

CULTURE, HERITAGE AND SPORT COMMITTEE

**MEETING TO BE HELD AT 2.00 PM ON FRIDAY, 21 JULY 2023
IN KEIGHLEY CREATIVE, 3-7 COOKE ST, AIREDALE CENTRE,
KEIGHLEY BD21 3PF**

A G E N D A

- 1. APOLOGIES FOR ABSENCE**
- 2. DECLARATION OF DISCLOSABLE PECUNIARY INTERESTS**
- 3. EXEMPT INFORMATION - POSSIBLE EXCLUSION OF THE PRESS AND PUBLIC**
- 4. MINUTES OF THE MEETING HELD 26 JANUARY**
(Pages 1 - 4)
- 5. CHAIR'S UPDATE**
- 6. GOVERNANCE ARRANGEMENTS**
(Pages 5 - 14)
- 7. ECONOMIC AND SECTOR REPORTING**
(Pages 15 - 28)
- 8. WEST YORKSHIRE TOURISM**
(Pages 29 - 52)
- 9. TUC - YORKSHIRE AND THE HUMBER 2023 CULTURAL MANIFESTO PRESENTATION**
(Pages 53 - 58)
- 10. UPDATE ON YEARS OF CULTURE**
(Pages 59 - 60)
- 11. CREATIVE CATALYST DELIVERY UPDATE**
(Pages 61 - 94)
- 12. DATE OF NEXT MEETING**

The date of the next meeting is 27 October 2023.

Signed:

A handwritten signature in black ink, consisting of the letters 'BSM' in a stylized, cursive font, with a horizontal line underneath.

**Chief Executive
West Yorkshire Combined Authority**



**MINUTES OF THE MEETING OF THE
CULTURE, HERITAGE, AND SPORT COMMITTEE
HELD ON THURSDAY, 26 JANUARY 2023 AT COMMITTEE ROOM 1,
WELLINGTON HOUSE, 40-50 WELLINGTON STREET, LEEDS, LS1 2DE**

Present:

Mayor Tracy Brabin (Chair)	West Yorkshire Combined Authority
Nicky Chance-Thompson (Deputy Chair)	The Piece Hall
Councillor Sarah Ferriby	Bradford Council
Councillor Jenny Lynn	Calderdale Council
Syima Aslam MBE	Bradford Literature Festival
Nathan Clark	Brudenell Social Club
Caroline Cooper Charles	Screen Yorkshire
Wieke Eringa	Yorkshire Dance
Boluaji Fagborun	East Bierley Community Sports Association
Amy Foster	Creative Scene
Halima Khan	Street Games
Alan Lane	Slung Low
Sam Nicholls	Music Local
Ben Walmsley	University of Leeds
Richard Butterfield (Advisory Representative)	Historic England
Nigel Harrison (Advisory Representative)	Yorkshire Sport Foundation
Professor Dave Russell (Advisory Representative)	Yorkshire Universities – Leeds Art University

In attendance:

Daniel Bates	Bradford 2025
Shanaz Gulzar	Bradford 2025
Nicola Greenan	Bradford Council
Philip Witcherley	West Yorkshire Combined Authority
Jim Hinks	West Yorkshire Combined Authority
Peter Glover	West Yorkshire Combined Authority
Ben Kearns	West Yorkshire Combined Authority

22. Apologies for Absence

Apologies had been received from Cllr Pryor, Cllr Simpson, Cllr Smalley, Kamran Rashid, Leigh-Anne Stradeski, Dominic Bascombe, Matt Wantsall, Catherine Mitchell, Deborah Munt, and Helen Featherstone.

23. Declaration of Disclosable Pecuniary Interests

There were no declarations of pecuniary interests at the meeting.

24. Exempt Information - Possible Exclusion of the Press and Public

There were no items that required the exemption of the press and public.

25. Minutes of the Meeting held on 28 October.

Resolved: That the minutes of the last meeting be approved.

26. Chair's Update

The Mayor provided an update on events in the cultural sector since the last meeting:

- The launch of Leeds2023 and Kirklees Year of Music 2023.
- The PRS Foundation had launched the PPL momentum accelerator, a targeted scheme to support the development of artists and bands outside of London.
- Leeds University, Leeds City Council, Arts Council and Leeds2023 were supporting the development of the National Poetry Centre, and currently looking for a Development Director.
- Work with Simon Armitage on the Young Poet Laureate was progressing well, with plenty of schools and students interested in taking part.
- The University of Huddersfield had been awarded funding by the UK Research Institute and Arts and Humanities Research Council to consider how creative community assets can be mobilised to help tackle health inequalities.
- BPI had submitted their bid to open a 'BRIT School North' in Bradford.

27. Economic and Sector Reporting

The Committee considered a report that set out the latest economic data relating to the sector.

Members noted that the economic situation facing the sector was mixed: employment was holding up with vacancies still high, but output was volatile, and pay was growing in cash terms but not in real terms.

The Committee noted the evaluation plans for the Culture, Heritage, and Sport framework which included a set of indicators against each of the four themes contained in the framework.

Members discussed the need for medium term forecasting to get an accurate picture of the sector, consolidate data across sectors, and provide sector mapping to Government departments to show the impact of regional interventions.

Resolved:

- (i) That the report be noted.
- (ii) That the plans for future evaluation be noted.

28. East Bierley Community Sports Association presentation - keeping our whole community active

Members were provided with a presentation about the East Bierley Community Sports Association which gave a progress report on the development of their site, including plans to increase provision for women and girls.

Resolved: That the presentation be noted.

29. Bradford Year of Culture Presentation

The Committee was provided with a presentation from Bradford UK City of Culture 2025 and gave a presentation on their plans to make for the city and wider region.

Resolved: That the presentation be noted.

30. West Yorkshire Plan

Members considered a report which provided an update on the development of a West Yorkshire Plan.

The Plan would set out an ambitious narrative for the whole region and provide a framework for regional activity to meet shared priorities.

A draft of the plan had been shared for feedback and was being discussed with regional partners through all Combined Authority committees, business groups and universities.

Resolved: That the report be noted.

31. Culture, Heritage, and Sport - Skills and business Support Delivery

Members considered a report which provided an update on the development of the Culture, Heritage, and Sport skills and business support delivery plan. The Plan set out interventions on theme 3(Skills) and 4 (Business) of the cultural framework.

Members welcomed the interventions outlined in the report and had the following comments and questions:

- The possibility to overlay the interventions with a modular approach for different cultural sectors.
- Whether the intervention to increase the sustainability and resilience of organisations included for profit as well as CICs and non-profits. Members noted that it did, and the wording would be amended to

make that clear.

- That committee members were well placed to identify and inform best practice when it came to the supporting freelancers.

Resolved: That the report be noted.

32. Project Approvals

Members considered a report that put forward a project for approval. The committee discussed the LEEDS 2023: Women of the World, Women of West Yorkshire scheme.

Resolved:

The Culture, Heritage and Sport Committee approved that:

- (i) The LEEDS 2023: Women of the World, Women of West Yorkshire scheme proceeds through decision point 2 to 4 (business justification) and work commences on activity 5 (delivery).
- (ii) Approval to the total scheme value of £1,500,000 is given.
- (iii) The Combined Authority enters into a funding agreement with Leeds City Council for the remaining expenditure of £948,328.
- (iv) Future approvals are made in accordance with the assurance pathway and approval route outlined in this report. This will be subject to the scheme remaining within the tolerances outlined in this report.

33. Date of Next Meeting

The next meeting will be held on 28 March.



Report to: Culture, Heritage and Sport Committee

Date: 21 July 2023

Subject: **Governance Arrangements**

Director: Alan Reiss, Chief Operating Officer

Author: Caroline Allen, Head of Legal and Governance Services

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

1. Purpose of this report

1.1 To advise the Culture, Heritage, and Sport Committee of the governance arrangements approved by the West Yorkshire Combined Authority (the Combined Authority) at the Annual Meeting on 22 June 2023 in respect of the Committee.

2. Information

2.1 At the Annual Meeting on 22 June 2023 the Combined Authority resolved to appoint the Culture, Heritage, and Sport Committee on the **terms of reference** attached at **Appendix 1** to this report.

2.2 The **quorum** of the Committee is 3 voting members to include two Combined Authority members or Local Authority co-optees.

2.3 The Combined Authority also appointed Mayor Tracy Brabin as Chair of the Committee and LEP Board co-optee Nicky Chance-Thompson as deputy chair.

2.4 A table showing the Committee's membership is attached as **Appendix 2**, the table also sets out the voting arrangements across the different sectors of membership.

2.5. Combined Authority also agreed meeting dates for the Committee, as follows:

- 21 July 2023
- 27 October 2023
- 26 January 2024
- 22 March 2024

3. Tackling the Climate Emergency Implications

3.1 The terms of reference require this, and all committees, to promote tackling the climate emergency implications in its actions.

4. Inclusive Growth Implications

4.1 The terms of reference require this, and all committees, to promote inclusive growth in its actions.

5. Equality and Diversity Implications

5.1 The terms of reference require this, and all other committees, to consider equality and diversity in its actions and decision making.

5.2 The diversity of the committee will be kept under review and steps will be taken, in future recruitment campaigns, to ensure as far as possible that the membership is representative of the population we serve.

6. Financial Implications

6.1 There are no financial implications directly arising from this report.

7. Legal Implications

7.1 There are no legal implications directly arising from this report.

8. Staffing Implications

8.1 There are no staffing implications directly arising from this report.

9. External Consultees

9.1 No external consultations have been undertaken.

10. Recommendations

10.1 That the Committee notes the governance arrangements approved by the Combined Authority at the Annual Meeting on 22 June 2023.

11. Background Documents

11.1 There are no background documents referenced in this report.

12. Appendices

Appendix 1: Culture, Heritage, and Sport Committee - Terms of Reference

Appendix 2: Membership Table

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Part 3

Section 2.3 - Terms of Reference

Culture, Heritage, and Sport Committee

The Culture, Heritage and Sport Committee is authorised:

1. To carry out any Non-Mayoral Function¹ of the Combined Authority relating to **culture, arts, and the creative industries** including:
 - a) progressing the elements of the vision and policy framework of the Combined Authority that fall within the remit of this committee, by:
 - approving, amending or revoking any policy, investment priorities, strategy or plan², and
 - delivering, monitoring and reviewing the outcomes and impact of any policy, investment priorities, strategy or plan,
 - b) progressing those elements of the Mayor's pledges that fall within the remit of this committee, aligning with the vision and policy framework of the Combined Authority where appropriate,
 - c) submitting bids for devolved and other funding,
 - d) working with key partners to develop and promote a shared understanding, approach and coherent strategies and policies, and
 - e) delivering and overseeing any project or programme in accordance with the Leeds City Region Assurance Framework³, including the following where authorised by a bespoke approval pathway and approval route for a scheme (after decision-point 2 only):

¹ Functions in this context are to be construed in a broad and inclusive fashion, and as including the exercise of the ancillary powers under Section 113A of the Local Democracy, Economic Development and Construction Act 2009.

² With the exception of any major policy, investment priorities, strategy or plan reserved to the Combined Authority - see further Section 2.2 of Part 3 of the Constitution - and subject to any direction by the Mayor that any decision on a policy, investment priorities, strategy or plan be referred to the Combined Authority for determination.

³ Or otherwise, where the project or programme does not fall to be considered under the Assurance Framework

- making a decision to progress the scheme^{4, 5} or
- making any recommendation to the Combined Authority⁶ or the Mayor⁷ about progressing the scheme, and
- reviewing the scheme's impact,

with the **exception** of

- any function which requires a Statutory Consent⁸ where that consent has yet to be given⁹,
 - any matter related to a Non-Mayoral Function conferred by the 2021 Order, which the Mayor has directed should be referred to the Combined Authority for determination¹⁰, or
 - any function which is reserved to the Combined Authority¹¹.
2. To advise the Combined Authority in respect of any Non-Mayoral Function which relates to, or impacts on culture, heritage and sport.
 3. To advise the Mayor in respect of any Mayoral General Function¹² which relates to, or impacts on culture, heritage and sport.
 4. To liaise with the Place, Regeneration and Housing Committee in relation to infrastructure planning for culture, heritage and sport to promote the visitor economy and support heritage schemes.

⁴ including determining change requests

⁵ with the exception of any decision which would result in a revised financial approval which exceeds the cumulative total of the financial approval and tolerance threshold agreed by the Combined Authority at decision point 2 (or decision point 3) by more than 25%, in which case the decision must be referred to the Combined Authority

⁶ or to any other committee or relevant officer with delegated authority to make the decision.

⁷ The Mayor will determine any aspect of a scheme which is a Mayoral Function

⁸ These are specified functions conferred by the West Yorkshire Combined Authority (Election of Mayor and Functions) Order 2021 - see further the Access to Information Rules in Part 4 of the Constitution

⁹ In relation to any function in respect of which a Statutory Consent has been given, the Committee must exercise their authority in accordance with the terms of any Statutory Consent.

¹⁰ The 2021 Order provides that these matters require the support of the Mayor.

¹¹ The functions reserved to the Combined Authority are set out in Section 2.2 of Part 3 of the Constitution, and include the approval of any major policy, investment priorities, strategy or plan.

¹² Mayoral General Functions are the functions of the Combined Authority which are exercisable only by the Mayor, other than PCC Functions. These are conferred by the 2021 Order (see further Table D in Section 3.1.1 of Part 3 of the Constitution), or other legislation.

5. To promote, in collaboration with other committees,
 - equality and diversity,
 - inclusive growth,
 - tackling the climate emergency, and
 - the strategic alignment of the Combined Authority’s policies, investment priorities, strategies and plans.

6. To respond to any report or recommendation from an overview and scrutiny committee¹³.

Document version control	
Municipal Year:	2023-24
Version:	1 – 23/24
Document approved by:	The Combined Authority
Date:	22 June 2023
To be of effect from:	22 June 2023

¹³ That is, any overview and scrutiny committee of the Combined Authority (in accordance with Scrutiny Standing Orders in Part 4 of the Constitution) or of any Constituent Council.

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APPENDIX 2 – Membership Table

	CA Members (Voting)	Local Authority Co-optees (Voting except for York co-optee)	LEP Board Members (Non-voting except where Deputy Chair)	Private Sector Representatives (Non-Voting)	Advisory Representatives – ex-officio (Non-Voting)
Culture, Heritage and Sport Committee	Tracy Brabin (Portfolio Holder)	Bradford: Sarah Ferriby (L) Calderdale: Jenny Lynn (L) Kirklees: Naheed Mather (L) Leeds: Jonathan Pryor (L) Wakefield: Lynn Masterman (L) York: Jo Coles (L)	Nicky Chance-Thompson Kamran Rashid (Third Sector)	Syima Aslam MBE (Arts and Culture) Nathan Clark (Music/Arts) Caroline Cooper Charles (Creative Industries) Wieke Eringa (Dance/Creative) Boluaji Fagborun (Sports) Amy Foster (Creative Industries) Halima Khan (Sport) Alan Lane (Culture/Arts) Deborah Munt (Culture) Sam Nicholls (Music/Creative) Leigh-Anne Stradeski (Arts) Ben Walmsley (Higher Education)	<ul style="list-style-type: none"> • Arts Council (Catherine Mitchell) • Broadcasting, Entertainment, Communications and Theatre Union (BECTU) (Philippa Childs) • Equity UK (Dominic Bascombe) • Historic England (Richard Butterfield) • Musicians' Union (Paul Reed) • National Lottery Heritage Fund (Helen Featherstone) • National Union of Journalists (Michelle Stanistreet) • Yorkshire Universities: Leeds Beckett University (Dr Oliver Bray) Leeds Art University (Professor Dave Russell) • Yorkshire Sport Foundation (Nigel Harrison)
Chair: Tracy Brabin Deputy Chair: Nicky Chance-Thompson					

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Report to: Culture, Heritage, and Sport Committee

Date: 21 July 2023

Subject: Economic and Sector Reporting

Director: Alan Reiss, Chief Operating Officer

Author: Peter Glover, Economic Evidence Manager

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

1. Purpose of this Report

1.1. To provide an update on the latest economic data relating to the sector.

2. Information

Update on economic data

National economic context

2.1. The latest available data presents a mixed picture for the sector. In summary:

- Employment in *Arts, entertainment and recreation* has remained fairly flat over the last three quarters but has grown steadily in *Information and Communication* over the same period.
- Average pay in *Information and Communication* is seeing double-digit rates of annual growth currently, enough to generate real terms pay increases. Growth in average pay in *Arts, entertainment and recreation* has been below the average for the whole economy in the early months of 2023.
- The output of the *Information and Communication* sector continues to grow strongly. The more volatile data for *Arts, entertainment and recreation* show growth in recent months but an overall flat position over the last year.

Output (figure 1 of appendix)

- 2.2. Both elements of the sector saw output growth between March and April 2023 with *Arts, entertainment and recreation* and *Information and Communication* growing by 0.2% and 1.4% respectively.
- 2.3. *Information and Communication* has performed strongly over the course of the 12 months to April 2023 with output growth of 3.5%. The figures for *Arts, entertainment and recreation* are volatile but point to a flat position, with growth of 0.2%. This compares with growth across the wider economy of 0.4% for the same period.

Employment (figure 2)

- 2.4. Seasonally adjusted employment in the *Arts, entertainment and recreation* sector remained broadly flat across England between December 2022 and March 2023, continuing the pattern seen in the two previous quarters. As of March 2023, employment in the sector remains 28,000 or 3% lower than in March 2020 (pre-pandemic).
- 2.5. Employment in the *Information and Communication* sector grew by 1.3% (+20,000) between December 2022 and March 2023, similar to the overall rate of employment growth at national level; and was 7% (+98,000) higher than in March 2022. Employment in the sector was 10% higher in March 2023 than in March 2020.

Pay (figure 3)

- 2.6. At £1,144 per week, average earnings in the *Information and Communication* sector are 76% higher than across the *Whole Economy* (£649), based on figures for April 2023. Average weekly earnings for *Arts, entertainment and recreation* are, at £469, 23% lower than the *Whole Economy* average.
- 2.7. Average weekly earnings in *Arts, entertainment and recreation* grew by 5% year-on-year in nominal terms in April 2023, whilst *Information and communication* saw stronger year-on-year earnings growth of 13%. The equivalent figure for the wider economy was 7%. To set this latter figure into context, the increase for the whole economy in nominal terms equates to a real terms fall of 2% when adjusted for inflation.

Vacancies (figures 4 and 5)

- 2.8. According to the ONS Vacancy Survey the number of UK vacancies in the *Arts, entertainment and recreation* sector fell by 7% in the March to May 2023 quarter as compared with December 2022 to February 2023. This was similar

to the rate of reduction seen across the wider economy. Vacancies in *Information and communication* fell by 4% over the same period.

- 2.9 The current level of vacancies for both *Arts, entertainment and recreation* and *Information and communication* remain higher than pre-pandemic levels (8% and 14% higher respectively than in December to February 2020 period) but have fallen some way from their peaks in early 2022.
- 2.10 *Arts, entertainment and recreation* and *Information and Communication* are ranked seventh and ninth respectively in terms of the sectors with the highest ratio of vacancies to jobs. These ratios have declined from their peaks in early 2022, reflecting the softening in recruitment demand.

Online job postings (figures 6-8)

- 2.11 Data from online job postings allows us to assess the vacancy situation in West Yorkshire¹, although the picture is not directly comparable to national vacancy figures. The data show that recruitment activity remains relatively strong. Although the monthly volume of postings for creative and cultural occupations fell for four consecutive months in early 2023 it grew strongly in May 2023, taking it to its highest level since January 2020. The biggest occupational categories in terms of online job postings continue to be *IT, software and computer services* and *Advertising and marketing*. All creative and cultural occupations saw growth in postings in May 2023, as did Sport occupations.

3. Tackling the Climate Emergency Implications

- 3.1. There are no climate emergency implications directly arising from this report.

4. Inclusive Growth Implications

- 4.1. There are no inclusive growth implications directly arising from this report.

5. Equality and Diversity Implications

- 5.1. There are no equality and diversity implications directly arising from this report.

6. Financial Implications

- 6.1. There are no financial implications directly arising from this report.

7. Legal Implications

¹ Note that an occupational definition is used for the analysis of West Yorkshire online job postings whereas ONS' UK vacancy analysis uses industry sectors. Therefore, the basis for each analysis is different.

7.1. There are no legal implications directly arising from this report.

8. Staffing Implications

8.1. There are no staffing implications directly arising from this report.

9. External Consultees

9.1. No external consultations have been undertaken.

10. Recommendations

10.1. That the Committee notes the evidence presented in the report.

11. Background Documents

There are no background documents referenced in this report.

12. Appendices

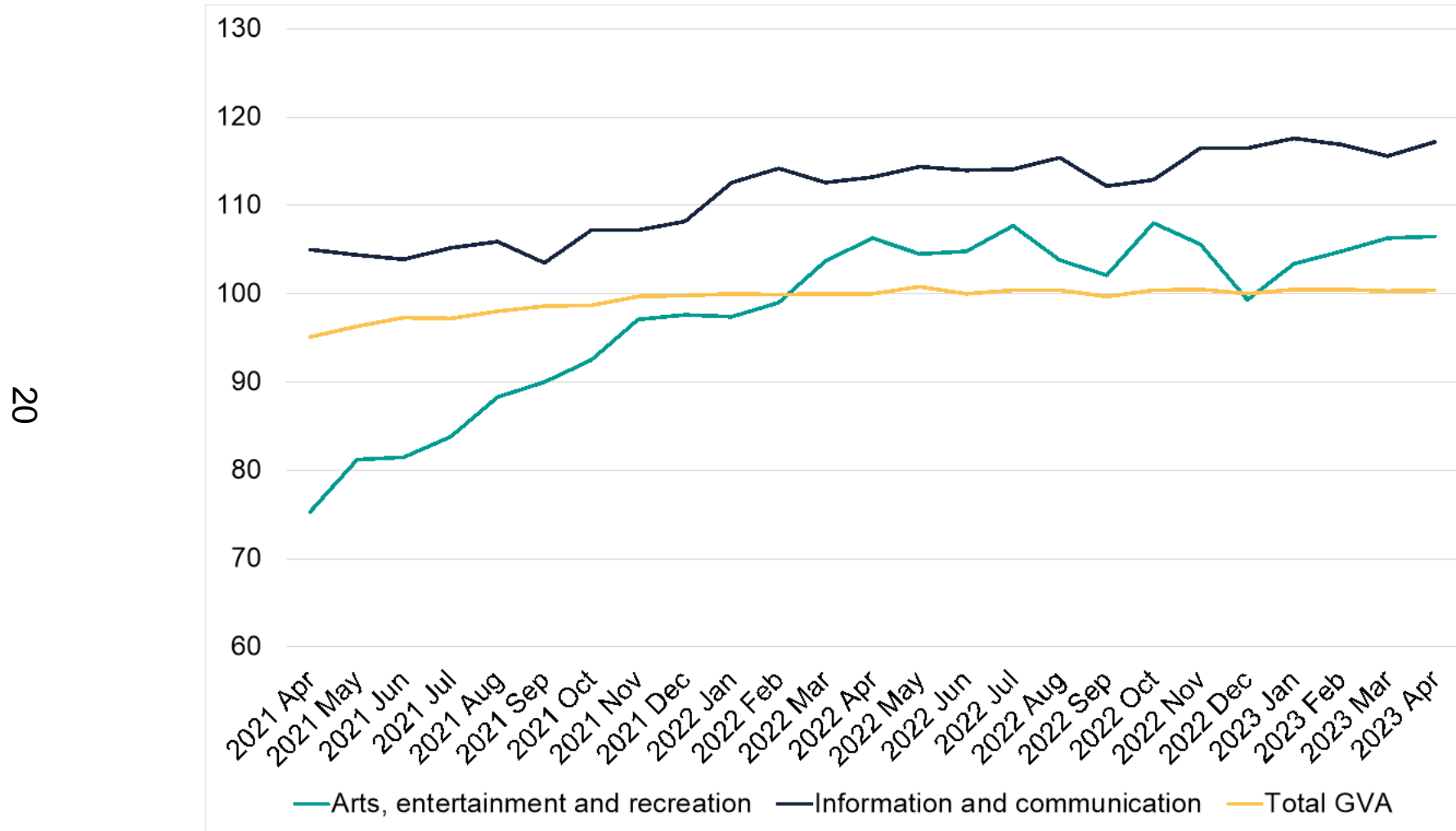
Appendix 1 – Economic and sector reporting analysis

Appendix 1: Economic and sector ¹⁹reporting analysis

Culture, Heritage, And Sport Committee, January 2023

Both parts of the sector have outperformed the wider economy on output during 2023

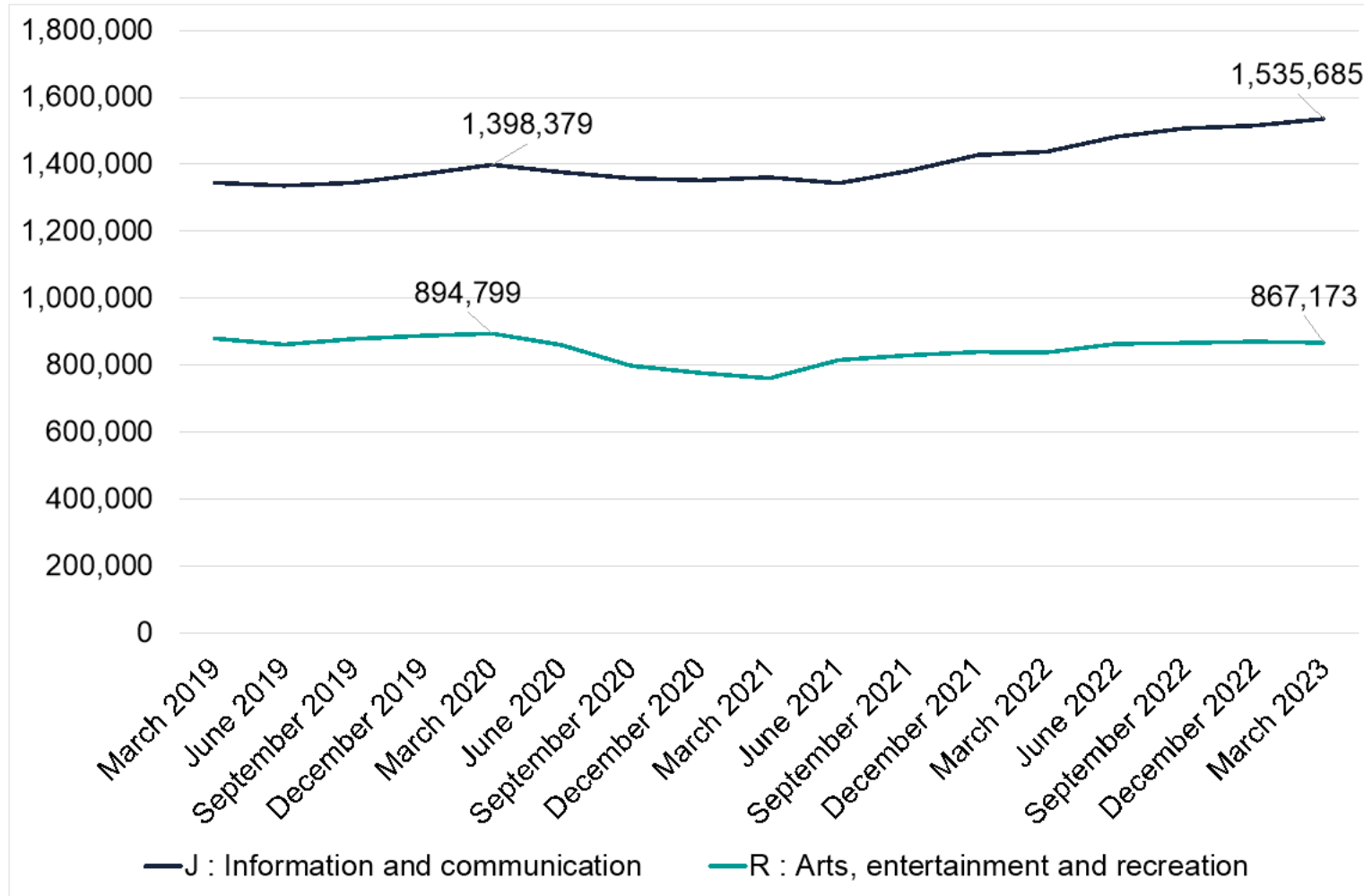
Figure 1: Trend in seasonally-adjusted output (gross value added) by broad sector, UK (monthly chained volume index, 2019=100)



Source: Monthly GDP Table, ONS

Employment in Information and communication continues to grow but remains below pre-pandemic level for Arts, entertainment and recreation

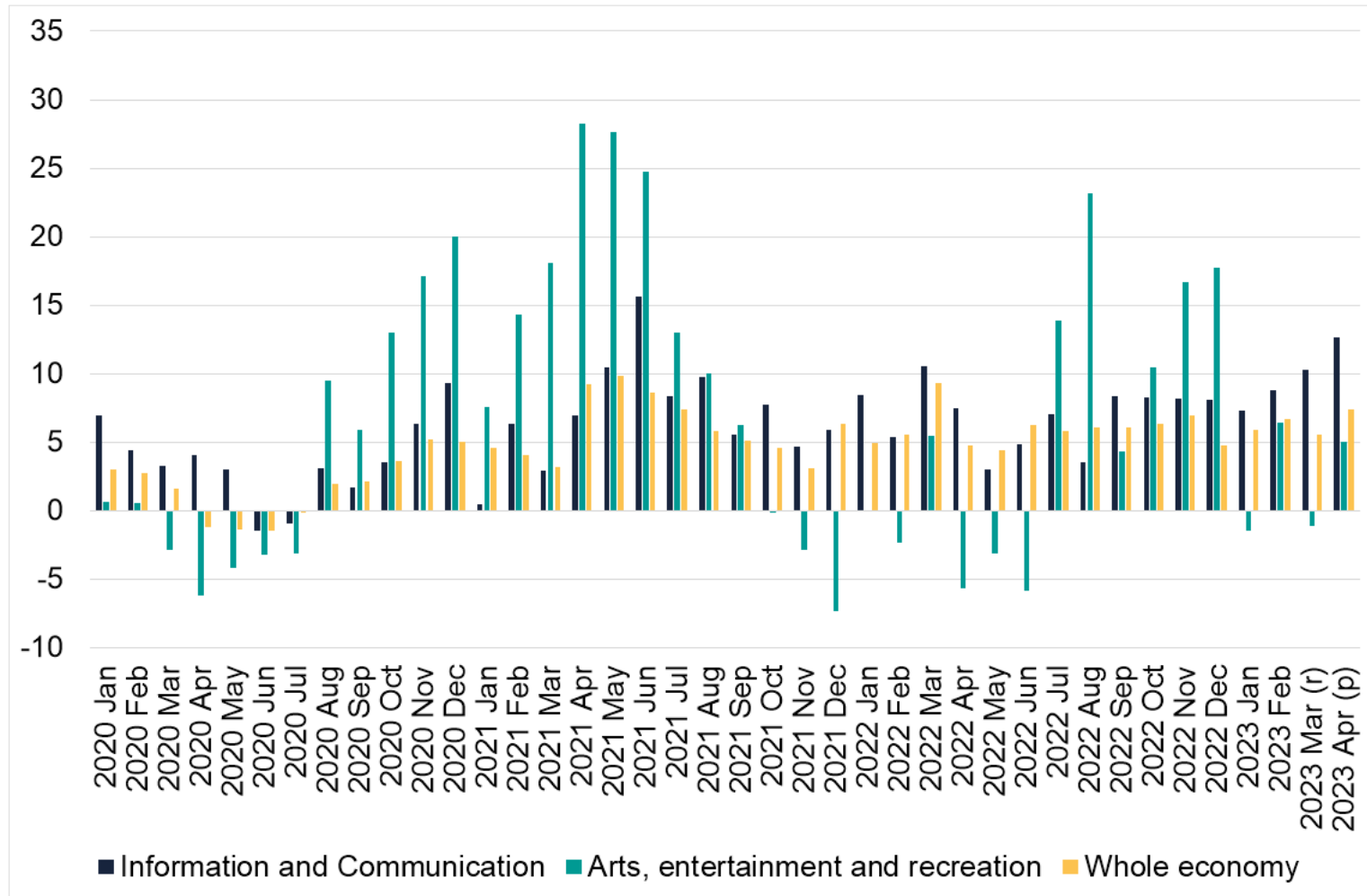
Figure 2: Trend in employment by broad sector, England



Source: Workforce Jobs, ONS

Information and communication has seen double-digit increases in average earnings in March and April 2023

Figure 3: Average weekly earnings by broad sector (£), nominal terms, Great Britain - Growth Rates : per cent change year on year

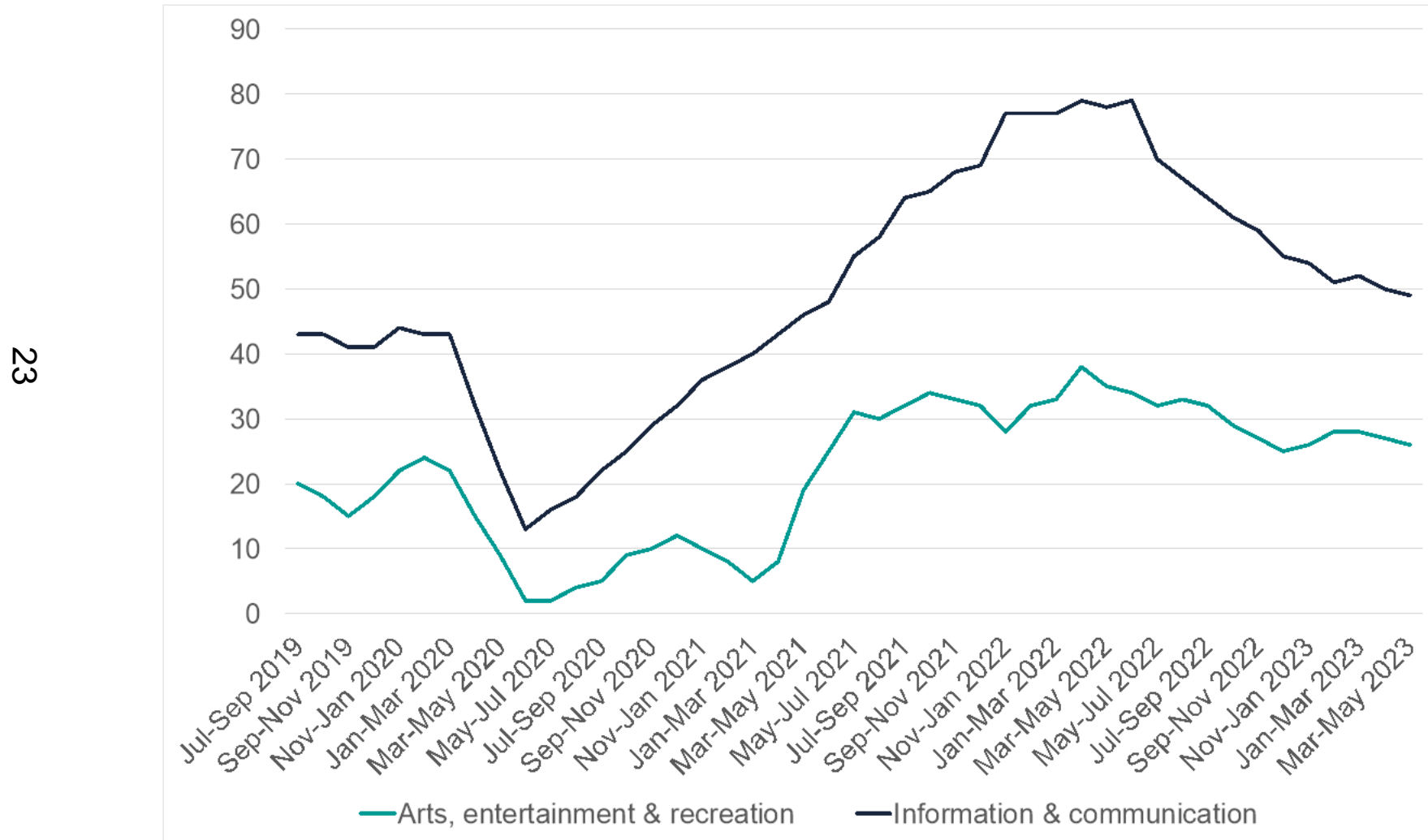


Source: Average Weekly Earnings (AWE) at industry level, ONS

Note: Not seasonally adjusted, includes bonuses and arrears; not adjusted for consumer price inflation

Vacancy levels at national level continue on a downward trend

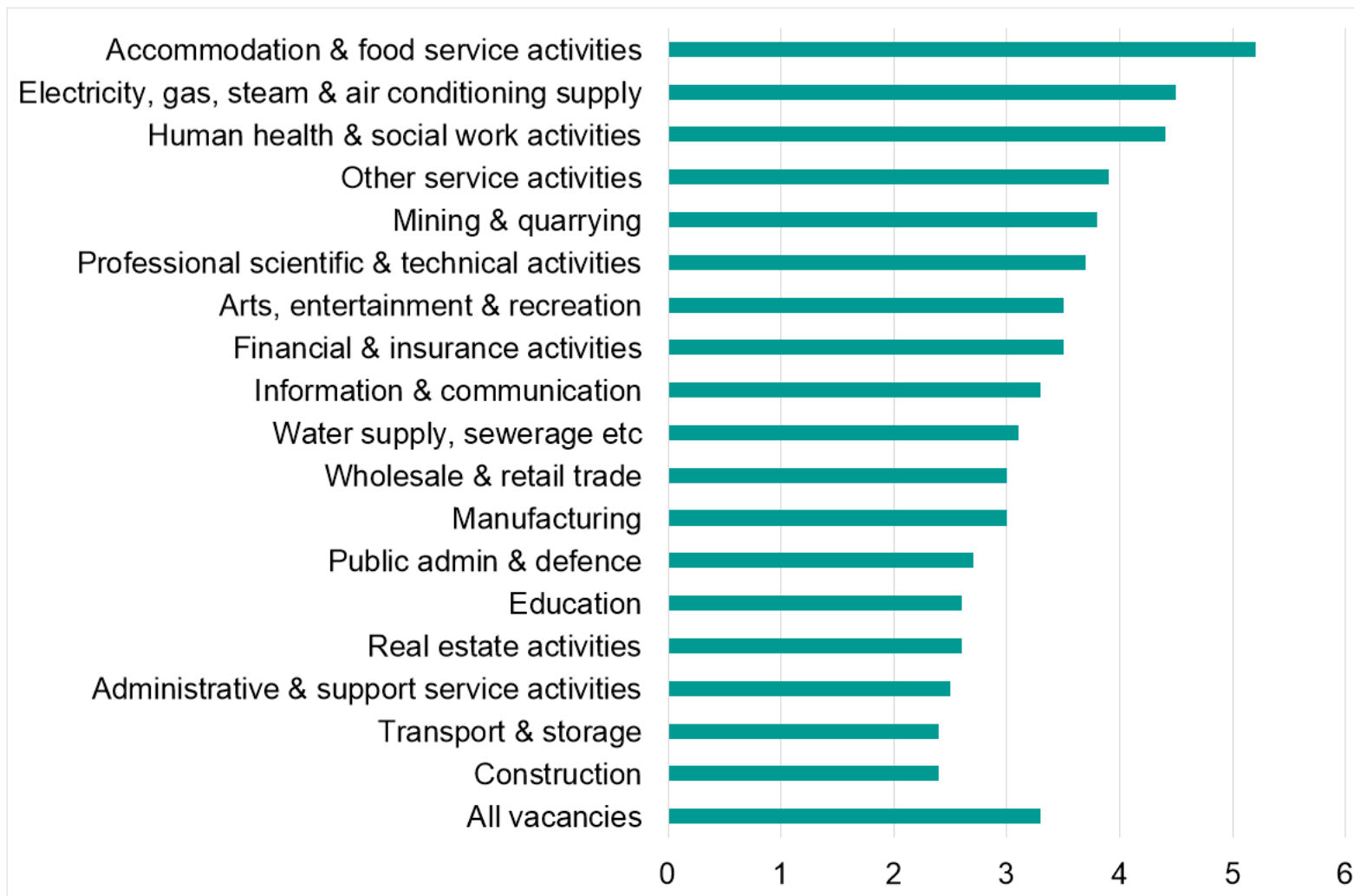
Figure 4: Vacancies by industry (000s), seasonally adjusted, UK



Source: Vacancies by industry, ONS

Arts, entertainment and recreation has slipped down the rankings in terms of vacancy / employment ratio by industry

Figure 5: Vacancies per 100 employee jobs by industry, seasonally adjusted, UK



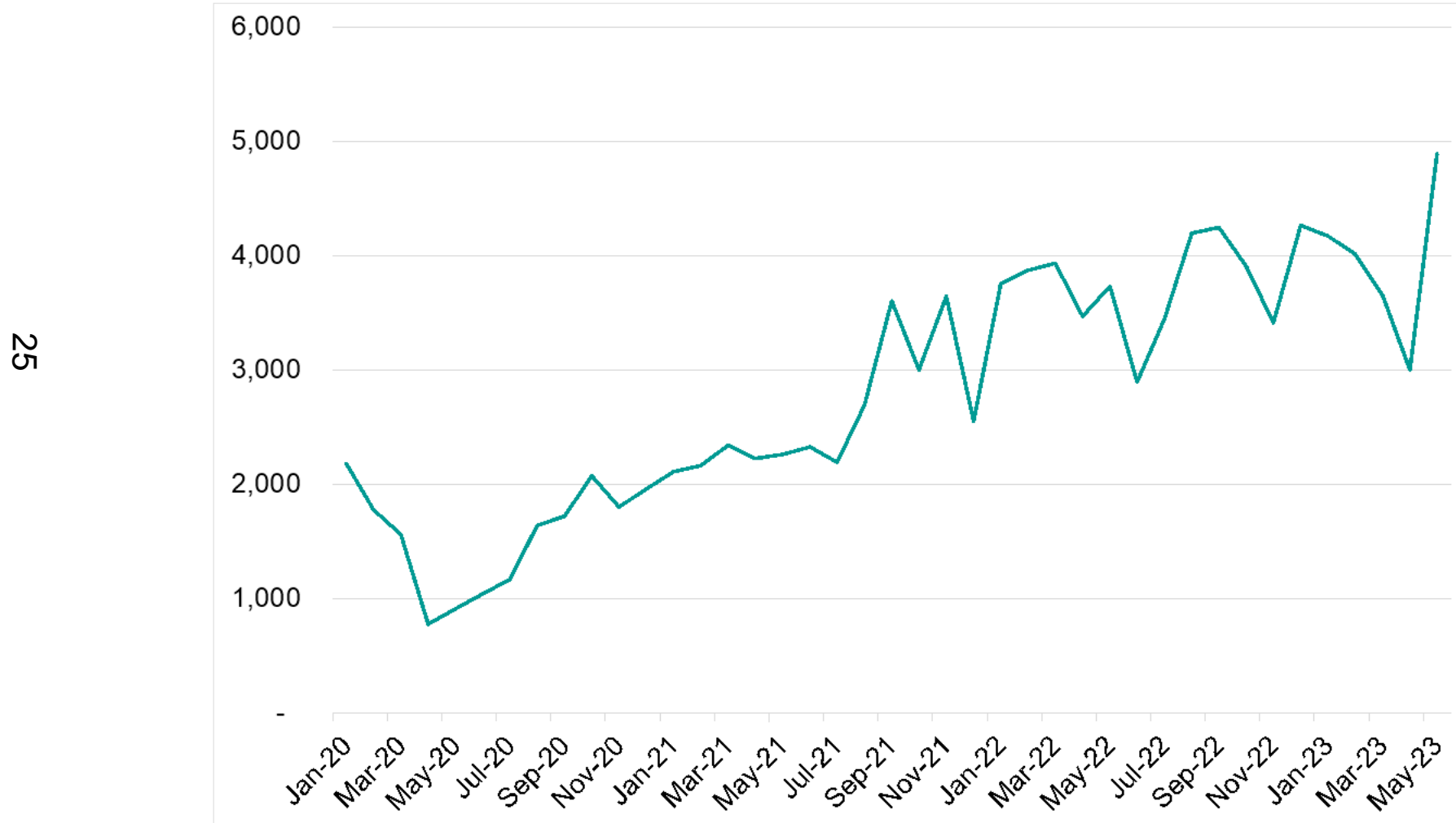
Arts, entertainment and recreation was ranked third among industries in early 2022

24

Source: Vacancies by industry, ONS

There was a spike in recruitment activity in creative roles in May following several consecutive months of decline

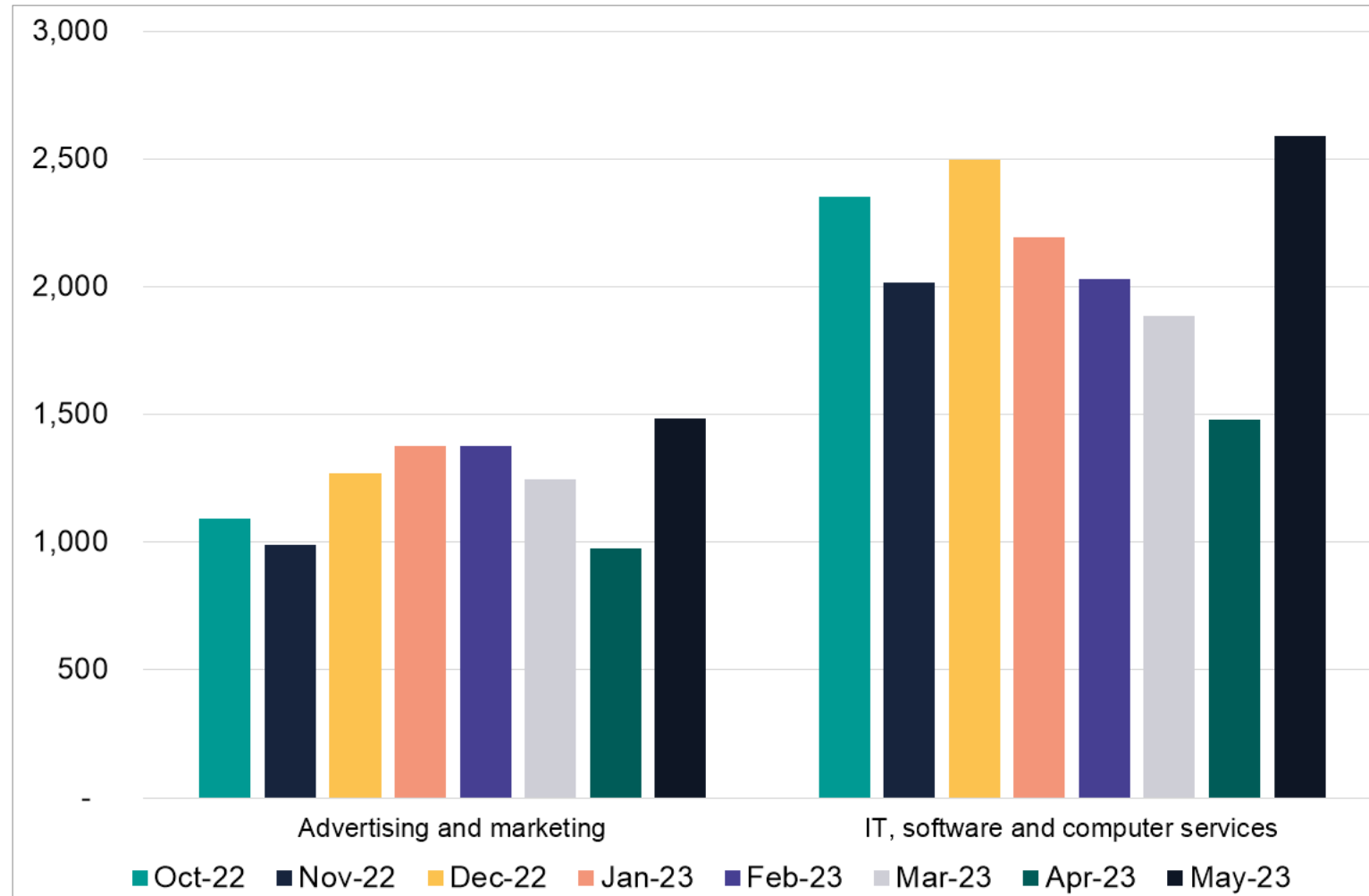
Figure 6: Monthly count of online job postings in creative occupations, West Yorkshire



Source: Lightcast

Demand for digital workers grew strongly in May following several months of decline

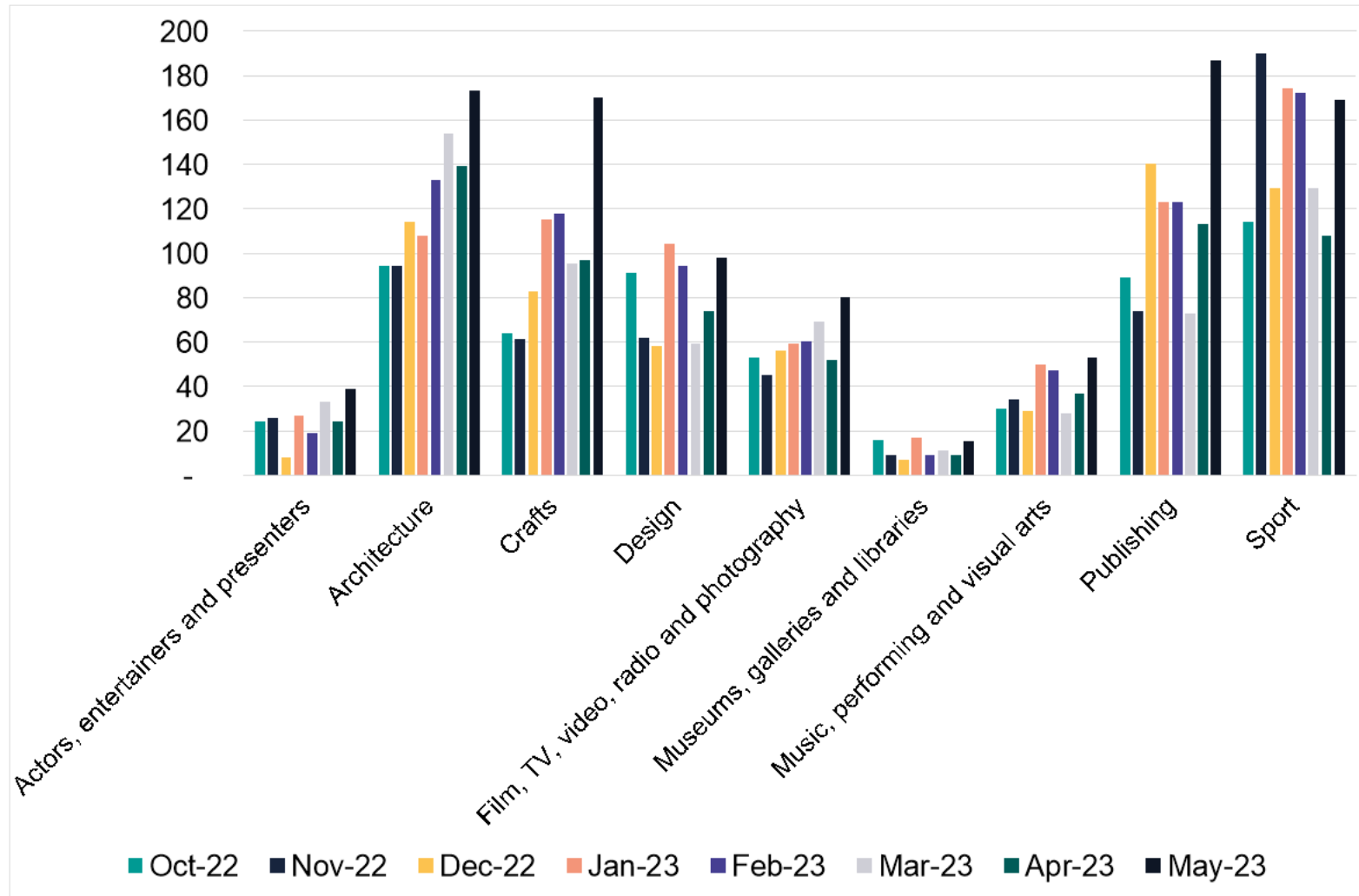
Figure 7: Monthly count of online job postings by creative occupation category, West Yorkshire



Source: Lightcast

All creative and sport occupational categories saw an increase in postings in May

Figure 8: Monthly count of online job postings by creative occupation category, West Yorkshire



Source: Lightcast

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Report to: Culture, Heritage, and Sport Committee

Date: 21 July 2023

Subject: West Yorkshire Tourism

Director: Phil Witcherley, Interim Director of Inclusive Economy, Skills and Culture

Author: Anika Gilbert, Policy Officer Employment & Skills

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

1. Purpose of this Report

- 1.1 In June, the West Yorkshire Combined Authority approved a joint application of Local Authorities and the Combined Authority to VisitEngland to establish a Local Visitor Economy Partnership (LVEP) for West Yorkshire.
- 1.2 The application has been developed collaboratively by Local Authority and Combined Authority partners and was submitted on 19 June.
- 1.3 This paper provides an update on the application, the development of a regional Destination Management Plan, a governance model and funding.
- 1.4 Members are asked to:
 - Note the update of the Destination Management Plan and governance model.
 - Endorse the development of a funding proposal, to establish the region's LVEP, once accredited, subject the Combined Authority's Assurance Framework.

2. Information

Local Visitor Economy Partnership Application Update

- 2.1 There are currently five local authorities in the West Yorkshire Combined Authority area and five publicly funded Destination Management Organisations with Visit Bradford, Visit Calderdale, Visit Leeds, Experience Wakefield and Kirklees Council.
- 2.2 The Combined Authority and Local Authority partners have been working together to apply to VisitEngland to establish an LVEP for West Yorkshire, with Visit Leeds (Operated by Leeds City Council) as the lead applicant. An application has been submitted on 19 June.
- 2.3 The application was triggered by VisitEngland's implementation of the recommendations from the 'De Bois' Review of the Destination Management Organisation landscape in England. The review recommended the creation of a coherent national portfolio of destination management organisations, including a tier of accredited Tourist Boards called 'Local Visitor Economy Partnerships' tasked with leading, managing and marketing destinations. VisitEngland, the national tourist board for England, are administering the accreditation.
- 2.4 VisitEngland had previously announced 12 destinations that gained LVEP in the first round of applications in April, in addition to the three North East Destination Development Partnership (DDP) pilot LVEPs announced earlier this year. The next application window is not expected until early autumn.
- 2.5 The application process required the development of a Destination Management Plan for the region and the establishment of a governance board reflective of West Yorkshire's visitor economy and in alignment with existing strategic priorities. The work sits alongside Yorkshire-wide activity as guided by Yorkshire and Humber Leaders (see section below).
- 2.6 West Yorkshire partners put forward a comprehensive case of why and how developing, supporting and growing the visitor economy on a West Yorkshire footprint will make our region an even better place to live and work as well as to visit. The completed application form is attached to this paper.
- 2.7 A response from Visit England is expected within two months of submission.

Yorkshire-wide project

- 2.8 In parallel to the ongoing work on the West Yorkshire LVEP application, the Yorkshire and Humber Leaders Board initiated a visitor economy project at county level, triggered by the closure of Welcome to Yorkshire in spring 2022.

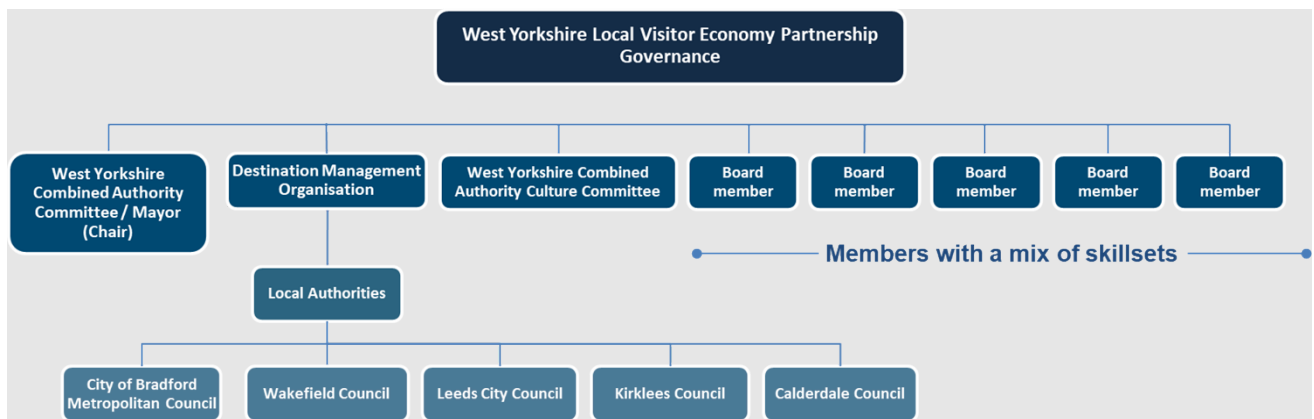
- 2.9 The primary remit of the project is on Destination Marketing on a Yorkshire level to build the Yorkshire brand, through data and research, targeted marketing campaigns and the delivery of county wide major events.
- 2.10 Work is overseen by a sub group of political leaders, including Mayor Tracy Brabin representing West Yorkshire, Councillor Les, representing North Yorkshire, Cllr Houghton (Chair), representing South Yorkshire and Cllr Ross, representing East Riding. The project is initially planned to take place over a two-year period.

Destination Management Plan

- 2.11 One of the criteria for LVEP applicants is to have a Destination Management Plan or tourism strategy based on the geography of the applicant and developed with local partners.
- 2.12 £25,000 of capacity funding already allocated to Leeds City Council was used to cover the costs and commission the Destination Management Plan for West Yorkshire.
- 2.13 A consultant was appointed to develop a Destination Management Plan (DMP) for West Yorkshire. This consultant is working with all Local Authorities in West Yorkshire to develop the plan.
- 2.14 The DMP will set a strategic direction for West Yorkshire as a destination over the medium to long-term and cover all fundamental aspects of destination management for West Yorkshire, including:
- Tourism performance and impacts, including effective use of data;
 - Operational working structures, strategic governance, and communication;
 - Identifying options and outlining a high-level plan towards sustainable funding of the LVEP;
 - Overall appeal and appearance, access, infrastructure, and visitor services;
 - Destination image, branding and promotion (marketing);
 - Product mix – development needs and opportunities;
- 2.15 Initial conversations with key stakeholders, including Local Authority and Combined Authority officers, have taken place and the strategic, research, product and media review is complete. The consultant is currently engaging with wider stakeholders across the West Yorkshire visitor economy to establish priorities.
- 2.16 VisitEngland have clarified that LVEP status can be achieved, subject to conditions, even if certain criteria have not been met/are not complete yet, as is the case with the West Yorkshire DMP, as they acknowledge the establishment of a LVEP is a process.

Governance

- 2.17 The proposed Governance structure for the West Yorkshire LVEP reflects the importance that has been attributed to the stewardship and development of the region's visitor economy at a senior political level.
- 2.18 Mayor Tracy Brabin has agreed to chair the West Yorkshire Local Visitor Economy Partnership Board. In addition, there will be a direct link to the Combined Authority's legal Governance structure through a member representing the Culture, Heritage and Sport Committee. To ensure strong links between the committees, it is proposed that Nicky Chance-Thompson represents the Culture, Heritage and Sport Committee on the shadow Local Visitor Economy Partnership board during the period of its creation.
- 2.19 The proposed structure will ensure that any work on the visitor economy has strategic alignment to the wider agenda of the Combined Authority, with a particular focus on the Culture, Heritage and Sport Framework's core themes (people, place, skills and business), but also place, transport, business and skills support, and vice versa.
- 2.20 Additional members are being recruited in due course to ensure a mix of private, third and public sector voices and to reflect the diverse nature of the region's visitor economy. An outline structure for the proposed governance board can be seen below.



Funding

- 2.21 Becoming accredited by VisitEngland as LVEP does not currently attract any core or project funding from VisitEngland or DCMS. Part of the DMP will form the initial assessment of future income streams to create a self-sufficient, financially sustainable structure that is not dependent on public funding in the medium to long term.
- 2.22 Once the application is successful, any work to deliver on the priorities and activities identified in the regional DMP and on the core criteria of VisitEngland for LVEPs will require initial funding.

- 2.23 Although the region's DMP is still in development, likely work of the future West Yorkshire LVEP is envisaged to include the following:
- Regional Strategy development and delivery
 - Destination management planning
 - Coordination/liaison with VisitEngland/DCMS
 - Platform for partnership development between the public and private sector
 - Commission of outward services
 - Sector intelligence
 - Development of a skills and business support offer specific to the tourism sector
 - Tourism product development and delivery
 - Near domestic marketing
 - Region wide Travel Trade and Conferencing/Conventions
 - Alignment of local marketing strategy and performance
 - Convention Bureau Services
 - Research and evaluation services
 - Digital Services
- 2.24 The meeting of the Combined Authority in February 2023 outlined indicative funding of £500,000 for the West Yorkshire tourism workstream from gainshare, and in June 2023, the Combined Authority endorsed the development of a funding proposal subject to the Authority's assurance framework and a final Combined Authority decision. Members are asked to endorse the development of a funding proposal, to establish the West Yorkshire LVEP, once accredited by VisitEngland.
- 2.25 Building on the findings of the region's DMP (currently in development, see above) this would mean a Strategic Assessment would be developed over the summer and, subject to approval, a business case could be completed for consideration and approval in late 2023 / early 2024.
- 2.26 Part of the indicative funding would also support the Yorkshire-wide tourism project that is aligned to but separate from and taking place parallel to the West Yorkshire LVEP workstream. This contribution is expected to be £50,000.
- 2.27 As laid out in the March Combined Authority meeting, a do-nothing approach could have led to a situation where all or a number of Local Authorities submitted an application to become an LVEP in their own right.
- 2.28 Had only one succeeded, this would have relegated neighbouring Local Authority DMOs to 'tier three' of the new VisitEngland structure, meaning little or no support from VisitEngland, no access to current or future funding opportunities, England wide campaigns, country managers or international travel trade campaigns.

3. Tackling the Climate Emergency Implications

- 3.1. Embedding sustainable tourism is one of the key programme goals for the LVEP programme. The strategic development of the West Yorkshire visitor economy enables a focus on sustainable activities for and by visitors and businesses and other actors within the sector that minimise the negative environmental impact of tourism. There is also an opportunity to link existing activity delivered in line with the Combined Authority's net-zero ambitions, such as promoting sustainable travel of visitors to and within the region.

4. Inclusive Growth Implications

- 4.1. The creation of an LVEP realises the ambition that place matters, and that West Yorkshire is an outward looking global region with its people and businesses operating on the world stage. Strategic development and support of our visitor economy intends a positive shift of local and wider perceptions of our region, contributing to local pride, as well as attract new investment, grow businesses and create jobs. As outlined in the West Yorkshire Investment Strategy, inclusive growth cannot be a bolt-on and any project seeking funding from the Combined Authority must demonstrate a proactive and targeted approach to engaging with and bringing benefit to disadvantaged groups. This approach will apply equally to any proposals for investment in the West Yorkshire LVEP.

5. Equality and Diversity Implications

- 5.1. The approach to tourism will draw on the experience of our existing work and focus on promoting initiatives that support people from a diverse range of backgrounds to access tourist attractions and employment in the tourism and hospitality sector.
- 5.2. The recommendation from the De Bois Review calls for a diverse governance board for the LVEP. The aim will be that the governance will reflect the diversity of our region.

6. Financial Implications

- 6.1. The meeting of the Combined Authority in February 2023 outlined indicative funding of £500,000 for the West Yorkshire tourism workstream from gainshare. A robust funding proposal, subject to the Combined Authority's Assurance Framework and final decision, will be developed.

7. Legal Implications

- 7.1. There are no legal implications directly arising from this report.

8. Staffing Implications

- 8.1. There are presently no staffing implications directly arising from this report. However, the Destination Management Plan may indicate additional resource

requirements to deliver a programme of works and this will be reflected in the business case that would be developed.

9. External Consultees

- 9.1. The application for Local Visitor Economy Partnership status was a joint project between all five West Yorkshire Local Authorities and the Combined Authority. The development of the Destination Management Plan includes extensive consultation with the visitor economy and key stakeholders from the public and private sector.

10. Recommendations

- 10.1. Members are asked to:

- Note the update of the Destination Management Plan and governance model, including the proposal that Nicky Chance-Thompson represents this committee on the LVEP board. In addition to the LVEP board being chaired by the Mayor.
- Endorse the development of a funding proposal, to establish the region's LVEP, once accredited, subject the Combined Authority's Assurance Framework.

11. Background Documents

[West Yorkshire Tourism Paper](#), West Yorkshire Combined Authority Meeting from 22 June 2023

[West Yorkshire Tourism Paper](#), West Yorkshire Combined Authority Meeting from 16 March 2023

12. Appendices

Appendix 1 – West Yorkshire Local Visitor Economy Partnership application

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VisitEngland Administration use only

Our Ref: LVEP

Date received:

Local Visitor Economy Partnership Programme Application

Please refer to the prospectus and full guidance document which details the core and growth criteria before completing your application to become an LVEP.

Please include the necessary supporting documentation (detailed in the guidance) to ensure your application can be dealt with speedily.

Your VisitEngland Regional Development Lead is available to support you if you have any questions when completing your application.

Building Collaboration, Enabling Growth



Section A

Applicant details

A1) Name of applicant organisation	
A2) Name of proposed LVEP (if different)	
A3) Other destination organisation partners (only if jointly forming the LVEP)	
A4) Full postal address	
A5) Company registration number or VAT number	
A6) Key contact name and job title (Day-to-day contact of the applicant organisation)	
A7) Email	
A8) Telephone	
A9) Secondary contact name and job title (if applicable)	
A10) Secondary email	

A11) Company registration number(s) of any dormant or subsidiary companies associated with the number given above in your answer to Question A5:

Full Company Name	Registration Number

A12) Please tick the legal status of the lead applicant organisation (tick all that apply):

Limited company limited by guarantee or shares

Community interest company

Local authority tourism services department

Tourism business improvement district (TBID)

Other, please specify:

A13) Please tick the region in which the LVEP is located:

East of England

South East

London

South West

East Midlands

West Midlands

North East

Yorkshire

North West

A14) Please outline the local government structure and tourism bodies in your proposed LVEP geography:

LVEP partnership DMOs (only if applicable):	Local authorities incl. combined authorities:	Other DMOs/ BIDs/tourism bodies:	LEPs:	National Parks:

A15) Please use this box to describe the relationships with the organisations outlined in box A14 above:

A16) Please attach a basic map or visual representation as separate document of your proposed LVEP geography showing which local authority areas/key towns/cities and National Parks are included.

Section B and C

Fulfilment of Criteria

Please refer to the core and growth criteria contained in the Prospectus when completing this section.

Section B: Core Criteria

B1) What is the size of the visitor economy for your proposed LVEP area (please use the most recent pre-covid data):

Visitor numbers (day visits)	
Visitor numbers (overnights)	
Visitor spend (day visits)	
Visitor spend (overnights)	
Number of beds (serviced accommodation)	
Number of tourism businesses (total)	
Number of tourism businesses (members)	
Number of tourism jobs (direct/indirect)	

Additional comments – including timeframe and source of the above data

B2) Do you have a destination management plan or tourism strategy? If so please attach.
In addition provide the following details (max words 250):

- What is its status and timeframe?
- Who are the key stakeholders and how did you engage with them in the its development?
- Demonstrate how you will ensure successful ongoing implementation and engagement with partners.

B3) Please indicate which destination management activities or support you are currently engaged in:

Activity	Directly engaged Yes/No	Delivered by partner organisation (specify who)
Destination marketing/comms (domestic)		
Destination marketing/comms (international)		
Business Support / training		
Product Development activity		
Commercial – membership scheme		
Commercial – online product distribution		
Commercial – consultation services		
Commercial – other (please specify below)		
Convention Bureau		
Business Events		
Advocacy		
Research		
Tourism Awards		
Travel trade		
Visitor Information provision		
Visitor Management (please specify below)		
Transport planning/infrastructure/promotion		
Public realm management		
Visitor economy inward investment consultation		
Any additional services (please specify below)		

B4) Please provide your staffing structure/chart as a separate document, including a count of FTEs, and demonstrate your capacity to deliver your destination management and marketing activities.

B5) Please describe your relationship with key local and regional economic actors across both the private and public sector and provide evidence of how you are engaged:

B6) Please specify the commitment and support from the local authority/ies, elected mayors, devolution deals (as relevant) that your proposed LVEP will be the lead body in the area. Please attach letters of support as evidence (see guidance document for details):

B7) Please demonstrate the financial stability and resilience of your organisation by providing the following:

- a) Monthly financial management accounts for the current financial year until year-end, highlighting income from the private and public sector, and detailing all expenditure including staffing costs
- b) Description of your medium-term financial position (over a three-year horizon)

B8) Please provide details of any significant non-VB/VE grants/funds received from UK public authorities and organisations over the past two financial years to help us assess your experience and ability to administer public funding with probity:

Name of scheme	Name of funder	Date secured (DD/MM/YYYY)	Amount £ secured	Description of what funding delivered

B9) Describe how you currently work in partnership with other DMOs and tourism bodies in your proposed LVEP geography and how you will support them moving forward as an LVEP. Please also detail any experience working across DMOs regionally/nationally:

Section C: Growth Criteria

C1) Please outline your commercial strategy including how you are looking to expand your income, such as growing your membership, and diversifying funding streams:

C2) Please set out any plans for staff skills development within your LVEP. Please also highlight any subject gaps where VisitEngland might support (e.g. digital marketing, international travel trade, bid writing and distribution):

C3) Please describe your current business support offer and any plans you have for developing this:

C4) Please provide a brief overview of any current activities to support the government and national priorities, in particular: accessibility / social inclusion, sustainability, Levelling Up, business events, innovation and skills:

C5) Please give an overview of your governance structure (i.e. boards and related advisory panels) including any plans for improving visitor economy representation and diversity and inclusion:

C6) Please outline briefly your approach to collecting and using data to track visitor economy growth and organisational performance. Please also include details of your current data model:

Section D

Other Supporting Information/Priorities

D1) Please outline here any additional priorities or achievements that lie outside of the criteria but are important to you as a destination. This could include for example; your destination brands, major events and international marketing (max words 300):

Section E

Submitting Your Application

Please send your completed application form as a **Word file** or as an **edited PDF**, along with your supporting documentation by email to destination@visitengland.org.

Have you remembered everything? Please tick!

MANDATORY

Letters of support

Destination Management Plan / Tourism Strategy

Map / visual representation of your proposed LVEP area

Staff structure chart

Monthly management accounts incl. expenditure and income for FY 22/23

Financial plan for the next three FY, detailing expected levels of income and expenditure

OPTIONAL

Evidence to show integration with other important local and regional actors

Commercial Strategy

Evidence of any current support for government and national priorities

Evidence of any current governance structures, including any plans for improving visitor economy representation and diversity and inclusion

Section F

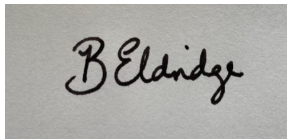
Declaration

The following statement must be signed by the chief executive officer (or equivalent) of the lead applicant organisation.

By submitting this application I declare that:

- a) The information contained in this application and supporting documents is accurate and true.

Signature	Name and Title	Date (DD/MM/YYYY)





Report to: Culture, Heritage, and Sport Committee

Date: 21 July 2023

Subject: **TUC Yorkshire and the Humber 2023 Cultural Manifesto Presentation**

Director: Phil Witcherley, Interim Director of Inclusive Economy, Skills and Culture

Author: Yusuf Ukadia, Policy Officer (Culture, Heritage and Sport)

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

1. Purpose of this Report

- 1.1. This item is for information only.
- 1.2. Provides background information to the presentation of the TUC Yorkshire & the Humber’s presentation on its 2023 Cultural Manifesto.

2. Information

- 2.1 The manifesto was developed by the regional TUC’s Creative and Leisure Industries Committee.
- 2.2. The following unions were consulted in the process: Artists' Union England, BECTU Sector of Prospect, Equity, Musicians Union, NASUWT, National Union of Journalists, UNISON.

3. Tackling the Climate Emergency Implications

- 3.1. There are no climate emergency implications directly arising from this report.

4. Inclusive Growth Implications

- 4.1. There are no inclusive growth implications directly arising from this report.

5. Equality and Diversity Implications

- 5.1. There are no equality and diversity implications directly arising from this report.

6. Financial Implications

- 6.1. There are no financial implications directly arising from this report.

7. Legal Implications

- 7.1. There are no legal implications directly arising from this report.

8. Staffing Implications

- 8.1. There are no staffing implications directly arising from this report.

9. External Consultees

- 9.1. No external consultations have been undertaken.

10. Recommendations

- 10.1. That the Culture, Heritage and Sport Committee notes the presentation of the TUC Yorkshire & the Humber's 2023 Cultural Manifesto.

11. Background Documents

There are no background documents referenced in this report.

12. Appendices

Appendix 1 – TUC Yorkshire & the Humber Cultural Manifesto 2023

Cultural Manifesto – 2023

Introduction

Culture belongs to everyone. TUC Yorkshire and the Humber (TUC YH) seeks public and political support for this sixth Cultural Manifesto, which has been drafted by the TUC YH Creative and Leisure Industries Committee (CLIC).

The TUC YH 2023 Cultural Manifesto puts forward policies for increased public investment in the arts and decent pay and conditions for those working in the cultural sector. The Cost of Living Crisis has led to these policies being more relevant and necessary than ever. The manifesto also covers equality, regional inequalities in arts funding, and Brexit.

National and international issues

- **Cost of living crisis:** The creative industries were badly hit by the pandemic and the energy crisis is now crippling businesses and venues, with devastating knock-on effects for workers. A targeted, sustained government support plan to help safeguard the sector and those who work in it is crucial. Freelancers, whatever their trading status, would benefit from a basic income guarantee (for example a Universal Basic Income). TUC policy is for a minimum wage of £15 per hour.

- **Brexit:** A pan-EU visa and work permit waiver for creative professionals is essential. The government should provide touring support packages for those facing increased costs due to Brexit and urgently negotiate with the EU a single solution to transport, cabotage and other issues affecting touring. Work advertisements asking EU passport holders only to apply must be opposed. Rapid, proactive government engagement with the EU is vital. (<https://www.carryontouring.uk> <https://tinyurl.com/brexit-equity>)

- **Public Service Broadcasting (PSB):** Cuts to BBC funding and employment in the nations and regions are serious concerns. No alternative to the licence fee should damage BBC output, ability to plan for the future and

Article 27 of the United Nations' Declaration of Human Rights says, of culture:

- Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
- Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which they are the author.

support for the creative sector. TV Licences for all over-75s should be funded from general taxation. Maintaining the PSB remit for impartial, regulated broadcast news remains urgent. The viability of regional print and online news outlets is still uncertain. TUC YH supports the NUJ News Recovery plan. (<https://tinyurl.com/nuj-news-recovery>) TUC YH welcomes the government's decision not to privatise Channel 4.

- **TUC YH opposes the government's imposition of a catastrophic 50% funding cut to arts subjects at higher education level.**

- **Public funding for arts and culture in the Yorkshire and the Humber region must be equitable:** When Department for Digital, Culture, Media & Sport (DCMS) direct funding to major national cultural organisations is combined with Arts Council England funding, London still receives significantly more than elsewhere in England. This disparity must be redressed without cuts to London-based arts organisations. Arts provision in rural areas needs to be increased.

- **Climate emergency:** TUC YH calls on arts organisations to declare a Climate Emergency. The arts' positive role in facing up to climate change needs to be supported; the negative

environmental impact of cultural activities must be minimised. (<https://www.culturedeclares.org>)

- **#FixStreaming:** royalties for performers and creators from streaming are woefully inadequate. The government needs to work with the industry and trades unions to agree an equitable, sustainable and transparent model for royalty distribution in the streaming era. (<https://tinyurl.com/MU-fixstreaming>)

- **Regeneration:** TUC YH values culture's role in sustaining shopping areas, supports

Local and regional government

We seek endorsement of these policies by local authorities, elected mayors and combined authorities and Local Enterprise Partnerships (LEPs). We also call on all candidates standing for election to public office to support these policies.

- **Defend and when possible increase local authority (LA) spending on libraries, arts, art display spaces, heritage and culture:** While LA funding has been drastically reduced, public investment in the creative and leisure industries attracts at least twice as much private sector expenditure. In this region, levels of LA investment in arts, museums and heritage vary hugely, so we call on all LAs to work towards investing at least 50p per resident per week in the sector (<https://tinyurl.com/50p-for-culture>). LAs and LEPs should seek new and creative ways to support arts and culture such as collaborative working, shared funding, specialised business and project support, innovation and experimentation.

- **Maintain and regularly update a comprehensive arts, heritage and culture strategy for each authority:** This should actively support live performance including the night time economy, live venues, festivals and street performers. Arts and culture must also be at the heart of regeneration. Evidence shows that Arts Council and LEP funding is more readily available where there is LA investment and a clear strategy for the sector. A comprehensive strategy is crucial to securing additional funding. In the context of devolution, regional co-operation between LAs in developing arts, heritage and culture strategies is essential.

USDAW's Retail Recovery Plan and endorses bringing closed buildings into creative use. Rehabilitation of existing buildings should be preferred over redevelopment.

(<https://tinyurl.com/usdaw-retail-recovery>)

- **All funding opportunities must be promoted to and accessible to grassroots organisations.**

- **Business rates for creative organisations and venues must remain affordable.** (<https://tinyurl.com/mvenm>)

- **Encourage good employment and engagement practices in arts, heritage and cultural organisations that receive public funding:** LAs should use their powers to help eradicate low pay, poor working conditions and discrimination from the sector, for employees and freelancers alike. Public funding must be contingent upon all client organisations becoming accredited Living Wage employers and formally recognising the appropriate trades unions, entering into collective bargaining in good faith, adhering to applicable trade union agreements, and fully complying with health and safety legislation. Funded arts and cultural projects should differentiate between amateur, community and professional roles and ensure professionals are always properly remunerated.

- **Ensure that wherever possible local public investment in the arts is spent locally, benefits local workers and local communities and meets local needs and wants:** We call on LAs to include grant conditions that promote regional casting and local rehearsals in live performance and recorded media. Local workers should be employed in the construction, development and maintenance of the cultural infrastructure and local artists should be employed in publicly funded theatres and concert halls.

- **Equality and education:** We call on LAs to support the creative industries' efforts to improve the diversity of the sector's workforce. Every child and young person should have access to a strong cultural education. We are concerned that the government's science, technology, engineering, and mathematics (STEM) agenda and the English Baccalaureate

(EBacc) have led to a decline in the take up of arts subjects at GCSE and A level. We call on LAs to support the education of the cultural workers of the future, and to recognise the importance of school students being able to study creative, artistic and technical subjects at GCSE when they have an aptitude or a passion for those subjects. Curricula need to be decolonialised.

■ **Lobby central government:** The government's approach to public investment in the arts is inconsistent if not contradictory.

Employment in the creative and leisure industries

Far too often, the creative and leisure industries are blighted by poor working conditions, pay levels less than government minima, harassment and bullying, and even an expectation that professional arts practitioners should work without pay. Such practices must be eradicated.

Many workers in the sector are freelance or self-employed, with fewer legal rights than employees. Like employees however, such workers deserve decent pay and conditions and dignity and respect at work. Creative individuals should be free to choose and pursue freelance or staff career paths sure of equitable remuneration and employment rights.

Organisations and individuals employing or engaging creative individuals must:

■ **implement trade union agreements to provide adequate remuneration.** While government minima need to be rigorously enforced, Living Wage Foundation pay levels for all workers should be regarded as the minimum (<https://www.livingwage.org.uk>). Freelances should be paid equivalent fees.

Culture belongs to everyone

Barriers to participation in culture on grounds of class, low income, age, disability, gender, race, ethnic or national origin, sexuality, caring responsibilities or other personal characteristics must be broken down:

■ **Equality of access:** For audiences and performers/creators, including
- public investment to make ticket prices to live performances affordable;

While maintaining that investment in arts, culture and heritage is important the Westminster government has threatened such investment through cuts to LA funding and the implementation of the EBacc. We call on LAs to lobby central government for increased public investment in a thriving regional creative and leisure industries sector, and to protect and enhance arts education. Lobbying should focus on investment and support for the creative and digital sectors across government departments.

TUC YH supports Artists Union England's (AUE) Good Practice Charter. (<https://tinyurl.com/ae-gpc>)

■ **recognise trades unions and encourage employees and workers to join unions.**

■ **maintain high health and safety at work standards** including clear policies opposing harassment, discrimination and bullying at work with effective procedures for reporting, investigating and resolving complaints in line with ILO Convention 190.

■ **uphold all employment legislation**, extend it to cover freelance and self-employed workers and strive to improve terms and conditions.

■ **support regional casting and rehearsals** to increase opportunities for local performers to be considered for and participate in work in Yorkshire and the Humber. For casting or rehearsals outside the region, travel and subsistence expenses must be paid.

TUC YH expresses solidarity with the efforts of all union campaigns to end low pay and no pay.

- continued 'free' access to libraries and museums;
- affordable, convenient and reliable public transport to encourage participation.

■ **Equality of opportunity:** The growing economic exclusion of poor and middle-income earners from the cultural industries and from participatory arts projects must be reversed.

■ **Discrimination = injustice** as has been powerfully highlighted by the Black Lives Matter and Me Too movements. Creators and the media should reflect a society where people do not face discrimination under any of the protected characteristics stated in the Equality Act 2010. More must be done to encourage the broadest possible range of

creative voices, venues and forms. TUC YH supports union initiatives such as BECTU's Theatre Diversity Action Plan, Equity's Play Fair campaign and the Stage Sight campaign. (<https://tinyurl.com/bectu-tdap>, <https://tinyurl.com/equity-play-fair>, <https://www.stagesight.org>)

The creative and leisure industries are IMPORTANT

■ TV, film, reading, music, cabaret, comedy, circus, digital arts and technology, journalism, creative writing, theatre, dance, visual arts, modelling, creative use of materials and more provide millions of livelihoods.

■ Arts and cultural education enhance job prospects in a fast-changing digital world.

■ Arts and culture entertain, educate, challenge and encourage creativity.

■ Arts and culture improve well-being, mental health and bring joy.

■ Arts participation enhances community cohesion and reduces social exclusion.

■ Arts and culture generate wealth.

■ Culture is a catalyst for regeneration.

■ Arts and culture bring positive change.

The sector is VIABLE and must be nurtured

■ Before Covid-19, the creative industries were the fastest growing sector of the UK economy. For 2019, the DCMS estimated the sector's value to be £115.9bn - 5.9% of Gross Value Added (GVA). Oxford Economics research estimated that the creative industries lost £12bn (10%) of GVA in 2020 due to the pandemic and 112,700 (1 in 20) creative industries jobs were set to be lost by the end of 2021. (<https://tinyurl.com/ukci2021>)

■ According to UK Music's *This is Music* 2022 report, music exports contributed £2.5bn to the UK economy in 2021 (www.ukmusic.org). Historically, day visits and overnight trips involving arts, culture and entertainment activities generated spending of over £9.1bn each year. Visit Britain has estimated the UK's cultural and heritage attractions generate £4.5bn from overseas visitors annually.

About the TUC YH Creative and Leisure Industries Committee

The TUC YH CLIC encourages participation by all trades unions. Those involved so far include Artists' Union England, the BECTU sector of Prospect, Equity, the Musicians' Union (MU), NASUWT, National Union of Journalists (NUJ) and UNISON.

The CLIC welcomes comments on this manifesto and may be contacted by e-mail at yhregsec@tuc.org.uk. To join the CLIC's mailing list, please opt in at <http://eepurl.com/dvPQs9>.



EQUITY



NASUWT
Yorkshire & Humberside



TUC Yorkshire & the Humber, Quayside House, 5 Canal Wharf, Leeds, LS11 5PS
<https://www.tuc.org.uk/tuc-yorkshire-humber> yhregsec@tuc.org.uk



Report to: Culture, Heritage, and Sport Committee

Date: 21 July 2023

Subject: **Update on Years of Culture**

Director: Phil Witcherley, Interim Director of Inclusive Economy, Skills and Culture

Author: Yusuf Ukadia, Policy Officer (Culture, Heritage and Sport)

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

1. Purpose of this Report

- 1.1. This presentation is to provide an update to committee members on LEEDS 2023 now that they are past halfway in the delivery of their year of culture.
- 1.2. LEEDS 2023 will present their delivery to date, and inform committee members on future plans.

2. Information

- 2.1. The West Yorkshire Combined Authority provided £1,500,000 of funding to LEEDS 2023 - Women of the World, Women of West Yorkshire scheme, a key event in their Year of Culture.

3. Tackling the Climate Emergency Implications

- 3.1. There are no climate emergency implications directly arising from this report.

4. Inclusive Growth Implications

- 4.1. There are no inclusive growth implications directly arising from this report.

5. Equality and Diversity Implications

5.1. There are no equality and diversity implications directly arising from this report.

6. Financial Implications

6.1. There are no financial implications directly arising from this report.

7. Legal Implications

7.1. There are no legal implications directly arising from this report.

8. Staffing Implications

8.1. There are no staffing implications directly arising from this report.

9. External Consultees

9.1. No external consultations have been undertaken.

10. Recommendations

10.1. That the Culture, Heritage and Sport Committee notes the presentations from LEEDS 2023.

11. Background Documents

There are no background documents referenced in this report.

12. Appendices

None.



Report to: Culture, Heritage and Sport Committee

Date: 21 July 2023

Subject: Creative Catalyst – Delivery Update

Director: Phil Witcherley, Director of Inclusive Economy, Skills and Culture

Author: Becky Collier, Programme Manager – Creative Catalyst

Is this a key decision?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Is the decision eligible for call-in by Scrutiny?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Does the report contain confidential or exempt information or appendices?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
If relevant, state paragraph number of Schedule 12A, Local Government Act 1972, Part 1:	
Are there implications for equality and diversity?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

1. Purpose of this Report

- 1.1. To provide an update on the schemes in delivery which form part of the Creative Catalyst programme which are delivering on the Mayor’s Creative New Deal, and to provide an update on the wider skills and business support across Creative Industries, Culture, Heritage and Sport.

2. Information

- 2.1. The Creative Catalyst is a sector development scheme. Its core aim is to support the growth of the creative industries, collaborating with key stakeholders and working with partners to strengthen and bring the sector together in West Yorkshire. The following schemes to support the region’s creative businesses to grow and thrive have completed delivery.

Indielab West Yorks: Creative Accelerator

- 2.2. The Accelerator, delivered by Indielab, completed delivery in May 2023 and was delivered to 26 businesses from TV and Games, the focus being on boosting business growth and productivity, promoting ambitious creative ideas and enhancing understanding of investment, distribution and innovation.
- 2.3. A final progress report was delivered in March 2023 with the following Key Performance Indicators (KPIs) all being met or exceeded on the scheme:

Key Performance Indicator (KPI)	Target	Result
Number of businesses supported	Target of 30, minimum 20	Achieved – 26 businesses supported
Number of hours of training and support delivered to each participant business	Minimum intervention of 80 hours of intensive training delivered across the programme, plus an additional 100 hours of support	Achieved – 74* delivery hours 103 support hours (*delivery hours were reduced due to impact of Covid-19)
Percentage of places to be awarded to companies from under-represented groups	50% of places awarded to include, but not limited to, female-led companies, companies founded by BAME talent, companies founded by people with disabilities	Exceeded - Female – 39% BAME – 18% Identify as disabled – 9%
Skills and knowledge assessments of individuals from businesses taking part in the programme, at the start and end of the intensive training programme	See narrative in Appendix 1 report, “CREATIVE CATALYST INDIELAB WEST YORKS”	
Employment increase within the participant businesses (this considered freelance contracts and also focused on good quality/high-skilled jobs)	10-15 jobs to be created in each cohort	Exceeded – TV – 84 new jobs Games – 16 new jobs
Turnover increase in participant businesses	An average of £150k per business across the cohorts	Achieved – TV – up to 200k* turnover Games – £150k+* turnover (*average based on submitted surveys – further update with full

		cohort in next annual report)
Number of participant businesses supported to achieve new commissions or bring new products to market	5-10 in each cohort	Achieved – TV – 6 businesses Games – 3 businesses
Number of new distribution deals secured	1-2 within 12 months (TV cohort only)	Exceeded – 3 new distribution deals
Amount of external investment secured	£1-1.5m across the cohorts. This includes equity investment, and project investment for games. These investment deals are still under negotiation	Exceeded – £2m in negotiation (maximum based on submitted surveys – further update with full cohort in next annual report)

- 2.4. Both TV and Games cohorts were surveyed as part of the annual tracking by Indielab, to determine how the programme learning had both materially impacted their business as well as their professional progress as business owners in the creative sector. Please see full report in Appendix 1, “CREATIVE CATALYST INDIELAB WEST YORKS”, for full details.
- 2.5. Participant businesses fed back that they got a lot out of the programme and would welcome more support in the future. True North said, “I’d like to think I’ve grown in confidence to my new role as Creative Director, in part through the Indielab course and the connections I’ve made from taking part in it....we’ve secured new Channel 4 commissions as well as Sky commissions”.
- 2.6. With Rollem Productions stating, “We have secured two script commissions since the Indielab Programme. One has now been turned down but gave us £40k turnover. One project has given us another £40k turnover and if greenlit, would have a budget circa £5m”.

Indielab Export Labs

- 2.7. Export Labs, delivered by Indielab, completed delivery in May 2023 and was delivered to 30 businesses from the wider creative industries, including TV, Games, Arts and Culture. Delivery includes a blended, bespoke and intensive export programme to help businesses generate income revenues from the highly profitable export markets and assist them with exporting their content internationally.
- 2.8. A final progress report was delivered in March 2023 with the following Key Performance Indicators (KPIs) being met on the scheme (see report in Appendix 2, “West Yorks Export Labs Progress Report”, for full details of KPIs):

Key Performance Indicator (KPI)	Target	Result
Number of businesses supported across the TV, Arts & Culture and Games sectors	30 businesses to complete the full programme	Total businesses – 28 (2 businesses enrolled but did not participate – see note in “Risks associated with the delivery of the services” in Appendix 2, “West Yorks Export Labs Progress Report”)
Percentage of places to be awarded to companies from under-represented groups	50% of places to awarded to include, but not limited to, female-led companies, companies founded by BAME talent, companies founded by people with disabilities	Exceeded - Female – 44% BAME – 24% Identify as disabled – 12% (15 businesses, representing 61% of places, awarded to companies from under-represented groups)
Number of hours of support to participant businesses (1-to-1 and 1-to-many)	Minimum intervention of 40 hours of support delivered across the programme	Exceeded – Every cohort has received at least 45 hours of delivery
Export action plans from participant businesses that complete the full programme	All participant businesses to have a completed export action plan	23 export plans received to date (Indielab has two outstanding export plans which they are continuing to chase and support the businesses to deliver against)
Targeted meetings with buyers/publishers/distributors for each participant business	Please see Appendix 2, “West Yorks Export Labs Progress Report”, for full details of results	

In-market focused activities including MIPCOM, 'Meet the TV Distributors' market hall event and Gamescom	Please see Appendix 2, "West Yorks Export Labs Progress Report", for full details of results
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- 2.9. Overall satisfaction with the programme was high. Indielab surveyed all participant businesses across the three cohorts for direct feedback – an overview of each cohort sector, including direct anecdotal feedback, is outlined in Appendix 2, "West Yorks Export Labs Progress Report".
- 2.10. Bad Reaction Games fed back, "We learnt a lot about different markets and what considerations we need to take when looking to export to other territories".
- 2.11. With Phoenix Dance Theatre saying, "We are in the midst of a strategic review, so the content was incredibly useful, but we're not yet in a position to capitalise on it. Hopefully we will be able to return to the content next year and put the ideas into action." This shows the need for exploration of further export markets across the cohorts.

Mentoring scheme – Next Level

- 2.12. The Mentoring scheme, Next Level, is designed to support individuals/mentees working in mid-level roles in TV production and Games looking to progress to a more senior position in the industry. Screen Yorkshire has been delivering this with Game Republic, recruiting 20 mentees to be matched with industry-expert mentors.
- 2.13. Next Level completed delivery in May 2023, with mentees each creating a career action plan. A full evaluation report, following tracking of mentees and their development and progression, is due to be delivered in August 2023.

Creative Collectives

- 2.14. The aim of this fund is to provide financial support to creative events, to enhance the vibrancy of the region's creative industries ecosystem, engaging with disadvantaged communities and individuals to ensure the creative sector makes steps to become more permeable for individuals from diverse backgrounds.
- 2.15. The fund is due to be launched in September 2023; applications will be welcomed from community events and projects where support will help disadvantaged communities to grow and networks to develop and thrive across West Yorkshire.
- 2.16. Packages of support will be up to approximately £5,000 per application and a marketing campaign will be launched to promote this once the fund is live. Full details will be shared with this committee once the fund is launched.

Wider schemes – skills and business

- 2.17. Wider schemes across skills and business support in relation to creative industries and wider culture include:
- 2.18. There are several offers available in the creative space under the Skills Connect (Gainshare) and Skills Bootcamp (DfE-funded) programmes commissioned by the West Yorkshire Combined Authority. The Department for Education has approved additional flexibilities, and there is an intention to utilise 30% of funding outside of the core areas of digital and technical provision to deliver creative and cultural provision, in recognition of the rapid growth of this sector in West Yorkshire.
- 2.19. A procurement exercise is scheduled in July 2023 to procure specific Skills Bootcamps to deliver training within the creative and cultural sector, ready for delivery from September 2023. This will support up to 175 individuals to upskill in the creative and cultural sector and access new employment opportunities.
- 2.20. Delivery is currently underway on a Skills Bootcamp in Virtual and Augmented Reality. This course will support 75 individuals to upskill within Virtual Production, transforming traditional filmmaking methods by combining real-time digital elements with physical production. This is currently being delivered by the Academy of Live Technology and a case study video is currently in production, demonstrating the success of the programme.
- 2.21. The programme is also contributing to the part funding of film production and screenplay writing training on a drama series, with filming due to start in Summer 2023. This is in partnership with Bradford Council.
- 2.22. Officers at the Combined Authority are also working with the Piece Hall in Calderdale to fund training to support individuals to access training in the live events sector, working in partnership with Live Nation and the Piece Hall.
- 2.23. In April 2023, the LEEDS23 WOW Barn project provided skills training for women, girls and non-binary people in construction, arts and crafts, events management and curation (final evaluation report pending).
- 2.24. Delivery is about to commence on the newest iteration of the Mayor's Screen Diversity Programme, helping individuals from disadvantaged backgrounds to access opportunities in the creative and cultural sector, aiming to increase diversity in the screen industries by delivering TV/film production training and work placements to young people aged 18 to 30. Two cohorts are planned, with the first due to start from July 2023.
- 2.25. The Mayor's Screen Diversity Programme 2022 ran successfully with the cohort being 5 times over-subscribed. Recruitment specifically targeted disadvantaged groups including gender, ethnicity, disability and socio-economic background, as well as district split of participants. The programme exceeded all Equality, Diversity and Inclusion (EDI) targets with the following groups supported; 62% women, 38% (over 50% in cohort number 1) BAME, and 43% people with disabilities.

- 2.26. The Combined Authority commissioned the National Literacy Trust to deliver West Yorkshire Poetry Week in March, engaging with 694 primary schools and 195 secondary schools across the region. Resources were delivered across the week through face to face sessions targeted at the schools where pupils face barriers to participation. The aim was to promote engagement with poetry in schools, increase creative literacy and raise aspirations and awareness of pathways to the wider creative industries.
- 2.27. The project includes a region-wide competition to find a Young Poet Laureate, where a winner from both primary (year 4) and secondary (years 9/10) will be West Yorkshire's Young Poet Laureate for a year, shadowing National Poet Laureate Simon Armitage and the Mayor.

Next Steps - You Can Make it Here – Creative Industries skills and business support

- 2.28. You Can Make it Here – Creative Industries skills and business support (YCMIH) is going to approval at the Combined Authority on 27 July. This will provide a bespoke range of skills and business support to address a range of market failures in West Yorkshire's Culture, Heritage and Sport sectors.
- 2.29. Support will be delivered to businesses, residents and higher education leavers, with an aim to diversify and increase the creative industries talent pools. Delivery will target people who have historically missed out on creative and cultural opportunities due to socio-demographic reasons, with a focus on how to make culture, heritage and sport industries, workplaces and events as accessible and inclusive as possible. This programme consists of the following schemes:
- 2.29. Creative Catalyst: will increase the creative exports from the region including products, services, production, and tourism, and increase the diversity in leadership in the creative industries sector.
- 2.30. Events and venue accessibility resource: will make West Yorkshire cultural events and venues more accessible to disabled artists and audiences.
- 2.31. Freelance and micro business support: will provide grants to Local Authorities to fund events, deliver development work, develop EDI characteristics of memberships, engage people from disadvantaged communities and a pipeline of graduates.
- 2.32. Heritage and Sport asset-owning business support pilot: developed in consultation with Historic England, this strand will provide sessions (business support tailored to different business models including non-profits and CICs) on low carbon heating and retrofitting measures.

2.33. Mayor's Screen Diversity Programme: will continue to be delivered, with the aim to continue to increase the number of people with protected characteristics working in creative and/or cultural sectors.

2.34. Year of Culture Knowledge Transfer and Talent Escalator: will ensure that Year of Culture teams learn from each other and benefit from each other's findings, local knowledge, and insight, by facilitating knowledge-exchange talent escalator sessions for people working on Year of Culture programmes. This will include Local Authority officers, external delivery partners, and freelancers.

3. Tackling the Climate Emergency Implications

3.1. The Creative Catalyst is providing benefits to tackling the climate emergency, with participant businesses' carbon emissions reducing over time, for example in their supply chains via sustainable business models. A key theme across the schemes is a focus on providing a sustainable future.

4. Inclusive Growth Implications

4.1. There are inclusive growth implications relating to the Creative Catalyst schemes in delivery.

4.2. The Accelerator and Export Labs schemes have specific outputs around economic growth, including increase in turnover in the participant businesses through a number of targets including increased commissions, distribution deals and content being sold abroad.

4.3. The Mentoring scheme has direct targets relating to skill development with career tracking of participants and work placements.

5. Equality and Diversity Implications

5.1. Equality, Diversity and Inclusion impact measures have been developed to provide outputs against each of the above schemes, ensuring proactive engagement with our disadvantaged communities and providing positive future progression.

5.2. For the Accelerator and Export Labs, the following participation figures have been recorded, highlighting the number of businesses on both programmes looking at ethnicity, gender and disability, as follows:

- BAME (Black, Asian and minority ethnic): 20%
- Female: 41%
- Disabled: 13%

5.3. Further steps are being taken to increase participation across these impact measures by engaging with the sector and networking groups and recruiting

from across all five West Yorkshire districts to enable maximum uptake from our diverse communities.

- 5.4. For the Mentoring scheme, there is a strong focus on diverse talent to assist those from underrepresented backgrounds to seek support from relevant industry figures to support their career progression. Individuals have been recruited through community engagement including Employment Hubs and outreach to ensure equality and diversity targets are met.
- 5.5. For Creative Collectives, the main aim of the fund is to engage with disadvantaged communities and individuals to ensure that the creative sector makes steps to become more permeable for individuals from diverse backgrounds and grow the ecosystem.

6. Financial Implications

- 6.1. There are no financial implications directly arising from this report.

7. Legal Implications

- 7.1. There are no legal implications directly arising from this report.

8. Staffing Implications

- 8.1. There are no staffing implications directly arising from this report.

9. External Consultees

- 9.1. No external consultations have been undertaken.

10. Recommendations

- 10.1. That the Committee notes the updates on the Creative Catalyst programme and the wider skills and business Creative Industries, Culture, Heritage and Sport support.

11. Background Documents

- 11.1. There are no background documents referenced in this report.

12. Appendices

- 12.1. Appendix 1: CREATIVE CATALYST INDIELAB WEST YORKS.
- 12.2. Appendix 2: West Yorks Export Labs Progress Report.

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**ANNUAL TRACKING REPORT 1 (April 2023)
CREATIVE CATALYST INDIELAB WEST YORKS**

This report outlines activity taking place on the Indielab West Yorkshire Accelerators and updates from across the cohort since participating in the programme.

The number and names of participant businesses who have benefited from the programme can be found in APPENDIX 1, and are fully detailed in previous progress reports.

COHORT AND TRAINING DELIVERED - OVERVIEW

The following number of businesses have benefitted from the programme:

- 15 TV Indies
- 11 Game Studios
- Total number of businesses supported = 26

Of the participants on the programme, analysis of our EDI monitoring we have found the following:

Female Led	39%
BAME	18%
Identify as disabled	9%

COMPANY ATTENDANCE RATES

	TV Co's	Game Co's
DAY 1	100%	100%
DAY 2	100%	100%
DAY 3	93%	100%
DAY 4	93%	100%
DAY 5	87%	91%
DAY 6	87%	82%
DAY 7	87%	100%
DAY 8	80%	91%
DAY 9	93%	82%
DAY 10	73%	82%

Number of hours of training and support –

Intensive Training hours of delivery:

74 hours – Please note, due to moving online for Module 1 (due to Covid restrictions), hours were reduced from 8 hours per day to 5 hours, to allow for regular screen breaks and to adhere to health and safety guidance. This is reflected in the intensive delivery hours, reducing from 80 hours to 74.

Additional Hours of support total:

103 hours – delivered across 3 quarters between May 2022 – February 2023 across virtual sessions, investor event & workshops, networking events, one to one, and one to many coaching sessions.

IMPACT & PERFORMANCE OF THE PROGRAMME

We surveyed our cohort as part of our annual tracking to determine how the programme learning had both materially impacted their business as well as their professional progress as business owners in the creative sector. The material statistics are evident in the below data captures.

Of the TV cohort we have received 8 responses to our surveys and continue to chase the remaining 7. Curley Vision (TV cohort) responded to note they are in a resting period as founder and CEO, Chris Curley, has taken on a new role at PACT to support the region as Head of Nations and Regions.

Of the Games cohort we have received 9 responses and continue to chase the remaining company. Delegates from Cooperative Innovations (Games cohort) have since left the company for pastures new. This studio was at a later stage and by attending the programme the two delegates have professionally grown and been able to move companies. CEO of Cooperative Innovations, Simon Barratt, spoke on the programme on our ‘Whats on the Horizon’ panel to give insight across the sectors current trends to the full cohort.

As this is an annual report and the programmes intensive training period delivered until June 2022, we wanted to give the longest window for the cohort to update on their progress. We surveyed the cohort at the end of March (3 weeks prior to scheduled meeting). Given the Easter break, we expect to get the remaining results in the next 4 weeks and will send an update of this report that incorporates these statistics and highlight any headline changes.

KPI Tracking

We’ve collated the achievements of the cohort so far into the below table (next page) with further narrative included underneath. Overall, we have hit targets across the board, exceeding them across KPIs of employment increase and, investment under negotiation.

KEY PERFORMANCE INDICATORS	ACTUAL	KPI MET
KPI 1 - number of businesses supported - target of 30, minimum 20.	26	Achieved
KPI 2 - number of hours of training and support delivered to each participating business - minimum intervention of 80 hours of intensive training delivered across the programme, plus an additional 100 hours of support	74* 103	Achieved <i>*KPI 2 is discussed above on page 2 in section concerning hours. Delivery hours were reduced due to impact of</i>

		<i>Covid-19 and in order to respect health and safety of the cohort.</i>
KPI 3 - skills and knowledge assessments of individuals from companies taking part in the programme, at the start and end of the intensive training programme	See narrative below	Achieved
KPI 4 - employment increase within the Participant Businesses (this will consider freelance contracts and also focus on good quality/high-skilled jobs) - 10-15 jobs created in each cohort	TV – 84 Games - 16	Exceeded
KPI 5 - turnover increase in Participating Businesses - an average of £150k per company across the cohorts <i>Please see below narrative for further information</i>	TV – up to 200k* Games – £150k+*	Achieved *average based on submitted surveys – will update with full cohort in next report
KPI 6 - number of Participant Businesses supported to achieve new commissions or bring new products to market – 5-10 in each cohort	TV – 6 companies Games – 3 companies	Achieved
KPI 7 - number of new distribution deals secured – 1-2 within 12 months (TV cohort only)	3	Exceeded
KPI 8 - amount of external investment secured – £1-1.5m across the cohorts. This includes equity investment, and project investment for games. <i>These investment deals are still under negotiation.</i>	£2m <i>in negotiation</i>	Exceeded *maximum based on submitted surveys – will update with full cohort in next report

Skills and Knowledge

We asked the cohort to assess their skills and knowledge based on the subject matters studied and explored across the programme. Each company was asked to score their confidence and knowledge on a scale of 1-10 (1 being less confident and 10 being extremely confident). The average results across each cohort are listed below

TV cohort

Skills and Knowledge	Pre - Programme	Post - Programme	Diff +/-
Clear USP, which we use with our team and clients	7	8	1
Business vision	7	8	1
Strategy and business planning for growth	6	7	1
Legal and commercial management	6	7	1
Financial management	7	8	1
Understanding funding and finance options	6	7	1
Company culture	8	8	0
Leadership skills development for senior management and team	7	8	1

Creative development processes	7	8	1
Sales and development	6	7	1
Broadcaster and commissioner relationships	6	7	1
Network and contacts across the sector	6	8	2

(Average scores for surveyed cohort responses equal to 14 companies)

Games cohort

Skills and Knowledge	Pre - Programme	Post - Programme	Diff +/-
Business vision and Strategy for Growth	7	8	1
Measurable Business Goals	6	8	2
Understanding of who your audience are, their needs and how to reach them?	7	8	1
Legal and commercial management	7	7	0
Financial management	6	8	2
Understanding funding and finance options	6	7	1
Company culture	8	8	0
Leadership skills development for senior management and team	6	8	2
Game development processes and resources	8	9	1
Social and brand Identity	6	8	2
Publisher and platform relationships	5	7	2
Network and contacts across the sector	6	7	1

(Average scores for surveyed cohort responses equal to 9 companies)

Business Impact

TV cohort

Of the surveyed cohort 100% of companies noted that participation has impacted on their revenue and growth path in a positive way, or will do over the coming 6 months, with estimation of turnover increase up to £200k per company across the surveyed cohort.

Games Cohort

Of the surveyed cohort 78% (equal to 6 companies) noted that participation has impacted on their revenue and growth path in a positive way (or will do in the next 6 months) with estimation of turnover increase up to £200k per company across this surveyed cohort. The 22% (equal to 2 companies) yet to estimate the positive financial impact are currently pre-revenue and in early development so unable to predict the financial gains of attending the programme but will do so in 2024 annual tracking survey.

New hires

TV cohort

6 companies (equal to 40% of the TV cohort) have hired new employees since attending the programme, with 1 planning to hire in the next 6 months. 2 companies have hired in 30+

individual new employment contracts. Overall hires across the cohort are equal to a minimum of 84 new roles and offers of employment within the region.

These include permanent contracts such as Head of Production, Head of Development, Executive PA and extended full time freelance roles including Development Producers (1 year contract), Development Executives (1 year contract), Series producer/Directors, Editors and more.

Games Cohort

6 businesses in the games cohort have hired new employees (equal to a minimum of 16 new employees across surveyed companies), with 1 business planning to hire in the next 6 months.

These new hires include 3D Game Artists (modellers, animators), Game Programmers, Game Designers, Community Managers, PR advisors, Systems Programmer, writers and Illustrators.

New Business

Each company was asked if they have or are working towards bringing new products or commissions to market since attending the programme. The results per cohort are broken down below.

TV cohort

86% of the surveyed cohort (equal to 6 businesses) have achieved new business since attending the programme, the cohort estimate this business to be worth:

- 250K+: 6 companies

3 companies on the cohort have secured a distribution deal since attending the programme.

Games Cohort

89% of the surveyed cohort (equal to 7 businesses) have achieved new business or plan to within the next 6 months, the cohort estimate this business to be worth up to:

- 25k: 2 companies
- 50k: 2 companies
- 100k: 1 company
- 250K+: 2 companies

Across the cohort this new business covers new games in development, new games being offered as a service, new formats of game (quiz) and expansion of existing IP.

Investment

At the end of the programme when asked “Has Indielab given you a better understanding of investment readiness, the investment market and other funding opportunities in the industry, and how to prepare for them?” - 100% said Yes

Following up on this we collected more detailed data on financial impact of the investment modules on cohort businesses.

TV cohort

1 company in the surveyed cohort is negotiating a new investment deal following the programme, the level of investment they are seeking equates to **up to 500k**.

Games cohort

4 businesses of the surveyed cohort are currently negotiating or in discussion regarding new investment deals as a direct result of the programme. These deals are worth :-

- £150K – 249K: 1 company
- £250K – 500K: 3 companies

A further 3 companies are exploring investment opportunities of up to 500k per company.

Overall investment in negotiation across the cohort of up to £2m+

The material statistics are evident in the above data captures and below are some anecdotal reflections direct from the cohort about the level of growth and support the programme has instilled in their companies:

TV COHORT

“It's been really useful to take time out to think about the journey ahead. It's not been easy - there are still so many challenges. I've got impatient and wanted faster change. It has seeded new ideas and I have to commit to realising them steadily in the years ahead - it won't happen overnight. I've learnt to seed collaborations and partnerships to realise the ideas - we need to work with others to scale up our projects and opportunities. We've been to 2x European animation events as part of the DIT support (sic Export lab) and hired consultants, writers and illustrators to bring on our new slate. Hoping we have enough ideas now to get traction in the market! Watch this space” – Fettle Animation

“I'd like to think I've grown in confidence to my new role as Creative Director, in part through the Indielab course and the connections I've made from taking part in it...we've secured New C4 commissions as well as Sky commissions” - True North

“We have secured two script commissions since the Indielab Programme. One has now been turned down but gave us £40k turnover. One project has given us another £40k turnover and if greenlit, would have a budget circa £5m” – Rollem Productions

“Contacts and knowledge gained during Indielab gave us confidence to move forward on original projects” – Northern Imposters

GAMES COHORT

“Yes, vastly. I have become more confident in talking about my company, pitching to VCs, pivoting on approach and most importantly handling a rejection and moving on.” – Halycon Palace

“I've improved my understanding of how to grow my business and the opportunities to do so. Specifically, improved my pitching and presentation skills, and also improved the way I need to position the studio in order to maximise its potential.” – Thunk'd

“Indielab broke down mysteries surrounding company investment, company identity, placing products in the market, and provided many more useful lessons. Many of these things I haven't yet had the opportunity to put into practice, but I still have all my notes and will be taking these lessons forward with me as Trigpoint Games spends more time developing its own IP and taking on more of a business-to-consumer facing role.” - Trigpoint Games Ltd (formerly Archway Interactive Ltd)

“More confident about my place in the industry and how to proceed with my business. It was great to know the basics and expectations of the investors and the industry colleagues. The 1-to-1 meetings with the experts were extremely helpful as their willingness to advise and give opinions about my business and projects opened my mind to think differently. It was paramount to my future developments, thank you very much for this opportunity.” – Kettu Studios

“2 potential publishers reached out after the event: One interested in our current game, one not interested in our current game but interested in future games” – Lovewish Limited

ADDITIONAL CONTENT DELIVERED & HOURS OF ACTIVITY

Below is an outline of the content and alumni activity delivered to the cohort as part of the programme (Jan 2023 – March 2023).

Coaching delivery began during phase 2, which has offered a total of six hours tailored one-to-one coaching, supporting each company to embed learnings from the programme and increase the impact of progress made.

Executive coaching for our TV cohort has been supplied by John Ireland and Audrey Cairo; both are professional co-active coaches working within the TV sector. Each business has been offered two hours of one-to-one support and two hours of group coaching. Audrey and John have concluded all their one-to-one hours with the cohort to great success. Audrey conducted a one-to-many conclusory session with the cohort in January and John has a final group session scheduled for 18th April.

Each conclusory session has been designed to for the group Reflect, Connect & Create as a two hour group coaching session where coachees had the opportunity to reflect on the past year, connect with their cohort and create their next steps for 2023. By creating a reflective space they looked back on their own personal stories, reflected on their personal and professional learning, shared their wins and challenges and set out their goals towards their vision for 2023.

Some anecdotal feedback on coaching:

"I didn't know what to expect but the sessions helped me address some of my own fears of being a leader and highlighted aspects of my personality that I wouldn't normally see as positives" – Candour Productions

"Really helpful sessions. Got to grips with all the anxieties and stresses that come with leading a company and broke it down in a way that was understandable and constructive." – True North

"Excellent - helped me to find calm and centred-ness and understand that this is a journey" – Fettle Animation

Executive coaching for our Games cohort has been supplied by Ella Romanos and Oscar Clark from Fundamentally Games. Each business has been offered four hours of this coaching support.

Events

During this phase we programmed a virtual alumni event for the Games cohort as follows:

Games Investor Equity Pitch

The Games Equity Pitch event (3 hours) took place on 19th January. Four companies from the Games cohort took part:

- Isokron
- Halcyon Palace
- KwissBitt
- Thunkd Games

The event was attended by equity investors from across the games/tech sector and angels network, both regionally and nationally, and included: Akur Capital, Finstock Capital, NorthInvest, The Games Angels, Hiro and the Creative Growth Fund.

APPENDIX 1 - Participant Businesses

The following number of businesses have benefitted from phase 4 of the programme in the previous six months:

15 TV Indies

- Art of Truth
- British Muslim TV
- Button Down
- Candour Productions
- Clockwork Films
- Curley Vision
- Fettle Animation
- Hellfire
- New Northern
- Northern Imposters
- Pageful Productions (formerly Beyond Productions)
- Rollem Productions
- Screenhouse
- The City Talking
- True North

11 Game Studios

- BetaJester
- Co-operative Innovations
- Lovewish
- HALCYON Palace
- Isokron
- Kettu Studios
- Kwizzbit
- Thunkd
- Trigpoint Games (formerly Archway Interactive)
- Weaseltron Entertainment
- Vital Culture

Progress against the items set out in End of Programme phase of the implementation plan, and KPIs 1 to 6. In Phase 4 we completed delivery of the core programme activity.

A full breakdown of EDI statistics representing the participating cohort can be found in APPENDIX 2.

A full breakdown of content, speakers and programme overview can be found in APPENDIX 3 and 4.

A full breakdown of hours of delivery can be found in APPENDIX 5

END OF PROGRAMME OVERVIEW

Overall satisfaction with the programme was high. We've surveyed all participants across the three cohorts for direct feedback and an overview of each cohort sector including direct anecdotal feedback is outlined below.

GAMES

“Created increased opportunities to hopefully raise capital and have a successful international launch in March ... We have had expert help and contacts in regions we hadn't previously considered” - Isokron

“We have re-evaluated the approach for the game, removing as much text as possible and swapping to icons (minimize localization costs; reduce risk of text sizes in space). Discussing with publishers and investors regarding continued funding or distribution and platform deployment.” - Gaslight Games

“We learnt a lot of about different markets and what considerations need to take when looking to export to other territories” - Bad Reaction Games

OUTCOMES AND CONCLUSIONS

The Games cohort benefitted greatly from the programme, with some directly securing funding to attend markets (via DIT's Internationalisation fund) as a direct result of the programme. 100% of surveyed participants felt the programme was directly beneficial to their companies with 100% expecting to export with 18 months and 67% expecting to see increase in revenue as a result of attending.

Attending Gamescom market proved beneficial with anecdotal feedback expressing attendance increases opportunities for export and publisher investment, including Isokron stating that attending was *“Essential for networking and access the wider gaming development community.... Various possible deals are ongoing and currently at a early stage”*.

TV

“I have secured export funding for international activity” – Pageful Productions

“Provided focus and structure to create an effective plan of action and introduced new options and ideas that have given positive results.” - Atypical

West Yorks Export Labs Progress Report – end of programme March 2023

“The sessions helped us formulate our thoughts around where we wanted to be in the International markets and has fast-tracked our plans by 12 months. We are visiting Real Screen in January which was not part of our plans prior to attending the course.” – Candour

OUTCOMES AND CONCLUSIONS

Overall satisfaction and learning with the programmes was high. With 86% of the TV cohort planning to export their IP and expecting to increase their revenue up to £200k as a direct result of participation

Some expressed a wish for further exploration of growing your IP and commercialisation – a session which was included across the accelerator programming but could be an area of exploration across future export formats.

Arts and Culture

“We are in the midst of a strategic review, so the content was incredibly useful but we're not yet in a position to capitalise on it. Hopefully we will be able to return to the content next year and put the ideas into action.” Phoenix Dance Theatre

“Our plan for exporting the digital content we produce feels much more realistic. Whilst it will take time and resources to achieve our goal of exporting high-quality South Asian classical music and dance performances internationally, we feel that the contacts and skills that we've gained through the programme helped us greatly in making a clearer plan on how to get there.” South Asian Arts

OUTCOMES AND CONCLUSIONS

When working across sectors, some of the learning and training shared was more impactful to the correlating screen industries such as TV and Games. Arts and Culture predominantly runs in a non-profit charity set up and how they export theatrical and staged work in a digital capacity left some gaps in learning. There is potential for an accelerator programme that focusses largely on production and domestic business growth for these companies. Exploring best practice and case study examples to support these arts and culture businesses with concrete and attainable tools for creating new sustainable revenues streams to support the growth of their business and the domestic sector as a whole. Market sessions with domestic partners would also be beneficial to this cohort, with 100% of surveyed cohorts noting they are planning to distribute content following engagement with the programme.

EXPORT ACTION PLANS

One of the aims for all the companies taking part in the Export Labs was to complete an Export Action Plan by the end of the programme.

To date, we have received 23 export plans from the cohorts participating across the Games, TV and Arts and Culture cohorts. We have two outstanding export plans which we are continuing to chase.

All the Export Action Plans we have received are available to view on request. We provided a brief summary of the EAPs' common threads in our previous report and have included some select SMART targets below and outcomes/conclusions from the reports.

West Yorks Export Labs Progress Report – end of programme March 2023

Games Export Action Plans

A selection of SMART targets from participating cohort members include:-

“to have an international PR and marketing campaign with a particular focus on accessing overseas markets in the European Union, China, Turkey and Indonesia” – Isokron

“To expand presence in the US market growing both direct and indirect sales channels within the next 12 months (Spring 2023)” - KwizzBit

“Secure a publishing/distribution partner for our in development title, by Q1 2023 with a view to release the product internationally in the same year” – Gaslight Games

Each export plan provides clear tangible aims that will help the companies expand their businesses internationally, with each looking at international scope. What’s clear from the games plans is that third party support is often vital for smaller studios to break the international market, as most do not have the resources in house.

Core export markets for the companies vary but the predominant domain for export is English speaking territories such as USA but many cited further territories including across the EU, China, Turkey and Indonesia.

TV Export Action Plans

A selection of SMART targets from participating cohort members include:-

“Create new slate of unscripted ideas for US/International markets” – Candour

“Increase distribution sales for finished programmes by 10% for year ending December 2023 across all international markets. Secure format sales in key territories” - True North

“Increase the company’s overall turnover by 50% by March 2023. We plan for 20% of our income in the next financial year (2023-2024) to come from exports, with key targets being USA and ANZ” – Button Down

A common thread within the TV Export Plans was companies looking to expand their international reach by attending trade events such as: Realscreen, Cartoon Business, Content London and Sheffield Doc Fest. While many of the companies are considering how to repackage their existing content for the international market, a few are looking to develop new IP to cater to a more global audience.

Core export markets for the companies vary but core domain is English speaking territories such as USA, AUS and NZ.

A&C Export Action Plans

A selection of SMART targets from participating cohort members include :-

“Secure distribution deals for our existing digital works and as a result increase audience reach and generate £10k+ in new income for the charity. Develop strategy for forward digital capture/creation in order to reach new, younger audiences and increase access to our work for those who are not otherwise culturally engaged” Phoenix Dance Theatre

West Yorks Export Labs Progress Report – end of programme March 2023

“Develop a platform for South Asian classical music on YouTube publishing 2 high-quality full concerts by the end of July 2023” - South Asian Arts

“To produce a filmed production of our mid-scale tour of J.M. Barrie’s Quality Street by July 2023. To achieve one key distribution partner for Quality Street by December 2023” - Northern Broadsides

A core focus for the majority of the companies was the creation of content and a corresponding strategy. As most companies were either new to the journey of digital content creation/capture or to the distribution of such content, plans were largely focussed around domestic distribution and audience development for their IP and USP.

Some have clearly identified future export markets for their work including territories USA and across South Asia.

RISKS ASSOCIATED WITH THE DELIVERY OF THE SERVICES

Within the Arts & Culture cohort, we struggled to engage the participation of a select number of companies, despite them enrolling in the programme. These companies were Opera North, Northern Ballet and Unlimited Theatre. We have made continued efforts to engage these companies, supplying them with links to recorded sessions and attempting to arrange new one-to-one sessions with David Sabel. We are still liaising with Northern Ballet on arranging their online participation. Opera North have cited team availability following rearrangement of dates (due to Queen’s funeral) as a core reason for inability to participate across the programme.

Following Arts Council England’s announcement of its’ 2023-26 Investment Programme, Unlimited Theatre learnt they were unsuccessful in their application to remain in Art’s Council England’s National Portfolio from 2023 onwards. As such they took the difficult decision to close down the company and have consequently been unable to participate across the recorded sessions. You can read more about their announcement [here](#).

The EDI and all participation stats have been updated to exclude these companies.

Overall the programme has now actively delivered to and engaged 25 companies, and are reaching out to Northern Ballet to share the content with them – please see APPENDIX 1 for a full list of companies.

APPENDIX 1 – Export Lab Cohorts

GAMES LAB:

Bad Reaction Games

Gas Light Games

Isokron

Kwizzbit

Vital Culture

Vixentail

TV LAB:

Air TV

Art of Truth

Attaboy TV

Atypical

Button Down

Candour Productions

Curley Vision

Fettle Animation

Pageful Productions

Rainbow Trout

The City Talking

True North

ARTS AND CULTURE LAB:

Dark Horse

Jazz North

Live Cinema

Mind the Gap

Northern Broadsides Theatre Company

Phoenix Dance Theatre

South Asian Arts

Northern Ballet [*see note in Risks associated with the delivery of the services*]

West Yorks Export Labs Progress Report – end of programme March 2023

Enrolled but did not participate

Opera North [*see note in Risks associated with the delivery of the services*]

Unlimited Theatre [*see note in Risks associated with the delivery of the services*]

West Yorks Export Labs Progress Report – end of programme March 2023

APPENDIX 2 - EDI Statistics

	BAME IN SENIOR ROLE	FEMALE IN SENIOR ROLE	IDENTIFY AS DISABLED	NEW TO INDIELAB
GAME	50%	17%	0	50%
TV	8%	33%	17%	33%
A&C	29%	86%	14%	100%
TOTAL	24%	44%	12%	56%

Overall – 15 businesses, representing **60% of places**, have been awarded to companies from under-represented groups. Included by not limited to female-led companies, companies founded by BAME talent, companies founded by people with disabilities. These statistics have been updated to remove Opera North and Unlimited Theatre.

Geographical Spread:

	LEEDS	HUDDERSFIELD	BRADFORD	HALIFAX	YORK & TADCASTER
GAME	33%	17%	50%	0	0
TV	50%	8%	0	17%	25%
A&C	43%	29%	14%	14%	0
TOTAL	44%	16%	16%	12%	12%

New to Indielab:

GAME	50%
TV	33%
A&C	100%
TOTAL	56%

APPENDIX 3 – Speakers and contributors

Chris Bain - former General Manager of Microsoft and lead for Eastern Europe, now running his own consultancy - Player One Consultancy

Clare Thompson - Indielab Programme Coach and non-Executive Director of TV consultancy K7 Media

Jimmy Humphrey - Founder of Marmalade Sky TV

Jamie Sefton - Founder of Game Republic

Ting Zhang – CEO and Founder of Crayfish.io, a Cambridgeshire-based company that specialises in connecting and supporting UK and Chinese tech businesses.

Jane Ru - Director of Growth & Operations at Crayfish.io

David Clark - CEO of CUBA Entertainment Limited

Sam Collins – Head of Commercial & Membership at UKIE

Mingxuan Chen – Market Analyst at Newzoo

Nicholas Hall - CFO at Renderheads and Treasurer of IESA

Hugo Obi - Founder of Maliyo Games

Sidick Bakayoko - Founder and CEO at Paradise Games

Rex Bowden - Co Founder of Africa Games Week and Managing Director of Catalyze

David Sabel - David created National Theatre Live, the ground-breaking programme of live cinema broadcasts, and ran the National Theatre’s first Broadcast and Digital department from 2008-2015. In 2020, he founded Sabel Productions to produce original content and provide consultancy on the integration of film and digital work with live events and experiences.

Sarah Lazarides - Partner at Harbottle & Lewis LLP

Harry Bresslaw – Senior Associate at Harbottle & Lewis LLP

Lizzie Williams – Senior Associate at Harbottle & Lewis LLP

Michelle Cooper – International Trade Advisor & Digital Tech and Gaming Sector Lead at DIT

Heather Guile – International Trade Advisor at DIT

Vanda Priestley – International Trade Advisor at DIT

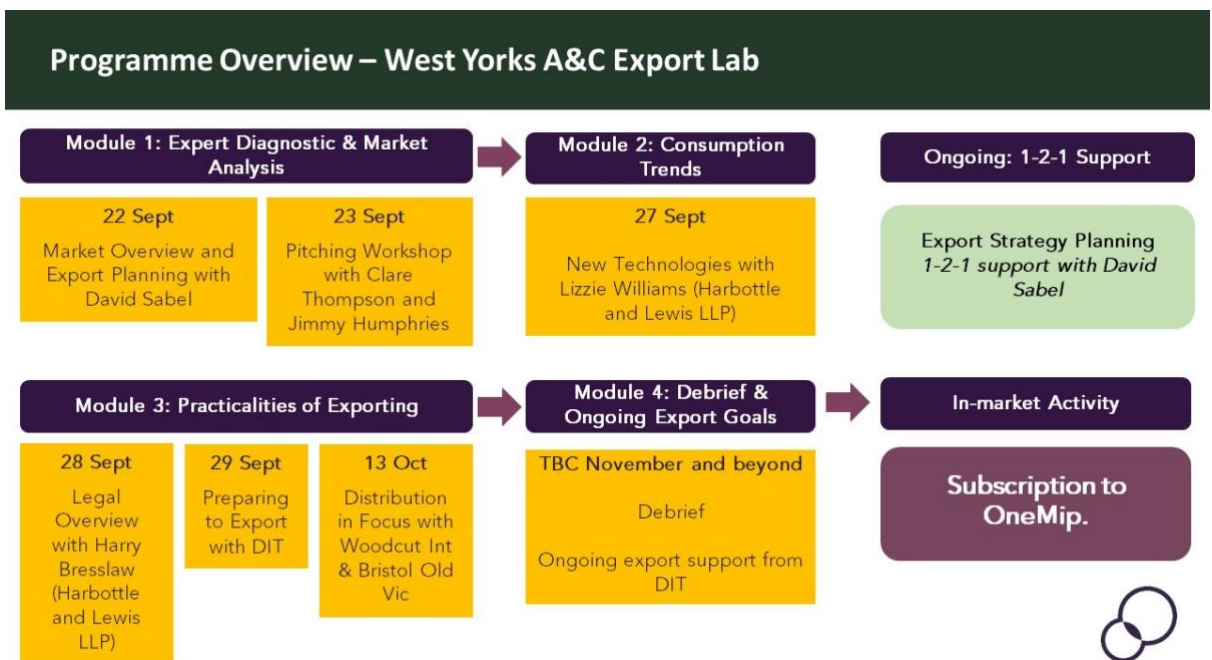
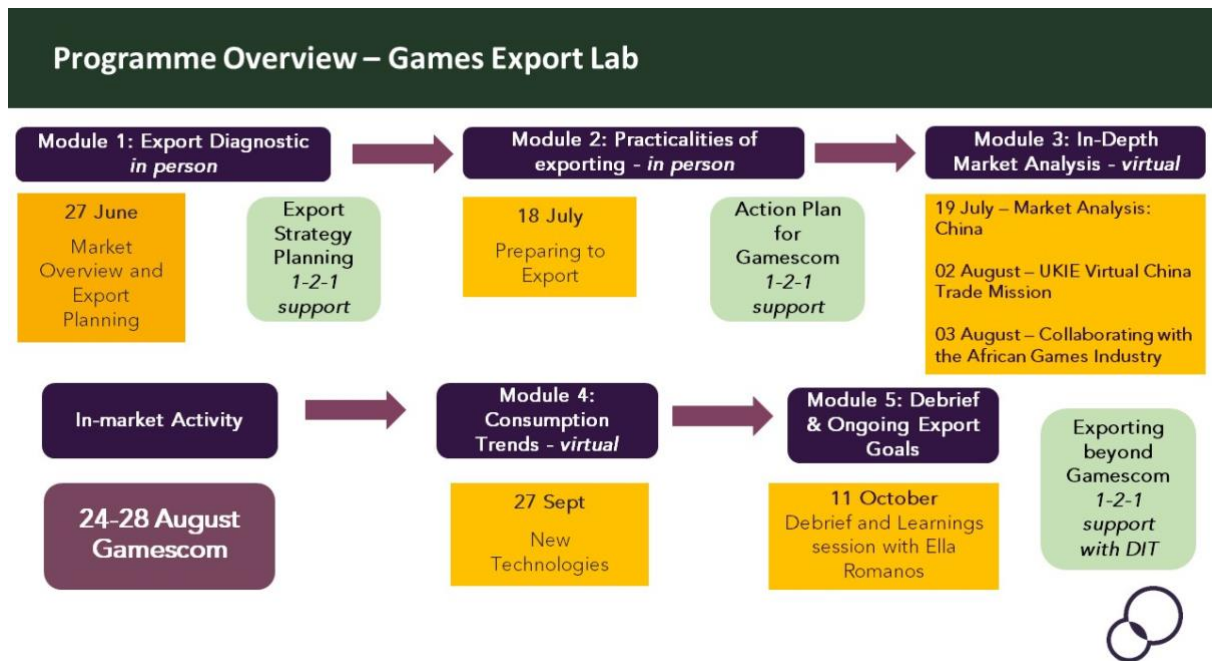
Dawn McCarthy Simpson - PACT speaker (took part in the DIT session)

Matt Maude - Co-Director at Left Eye Blind - Case study speaker (took part in the DIT session)

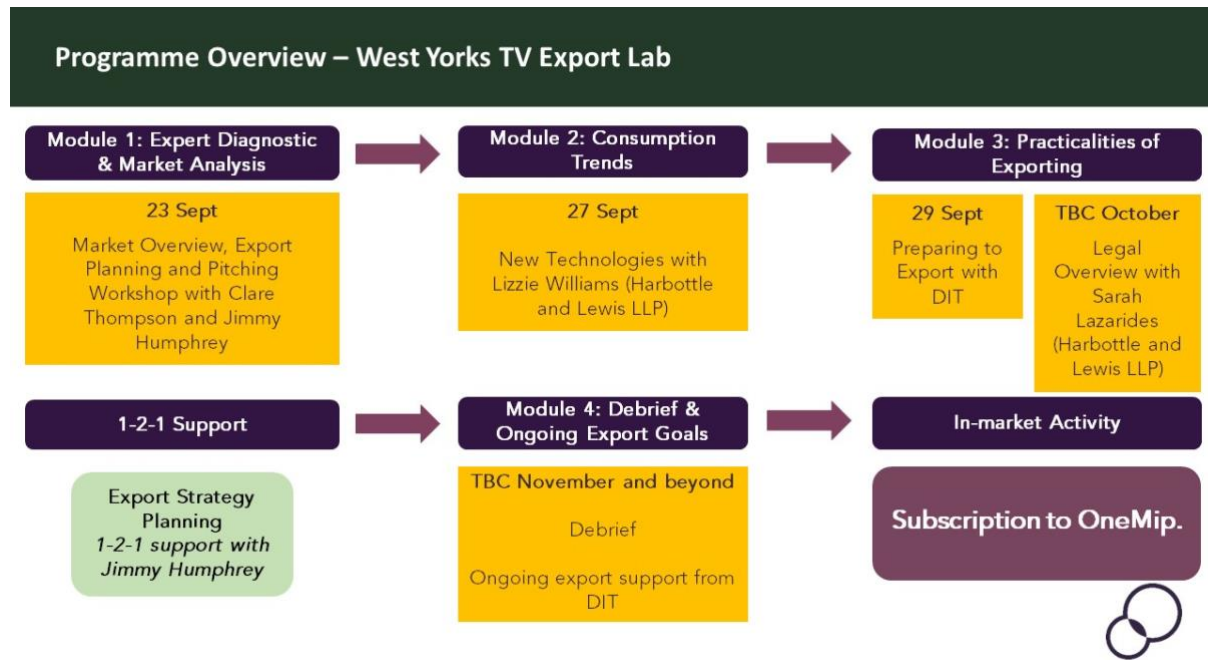
Koulla Anastasi – Commercial Director, Woodcut

Giles Chiplin - Head of Digital Publishing, Bristol Old Vic

APPENDIX 4 – Export Lab Programme Overview



West Yorks Export Labs Progress Report – end of programme March 2023



APPENDIX 5 – Export Lab Hours of Delivery

West Yorks Export Labs Progress Report – end of programme March 2023

Below is an outline of the content delivered during the intensive delivery phase (June – October 2022) as included in phase 3 report.

GAMES COHORT	HOURS
Module 1: Market Overview and Export Planning	5
Export Planning – one-to-one support from Dr Chris Bains	2
Module 2: Preparing to Export with the DIT	8
Export Planning – one-to-one support from Jamie Sefton	1
Module 3: Market Analysis: China	1
Module 3: UKIE Virtual China Trade Mission	1
Module 3: Market Analysis: Africa	1
In-Market Activity: Gamescom	24
Module 4: New Technologies	1
Module 5: Debrief and peer-to-peer learnings	1
Ongoing one-to-one support from the DIT	4
One to One coaching	

GAMES COHORT – 49 HOURS DELIVERED

TOTAL HOURS OF INTENSIVE DELIVERY: 18

ONE-TO-ONE SUPPORT & MENTORING: 7

TRADE MISSION & MARKET HALL EVENTS: 24

We offered the *Introduction to virtual production* event to all Games and TV Export companies in addition to these hours – these hours are recorded as part of the WY Accelerator programme.

TV COHORT	HOURS
Module 1: Market Overview and Export Planning	5
Module 2: New Technologies	1
Module 3: Preparing to Export with the DIT	8
Module 3: Legal Overview for Exporting	1
Module 3: Distribution Focus with Woodcut Int & Bristol Old Vic	1
Export planning - one-to-one support with Jimmy Humphrey	1
In-Market Activity: Subscription to OneMIP	24 (approx.)
Ongoing one-to-one support from the DIT	4

TV COHORT – 45 HOURS DELIVERED

TOTAL HOURS OF INTENSIVE DELIVERY: 16

ONE-TO-ONE SUPPORT & MENTORING: 5

TRADE MISSION & MARKET HALL EVENTS: 24

ARTS AND CULTURE COHORT	HOURS
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West Yorks Export Labs Progress Report – end of programme March 2023

Module 1 Day 1: Market Overview and Export Planning	4
Module 1 Day 2: Pitching Workshop	1
Export planning 1-2-1 support with David Sabel	1
Module 2: New Technologies	1
Module 3: Preparing to Export with the DIT	8
Module 3: Legal Overview for Exporting	1
Module 3: Distribution Focus with Woodcut Int & Bristol Old Vic	1
In-Market Activity: Subscription to One Mip	24
Ongoing 1-2-1 support from the DIT	4

ARTS AND CULTURE COHORT - 45 HOURS DELIVERED

TOTAL HOURS OF INTENSIVE DELIVERY: 16

ONE-TO-ONE SUPPORT & MENTORING: 5

TRADE MISSION & MARKET HALL EVENTS: 24

APPENDIX 6 - COMPANY ATTENDANCE RATES

	Games Companies	TV Companies	A&C Companies
SESSION 1	100%	92%	71%
SESSION 2	83%	83%	57 %
SESSION 3	100%	75%	100%
SESSION 4	n/a	50%	100%
SESSION 5	50%	n/a	86%

West Yorks Export Labs Progress Report – end of programme March 2023

SESSION 6	66%	n/a	71%
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This data represents attendance for the live sessions. Some live session unavailability was anticipated following the period of national mourning, as we moved scheduled in-person activity to virtual delivery and amended some delivery dates accordingly.

We have supplied all companies who were unable to attend with the recorded content of the sessions and we expect 100% attendance across all recorded sessions – we aren't able to monitor this but have had responses from each participating company to request and receive the recorded content.