

Years of Culture Knowledge Exchange and Learning: Notes from the Open Space workshops

Contents

Introduction to the Years of Culture Knowledge Exchange and Learning Programme2

Open Space One2

Session 1 – Full session notes 2

About the Conversations 2

A1: Power, Politics and Culture – Should Years of Culture always be politically led? If not, who leads?3

B1: How are we going to encourage and sustain the next generation of culturally diverse young artists in the industry? 4

C1: City of Culture best practice manual. Systems and processes to put in place.5

D1: Lead-in time re: funding and partnerships for highest success..... 6

E1: Legacy Projects – What is the vision? What is the plan? If none exists, let's create – then it will happen.7

F1: Cultural sector communication..... 9

A2: Local, national, international - tension and maintenance of links between/across.10

B2: Spectacle – the approach, and community engagement12

C2: Should legacy be for local authorities or for (West) Yorkshire? Should we start with how we want it to be/ look afterwards? 13

D2: Personal Development (training schemes/ internships/ apprenticeships)..... 14

E2: Wellbeing and how we support each other through intense workloads..... 15

Closing circle notes 15

Open Space Two..... 16

Full Session Notes 16

About the Conversations 16

Conversation – How do we maintain momentum for culture following the year of... without the scale of investment?17

Conversation – Impact of Years of Culture on young people17

Conversation – What happens to all the stuff we made? 18

Conversation – Importance of partnerships and collaboration on multiple levels..... 19

Conversation – Sustainability models 20

Conversation – Toolkits and templates..... 21

Conversation – What should WYCA fund next? 23

Conversation – Legacy and leadership..... 25

Introduction to the Years of Culture Knowledge Exchange and Learning Programme

Each of West Yorkshire's five local authorities has a Year of Culture programme running between 2023-25, either already delivered or currently in delivery. These are: Kirklees Year of Music 2023; LEEDS23; Culturedale 2024; Our Year – Wakefield District 2024, and Bradford UK City of Culture 2025.

In September 2024, West Yorkshire Combined Authority appointed [RMR](#) and [the hub](#) to deliver a Knowledge Sharing Programme centred around these Years of Culture. Running from September 2024 – May 2026, the Programme will see us working with Year of Culture teams, local authority colleagues and other key stakeholders. With collaboration and co-design at the heart of our process, our focus is on capturing and sharing learning/insights, exploring best practice, considering challenges and identifying problem-solving approaches; this with a view to embedding networks for learning, and to creating a resource that enriches cultural programming across West Yorkshire and is adaptable to the needs of each stakeholder group. Our aim throughout will be to nurture networks, foster further collaboration, catalyse continued peer learning and maximise the impact of our work together.

Central to our work are two Open Space workshops in February and March 2025 which started a process of drawing out learning. This report shares the full notes from each of these workshops.

Open Space is a participant-driven process designed to allow people to share ideas, collaborate, and tackle big questions. There's no specific pre-set agenda; instead, participants create the schedule by proposing topics they're passionate about, ensuring the event is shaped by those in the room. As a result the agenda for each session – and thus write up – was shaped by the participants at the event.

Open Space One

This section of the report covers the headline findings and full notes from the first Open Space held on Friday 28th February 2025 at Yorkshire Dance, Leeds. The session, led by the hub and RMR, brought together 24 participants, including local authority officers, freelance delivery team members, and cultural partners. This diverse group explored the key learnings from the Years of Culture and how these can be shared and built upon for future cultural development.

The question for Open Space 1 was: **What have we learned from our Years of Culture, and how do we use this knowledge to strengthen cultural collaboration beyond 2025**

Session 1 – Full session notes

Write-up and photographs by Tilly Wheatley. These are written up from handwritten notes – our apologies for any misspellings or misinterpretations.

About the Conversations

11 conversations took place over two sessions. Conversations A1 to F1 took place in session 1, A2 to E2 in sessions 2.

For each conversation that took place, we noted:

- The table and topic
- Those facilitating
- Those in the conversation

- Photographs of the notes and related materials.
- Discussion points.

A1: Power, Politics and Culture – Should Years of Culture always be politically led? If not, who leads?

Convener: Pam Johnson

In the conversation:

1. Ben, Producer, Handmade Culturedale
2. Frank, Culturedale, Freelance Sculpture [unclear?]
3. Joanna, Swinglow, Leeds 2023/Hull 2017
4. Jack, Musician, Leeds 2023
5. Mark, Freelance, Leeds 2023, Bradford 2025
6. Hannah, Yorkshire Dance, Hull/Leeds/Bradford
7. Katie, Cultural Producer Bradford Council
8. Ava, University of Leeds – Learning Legacies from YOCs

Point 1 – Power/ Politics/ Leadership

- You can't do it without LA's – buy in/ £ making it a reality.
- Politicians placing value on culture. LA's have 'permission culture'.
- Informal cultural scenes are diminished by informality.
- Is there space for Citizens' Assemblies? LA enable and foundation.

Point 2 – Money led by politics?

- LA's biggest funder in arts nationally.
- LA's versus Town Councils -> Place.
- Impact of risk and opportunity e.g. funding.
- Resources now very stretched – backdrop or deficit.
- Difference of a 'mega-event'.
- Be more open with funding.
- Officers versus Politicians.
- Leader advocacy if culture.

Point 3 – Who leads the idea/ catalyst? E.g. Sector/ Strategy/ Cultural Compact

- How to embed within LONG TERM planning/ LA's can give the ambition.
- Avoid being the usual suspects, let people fail and learn.
- Ecology over binary.
- Can LA's give straight to the sector?
- Connecting with locality.
- Inspire and empower, NOT blank page.
- Community.

Open Space Workshop: WYCA Years of Culture - Session A1

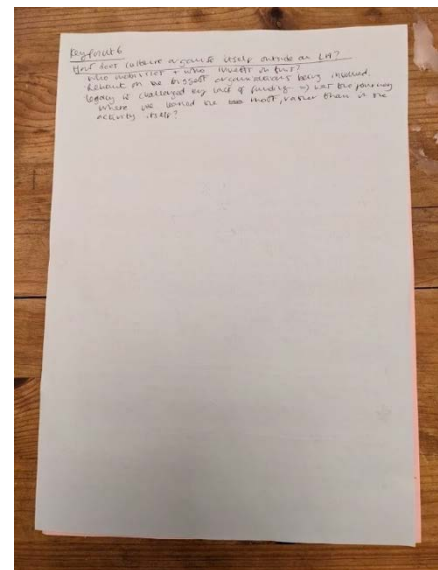
Convener: Pam Johnson
Topic / Theme: Power, Politics and Culture
Table facilitator:

Discussion participants:

Name	Organisation	Email *
Ben	Producer, Handmade Culturedale	
Frank	Culturedale, Freelance Sculpture	
Joanna	Swinglow, Leeds 2023/Hull 2017	
Jack	Musician, Leeds 2023	
Mark	Freelance, Leeds 2023, Bradford 2025	
Hannah	Yorkshire Dance, Hull/Leeds/Bradford	
Katie	Cultural Producer Bradford Council	
Ava	University of Leeds – Learning Legacies from YOCs	

* Table administrators should ask all participants in the conversation at their table to sign in and include their email if they are happy to share.

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B1: How are we going to encourage and sustain the next generation of culturally diverse young artists in the industry?

Convener: Kathy Williams

In the conversation:

1. Lydia Nutter, Slap Collective
2. Adie Nivison, Yorkshire Dance
3. Christine Sefton, RMR

Point 1

- What does 'young' mean (older artists returning/ new ideas)?
- Focus on young people you might miss – not yet engaged.
- Next generation could mean how do we reach people?

Point 2

- Free tickets for children and free travel.
- Sessions in schools about what artist are/do.
- Whole cost/ access support.
- More organisations need to do more.

Point 3

- Support the arts/ artists to provide – pay them more.
- Support/ value arts in the widest sense.
- Identify the financial long-term benefit of arts, e.g. health.

Point 4

- Re-interpret what culture/ arts means.
- Recognising cultural activities – local communities and valuing it, e.g. carnival.

Point 5 –

- Take art/ culture to people rather than getting them to go to venues.
- Change language – ‘art’ and ‘culture’ – just rename it.

87 7

Open Space Workshop WYCA Years of Culture - Session 2

Converter:	
Topic / Theme	Encouraging cultural choice ext- pers-10
Table facilitator	

Key discussion points - these are the big issues from your conversation that your group feel are important to record

Key point 1

- what does young mean? (older artists returning)
- focus on young people - new ideas
- Next generation could help with - not yet engaged? what can we reach people?

Key point 2

- Free tickets for children + free travel
- Sessions in schools about what artists are / do (eg. spinners arts)
- What can / access support
- From organisations want to do more

Key point 3

- Support the arts/artists to provide - pay them more
- Support / value Arts in wider sense
- Identifying the financial long term benefit of Arts eg. health.

Key point 4

Reinterpret what culture / Arts mean.
Recognising cultural activities - local community valuing it eg. carnival.

Key point 5

- Take our / culture to people rather than getting them to go to venues
- Change language - 'Art / Culture' - re-know. just

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[illegible][illegible]

- Pressures of getting systems and processes right.

[illegible]

D1: Lead-in time re: funding and partnerships for highest success

Convener: Becky Pugh

In the conversation:

1. Becky Pugh, Yorkshire Youth and Music
2. Kitty Wright, Freelance
3. Lisa Tobin, Freelance

Point 1

- Extra time: at least a year for planning for a short-term funding sample.

Point 2

- Time to build partnerships with the right people.

Point 3

- Time to develop capacity and build people's skills.

Point 4

- If not tight deadlines, would that be better for the success of the project.

Point 5

- How to build partnerships and know all the right people.

Additional notes

- Extra time to reach the people who the project will benefit.
- Time to build and develop.
- Build trust.
- Money ring-fenced further enough to know it's there.
- Could smaller projects be evaluated by the funder then with an option to carry the project on, rather than having to reapply with forms.
- If not tight deadlines, would that be better for the success of the project.
- How to build partnerships and know all the right people?
- Evolved grants.

Open Space Workshop: WYCA Years of Culture - Session 1

Convener: Becky Pugh
 Topic / Theme: Lead-in time for best success
 Table facilitator:

Discussion participants:

Name	Organisation	Email *
<u>Becky Pugh</u>	<u>Yorkshire Youth</u>	<u>becky.pugh@yymusic.co.uk</u>
<u>Kitty Wright</u>	<u>Freelance</u>	<u>kittywright@btinternet.com</u>
<u>Lisa Tobin</u>	<u>Freelance</u>	<u>lisa.tobin@btinternet.com</u>

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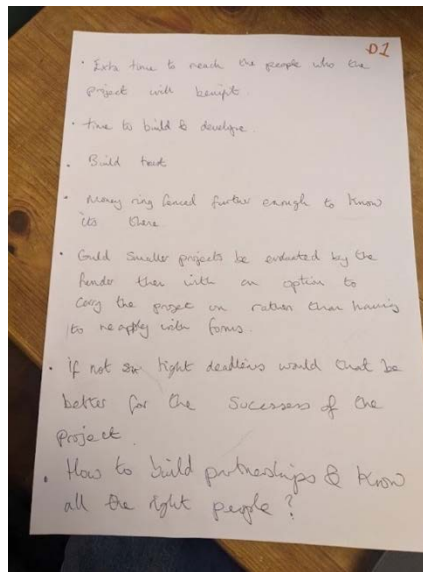
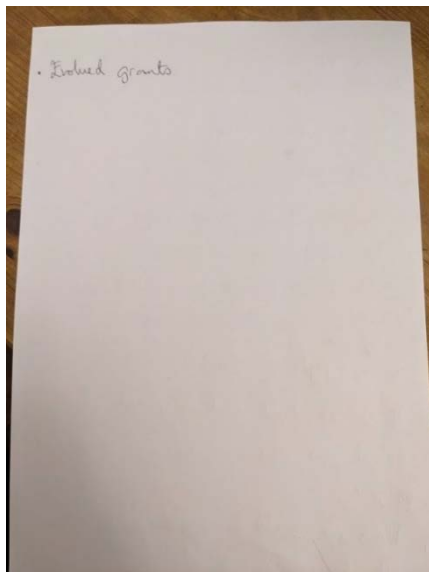
Open Space Workshop: WYCA Years of Culture - Session 1

Convener: Becky Pugh
 Topic / Theme: Lead-in time re: funding & partnerships for highest success
 Table facilitator: Lisa Tobin

Key discussion points - these are the big issues from your conversation that your group feel are important to record

Key point 1	<u>Extra time at least a year for planning for a short term funding sample.</u>
Key point 2	<u>Time to build partnerships with the right people.</u>
Key point 3	<u>Time to develop capacity & build peoples skills.</u>
Key point 4	<u>If not tight deadlines would that be better for the success of the project.</u>
Key point 5	<u>How to build partnerships & know all the right people.</u>

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E1: Legacy Projects – What is the vision? What is the plan? If none exists, let's create – then it will happen.

Convener: Ndidi Nkwopara

In the conversation:

1. Ndidi, LIAAF
2. Rich, BD25
3. Marcus, -
4. Hannah, Yorkshire Dance

Point 1

- After City of Culture – Structure to support legacy aims of groups/ projects.
- Regional/ council... place and funding.

Point 2

- Partnerships.
- Open door.
- Access to plans.

E1

Open Space Workshop: WYCA Years of Culture - Session 1

Convener: **NDIDI NKWOPARA**

Topic / Theme: **LEGACY PROJECTS**

Table facilitator:

Discussion participants:

Name	Organisation	Email *
NDIDI	LIAAF	
RICH	BD25	
MARCUS	-	
Hannah	Yorkshire Dance	

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Point 3

- Articulate [unclear] range or legacy outcomes.
- Not just measuring relationships.

Point 4

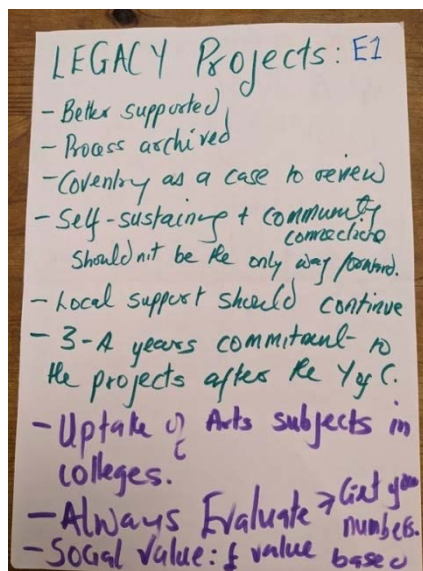
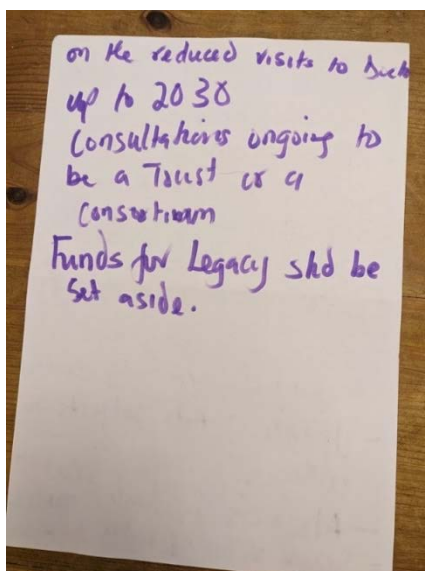
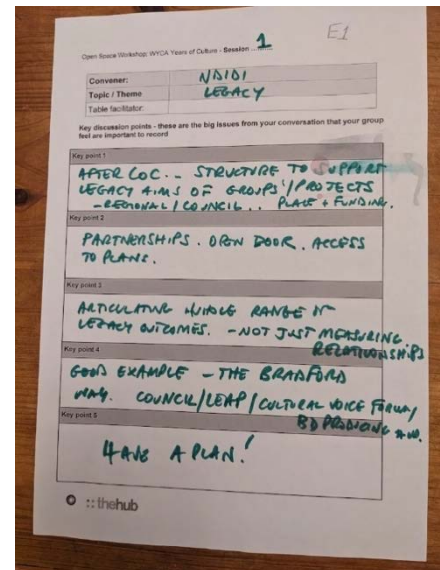
- Good example – Bradford Way.
- Council/ Leap/ Cultural Voice Forum/ BD Producing etc.

Point 5

- Have a plan!

Additional notes

- Better supported.
- Process archived.
- Coventry as a case to review.
- Self-sustaining and community connective shouldn't be the only way forward.
- Local support should continue.
- 3 – a year's commitment to the projects after the Year of Culture.
- Uptake of arts subjects in colleges.
- Always evaluate -> list your numbers.
- Social value: £ value based on the reduced visits to Dock up to 2030.
- Consultations ongoing to be a Trust or a Consortium.
- Funds for Legacy should be set aside.



F1: Cultural sector communication

Convener: Ruth Cooke

In the conversation:

1. Ruth Cooke, Northern Broadside
2. Charlie Wells, Freelance, KYOM, Our Year
3. Chloe Whitehead, Proper Job Theatre Co.
4. Carys Tavener, SNR. Production and Event manager – BD25
5. Meleri Roberts, WYCA
6. Ann Wishart, Leeds City Council

Point 1 – Handover

- Formalised handover between Years of Culture from high level learning to systems, processes and practicalities.
- Case studies, tool kits, knowledge transfer.

Point 2 – Timely Communication

- Links to lead times -> timely and clear communication with cultural sector about aims and objectives, programming strategy, legacy, etc.
- Regular comms throughout the year.

Point 3 – Analysis of what already exists

- Sector collaboration and communication – e.g. what partnerships are already in place, what skills do we have, what activity already happens and could be upscaled.

Point 4 – People

- Continuity of people, staffing knowledge.
- Leadership within Years of Culture – links to welfare and wellbeing, careers and pathways, employment beyond a year.

Point 5 – Collaboration, sharing and trust

- Communicating across political boundaries and across organisations and within/without the cultural sector, to share resources, e.g. if an international artist is brought over, can they perform elsewhere as part of the visit.

Open Space Workshop: WYCA Years of Culture - Session 1

Convener: **Ruth Cooke, Northern Broadside**

Topic / Theme: **Cultural Sector Communication**

Table facilitator:

Discussion participants:

Name	Organisation	Email *
RUTH COOKE	NORTHERN BROADSIDE	ruth@northernbroadside.co.uk
CHARLIE WELLS	FREELANCE	charlie.wells@kyom.co.uk
CHLOE WHITEHEAD	PROPER JOB	chloe@properjob.co.uk
CARYS TAVENER	SNR. PRODUCTION AND EVENT MANAGER	carys@snr.co.uk
MELERI ROBERTS	WYCA	meleri@wyca.co.uk
ANN WISHART	LEEDS CITY COUNCIL	ann.wishart@leeds.gov.uk

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Open Space Workshop: WYCA Years of Culture - Session 1

Convener: **Ruth Cooke, Northern Broadside**

Topic / Theme: **Cultural Sector Communication**

Table facilitator: **Ruth Cooke**

Key discussion points - these are the big issues from your conversation that your group feel are important to record

Key point 1: **Handover**
Formalised handover between years of culture, from high level learning to systems, processes & practicalities. Case studies, tool kits, knowledge transfer.

Key point 2: **Timely communication**
Links to lead times - timely & clear communication with cultural sector about aims & objectives, programming strategy, legacy - regular comms throughout the year.

Key point 3: **Analysis of what already exists**
Sector collaboration and communication - e.g. what partnerships are already in place, what skills do we have, what activity already happens & could be upscaled.

Key point 4: **People**
Continuity of people, staffing, knowledge, leadership within years of culture - links to welfare & wellbeing - careers & pathways, employment beyond the year.

Key point 5: **Collaboration, sharing & trust**
Communicating across political boundaries to share resources - e.g. if an international artist is brought over, can they perform elsewhere as part of the visit.

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across organisations & within/without the cultural sector.

Convener: Hannah Robertshaw

Open Space Workshop WYCA Years of Culture - Session A2...

Convener:	Mammi Robertshaw
Topic / Theme	(In) Natural vs local
Table facilitator:	

Discussion participants:

Name	Organisation	Email *
Mami	Yorkshire Dance	
Pam		
Betsy		
Nishi		
Rick		
Jack		

* Table administrators should ask all participants in the conversation at their table to sign in and include their email if they are happy to share.

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1. Hannah, Yorkshire Dance
2. Pam
3. Becky
4. Ndidi
5. Rich
6. Jack

- Critical nature maintains an outward focus and international links.
- Physical and virtual connections are essential.
- Recommendation – LMCA should map international.
- (extension) Mapping to include UNESCO city designated across West Yorkshire.

- Recognise and celebrate local international festivals and celebrations of this global cultural heritage, e.g. Leeds International African Arts Festival.

- What does Tracy's soft power, when deployed internationally, mean for cultural operations locally?

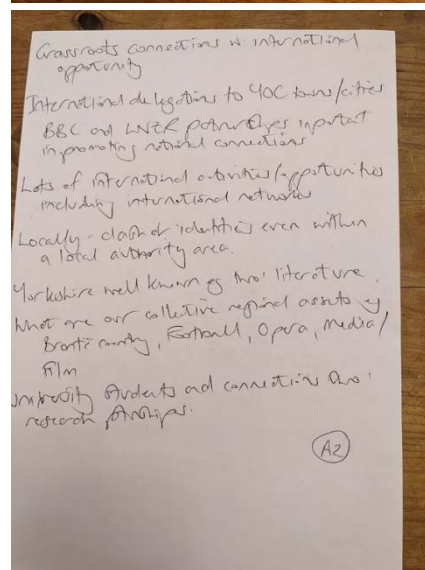
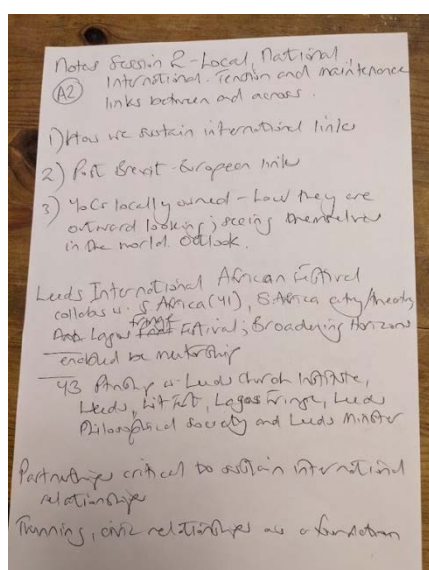
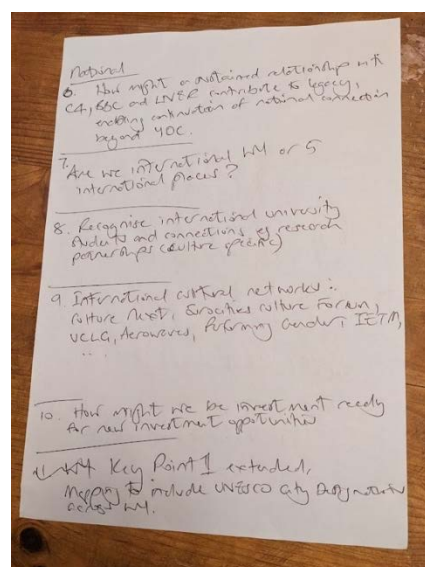
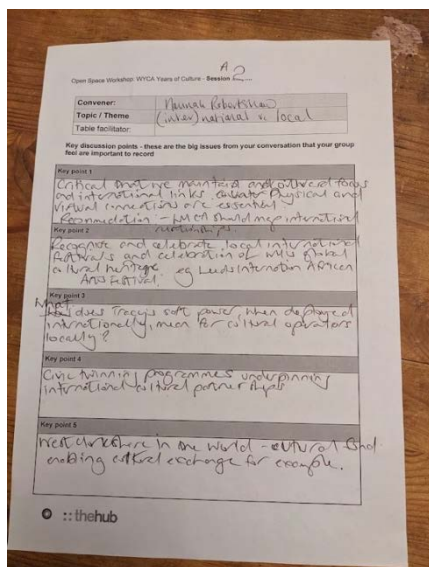
- Civic twinning programmes underpinning international cultural partnerships.

- West Yorkshire in the world – cultural fund enabling cultural exchange for example.

- How might sustained relationships with C4, BBC and LIVE R contribute to legacy, enabling continuation of national connection beyond Year of Culture.
- Are we international West Yorkshire, or 5 international places?
- Recognise international university students and connections, e.g. research partnerships (culture specific).
- International cultural networks: culture [unclear], Eurocities Culture Forum, VCLG, Aerowaves, Performing Gender, IETM...
- How might we be investment-ready for new investment opportunities?

- How we sustain international links.
- Post-Brexit European links.

- Year of Cultures locally owned – how they are outward looking, seeing themselves in the world. Outlook.
- Leeds International African Festival collaborates with South Africa (Y1), South Africa city/theatre, Lagos Fringe Festival, Broadening Horizons. Enabled mentorship. Y3 partnership with Leeds Church Institute, Leeds Lit Fest, Lagos Fringe, Leeds Philosophical Society, and Leeds Minster.
- Partnerships critical to sustain international relationships.
- Thinning civic relationships as a foundation.
- Grassroots connections with international opportunity.
- International delegations to Year of Culture towns/cities. BBC and LIVE R partnerships important in promoting national connections.
- Lots of international activities/ opportunities including international networks.
- Locally – clash of identities even within a local authority area.
- Yorkshire well known e.g. through literature. What are our collective regional assets e.g. Bronte Country, football, opera, media/ film.
- University students and connections through research partnerships.



B2: Spectacle – the approach, and community engagement

Convener: Not listed.

In the conversation:

1. Carys Tavener, BD25
2. Joanna Resnick, Slung Low
3. Marcus Rattray, -
4. Charlie Wells, Freelance
5. Kitty Wright, Freelance
6. Frank Darwley, Freelance
7. Adie Nivison, Yorkshire Dance
8. Ben Turner, Handmade Productions
9. Lydia Nutter, Slap Collective

Point 1

- Can be pointless.
- What's the reason, e.g. perception of place.

Point 2

- Moments/ spectacle can be game changing but might be small.

Point 3

- Need long term funding for community engagement.

Point 4

- Accidental spectacle on your own terms.

Open Space Workshop: WYCA Years of Culture - Session B2

Convener: _____

Topic / Theme: SPECTACLE & COMMUNITY ENGAGEMENT

Table facilitator: _____

Discussion participants:

Name	Organisation	Email
CARYS TAVENER	BD25	c.tavener@bd25.co.uk
JOANNA RESNICK	Slung Low	joanna@slunglow.org
MARCUS RATTRAY	-	marcus@mayequation.com
CHARLIE WELLS	Freelance	charlie.wells@bt.com
KITTY WRIGHT	Freelance	kittywright@bt.com
FRANK DARWLEY	Freelance	f.darwley@gmail.com
ADIE NIVISON	Yorkshire Dance	adie.nivison@yorkshire-dance.co.uk
BEN TURNER	Handmade Productions	ben.turner@handmade.co.uk
LYDIA NUTTER	SLAP COLLECTIVE	LYDIA.NUTTER@SLAP.CO.UK

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Open Space Workshop: WYCA Years of Culture - Session B2

Convener: _____

Topic / Theme: SPECTACLE / COMMUNITY ENGAGEMENT

Table facilitator: _____

Key discussion points - these are the big issues from your conversation that your group feel are important to record

Key point 1

CAN BE POINTLESS. WHAT'S THE REASON FOR PERCEPTION OF PLACE.

Key point 2

MOMENTS / SPECTACLE CAN BE GAME CHANGING. BUT MIGHT BE SMALL.

Key point 3

NEED LONG TERM FUNDING FOR COMMUNITY ENGAGEMENT.

Key point 4

ACCIDENTAL SPECTACLE ON YOUR OWN TERMS

Key point 5

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C2: Should legacy be for local authorities or for (West) Yorkshire? Should we start with how we want it to be/ look afterwards?

Convener: Chloe Whitehead and Mark Dobson

In the conversation:

1. Chloe Whitehead, Proper Job Theatre
2. Lisa Tobin, Freelance
3. Ruth Cooke, Northern Broadsides
4. Katie Turner, Bradford Council
5. Mark Dobson, Freelance
6. Jenny Rogers, Wakefield Council

Point 1

- Like a funding application. What will it look like at the end?
- Milestones, how do we get there?
- Specific targets.

Point 2

- Synergise with the cultural strategy
- Allocate funding to legacy at the start
- Split between delivery and legacy investment -> maybe over 10 years
- Lever in further investment against that funding -> DCMS requirement
- Lack of legacy creates frustration -> cliff edge -> damaging to communities

Point 3

- How do organisations in the area deliver the legacy?
- What are the roles of the council/ university/ Arts Council England etc.
- Legacy needs money. The structure – does it have to be council to stop competition and keep it going?

Point 4

- Volunteering from Hull – still happening now. Real legacy that doesn't cost.
- For the people, what the people want, by the people – cultural legacy.
- Social prescribing for Bradford.

Point 5

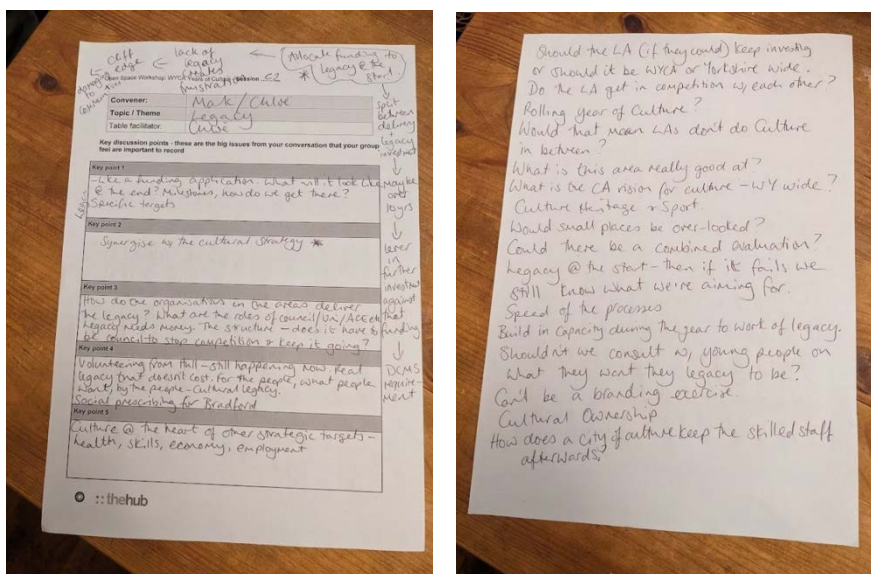
- Culture at the heart of other strategic targets – health, skills economy, employment, etc.

Additional notes

- Should the LA (if they could) keep investing or should it be WYCA or Yorkshire wide?
- Do the LA get in competition with each other? Rolling Year of Culture?
- Would that mean LAs don't do Culture in between?
- What is this area really good at?

Name	Organisation	Email *
Chloe Whitehead	Proper Job Theatre	chloe@properjob.co.uk
Lisa Tobin	Freelance	lisa.tobin@bt.com
Ruth Cooke	Northern Broadsides	ruth@northernbroadsides.co.uk
Katie Turner	Bradford Council	katie.turner@bradford.gov.uk
Mark Dobson	Freelance	markdobson@bt.com
Jenny Rogers	Wakefield Council	jrogers@wakefield.gov.uk

- What is the CA vision for culture – WY wide?
- Culture, Heritage and Sport.
- Would small places be overlooked?
- Could there be a combined evaluation?
- Legacy at the start – then, if it fails, we still know what we're aiming for.
- Speed of the processes.
- Build in the capacity during the year to work on legacy.
- Shouldn't we consult with young people on what they want legacy to be?
- Can't be a branding exercise.
- Cultural ownership.
- How does a City of Culture keep the skilled staff afterwards?



D2: Personal Development (training schemes/ internships/ apprenticeships).

Convener: Rich O'Brien – no notes shared

E2: Wellbeing and how we support each other through intense workloads.

Convener: Meleri Roberts.

In the conversation:

1. Ava Podgorski, University of Leeds
2. Meleri Roberts, NYCA
3. Kathy Williams, RJC Dance

Point 1 – Funding Competition

- Precarious. Builds sense of suspicion/ not allowing honesty.
- Support freelancer, joint West Yorkshire manifesto for standard – legacy pay.
- Not living in a bubble.

Point 2 – Learn from third sector

- Opportunities to bring people together.
- Never.
- Coproduce locally and empower knowledge. Template documents.

Point 3 – What's our value to the region

- [blank]

Point 4 – More lead-in time – avoid quick, intense projects

- [blank]

Point 5 – Avoid duplication – Liverpool model

- Empower local authorities – HR department etc already exist.
- More collective spirit by empowering existing organisations and community engagement teams.

Open Space Workshop: WYCA Years of Culture - Session **E2**

Convener: **M. Roberts**
Topic / Theme: **WELL BEING**
Table facilitator:

Discussion participants:

Name	Organisation	Email *
Ava Podgorski	Univ of Leeds	pa.p@leeds.ac.uk
Meleri Roberts	NYCA	meleri@nyca.org.uk
Kathy Williams	RJC Dance	kathy@rjcdance.co.uk

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Open Space Workshop: WYCA Years of Culture - Session **E2**

Convener: **M. Roberts**
Topic / Theme: **WELL BEING**
Table facilitator:

Key discussion points - these are the big issues from your conversation that your group feel are important to record

Key point 1: **Funding Competition**
- Precarious work sense of suspicion / not allowing honesty.
- Support freelancer, joint WYCA manifesto for standard - legacy pay.
- Not living in a bubble.

Key point 2: **Learn from third sector**
- Opportunities to bring people together.
- Never.
- Coproduce locally + empower knowledge - template documents.

Key point 3: **What's our value to the region**

Key point 4: **More lead-in time - avoid quick, intense projects**

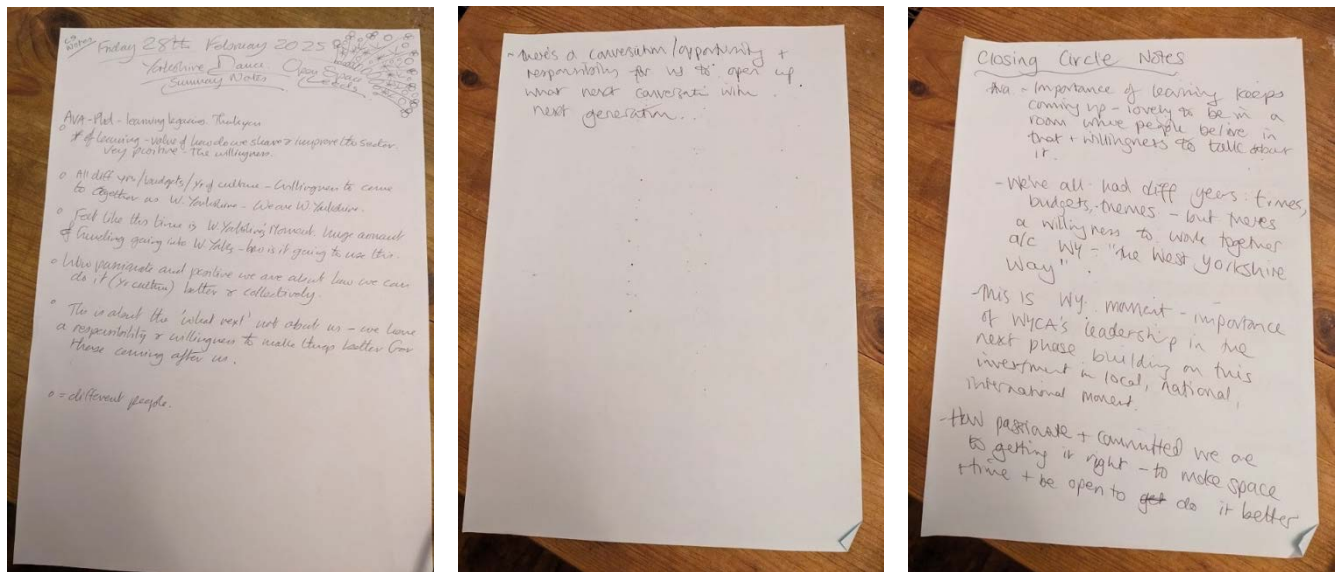
Key point 5: **Avoid duplication - Liverpool model**
- Empower local authorities - HR department etc already exist.
- More collective spirit by empowering existing organisations + community engagement teams.

thehub

Closing circle notes

- Learning Legacies. The importance of learning keeps coming up. The value of 'how do we share'? Lovely to be in a room where people believe in that and willingness to talk about it.
- We've all had different years: times, budgets, themes – but there's a willingness to work together across West Yorkshire, 'the West Yorkshire Way'.
- This is West Yorkshire's moment – importance of WYCA's leadership in the next phase building on this investment in local, national, and international movement. Huge amount of funding going into West Yorkshire – how is it going to use this?
- How passionate and committed we are to getting it right – to make space and time and be open to do it better and collectively.

- There's a conversation/ opportunity and responsibility for us to open up what next conversation with the next generation. This is about the 'what next', not about us. We have a responsibility and willingness to make things better for those coming after us.



Open Space Two

This section of the report covers the headline findings and full notes from the second Open Space held on Wednesday 26th March 2025 at University of Bradford, Bradford. The session, led by the hub and RMR, brought together 26 participants, including local authority officers, freelance delivery team members, and cultural partners. This diverse group explored the key learnings from the Years of Culture and how these can be shared and built upon for future cultural development.

The question for Open Space 2 was: **What have we learned from our Years of Culture, and how do we use this knowledge to strengthen cultural collaboration beyond 2025**

Full Session Notes

About the Conversations

For each conversation that took place, we noted:

- The table and topic
- Those facilitating
- Those in the conversation
- Discussion points.

Conversation – How do we maintain momentum for culture following the year of... without the scale of investment?

Convened by Lisa Roberts. Table name: Jane Tomlinson.

In the conversation:

1. Lisa Roberts, freelancer
2. Adrian Turner, Wakefield Our Year – programme officer
3. Natasha Cambridge, Wakefield Our Year – schools and volunteering officer
4. Gaul Dudson, KYOM 2023 (Yorkshire Youth and Music)
5. Carys Tavener, production manager BD25
6. Marcus Patray, BD25 bid team
7. James Warrender, Leeds Conservatoire/ West Yorkshire Music Network

Point 1 – No header

- Legacy planning – continuing relationships built.
- Different approaches to Year of Culture, i.e. Bradford '25 part of wider 10-year legacy.
- Indirect legacy projects such as Hull Volunteering project.
- Coventry '21 had strong links to universities – stronger evaluation group – looking at the power of culture on health, not just economic.
- To get buy-in you need councils to see culture as a driving force.
- Enabling groups to be more confident applying for funding.
- Providing skills and tools to creatives freelancers, grassroots projects, and how can funders support authorities to deliver these.
- Programmes being funded by combined authorities for creative industries – free opportunity to take part in culture but original legacy not delivered as planned due to significant savings.
- Some opportunities feel overshadowed by new, shiny projects. How you view your [unclear] is important in terms of maintaining organisations and audiences or creating new ones.
- Enabling communities is empowering the legacy or [unclear] groups and finding ways of enthusing them.
- Promoting our community partners and creative networks.
- Continuing a procurement framework for commissioning to proceed with local creatives providing support for them to apply for funding.
- Having inside council support – improving existing practices long term.
- Providing opportunities to experiment with ideas.

Conversation – Impact of Years of Culture on young people

Convened by Diana Ozola. Table name: Corinne Bailey Rae.

In the conversation:

1. Natasha Cambridge, Our Year - Wakefield
2. James Warrison
3. Mark Ratti, Bradford City of Culture
4. Gail Dudson, KYOM 2023 (Yorkshire Youth and Music)
5. Jade Bradford, Bradford Council

Point 1 – Previous work for young people

- Programmes to support young people's creative development
- Important to consider young people's circumstances when executing the programmes.
- Working to bring culture into the classroom.

Point 2 - Funding

- Different sources of funding and how they were acquired and/or sustained.
- Paying young people for their participation – vouchers even? Paid ambassadors?

Point 3 – Development

- Difficult to track the progress of young people post-programme due to data limitations.
- Will take time to encourage/guide teachers and arts/culture orgs to build a new curriculum together.
- Teachers chose resources/ topics/ how they were involved.
- Aim to enhance the curriculum, not replace it.

Point 4 – How to engage young people

- Online advertising.
- Hear from people like them.
- Taster course for young people.
- Collaboration between spaces.
- Address risks of working a creative job.
- What do young people want?
- YOUTH CLUBS are necessary!

Point 5 – Progression routes

- Less university, more shorter course as they grow their career.
- Offer opportunities for [unclear] building in their time on the programme.
- Need to guarantee more opportunities.
- Allow opportunity to build a creative network.

Conversation – What happens to all the stuff we made?

Convened by Lucy Fee. Table name: Jodie Whittaker.

In the conversation:

1. Lucy Fee, freelancer
2. Miriam O'Keeffe, Bradford 2025 – director of operations
3. Alison Cooper, freelance artist - Culturedale
4. Karen Louis, CBMDC
5. Mark Dobson, freelance

Point 1 – Archiving

- Who decides what happens to everything that we have made, all the date, all our creations?

- No capacity to store stuff.

Point 2 – Sustainability

- Physical stuff and how we 'finish' projects. Where does it go?
- Can funders help?
- Storage capacity – SAIL – circular networks.

Point 3 – Who owns it?

- What does the artist want?
- Can it be re-shown? Retrospective.
- If stays with the artist – [unfinished]

Point 4 – Digital

- For social history, how do we decide what has value in the future?
- Film = seeing a [unclear] backstory.
- Elements of storytelling.
- Artists as researchers to document output.
- Is there a possibility of using this in evaluation more?

Point 5 – Local projects

- Pride of community in what they make. Real connection to the artwork.
- What is the meaningful journey of this piece, then – can funders/ producers think about digital resources/ guidance/ lifespan/ toolkit for wrapping up, including advice and reminders?
- Curate a final book/ photos/ etc, for archive. Thank participants, give them momentum.
- Gaps, where we can't access in the future because of tech.
- After projects finish – where does stuff go? Can funders give directions/toolkits for the end of projects? List of places – museocycles, seagulls, scrap stores.
- Really important to share resources.
- BD25 – archiving toolkit?

Conversation – Importance of partnerships and collaboration on multiple levels

Convened by Frank Finlay. Table name: David Hockney.

In the conversation:

1. Lucy Roberts, project officer [unclear] Year of Music '23
2. Gaby Lees, engagement program producer BD25
3. Sandra McCracken, freelance artist – Handmade Productions, Eye of Newt and CULTUREDALE
4. Jessica Farmer, Arts Council – funding development partner, Bradford and Hull
5. Adrian Turner, Wakefield Council – Our Year project officer
6. Nick Haigh, WYP – seconded BD25

Point 1 – No header

- Using partnerships and collaborations to instil positivity in areas and communities.

- What happens when UKGC disappears?
- How to maintain relationships and connections being built?
- Our Year – 126 community organisations engaged.
- Power balance shift without money.
- Leeds Uni first partner for Leeds 2023. Key outcomes -> creative learning partnership. Build capacity at grassroots level – time/ resource/ skills within these organisations.
- Time restrictions mean working within communities that there is already an open door.
- Building trust and advocacy with partners.
- Organisations can be gatekeepers. Marginalised communities even harder to partner with.
- High risks of not being able to deliver on the partnership promise either because of timescale of funding. Partnership expectations.
- Community engagement with White working-class communities – there are no defined hubs.

Point 2 – No header

- Ringfenced funding from LA or mainstream delineated funds to allow to good lead in time and to form meaningful relationships and collaborations.
- Neighbourhood hosts + Community connectors } place-based and local knowledge.
- Higher education partners.
- New associations that may not have happened without the Years of Culture -> police/ transport/ businesses/ sport.
- Working at a pace partners are comfortable with.
- Built in legacy, modelling new ways of working that can continue helping to destabilise the power dynamics. Better co-production with less resource.
- Creative specialists modelling accessible ways to DIY creativity themselves.
- Artists and creatives networks/collabs coming together.
- Cultural consortium/ networks.
- Realistic about constraints about what is deliverable.

Conversation – Sustainability models

Convened by Rachel Rea. Table name: Hannah Cockroft.

In the conversation:

1. Lucy Fee, freelancer
2. Carys Tavener, production manager: Hull '17, Cov '21, Leeds '23, BD25
3. Rachel Rea, founding director, producer, Artist Immortal [unclear]
4. Abby Dix Mason, University of Leeds Cultural Institute/ freelancer/ co-director Foxglove
5. Richard Smith, Kirklees Council – Year of Music

Point 1 – Shared resources – circularity – spaces

- Local spaces – like SCRAP – are important – from a functional perspective, sharing materials, and from a sharing knowledge perspective.
- 'Soft power' is important.

Point 2 – Temporary Events

- Balancing short term spectacle with local sustainable longevity. Not all events can do both.
- Sustainable toolkits?
- Risk -> cultural climate can't cope well with risk currently.
- ACE fund more innovation, new ideas (and risk).
- Bring joy.
- Best value in quality?? What community policing models collectives?

Point 3 – Measuring climate impact

- How honest are we about our own sustainable impact?
- No legislation which means it's difficult to apply consistently.

Point 4- City of Culture framework

- Is it fundamentally flawed?
- PACE (reactive) and PRIORITIES -> should the model be more sustainable with time?
- Over-delivery and burnout.
- What happens after?

Point 5 – No header

- Economic – equal distribution
- Social- freelancers post-delivery year, communities, time
- Environmental – [blank]
- Political – resource, slow the system down in order to prioritise. Rigid systems (how to handle underspend).

Conversation – Toolkits and templates

Convened by Deb Bedford. Table name: David Hockney.

In the conversation:

1. Deb Bedford, Bradford 2025
2. Jaffer Aboklam, Bradford 2025
3. Jade Ibegbuna, Bradford Council
4. Sandra McCracken, Freelance artist, Culturedale
5. Richard Smith, Kirklees Council
6. Rachel Rea, Culturedale

Point 1 – No header

- Suite of documents/ templates to pass on (too static).
- Need to be dynamic – software etc. (pros and cons)
- Lessons learned – how we utilise tech.

Point 2 – No header

- Principles and values – same across 10-year period?

- Set of guiding principles, not a script.
- Use AI?

Point 3 – No header

- Driven by local authorities or wider sector?
- Standardised – WYCA, who owns it?
- Build into wider regional strategy.

Point 4 – No header

- Evaluation data.
- Need gap – not back-to-back.
- ES VIA
- Agile approach to evaluation.

Point 5 – No header

- Future focussed – what next, next project
- Promote ourselves.

Conversation – What should WYCA fund next?

Convened by Mark Dobson. Table name: Jane Tomlinson.

In the conversation:

1. Jenny Harris, BD25
2. Alison Cooper, Freelance artist – Culturedale/ curator
3. Mark Dobson, BD25, L23
4. Miriam O’Keefe, BD25
5. Karina Croucher, BD University

Point 1 – No header

- WYCA invest in (addresses) strategic gaps and infrastructure (rebalance).

Point 2 – No header

- Invest in skills and training? [unclear]
- The inequality of provision? Rebalance.

Point 3 – No header

- Incentivise councils working in partnership.

Point 4 – No header

- Take a regional approach like with the LVEP.

Point 5 – No header

- Go big or go home -> make it Yorkshire-wide strategy!! (?)

Point 6 – No header

- Regional cultural experience?
- How far do people travel?
- Do people notice the boundaries?

Point 7 – No header

- Are councils fit and proper to deliver culture going forward?
- Where is visionary leadership?
- Don't cake slice between them

Point 8 – No header

- Place-based culture?
- Regional?
- LA?
- City?
- Towns?
- What should focus be?
- High streets?

Point 9 – No header

- Where does cultural identity sit?
- How is it self-defined?

Point 10 – No header

- Use of vacant buildings?
- Create conditions for developing creative cultural mass.

Point 11 – No header

- WYCA and LA procurement processes not fit for purpose for culture.

Point 12 – No header

- Stop cake slicing – hone a strategy to address gaps and grow winners.

Point 13 – No header

- What Is the definition of culture?
- Reflect difference and diversity (more).

Point 14 – No header

- Zoom out – have a strategy
- Choose a focus – planning, ownership, change of use.
- Culture land trust = something innovative to put West Yorkshire ahead of other places and secure future for organisations, artists and places.

Point 15 – No header

- Invest in regional organisations in collaboration with LAs = like Greater Manchester. Combined authority.

Point 16 – No header

- Intentional residency programme across Yorkshire.
- Build on community distinctiveness across region = consider hyper-local change initiatives. Paying artists to live in communities, repurposing empty houses/ property.
- Build on cultural distinctiveness.
- Enable regional organisations to save region (and save LAs money to reinvest locally).
- Don't impose THEMES, not strategic, not helpful, and with insufficient resource will have no impact on profile. An alternative would be to invest to support transport plans.
- The most creative transport system in the world?
- Be bold!
- Creative pathways and opportunities to retain artists in communities and cities.
- Universal basic income for artists across W Yorkshire.

Conversation – Legacy and leadership

Convened by Karen. Table name: Jodie Whittaker.

In the conversation:

1. Pamhi Dai, Calderdale MBC (Culturedale)
2. Karen, Bradford Council
3. Meleri Roberts, WYCA
4. Karina, University of Bradford
5. Deb, procurement/ Bradford 2025
6. Lisa Tobin, Leeds'23

Point 1 – No header

- Cultural sector leadership/ freelancer + organisations.
- What happens to people who have engaged?

Point 2 – No header

- Community investment – how can they lead?
- Knowledge transfer and staff transferred over to different cities.

Point 3 – No header

- Neighbourhood leads.
- Community ambassadors.
- Co-operatives/ not for profit.

Point 4 – No header

- Self-seeding for the sector.
- Independents to have knowledge and expertise.

Point 5 – No header

- Funding is key and stability/ longer-term funding is key.
- Grant funds/ activation/ community cohesion.
- Council £40K investment.
- Funder investment
- WYCA £500,000 for all authorities.