visual arts and public realm programme in East Leeds with internationally acclaimed European artists.



CAN YOU EXPLAIN YOUR STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

Using our artistic programme as our inspiration, we will create imaginative, exciting and inspiring moments, inviting people from across the world to meet with us in Leeds.

EUROPEAN & INTERNATIONAL VISITORS

Although the third largest city in the UK, Leeds ranks 14th nationally for international visitors. Our current mix of overseas visitors is divided between tourists [30%], visiting family and friends [30%] and business visitors [40%].

Historically Spain, the Netherlands, Ireland and Germany have been the most significant visitor markets. Our latest tourism research has identified growing markets in China, USA, Sweden, Australia and Poland, offering real potential to turn Leeds into a true international destination.

Throughout our year we will reach out to migrants who have chosen to make Leeds their home to attract family and friends of over 30,000 Leeds-based European migrants and other ethnic groups including Indian, Pakistani, African, Chinese and Caribbean people. The graph below shows the significant non-UK born populations in our city. If 50% of these residents invited two visitors in 2023 we would potentially see 100,000 additional visitors from over 90 countries across the world.

In addition to this we will work alongside our partners Leeds Bradford International Airport on the development of new routes and using Leeds 2023 to grow the relatively low levels of international inbound traffic to Leeds. Working with Visit Britain and other cultural cities in the north, including Liverpool, Manchester, Hull and Newcastle we will offer combined cultural packages.

BUSINESS & EDUCATION

Leeds is the 5th largest conference market in the UK – we estimate conferences could attract over 11,000 international visitors in 2023 – including the proposed European Youth Summit visitors from the UK and beyond. A programme of cultural and academic conferences will take place throughout our year as host, bringing Europe's greatest thinkers, activists and artists to Leeds and sharing this content to active digital diaspora.

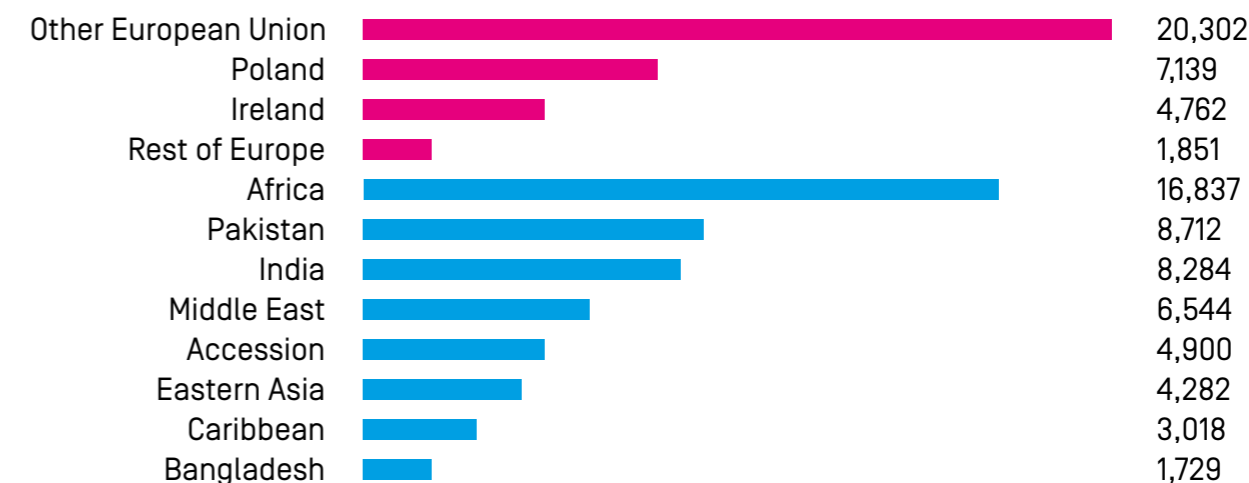
Education will form a strong part of our bid and we are already working with our extensive network of international university alumni in over 100 countries to promote the city and will offer 'Return to Leeds' packages during the build-up and delivery of our year. In addition to this our work through ERASMUS+ with schools and with the further, higher and vocational education sectors will encourage students and staff to Leeds.

COMMUNICATION & PROMOTION

Our online and broadcast programmes will work with partners such as the BBC and The Space and make work available worldwide. Our web and online presence will present a live archive of projects in multiple languages for international audiences.

More detail on our plans for Marketing and Communication can be found in Question 49.

QUESTION 10: NON-UK ORIGIN LEEDS RESIDENTS



Source: UK Census 2011



TO WHAT EXTENT DO YOU PLAN TO DEVELOP LINKS BETWEEN YOUR CULTURAL PROGRAMME AND THE CULTURAL PROGRAMME OF OTHER CITIES HOLDING THE EUROPEAN CAPITAL OF CULTURE TITLE?

Over the last three years the Leeds 2023 team and our partners have embarked on a series of visits, meetings and conversations with previous, current and future European Capital of Culture title holders. There is much we want to learn and share.

OUR TWIN CITIES

We enjoy strong links with our twin cities of Lille and Dortmund, the latter being part of Ruhr 2010 and both former European Capitals of Culture. From the start of our journey in this competition, both cities have supported us with advice on the bidding process, community engagement, artistic programming and the importance of a strong legacy. Experts from both cities have taken part in engagement workshops in Leeds to share their experiences with our local partners and an expert from Lille was part of the Leeds 2023 brand selection panel. Both cities are hosting a group of ERASMUS+ funded teachers and cultural education specialists from Leeds in 2018 to develop ideas for school projects around our concept and themes.

We have attended the launches of three European Capitals of Culture, namely Wrocław, San Sebastián and Aarhus. In each case we took the opportunity to have conversations with the organising team and to learn from their experiences. We have had meetings with Aarhus' marketing team and have also met with Leeuwarden's bid team.

A Leeds video-mapping artist participated in the Avant Arts festival as part of Wrocław 2016, part of a three-way collaboration between Leeds, Lille and Wrocław.

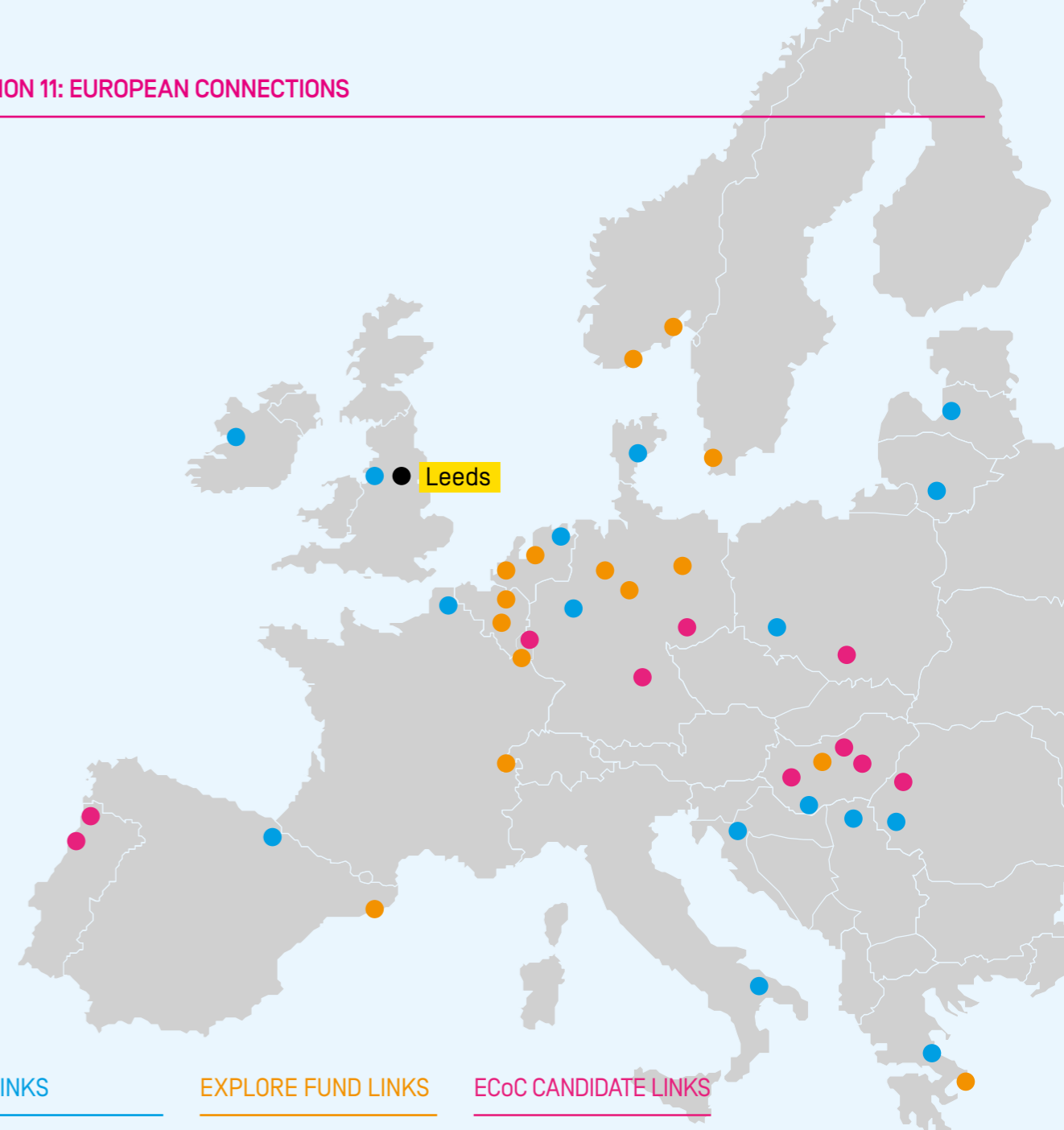
We have developed good links with Galway, who advised us on their use of the Culture 21 Pilot Cities programme. This conversation led us into the new Pilot Cities Europe programme, which has opened up contacts with other Pilot Cities, such as Rijeka, Esch-sur-Alzette and Timișoara.

CONNECTING WITH HUNGARIAN CITIES

We participated in conferences in Pécs in 2016 and 2017 which aimed to prepare Hungarian candidates for the 2023 European Capital of Culture competition. We made early contact with Hungarian bidding cities and particularly with Debrecen, Eger and Veszprém. We have participated via Skype in a meeting with Eger's cultural sector to share our experience of being a bidding city, and also met with Debrecen to act as "critical friends" at an international symposium looking at the vision and concept of the Debrecen bid.

Not only have we connected with Hungarian candidates, but we are in a conversation with Pécs Zsolnay Festival around programme activities. Over the last two years representatives from Eger and Debrecen have participated in our Light Night Leeds, giving us the opportunity to explore partnerships for the artistic programme.

QUESTION 11: EUROPEAN CONNECTIONS



ECOC LINKS

- Liverpool
- Galway
- Aarhus
- Kaunas
- Leeuwarden
- Lille
- Wrocław
- San Sebastián
- Dortmund
- Rijeka
- Pecs
- Timișoara
- Riga
- Elefsina
- Matera
- Novi Sad

EXPLORE FUND LINKS

- Oslo
- Kristiansand
- Copenhagen
- Berlin
- Münster
- Kassel
- Amsterdam
- Rotterdam
- Ghent
- Brussels
- Luxembourg
- Lausanne
- Budapest
- Barcelona
- Athens

ECOC CANDIDATE LINKS

- Dresden
- Esch-sur-Alzette
- Nürnberg
- Eger
- Debrecen
- Cluj-Napoca
- Veszprém
- Braga
- Aveiro
- Katowice

THE LEEDS 2023 EXPLORE FUND

We have set up a Leeds 2023 Explore fund to enable Leeds cultural organisations and artists to visit international partners with a view to exploring new collaborations for 2023. This year our explorers are visiting many previous and future European Capitals of Culture including Galway, Aarhus and Dortmund.

SHARING OUR EXPERIENCE

We presented at the recent LIKE conference on 'What kind of Capitals for Culture' in Aarhus and participated in the 'Candidates Cities Network' in Cluj. Both have provided a wealth of contacts which we are currently pursuing and linking to our Artistic Programme.

In the summer of 2017, Leeds was accepted into the Network for Innovations in Culture & Creativity in Europe (NICE), which will see Leeds share ideas and best practice with cities such as Bilbao, Essen and Rotterdam.

Looking beyond 2023, we are already sharing our early experiences with cities in Germany bidding for the 2025 title. In September 2017, representatives from Leeds presented at the 'Conference of the Rivals' in Dresden and also visited the Nürnberg team.

Many of these activities have focused on sharing experiences of the bidding process, and we are now developing conversations around artistic programming. Some are early contacts, where others are well established. We have some firm partnerships in place for the Artistic Programme, and will be working to develop memoranda of understanding with key cities.



David Shearing's Incredible Things, Tom Joy

Artistic Programme



Light Night Leeds 2016, Simon Dewhurst

Q.12

WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR?

Our vision is based on the principles that led us to apply to become European Capital of Culture. At a time when Europe and the wider world is in flux, when the many residents who call Leeds and Europe their home may feel afraid, voiceless, divided or alone, when the values that underpin the European project feel threatened, when Zygmunt Bauman's writings on social inequalities are ever more vital, we will strengthen our connectivity and foreground culture and community.

We will bring people together to co-curate, create, produce and perform. Through this collaboration, we want to build and strengthen Leeds' place in Europe and globally, so that together we will understand and explore commonly held experiences.

The Artistic Programme will not shy away from the difficult issues of our times. Through deep European and international connections, it will celebrate the power of the Free Movement of Ideas that cross our borders and inspire us.

We will build on the work of the Culture Strategy and our collective history and experience of socially engaged cultural practice to promote great art for anyone. Our entire programme will be digitally accessible, making use of new technologies as they emerge. We will reach out from every corner of our city and continent to actively engage citizens as creators, curators, participants and producers.

Our Artistic Programme is inspired by such local figures as Henry Moore, Caryl Phillips, Nadine Senior, Alan Bennett and Corinne Bailey Rae who reached out from humble beginnings to find their place in world culture. Our vision positions artists at the heart of the programme, supports new European and international partnerships, broadens horizons, and creates opportunities for the next generation to make, participate and learn.

Our Artistic Programme will encourage us to examine how we interact with those living next-door as well as with neighbourhoods that might feel a million miles away; to examine how we see ourselves, our city and our continent. We might never see any of these things the same way again.

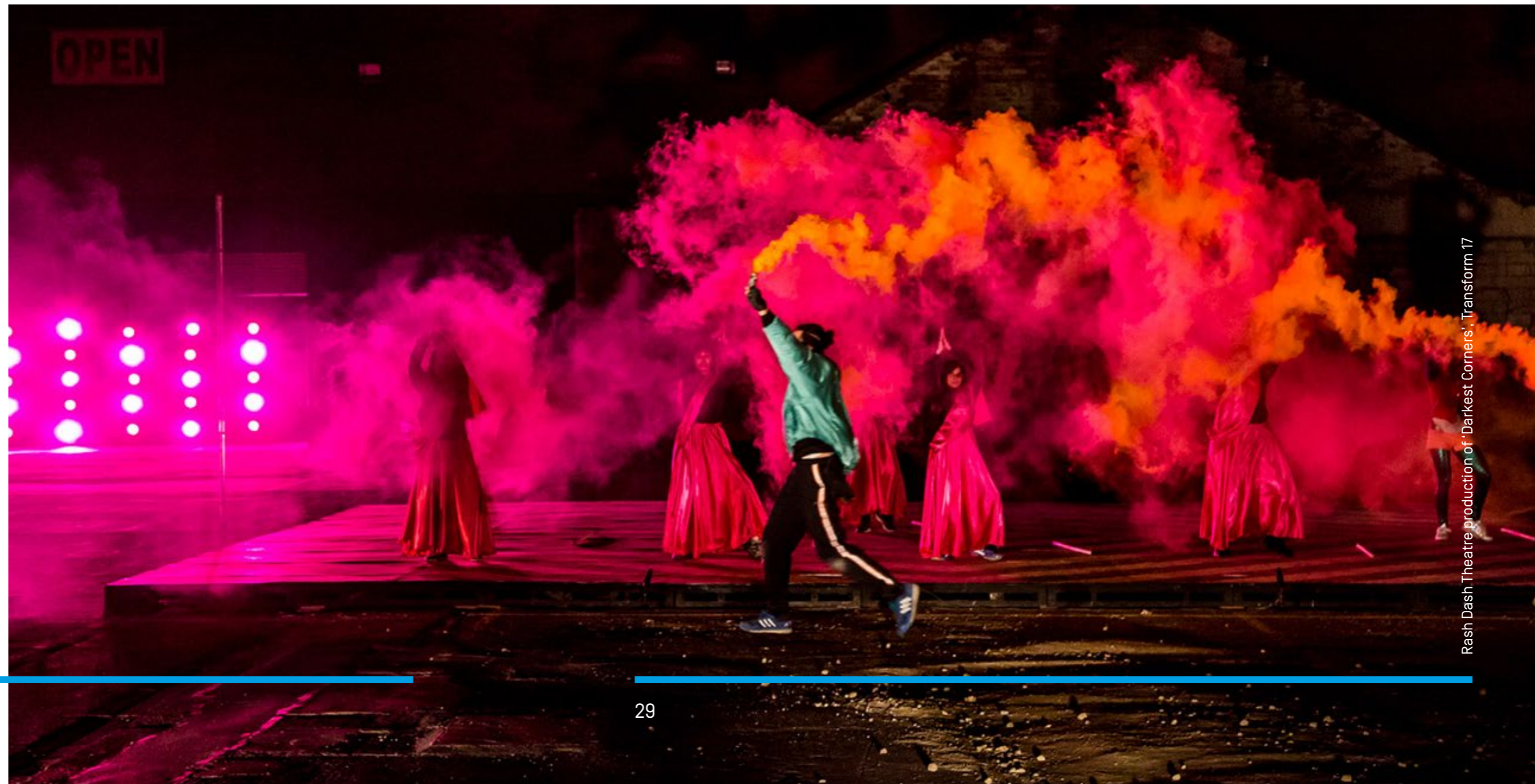
Q.13

DESCRIBE THE STRUCTURE OF THE CULTURAL PROGRAMME, INCLUDING THE RANGE AND DIVERSITY OF THE ACTIVITIES/MAIN EVENTS THAT WILL MARK THE YEAR. FOR EACH ONE, PLEASE SUPPLY THE FOLLOWING INFORMATION: DATE AND PLACE / PROJECT PARTNERS / FINANCING.

While our projects are thematically grouped, in many cases they inform or burst into other themes. For example, although **Voice** is dedicated to programming for and by children and young people, projects connecting with younger artists, participants and audiences feature in other programme strands.

To give a new shape to the year, our opening event, Light Night Leeds, will be re-imagined as a week-long festival representing contemporary visions of the city's heritage and history. Our finale will represent the beginning of our legacy programme and will be the culmination of our programmes working with children and young people across Leeds and Europe.

The projects outlined in this bid are in development with artists, companies and cultural organisations. A time-line for the Artistic Programme will be produced for the second bid book.



Rash Dash Theatre production of 'Darkest Corners', Transform 17

Fabric

There are many differences within and between European cities that can divide us, and things in common that can bring us together. Leeds is a place of such diversity – built on the creativity, industry and entrepreneurship of workers, merchants, artists and artisans from across the world, threaded with myriad experiences, encounters, trades and languages.

In common with many across Europe we are a city of inequalities. As European Capital of Culture, and with a commitment to work in the long term through our city's Culture Strategy, Leeds will bring to the fore those who are at risk of being written out of Europe's collective memory. We will celebrate the strength, complexity and richness that we share with all who call Leeds and Europe home.

Fabric provides the framework to transform a city – interweaving the fibres of communities across Europe, rooted in Leeds' industrial and cultural heritage, all the while fearlessly asking 'whose city is this, whose culture do we mean?'

WHOSE CITY, WHOSE CULTURE?

FABRIC OF THE CITY

This strand describes a series of projects that seek to redress cultural imbalances in Leeds and across Europe. Where culture has become homogenised, we strive for distinction and originality. Where cultural leaders, artists and communities have been marginalised, we will look to shift the centre of gravity and change our focus. Where there has been appropriation, we will give back ownership and assert provenance.

Our programme is bound to a commitment to represent a new sense of a complex, multifaceted European identity, and to fill this city with an international cultural programme that connects with communities outside of our city centre in ways that have not previously been possible.

BEYOND

A collective of organisations working with learning-disabled artists, BEYOND, will support six cross-art form commissions by individual learning disabled artists in partnership with mainstream cultural venues. The commissions will be informed by a collaborative artwork created in advance of 2023 by a group of learning disabled artists from Leeds and Europe.

Their work will explore how we create better access to commissioning, creating and exhibiting opportunities in cities for artists with a learning disability.

Delivery lead: BEYOND Collective.
Partners: KCat (Ireland), Cooperations (Luxembourg), SKID (Germany).



ICING THE DONUT

The city's suburbs are not just divided by postcodes but by economic deprivation, cultural background, and social status; bisected by motorways and disconnected by public transport routes heading only to the city centre.

Most major European cities have a 'donut': a term coined in the late 70s to define a ring of deprivation around the boundaries of a city centre. The term is used, affectionately or not, to define some of Leeds' most culturally active areas such as Chapeltown, Beeston and Harehills. Working with the Donut group (a collective of community venues) we will activate a three-year programme and network of exchange repositioning Leeds' 'Donut' as a ring of creative excellence, acknowledging the city's rich history of socially engaged creative practice.

The project will build an exchange programme with European counterparts, and create small-scale and hyper-local touring circuits for performing arts projects from across Europe co-curated and co-created with local neighbourhoods.

Partners: Chapel FM, HEART, Holbeck Underground Ballroom, Interplay, Left Bank, Otley Courthouse, Sunnybank Mills Gallery, Union 105.

MAKING ROOMS IN COMMON

Many neighbourhoods in Leeds have a 'common' (land dedicated to common use) and every neighbourhood has makers. Making can bring together strangers, give us an outlet for creativity, allow us to develop skills, help us to live more thoughtfully and to become producers rather than consumers.

Making in Rooms in Common facilitates Leeds' culture of making, innovation, engagement and collaboration by enabling young volunteers to design, fabricate, erect and run small common rooms in participating neighbourhoods across the city and leading up to and across 2023. These rooms will be constructed using an innovative digital construction system developed by Bauman Lyons Architects.

Delivery lead: Bauman Lyons Architects.
Partners: Leeds Love It Share It, Leeds Community Foundation, Leeds College of Building, Leeds Arts University, Leeds Beckett's University's School of Built Environment and Engineering, and European architectural practices.

ADDITIONAL PROJECTS INCLUDE:

Crossing the Line

A week-long inclusive performance festival featuring leading learning-disabled theatre companies from across Europe.

East Leeds Project

A new programme of international and site-specific visual art exploring issues of deprived 'East Ends' in Europe.

Pablo

A new touring circus piece celebrating a hidden Black British Leeds story and developing circus artists and practice in the city.

THE THINGS THAT BIND US:

THE FABRIC OF COMMUNITIES

A strand featuring projects designed to connect with those who feel distant, to revitalise social spaces and traditions and surprise with what can be done with a needle, thread and an eye for the details.

DANCE PARTY

Partnering local communities with leading European choreographers to throw dance parties and make new works for galas, school discos, community centres, dance and zumba classes, gigs and nightclubs, the project will culminate in a massive dance party in Leeds with satellites across Europe.

A celebration of social dance for all ages, spaces, traditions and cultures, Dance Party builds on Leeds' growing reputation as a city of dance.

Delivery lead: Leeds Dance Partnership.
Partners: Ville de Lille (France) and dancehouses across Europe.

ADDITIONAL PROJECTS INCLUDE:

Playful Everywhere

33 shipping containers filled with things to inspire neighbourhoods to play and create together, shared and paired with cities across Europe, centred on a new Playbox City for Leeds.

Corde

A multi-platform, multi-art form project from internationally acclaimed company Circa and artistic director Yaron Lifschitz, connecting people through circus, dance, physical theatre and music.

Afropean

A series of site-specific and interdisciplinary commissions looking to the future of the Black European experience.

The Bread and Salt Between Us

A food project for the people of Leeds and Europe that will explore and share our stories of culture through touch, smell and taste.

WARP, WEFT, WEAVE:

CONTEMPORARY RESPONSES TO FABRIC

This strand takes as its inspiration Leeds' historical importance as a centre for textile production, inviting artists to explore our built heritage and respond to the ideas of fabric, weaving and thread.

TRIPTYCH

A trio of ambitious, large-scale commissions by international artists, each responding to three of Leeds' most significant heritage sites:

- Do Ho Suh (South Korea) at Temple Newsam
- Chiharu Shiota (Japan) at Kirkstall Abbey
- Saad Qureshi (UK) at Leeds Industrial Museum and Armley Mills

The profile of each artist and their intricate and surprising use of materials, alongside the backdrop of industrial and cultural heritage provided by the sites in which they will be set, promise unexpected and engaging experiences.

Delivery lead: Leeds Museums and Galleries.

ADDITIONAL PROJECTS INCLUDE:

Sew What?

A large-scale city-wide community engagement project on the theme of Fabric by the national campaigning group 64 Million Artists.

Fear & Belonging

Fear & Belonging aims to provide places and spaces for people across Europe to share and debate the things that make us afraid; the things that keep us awake at night, our tensions, our doubts about how we live and work together, the challenges we face individually and collectively, where we've come from, where we are and where we are going. And by making our fears visible and audible, how we might come together to overcome them.

The provision of welfare and properly engaging with one another form the bedrock of the mental health and well-being of any European city. The pace at which we live, work and consume has reduced our capacity to listen, meet and share.

A partnership with the National Health Service (NHS) and Love Arts Leeds will underpin the Fear & Belonging strand, exploring creativity and mental well-being, and working with people, some of whom will have personal experience of mental health issues, to produce creative responses to the programme alongside a Europe-wide network of arts and mental health festivals.

We will learn lessons from the past. Amplify the sounds and unknown stories of this city and its people. Shine light and share the work and innovation of those who strive to make Europe a better place to live. We will all be artists and activists.

THE LIGHTHOUSE

Leeds sits at the centre of the UK, far from the sea and yet was once a thriving inland port. For 2023, we imagine a new beacon for the city, the building of a full-sized lighthouse on Leeds' South Bank that takes inspiration from an original lighthouse designed by the city's celebrated civil engineer John Smeaton.

The Lighthouse will shine a guiding light and welcome workers, visitors and new arrivals to the city. An international programme of light, sound and design installations will link the lighthouse to counterparts across the continent, illuminating Leeds and Europe in new ways. This project is supported by the European real estate company Vastint.

Delivery lead: Jane Earnshaw & Abby Dix-Mason.
Partners: Vastint (The Netherlands), Opera North, SAA-UK. Artists: Tom Dekyvere (Belgium), Camille Walala (France), Nitin Sawhney (UK), Dave Lynch (UK), Mick Stephenson (UK).



QUEER AND BELONGING

A new network of 20 queer and ally DIY organisations across Europe will seek to address the disparity of LGBTQIA+ rights through co-commissions, touring and a series of events led by The Gender Roadshow and Live Art Bistro.

The Project will include: a European trans and non-binary collaboration of talks and performances; Commissions for local, national and European LGBTQIA+ Live Art and artists. It will create new work for children and young people that responds to the growing profile of trans youth and parenthood.

Delivery lead: Live Art Bistro and Gender Roadshow.

Partners: Warehouse 9 [Denmark], PPP Progr Performance Platform [Switzerland], Elgalpon [Peru], Kolkata International Performance Art Festival [India], Bbeyond [Belfast], Live Art DK [Denmark], Performance Space [UK], Buzzcut [UK], Museum of Queer Arts [Greece], Galerie KUB [Germany].

BUS PASS

A large scale performance project on buses, involving thousands of people over the age of 60, led by an international collective of older artists, Bus Pass will explore shared experiences of care and community and how cities can create the best conditions in which to grow old.

Delivery lead: The Performance Ensemble.

Partners: National Hungarian Theatre [Hungary], Creative Ageing International [Ireland], Théâtre Sans Frontières [UK], Theatre 509 [UK], Centre for Community Cultural Development (Hong Kong), LaBodega Estudio de Grabacion [Spain].

MUTED

Delivered by artists whose work resonates with the concept of hiding or suppressing facets of identity, Muted is a series of installations, exhibitions and events running through 2023, created in response to social and medical artefacts and clinical collections in Leeds and Europe.

Delivery lead: Jo Verrent and Tim Wheeler.

Partner: Thackray Medical Museum [UK].

SECRET GARDENS

West Yorkshire Playhouse was the world's first Theatre of Sanctuary. Using Frances Burnett's classic Yorkshire story as a catalyst, the theatre will explore contemporary interpretations of the word 'garden' through the experiences of European refugees and asylum seekers. The project will share best practice across the continent, bringing together artists and communities who have sought asylum or refuge to share stories of survival, regrowth, home, forgetting and commemorating.

Delivery lead: West Yorkshire Playhouse [UK].



Exposure, Manuel Vason and Jo Bannon

ADDITIONAL PROJECTS INCLUDE:

Grief Series

Will bring a three day Dia de los Muertos Festival to Leeds, delivered in partnership with collaborators in Mexico and communities across the continent, and explore Europe's response to grief.

Long Boat

A large-scale, outdoor sound and light installation and performative voyage, led by the Institute for Crazy Dancing. The slowest ride on Earth will set sail across Europe.

Attack

A spectacular outdoor performance made by and for people living in Europe's largest social housing estates.

Land Grab

Relocating global landscapes in flux to Leeds through sensory and digital installations, led by Invisible Flock.

I Was A Stranger

Inspired by an Ethiopian Prince's final days in Leeds, a major literature project, from Khadijah Ibrahiim, explores the moment the unknown becomes home.

Occupy

A multi-platform narrative created by Slung Low and played out through a series of performances, public installations, games and digital storytelling.

The Servant

A large-scale performance work combining folk and brass music, instrument making and theatre.



Spark Drummers, Light Night Leeds 2016

Voice

We hear and understand a city through its words, music, action, movement and language. And yet children and young people in the UK and across Europe are inheriting a political and social landscape in which they have had little or no say.

This theme recognises that Leeds, while aspiring to be a child friendly city, can still do much more to improve its urban environments and increase cultural opportunities for all. It also recognises the creative and social potential to connect children and young people across Leeds and across Europe.

Therefore, we are dedicating **Voice** to children and young people. It represents our commitment to Leeds' ambition to be the best city for children and young people to grow up in, founded on UNICEF's global movement of Child Friendly Cities.

This programme has been informed by an extensive consultation with children and young people that has sought to hear and amplify their hopes and dreams for 2023. They are our inspiration.

INCUBATING THE FUTURE

Incubating the Future is a creative development programme helping to form the young creative entrepreneurs who will be cultural leaders in Leeds leading up to 2023 and beyond. Working with over 400 young people from across the city, the programme will create opportunities and raise the aspirations, social and creative capital of young people who may not think culture is for them. It will build an infrastructure within and out of the city that will provide experiences, skills and support structures to nurture new and diverse voices for culture and connect young people with creative innovators in Europe and globally.

Delivery lead: The Cultural Institute, University of Leeds.

Project partners: Leeds Beckett University, Leeds Trinity University, Leeds Arts University, Northern School of Contemporary Dance, Leeds College of Music, The Geraldine Connor Foundation, NCOP, ArtForms, IVE, East Street Arts, Together for Peace.



Writing Britain, Studio 12

LEEDS CHILDREN'S CINEMA

Leeds Children's Cinema will be a new dedicated city centre hub where children, young people and their families can watch, make, play and learn with film.

Co-designed with children it will comprise a cinema screening films by and for children including Virtual Reality and 360° immersive film.

It will be programmed by a pan-European children's network and include studio spaces for film-making, animation and scriptwriting. A touring cine-mobile will take programme and activity out to local neighbourhoods and make connections to the city centre.

Delivery lead: Leeds Film.

Partners: European Children's Film Association, Dortmund U (Germany), Maisons Folies et Flow (France).

I PREDICT A RIOT

A festival of live performance and intervention created, curated and produced entirely by children and young people. I Predict a Riot (a working title from a song by Leeds band The Kaiser Chiefs) will be what children and young people want to see, what they want to say, and how they want to say it. The festival team will be a group of 7-15 year olds, who will find the shows, create images, choose the music, make the food and promote the programme. They will be supported by so-called 'expert' adults, including the project leads, Bristol's MAYK. It will be a party – and hopefully we will be invited!

Delivery lead: MAYK.

WRITING EUROPE

Leeds Central Library's Studio12 will deliver a Europe-wide film project reaching out across the continent to connect young writers, artists, spoken word performers and filmmakers with established directors, poets and screenwriters. A new collection of short films exploring our bid themes through a youth lens, will be distributed online and screened at festivals.

Delivery lead: Studio 12.

Partners: The Writing Squad (UK), Leeds International Film Festival (UK), Dortmund U (Germany), British Library (UK), Film Roundhouse.

ADDITIONAL PROJECTS INCLUDE:

Three Conversations

A programme connecting Leeds' 272 schools to European artists and students.

Take Your Place

An international theatre project connecting young people across the world, live and online, led by Common Wealth in partnership with Hetpalais (Belgium) and Chicago's Albany Park Theater Project (USA).

Baby Trees

In 2023, we will plant 10,000 trees – one for every child born in the city. The project includes an artist residency linked to the city's maternity units and provides a carbon bank to partly offset the environmental effects of our programme.

Thirteen

A gifting project to teenagers inspired by Finland's baby boxes.

European Youth Summit

Exploring voice, influence and change and featuring a wrap-around culture programme and city take-over by young people.

Room

Leeds has a long history of making **Room** for the new: new people, new ideas, new artists. There is something about this place, this city: a quality and a creative state of mind that allows space for artists, academics, scientists, sports people, chefs, engineers and citizens, to grow, define new styles, concoct new flavours, find their flair, imagine new horizons, and shine light in dark corners.

It is vital for Leeds to ensure we have room to breathe. Room to play. Room to live, host, explore. Room to rest and reflect. Room to re-imagine.

In 2023 we see Leeds building more room and expanding that space. A space, a theatre, a gallery, a street, a square, a park, a school, a hospital, an office, a factory, in which to create, make, debate, share, imagine and look to the future.



Fun of Food Leeds Indie Food Festival 2016, Tom Joy

YORKSHIRE SCULPTURE INTERNATIONAL

Yorkshire Sculpture International will firmly position Yorkshire as a centre of excellence for sculpture, building on the region's history and commitment to collecting, commissioning, exhibiting, studying and promoting modern and contemporary sculpture. Central to this vision is a dedication to creating professional development opportunities for artists locally and internationally, together with the ambition to establish a new centre for sculpture fabrication in Leeds within the city's existing infrastructure.

It will develop links between local and international artists through mentoring, residencies and exchange projects and feature a series of sculpture commissions in the public realm, four major sculpture exhibitions and a year-long public engagement programme.

Delivery partners: Henry Moore Institute, Leeds Art Gallery, The Hepworth Wakefield, and Yorkshire Sculpture Park.

GUEST AND HOST

In Europe we face a decline in the one-to-one, intimate, thoughtful encounters with our continental counterparts. The way we move around the world is changing rapidly. Where speed, quality and a voracious appetite to consume is present in our everyday, what is the extent of our hospitality as European cities? We will shift and disrupt our roles as guest and host, extending our homes, streets, shops, schools, parks and personal spaces to create a culture of generosity and belonging.

This project will explore themes of: Sleep – working with Copenhagen-based artist and architect collective N55 to build hand-crafted rooms co-designed with 50 participating neighbourhoods who will become our hosts in 2023; Move – inscribing new pathways for our guests to experience – routes mapped by the

people who live here, guided by their daily lives, revealing the hidden; Consume – bringing to the fore the alternative, independent, community-led food and drink offerings Leeds has inspired and incubated.

Delivery lead: East Street Arts. **Partners:** Stockholm Environment Institute, Assembly House Studios (UK), Pro Progressione (Hungary), N55 (Denmark), Studio Polpo (UK), Awesome Merchandise (UK), Northern Monk Brew Co (UK), Leeds Beckett University (UK), NUCLEO (Belgium).

LEEDS FILM OBSERVATORY

A year-long programme of film and photography bringing audiences closer to the universe and to each other. Content will range from live NASA transmissions and telescope photography to astronomically aligned and originally curated selections of film-making, exploring the meaning of our lives on Earth.

Building on the legacy of Louis le Prince, Leeds Film Observatory will feature the film heritage of Leeds and the largest ever curation of short film-making, embracing the world of social media videos and the future of moving image as much as traditional film production.

Delivery lead: Leeds Film. **Partners:** Austrian Cultural Forum, Croatian Audiovisual Centre, Czech Centre, Finnish Film Foundation, Goethe-Institut, Irish Film Board, Norwegian Film Institute, Polish Cultural Institute, Romanian Cultural Institute, Swedish Film Institute, Unifrance.

NO BORDERS

Leeds provides the ideal conditions for musicians to experiment and collaborate. No Borders pays homage to contemporary musicians and composers across Europe and the globe who cross boundaries of form, genre and country.

This includes: The Edge – looking at the breadth and diversity of Jazz across Europe and celebrating Leeds' experimental scene; Celebrating the anniversary of iconoclastic Hungarian composer György Ligeti and his influence on contemporary music and musicians; European New Music Biennial – a weekend celebrating contemporary composition, with musicians and composers from across Europe.

Partners: Serious, PRS Foundation, The Southbank Centre, Leeds College of Music, Leeds International Concert Season, ArtForms.



No Borders, Sorathy Kowar, Emile Holba

ADDITIONAL PROJECTS INCLUDE:

CLASSIC

Four radical co-productions, re-framing plays from the European theatrical canon that explore diverse identities, will premiere in Leeds and tour internationally.

24 Hours

A digital installation with 24 screens will capture 24 women in 24 time zones over 24 hours. Participants will be sourced through connections between people in Leeds to family members across the globe.

Reimagining Architecture

A Housing Expo and the creation of a virtual centre for architecture forming a new European resource and forum for the exchange of urban design innovation.

PERMA

A series of multi-disciplinary commissions for European and international artists and companies co-created with scientists and ecologists, investigating future living and sustainability.

Reading Rooms

An internationally significant new commission led by Theaster Gates (USA) will install reading rooms across the city to house international artist archives.

This is a programme that bursts with ambition. We want this to be truly accessible and want to capture the imagination of new, international friends. We will take risks; we will step out of our comfort zone, embrace the new and the original, spark curiosity and light fires of imagination and inspiration.

Our work is not complete however – we will continue to develop the Artistic Programme, to secure European and national partnerships across the project, to work up additional projects. We look forward to the opportunity to develop the programme for the second bid phase.

Inspire

Leeds has an experimental, independent and established cultural landscape and these projects span multiple forms, including film, theatre, performance, architecture, visual arts, agriculture, food, heritage, literature and music.

We have set no hierarchy of experience, we value the scientists, teachers, engineers, philosophers, sociologists and community leaders who have brought their ideas to the table, as well as the artists involved.

Q.14

HOW WILL THE EVENTS AND ACTIVITIES, THAT WILL CONSTITUTE THE CULTURAL PROGRAMME FOR THE YEAR, BE CHOSEN?

In February 2017, we launched an open call for ideas and received nearly 300 written proposals from artists and companies. Alongside the open call a series of engagement events, both live and online, elicited a broad spectrum of ideas from people of all ages across the city of Leeds and beyond.

The programme outlined in this bid book has developed from that process and represents the foundation of the programme for 2023. We are supporting short-listed projects to further develop ambitious artistic partnerships, a strong European dimension, budgets and delivery plans.

Each project has and will continue to be tested against the following lines of enquiry: artistic leadership, transformational aspiration, European dimension, scale, ambition and outreach, sense of place; and the legacy it will leave behind.

Our final bid book will describe around half of the proposed programme for our year as host with the remaining 50% curated by the appointed Creative Director of Leeds Culture Trust and their team. Through its funding contract Leeds City Council will hold Leeds Culture Trust accountable for the delivery of the programme as specified in the final bid book.

Q.15

HOW WILL THE CULTURAL PROGRAMME COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

Our programme will combine both the physical and intangible heritages of our city and multicultural population.

International artists will be commissioned to take three of the city's most important heritage sites (Kirkstall Abbey, Temple Newsam and Armley Industrial Museum) as the frame for **Triptych**, a trilogy of works inspired by those sites and the theme of **Fabric**.

The city's richly detailed and grandiose Victorian architecture will become the canvas to a series of landmark outdoor projects including Phoenix Dance's new **A Graphic Novel in Dance** and Circa's **Corde**.

The 20th Century's experiments in post-war social housing on a large scale definitively inform our more recent cultural heritage. They will be explored and given a new vision by Pauline Mayers' and Nicola Greenan's **Attack**, a large-scale outdoor spectacle.

A series of projects will explore and challenge traditional forms, inviting independent producers and the city's institutions to collaborate in new and ambitious ways.

Flow is a collaboration between Opera North, The Tetley and West Yorkshire Playhouse and is imagined as an epic, but intimate interdisciplinary opera in nine parts taking place along the River Aire.

The first **Yorkshire Sculpture International** responds to Leeds' recent heritage as the crucible in which the artistic lives and careers of luminaries such as Henry Moore and Barbara Hepworth were formed. This new triennial will re-imagine the form, its function in the public realm and a new depth of engagement.

The Servant, Martin Green (of Lau) will bring Mühlen's cautionary tale of industrial growth and its effects on working people to life.

Traditional and contemporary collide in **Pablo**, a project that revives circus in Leeds – once a thriving democratic art form in the heart of the city. Leading contemporary circus performers will expose the hidden story of black impresario Pablo Fanque within a new specially designed 'big top'.

CLASSIC will be a series of productions of European dramatic works in their original languages with a diverse team at the helm. The project places a contemporary conversation around diversity and identity into the context of a past epoch's characters and representation, and will include a co-production of John Lyly's *Sapho and Phao*, an Elizabethan play, directed by Emma Frankland.

Q.16

HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE, LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE CONCEPTION AND IMPLEMENTATION OF THE CULTURAL PROGRAMME?

The inspiration and energy of local artists, producers and organisations are key to the success of our bid.

It is through their input into the research, development, curation and delivery that we will ensure our programme has integrity, longevity and adds value to the European Capital of Culture project.

Local artists and companies have participated in a series of public meetings and workshops across the city over the last two years. These consultations have been at the core of the development of the themes detailed in this bid book, in the development of our vision and mission and in the aims and ambitions detailed in our Culture Strategy.

An Artistic Advisory Group was convened in October 2015 and is comprised of artists and representatives of local cultural organisations, and includes writers, broadcasters, choreographers, curators and community practitioners.

In addition, we appointed Emma Beverley, Matt Burman and Jenny Harris, a team of three Leeds programmers from the independent sector who already have extensive national and international experience, to develop the initial Artistic Programme for our application. After the open call for projects a workshop in May 2017 was attended by over a hundred local artists and companies as well as representatives of national organisations including the Live Art Development Agency, British Council and Royal Institute of British Architects.

Q.17

PLEASE GIVE SOME CONCRETE EXAMPLES AND NAME SOME LOCAL ARTISTS AND CULTURAL ORGANISATIONS WITH WHICH COOPERATION IS ENVISAGED AND SPECIFY THE TYPE OF EXCHANGES IN QUESTION.

Examples of working with local artists and producers include:

PABLO

The moving and little-known story of Pablo Fanque, the first Black British circus impresario, immortalised on the cover of The Beatles album, Sgt. Pepper's Lonely Hearts Club Band. The project will be created and led by local circus company Urban Angels and supported by international circuses. Pablo's story will be shaped by artist, writer and academic Joe Williams. Leeds producer Rosalind Coleman will lead an international creative team.



Light Night Leeds 2016, Andy Lord

THE EAST LEEDS PROJECT (ELP)

The ELP will be a major new visual art and public realm programme that will occupy green spaces in a wide corridor of land and space in East Leeds. The project will be led by international and Leeds-based curator Kerry Harker.

The ELP is a way to think through the issue of deprived 'east ends' that many cities across Europe have in common. The ambition is to enhance the aspiration and skills of those who live in East Leeds and to create a stronger sense of collective ownership over how this area might develop.

The project brings together cultural and community arts organisations working at a local level in the area, including Canal Connections, Wyke Beck Valley Friends, Space 2, Chapel FM, Gipton Gala as well as parks, health and education organisations. The ELP is also building links with Rotterdam-based, internationally-renowned artist and innovator Daan Roosegaarde.

Nine artworks in sculpture, music, dance and film, each with a distinct community involvement, will connect Leeds to its wider region through innovative land art, inspired by the Aire.

LAND GRAB

Led by Leeds-based company Invisible Flock, Land Grab will be a series of beautiful, living installations, located in neighbourhoods across Leeds and employing creative and digital technologies. These projects will allow audiences to physically experience remote landscapes and use new innovations to capture, rebuild and re-imagine the effects of climate change around the world.

Performance



Capacity
to deliver

Leeds City Stompers, Chloe Grayson

Q.18

PLEASE CONFIRM AND SUPPLY EVIDENCE THAT YOU HAVE BROAD AND STRONG POLITICAL SUPPORT AND A SUSTAINABLE COMMITMENT FROM THE RELEVANT LOCAL, REGIONAL AND NATIONAL PUBLIC AUTHORITIES.

Councillor Judith Blake is the first female Leader of Leeds City Council. When she became Leader in May 2015, the first decision she made was to keep culture, the economy and international relations under her own direct responsibility. She also took Leeds back into the EUROCITIES network.

Councillor Blake is the chair of the Core Cities group, which represents all the major UK cities outside London. In that capacity she has represented Core Cities within EUROCITIES political meetings, and has contributed to debates around Brexit and reconnecting

Europe to its citizens. From its beginnings in January 2014, our bid continues to have full support from across the political spectrum in Leeds. The All-Party Parliamentary Group for Yorkshire, comprising all the regional MPs, has also agreed to support our bid.

These commitments are sustainable as the European Capital of Culture project features in the council's published Strategic Plan, and is also a key action of Leeds' Culture Strategy, both running until 2030. The council has formally agreed all-party support for the budget and vision of the bid.

There is full support in the wider region and we have received letters from all of the public authorities, shown below.

In addition to their involvement in specific projects in the Artistic Programme and the advance programme, we have held discussions with national organisations regarding support for our year, including: Arts Council England, Heritage Lottery Fund, Creative England and British Council.

OUR FRIENDS IN YORKSHIRE



CORE CITIES IN THE NORTH OF ENGLAND





PLEASE CONFIRM AND EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE. EXPLAIN HOW THE EUROPEAN CAPITAL OF CULTURE WILL MAKE USE OF AND DEVELOP THE CITY'S CULTURAL INFRASTRUCTURE.

The city will use our extensive existing cultural infrastructure, and many of our projects will also happen in unexpected venues. We will create new venues in pavilions, buses, homes, shipping containers, warehouses, vacant shops, car parks and even high up in the sky.

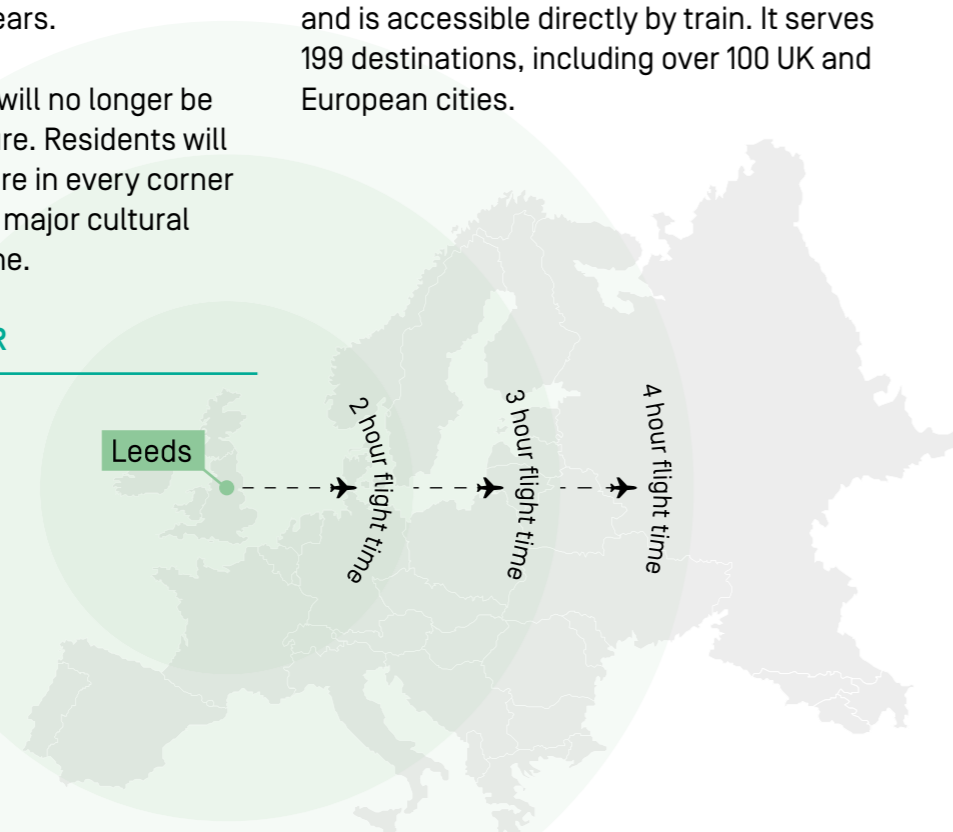
Projects such as **The Lighthouse, Yorkshire Sculpture International** and **Icing the Donut** will create new and reinvent existing cultural infrastructure.

The city will provide the backdrop to host the 'closing' ceremony at the start of the year, with **Light Night Leeds** moving to January, inviting residents to celebrate the city's cultural heritage from the last 400 years.

By the end of the year there will no longer be unexpected venues for culture. Residents will expect to come across culture in every corner of the city, and embrace the major cultural houses as rooms for everyone.

QUESTION 19B: LEEDS BY AIR

Indicative flight times, where direct flights are available



WHAT ARE THE CITY'S ASSETS IN TERMS OF REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT?

Leeds is in the middle of the UK and it is easy to get here:

BY PLANE

Leeds Bradford International Airport, situated 11km from the city centre, welcomes direct flights from over 75 cities, including eight UK destinations and the key European hubs of Amsterdam, Paris and Berlin. It serves a range of outgoing destinations, including Austria, Croatia, Cyprus, the Czech Republic, Denmark, France, Germany, Greece, Hungary, Italy, Malta, the Netherlands, Portugal, Poland, Spain, Switzerland and Turkey among its European routes. The airport is home to Jet2, flies KLM, Ryanair and British Airways, and developments are planned with increased capacity, route development and a direct train link.

Manchester Airport is a 90-minute drive and is accessible directly by train. It serves 199 destinations, including over 100 UK and European cities.

BY TRAIN

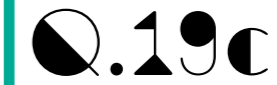
Leeds Railway Station is the busiest transport hub in the north of England, at the heart of the city centre, 27% of visitors arrive by rail (a high proportion by UK standards).

By 2019 there will be a 52% increase in the number of morning peak seats on TransPennine Express trains into Leeds. There is a significant programme of investment and redevelopment in place to transform the existing station.

The city has experience of working with travel operators to increase transport capacity for key events, such as the Tour de France Grand Départ.

BY BUS AND CAR

Leeds has direct motorway links north, south, east and west and is well-connected by low cost bus routes across the UK, and is investing €196.62 million (£174 million) to transform public transport links in the city, including sustainable park and ride schemes, and cycle infrastructure.



WHAT IS CITY'S ABSORPTION CAPACITY IN TERMS OF TOURIST ACCOMMODATION?

Leeds has a total accommodation of 10,997 beds, with over 19,000 beds across the Yorkshire region.

The city has 68 hotels and the University of Leeds and Leeds Beckett University have access to 4,550 rooms, which would be available during holiday periods and for conferences, artists and youth residential use.

There are caravan and campsites on the outskirts of the city and a large stock of bed and breakfast accommodation to the north of the city. Over 40% of visitors currently stay with family and friends and there is a growing Air BnB and serviced accommodation market.

Our research estimates that Leeds will need to grow hotel bed stock from 6,000 to 8,541 beds by 2023. Currently there are 23 hotels planned which would deliver an additional 2,656 beds, exceeding the growth required. This will provide the necessary demand, quality, brand, choice and price of bed stock to accommodate visitors to Leeds in 2023.

QUESTION 19B: LEEDS DOMESTIC TRAVEL TIMES



Edinburgh 251km 🚗 3 Hours	London 280km 🚗 2 Hours
Newcastle 163km 🚗 1.5 Hours	Belfast 281km ✈️ 1 Hour
Hull 101km 🚗 1 Hour	Liverpool 102km 🚗 2 Hour
Birmingham 131km 🚗 2 Hours	



IN TERMS OF CULTURAL, URBAN AND TOURISM INFRASTRUCTURE WHAT ARE THE PROJECTS (INCLUDING RENOVATION PROJECTS) THAT YOUR CITY PLAN TO CARRY OUT IN CONNECTION WITH THE 'EUROPEAN CAPITAL OF CULTURE' ACTION BETWEEN NOW AND THE YEAR OF THE TITLE? WHAT IS THE TIMETABLE FOR THIS WORK?

Leeds is a rapidly expanding city, with an expected increase in population to one million by 2030. Leeds is on the cusp of transformational growth, at a point that will define its development for centuries.

Strategic infrastructure investments of over €169.5 million (£150 million) for cultural facilities, as well as in the field of cultural education, will be completed before 2023. A rolling series of heritage and public realm projects will contribute to an improved environment and experience for those who live, work or play here.

Urban and tourism infrastructure, including the billion-pound development in Leeds South Bank will be in development by 2023 with a new City Park one of the first elements to be completed. While these projects will improve facilities, accessibility, the environment and welcome for visitors in 2023, their key purpose is longer term and is closely connected to the ambitions of the city's Culture Strategy.

CULTURAL INFRASTRUCTURE PROJECTS

WEST YORKSHIRE PLAYHOUSE €15.82 MILLION (£14 MILLION) [COMPLETE 2019]

West Yorkshire Playhouse will be extended to include a new experimental performance and community space with high quality disabled access.

LEEDS TOWN HALL REFURBISHMENT €12.66 MILLION (£11.2 MILLION) [COMPLETE 2020]

An extensive refurbishment of this much loved building.

PROJECT BEETA €621,500 (£550,000) [COMPLETE 2018]

Project BEETA will be developed by East Street Arts, the largest provider of artist studio space in the UK outside London. The new site will create a specialist Arts & Technology base for artists to collaborate, test and create new ways of working.

HYDE PARK PICTURE HOUSE €4.02 MILLION (£3.6 MILLION) [COMPLETE 2019]

Refurbishment will enable this historic, gas-lit cinema to improve disabled access and create a second cinema.

LEEDS BECKETT UNIVERSITY CREATIVE ARTS BUILDING €84.75 MILLION (£75 MILLION) [COMPLETE 2020]

The investment will create a new home for the Schools of Film, Music and Performing Arts, as well as the School of Art, Architecture and Design. The Creative Arts building will establish a new landmark for the city and will strive to bring academia and industry together.

LEEDS ARTS UNIVERSITY EXTENSION €22.48 MILLION (£19.9 MILLION) [COMPLETE 2018]

The five-storey building will accommodate art, design and performance facilities. A public gallery, together with an enterprise centre, will allow the university to engage with businesses and communities.

URBAN AND TOURISM INFRASTRUCTURE PROJECTS

LEEDS SOUTH BANK

The River Aire runs through the city, and on its North Bank includes the core of the city centre with the focus on retail, civic buildings and cultural centres.

The South Bank on the opposite side is Europe's largest city-centre regeneration opportunity. Rooted in the city's industrial past the site can provide the blueprint for how cities can manage their transition from industrial powerhouses to support creative and digital jobs for the future, with culture as a central enabler to these changes.

Over 2,200 people participated in a recent public consultation on the South Bank. They identified culture and the arts as one of the very highest priorities. The aspiration for the area is to build on its existing support for creative businesses and enhance the cultural infrastructure. Investment in the South Bank will total hundreds of millions of Euros and will be completed in a programme up to 2033. One of the first sections to be delivered, and the centrepiece of the South Bank development, is a new city centre park. It will provide event spaces and potentially host parts of the closing and opening ceremonies of Leeds 2023.

CITY SQUARE €22.6 MILLION (£20 MILLION) [COMPLETE 2022]

City Square is a major public space in the city centre and the first 'experience' of the city and key gateway for visitors and workers when arriving through the railway station.

The city is accelerating plans to remove general traffic from City Square by 2021, allowing for the redevelopment of City Square by 2022. The desire is to create a world-class space which will allow social interaction and can be used for events and activities.

LOWER KIRKGATE TOWNSCAPE HERITAGE INITIATIVE €8.87 MILLION (£7.85 MILLION) [COMPLETE 2020]

Built in 1711, this area of special historic interest included the First White Cloth Hall, reflecting the city's role as the cloth trading centre of West Yorkshire.

GRAND THEATRE QUARTER €4.15 MILLION (£3.67 MILLION) [COMPLETE 2019]

This programme of investment will restore a number of buildings, enhancing the area and long term preservation.

DIGITAL CONNECTIVITY

The city already hosts one of the three internet exchanges in the UK (the others are in London) which connect directly to the global internet. Further investment is planned for extensive modern superfast high bandwidth digital connectivity through both fibre and 5G technology. In addition to supporting virtual access to the Artistic Programme, it will enable the creation of an online ticketing system for the entertainment venues in the city. Pooling resources will allow a robust, fit-for-purpose system, and provide scope for audience development, cost-effective marketing and cross-selling between venues and events.



Involving our communities

Burmanofts Stories part of Transform 13, The Other Richard

Q.20

EXPLAIN HOW THE LOCAL POPULATION AND YOUR CIVIL SOCIETY HAVE BEEN INVOLVED IN THE PREPARATION OF THE APPLICATION AND WILL PARTICIPATE IN THE IMPLEMENTATION OF THE YEAR?

From the outset, Leeds has adopted a genuinely people-led process. We began the conversation nearly four years ago on 7th January 2014, when Leeds City Council hosted a public meeting to address the question: should Leeds bid for European Capital of Culture?

300 people attended and a show of hands supported the idea of bidding unanimously. This meeting ignited huge public interest. During the week of the meeting the Twitter conversation reached 455,548 accounts with a combined exposure of 2.5 million.

The city then took the conversation out further. A dedicated team spent the next 15 months talking to people throughout the city, setting up citizens' panels, and running online polls, surveys and in-depth discussions. Focus groups were held with children and young people, politicians, community leaders, the voluntary and education sectors and business. The reach was wide and deep, for example the team surveyed 42,000 children and young people in the city.

The City Talking, an independent media company based in Leeds, hosted three months of conversations titled 'Should Leeds Bid?'

There was extensive support and coverage in local media and by the city's commentators and bloggers. Positive responses from a readership survey led Leeds' daily newspaper, the Yorkshire Evening Post, to declare support for the bid. In 2015 it ran a 'Yes Leeds' campaign to its 30,000 circulation.

Leeds Culture Network tested levels of support of people working in the arts and creative industries in the city. Leeds West Indian Carnival shared #Leeds2023 information with its 4,300 followers and reported favourable responses to Facebook posts about the 'Yes Leeds' YEP campaign.

The conversation took on a life of its own. A motion of support was taken by the University of Leeds Student Union representing 30,000 students.

We were interested not solely in a Yes/No answer but in how people thought it should happen and if they had an interest in being involved. What benefits might it bring? What might people do as part of it? What activity would they plan? How might a street or neighbourhood be part of a European Culture Capital year?

A PROJECT OWNED BY THE WHOLE CITY

Among our findings people insisted that this project would have to be for everyone in the city not just our cultural and business interests. It was to have a Steering Group independent of the council and supported by stakeholders, politicians, citizens and partners in the city and the wider region.

With a strong mandate from our citizens clearly established, the council put out a public call for individuals passionate about the city, to put themselves forward to form the Independent Steering Group for the Leeds bid. We received over 140 applications. In response to such enthusiasm we created a number of additional advisory groups to advise on engagement with communities, communications, fundraising, research, the Artistic Programme and on developing new European partnerships and international connections.

In summer 2016, our Engagement Advisory Group spoke to a wide selection of residents in Leeds at 11 community festivals and galas to communicate directly to 3,000 people.

They asked residents questions about their culture and their way of life along with their hopes for the city and the rest of Europe. It included our citizens' current feelings and thoughts about bidding post the European Union referendum.

The answers surprised us because people remained highly positive about Leeds bidding and relatively uninfluenced by the national referendum a few weeks earlier. Diversity was the most valued Leeds attribute. There was also strong criticism of the city as inaccessible and difficult to move around. Leeds was seen as a good place for children and young people to grow up in, yet with poor quality and uninspiring public spaces. Their views have directly led to the development of our Artistic Programme themes.

DEVELOPING ACTIVE CITIZENS

We have recruited and trained 30 volunteers with strong potential to become leaders once we begin to recruit on a larger scale. Drawn from different areas of the city, the volunteers are taking the bid's core messages back into their local communities and contributing to how the volunteer campaign progresses. This initiative builds on a legacy of volunteering that began with the European Year of Volunteering in 2011, when Leeds worked with our twin cities Brno, Dortmund and Lille.

We will recruit over 250 digital and community volunteers committed to promoting the city and spreading word of mouth about the year. We will encourage volunteer reviewers to create an online dialogue about Leeds 2023.

We will create opportunities for learning and developing skills that will stay with people long after 2023. We particularly want to develop the skills and abilities of our children and young people, as guardians of Leeds' cultural future. We are planning many opportunities for people who are new to cultural creation to develop programming in communities.

We have learned that we need to allow time and space to develop the precious and sensitive conversations that will really bring people on board with the bid, and to develop co-authored projects with our communities that have genuine appeal and impact.

We will create a city welcome desk and have volunteers at key public events.



HOW WILL THE TITLE CREATE NEW AND SUSTAINABLE OPPORTUNITIES FOR A WIDE RANGE OF CITIZENS TO ATTEND OR PARTICIPATE IN CULTURAL ACTIVITIES, IN PARTICULAR FOR YOUNG PEOPLE, VOLUNTEERS, AND THE MARGINALISED AND DIS-ADVANTAGED, INCLUDING MINORITIES? ELABORATE ON THE ACCESSIBILITY OF THESE ACTIVITIES TO PERSONS WITH DISABILITIES AND THE ELDERLY. SPECIFY THE PARTS OF THE PROGRAMME PLANNED FOR THESE GROUPS.

Informed by our audience research, we will engage with groups living in pockets of Leeds who may not have frequent, deep, or indeed any engagement with cultural activities going on in the city.

Often referred to as 'hard to reach' we believe they are 'hardly reached'.

We will learn from Arts Council England's national Creative People and Places initiative, and upscale its most successful ideas to Leeds 2023. Arts Council England has announced €141.25 million (£125 million) funding in 2018-22 for enhancing diversity and increasing the reach of art and cultural activity in areas with low levels of engagement. We aim to access this fund to support our programme. Research from Leeds 2023 will provide evidence to cities across Europe.

We will prioritise listening to young, older, and marginalised people whose voices have not been heard. Leeds 2023 will develop ideas with communities including prisons, homeless shelters, care homes.

Leeds is a city of contrasts. 164,000 people, 20% of our population, live in the 10% most deprived areas in England. While the impact of poverty can be found in all areas of the city, there are specific concentrations of poverty in inner city areas that are isolated from the rest of the city by a 1970s network of roads.

Work has already started through Incredible Things, an artist-led pilot, to engage local communities in thinking about the possibilities that 2023 might offer for sharing real and hidden stories of individual lives.

Leeds has well developed community initiatives with a city-wide tradition of annual festivals and galas, a great resource from which to further develop the Artistic Programme.

OUR ARTISTIC PROGRAMME WILL SEEK TO ENGAGE WITH A WIDE RANGE OF AUDIENCES THROUGH PROJECTS SUCH AS:

Incubating the Future is a creative development programme helping to support 400 new, young, imaginative, innovative and creative entrepreneurs who will be the cultural leaders and voices for change in Leeds leading up to 2023 and beyond.

Three Conversations will ensure every child in the city has three conversations over the course of 2023: one with an international artist, one with other international students and one with a local artist. Around this, we will build a programme of artistic creation and exhibition/performance by young people, teacher training, and raise aspirations for children across our city.

Health and wellbeing

Our Artistic Programme explores how the arts contribute to well-being. Leeds has a relatively high level of working-age adults not in employment due to mental ill health.

We will collaborate with the National Health Service on a public engagement programme and an international conference on health and well-being around key arts projects such as Grief Series which explores experiences of death and bereavement and Thirteen which investigates the pressures on teenagers reaching adulthood.

Removing Barriers

We are collecting data on cultural event attendance to feed into our plans to widen audiences. We will use our findings to ensure that all parts of the community are included.

Leeds has a track record in working towards being a welcoming city, although there is still a long way to go. There are many examples, including Leeds being the first UK Local Authority to receive a Gold Standard 'Attitude is Everything' award for improving deaf and disabled people's access to live music.

Leeds City Council, cultural venues and producers in the city are working towards physical access improvements to every cultural venue by 2023. Our Artistic Programme will incorporate signing, interpretation, relaxed performances and dementia friendly policies.

There will be many free events during 2023. Many of our cultural organisations are also looking at a 'Pay What You Feel' approach so that price is not a barrier.

We will programme cultural events in everyday places and spaces: streets, parks, squares, leisure centres, health centres, schools and libraries in neighbourhoods.

The THINK 2023 Group will lead the way for young people to be curious, questioning and active in Leeds.



EXPLAIN YOUR OVERALL STRATEGY FOR AUDIENCE DEVELOPMENT, AND IN PARTICULAR THE LINK WITH EDUCATION AND THE PARTICIPATION OF SCHOOLS.

Our audience development strategy is informed by research. As part of our bid we have, for the first time, brought together audience data from 16 theatres and galleries in the city.

Working with research company The Audience Agency, we examined current arts attendance using an 8-point segmentation model. We examined the barriers to pricing for different audiences including families and young people. One of our key ambitions is to reach new audiences and participants in the five wards with lowest cultural attendance. The disparity of cultural engagement in the city is evidenced in the table opposite and on page 55.

Leeds has a markedly higher proportion of young people aged 18 to 35 than the national average.

The research shows that many of our audiences are quite traditional. We will use high profile events to attract people to the city and to drive interest in the press and social media. Audiences who have been to existing events such as Light Night Leeds and Transform festivals will be encouraged to experience new European work.

Our audience survey has shown that more than half of ticket income for the city's main venues comes from outside the city. However 60% of people in Yorkshire are known to attend arts events but have never been to one in Leeds. This is a key target segment including ethnically diverse populations in areas such as Bradford and Huddersfield.

We are also surveying 1,500 people over a 12-month period to build a picture of their awareness, attendance and expenditure on culture.

An online survey of non-visitors is informing us about the perceptions and barriers to visiting Leeds. Early findings suggest that only 1 in 5 visitors come to Leeds for culture, and that local audiences do not associate the city with a strong cultural offer.

Working with Schools to promote arts education

With 135,000 young people of school age in the city, this is a sizeable audience. **Voice** focuses on children and young people and is vital for developing the next generation of makers and audiences.

Although the UK is a world leader in creative industries, it is at a crisis point in arts and cultural education, with a 60% fall in take-up of arts GCSEs threatening to undermine our position. There is a danger that arts subjects in UK schools will be driven out of the curriculum. UK schools are prioritising STEM (Science, technology, engineering, and mathematics) subjects, rather than guiding young people to the creative industries.

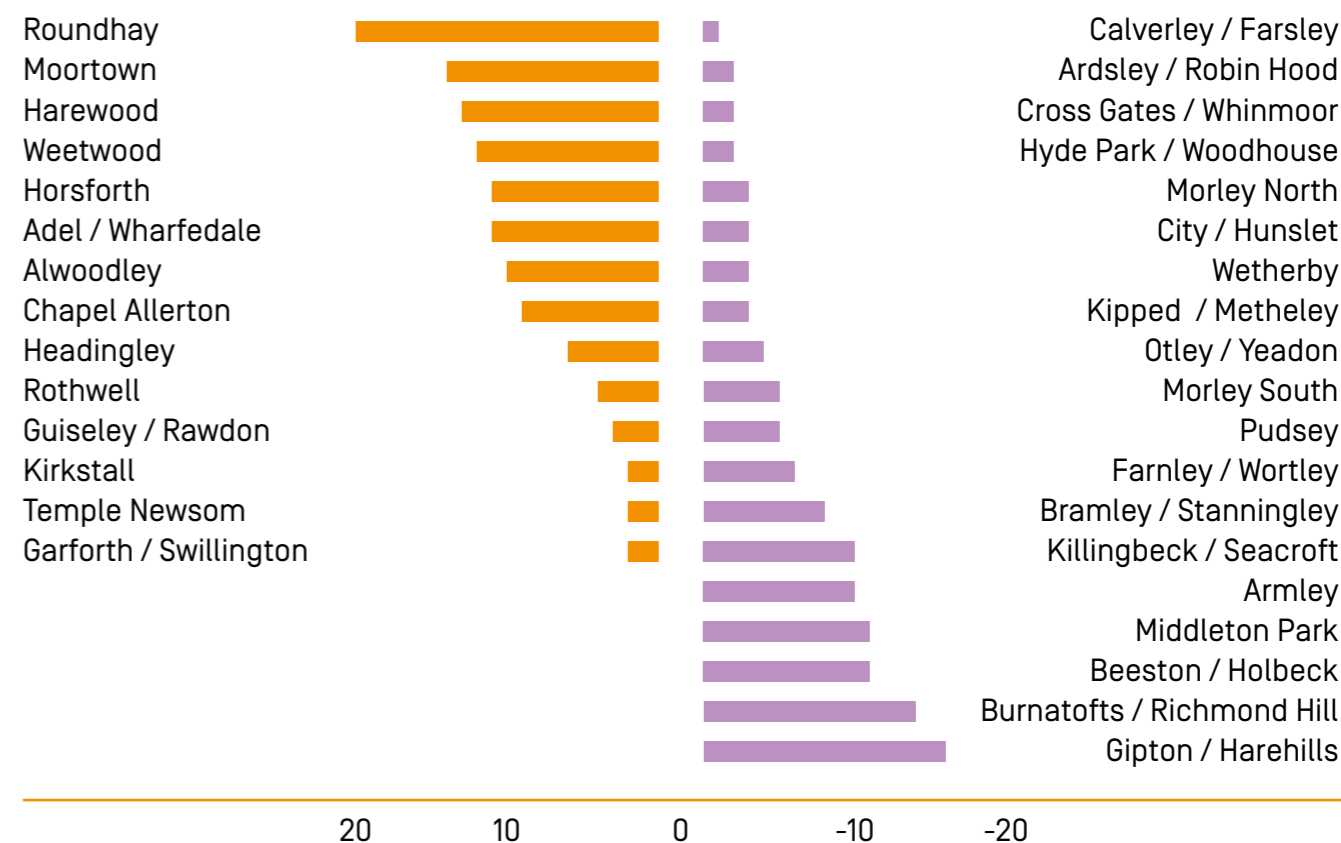
QUESTION 22: LEEDS CULTURAL ENGAGEMENT IN A TWO-TIER CITY

Cultural attendance and engagement by ward

Source: Audience Agency, Sept. 2017

Above Leeds Average Cultural Penetration

Below Leeds Average Cultural Penetration



In 2016 we created a forum bring together head teachers which allowed us to share the vision for Leeds 2023. The head teachers were keen to advocate the value of arts and cultural education in delivering a broad curriculum for children. The meeting revived their appetite to work on an international level and led to many becoming partners in ERASMUS+ and E-Twinning with France, Germany, Finland and Sweden. This has led to the creation of a Cultural Education Partnership, to put arts and culture back into the curriculum.

Our bid will support the Leeds Cultural Education Partnership with the creation of a new place-based curriculum. A pilot has been created using the story of the Leeds West Indian Carnival as a case study. Each story will have a set of resources including images, films, suggested activities and links to workshops.

There is a 40-year history of culture and education work by the city's arts companies. We have experienced specialist arts and education practitioners, with a strong network of youth theatre companies.

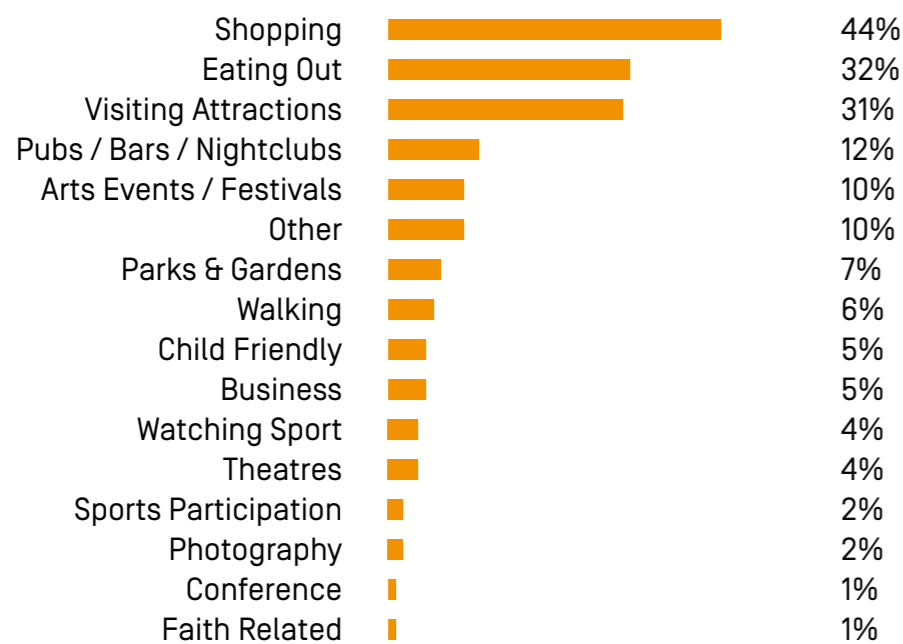
Opera North has successfully delivered a project in three Leeds primary schools based on the widely regarded El Sistema programme of children and youth orchestras in Venezuela. It is successfully transforming the lives and attainment of children in deprived communities using the power and disciplines of community-based orchestral music-making.

West Yorkshire Playhouse's First Floor Space provides opportunities, skills, knowledge and confidence for young people to go on to employment or further education.

Over 85% of young people in Leeds (162,500) have a Breezecard discount leisure card. We want to learn from other European cities and develop an App for Breezecard and link it to a transport offer for Leeds children and young people.

QUESTION 22: ACTIVITIES

QUESTION: Which activities do you take part in while in Leeds?



Source:
Leeds Visitor Profiling
Research Completed
by NGI Solutions
Commissioned by
Leeds 2023
05/07/2017



Collaborate

Management & Organisation

Q.23

WHAT HAS BEEN THE ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING EXPENDITURE FOR THE PRESENT EUROPEAN CAPITAL OF CULTURE APPLICATION)?

The council has seen its overall government budget reduce significantly since 2013/14. However as a percentage of expenditure, the culture budget has remained stable. The figures below do not include expenditure on capital, libraries or school music.

QUESTION 23: Year	Annual budget for culture in the city GBP	Annual budget for culture in the city EUR	Annual budget for culture [% of the city's annual budget]
2013/14	£22,884,454	€27,461,345	1.04%
2014/15	£23,153,260	€27,783,912	1.12%
2015/16	£22,367,936	€26,841,523	1.08%
2016/17	£22,718,272	€27,261,926	1.14%
2017/18	£21,449,093	€25,738,912	1.10%

Q.24

IN CASE THE CITY IS PLANNING TO USE FUNDS FROM ITS ANNUAL BUDGET FOR CULTURE TO FINANCE THE ECOC PROJECT, PLEASE INDICATE THIS AMOUNT STARTING FROM THE YEAR OF SUBMISSION OF THE BID UNTIL THE EUROPEAN CITY OF CULTURE YEAR.

between many of the council programmes and the programmes of Leeds Culture Trust, the independent organisation that will deliver the project.

For instance, Leeds Art Gallery, which is financed by the council, will contribute significantly to the visual arts programme.

This bid has been developed by a core council team which will remain in place until Leeds Culture Trust has appointed its Chief Executive and other core staff. At that point (during 2019 or thereafter) some of these staff may be seconded to the Trust as part of the council's additional in-kind contribution to the project.

The council has used existing budgets to support the bid process with every £1 leveraging at least £4 from other public and private sector sources.

Leeds City Council will invest an additional €13.56 million (£12 million) funding for the 2023 programme and will also maintain its current culture budget of €24.3 million (£21.5 million) per year.

Although the annual budget for culture will not be used directly to finance the European Capital of Culture, there will be a strong synergy

Q.25

WHICH AMOUNT OF THE OVERALL ANNUAL BUDGET DOES THE CITY INTEND TO SPEND FOR CULTURE AFTER THE EUROPEAN CITY OF CULTURE YEAR?

In order to secure the legacy for 2023 an additional €1.13 million (£1 million) per year will be invested in culture from 2024 onwards. The council formally agreed this on 17th July 2017. We are aiming to grow this into an annual €4.52 million (£4 million) legacy fund.

Not including inflation and other factors, the additional investment will mean the council's annual budget for culture from 2024 onwards will be €25.43 million (£22.5 million).

Instead it builds a more sustainable and mixed budget model that recognises the austerity measures affecting local government while securing a core contribution of €13.56 million (£12 million) cash and an estimated €3.96 million (£3.5 million) in-kind from Leeds City Council. Other projected local support comes from universities and colleges and regional agencies such as the Local Economic Partnership and West Yorkshire Combined Authority.

The model includes estimates for the Arts Council, other national lottery distributors and agencies such as the British Council.

It is important to note that this is the proposed operational budget for Leeds Culture Trust only. It does not include additional funds that a third-party would raise to deliver artistic programmes which are funded by a grant from the Trust.

Q.26

INCOME TO COVER OPERATING EXPENDITURE: EXPLAIN THE OVERALL OPERATING BUDGET (I.E. FUNDS THAT ARE SPECIFICALLY SET ASIDE TO COVER OPERATIONAL EXPENDITURE). BUDGET SHALL COVER PREPARATION PHASE, YEAR OF THE TITLE, EVALUATION AND PROVISIONS FOR THE LEGACY ACTIVITIES. GIVE A BUDGET OVERVIEW WITH FUNDS RAISED FROM PUBLIC AND PRIVATE SECTOR.

The income is set at €70.06 million (£62 million) with €14.01 million (£12.4 million) already confirmed. The income model differs from previous UK European Capitals of Culture, as it is less reliant on a single source of local authority income.

QUESTION 26: Total income to cover operating expenditure

EUR, million	GBP, million	
€70.06	£62	
From The Public Sector		
EUR, million	GBP, million	%
€55.60	£49.2	79.35%
From The Private Sector		
EUR, million	GBP, million	(%)
€14.46	£12.8	20.65%

A figure for sponsorship of €9.04 million (£8 million) is a conservative estimate. Leeds has already secured 15 major private sector partners for the bid process, as well as financial input from the Business Improvement District. The budget also includes around €4.52 million (£4 million) from trusts and philanthropy.

The Leeds bid is based on a budget for the preparation phase, 2023 and first quarter of 2024 with plans for a legacy budget of €4.52 million (£4 million) a year additional to that shown in the table below.

Q.27

INCOME FROM THE PUBLIC SECTOR: WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE? (IN A TABLE, GIVE AN OVERVIEW OF THE INCOME FROM THE PUBLIC SECTOR.

The table below gives the breakdown from public sector and other sources. A share of over 50% of funding from local and regional sources reflects the scale of the city and its significant commitment to the bid, including by our universities.

A modest €3.33 million (£2.95 million) is assumed from European sources including the Mercuri Prize, Creative Europe and ERASMUS+.

QUESTION 27: Income from the public sector to cover operating expenditure	EUR	GBP
Public Sector		
Leeds City Council	€13,560,000	£12,000,000
Arts Council England*	€15,820,000	£14,000,000
Other lottery	€7,345,000	£6,500,000
Other regional	€8,475,000	£7,500,000
National government (DCMS)	€3,390,000	£3,000,000
National trusts	€2,260,000	£2,000,000
Other national	€1,412,500	£1,250,000
European Union	€3,333,500	£2,950,000
Total	€55,596,000	£49,200,000
Private sector	€14,464,000	£12,800,000
Total	€70,006,000	£62,000,000

*ACE includes €15.82m (£12m) core and €2.26m (£2m) strategic touring

Q.28

HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, AND STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER OPERATING EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

On 17th July 2017, Leeds City Council's Executive Board agreed the council's commitment to operating expenditure of €13.56 million (£12 million) for the European Capital of Culture project, 19% of all project income has therefore been secured.

Whilst 2023 is outside of the budgetary planning period for Arts Council England we have discussed potential funding with its senior officers in order to make a realistic estimate. The estimate is based on current levels of investment by the Arts Council into Leeds organisations of €25.54 million (£22.6 million) per year plus one-off awards of €14.01 million (£12.4 million) over the last 3 years.

Arts Council England has supported one-off revenue investments in major cultural celebrations which serve to promote the arts in England. These include €12.92 million (£10.5 million) into Liverpool 08 (which included some direct investment from National Government), and €3.39 million (£3 million) into Hull 2017.

On that basis Leeds City Council considers a minimum core investment of €13.56 million (£12 million) by the Arts Council to be a reasonable estimate given the size of Leeds and reflecting the scale of investment to be made by the council.

We anticipate these figures could be formalised at the point when a successful city has been announced.

On 1st June 2017, the Leaders of the five West Yorkshire local authorities plus the City of York Council and Harrogate Borough Council agreed to support an allocation of €395,500 (£350,000) to the project in 2019, to assist with start-up costs for Leeds Culture Trust.

In addition, all five council Leaders from across West Yorkshire have recognised the likely call on further regional funding sources to support the project.

Q.29

WHAT IS YOUR FUND RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES / FUNDS TO COVER OPERATING EXPENDITURE?

Due to uncertainty caused by the UK vote to exit from the European Union, we have been cautious in our budgeting for European funding.

A key part of our proposal is that funding from Leeds City Council should cover and provide a cash-flow for the core costs of operating Leeds Culture Trust. This allows the Trust to apply for other sources, including Creative Europe, ERASMUS+ and other European funds for programme and educational activity.

Over the last two years we have built capacity in the city to bid for European Union funds and have held a number of workshops for the creative sector on the impact of Brexit and which European Union funding opportunities still exist. Workshops and one-to-one sessions have been led by EUCLID and the Creative Europe Desk UK. One of our sessions included representation from the Creative Europe Desk Hungary and the Hungarian cultural sector, in order to build links with potential partners from the Hungarian cities bidding for the title in 2023.

These ongoing capacity-building activities have proved successful with four Leeds organisations – Yorkshire Dance, Opera North, Compass Live Arts and Leeds Beckett University – in the latest round of Creative Europe funding.

Leeds plays an active role within the UK's Creative Industries Federation (CIF) in advocating the future participation of the UK in European Union funding programmes post Brexit.



ACCORDING TO WHAT TIMETABLE SHOULD THE INCOME TO COVER OPERATING EXPENDITURE BE RECEIVED BY THE CITY AND/OR THE BODY RESPONSIBLE FOR PREPARING AND IMPLEMENTING THE EUROPEAN CITY OF CULTURE PROJECT IF THE CITY RECEIVES THE EUROPEAN CITY OF CULTURE TITLE?

See table below which provides headline cash-flow for the project from 2019 – 2024

QUESTION 30: Projected Cash-flow 2019 – 2024

Source of income for operating expenditure (figures shown in GBP, millions)

	2019	2020	2021	2022	2023 [ECOC year]	2024 [1st Quarter]	Total
Leeds City Council	1.50	2.00	2.50	2.50	3.25	0.25	12.00
Arts Council England (Core)	0.50	0.75	1.50	4.00	5.00	0.25	12.00
Regional Local Authorities	0.35	—	—	—	—	—	0.35
Other							
TOTAL	0.25	0.75	3.50	12.40	20.00	0.75	37.65
CASHFLOW	2.60	3.50	7.50	18.90	28.25	1.25	62.00
	0.96	1.88	4.93	13.92	0.33	—	

Source of income for operating expenditure (figures shown in EUR, millions)

	2019	2020	2021	2022	2023 [ECOC year]	2024 [1st Quarter]	Total
Leeds City Council	1.80	2.40	3.00	3.00	3.90	0.30	14.4
Arts Council England (Core)	0.60	0.90	1.80	4.80	6.00	0.30	14.4
Regional Local Authorities	0.42	—	—	—	—	—	0.42
Other							
TOTAL	0.30	0.90	4.20	14.88	24.00	0.90	45.18
CASHFLOW	3.12	4.20	9.00	22.68	33.9	1.50	74.40
	1.15	2.26	5.91	16.7	0.39	—	



INCOME FROM THE PRIVATE SECTOR: WHAT IS THE FUND-RAISING STRATEGY TO SEEK SUPPORT FROM PRIVATE SPONSORS? WHAT IS THE PLAN FOR INVOLVING SPONSORS IN THE EVENT?

Leeds has previously had a poor track record for private sector sponsorship of cultural activity. Our approach has therefore been to build private sector support for the bid itself, whilst also engaging business interest in the city's new Culture Strategy in order to build awareness of potential cultural regeneration.

We set a target of attracting 15 major business partners to support a programme of pre-2023 events and marketing. These events have involved either a European programme theme or community engagement. The process has enabled us to talk to over 100 businesses about Leeds 2023 in a cultural context. We have secured around €585,000 (£450,000) for the bid period but more importantly, we have built relationships with a number of major

companies in the region including Yorkshire Water, Yorkshire Bank, Yorkshire Building Society and the digital company aql, as well as law firms, property developers, retailers, transport operators, construction firms and other local companies.

With our encouragement, our partners have become increasingly active contributors to the bid, hosting events, sharing marketing materials, offering opportunities for staff engagement and actively promoting Leeds 2023 via their clients.

We have set a realistic sponsorship target in the bid, but hope to exceed our target given the achievements of both Liverpool in European Capital of Culture and Hull in the UK City of Culture competitions. We have a set hierarchy of sponsorship benefits, which we are currently testing with businesses.

We also anticipate additional in-kind sponsorship from finance, legal, transport, hoteliers and transport operators.

QUESTION 31: Private Sponsors

Category	Type of company	Target
3 Headline Partners at €1.13 million (£1 million)	National phone companies, supermarkets, utility services, financial services, universities, large-scale developers, Leeds-based businesses	€3.39 million [£3 million]
6 Major Partners at €282,500 to €847,500 [£250,000 to £750,000]	Leeds or Yorkshire-based companies, national companies with significant Leeds presence, large-scale developers	€3.39 million [£3 million]
10 Regional Partners at €113,000 (£100,000)	Local medium-sized companies, professional services, smaller developers	€1.13 million [£1 million]
100 Leeds 2023 Club Members at €11,300 (£10,000)	Local small and medium-sized enterprises	€1.13 million [£1 million]
TOTAL		€9.04 million [£8 million]

Q.32

OPERATING EXPENDITURE: PLEASE PROVIDE A BREAKDOWN OF THE OPERATING EXPENDITURE.

Operating expenditure shown in the table below.

The budget is based on the appointments of key staff from 2019, with a full team in place from 2021. A further sum has been earmarked within programme budgets to build capacity in the cultural sector and external partners.

At €13.33 million (£11.8 million), staffing and overheads account for 19% of the overall budget with further in kind support through secondments.

Q.33

PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE (OPTIONAL AT PRE-SELECTION STAGE).

We will provide this information in our final bid book.

Q.34

BUDGET FOR CAPITAL EXPENDITURE: WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE IN CONNECTION WITH THE TITLE YEAR?

The table opposite shows funding from the City (comprising the council, education providers and private sector) and nationally (comprising Government and National Lottery, for the cultural projects listed in question 19d). Investments in the education sector are largely self-funded from the organisations themselves through reserves and loans.

Q.35

HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER CAPITAL EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

No regional or European Union funds are allocated to these projects.

QUESTION 34: Breakdown of operating expenditure	GBP	EUR	%
Programme expenditure	£41,000,000	€46,330,000	66.13%
Promotion and marketing	£7,000,000	€7,910,000	11.29%
Wages, overheads and administration	£11,823,438	€13,360,485	19.07%
Other			
Volunteering	£1,000,000	€1,130,000	1.61%
Contingency	£1,176,562	€1,329,515	1.90%
TOTAL	£62,000,000	€70,060,000	

Q.36

WHAT IS YOUR FUND RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES / FUNDS TO COVER CAPITAL EXPENDITURE?

There are no plans to seek financial support from ESIF or other European Union programmes to cover capital expenditure.

We are clear that the UK will be ineligible for ESIF funding after its exit from the European Union and we have been cautious in our budgeting. Leeds has never been eligible for Objective 1 Structural Funding and as a result, our capital programmes have never been reliant on European Union funding. As highlighted in question 29, Leeds is working hard to advocate for the best possible result for our creative industries sector from the Brexit negotiations.

QUESTION 36	National funds inc. National Lottery	Leeds City Council	Other sources	Total
West Yorkshire Playhouse	€7,458,000 £6,600,000	€6,282,800 £5,560,000	€2,034,000 £1,800,000	€15,774,800 £13,960,000
Leeds Town Hall		€12,656,000 £11,200,000		€12,656,000 £11,200,000
Project BEETA		€621,500 £550,000		€621,500 £550,000
Hyde Park Picture House	€2,712,000 £2,400,000	€881,400 £780,000	€474,600 £420,000	€4,068,000 £3,600,000
Leeds Beckett University		€84,750,000 £75,000,000		€84,750,000 £75,000,000
Leeds Arts University		€22,498,300 £19,910,000		€22,498,300 £19,910,000
Kirkgate / White Cloth Hall	€1,695,000 £1,500,000	€7,243,300 £6,410,000		€8,938,300 £7,910,000
Grand Theatre Quarter		€1,310,800 £1,160,000	€2,825,000 £2,500,000	€4,135,800 £3,660,000
City Square	€14,125,000 £12,500,000	€8,475,000 £7,500,000		€22,600,000 £20,000,000
TOTAL	€25,990,000 £23,000,000 (14.76%)	€144,719,100 £128,070,000 (82.21%)	€5,333,600 £4,720,000 (3.03%)	€176,042,700 £155,790,000

Q.37

ACCORDING TO WHAT TIMETABLE SHOULD THE INCOME TO COVER CAPITAL EXPENDITURE BE RECEIVED BY THE CITY AND/OR THE BODY RESPONSIBLE FOR PREPARING AND IMPLEMENTING THE EUROPEAN CAPITAL OF CULTURE PROJECT IF THE CITY RECEIVES THE TITLE OF EUROPEAN CAPITAL OF CULTURE? SUPPORT FROM UNION PROGRAMMES / FUNDS TO COVER CAPITAL EXPENDITURE?

There is no current plan for Leeds Culture Trust to manage or receive money for any capital projects in relation to the European Capital of Culture year. New projects may arise as the Artistic Programme develops, although in the majority of cases we would expect them to be delivered by other agencies.

Q.38

SPECIFY WHICH AMOUNTS WILL BE SPENT FOR NEW CULTURAL INFRASTRUCTURE TO BE USED IN THE FRAMEWORK OF THE TITLE YEAR.

Leeds is investing in its existing infrastructure in order to deliver its 2023 programme, and will not create new culture infrastructure for the title year.

Q.39

WHAT KIND OF GOVERNANCE AND DELIVERY STRUCTURE IS ENVISAGED FOR THE IMPLEMENTATION OF THE EUROPEAN CAPITAL OF CULTURE YEAR?

The delivery of Leeds 2023 will be managed through an independent company, Leeds Culture Trust, which has already been founded as a Limited Company and is in the process of applying for charitable status.

The Trust will include trustees drawn from business, education, the arts and third sector who carry a range of relevant management skills. The Trust will employ the core staff of Leeds 2023 with further posts being seconded from Leeds City Council, Universities and other cultural partners aiming to ensure legacy after the year.

Leeds Culture Trust will be established as an educational charity under UK Charity Law, allowing it to access charitable and National Lottery funds as well as sponsorship that might not otherwise be available to a local authority. High-level tax advice has already been sourced and the Trust will seek VAT exemption in line with similar bodies in the UK.

The Trust will operate with a client service agreement from the council. The Trust will be free to take independent decisions on budgets, staffing, contracts and artistic programming with an agreed budget framework of delegation allowing its Creative Director an appropriate level of autonomy.

Q.40

HOW WILL THIS STRUCTURE BE ORGANISED AT MANAGEMENT LEVEL? PLEASE MAKE CLEAR WHO WILL BE THE PERSON(S) HAVING THE FINAL RESPONSIBILITY FOR GLOBAL LEADERSHIP OF THE PROJECT?

The staffing structure of Leeds Culture Trust is based on the appointment of an experienced Executive Director and a Creative Director reporting to the Board of Trustees.

The Executive Director has final responsibility for global leadership of the project. The Creative Director will have responsibility for delivery of the programme in the bid book and the development of the remaining artistic programme.

Salaries will be competitive for all senior posts, reflecting the specialism, length of contracts and level of responsibility for a €70.06 million (£62 million) project. We have also created a budget to recruit capacity in the form of European Programme Associates who will provide high-level mentoring and network links into Europe.

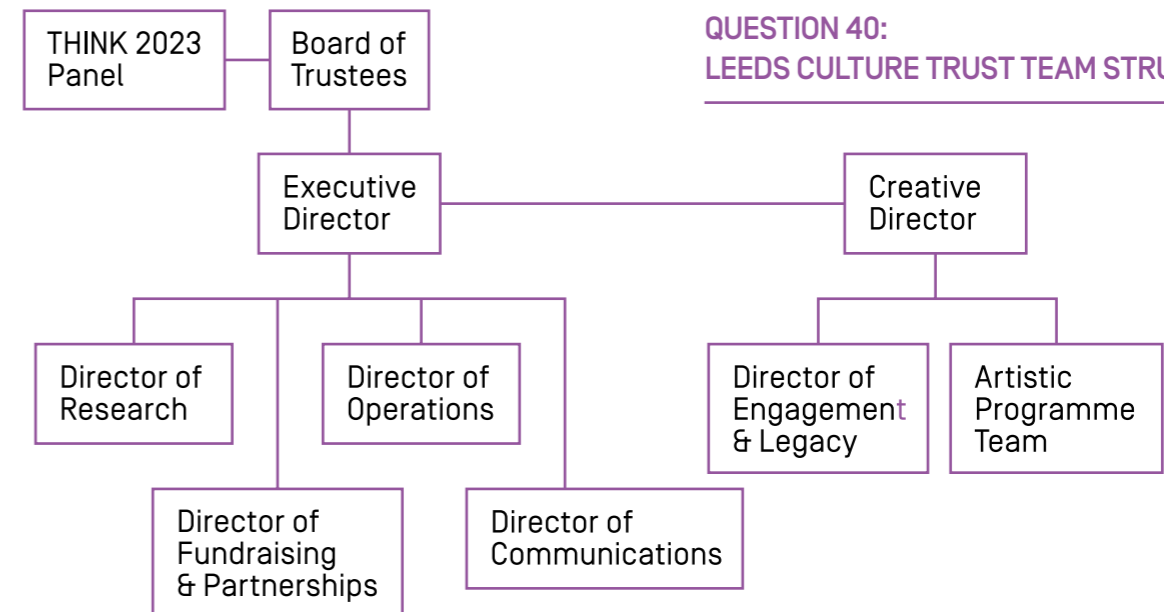
We will recruit a Chair for Leeds Culture Trust in Spring 2018.

The Creative Director will work closely with the Director of Engagement & Legacy whose team covers: informal and schools education, community engagement, capacity building and volunteering. Other senior management members include a Director of Communications and a Director of Fundraising & Partnerships.

The Communications Director will be supported by staff within Visit Leeds, the City's destination marketing agency, which works on international and national marketing, high level press visits and conferences.

The Director of Fundraising and Partnerships will be responsible for the ongoing relationship with the European Commission.

The timetable for recruitment envisages a search for Executive Director and Creative Director starting as soon as the title is awarded, with sufficient lead-in times for them to start full time in 2019. The recruitment schedule will then cascade through a series of appointments in 2019-2020 with a full team in place for three years from 2021-2023. Contracts of employment will reflect the need for legacy and continuity.





HOW WILL YOU ENSURE THAT THIS STRUCTURE HAS THE STAFF WITH THE APPROPRIATE SKILLS AND EXPERIENCE TO PLAN, MANAGE AND DELIVER THE CULTURAL PROGRAMME FOR THE YEAR OF THE TITLE?

We will deliver as much of the year from within the capacity and expertise of the city in order to ensure a sustainable legacy of skills after the year. We also recognise that there are gaps and we will require external input and experience.

Despite having a number of highly experienced independent cultural agencies, Leeds has been unable to build effective career ladders in areas other than dance. One of our ambitions for Leeds 2023 is to see a change in capacity across the city, from communities to larger organisations, giving a new generation of young and diverse cultural leaders opportunities for training and development.

We will work closely with national agencies such as Clore Leadership Programme, Culture and Creative Skills and the Creative Industries Federation to maximise opportunities for apprenticeships, paid internships, placements and personal career development in the city. We will also support a programme of volunteering.

A mentoring scheme will support a new generation of young, diverse programmers and producers who will work alongside established professionals. The city aims to host a National Creative Skills Conference to share experiences from both Leeds and other successful European Capitals of Culture.

Leeds has been learning from other cities including Aarhus, Leeuwarden, Plzeň, Wrocław, San Sebastián, Liverpool and Lille to build awareness and understanding of programming structures.

Leeds City Council has a progressive graduate scheme and we have trained and benefited from four graduates. We hope to provide space for up to ten graduates to work with the delivery team. We anticipate that the increasing focus on apprenticeships in the UK will provide opportunities to residents across the city.

Our budget includes internships and PhD places, supported in-kind by universities and colleges.

Our programme will also place emphasis on building capacity – we have secured an ‘in principle’ agreement to offer placement opportunities to the Clore Leadership Programme and to develop a European Clore Leadership course.

We will adapt best practice HR and equal opportunities in recruitment, training and support of our staff team. Leeds Culture Trust will consider retention bonuses for key staff will be applied to secure loyalty to the project.



HOW WILL YOU MAKE SURE THAT THERE IS APPROPRIATE COOPERATION BETWEEN THE LOCAL AUTHORITIES AND THIS STRUCTURE INCLUDING THE ARTISTIC TEAM?

The relationship between Leeds City Council and Leeds Culture Trust will be rooted in shared values and an ethos of personal trust formalised through legal contracts.

This relationship mirrors the well established national ‘arm’s length’ principle where the UK Government does not make or interfere with individual artistic decisions. We anticipate a smooth relationship but in case of conflict, both parties will agree a conflict resolution protocol using independent mediation.

A funding contract will be agreed between Leeds Culture Trust and Leeds City Council. This commits the council to honour the independence of the Trust in artistic decisions, and commits the Trust to deliver the programme of the final bid book.

The agreement will also include the following commitments to ensure cooperation.

- The Leader of Leeds City Council will be a member of the Trust
- The council’s Chief Officer for Culture and Sport will be an observer on the Trust
- The Trust will share all its key documents and decisions with the council

Leeds City Council has over 200 staff within its Culture Service including the areas of cultural policy, grant support, arts development and events, as well as the Museums and Galleries teams.

It is anticipated that some council staff will be seconded to work for the Trust or to deliver activity on its behalf. As these staff already have an understanding of the council, they can use their existing relationships to facilitate working across the city.

The council will form a Readiness Board to make sure the city is prepared to host the title. This board, potentially chaired by the Leader of the council, will include all the regeneration, transport, development, events and security agencies that have authority and resources in this area.

While the Trust’s primary relationship is with Leeds City Council, partnership agreements will also be developed with neighbouring authorities, Leeds City Region Local Economic Partnership and West Yorkshire Combined Authority.

Q.43

ACCORDING TO WHICH CRITERIA AND UNDER WHICH ARRANGEMENTS HAVE THE GENERAL DIRECTOR AND THE ARTISTIC DIRECTOR BEEN CHOSEN – OR WILL BE CHOSEN? WHAT ARE – OR WILL BE – THEIR RESPECTIVE PROFILES? WHEN WILL THEY TAKE UP THE APPOINTMENT? WHAT WILL BE THEIR RESPECTIVE FIELDS OF ACTION?

We have developed a recruitment timetable for all senior posts, beginning with the most senior, alongside early appointment of roles such as IT and administrative support. We will use a recruitment search agency and a European search team to seek suitably qualified candidates for the Creative Director post and will advertise widely through UK and international channels.

Due to our city's scale, overall creative management of Leeds 2023 requires programme delivery by a number of artistic directors. These, along with the engagement and education teams and the capacity building and legacy teams, will be led by the Creative Director.

Those involved in the recruitment process will include our Trust Chair, young people from our THINK 2023 Group, senior political leadership and external advisers including a previous Director of a European Capital of Culture. We plan to start the recruitment of the Leeds Culture Trust Chair in January 2018.

THE KEY CRITERIA FOR SELECTION OF EXECUTIVE DIRECTOR WILL BE:

- Business, cultural management, media or city leadership background
- Experience of leading complex projects and working with an independent board

- Experience of working with cultural organisations and creative producers
- Exceptional communication skills
- Ability to manage and inspire staff teams
- An understanding of the public, private and third sectors
- Diplomacy and political awareness
- An international perspective
- An understanding of marketing, digital marketing and research
- Excellent understanding of strategic budget management

THE KEY CRITERIA FOR THE SELECTION OF THE CREATIVE DIRECTOR WILL BE:

- Proven track record in the programming and/or production of international cultural events
- A clear artistic vision
- Commitment to the programme plans in the Leeds 2023 bid
- A knowledge of European and UK cultural programmes
- An international perspective
- High level skills in managing complex cultural partnerships at local, national and international level
- Exceptional communication skills
- Ability to inspire staff and teams - both within the Leeds 2023 company and in the cultural sector
- Awareness of the digital and broadcast opportunities of cultural programming
- Commitment and ability to mentor and develop cultural capacity in the city and with European partners

Q.44

HAVE YOU CARRIED OUT/PLANNED A RISK ASSESSMENT EXERCISE? WHAT WILL BE THEIR RESPECTIVE FIELDS OF ACTION?

We have conducted a detailed risk assessment, identifying issues in the areas of capacity, finance, infrastructure, programme and engagement.

The main risks were discussed in detail by the Executive Group, the Independent Steering Group and the Shadow Trustees of Leeds Culture Trust. The risks were graded as Low, Medium or High and appropriate counter-actions have been outlined and plans made.

- Capacity involved questions around a lack of experience in the city to deliver a year of this scale, the loss of key personnel, shortages of experienced producers and technicians and issues around failing to recruit quality staff
- Finance involved questions around defaults on key partner funds, the loss of Arts Council England NPO funding, the failure to meet sponsorship targets and competition from other events
- Infrastructure involved questions around gaps in infrastructure, lack of hotel capacity, visitor resistance to Leeds as a destination, the challenge of multiple box offices, data failure, terror threats and changes in political leadership
- Programme risks including local capacity, international programming and intellectual property issues
- Engagement involved the inability to engage the whole population, dealing with disaffected local artists or sector groups and countering negative national PR, post Brexit

Q.45

WHAT ARE THE MAIN STRENGTHS AND WEAKNESSES OF YOUR PROJECT?

STRENGTHS

- Leeds is the third largest city in the UK giving it the capacity to make a big impact
- Leeds has a very diverse population which leads to artistic diversity and somewhere which can provide meaningful solutions to current European issues
- There is city-wide support for our bid through nearly four years of public engagement
- There are good transport links to Leeds which sits in the middle of the UK
- We have commissioned and will use research to inform our bid
- We have wide ranging support from business and the education sector
- We have exciting new artistic partnerships with Europe already in development
- Core funding and legacy funding is in place from the council as part of a credible budget
- We already have a developed cultural infrastructure
- We have developed a co-produced Culture Strategy to protect the legacy of our bid

WEAKNESSES

- Leeds is not known as a cultural destination, or even as a strong European city
- Our complex, large and diverse city does not have a single story that is easy to tell
- Our size makes it difficult to reach the whole population
- Statistics about Leeds show it to be a successful city and 'average' in many socio-economic indicators, but this hides deep inequalities
- Leeds is seen as a retail centre rather than a cultural destination
- There is not a strong history of cultural networks
- Our hotel base needs expanding
- Lack of capacity to programme internationally in much of the cultural sector
- We need to train and support more cultural producers

Q.46

HOW ARE YOU PLANNING TO OVERCOME WEAKNESS, INCLUDING THROUGH THE USE OF RISK MITIGATION AND PLANNING TOOLS, CONTINGENCY PLANNING, ETC.

Immediately following the city's decision to bid we conducted a full SWOT (Strength, Weakness, Opportunity, Threat) analysis which was the equivalent of putting a mirror up to the city.

This process directed us, to put the city's energy into first developing a new Culture Strategy and to rebuild our European cultural networks in advance of bidding.

We then worked with the council's Risk Manager to identify more detailed risks and to take mitigating action, for instance increasing our staff capacity by using the council's graduate scheme. In terms of contingency planning - in the period immediately following the Brexit referendum we were unsure if a European Capital of Culture bid was still possible.

In terms of the specific weaknesses outlined in Q48, we are addressing these through proposals in the bid book which are partly the result of this analysis.

Our bid also benefits from mature risk and threat mitigation schemes developed by Leeds City Council including a recently developed city-wide Strategic Safety Advisory Group which includes representatives from all the emergency services.

In the future we will continue to use similar reflective and analytical approaches, including our involvement with the UCLG Pilot Cities programme which will start to give international perspective on the city strengths.

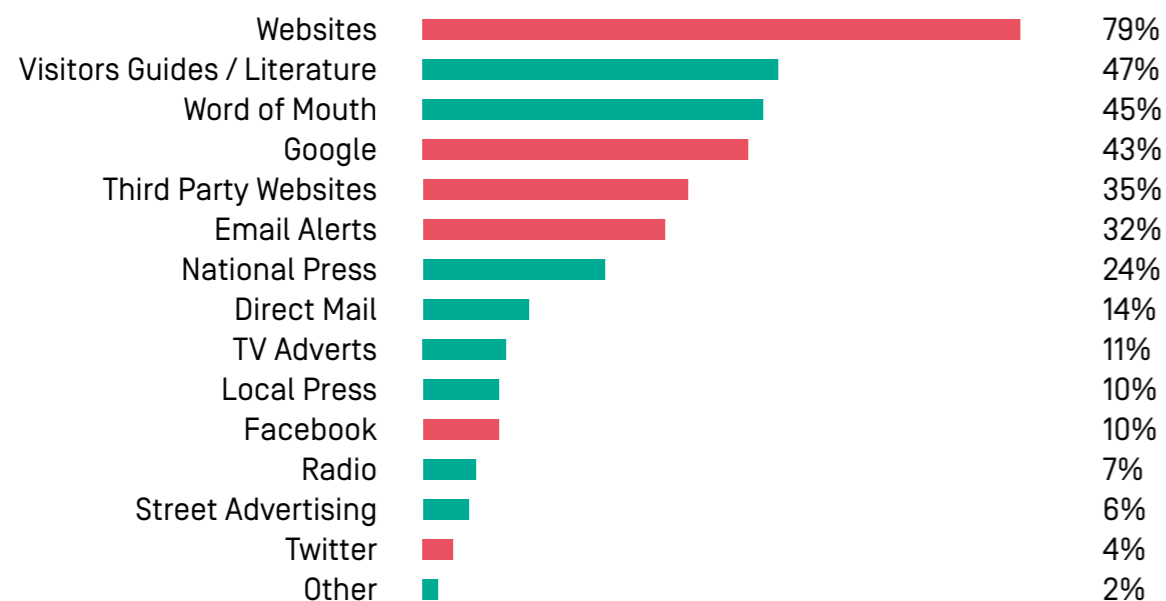
Having already set up Leeds Culture Trust we are able to ensure that it would be able to start operation with a full set of policies and procedures to mitigate its own weaknesses and risk profile.

Marketing & Communications



QUESTION 48: MARKETING

QUESTION: How do you access information about places to visit?



Source:

Leeds Visitor Profiling — Research Completed by NGI Solutions
Commissioned by Leeds 2023 — 05/07/2017

■ Traditional
■ Online



COULD YOUR ARTISTIC PROGRAMME BE SUMMED UP BY A SLOGAN?

In our bid, we will focus on the fabric that needs mending to sew Leeds and Europe together, entwine its stories, heritage, and our peoples, to create a culturally rich, confident, international place.

WEAVING US TOGETHER

Our slogan has its roots in Leeds' textile industry from which the city grew in the seventeenth and eighteenth centuries. Its legacy surrounds us, architecturally and culturally.

Weaving is a metaphor for our European Capital of Culture bid – creating bonds that do not break, facilitating unions that last, celebrating the unique and distinctive fibres of our culture, and bringing our communities together.



WHAT IS THE CITY'S INTENDED MARKETING AND COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE YEAR? IN PARTICULAR WITH REGARD TO THE MEDIA STRATEGY AND THE MOBILISATION OF LARGE AUDIENCES.

On 7th January 2014, we sent out our first flyer for a meeting at Leeds Town hall. We now propose a core €7.91 million (£7 million) marketing budget for Leeds Culture Trust.

We will appoint a Director of Communications in 2019. The value of the marketing budget will be much greater as we enlist the help of our universities, sports teams, cultural organisations, residents, media and businesses who will work together on ONE plan. Our marketing and communications strategy in the UK will be based on in-depth research into socio-economics, audiences and visitor profiles as described in Question 22. It will also be informed by work in Hull and Liverpool.

A key challenge for our marketing and communications is to balance targeting of increased visitors, with our core ambitions to tackle inequality. We know that we need to make the right programming decisions, as well as marketing and pricing the programme effectively.

Our research indicates that there is an existing audience willing to pay full price for quality experiences, but tickets prices are a barrier to families and children. There is also little evidence of audiences moving between art forms. We will therefore adopt a model that offers affordable concessions via a loyalty card.

KEY OBJECTIVES:

- To reach over 60% of the population of Leeds, as either participants or audiences in at least one project in 2023
- To make a step change in engagement of BAME (Black and Minority Ethnic) audiences and narrow the divide addressing inequality of access
- To grow city leisure visits from audiences beyond Leeds by 34% in 2023
- Increase international visits by 100%
- To maximise the digital online access to Leeds' cultural programme across the world

KEY AUDIENCES:

- People of Leeds
- Alumni and expats
- Visitors from Yorkshire and the North of England
- UK tourists
- European and international audiences
- Online and digital audiences and participants

OUR PRODUCT IS:

- Leeds
- Our Artistic Programme
- European Capital of Culture as a brand

PRESS AND MEDIA

We are already talking to the BBC nationally and will seek other partners such as Channel 4, Sky Arts and European media networks. The new Chair of ITV spoke at the London launch of our bid. The team will include press and PR specialists, but we'll also tender for national and European PR agency support, recognising the need to reach specialist markets in cultural, economic and political features.

Visit Leeds has established a strong base of travel journalists and we are tracking the successful media content of Hull in 2017 and building a database of national media feature writers.

NETWORKS

We will work through European networks to promote the year and attract UK and European delegates to a programme of seminars and conferences. We plan to co-host IETM in 2019 and will also work with the likes of International Society for the Performing Arts, International Federation of Arts Councils and Culture Agencies and international museums and audience networks to attract interest in hosting events and promoting through their channels.

THIRD PARTY PARTNERS

Our marketing partners will be as follows:

- Visit Leeds – a seven strong destination marketing team, co-located with the Leeds 2023 team and will work with the national partner, Visit Britain
- Welcome to Yorkshire, the regional tourism agency
- The Business Improvement District has marketing capacity and resource to help promote the city centre programme
- Media partners in the region include the BBC and Yorkshire Post newspapers who will be partners in promoting to local, regional, national and online audiences
- Universities will assist in reaching the city's 80,000 students and millions of alumni, family and friends
- Travel operators from ports, airports and rail franchises will work with us on packaging and ticketing deals
- Business partners' staff and customers and many have international offices
- National partners such as Arts Council England and the British Council
- Cultural organisations will market individual events, while Leeds 2023 focuses on the programme as a whole and key highlights
- Visitors will be supported with material to promote Leeds through online reviews, social media and imagery

STORIES TO TELL: OUR MARKETING AND COMMUNICATIONS STRATEGY

Leeds 2023 will build the foundations of its communications on sharing local experience with international audiences, and inviting citizens of the world to shift their perceptions. We have broken down the strategy into key phases:

2017-2018: SHOUT – #MAKELEEDS2023

Leeds 2023 has already become a focal point for residents, businesses, and schools. Our people are our bid, working together to #MakeLeeds2023.

Our tactics and channels include:

- Building a social media following
- Telling the many stories of the people who make our culture every day through an integrated press and digital media campaign
- Establishing local networks of communicators to join up the city's messaging and share content from our universities to sports clubs and business partners
- Sharing the vision for Leeds at local, national and international events

2019-2021: NURTURE

We will use the advance programme to experiment with different ways of engaging communities that might experience barriers to attending and participating in cultural activities. We also aim to reach out to Europe digitally - prioritising visitors from places connected to us through direct flights or with communities based in Leeds. We will create systems for integrated ticketing, data management and audience development. In particular, we want to learn from the digital solutions used in other European Capitals of Culture.

Our tactics and channels include:

- Launch of the advance programme
- Locating Leeds - with travel operators through presence in the UK and European travel market events
- Building on our 'Leeds Inspired' website, we will enable our hidden communities and our citizens to become their own curators and storytellers
- Building on the networks created during our bid to develop collaborative relationships with communicators across sport, leisure, art, business and education sectors
- Developing relationships with cities across Europe who will host the designation from 2018-2022 including the Hungarian candidate cities

2022: PREPARE LOCAL, SHARE GLOBAL

Locally we will take our show on the road to estates, office blocks, car parks and fields, giving permission and an open invitation to join the celebration.

We will work through academic partners, travel and trade embassies, and international collaboration networks to reveal a new Leeds. Our tactics and channels include:

- Working with the BBC to build on the successful model of Hull 2017 to syndicate programme and content across their network ensuring that Leeds 2023 is heavily featured in the news agenda with stories on BBC World and projects online
- Local media partnerships broadened to include other national and European media partners and specialist press, e-zines and web portals

- In 2022 we will launch 'local and global' road shows taking Leeds 2023 to key UK European events and festivals
- We will look to create a new, accessible on-line ticket booking service that will integrate with mainstream travel and accommodation booking sites
- In 2022 we will host programme launches in Leeds

2023: EUROPE WE ARE READY FOR YOU

The new team will have developed a detailed week-by-week communications plan. Our tactics and channels include:

- Leading with programme as the 'star' our city as the 'venue' and our people, artists and European partners as the 'cast'
- Campaigns based on top 20 highlights
- We will work with our community content creators to produce content for hyper-local stations reaching communities in the city through local community run newspapers and radio stations
- National media partnerships and a day by day PR and press strategy will ensure Leeds is constantly in the news
- Four Quarterly Season launches – marketed 3 months in advance – aligning with research on visitor booking patterns
- A series of Culture Kiosks in the city that act as news stands for Leeds 2023



HOW WILL YOU MOBILISE YOUR OWN CITIZENS AS COMMUNICATORS OF THE YEAR TO THE OUTSIDE WORLD?

Every Leeds household will receive a 'Culture Welcome Pack' helping them to become good hosts through better knowledge and understanding of the Leeds 2023 programme. The pack will include a pocket guide and tips on how to help us tell our story both at home and away. We will provide tool-kits for taxis, hotel receptionists and key retail outlets. Our programme will feature a project with 50 unique, community-based places to stay.

- Our communities and digital volunteers will help promote the year to visiting family and friends, including Leeds' European diaspora
- Libraries, schools, neighbourhood centres, civic trusts and local groups will support our circulation of information
- Leeds will be dressed up for the year and we will work with the council's proposed 2023 Readiness Board and the Business Improvement District developers to provide signage, branding of streets, construction sites and key buildings to create a sense of festival and to engage the local population
- We will also work with local people to find creative ways to celebrate our European year – building on the success of the Grand Départ, where thousands of people dressed their streets along the route



HOW DOES THE CITY PLAN TO HIGHLIGHT THAT THE EUROPEAN CAPITAL OF CULTURE IS AN ACTION OF THE EUROPEAN UNION?

Proudly displaying our connection to the European Capital of Culture and the European Union.

We will ensure that the European Capital of Culture is visible in all of our communications. The European Union emblem will be displayed on all our printed and digital material, and the role of the European Union will be emphasised in interviews and media appearances, and will feature on our website and social media channels.

Depending on the outcome of Brexit negotiations, we will attract European Union funding for our projects wherever possible: whether from Horizon2020, ERASMUS+ or Creative Europe. We will ensure the visibility of European Union funding for each of these projects, through the use of the European Union emblem as well as on websites, social media and other communications.

In 2020, we will celebrate 100 years since the birth of Melina Mercouri, the godmother of the European City of Culture initiative. We will work with media partners, schools and cultural education providers to ensure that her role is understood throughout Leeds, particularly by children and young people.

In September 2016, Leeds 2023 coordinated a city wide programme of events for the European Day of Languages, working closely with our Europe Direct service. We brought together cultural organisations, language service providers, businesses and language enthusiasts of all ages.

In 2017, we used the European Day of Languages to bring together all of those organisations once more to plan an ambitious language element for our 2023 programme. These ideas are currently being developed and will inform how we mark this European Union action every year leading up to 2023.

The hand-overs from Esch-sur-Alzette and Kaunas in 2022 to Leeds and the Hungarian Capital in 2023 will be major celebrations at an European Union level, as will the handover at the end of 2023 to Estonia, Austria and a (potential) candidate country. We will use these moments to highlight that our titles are only possible as an action of the European Union.

Our plans to highlight the European Capital of Culture as an European Union action extend beyond 2023. Once the evaluation of the year is completed, we will hold a major European Union branded conference on the impact of the European Capital of Culture year on Leeds. We will work with previous European Capitals of Culture on this conference, collaborating with our academic contacts within the University Network of European Capitals of Culture.



IN A FEW LINES EXPLAIN WHAT MAKES YOUR APPLICATION SO SPECIAL COMPARED TO OTHERS?

Why Leeds?

In contrast to forthcoming European Capitals of Culture, and the Hungarian candidate cities, Leeds offers **scale**. Our city can provide the room in which to experiment and define what makes a modern European city.

Leeds' own **diversity** means we can address contemporary European issues of belonging and question the role and potential of culture within Europe.

After nearly four years of preparation, we are ready. We have unprecedented levels of local, regional and business **support**. The working relationships between the civic, educational, business, cultural and third sectors in Leeds are mature.

Children and young people are at the heart of the Leeds 2023 bid and its **legacy** plans. Their voices will shape the future of culture in our city.

Thank YOU

INCREDIBLE

David Shearings Incredible Things, Tom Joy

PRINCIPAL PARTNERS



REGIONAL PARTNERS



Travel Partner



Print Media Partner



Merchandise Partner



EVENT PARTNERS



BID BACKERS



