

## Leicester Culture Partnership Board

### First questionnaire write up

**NOT FOR GENERAL RELEASE**

#### Overview

The Leicester Culture Partnership Board (CPB) decided as a first step of consultation, to issue an online questionnaire primarily aimed at collecting the views of leaders of 'cultural organisations'. The questionnaire contained both closed and open ended questions, and used both quantitative and qualitative methods for analysis. This suited the general research questions of the group, while being as resource-light as possible for distribution, analysis and presentation.

This document draws together the findings to:

- Prompt further discussion of the general topics presented
- Provide an evidence base to develop further consultation
- Encourage the board to think reflectively about their collective role as representatives

While the primary aim was to collect responses from leaders of cultural organisations, the methods made it possible to open the consultation widely to include other workers within cultural organisations, interested members of the general public and leaders of significant yet not primarily cultural organisations.

For the purposes of a relatively quick write up, and due to the 'wordy' nature of many of the questions, many contractions and acronyms have been used. Readers should familiarise themselves with the relevant appendices, or refer to the original questionnaire (attached)

#### Groupings

The following results refer to the findings from the sample as a whole, and where noted to findings derived from subsets of the sample: Individuals, or Organisations.

**(I) Individuals:** Members of the general public, likely in this case to be workers in Cultural organisations, or otherwise 'interested parties'.

**(PO) Primary Organisations:** Responses taken from the most senior member of a given organisation, usually Chair, CEO or Director. These organisations have the provision of cultural products or services at their core, and can often be described as "producers of culture". The day-to-day work of these organisations could be directly affected by cultural strategy decisions.

**(SO) Secondary Organisations:** Also taken from the most senior member, however these organisations are highly interested in cultural products and services; though not generally involved in the direct provision, or not of particular relevance to the area of Leicester. The day-to-day work of these organisations would be less directly affected by cultural strategy decisions.

Once spam and errors (16) were removed, **346** are classed as I, **42** as PO, **8** as S (see Appendix A for details on organisations).

It was possible for an individual to respond both in their capacity as a leader of an organisation (PO) and as a private citizen (I). 5 respondents chose to do so.

Comparisons between the groups have been made over all variables, however only the most relevant analysis has been included, marked in the text as “**I/PO**”. The SO group is excluded due to limited responses (8).

## **Figures**

These percentages are ‘Valid’, meaning that they ignore missing responses. This may only prove an issue if tests on statistical significance are required. Much of the analysis is descriptive for now, attention is drawn to cases where further investigation could be required.

All Census figures (**marked as LE**) are from the 2001 census, for the Leicester Unitary Authority. Results from the 2011 survey are estimated to be available in late 2012, and ideally should replace those stated here when possible.

Questions using the ‘First choice’ and ‘Second choice’ structure can be viewed in a number of ways. We can consider the total number of ‘votes’ cast for a particular category, we can consider the number of firsts and seconds separately, or we can ascribe greater value to first choices than second choices. The same applies for ‘expectations’ – Doesn’t meet, Meets, and Exceeds expectations. The method in both cases is to assign a relevant value (-1, 0, +1 or +2), sum the values and then present the results as a percentage of the total sum. This method is used mainly in the I/PO comparison sections, for basic description we can count the votes separately and together, with no weighting.

## **Significance**

The online questionnaire was designed to be as easy as possible to complete, however concern was raised that the language used, and focus of the topic made responding a challenge for many. Nevertheless, it seems the fundamental issues were sufficiently wide-ranging enough to attract responses from those who are less familiar with ‘policy-speak’ that can err on the technocratic.

The questionnaire ‘forced’ responses wherever possible: the respondent is not allowed to continue until the necessary areas have been completed, with the exception of personal data regarding demographics. Nevertheless, not all 396 respondents completed the entire questionnaire. This will affect the significance of the figures on certain questions, especially when the groups are separated. (See Appendix B)

75 respondents chose to remain anonymous. With the exception of 1 of these, they all self-classified as individuals: this translates to 21% of responses from individuals. It was felt that the opportunity to respond anonymously was desirable for a range of reasons, not least that compulsory identification would have been nearly impossible to enforce. Regardless of this, responses will all subsequently be treated anonymously: with the exception of identifying the responses from PO for the purposes of ‘chasing up’ and monitoring coverage.

## **Appendices**

- A: List of organisations
- B: Response rates to questions
- C: List of shortened terms (closed choice questions)
- D: List of key themes (open ended questions)
- E: Examples for key themes

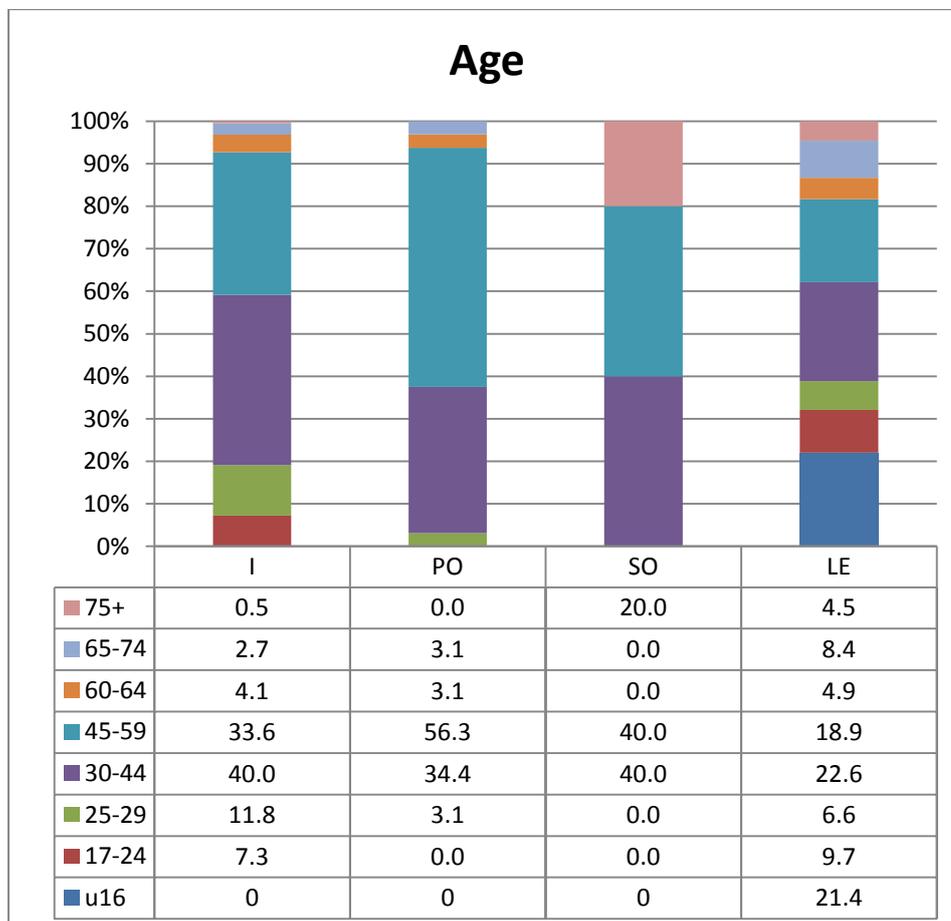
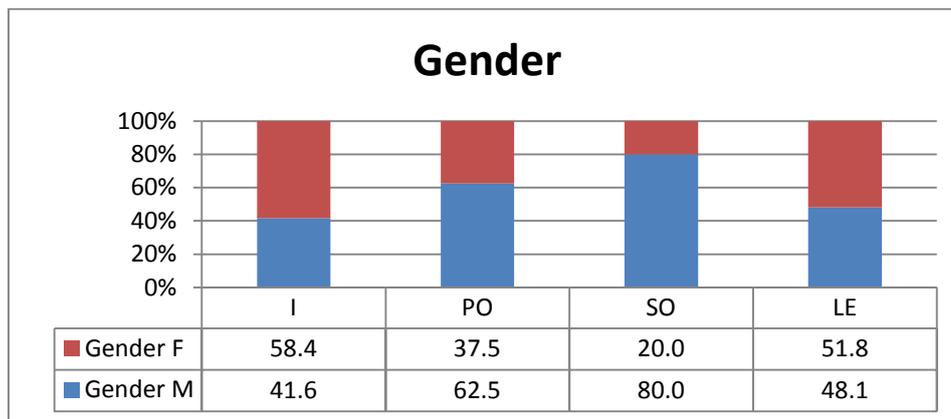
## **Contact**

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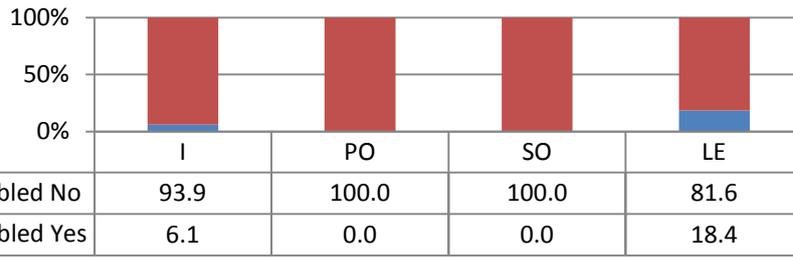
## 1. Demographics

**Observation:** Firstly, we reiterate that the survey did not seek to achieve a sample that accurately reflected the population of Leicester; partly due to resource and time implications, and partly to focus this first search on influential leaders of organisations. It is expected that greater input from the general public will follow this first consultation.

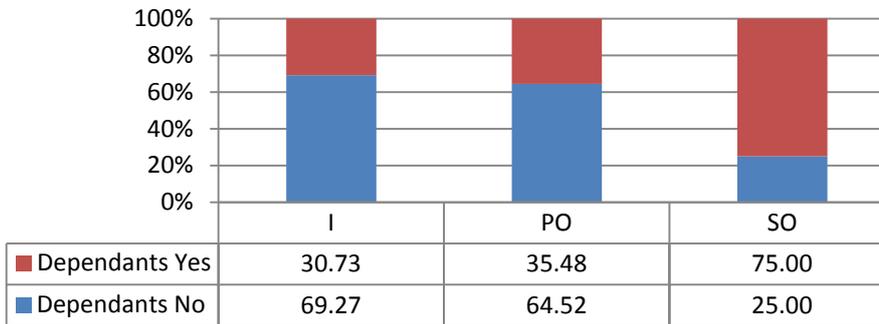
Even on taking these caveats into account, the difference across the factors of gender, age, disability and ethnicity are immediately notable and we suspect will continue to be a source of discussion: what remains is to determine the terms and framing of this discussion in a fair and productive manner.



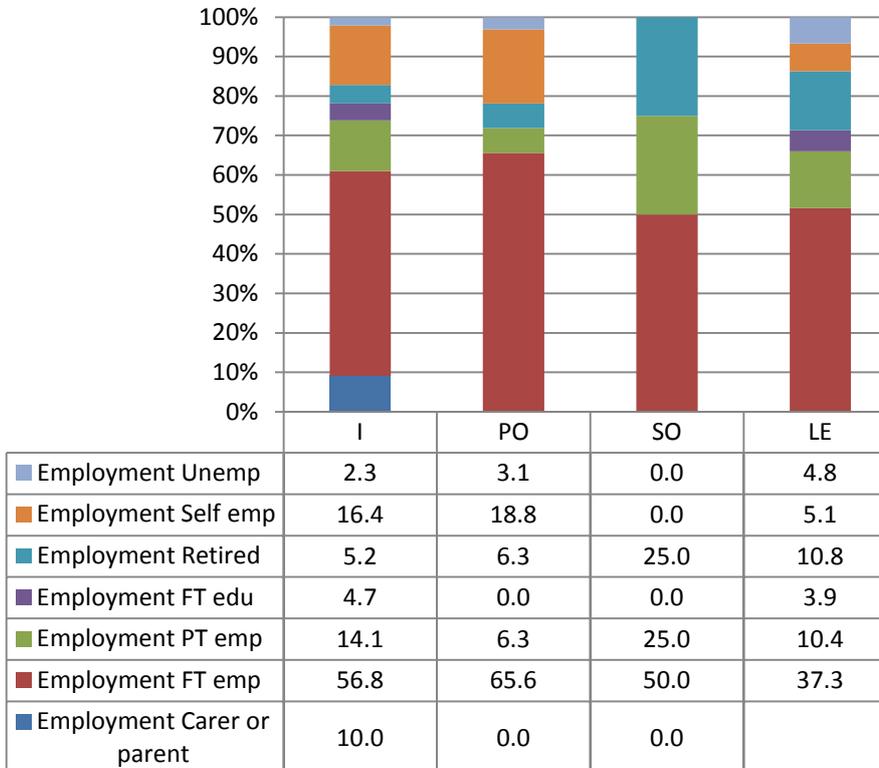
## Disability



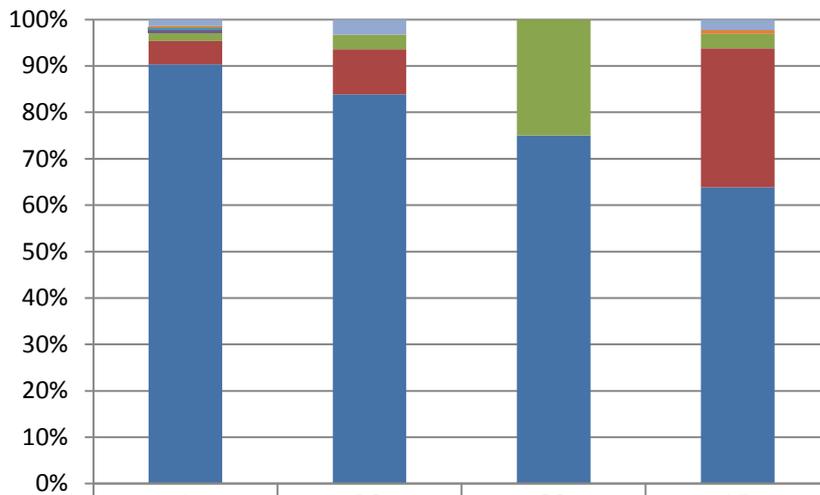
## Dependants



## Employment

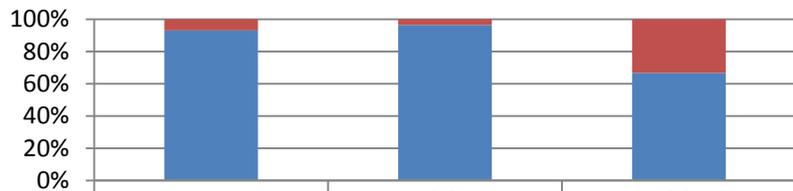


## Ethnicity



	I	PO	SO	LE
Mixed	1.38	3.23	0.00	2.32
ROTW	0.46	0.00	0.00	0.83
Euro	0.46	0.00	0.00	
Chinese	0.46	0.00	0.00	
BB or OB	1.84	3.23	25.00	3.08
AB or OA	5.07	9.68	0.00	29.92
WB or OW	90.32	83.87	75.00	63.86

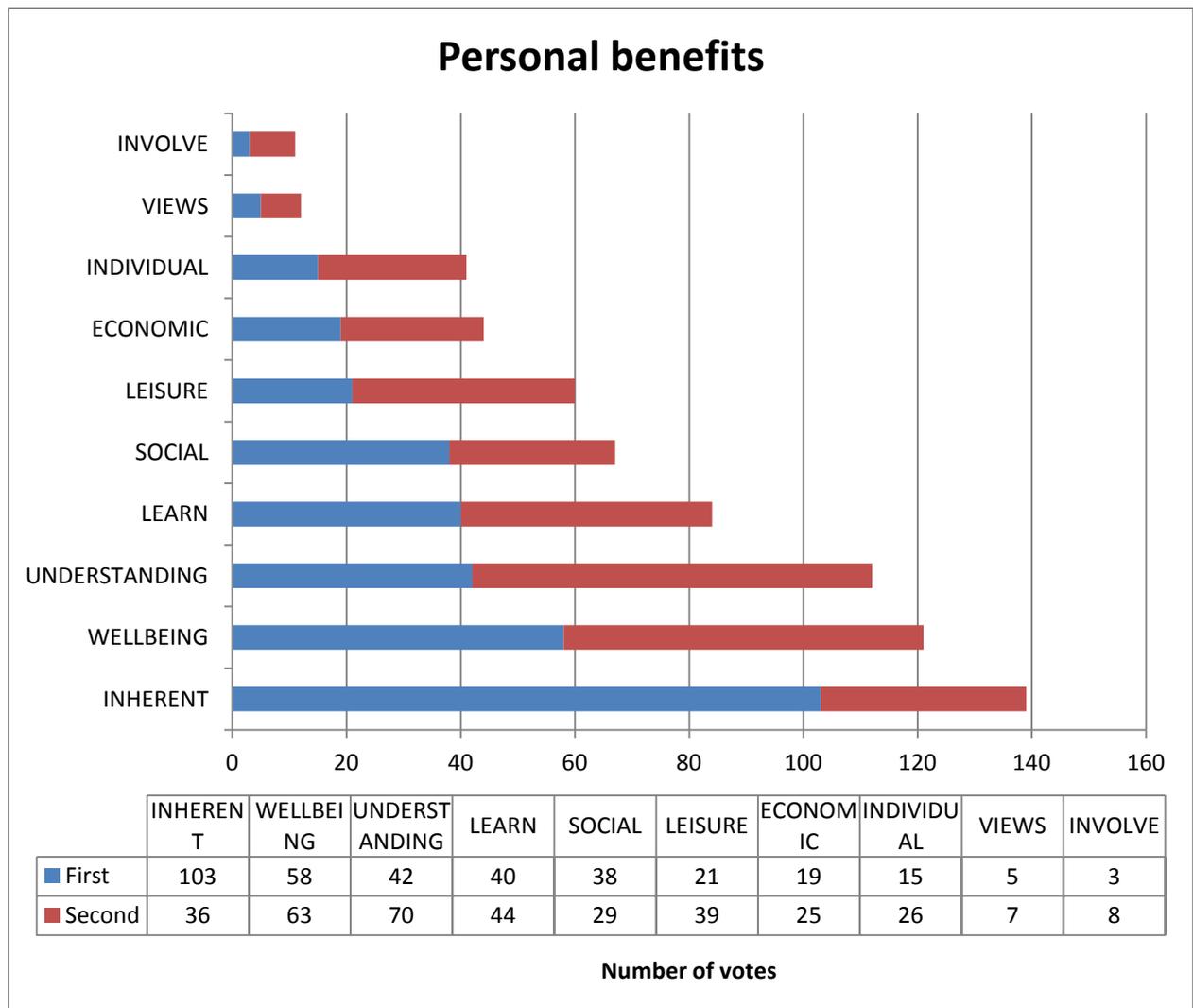
## Location



	I	PO	SO
Location NonLE	7.1	0.5	0.5
Location LE	92.9	13.6	1.0

## 2. Personal and city-wide benefits derived from culture

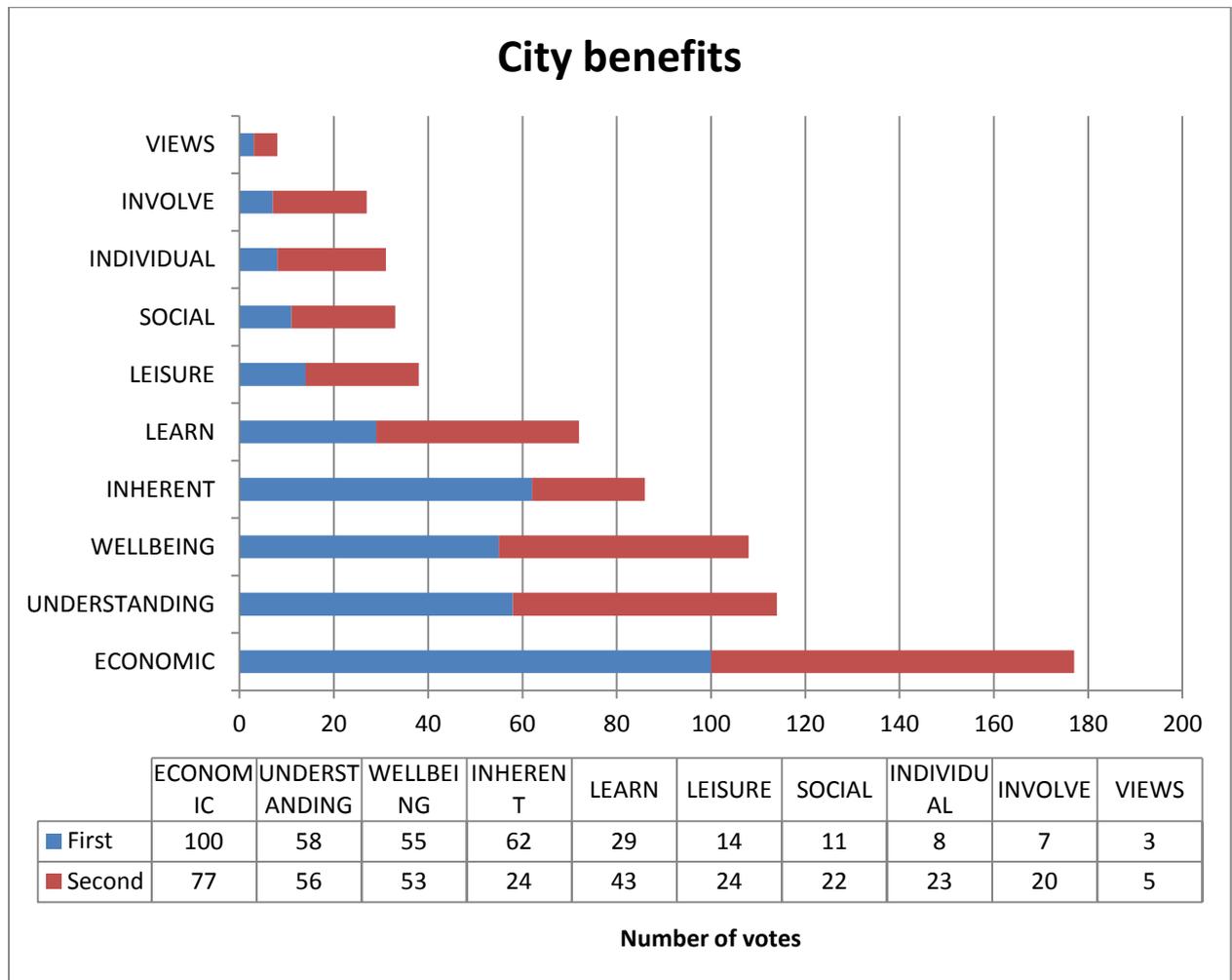
**Observations:** The importance of the INHERENT value of ‘culture in its own right’ is clearly reflected by our respondents both reflected in the total votes and also by the number of ‘first choice’ votes. While most of the categories represent a personal focus (personal WELLBEING, or ECONOMIC gain) we can also see a high value being placed on the more socially focused: such as UNDERSTANDING between different communities. However, we cannot be too instrumental regarding ‘fuzzy’ variables and terms that overlap, and the forced hierarchy we have created. Nevertheless, it is an interesting starting point.



**I/PO:** There may be a marginal difference between the responses of I/PO, where INHERENT value is more important to PO, and SOCIAL value is more important to I. This helps verify the findings semantically: PO are naturally more insistent in the INHERENT value of culture, whereas I also appreciate the creation of an opportunity to be SOCIAL.

I/PO	INHERENT%	SOCIAL%
I	15.78	10.44
PO	23.33	3.33

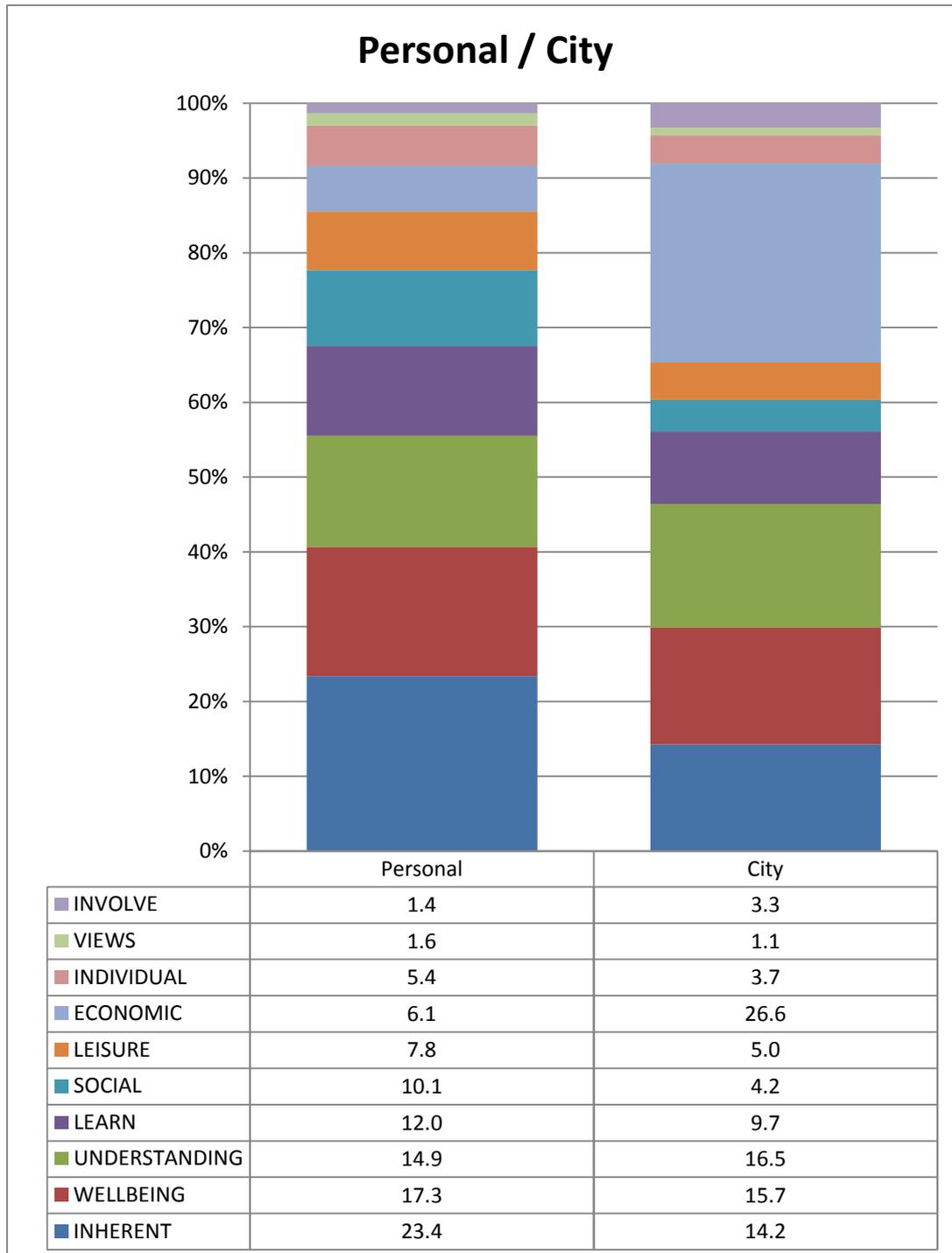
**Observations:** When asked to consider the benefits to the city, a slightly different hierarchy emerges with ECONOMIC now being the most valuable aspect, and limited change among the others. INHERENT still gains a large amount of ‘first choices’.



**I/PO:** There may be a slightly greater emphasis from PO than I on ECONOMIC value, for various reasons we could assume: their own reliance on a mixed economy, short term funding agreements and the current general economic environment.

I/PO	ECONOMIC%
I	23.92
PO	29.17

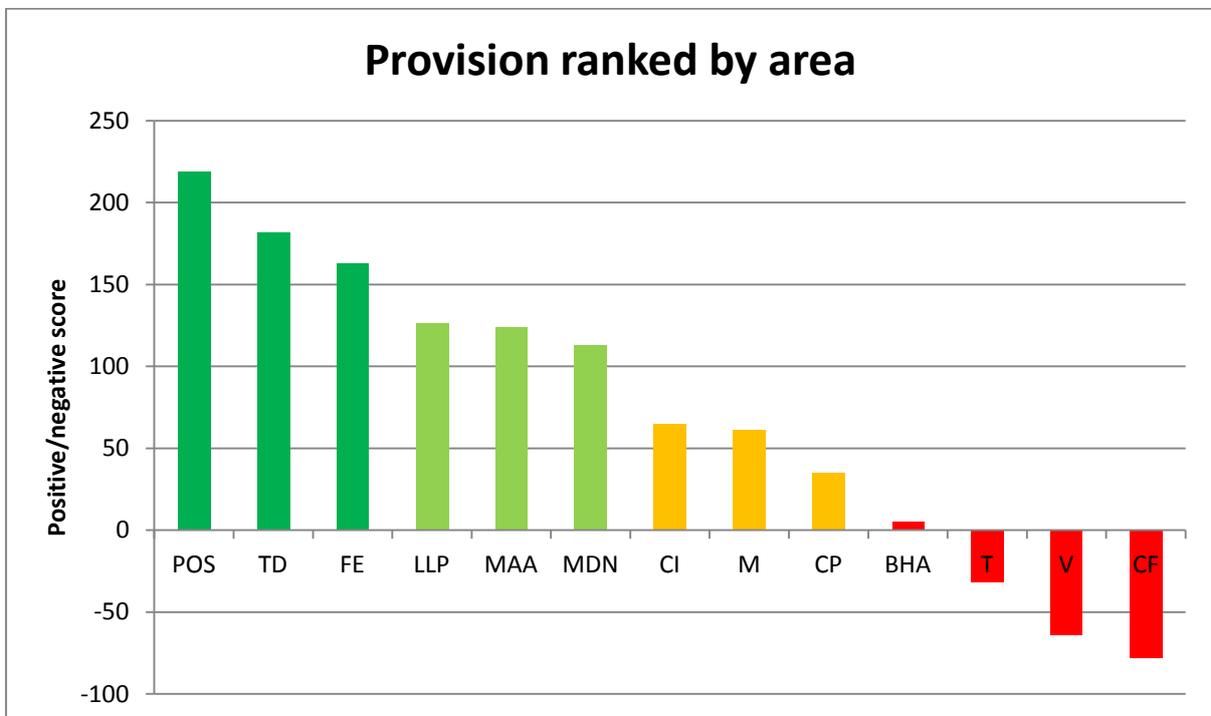
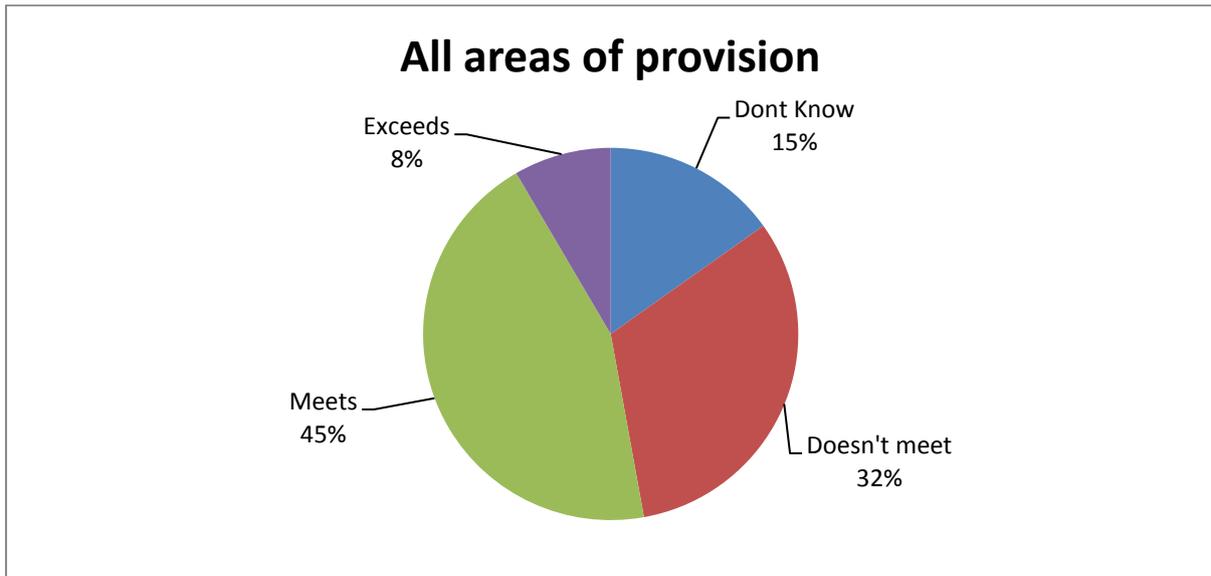
**Observations:** If we compare all Personal-benefit responses to all City-benefit, the picture becomes clearer, most notably further polarising the importance of INHERENT and ECONOMIC value. The framing of the argument is important: are respondents suggesting that culture is creating, could create or should create economic value?



### 3. Satisfaction with the provision of culture

**Observations:** Across all areas of culture, a slim majority are satisfied or happy with the provision: 53% Meets or Exceeds. Some areas understandably garnered a relatively high proportion of 'Don't Know' responses: CP, CF and T, we can assume due to the less visible, or perhaps less universal nature.

When separated by area, a hierarchy of 'most to least satisfactory provision' can be seen, with 4 subgroups of similar ranking suggested.



**I/PO:** Here the hierarchy is shown where 3 = Exceeds, 2 = Meets, 1 = Does not meet.

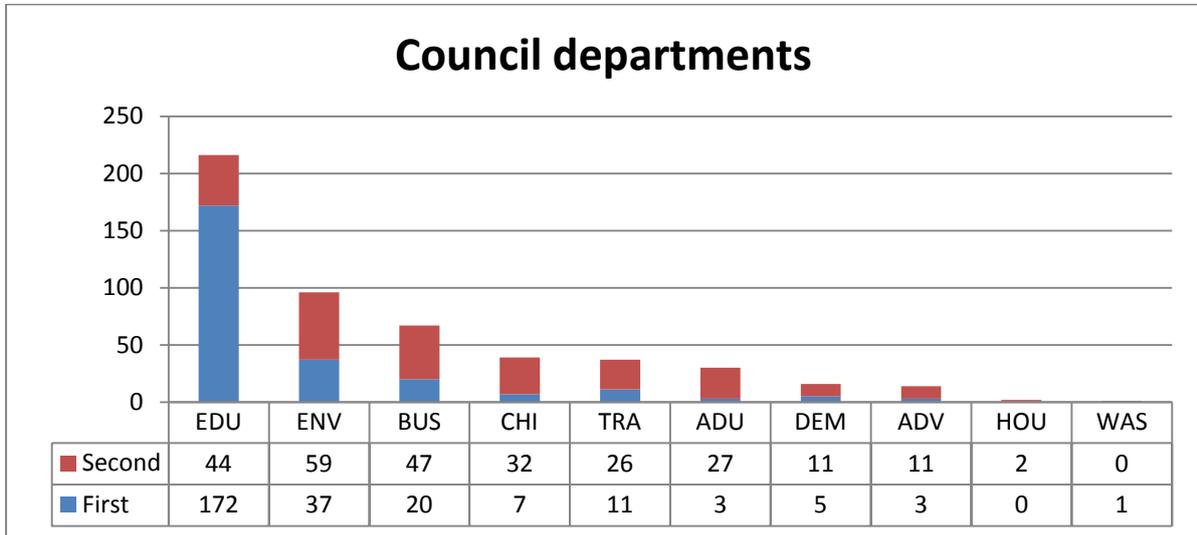
The hierarchy changes little between I and PO, with the small exceptions of MDN (I = 4<sup>th</sup>, PO = 7<sup>th</sup>) and LLP (I = 7<sup>th</sup>, PO = 5<sup>th</sup>). Ultimately, it can be read that regarding provision, I and PO have similar opinions.

We should bear in mind that in this method assigns responses of 'Don't Know' a numerical value of '0', rather than excluding them from the calculation. However, this would not be expected to change the reading greatly.

	I	PO	
POS	1.95	2.00	FE
TD	1.93	1.84	POS
FE	1.87	1.79	TD
MDN	1.71	1.71	MAA
MAA	1.63	1.71	LLP
M	1.57	1.68	M
LLP	1.40	1.50	MDN
CI	1.30	1.45	CI
BHA	1.30	1.38	BHA
V	1.22	1.19	V
T	1.08	1.03	T
CF	1.07	1.00	CF
CP	.90	.76	CP

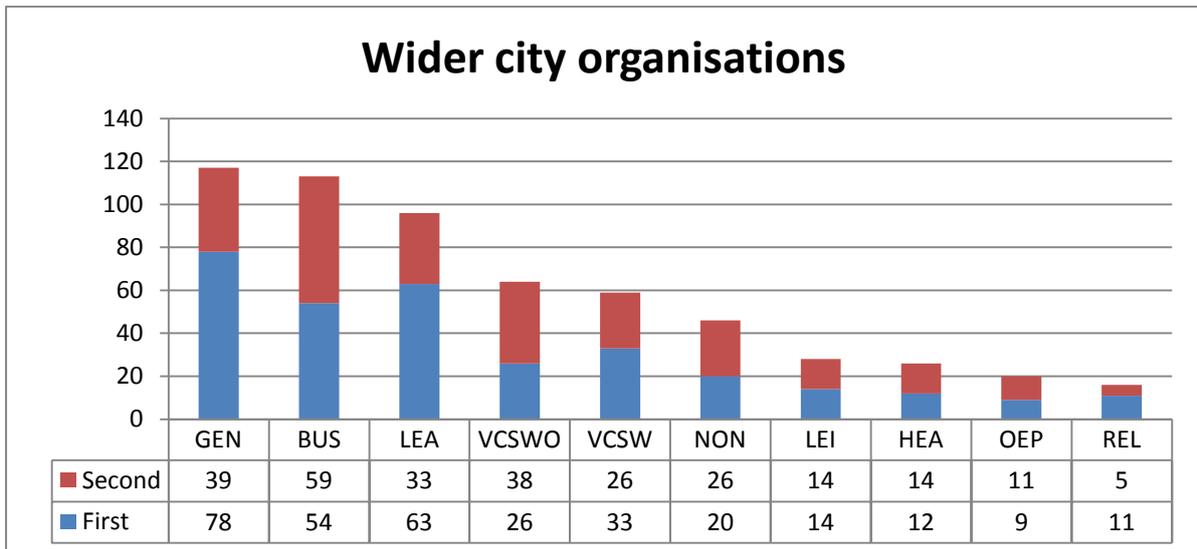
#### 4. Working with council departments and other city organisations

**Observations:** Only three departments gained a notable quantity of votes, with EDU clearly seen as the most important, and ENV and BUS of moderate importance. This could imply that of the more instrumental benefits of culture, education, business and the built environment may be, or should continue to be, key partners.



**I/PO:** No notable differences

**Observations:** The categories given here are arguably more diverse than the previous question regarding council departments, the results are less skewed. GEN, BUS, LEA are high priorities, reflecting previous answers: however it is difficult to tell from this exactly how these groups should be involved.



**I/PO:** PO may be more likely than I to think that HEAlth organisations can be important partners, though this is taken from a low overall count.

I/PO	HEA%
I	3.73
PO	10.26

## 5. Open ended questions

Four open ended questions were given (Q8-11, Appendix D) with key themes categorised and counted. Clearly the themes are broad and open to interpretation; examples are given in Appendix E.

It can be noted that the response to these four questions, in total, consisted of over 26,000 words. Corners have undoubtedly been trimmed off to suit this analysis, the comments will be made available with thematic 'tags' in due course to read in full. However, this will give a reasonably accurate, condensed taste of the full response.

<b>Q8. "What should the strategy aim to develop or change?"</b>	
<b>Theme</b>	<b>Count</b>
Diversity	87
Confidence	57
Economy	54
Participate	46
Heritage	43
Visual	32
Quality	29
Education	28
Visibility	23
Costs	22
Joined up	18
Music	6
Festivals	5

**I/PO:** PO may be more likely to suggest that joined up thinking is required, presumably as they are more likely to be in a position to notice the effect.

<b>I/PO</b>	<b>JOINEDUP%</b>
<b>I</b>	2.87
<b>PO</b>	8.77

<b>Q9. “What action would the strategy need to ‘get right’?”</b>	
<b>Theme</b>	<b>Count</b>
Diversity	80
Transparency	69
Investment	55
Collaboration	48
Aspiration	48
Places	47
Communication	31
Education	14

*I/PO*: No notable differences

<b>Q10. “What have other cities done right/wrong?”</b>	
<b>Theme</b>	<b>Count</b>
Not sure	74
Diversity	60
Place	49
Accessible	49
Vibrancy	48
Integrated	33
Valued	31
Independent	26

*I/PO*: This question appears to create quite a difference in opinion between I/PO, however the numbers are relatively low, particularly for I (25 responses). It would appear that PO, despite a position of greater knowledge, are more likely to offer some element of doubt in their answer: presumably due to greater knowledge, they are more aware of the complexities involved. (A response of ‘I don’t know but...’ or ‘I can’t think of a specific example but...’)

PO would also appear to have a greater focus than I on vibrancy than diversity, or accessibility. We could ask the questions: does one drive the other? Is one a non negotiable prerequisite of the other? Are they exclusive?

<b>I/PO</b>	<b>%NOTSURE</b>	<b>%VIBRANCY</b>	<b>%DIVERSITY</b>	<b>%ACCESSIBLE</b>
<b>I</b>	19.2	12.2	16.9	13.9
<b>PO</b>	28	20	8	4

<b>Q10. “What should the cultural strategy not seek to do?”</b>	
<b>Theme</b>	<b>Count</b>
Segregation	70
Imposing	44
Devolution*	40
Waste	39
Maintain*	34
Imitation	28

\*- Statements counted here are positive regarding the theme. Others are negative.

**I/PO:** The only difference noted here is that PO may be more likely to suggest that Leicester should not imitate other cities, than I. This could be interesting, considering their presumably greater knowledge in regards to the cultural offers of other cities. It does underline the a key challenge of the board in terms of discovery, intellectual originality and relevance.

<b>I/PO</b>	<b>IMITATION%</b>
<b>I</b>	9.47
<b>PO</b>	20

## Appendix A: Organisations

Primary Organisations		
Andrew Hugill	Institute Of Creative Technologies, De Montfort University	Director
Andrew Reeves	Green Light Festival	Organising team member
Carol Leeming	Dare to Diva	Writer/ Director, Curator & Artist
Charles Wade	The Leicester Drama Society	Treasurer
Clare Hudson	Creative Leicestershire programme	Manager
Darren Nockles	The Musician Venue	owner
Dave Briggs	Vanilla galleries	Director
Ellen Bianchini	The Spark Children's Arts Festival	Festival Director
Fiona Allan	Curve Theatre / Leicester Theatre Trust	Chief Executive
Jennifer Macgregor	Friends of Jewry Wall Museum	Chair
Joanna Smith	The Y	Director/Theatre Manager
John Paul Rance	Phoenix Film & Digital Media	CEO
Jon Prest	Seed Creativity / From Dusk 2 Dawn Magazine	Director
Katherine Brown	Beauty & Utility Arts	Managing Director
Keith Cooper	Northlight Images	Director
Louise Katerega	Foot In Hand	Creative Director
Magnus Gestsson	Galleri Gestur/Gallery Guest and The Red Tent Gallery	Director and Curator
Matthew kirk	Generic leisure ltd (firebug)	Director
Michaela Butter	Embrace Arts	co-director
Mike Candler	Leicester City Council	Cultural Quarter Project Director
Miss Ann Oliver MBE	BTDA	Director
nick slater	radar	Director
Nilima Devi	CICD (The Centre for Indian Classical Dance)	Artistic-Creative Director
Pat Dobson	Leicester Symphony Orchestra	Chair
Pawlet Brookes	Serendipity-UK	Director
Peter Baker	Leicester International Music Festival	Chair of the Board of Trustees
Philip Royley	Leicester Drama Society	Theatre Manager
Richard Buckley	Leicestershire Archaeological and Historical Society	Chairman of committee
Robert Stephen Calow	Bardi Symphony Orchestra	Orchestra Manager
Robert Taylor	O2 Academy Leicester	Promotions Manager
Ruth Bates	Dance4	Dance Development Manager (Leicester)
Sally Norman	Soft Touch Arts Ltd	Co-director
Sandeep Virdee	Darbar Arts Culture Heritage Trust	Artistic Director
Saqib Deshmukh	Highfields Community Association	Joint Head of arts

		& sports
Sarah Levitt	Leicester Arts and Museums	head of service
Soraya Smithson	Leicester Print Workshop	Chair of Board of Trustees
Stuart Bailey	Leicester Civic Society	Chairman
sue Pyecroft	Bamboozle Theatre	Artistic Director-co
Tim Harris	Mainstream Partnership	CEO
ZZ_Geoff Rowe	Big Difference Company	CEO
ZZ_Richard Clark	The Mighty Creatives	Chief Executive

<b>Secondary Organisations</b>		
George Mighty	Derby West Indian Community Association	Chairman
Martin Peters	Leicester Shire Promotions Ltd	CEO
Martin Traynor	Leicestershire Chamber of commerce	Group Chief Executive
Richard Morris	LLR PCT Cluster	
Romail Gulzar	Pukaar News	Managing Director
Sam Kitson	Melton Borough Council	Leisure and Culture Officer
Stefanie Bell	Scene and Sound	Chair
Tess Booth	Leicester City Council	Head of Marketing and Brand Management

## **Appendix B: Response rates to questions**

Q1-4: Grouping information: Not all compulsory

Q5-6: Personal and city-wide benefits of culture: 355

Q7: Expectations of provision: 349

Q8-11: Open ended questions on strategy: 267

Q12-13: Council departments and wider city organisations: 260

Q14-22: Personal information: Not compulsory – 250 to 230

## Appendix C: Shortened terms

Q5+6 : Original text	Label
Supports local business and <b>economic</b> growth	ECONOMIC
Creates opportunities to spend time with <b>friends and family, or meet new people</b>	SOCIAL
Provides an opportunity to share your <b>views</b> and opinions	VIEWS
Contributes to people feeling <b>happier and healthier</b>	WELLBEING
Enables people to experience something new and <b>learn</b> and develop particular skills	LEARN
Encourages people to gain insights into or <b>understanding</b> of different backgrounds, perspectives and beliefs	UNDERSTANDING
Generates opportunities for volunteering or to get actively <b>involved</b> in something	INVOLVE
Inspires and encourages <b>individuality</b>	INDIVIDUAL
Is important in itself: any wider benefits are by-products of the value of <b>culture in its own right</b>	INHERENT
Offers an opportunity to experience something <b>completely different to the normal working week</b>	LEISURE
Other please state	OTHER

Q7 : Original text	Label
Theatre / Dance	TD
Music	M
Visual art	V
Craft / Fashion	CF
Creative industry	CI
Media, digital, new technologies	MDN
Museums / Artefacts / Archives	MAA
Libraries / Literature / Publishing	LLP
Built heritage / Archaeology	BHA
Parks and open spaces	POS
Childrens' play	CP
Tourism	T
Festivals / Events	FE
Other	OTHER

<b>Q 12 : Original text</b>	<b>Label</b>
Education and learning (Children and adults)	EDU
Transport and streets	TRA
Children and family care	CHI
Environment and planning	ENV
Business support (including markets and trading standards)	BUS
Adult social care and older people care	ADU
Housing and council tax	HOU
Waste and community safety	WAS
Democratic services	DEM
Advice, benefits advice and community support	ADV

<b>Q 13: Original text</b>	<b>Label</b>
Businesses	BUS
Health organisations	HEA
General public	GEN
Religious organisations	REL
Local Education Authority supported educational providers (School, colleges, universities)	LEA
Other educational providers	OEP
Voluntary and community groups ( <b>without</b> a specific cultural remit)	VCSWO
Voluntary and community groups ( <b>with</b> a specific cultural remit)	VCSW
Non institutional cultural providers	NON
Wider leisure industries	LEI
Voluntary groups (Error: now combined with <b>VCS_WO</b> )	VOL
Other	OTHER

## Appendix D: Key themes

<b>Q8: What do you hope the strategy will focus on trying to develop or change?</b>	<b>Label</b>
Diversity: of communities and activities, inclusive	DIVERSITY
Confidence: vibrant, pride, well-being, harmony, tolerance	CONFIDENCE
Economy: tourism, investment, living here	ECONOMY
Participation: empowering, grass roots, access	PARTICIPATION
Heritage: preservation, enhancing, spaces	HERITAGE
Visual art: craft, museums and libraries	VISUAL
Quality: ambition, aspiration, large scale	QUALITY
Education: young people	EDUCATION
Visibility: awareness, use of existing resources	VISIBILITY
Costs: reduce	COSTS
Joined up: cohesive, unifying, strategic	JOINED UP
Music	MUSIC
Festivals	FESTIVALS

<b>Q9: What specific action would need to be taken to 'get the Cultural Strategy right' in Leicester</b>	<b>Label</b>
Diversity: amateurs, communities, different perspectives	DIVERSITY
Transparency: consultation, easy to comprehend, biases	TRANSPARENCY
Investment: tourism, time and money	INVESTMENT
Collaboration: networks, joined up, understanding	COLLABORATION
Aspirations: confidence, excellence	ASPIRATIONS
Places: venues, buildings and external, transportation	PLACES
Communication: higher visibility	COMMUNICATION
Education: children, links with edu. providers	EDUCATION

<b>Q10: Can you think of a city that has 'got their cultural strategy right, or wrong? Give the name of the city, what they got right/wrong and how Leicester can learn from this</b>	<b>Label</b>
Not sure: can't think of anywhere, suspicious, alienating terms	NOTSURE
Diverse: activities, population, 'things to do', sharing, variety	DIVERSE
Places: regeneration, street art, sculpture, sports and leisure	PLACES
Integration: collaboration, joined up, sharing knowledge	INTEGRATION
Value: understanding various types of capital	VALUE
Independence: small scale, retailers, restaurants	INDEPENDENCE
Accessible: friendly, cheap or free, popular, participation	ACCESSIBLE
Vibrant: buzz, creativity, feel, confidence, unique	VIBRANT

<b>Q11: What should Leicester's Cultural Strategy NOT seek to do?</b>	<b>Label</b>
Segregation: pandering, alienation, not cosmopolitan	SEGREGATION
Imposing: whether highbrow or populist, instrumentalism	IMPOSING
*Devolution: grassroots, access, cost, range, new	DEVOLUTION
Waste: money or time, ineffectual, politically driven, duplication	WASTE
*Maintain: funding, core provision/venues, consolidation	MAINTAIN
Imitation: other cities, mediocre, 'more of the same'	IMITATION

\* - It should be noted that these labels (despite the wording) represent comments that are supportive of the themes of 'Devolution' and 'Maintaining' respectively: unlike other labels which represent negativity or criticism of the theme specified.

## Appendix E: Examples for key themes

(paraphrased and edited in parts, see full comments for complete representation)

<b>Q8: What do you hope the strategy will focus on trying to develop or change?</b>	<b>Label</b>
<ul style="list-style-type: none"> <li>- Bringing people in the city together through cultural activities</li> <li>- Access for all to a wide variety of programmes</li> </ul>	DIVERSITY
<ul style="list-style-type: none"> <li>- A shared sense of Civic Pride and a shared joy at living and working in Leicester</li> <li>- Something that reflects the unique harmonious fusion of cultures in Leicester</li> </ul>	CONFIDENCE
<ul style="list-style-type: none"> <li>- The creation of a thriving cultural and creative sector with the associated commercial and social benefits</li> <li>- Working with property agencies and landlords to help fill empty spaces in the town centre. The support of new enterprise.</li> </ul>	ECONOMY
<ul style="list-style-type: none"> <li>- Supporting individual artists and independent arts groups - not just "official" arts activities.</li> <li>- More accessible to artists and musicians, with affordable spaces and initiatives that really encourage people to get involved in the arts,</li> </ul>	PARTICIPATION
<ul style="list-style-type: none"> <li>- Investment in the city's heritage to play a positive role in Leicester's future</li> <li>- Make better use of what the city already has - buildings, parks, art etc (eg Gimson). They are not just a sample of past glories but can be an inspiration for the future.</li> </ul>	HERITAGE
<ul style="list-style-type: none"> <li>- Recognise need to address lack of visual arts space in the City</li> <li>- To facilitate Leicester having a significant amount of visual art display and exhibition space.</li> </ul>	VISUAL
<ul style="list-style-type: none"> <li>- A well-informed and inclusive independent lead and voice for culture in the city.</li> <li>- Develop Leicester's place nationally as a Cultural hub of diversity and excellence.</li> </ul>	QUALITY
<ul style="list-style-type: none"> <li>- More emphasis on science, e.g. celebrating Wallace and Bates (see plaque on New Walk Museum).</li> <li>- Promotion of literacy - the support that Libraries can give to that aim to enrich local people's cultural experience</li> </ul>	EDUCATION
<ul style="list-style-type: none"> <li>- Ensure proper publicity for cultural events</li> <li>- Opening people's eyes to the importance of supporting such strategies and initiatives.</li> </ul>	VISIBILITY
<ul style="list-style-type: none"> <li>- More activities that are accessible regardless of income</li> <li>- Focusing on providing opportunities for creative activities for everyone, especially including those who are disadvantaged in Leicester</li> </ul>	COSTS
<ul style="list-style-type: none"> <li>- More holistic links between CPD, production, distribution and creation of markets/audiences</li> <li>- We also need more joined up thinking across culture, so that cross pollination of audiences can take place.</li> </ul>	JOINED UP
<ul style="list-style-type: none"> <li>- I hope that the City's vibrant and lively music scene is given the opportunity within this cultural strategy to develop further still</li> <li>- Music is so often overlooked when compared to other Cultural forms.</li> </ul>	MUSIC
<ul style="list-style-type: none"> <li>- We have some world-class Festivals (I would include the Comedy Festival and the International Music Festival) but could do so much more to promote Leicester as a City of Festivals</li> </ul>	FESTIVALS

<b>Q9: What specific action would need to be taken to 'get the Cultural Strategy right' in Leicester</b>	<b>Label</b>
<ul style="list-style-type: none"> <li>- Make sure all residents cultural activities are supported.</li> <li>- Opportunities to network within and between different cultural groups and activity groups.</li> </ul>	DIVERSITY
<ul style="list-style-type: none"> <li>- Thorough public consultation</li> <li>- Avoid secular bias or influence.</li> </ul>	TRANSPARENCY
<ul style="list-style-type: none"> <li>- Prioritising local authority and business investment and collaboration.</li> <li>- A bold investment of time and money with a political spearhead</li> </ul>	INVESTMENT
<ul style="list-style-type: none"> <li>- More collaboration and joined up thinking</li> <li>- Opportunities to network within and between different cultural groups and activity groups.</li> </ul>	COLLABORATION
<ul style="list-style-type: none"> <li>- Funding is a huge barrier as well as raising the aspirations of residents based here.</li> <li>- Aim high... and make sure culture isn't defined or measured by its impact on education or tourism or engaging young people etc...</li> </ul>	ASPIRATIONS
<ul style="list-style-type: none"> <li>- Encourage the creation of a new, high-standard medium-size concert hall</li> <li>- Increase the attention paid to venue management and programming to the city as a whole.</li> </ul>	PLACES
<ul style="list-style-type: none"> <li>- More advertising to create awareness of cultural activities taking place within Leicester</li> <li>- Improve marketing and advertising, a great deal does take place but people struggle to find out about the events/ activities</li> </ul>	COMMUNICATION
<ul style="list-style-type: none"> <li>- Supporting the youth service, developing theatre and arts venues, encouraging the development of children's artistic play centres.</li> <li>- Involvement of young people in design and delivery of the strategy</li> </ul>	EDUCATION

<b>Q10: Can you think of a city that has 'got their cultural strategy right, or wrong? Give the name of the city, what they got right/wrong and how Leicester can learn from this</b>	<b>Label</b>
- No one is perfect! - ...but things worked there not through a cultural strategy (at least initially)	NOTSURE
- It has a strong international programme, has an outward perspective and yet remains supportive of it's own people. - They are a 'cosmopolitan' town not a 'cultural' town!	DIVERSE
- Leicester requires a bigger entertainment venue to provide a bigger space for live entertainment and exhibitions - Craft shops, street entertainment and waterside cafes. It would be nice if development stretched from the Highcross back to the canal.	PLACES
- There would need to be a joined up approach to address the city's shaky foundation - Under developed, hard to find the best bits, disjointed and ugly & dirty in parts	INTEGRATION
- It is obvious that these places are regarded as important and worth while. - Celebration of arts as a valuable contribution to City life	VALUE
- Commitment to emerging talent/workshops - Support for emerging artists, wealth of small creative orgs, multi-purpose venues,	INDEPENDENCE
- There was great commitment to the service from whole families - Every pub, school hall, working men's club you name it, buzzing 14 shows in 14 venues on in one night I was there.	ACCESSIBLE
- Leicester has all these things bubbling under the surface just waiting for the opportunity to break through and gush with glory! - I could think of French or German Cities where somehow the culture seems to be more embedded in the experience of the people of the city but I couldn't tell you how they did it.	VIBRANT

<b>Q10: Number of mentions of particular cities. Raw number - positive and negative references rolled into one.</b>	<b>Count</b>
Leicester	57
Nottingham	33
Liverpool	22
Birmingham	18
London	14
Edinburgh	12
Manchester	11
Bristol	10
Derby	10
York	9
Newcastle	8
Glasgow	8
Brighton	5

Q11: What should Leicester's Cultural Strategy NOT seek to do?	Label
<ul style="list-style-type: none"> <li>- Divide people further.</li> <li>- Pander to local small pressure groups.</li> <li>- Be all things to all people, and thereby meaningless to everyone.</li> <li>- Try not to be twee, over-emphasising this or that aspect e.g. women, ethnic minorities etc for the sake of it. It just puts people off, it's exclusive rather than inclusive</li> </ul>	SEGREGATION
<ul style="list-style-type: none"> <li>- It should not seek to fill the streets with gallery-art or impose generic regional or national cultural industry tat onto a very universal, diverse and unique community.</li> <li>- Control and define the arts. It should oil the wheels.</li> </ul>	IMPOSING
<ul style="list-style-type: none"> <li>- Impose more "top-down solutions", support must be given for more "bottom-up" initiatives.</li> <li>- The strategy should not seek to develop a cultural quarter separate from the historic quarter or the shopping quarter. If you want to use history and culture to spur the economy you need to integrate them.</li> <li>- Leicester cannot expect to become a centre for culture in the uk overnight, you have to support people at every level.</li> <li>- No more 'big/shiny/flagship' projects. Small, community-based is the way forward, with costs kept to an absolute minimum.</li> </ul>	DEVOLUTION
<ul style="list-style-type: none"> <li>- Cut spending in the wrong places</li> <li>- Try and start an expensive campaign or rehashing an old system and sticking another name on it</li> <li>- Talk, pontificate, procrastinate and then stay the same with the same organisations and the same people doing pretty much the same.</li> </ul>	WASTE
<ul style="list-style-type: none"> <li>- Spread the city's resources too thinly. In the current economic climate and public sector funding squeeze, the obvious "stance" of the strategic plan should be to protect and capitalise on existing success and investment.</li> <li>- Do any less than it is already doing: it needs to ensure continuity despite lack of funds</li> <li>- Create opportunities for artists to gain employment while teaching skills.</li> </ul>	MAINTAIN
<ul style="list-style-type: none"> <li>- Mimic the strategy of another city... it needs to be appropriate for the Leicester itself.</li> <li>- Try and compete on an national / international level as a city of excellence for high end Culture</li> <li>- Be innovative rather than trying to copy other cities!</li> </ul>	IMITATION