



DONUT GROUP

Donut Pilot Project

CHAPEL FM / THE HUB / LEFT BANK LEEDS

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Executive Summary

The Donut Pilot is a research project investigating the impact that three small-scale arts organisations working outside of the Leeds city centre - Chapel FM, the Holbeck Underground Ballroom (HUB) and Left Bank Leeds - have on their audience and on their immediate neighbourhood communities. The project also assessed how these venues contribute to the wider cultural provision of the city.

The three venues are part of the Donut Group, a network including eight other venues located outside the city centre that informally support each other in the areas of management, marketing and programming.

The project fills a gap in cultural policy research by looking at organisations that are usually overlooked and by establishing an innovative qualitative research approach and a focus on geography. Interviews were conducted with people working in the organisations, with audience members and with local people. The data gathered was used to generate visualisations of key findings. The project also produced a 30mins documentary film about the venues and the project's main inquiries.

The findings show that the venues are, in varied degrees, well rooted in their immediate communities, with Chapel FM being the most successful in engaging local audiences. They also demonstrate that the venues' programmes generate diverse audiences that have different levels of engagement with the venues; and that audience members who attend regularly are highly committed to the venue and share its ethos.

The findings also suggest that while there is surprise from non-users about the venues existing in areas of perceived low cultural provision and engagement, there is a strong non-user value attached to the venues. The research also

shows that there is a need to improve communications between small-scale venues and the larger cultural organisations within the city.

Finally, the research findings support the idea of a vibrant cultural community and cultural activity in those areas which could be made more visible across the city as a whole. The research demonstrates the potential for producing a more equal and sustainable cultural provision in the city when small-scale cultural organizations are taken into account.

Overview

The Donut Pilot Project is the first project to focus attention on small-scale arts organisations in the city of Leeds and to evaluate their work in relation to their geographical location. This is an identified gap in research that needs addressing if cities want to deliver their cultural provision in ways that are equal, relevant and sustainable.

The project's findings demonstrate that there is important cultural activity taking place in non-city centre areas of the city; that this activity has an audience that is interested and willing to engage, and that the venues not only generate audiences within their local communities but also contribute to the movement of audiences across and into the city. The findings also demonstrate that communication between the different arts and culture stakeholders within the city is in need of improvement and that this would result in a better management, profile and delivery of the city's cultural provision.

The Donut Pilot Project was successful in signaling that there is cultural activity taking place in non-city centre areas that are perceived to be barren, undesirable places to live and not common destinations to engage in cultural activity. Chapel FM, the HUB and Left Bank Leeds are clear examples of arts organisations located in communities that are outside established cultural districts. They engage with their communities in different ways and, while they all achieve varied degrees of success in working with their immediate locales, the project's findings demonstrate that they all offer interesting and innovative models of practice as community-based venues.

We believe that these models are worth exploring further, and that additional evaluation of the impact that the venues have on their audiences and their neighbourhoods is needed to understand the workings and the value of these models better.

The research team is keen to carry out more research on the basis that the findings offer a fuller picture of the cultural activity that takes place in the city, and present a clearer sense of who users and non-users of this activity are and their reasons for engaging or not engaging with it. The research team would like to deepen the research by increasing the sample size for each venue with regards to both audience and neighbourhood data. We believe that further analysis will produce yet more questions to consider for the development of the venues' and the Donut Group's practices, and a better understanding of the role they play in the city.

We also think it is necessary to broaden the research to the other Donut venues to generate richer knowledge of the diverse cultural activity that goes on in the rim of the city and how the different audiences and neighbourhoods respond to it. This expansion will also continue to develop the comparative analysis that emerged in the Pilot Project, which revealed clear differences in practice that have been very useful to the venues as points for reflection on their own models of engagement with their varied communities. The expansion of the project to all the Donut venues will provide additional opportunities for self-reflection.

We believe that qualitative research that is not drawn from box office data and that focuses instead on conversations has the capacity to produce richer understandings of how the venues engage with their communities and the impact they have on them and on the city as a whole. Our commitment to this research method will continue in the project's future stages.

We think it would be beneficial for the project to expand outwards once the local research has taken place and we would like to begin conversations with national and international venues/networks that are interesting comparative models to the Donut Group and its venues.

The value of the research is supported by the feedback received from attendees at the end of project event held at the University of Leeds on the 4 July 2018. Some of the comments are summarised below.

Cluny McPherson, Chief Officer for Culture and Sport, Leeds City Council:
'I appreciate that your work was limited by the funding available and so the numbers consulted were pretty small but nevertheless it had some valuable insights. What is great is that the work is happening in the first place with little other evidence available about this kind of intervention in communities'

Karen Watson, Co-Director of East Street Arts: *'The event was very useful. Collating data from people directly even if small samples was interesting and started to be very useful. I would be very interested in talking further about this if it is something that you are interested in -- we are part of the Donut Group with Union 105 in Chapeltown and I hope what you have started can expand to other members -- as I think it has a lot of potential'*

Leanne Buchan, Principal Officer for Culture and Sport, Leeds City Council: *'I enjoyed the presentation and thought it was really useful pilot. In terms of the work that the Leeds City Council is doing as part of the Cultural Strategy Delivery Plan regarding the provision of cultural infrastructure and in demonstrating the value and impact of culture there are two elements to this, both of which I think would have a connection to the research, especially if you were able to scale the research up, following the successful pilot, to include other venues'*

Fiona Becket, Head of the School of English, University of Leeds: *'I really enjoyed the event. It was great to meet new people doing such great work. It made me think about my city differently'*

Matt Boswell, Head of Impact, School of English, University of Leeds: *'As a new resident of Leeds, I was very grateful for this insight into the cultural life of the city.'*

Sue Hayton, Deputy Director of the Cultural Institute, University of Leeds: *'Really interesting and useful research.'*

In conclusion, the research team believes that there is scope for the project to expand inwards and outwards, creating links and practice and knowledge exchange between networks and venues regionally, nationally and internationally. We firmly believe that the project will continue to produce original and innovative research to inform areas of urban cultural policy and cultural management.

Context

The Donut Group is a network of small-scale arts organisations located outside Leeds city centre. Its current members are: Chapel FM, The HUB, Left Bank Leeds, Otley Courthouse, HEART, Interplay, Café Lux, Seven Arts, Sunnybank Mills, Hyde Park Book Club and Union 105.

For this pilot project the research team worked with three of these venues in different locations in Leeds: Chapel FM (Seacroft), Left Bank Leeds (Hyde Park) and Holbeck Underground Ballroom (HUB) (Holbeck). The Pilot Project was funded by Leeds 2023/Leeds City Council and Leeds University Cultural Institute.

Leeds has a well-known problem of social and economic inequality, clearly demarcated in geographical terms. As Rachael Unsworth and colleagues (2011: 185-6) suggest, there concern that ‘despite the economic boom in Leeds and the various efforts to ‘narrow the gap’, the poverty gap between the city centre and the neighbourhoods situated closest to it [is] growing rather than shrinking’. What they call the rim ‘forms a collar or disconnection, deprivation and neglect that surrounds the prosperous core, creating ‘Margins within the City’.

Unsworth *et al* conclude that these areas ‘contain enormous potential that is under-utilized by the residents and under-appreciated by those who don’t know them well’ (p.186). While their study does not focus on the arts and cultural sector, their argument can be linked to claims in the AHRC report *Understanding the Value of Arts and Culture* (Crossick and Kaszynska, 2016) about the key role that small-scale arts and cultural organisations play in the wellbeing of communities. While small cultural assets are an essential part of the cultural ecology of the city, they have not been the focus of previous research, which has culminated in a significant gap in knowledge and, to date, in poor strategic city planning, not least in the provision of arts and culture.

The founding of the Donut Group in 2015 is symptomatic of the need to establish connections between providers and producers of cultural activity in these 'outer city' areas in order to secure their sustainability. The Donut venues experience the pressures of inequality and poor connectivity in contrast to the prosperous core and its larger and well-established producing organisations (such as Opera North, Northern Ballet and West Yorkshire (now Leeds) Playhouse). The consortium structure of the Donut Group offers the venues an opportunity to voice their concerns and increase their visibility in the city.

In *Understanding the Value of Arts and Culture*, Geoffrey Crossick & Patrycja Kaszynska (2016: 79) call for research 'on the beneficial and regenerative potential of smaller scale cultural initiatives', adding that 'there has been little research in the UK on the ways arts and cultural assets in neighbourhoods might influence their wellbeing'. Their report contains a direct call for research that is carried out at the level of neighbourhoods and for comparative analysis of the kind that this project undertook via the evaluation of the three chosen Donut Group venues: 'do neighbourhoods that are similar in other ways but with different arts and cultural presence also differ on selected social indicators?' (p.79). These questions are directly linked to the project's main focus and to the case study venues and communities

The Value of Arts and Culture to People and Society: An Evidence Review (Arts Council England, 2014) clearly identifies a gap in evidence in relation to issues of equality and diversity in access to and participation in arts and culture that this project also directly addresses. The Donut Pilot Project does this by tackling questions of inequality in relation to access and participation through a focus on participation based on where people live and their relationship with cultural assets situated in the margins of the city centre, where communities with differing levels of education and a variety of socio-economic backgrounds live.

Unlike many audience studies, the project seeks to understand perceptions alongside direct participation, and to explore how local residents understand and value their local cultural organisations – as both users and non-users. We believe that the venues and the consortium are valuable sites for individuals' and communities' voices to produce and engage in arts and culture on their own terms. The project aims to articulate more robustly that perceived value.

There is also a recognised gap in evidence on the links between individual experience of the arts and culture and its impact on the wider community. While Crossick and Kaszynska (2016) call for a repositioning of first-hand individual experience as a way of researching the value of arts and culture in society, there is little evidence of the value of individual experience in changing negative self-perceptions of communities and neighbourhoods. The project carried out an important investigation of the value of arts and culture at the level of the individual experience but also in its aim to link this experience to communities and neighbourhoods in order to assess the impact of arts and culture in identity formation, belonging and pride at different scales.

The Venues

Chapel FM



Chapel FM Arts Centre and East Leeds FM Community Radio Station are both projects of community arts organisation Heads Together Productions Limited. Heads Together have been working in Seacroft since 1998 and in 2014 they refurbished a derelict chapel to be their new home and arts centre. Chapel FM offers a varied programme of activities including spoken word, theatre and live music events. It is also home to community radio station East Leeds FM. Chapel FM is a provider of training for young people in the locality in the fields of journalism, broadcasting and writing, amongst others, and works with schools and other groups in East Leeds to provide and facilitate their resources. Chapel FM is a thriving community resource. In 2017, the venue increased its audiences by 78 per cent on the previous year to 17,942 visitors. Its listenership for that same year was of 48,121 and its broadcasting resources were viewed 280,000

times across the year. 68 per cent of its audiences come from the East Leeds areas, demonstrating Chapel FM's strong link with its community.

For more information visit: <https://www.chapelfm.co.uk/>

The HUB



The Holbeck Underground Ballroom (the HUB) is the home of Slung Low, an international theatre company that makes theatre in unusual spaces. The HUB is situated in five railway arches in the area of Holbeck in south Leeds. The venue is a rehearsal space which the company makes available to those making performances in the region who have need of it. It also offers a programme of regular performances by national and international small-scale touring companies. It is a pioneer venue for Pay as You Decide performances, and has a unique financial model based on trust and sharing. The venue also hosts various community services such as community choir, regular artists' workshops, a drop-off point for Yorkshire Aid, amongst others. The HUB is a dynamic home for alternative practice which has an established reputation within the city. For more information visit: <https://www.slunglow.org/what-is-the-hub/>

Left Bank Leeds



Left Bank Leeds is a multidisciplinary arts venue set in a stunning Grade II* listed former church building in Headingley. It was a disused building that a local charity purchased in 2002, and after repairs, was opened as an arts venue with the first major public events being held in 2009. Its mission is to preserve this amazing space in order to inspire and empower the local community through a programme of arts and events that promotes creativity, connection and wellbeing. The varied programme includes art exhibitions, installations, experimental sound, music, cinema, theatre, talks, workshops, afternoon teas, shared co-working space, yoga and a choir. The building is also available to hire for private and public events. Left Bank Leeds is an emerging arts space within the city that hosts the work of both local and international artists, and welcomes around 20,000 visitors a year.

For more information visit: <https://leftbankleeds.org.uk/>

Aims of the Research

The Donut Pilot Project focused on three venues chosen to reflect the character of the Donut Group, and sought to develop a nuanced understanding of the impact that these venues have on their audiences and neighbourhood communities. The Donut Pilot Project also aimed to address directly and robustly four recognised gaps in knowledge and evidence in:

- The evaluation of the value and impact of small-scale cultural organisation and assets;
- Organisational structure, ethos and self-perception of the role and value of the chosen cultural assets;
- Research at the level of neighbourhoods;
- The development of complementary and cross-disciplinary methods to connect individual-focused evaluation of cultural experience and impact on the larger community.

Research was carried out at the level of the organisations, their audiences and neighbourhoods, and had the following objectives:

- To find out more about the internal workings of the **organisation**, and staff members' experiences and opinions about the organisation in formal and informal contexts;
- To explore how each venue is perceived by its **audiences** and to get a sense of who the venue's audience is and their patterns of cultural participation;
- To investigate how the venue is perceived by users and non-users of the venue who live or work in the **neighbourhood** where the venue is located.

The research team was drawn from different disciplines across three Schools at the University of Leeds:

School of English	School of Performance & Cultural Industries	School of Geography
Lourdes Orozco Keziah Berelson Lee Dalley	Ben Walmsley Emma McDowell Anahi Ravagnani Sarah Reynolds	David Bell Alex Miller Zac Taylor

Methods

Semi-structured videoed interviews with staff members in each organisation (n = 16) – these interviews form the basis of the Donut Pilot Project film which can be viewed on YouTube: <https://www.youtube.com/watch?v=vlmzollzgFM> . A list of staff members interviewed can be found in the Appendix.

Semi-structured interviews with audience members carried out on location at events, and spread across different types of event at each venue to reflect the diversity of programming and of audience (n = 139).

Street interviews in each neighbourhood using a short survey as the starting point for conversations about the venues, the area and cultural participation (n = 120 with a 32% response rate).

Attendance at Donut Group meetings and events at the three venues; analysis of venue websites; field notes on venues and neighbourhoods.

The Donut Pilot Project held a final event on 4 July 2018. In the event, the research team delivered a presentation sharing the project's main findings, there

was a screening of the Donut Pilot Project Film, and a break-out group discussion based around two questions:

1. What did the findings shared today tell you about the patterns of cultural participation in the areas and in the city as a whole? Were there any surprises?

2. What should be the next steps for the organisations involved in the research and the Donut Group as a whole? What role can the city play in these next stages?

The event was attended by Leeds City Council representatives, members of the Cultural Institute at the University of Leeds, the Leeds 2023 bid writer, representatives from the Donut venues and various arts stakeholders in the city.

Outcomes

This section presents summary findings from the audience and neighbourhood interviews, using selected quotations from the interviews to give a flavour of the responses and to identify common themes, together with data visualisations of key findings.

Interview Data: Audiences

Cross-cutting themes emerging from audience interviews

It was perceived as very positive that cultural activity of the kind that the venues offer takes place outside the city centre.

The venues were understood to be ‘homely’ and to play a positive role in the neighbourhood communities where they are located. They are a good community resource and bring visitors to areas that would not otherwise be a destination.

Summary quotations taken directly from audience interviews

Chapel FM
“It’s a second home. Everyone is basically my family”
“It’s the heart of the local community”
“Great place to hang out and a great resource for the community”
“A good thing for this part of Leeds, which is pretty barren”
“It is important to get music out of the city centre”
“Everybody learns new things here, even the staff”
“People come to Chapel FM and Chapel FM also takes things out into the community”
“There is nothing else in this area”
“It is a real asset for the community. The experience is that of give and take. It’s a place for learning and you give something back”
“It’s called FM which suggests it’s a radio. What is it?”

Commentary: The audience interviews for Chapel FM reveal a very strong bond between audiences and venue. It is clear that audiences in Chapel FM are committed to the venue, enjoy the programme and see the venue doing great work in an area where the cultural offer is seen as otherwise virtually nonexistent. It should be mentioned that this is an audience that does not tend to attend other arts venues in Leeds or travel far out of the Seacroft/Crossgates area of East Leeds. Comments are warm and tend to refer to the venue playing a big role in empowering its community and users.

The HUB
“The HUB is my jam”
“It’s like being in your dining room”
“A great community resource used well to engage all different parts of the community”
“Tries to do a lot of things for people who live nearby. But if it connects is another question”
“Nowhere else in Leeds does these kinds of shows”
“These types of community things have been forced out of the city centre”
“It has become a place people know about”
“I wouldn’t come to Holbeck except for the HUB. I come to pubs here now and I learnt more about Holbeck doing an audio walk run by HUB”
“It’s starting to bring the area up with regeneration”
“It isn’t rooted in Leeds. This is a problem. There’s a lack of local voices”

Commentary: Audience comments for the HUB refer to the venue’s homely and welcoming feel; to the value of the venue’s programme and schedule/timing, which does not compete with any other cultural offer in the city. There are also comments that relate to the venue being located in an area that would otherwise not be a destination and to the venue being a pull towards that area. Comments also refer to the urban regeneration that is taking place in the area and the role that the HUB might play in that ongoing process.

Left Bank Leeds
“A great transformation from architectural beauty to social hub”
“A community space with character, with a difference”
“A surprising and welcoming, accepting space – a bridge between the daily and the sacred”

“It’s the mixture of a traditional and modern venue, bringing all ages together”
“Escape from the high street buzz”
“It is important to have spaces like this outside the city centre”
“It’s good to have arts exhibitions and cultural events in an area that is a bit shit”
“When you’re moving somewhere, a venue like this can be a draw”
“There’s nothing else in Leeds like it”
“It needs to open to a wider arts community”

Commentary: Overall audience comments refer to the venue’s beautiful architecture and support the recycling and reinventing of the space. There are also comments related to a sense of how the space produces wellbeing due to its calm and reflective nature. Audience comments for this venue tend to vary greatly depending on the event being attended. Community events attendees tend to think of the venue as playing a role in community building. Audience members who attend annual events (such as the beer festival or film festival) tend to show a different kind of engagement with the venue: they have a strong bond with the event but not so much with the venue itself. This means that they tend to not know what else goes on in the venue outside the event that they are attending. There are also references to the value of the venue being located in an area that is perceived as not desirable.

Interview Data: Neighbourhoods

Summary quotations taken directly from neighbourhood interviews

Seacroft
“I think Seacroft has improved but I don’t know whether it’s the sort of place you would want to hang about at night”
“There’s so many youngsters round here that really don’t know what to do with themselves”

“You’ve got quite a multi-culture going on here”
“You’d expect [Chapel FM] to be more of a city centre thing”
“This kind of thing tends to go down well in Chapel Allerton – I would have thought that would have been a more appropriate location”

Commentary: The neighbourhood interviews for this area reveal surprise that a venue like Chapel FM, with its training programme, cultural programme and high-quality resources, is situated in an area that is perceived as run down and barren. There is a sense that Seacroft is not an area where cultural provision of this kind happens. Overall, the neighbourhood comments reflect poor understanding of what Chapel FM is and what it does, and even why it is located in Seacroft.

Holbeck
“The HUB could have an impact on the local community by bringing a lot more people down to this sort of area, and that would expand the city, people’s perceptions of the city – it would make the city bigger”
“The area used to be really rough, but it’s getting a bit more street cred, a bit more lively”
“It’s a bit of a funny area but it’s interesting and it looks amazing, like all the aesthetics round here will be a huge draw in the years to come”
“I think this area’s going to be booming, it’s going to be a really cool area to live and socialise”

Commentary: The neighbourhood interviews took place in Holbeck proper and also in the Holbeck Urban Village. In general, the comments from both areas reflect a sense of upcoming change given the urban development work that is taking place around the venue. Comments refer to that change as positive. It is

noteworthy that comments do not generally refer to the HUB as being part of Holbeck, but see it as closer to the city centre.

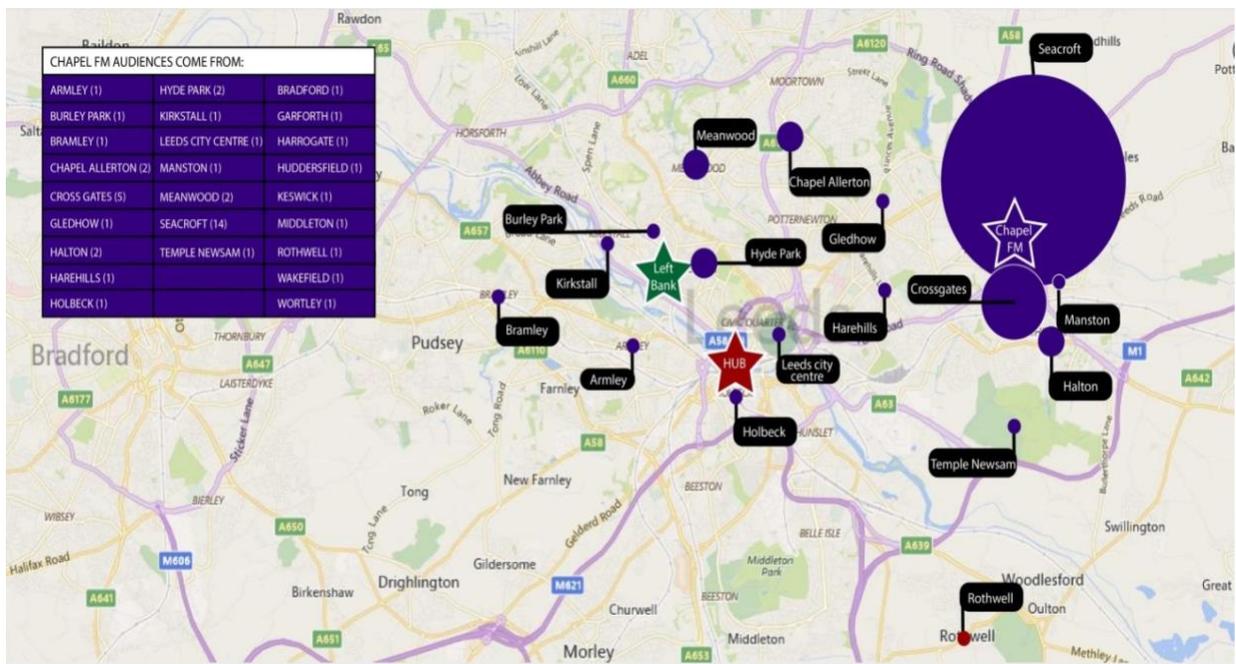
Hyde Park/Headingley
"It's a really nice area, very lively, cosmopolitan, colourful"
"It's lost that community feel ... it's really gone downhill"
"Its reputation is coming back up"
"We are lacking these kinds of venues"
"The majority of students wouldn't be bothered about a venue like Left Bank"
"I really like the amateur feel of Left Bank ... there's a rough-and-readiness about it ... they're in-between, they're not one thing or another"
"They need to get out to the wider community ... they're relying on people coming to them rather than maybe going out and trying to do more"

Commentary: Overall there is a sense of dis-identification with the venue. Young members of the community (students) tend to think that the venue is for older people; while older members of the neighbourhood tend to think that the venue targets students. Comments demonstrate that the venue is valued by non-users as a positive resource for the community even when they do not attend the venue themselves. In general comments reflect knowledge of where the venue is but not so much about what it does.

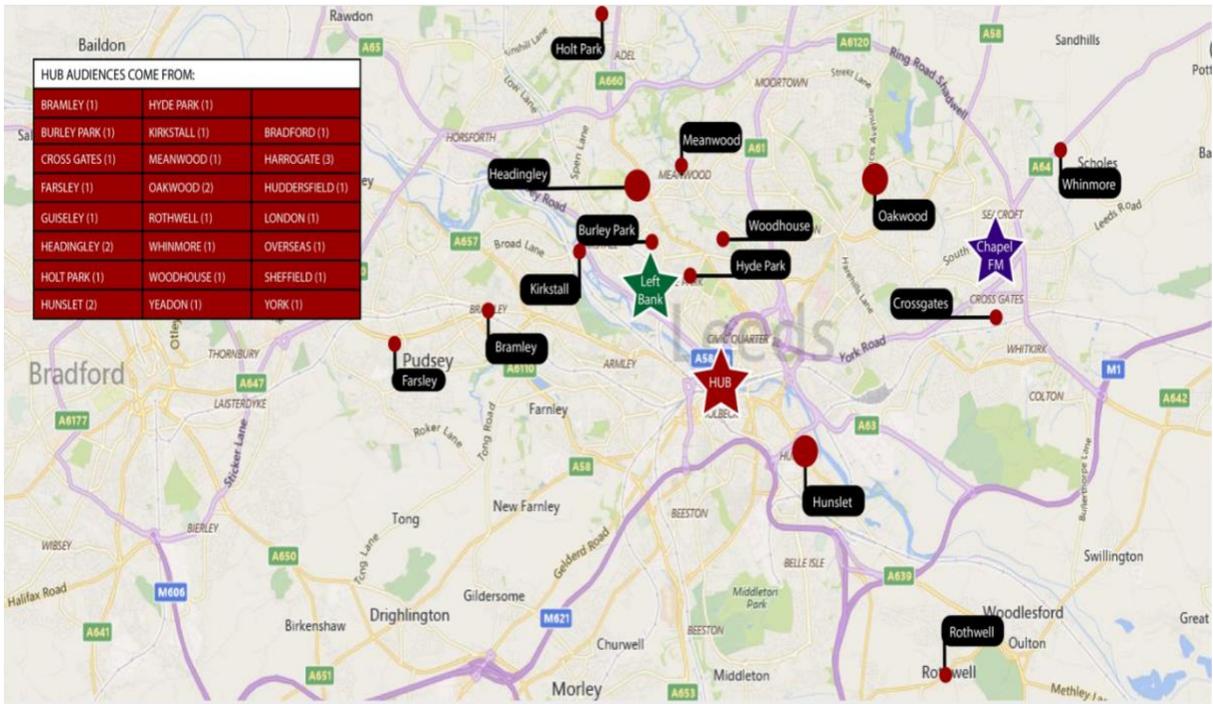
Data Visualisations: Audiences

Key findings from the audience and neighbourhood interviews are presented here in visual form. The summary data can be found in the Appendix at the end of this report.

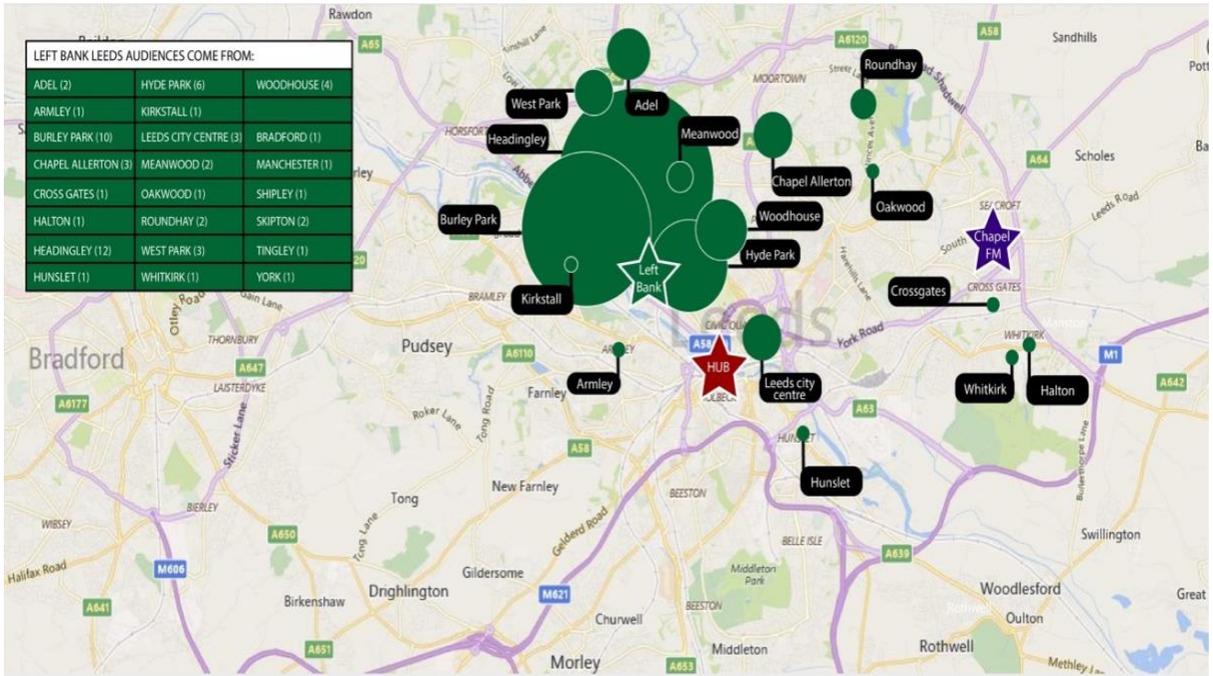
These three visualisations map where the audience members we spoke with came from – where they live. Proportional circles reflect number of responses.



V.1: Chapel FM audience catchment



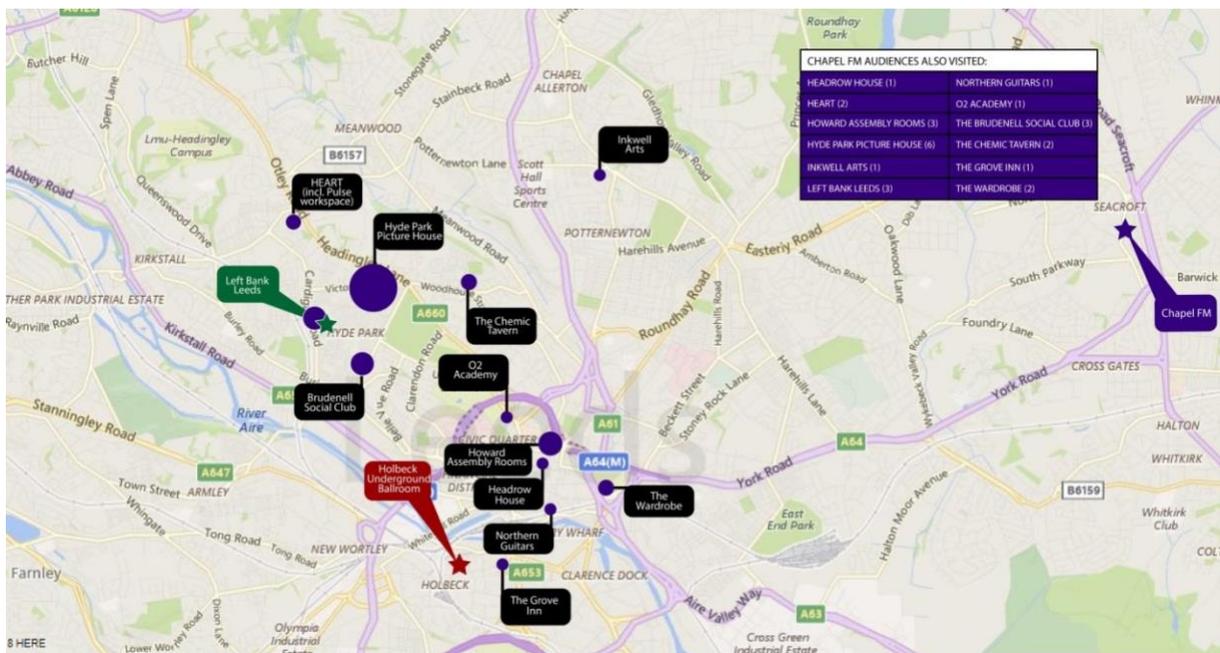
V.2: The HUB audience catchment



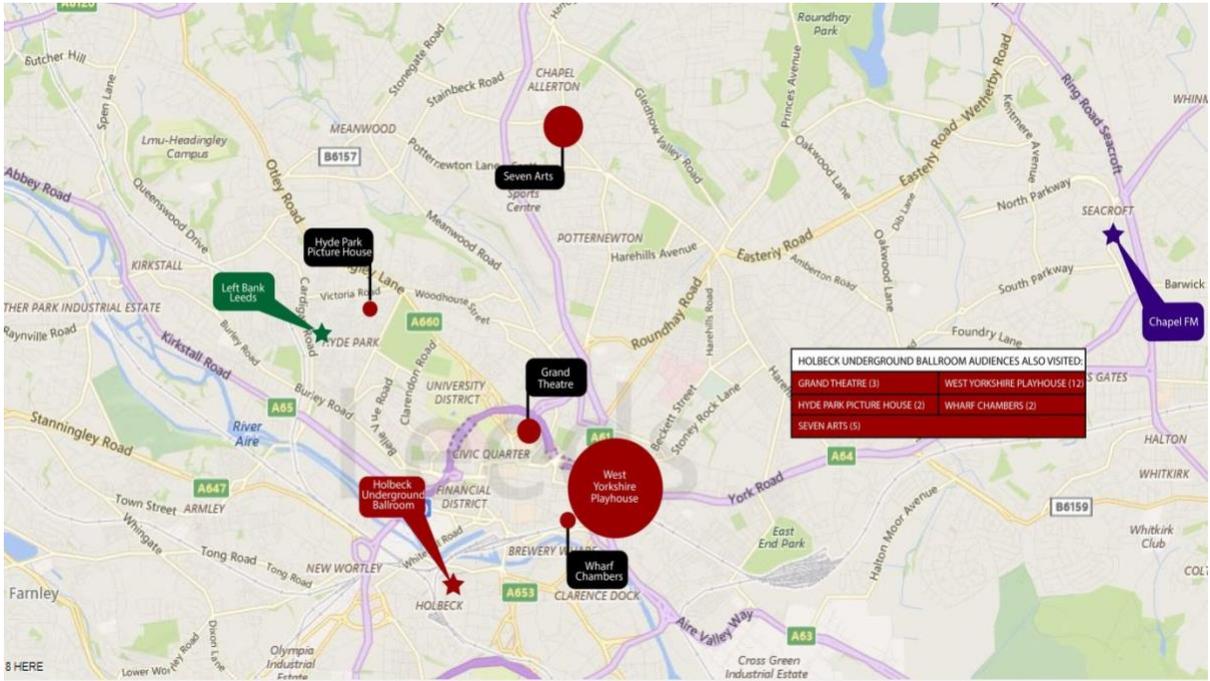
V.3: Left Bank Leeds audience catchment

Commentary: Chapel FM's and Left Bank Leeds' audiences come mostly from their immediate neighbourhoods. This is especially the case in Chapel FM, with the vast majority of the audiences coming from Seacroft and Cross Gates. The HUB's audiences are much more evenly distributed across the city and no-one interviewed was from the immediate locale. There is a slight bias towards the city's northern neighbourhoods in all three venues, which is also reflected in the Audience Agency research on box office data from 2017. All venues draw in audiences from beyond Leeds with the HUB being the venue that had a higher number of non-Leeds visitors in our sample, followed by Left Bank Leeds.

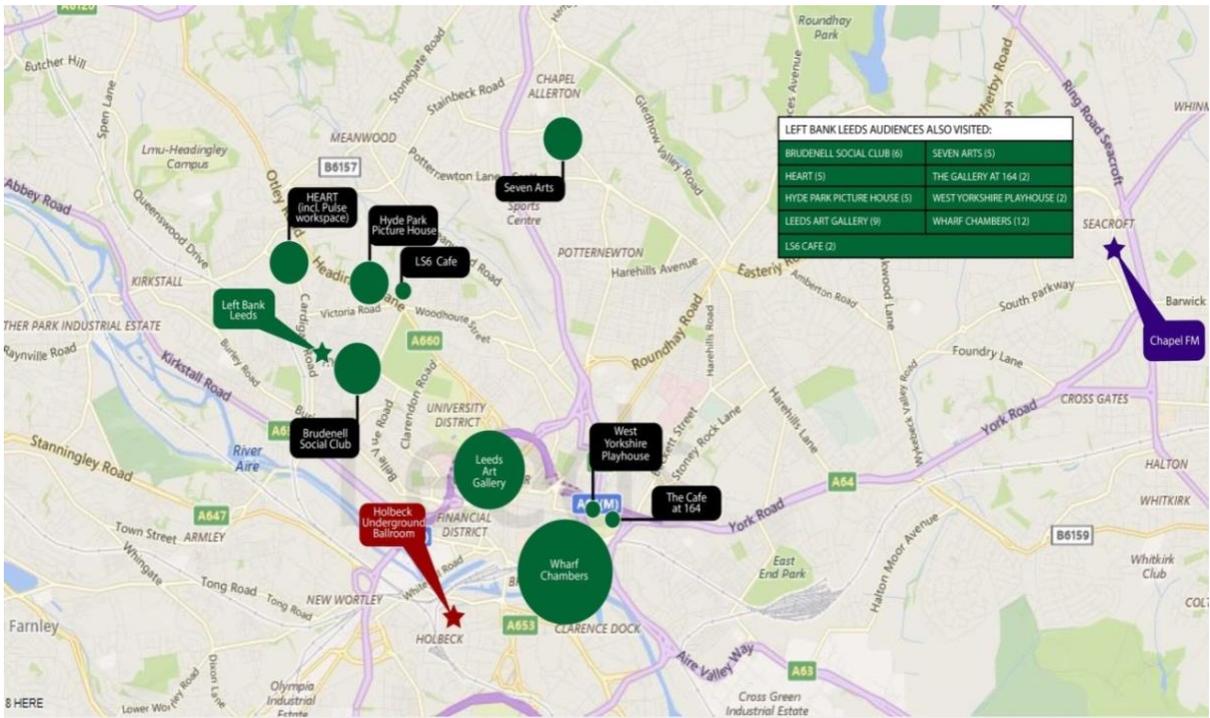
The next three visualisations map the other cultural venues visited by audience members we spoke with. Proportional circles reflect frequency of mentions.



V.4: Chapel FM audience activity



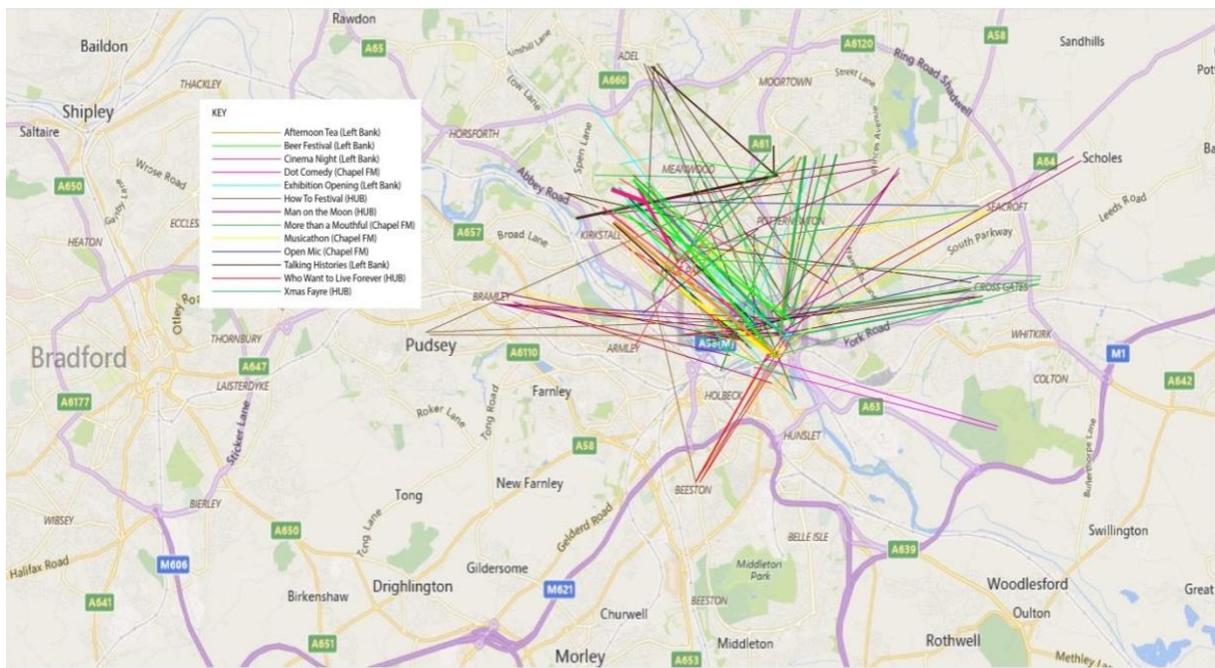
V.5: The HUB audience activity



V.6: Left Bank Leeds audience activity

Commentary: Chapel FM responses revealed that a small number of audience members visited other venues in the city, with many respondents not visiting any other venues at all. Left Bank Leeds presents a more varied audience group which attends other 'independent' venues in the city and is diverse in terms of the art form that it is interested in. The HUB audiences are mainly theatre audiences which attend other theatre venues in the city, with a prevalence of city centre venues. Audiences are drawn to other venues mostly by art form, with Chapel FM audiences attending other music venues in the city, Left Bank Leeds (while more varied) visitors attending other gallery spaces in the city, and the HUB audiences mainly going to theatre venues. It is noteworthy that there was only one example of cross-attendance in our sample: two Chapel FM audience members also attended Left Bank Leeds.

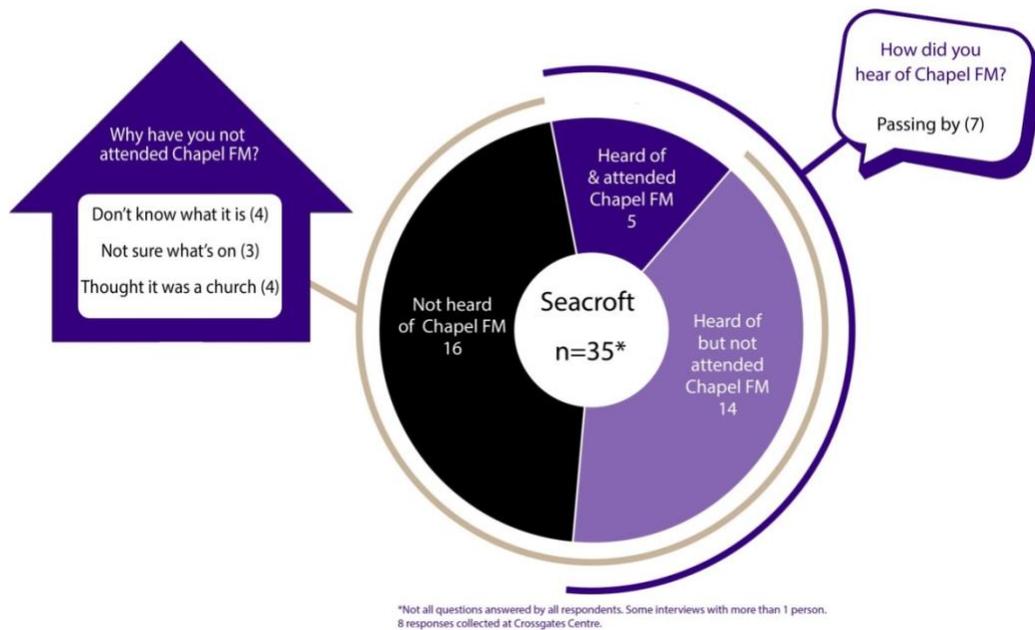
For each venue, we also mapped (by event) where audience members came from together with the other venues they visit regularly. This visualisation reflects the intensity, spread and density of cultural participation among the sample of audience members we spoke with – to counter views of the donut comprising a zone of low engagement. While previous research by The Audience Agency (2017), based on Audience Finder data, ticket sales for large cultural venues and its own survey, suggested low levels of participation in the donut, our data suggests a vibrant cultural scene connecting audiences and venues within the donut and beyond. The visualisation shows that the city centre retains a pull on cultural audiences, but that the reach of the Donut venues covers a large portion of Leeds, and beyond.



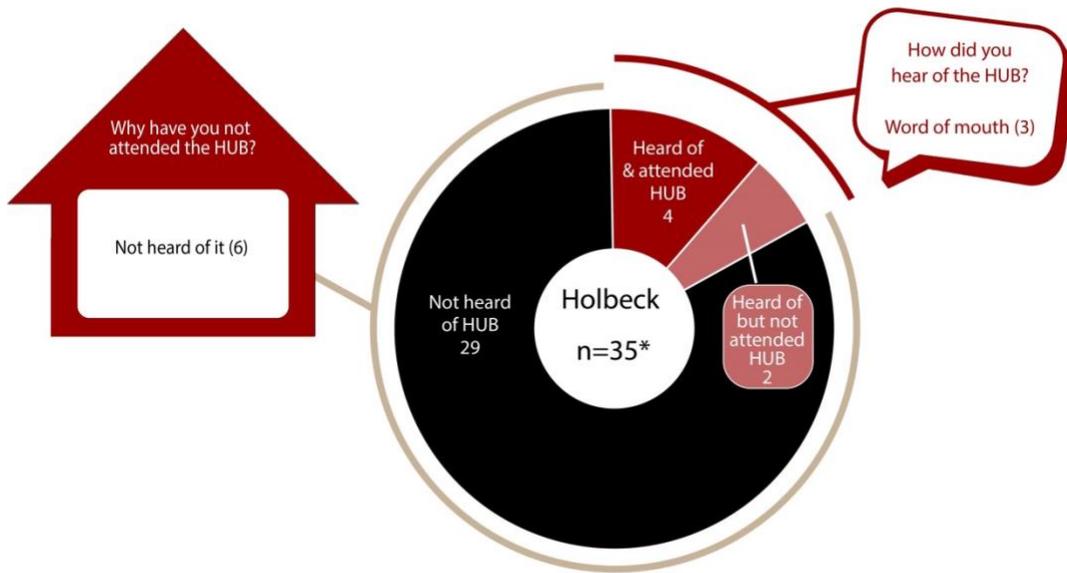
V.7: cultural activity map for Donut audiences

Data Visualisations: Neighbourhoods

For the neighbourhood data, we looked at levels of awareness and use of the venues, reasons for non-attendance and how the people we spoke with had heard about the venues. The final three visualisations present this data.

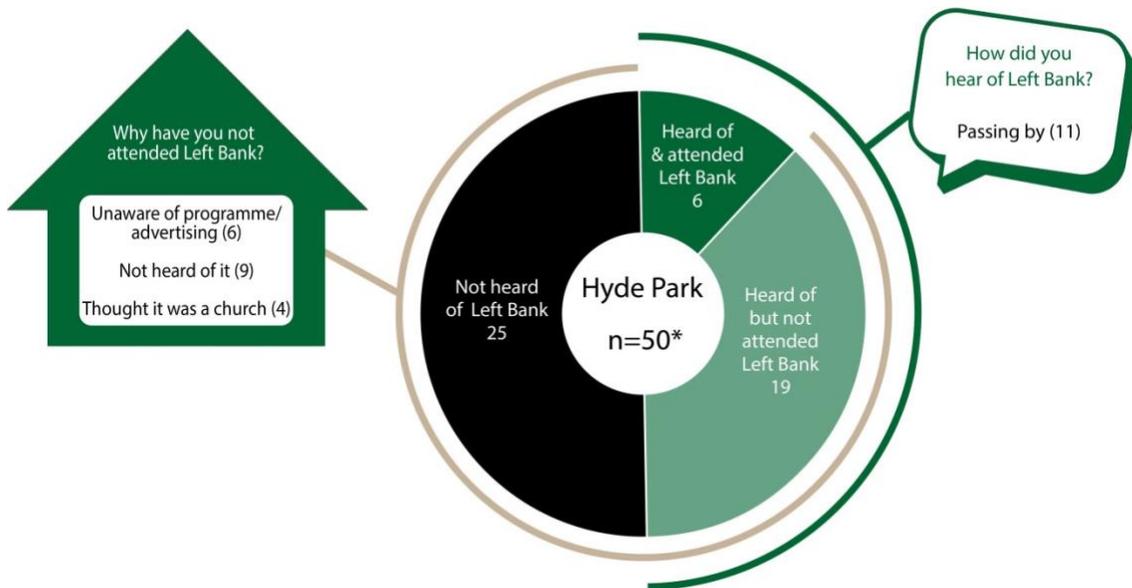


V.8: Neighbourhood perceptions of Chapel FM



*Not all questions answered by all respondents. Some interviews with more than 1 person. 20 responses collected in Holbeck Urban Village.

V.9: Neighbourhood perceptions of The HUB



*Not all questions answered by all respondents. Some interviews with more than 1 person.

V.10: Neighbourhood perceptions of Left Bank Leeds

Commentary: The visualisations highlight that overall the neighbourhood knowledge of the venues is low. Chapel FM and Left Bank Leeds are slightly better known than the HUB by their immediate communities. However they are also venues that many neighbourhood inhabitants had heard of but had not attended. Generally the reasons given for not attending the venues are lack of knowledge of what it is and confusion about what goes on in the venue. Those respondents who knew about Chapel FM and Left Bank Leeds had passed by the venue. In this case, signs and the building itself worked well to identify the venue as a cultural organisation, even though people interviewed still did not know what happened inside the buildings. For the HUB, the most common reason for knowing about the venue was word of mouth.

Proposed Questions to Consider

Some of the issues presented here were raised in break-out discussion groups held at the launch event for the Donut Pilot Project (Workshop Theatre, University of Leeds, 4 July 2018). Thanks to all who attended for their input.

Cross-cutting questions

How can the Donut Group model be developed and what are the benefits and challenges that come with this development?

How can the venues use the Donut Group to support their marketing and enhance their visibility within their communities and the city as a whole?

Are the venues interested in maintaining a local emphasis?

Are the venues interested in cross-attendance? If so, how can this be facilitated?

Are the venues interested in being defined by art form? If not, what other identifiable definers might be utilised? Are there advantages to using the Donut Group as a shared identity?

Are the venues happy with the different levels of engagement (which range from attending regularly to only coming to one event a year) that their audiences have with them? Are they interested in promoting higher levels of engagement from all audiences?

How do the Donut venues dialogue with other cultural venues in the city?

Do the venues want to raise the level of street awareness in their neighbourhoods? If so, how can this be facilitated?

Questions by venue

Chapel FM

Is Chapel FM interested in attracting audiences beyond the immediate community (Seacroft and Cross Gates mostly)?

Is Chapel FM committed to/interested in a programme of activities that might diversify its audiences (in terms of age group, art form, location)?

Is Chapel FM interested in creating links with other music venues across the city?

What is the split in terms of Chapel FM's interest in training and a broader cultural offer? How might this be reflected in the management structure?

Left Bank Leeds

What is Left Bank Leeds' target audience?

How does Left Bank Leeds engage with the local community, including the student community?

Is Left Bank Leeds interested in having a defined identity in terms of art form or activity?

Can Left Bank Leeds produce a coherent identity while maintaining the diversity of activity?

The HUB

How does the HUB see itself connecting with the local community in terms of its programming?

How does the HUB fit in the process of urban regeneration that is going on in the area?

Is the HUB interested in having a 'local voice'?

Is the HUB interested in being perceived as more than a theatre venue?

References

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The Audience Agency (2017) *Leeds Audience Analysis*, report and presentation (Manchester: The Audience Agency), contact <https://www.theaudienceagency.org/>

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Appendix: Summary data from audience and neighbourhood interviews, and staff interview list

Audience Interviews (n = 139)

Chapel FM audience interviews (n = 46 over 4 events)

Open Mic (n = 13)				
First visit	1	Visit again	1 yes	
			0 maybe	
Visit other arts venues	3	Most mentions	HEART	1
			Pulse	1
			O2	1
			Love Arts	1
Musicathon (n = 11)				
First visit	5	Visit again	4 yes	
			1 maybe	
Visit other arts venues	8	Most mentions	Brudenell	3
			Chemic	2
			Hyde Park PH	2
			Wardrobe	2
Dot Comedy (n = 11)				
First visit	2	Visit again	0 yes	
			2 maybe	
Visit other arts venues	2	Most mentions	North. Guitars	1
			Headrow H	1
			Grove Inn	1
			Inkwell	1
More Than a Mouthful (n = 11)				
First visit	6	Visit again	3 yes	
			3 maybe	
Visit other arts venues	10	Most mentions	Hype Park PH	4
			Howard AR	3
			Left Bank	3
Top two other venues for all Chapel FM interviewees				
Brudenell	5			
Hype Park PH	4			

The HUB audience interviews (n = 30 over 4 events)

Man on the Moon (n = 7)				
First visit	2	Visit again	1 yes	
			1 maybe	
Visit other arts venues	6	Most mentions	WYP	3
			Grand	3
Christmas Fayre (n = 10)				
First visit	0	Visit again	n/a	
Visit other arts venues	8	Most mentions	WYP	5
			Seven	3
How to Festival (n = 7)				
First visit	3	Visit again	0 yes	
			3 maybe	
Visit other arts venues	7	Most mentions	Hype Park PH	2
			WYP	2
			Seven	2
			Wharf Ch	2
Who Wants to Live Forever (n = 6)				
First visit	3	Visit again	2 yes	
			1 maybe	
Visit other arts venues	5	Most mentions	WYP	2
Top two other venues for all HUB interviewees				
WYP	9			
Seven	7			

Left Bank Leeds audience interviews (n = 63 over 5 events)

Cinema Night (n = 7)			
First visit	4	Visit again	3 yes
			1 maybe
Visit other arts venues	7	Most mentions	Hyde Park PH 3
			Leeds Art G 2
			Wharf Ch 2
Afternoon Tea (n = 7)			
First visit	0	Visit again	n/a
Visit other arts venues	7	Most mentions	Wharf Ch 4
			Hyde Park PH 2
			LS6 2
			Leeds Art G 2
Exhibition Opening (n = 5)			
First visit	1	Visit again	0 yes
			1 maybe
Visit other arts venues	5	Most mentions	Leeds Art G 5
			Munroe H 2
			WYP 2
Talking Histories (n = 18)			
First visit	4	Visit again	3 yes
			1 maybe
Visit other arts venues	18	Most mentions	Seven 5
			HEART 5
Beer Festival (n = 26)			
First visit	11	Visit again	5 yes
			6 maybe
Visit other arts venues	19	Most mentions	Wharf Ch 6
(Visit other festivals 7)			Brudenell 6
Top two other venues for all Left Bank Leeds interviewees			
Wharf Ch	12		
Brudenell	9		

Neighbourhood interviews (n = 120)

Not all questions answered by all respondents; some interviews with more than 1 person

Seacroft/Chapel FM (n = 35*)	
Attended venue	5
Heard of venue but not visited	14
How heard?	Passing by venue (7)
Why not visited?	Don't know what it is (4)
	Not sure what's on (3)
	Thought it was a church (4)
Arts attender	15
<i>*8 at Crossgates Centre</i>	
Holbeck/HUB (n = 35*)	
Attended venue	4
Heard of venue but not visited	2
How heard?	Word of mouth (3)
Why not visited?	Not heard of it (6)
Arts attender	19
<i>*20 in Holbeck Urban Village</i>	
Hyde Park/Headingley/Left Bank Leeds (n = 50)	
Attended venue	6
Heard of venue but not visited	19
How heard?	Passing by venue (11)
Why not visited?	Programme/advertising (6)
	Not heard of it (9)
	Thought it was a church (4)
Arts attender	26

Staff members interviewed

Chapel FM

Ryan Baulk - Community Arts Worker

David Evans - Freelancer

Katy Hayley - Participation Manager

James Jelliman - Freelancer

Fuzzy Jones - Centre Manager

Adrian Sinclair - Centre Director

Peter Spafford - Freelancer

Linda Strudwick - Fundraiser

Left Bank Leeds

Liz Ainge - Co-Director

Linda Horsburgh - Volunteer Manager

Esme Lunken - Bar & Events Manager

Jo Pickles - Marketing Manager

Court Spencer - Director

Sarah Walker - Events & Weddings Manager

The HUB

Alan Lane - Artistic Director

Sally Proctor - Community Director