

00:00:13:06 - 00:00:15:09  
It'll come as no surprise to many of you

00:00:15:09 - 00:00:17:11  
that I'm not a white man.

00:00:19:07 - 00:00:23:13  
Jonathan, who should have been here from the  
Paraorchestra, unfortunately, has come down with COVID.

00:00:23:17 - 00:00:25:17  
As much as we want to put it behind us.

00:00:25:17 - 00:00:28:04  
We are still living in a pandemic.

00:00:28:24 - 00:00:33:11  
So I know that's a great shame for Jonathan,  
but it's a great opportunity for me.

00:00:33:16 - 00:00:35:20  
So swings and roundabouts.

00:00:36:23 - 00:00:39:13  
And it also means I'm slightly less prepared

00:00:39:18 - 00:00:43:03  
than I might have been on other occasions,  
but I'll do my best.

00:00:43:13 - 00:00:47:23  
So I'm going to do kind of 10 minutes  
to start off with just on what Unlimited is

00:00:48:04 - 00:00:52:00  
and also what ambition and quality mean to us.

00:00:53:11 - 00:00:57:22  
So Unlimited began  
with the Cultural Olympiad back in 2012.

00:00:58:00 - 00:01:02:04  
It was part of the bid to create something  
that would do for disabled artists

00:01:02:10 - 00:01:05:13  
what the Paralympics did for disabled athletes

00:01:05:18 - 00:01:09:16  
to shine a spotlight,  
to invest, to give heightened resource

00:01:10:18 - 00:01:13:07  
at the end of London 2012.

00:01:13:13 - 00:01:16:15

It was decided by Arts Council to create a program,

00:01:16:19 - 00:01:19:21

a commissions program,  
that would continue that work.

00:01:20:01 - 00:01:21:15

A tender was put out.

00:01:21:15 - 00:01:25:18

I was part of a team that won that tender  
along with Shape Arts and Artsadmin,

00:01:26:02 - 00:01:29:22

and we ran as a program for eight or nine years.

00:01:30:18 - 00:01:34:17

Last year we took the bold step of becoming  
an independent organisation,

00:01:35:04 - 00:01:39:10

relocating to Wakefield,  
which is not that far from Bradford.

00:01:40:12 - 00:01:43:18

Nice little easy drive in this morning

00:01:43:18 - 00:01:46:11

and we're still doing the same thing.

00:01:47:17 - 00:01:52:03

What we're doing is investing in disabled artists  
to create exceptional

00:01:52:03 - 00:01:56:01

and amazing and incredible work until the rest

00:01:56:06 - 00:01:59:11

of the cultural sector does.

00:01:59:11 - 00:02:01:15

We don't want to be here.

00:02:01:15 - 00:02:03:23

We shouldn't have to be here.

00:02:03:23 - 00:02:09:01

There shouldn't have to be a programme  
that is specific for disabled artists.

00:02:09:01 - 00:02:13:07

Disabled artists

should be embedded in everybody else's programmes,

00:02:13:23 - 00:02:16:24  
residencies, commission processes,

00:02:17:04 - 00:02:19:12  
activities, years of whatever.

00:02:20:10 - 00:02:25:02  
Disabled people make up over 22% of the population.

00:02:26:07 - 00:02:28:21  
There has never been a time when disabled people

00:02:29:00 - 00:02:32:07  
have made up anywhere over 12%

00:02:32:20 - 00:02:35:02  
of any sector of the cultural,

00:02:35:15 - 00:02:38:12  
you know, and any part of the cultural sector.

00:02:38:22 - 00:02:42:16  
I think the latest Arts Council  
statistics are around 8%

00:02:43:07 - 00:02:45:16  
in some areas.

00:02:46:03 - 00:02:48:11  
So we don't want to be here.

00:02:48:11 - 00:02:50:23  
And our ambition, if we had to state

00:02:50:23 - 00:02:53:05  
our ambition, our ambition is to close

00:02:54:07 - 00:02:57:04  
when everybody else steps up,

00:02:57:18 - 00:03:02:10  
when everybody else gets the message  
that a fifth of what you're doing

00:03:02:14 - 00:03:06:16  
should involve disabled people directly,  
not just audiences, but artists,

00:03:06:16 - 00:03:10:24  
participants, writers, directors, producers,

00:03:10:24 - 00:03:14:10

not just the very kind of lower tier

00:03:15:08 - 00:03:19:02  
of, you know, passive spectators,  
but actually as creatives

00:03:19:09 - 00:03:21:17  
as well, and leaders

00:03:22:11 - 00:03:25:15  
and visionaries within the work that you do.

00:03:26:19 - 00:03:28:08  
So that's that's our ambition.

00:03:29:09 - 00:03:33:03  
How we measure that is actually really hard.

00:03:33:04 - 00:03:34:20  
I promised I won't swear.

00:03:34:20 - 00:03:37:12  
I'm going to try really hard not to swear.

00:03:37:22 - 00:03:41:02  
It's really hard to to kind of measure that shift.

00:03:41:08 - 00:03:45:14  
There are still many disabled creatives  
who don't own the word disabled,

00:03:45:14 - 00:03:47:23  
who fear it will damage their career  
prospects.

00:03:48:05 - 00:03:52:01  
So, you know, aren't necessarily out and about around that.

00:03:52:01 - 00:03:54:19  
And that's absolutely their right to be so.

00:03:54:24 - 00:03:58:06  
But it does make gathering that data  
often quite difficult.

00:04:02:04 - 00:04:03:16  
Quality

00:04:04:09 - 00:04:06:14  
is a whole other area.

00:04:06:14 - 00:04:11:00  
How do we judge the quality of what we fund  
and the quality of what we do?

00:04:12:13 - 00:04:14:21  
I think the first thing I'd say for Unlimited, there

00:04:14:21 - 00:04:18:12  
isn't a single definable measure of quality.

00:04:18:22 - 00:04:21:22  
It's entirely dependent in terms of an artwork

00:04:22:03 - 00:04:27:18  
what that artwork is, the genre  
that it's in, the relationship that it's in,

00:04:27:22 - 00:04:31:21  
and crucially,  
what the artist intends that work to do.

00:04:32:23 - 00:04:34:21  
That's how we can measure the quality of it.

00:04:34:21 - 00:04:37:18  
It's about have they achieved what they set out

00:04:37:18 - 00:04:40:18  
to do within that piece of work?

00:04:40:18 - 00:04:44:11  
And quite often for us,  
it's not always, the artists that we support.

00:04:44:11 - 00:04:46:11  
It's not always about making

00:04:47:11 - 00:04:50:10  
a brilliant piece of work  
that gets loads of bums on seats.

00:04:51:04 - 00:04:54:22  
Quite often it's about engaging  
with a couple of key venues

00:04:55:03 - 00:04:58:00  
who've ignored them for a really long time.

00:04:58:24 - 00:05:01:01  
Or it's about

00:05:01:08 - 00:05:05:22  
using enhanced resources or a level of resources  
they've not been able to access before

00:05:06:07 - 00:05:10:23  
to stretch into increased production values or

00:05:12:11 - 00:05:14:14  
a way of doing something that they haven't

00:05:14:14 - 00:05:17:14  
been able to afford to do  
before with a level of care

00:05:17:14 - 00:05:19:23  
perhaps they haven't been able to put in place.

00:05:21:06 - 00:05:27:07  
Sometimes that nature of what an artist wants to do  
is about stretching

00:05:27:13 - 00:05:29:20  
into a completely different audience.

00:05:31:18 - 00:05:33:17  
I'm thinking about Bobby Baker,

00:05:33:17 - 00:05:38:10  
who's at Leeds 2023 as a co-commission we're doing there.

00:05:38:10 - 00:05:40:13  
Very much about embracing

00:05:41:02 - 00:05:44:05  
the new elements of social media, which for an older

00:05:44:05 - 00:05:49:21  
artist is a real interesting and vibrant area  
being able to to kind of take on.

00:05:50:11 - 00:05:53:04  
So we define quality in relation

00:05:53:04 - 00:05:56:13  
to something that's really specific,

00:05:57:16 - 00:06:00:01  
defined by that that artist

00:06:00:01 - 00:06:03:13  
or that company themselves.

00:06:03:13 - 00:06:05:02  
How do we define quality

00:06:05:02 - 00:06:07:17  
in terms of what we do as an organization?

00:06:08:04 - 00:06:13:07  
We go back to our values,

so our values are we're unlimited.

00:06:14:02 - 00:06:17:17

And by that we mean we don't want to be tethered  
by preconceived

00:06:17:17 - 00:06:21:07

notions of how things have to be done or what

00:06:21:07 - 00:06:24:14

disabled people can do or are expected to do.

00:06:25:21 - 00:06:26:08

We value

00:06:26:08 - 00:06:30:07

equity rather than equality  
because we think different

00:06:30:07 - 00:06:32:19

people need different things in order

00:06:33:14 - 00:06:35:11

to progress forward.

00:06:36:01 - 00:06:37:22

We value artists,

00:06:37:22 - 00:06:40:18

so putting them front and centre  
within our processes

00:06:41:00 - 00:06:43:15

rather than way down the line.

00:06:45:05 - 00:06:47:23

And we're radical, which is quite a difficult word

00:06:47:23 - 00:06:51:05

to choose because it has some negative connotations.

00:06:51:11 - 00:06:55:06

We couldn't find anything that we felt

00:06:56:02 - 00:06:56:23

described

00:06:56:23 - 00:07:00:04

what we wanted to do better,  
so we stuck with radical

00:07:00:10 - 00:07:04:09

and we also really struggle with  
are we being radical enough?

00:07:04:09 - 00:07:05:20  
Are we making enough change?

00:07:05:20 - 00:07:08:16  
Are we challenging enough?

00:07:08:16 - 00:07:12:21  
But when we say radical,  
we mean we will ask the difficult question.

00:07:12:21 - 00:07:17:09  
We will provoke, we will nudge, we will,

00:07:18:04 - 00:07:20:22  
hopefully with a smile,

00:07:20:22 - 00:07:24:06  
try and push that change agenda as much as we can.

00:07:26:15 - 00:07:28:24  
For many disabled artists, actually,

00:07:28:24 - 00:07:31:17  
being an artist is a radical act.

00:07:33:02 - 00:07:35:06  
Being a disabled artist is ambitious.

00:07:36:21 - 00:07:39:04  
You're told from the point

00:07:39:04 - 00:07:43:13  
literally of diagnosis  
that you will have to limit your ambitions.

00:07:43:23 - 00:07:48:04  
I always wanted to be a Blue Peter presenter  
and I'm delighted

00:07:48:07 - 00:07:52:03  
that will finally be a disabled Blue  
Peter presenter coming up soon.

00:07:52:03 - 00:07:53:15  
That's just like amazing.

00:07:53:15 - 00:07:56:00  
I'm gutted it's not me.

00:07:57:07 - 00:07:58:06  
I think I'm now too

00:07:58:06 - 00:08:01:20



old, I believe, to take on that role.

00:08:02:05 - 00:08:06:14

But there's something that's that's really important about that representation,

00:08:06:22 - 00:08:11:11

about being able to see yourself within the sector that you want to work in.

00:08:12:07 - 00:08:16:18

So to be a disabled artist, you have to already discount

00:08:16:18 - 00:08:21:10

all the stereotypes and discount the negativity and push that away.

00:08:21:17 - 00:08:26:12

I mean, we say that 22%, the population of disabled people, they're not having an easy time.

00:08:27:15 - 00:08:28:21

A third

00:08:28:21 - 00:08:32:11

of all the deaths from COVID have been disabled people.

00:08:33:13 - 00:08:37:17

It actually meant the numbers of disabled people dropped for the first time ever last year.

00:08:38:12 - 00:08:40:16

They've gone up this year because of long COVID.

00:08:41:07 - 00:08:43:11

More people have joined us. Yay!

00:08:46:24 - 00:08:49:05

Disability hate crime has gone up.

00:08:50:15 - 00:08:53:12

The employment gap between disabled people

00:08:53:12 - 00:08:56:03

and non-disabled people is 29%.

00:08:57:18 - 00:09:01:07

The barriers are really significant and they're really out there

00:09:01:07 - 00:09:02:22

and that's what we're here to create.

00:09:02:22 - 00:09:05:11  
So the ambition is not just

00:09:06:14 - 00:09:08:22  
to take disabled artists

00:09:09:22 - 00:09:13:08  
through a system  
that actively discriminates against them,

00:09:13:14 - 00:09:18:17  
but it's to encourage them to truly create  
incredible work because actually we believe

00:09:19:18 - 00:09:22:17  
that access and a unique vision

00:09:22:17 - 00:09:28:05  
and a unique starting point can create  
better work and work that is of a higher quality,

00:09:28:18 - 00:09:32:03  
the work that comes through more mediocre processes.

00:09:32:23 - 00:09:34:03  
We genuinely believe that.

00:09:34:03 - 00:09:37:06  
I think I'm just going to mention the Paraorchestra  
and then I'll shut up for a bit

00:09:39:01 - 00:09:41:07  
Because we funded The Nature of Why

00:09:41:07 - 00:09:44:04  
which was one of their pieces,  
which is brilliant.

00:09:44:04 - 00:09:47:20  
I'm really pleased it's being remounted  
and going back on tour this year.

00:09:49:09 - 00:09:51:17  
And they said to us, it's not about numbers.

00:09:51:17 - 00:09:54:11  
We don't want to fill auditoriums. We can do that.

00:09:54:18 - 00:09:56:08  
But that's not what we want to do.

00:09:56:08 - 00:10:00:03  
We actually want to dissect

kind of what an orchestra is and change

00:10:00:03 - 00:10:04:02  
the relationship between audience and performers.

00:10:04:09 - 00:10:05:04  
It's on stage.

00:10:05:04 - 00:10:06:07  
Everybody's on stage.

00:10:06:07 - 00:10:09:04  
There's an equality  
within the experience of that piece.

00:10:09:08 - 00:10:15:03  
It means it limits numbers,  
which is actually really annoying in some ways.

00:10:15:03 - 00:10:18:06  
When people wanted to book it and didn't feel it

00:10:18:06 - 00:10:20:23  
reached enough people for their budgets.

00:10:22:06 - 00:10:25:14  
But it means you get up front  
and personal with the artists.

00:10:26:08 - 00:10:30:09  
And actually for many of those disabled musicians,  
that was really essential too,

00:10:30:23 - 00:10:33:16  
because there's often a disconnect

00:10:33:16 - 00:10:37:22  
between working on stage  
and the audiences that you serve,

00:10:38:02 - 00:10:40:09  
and that piece really takes that away.

00:10:41:05 - 00:10:43:21  
So what they achieved there,

00:10:45:00 - 00:10:46:13  
the quality they aimed for,

00:10:46:13 - 00:10:50:18  
the thing that they wanted was to break that down,  
which they really, really did.

00:10:50:21 - 00:10:54:09

But how do we start to quantify  
that if we can't do it through numbers

00:10:54:21 - 00:10:59:17  
and if we insist on doing it  
through an outmoded and outdated review

00:11:00:12 - 00:11:03:04  
reviews system where the people

00:11:03:04 - 00:11:06:05  
who are reviewing are very one lens,

00:11:06:09 - 00:11:09:07  
if you like, there's a very typical style

00:11:09:15 - 00:11:12:20  
within many art forms, of people who review work.

00:11:14:07 - 00:11:15:08  
We were chatting earlier.

00:11:15:08 - 00:11:18:10  
We're not the experts of this investment principle.

00:11:18:14 - 00:11:21:12  
We have no more right to sit up here and pontificate  
about what

00:11:21:12 - 00:11:24:07  
we do than anybody else in this room.

00:11:24:24 - 00:11:27:02  
So this really is a conversation.

00:11:27:02 - 00:11:29:20  
I can explain what we're doing  
in the thinking behind this.

00:11:29:23 - 00:11:32:14  
We're curious about it. It really matters to us.

00:11:33:01 - 00:11:35:16  
But we are learning all the time  
and we're making mistakes

00:11:35:23 - 00:11:39:10  
all the time too, and I want to be really,  
really kind of open about that.

00:11:40:21 - 00:11:43:15  
But quality matters and ambition matters.

00:11:44:21 - 00:11:47:19

And part of that  
is because the expectations on disabled

00:11:47:19 - 00:11:50:20  
artists are so low.

00:11:50:20 - 00:11:53:14  
Most people applaud if you clean your teeth.

00:11:53:14 - 00:11:56:01  
It's kind of like  
we've got to get out of that mindset.

00:11:56:08 - 00:11:59:23  
We've got to actually look for

00:11:59:24 - 00:12:03:07  
what does the artist want,  
have they achieved it, and

00:12:04:18 - 00:12:07:15  
how much change can we make within the sector?

00:12:07:22 - 00:12:10:01  
I'm going to stop there for a bit.

00:12:10:12 - 00:12:12:03  
First of all, I'm going to say

00:12:12:03 - 00:12:14:05  
welcome to Bradford.

00:12:18:11 - 00:12:23:04  
Jo has very kindly stepped in  
to join me in this conversation.

00:12:23:04 - 00:12:25:12  
This is a conversation

00:12:25:12 - 00:12:28:17  
and we both of us want  
it wanted to give you an introduction

00:12:28:17 - 00:12:33:20  
to our organisations, our approach,  
and what it is that we're trying to do.

00:12:34:14 - 00:12:38:15  
How I follow what Jo has just said  
when I agree with everything.

00:12:39:04 - 00:12:45:19  
And our approach  
at 2025 is from very much that perspective.

00:12:46:03 - 00:12:48:19

And some of you have heard me speak before, so

00:12:48:19 - 00:12:51:23

some of you know, some of our themes  
and what our approach is.

00:12:51:23 - 00:12:57:11

But I'm going to start with, it's taken Bradford  
20 years to get to this point.

00:12:58:11 - 00:13:00:02

20 years.

00:13:00:02 - 00:13:05:16

And when we say City of Culture,  
we say, Bradford, UK City of Culture.

00:13:05:16 - 00:13:08:10

'Cause often, it's UK's over here

00:13:08:10 - 00:13:11:00

and Bradford is over here.

00:13:11:00 - 00:13:14:02

And we all know the narrative  
that if you say you're from Bradford,

00:13:14:02 - 00:13:16:10

there's like really?

00:13:17:23 - 00:13:19:19

And then there's that story of,

00:13:19:19 - 00:13:21:24

well, you don't sound like you're from Bradford,

00:13:22:21 - 00:13:24:23

you don't look like you're from Bradford,

00:13:25:24 - 00:13:28:06

you don't behave like.

00:13:28:06 - 00:13:31:05

So my question was immediately,  
so what does somebody sound,

00:13:31:05 - 00:13:34:10

look or behave like if they're from Bradford?

00:13:34:10 - 00:13:38:01

And when the bid was put together  
for City of Culture,

00:13:38:01 - 00:13:44:01  
for the UK City of Culture,  
I'm going to keep reiterating UK City of Culture

00:13:44:13 - 00:13:47:15  
because UK's here,  
Bradford's bang in the middle of it,

00:13:48:19 - 00:13:50:22  
literally bang in the middle of it.

00:13:52:01 - 00:13:53:02  
When we were

00:13:53:02 - 00:13:57:17  
pulling the bid together to be UK City of Culture,  
we knew that we

00:13:57:17 - 00:14:00:09  
first of all had to convince ourselves.

00:14:01:12 - 00:14:04:03  
We had to do that hearts and minds

00:14:04:11 - 00:14:07:18  
on ourselves that we can do it.

00:14:08:11 - 00:14:11:18  
We have the ambition, we have the quality,

00:14:12:04 - 00:14:15:04  
we have the principles, we have the values.

00:14:15:14 - 00:14:17:04  
We have the artists.

00:14:17:04 - 00:14:19:17  
We have the audiences.

00:14:19:17 - 00:14:22:21  
We have some venues,

00:14:22:21 - 00:14:27:19  
we have mills, we have hills, and we have our hugely,

00:14:27:23 - 00:14:30:12  
hugely talented sector.

00:14:31:16 - 00:14:34:13  
We have audiences.

00:14:34:22 - 00:14:38:00  
The rest of the sector doesn't

sit over there and Bradford sits here.

00:14:38:00 - 00:14:41:20

We are all one sector,

00:14:41:20 - 00:14:43:18

our City of Culture bid

00:14:43:18 - 00:14:49:24

was about bringing us into that space first  
and then the rest of the UK to go 'Oh hang in a second.

00:14:49:24 - 00:14:51:06

Bradford's fantastic.

00:14:51:06 - 00:14:55:11

Bradford's got amazing, you know, kind of writers.

00:14:55:12 - 00:14:57:07

Did we know that Brontes were in Bradford?'

00:14:57:07 - 00:15:01:21

You ask most people, they think the Brontes aren't  
from Bradford, but I'm just going to point out women

00:15:03:12 - 00:15:06:15

disguising  
themselves as men in order to be published.

00:15:06:19 - 00:15:08:16

That's Bradford.

00:15:09:01 - 00:15:12:10

Birth of the Labour Movement. Bradford.

00:15:12:10 - 00:15:15:02

Free School Meals. Bradford.

00:15:16:08 - 00:15:20:19

Reinvention of textiles industry. Bradford.

00:15:22:20 - 00:15:28:13

At one time richest city in the world. Bradford.

00:15:30:07 - 00:15:33:02

We don't even know a lot of that story ourselves.

00:15:33:23 - 00:15:36:23

We don't even know ourselves.

00:15:36:23 - 00:15:39:19

So how do we tell that story of Bradford

00:15:39:19 - 00:15:42:08



if we don't even know some of that ourselves?

00:15:43:17 - 00:15:46:14

20 years of a particular narrative around Bradford,

00:15:46:14 - 00:15:49:17

20 years of a particular vision around Bradford,

00:15:50:18 - 00:15:54:08

at any point,

if there's a particular story that needs to be

00:15:54:08 - 00:15:56:23

told about a particular community,

we'll come to Bradford.

00:15:58:01 - 00:16:00:05

There's so, so much more here

00:16:00:17 - 00:16:03:04

and you guys are all here on a Monday morning

00:16:03:14 - 00:16:06:16

in Bradford because we are the UK City of Culture.

00:16:08:23 - 00:16:11:24

When we started to

00:16:12:10 - 00:16:16:24

think about how we were going to tell our narrative,  
tell our story

00:16:17:10 - 00:16:20:11

we had one very, very key,

00:16:21:01 - 00:16:23:06

very kind of

00:16:23:20 - 00:16:28:11

powerful and secret, not so secret weapon.

00:16:28:22 - 00:16:31:17

We're the youngest city in the UK,

00:16:31:17 - 00:16:34:18

a population of 542,000,

00:16:34:22 - 00:16:38:17

of which 26% is under 18.

00:16:39:16 - 00:16:44:02

There's an image

that if you type in: Bradford wins UK City of Culture

00:16:44:14 - 00:16:48:19  
and that photo is of young people

00:16:49:05 - 00:16:51:23  
literally screaming with joy.

00:16:52:14 - 00:16:53:11  
And you can see it.

00:16:53:11 - 00:16:55:21  
That photo is what wakes me up every night.

00:16:55:21 - 00:16:58:11  
That photo is what drives me on a Monday.

00:16:58:11 - 00:17:02:24  
The fact that I'm here talking to you about 2025  
means the rest of the week

00:17:03:08 - 00:17:06:20  
it's going to be long.  
Because I'll just walk out of here thinking

00:17:06:20 - 00:17:11:02  
about responsibility and accountability  
to that photo, to those young people.

00:17:11:22 - 00:17:15:09  
Because on the 31st of May,  
that scream reverberated across the UK.

00:17:17:03 - 00:17:18:10  
So our themes were

00:17:18:10 - 00:17:22:05  
developed with those young people in mind,  
with our district in mind,

00:17:22:10 - 00:17:25:14  
with ourselves in mind,  
and hopefully recognizing that

00:17:25:14 - 00:17:28:08  
what is happening in Bradford is for the UK.

00:17:29:20 - 00:17:31:16  
We are the youngest city in the UK.

00:17:31:16 - 00:17:34:07  
Therefore we had to be thinking about coming of age.

00:17:34:15 - 00:17:37:12  
There was a brilliant campaign in Bradford,

00:17:37:12 - 00:17:40:10  
all the Bradfordians will know  
this, it's called Bradford Bouncing back.

00:17:41:04 - 00:17:43:09  
I think that ball is finally dropping.

00:17:43:09 - 00:17:45:14  
I think most of us were going,  
When's it bouncing, When's it coming?

00:17:45:14 - 00:17:46:04  
When's it coming?

00:17:46:04 - 00:17:50:11  
It's now, it's here,  
it is our time and is our place.

00:17:50:21 - 00:17:51:23  
So it's a coming of age.

00:17:51:23 - 00:17:53:23  
It's a coming of age for Bradford.

00:17:53:23 - 00:17:58:03  
It's a coming of age for our young people  
and it's a coming of age

00:17:58:03 - 00:18:02:02  
of taking risks, calculated risks.

00:18:02:21 - 00:18:06:17  
So if you've got a theme that says coming of age,  
who should actually deliver it?

00:18:07:12 - 00:18:11:04  
Is it going to be me at my age going,  
you know what, I've come of age?

00:18:11:04 - 00:18:14:18  
Well, one thing I will say to our young people  
and I'm going to ask a question,

00:18:14:18 - 00:18:18:02  
everybody in this audience.  
Who has actually come of age?

00:18:21:19 - 00:18:23:16  
Had a feeling that that would happen.

00:18:23:16 - 00:18:27:13  
I was at an event last week where someone actually  
put their hand up, and I says, I need to talk to you,

00:18:29:01 - 00:18:30:13  
because I'd love to know

00:18:30:13 - 00:18:33:15  
at what point you decided.  
But we're all coming of age.

00:18:33:15 - 00:18:37:13  
So that ask of our young people  
and that invitation to our young people is also,

00:18:38:08 - 00:18:41:01  
you don't have to have it figured out at 18.

00:18:41:09 - 00:18:42:22  
You don't need to know.

00:18:42:22 - 00:18:44:07  
You don't need to hold all the answers.

00:18:44:07 - 00:18:45:22  
It's a journey.

00:18:45:22 - 00:18:49:09  
I'm still coming of age,  
but I'm not going to deliver that theme.

00:18:49:09 - 00:18:52:08  
I'm going to work with a group of young curators,

00:18:52:12 - 00:18:54:13  
young people of Bradford,

00:18:55:13 - 00:18:58:23  
give them the framework, the infrastructure,

00:18:59:03 - 00:19:03:01  
work with some of the fantastic talent  
that we have in this room.

00:19:03:01 - 00:19:07:04  
And I'm looking at all of  
you, Bradford and National,

00:19:08:06 - 00:19:08:23  
but also

00:19:08:23 - 00:19:12:02  
giving them a framework and a structure,  
not a straitjacket.

00:19:12:19 - 00:19:16:19  
It's not about tying anybody's arms and them going,  
'I have an idea.'

00:19:17:02 - 00:19:19:06  
'It might not be what you want, though.'

00:19:19:23 - 00:19:24:04  
Well, I want them to be confident and strong enough,  
and for me

00:19:24:12 - 00:19:29:02  
and my team to have created  
that space is for them to say, 'I have an idea.'

00:19:29:02 - 00:19:30:22  
'I think you're going to love it.'

00:19:31:08 - 00:19:33:15  
So no need for apology.

00:19:33:15 - 00:19:36:01  
Which brings me to our second theme.

00:19:36:24 - 00:19:38:12  
And it used to be - during the bid period

00:19:38:12 - 00:19:39:19  
It was 'Everything is connected.'

00:19:39:19 - 00:19:42:22  
But I always talk about it  
as STEAM; science, technology,

00:19:42:22 - 00:19:45:14  
engineering, arts and maths.

00:19:47:07 - 00:19:48:20  
We all need the access

00:19:48:20 - 00:19:52:03  
to our imaginations to be able to see ourselves

00:19:52:21 - 00:19:55:03  
outside of sometimes

00:19:55:03 - 00:19:58:15  
from where we start, I would say that most people

00:19:58:15 - 00:20:02:09  
who are sat in this room wouldn't have thought  
that they would be doing what they're doing today,

00:20:03:15 - 00:20:06:15  
but you needed to be able to see it to be it,

00:20:08:05 - 00:20:11:10

and your imagination helps you do that.

00:20:11:10 - 00:20:15:05

Our young people are not getting arts  
as part of their curriculum

00:20:15:10 - 00:20:17:14

in the same way that we did growing up.

00:20:18:10 - 00:20:22:05

So how can we kind of remove...

00:20:22:06 - 00:20:26:16

how can we kind of allow the imagination  
and the access to the imagination

00:20:26:16 - 00:20:30:04

to be removed from every single day  
that a child is at school?

00:20:31:07 - 00:20:34:18

So we need to be seeing ourselves as STEAM powered

00:20:35:11 - 00:20:38:15

science, technology, engineering, arts and maths.

00:20:38:15 - 00:20:41:20

It makes a fist. Fingers break  
if they're by themselves, don't they?

00:20:41:20 - 00:20:43:18

A fist very rarely does.

00:20:43:18 - 00:20:48:07

So art sits at the heart of absolutely every single thing,

00:20:48:07 - 00:20:53:09

day in, day out, the clothes  
we wear, the food we eat, the programmes we watch.

00:20:53:23 - 00:20:55:24

It's not just about the art galleries.

00:20:55:24 - 00:21:00:05

When we talk to people they go 'Yeah but art's in the art  
galleries, art's in the theatre, arts is this arts is that.'

00:21:00:15 - 00:21:01:10

It's not.

00:21:01:10 - 00:21:03:10

It's absolutely everything

00:21:03:10 - 00:21:05:14

we live and breathe day in, day out.

00:21:05:20 - 00:21:09:09

You cannot take arts out of the way we live.

00:21:09:11 - 00:21:10:11

So STEAM powered.

00:21:10:11 - 00:21:14:09

If I get to the end of 2025  
and hopefully, you know, everyone's

00:21:14:09 - 00:21:17:16

kind of going 'Yeah, yeah, science, technology,  
engineering, arts and maths, it's not STEM.'

00:21:17:22 - 00:21:19:13

I'll be like, I've done my job.

00:21:19:13 - 00:21:20:08

That's it.

00:21:20:08 - 00:21:22:21

There's a whole host of young curators,  
young artists.

00:21:22:21 - 00:21:24:05

They're out there.

00:21:24:05 - 00:21:26:21

We're seeing arts at the heart of everything.

00:21:26:21 - 00:21:30:12

I've done my job,  
but that does bring me to our third theme.

00:21:31:24 - 00:21:34:10

Third theme is City of the World.

00:21:35:04 - 00:21:39:20

In the introduction, I talked to you a little bit  
about how Bradford sees itself,

00:21:39:20 - 00:21:42:20

but also Bradford's history.

00:21:42:20 - 00:21:45:07

We in Bradford need to tell our story better.

00:21:45:15 - 00:21:47:04

Forget about shouting about it.

00:21:47:04 - 00:21:49:23

We just need to tell it.

00:21:51:05 - 00:21:52:15  
We need to tell it better.

00:21:52:15 - 00:21:58:00  
We in the arts need to talk about us and tell our stories better.

00:21:58:00 - 00:22:00:07  
Not just shout, but actually tell them better.

00:22:01:03 - 00:22:03:16  
What we've seen happen  
over the last couple of weeks.

00:22:03:16 - 00:22:07:23  
The team playership  
and the team mentality

00:22:07:23 - 00:22:11:23  
of the sports sector that's been phenomenal to see.

00:22:11:23 - 00:22:16:07  
We are that as well support each other,  
be there for each other,

00:22:16:12 - 00:22:19:15  
collaborate and encourage change.

00:22:21:00 - 00:22:26:01  
We're not just a city of the world for our history,  
but we're also a city of the world for what

00:22:26:01 - 00:22:31:18  
this industry, the wool industry allowed when it  
came to the invitation for people like my parents.

00:22:32:24 - 00:22:36:14  
Communities  
exist in the city as a result of industry.

00:22:37:24 - 00:22:40:09  
So we're not just the past, we're the present,

00:22:40:09 - 00:22:44:06  
but we're also the future.

00:22:44:12 - 00:22:46:09  
And our final theme

00:22:46:09 - 00:22:49:14  
How many of you came in on Bradford into Bradford  
Interchange?

00:22:51:07 - 00:22:53:19



It's not the most beautiful station in the world.

00:22:56:08 - 00:23:01:21

I have decided to embrace and love the ugly

00:23:02:19 - 00:23:07:05

and I've decided that I love Bradford Interchange. That's quite hard, I know,

00:23:07:05 - 00:23:10:08

most of you who came in know this, and I think somebody else

00:23:10:08 - 00:23:12:18

must have had a similar mindset

00:23:13:09 - 00:23:18:17

because some of you must have seen that now rather nice graffiti, I still don't know who did that

00:23:18:17 - 00:23:21:14

rather nice graffiti, but there was a scrawl.

00:23:21:19 - 00:23:24:03

It didn't look like that before, believe me.

00:23:24:03 - 00:23:25:15

It was just like somebody had gone.

00:23:26:21 - 00:23:28:15

And I'm not going to swear,

00:23:29:02 - 00:23:30:19

'I forgot my girlfriend's present.

00:23:30:19 - 00:23:33:06

It's her birthday. I told her it would be here.

00:23:33:12 - 00:23:34:11

I know.

00:23:34:11 - 00:23:37:03

Welcome home, sexy.

00:23:37:06 - 00:23:38:13

That'll cover it.'

00:23:38:13 - 00:23:41:00

But actually, that's our fourth theme.

00:23:41:20 - 00:23:46:06

We are welcoming home every difference.

00:23:46:12 - 00:23:50:12

Every person who thinks slightly differently  
lives outside of the box,

00:23:51:02 - 00:23:54:07  
you know, is a bit quirky, inventive, innovative.

00:23:54:22 - 00:23:57:22  
We embrace a challenge and the ugly within ourselves.

00:23:59:01 - 00:24:02:01  
You know, look where we look at the society  
we're living through right now.

00:24:02:01 - 00:24:04:02  
Look at what we are living through right now.

00:24:04:09 - 00:24:08:12  
There are so many challenges,  
but we have to find a way of seeing

00:24:08:12 - 00:24:12:16  
some of the opportunity within that challenge,  
because otherwise it gets really hard.

00:24:14:00 - 00:24:16:00  
It gets you just look down all the time.

00:24:16:00 - 00:24:19:18  
If you look up in Bradford, you actually see  
Bradford's history and Bradford's background.

00:24:20:07 - 00:24:22:21  
If you're just looking down,  
all you can see is your own feet

00:24:22:21 - 00:24:24:16  
and the puddles you're about to step into.

00:24:25:18 - 00:24:27:21  
So I'm asking all of us to look up like that

00:24:27:21 - 00:24:31:11  
person did who thought, 'I'm  
just going to welcome my girlfriend back.

00:24:31:15 - 00:24:32:20  
I won't get into trouble.

00:24:32:20 - 00:24:34:07  
I've said, Welcome home, sexy.'

00:24:34:07 - 00:24:36:15  
And everybody's coming in on this.

00:24:36:15 - 00:24:38:13

This is our DNA.

00:24:38:13 - 00:24:40:23

Bradford recognizes its difference.

00:24:41:08 - 00:24:43:24

It's challenging, it's pushy.

00:24:44:19 - 00:24:47:11

But we had to spend that journey four years

00:24:47:11 - 00:24:51:00

during the bid to see ourselves  
and to recognize ourselves.

00:24:51:15 - 00:24:53:17

And that's where we are today.

00:24:53:17 - 00:24:59:11

Delivering the UK  
City of Culture 2025 is about ambition.

00:24:59:23 - 00:25:01:08

The ambition in that bid.

00:25:01:08 - 00:25:03:10

I kid you not that that drives me.

00:25:04:09 - 00:25:07:20

It's not fuel in the car,  
it's the ambition in that bid.

00:25:07:20 - 00:25:12:07

Quality. That question of who's quality?

00:25:12:10 - 00:25:15:04

Who determines what quality is?

00:25:16:06 - 00:25:20:24

Is it the kind of the folk art that I grew up with?

00:25:21:08 - 00:25:25:17

That was all men, by the way, that I would always  
sneak in trying to pretend that nobody could see me.

00:25:25:17 - 00:25:30:13

But it was all men in my dad's living room  
singing folk art, which is from the hills of Kashmir.

00:25:31:23 - 00:25:32:12

But who would

00:25:32:12 - 00:25:35:20

consider that to be ambitious and full of quality?

00:25:36:06 - 00:25:40:02

But believe me, if you're working in Mills  
and that's what you can manage to do once a month

00:25:40:20 - 00:25:43:06

in your homes, that's ambitious.

00:25:43:20 - 00:25:45:23

Who determines that that's quality?

00:25:45:23 - 00:25:50:02

Is it the audience in that room,  
or is it reviewers and critics?

00:25:51:18 - 00:25:54:19

Which actually brings us  
to our first question as well.

00:25:55:13 - 00:25:57:24

So we came up with four questions.

00:25:58:04 - 00:26:03:06

This is a conversation at some point,  
you know, if anybody's got, you know,

00:26:03:07 - 00:26:06:04

something else you want to join in  
and you want to say, please say it.

00:26:06:15 - 00:26:10:09

Jo and I have given ourselves  
time to introduce ourselves

00:26:10:09 - 00:26:14:17

and our organizations and approaches and visions,

00:26:15:04 - 00:26:19:18

But we are also going to interrupt each other  
because it's a conversation and we're not online.

00:26:20:05 - 00:26:21:16

So it'll be easier.

00:26:23:01 - 00:26:24:05

So we're going to start

00:26:24:05 - 00:26:27:06

with our first question,  
which Jo's going to start with.

00:26:28:10 - 00:26:31:12

So we wanted to talk about who gets to decide

what's good.

00:26:33:04 - 00:26:37:05

And certainly within the work  
that we do, it's not me.

00:26:39:06 - 00:26:41:18

What I like is my personal preference.

00:26:41:18 - 00:26:46:00

It's not necessarily  
what is good, and there's nothing that means

00:26:46:00 - 00:26:47:11

that I should get to decide things.

00:26:47:11 - 00:26:50:07

So actually I don't decide anything anymore.

00:26:51:04 - 00:26:52:05

For our commissions

00:26:52:05 - 00:26:57:04

we have selection panels,  
always 51% disabled people.

00:26:58:02 - 00:27:00:20

Often there's other people  
who are investing in commissions

00:27:01:12 - 00:27:04:20

within that room as well,  
because actually we think a group of people

00:27:04:24 - 00:27:08:23

having a conversation are going to come up  
with kind of better decisions

00:27:09:04 - 00:27:12:17

than one particular individual  
who's going to bring all kinds

00:27:12:17 - 00:27:16:02

of stereotypical and bias into that.

00:27:16:04 - 00:27:21:01

But I don't know many programmers  
who are prepared to give away that power.

00:27:21:06 - 00:27:23:08

And I want to know  
how is it going to work in Bradford?

00:27:23:08 - 00:27:26:10

Well, when when I said to Sir Phil Redmond,

00:27:26:15 - 00:27:29:08

basically we're going to hand over that theme to young people.

00:27:30:03 - 00:27:32:24

We're going to - it's not a sink or swim moment.

00:27:32:24 - 00:27:35:09

We're not going to say, here you go, go off and do it.

00:27:35:21 - 00:27:37:06

It goes back to what I said.

00:27:37:06 - 00:27:40:03

It's kind of giving them space,

00:27:40:13 - 00:27:43:12

giving them structure, not a straitjacket.

00:27:43:12 - 00:27:44:23

We were talking about this earlier,

00:27:46:17 - 00:27:48:18

supporting them.

00:27:48:18 - 00:27:51:11

It's not a case of you're going to do it

00:27:51:11 - 00:27:54:12

because we want you to do it and

00:27:55:01 - 00:27:58:03

You're left on your own to fail or succeed.

00:27:59:02 - 00:28:00:22

Failure is part of it.

00:28:00:22 - 00:28:03:22

You kind of ... I mean when we learn to walk,

00:28:03:22 - 00:28:06:16

we fall and then we get back up again.

00:28:06:24 - 00:28:10:24

When we're starting out in our careers, we make mistakes.

00:28:11:14 - 00:28:16:23

Why is it when we kind of try and create opportunity, whether that's for young people,

00:28:16:23 - 00:28:20:11  
whether it's for diverse leadership,  
it's almost like you're not allowed to fail.

00:28:22:01 - 00:28:23:22  
I think you're right that that support is critical.

00:28:23:22 - 00:28:26:05  
We started off as a programme.

00:28:26:05 - 00:28:28:03  
We started off with just commissioning the work

00:28:28:03 - 00:28:31:03  
and we thought the work would change the sector  
by itself.

00:28:31:20 - 00:28:35:06  
And what we find is they didn't and we needed to.

00:28:35:06 - 00:28:36:09  
We now have five strands.

00:28:36:09 - 00:28:38:13  
The commission is our kind of core strand.

00:28:38:13 - 00:28:43:21  
It's what we do  
and then we have develop, connect, support, and change.

00:28:43:21 - 00:28:45:20  
So develop, connect and support

00:28:46:00 - 00:28:51:10  
are the ways that we can develop and support artists  
and connect them with the sector

00:28:51:14 - 00:28:56:05  
and the way that we can develop  
and support the sector to connect with the artists.

00:28:56:11 - 00:28:59:06  
Everything is about changing the sector.

00:28:59:06 - 00:29:00:22  
That's where that one kind of fits in.

00:29:00:22 - 00:29:03:23  
So I can legitimately be here under my change  
agenda.

00:29:03:23 - 00:29:05:19  
I lead on change.

00:29:05:19 - 00:29:08:10  
It's like, but it means I can count the time

00:29:09:09 - 00:29:10:12  
that I'm here.

00:29:10:12 - 00:29:12:15  
It's not something I have to squeeze in.

00:29:12:15 - 00:29:16:00  
It's something that's critical to my role,  
and that's been really important for us.

00:29:16:06 - 00:29:18:20  
You asked me a question  
earlier, Jo asked me a question.

00:29:18:21 - 00:29:20:05  
She said,

00:29:20:14 - 00:29:23:12  
'When do you think  
when do you think we'll have created the change?

00:29:23:12 - 00:29:25:00  
When do you think we'll have seen the change?

00:29:25:00 - 00:29:28:07  
Do you think you've created the change  
you wanted to see?'

00:29:29:09 - 00:29:33:12  
And that's a really interesting question  
because I think when you

00:29:33:13 - 00:29:37:04  
when you've done one thing,

00:29:37:08 - 00:29:42:00  
that thing then throws up  
a whole lot of other things that need to shift.

00:29:42:00 - 00:29:45:06  
And then you get to that point  
and you think actually that now needs to shift.

00:29:45:18 - 00:29:47:08  
And I really thought about that question

00:29:47:08 - 00:29:50:09  
and Jo said,  
'So when did you start creating change?'



00:29:50:16 - 00:29:56:11

I said 'I think from the moment I was born  
into my community, into my family, into a country

00:29:56:11 - 00:29:59:18

that wasn't where my parents were born  
and brought up,'

00:30:00:16 - 00:30:03:00

and that change has

00:30:04:01 - 00:30:06:20

it's it's every single day.

00:30:07:12 - 00:30:12:08

And I think that links back to the who decides  
if something is good, who decides if change is enough?

00:30:12:08 - 00:30:14:14

Who decides who decides who decides?

00:30:14:14 - 00:30:17:19

If you ask me, it will never be enough.

00:30:18:09 - 00:30:20:05

It will never be good enough.

00:30:20:05 - 00:30:23:00

If I look back, I can see that change has happened.

00:30:23:13 - 00:30:24:07

But I can't.

00:30:24:07 - 00:30:27:01

I can't judge it myself because I'm too angry.

00:30:27:01 - 00:30:32:18

It's it's too it's too far away from where  
I think things should be.

00:30:32:18 - 00:30:34:18

So I don't think I've done anywhere near enough.

00:30:34:23 - 00:30:37:00

I don't think that things have shifted enough.

00:30:37:01 - 00:30:40:21

I think when you when you start thinking,  
what does change look like

00:30:40:24 - 00:30:43:00

and what is it?

00:30:44:04 - 00:30:48:22

And the reason why when you're in the present,  
you can only see change when you've looked back

00:30:48:22 - 00:30:51:05  
is because in the present  
you can only see what

00:30:51:05 - 00:30:54:04  
still needs to be done,  
or what still needs to be shifted.

00:30:55:06 - 00:30:57:13  
And it also brings us to

00:30:57:16 - 00:31:00:24  
who decides, who decides what change?

00:31:01:08 - 00:31:05:10  
Who decides when it's the right moment  
for that particular change or transformation.

00:31:05:10 - 00:31:10:13  
It also brings us to  
we talked about critics, reviewers, quality, ambition.

00:31:10:13 - 00:31:12:18  
That's what we're here talking about today.

00:31:12:18 - 00:31:14:18  
Also, talk brings us to power balance.

00:31:15:11 - 00:31:17:19  
Yeah, power's absolutely vital

00:31:18:00 - 00:31:20:20  
for us handing over power to decision making

00:31:20:23 - 00:31:23:22  
you know, panels was a really key step.

00:31:24:13 - 00:31:29:11  
But you know I think they make ridiculous decisions  
sometimes and think they're wrong.

00:31:29:16 - 00:31:32:12  
But it's absolutely

00:31:32:12 - 00:31:33:24  
that panel's decision.

00:31:33:24 - 00:31:36:11  
You can't hand over power  
and then take it back again.

00:31:37:02 - 00:31:39:06  
Do you feel the power balance is right?

00:31:39:06 - 00:31:42:21  
Well, that's I mean, that's a question  
I think every single person in this room

00:31:42:21 - 00:31:44:18  
is going to have a different answer on.

00:31:44:18 - 00:31:46:11  
Do I think the power balance is right?

00:31:46:11 - 00:31:49:09  
I think it's constantly shifting.

00:31:50:02 - 00:31:52:24  
I mean, what is ...  
the question is what is power balance?

00:31:53:16 - 00:31:55:13  
Is it about influence?

00:31:55:13 - 00:32:00:05  
Is it about, you know, 'cause the power to influence  
isn't the same as holding the power.

00:32:00:05 - 00:32:03:20  
We were talking earlier about the fact  
that us being on this platform immediately

00:32:03:20 - 00:32:07:18  
makes it look like that  
we're the ones in charge with power, decision making.

00:32:07:21 - 00:32:10:23  
And yes, in our current roles, yes we are.

00:32:11:17 - 00:32:15:13  
And in current roles, that's our duty  
and that's what we should be responsible for

00:32:15:13 - 00:32:16:15  
and that's what we should be doing.

00:32:16:15 - 00:32:20:06  
But that decision  
making isn't us by ourselves.

00:32:20:06 - 00:32:22:16  
It has to be collaboratively.

00:32:23:04 - 00:32:26:08  
But also there's

this kind of little rings around that too.

00:32:26:14 - 00:32:29:08

So I've now got a reasonably powerful job

00:32:29:08 - 00:32:33:12

within the disability arts sector,  
never been employed outside disability arts.

00:32:34:13 - 00:32:36:19

I've gone for other jobs, never got them.

00:32:37:12 - 00:32:40:12

So I can be powerful, but only I'm only allowed

00:32:40:12 - 00:32:43:15

to be powerful within my little within  
my little patch.

00:32:44:03 - 00:32:45:23

You know, what I want.

00:32:45:23 - 00:32:48:06

There's no such thing as a male artist.

00:32:48:06 - 00:32:51:12

Yeah, there's no such thing as a white artist, yet

00:32:51:12 - 00:32:56:05

female artists exist, South Asian artists  
exist, Black artists exist.

00:32:56:06 - 00:32:57:13

The ones you get the books on.

00:32:57:13 - 00:32:58:02

Yeah, Yeah.

00:32:58:02 - 00:32:59:05

You're lucky.

00:32:59:05 - 00:33:01:09

Disabled artists. We haven't even got a book.

00:33:01:09 - 00:33:03:16

You know, we're so far down the pecking line.

00:33:03:16 - 00:33:05:01

We're not even there yet.

00:33:05:01 - 00:33:08:11

But I mean, it's funny,  
but also not funny, isn't it?

00:33:08:11 - 00:33:09:18

Because,

00:33:10:13 - 00:33:14:12

you know, we were talking earlier and I said  
I would love for that moment where we're not saying

00:33:14:12 - 00:33:18:15

female artist, we're not saying brown artists,  
we're not saying disabled artists.

00:33:19:00 - 00:33:24:10

But we need unfortunately,  
we need those labels right now

00:33:24:10 - 00:33:27:05

in order to help create the change.

00:33:27:11 - 00:33:30:09

So what you were saying at the beginning  
when you introduced yourself, it's

00:33:30:09 - 00:33:33:22

about almost making Unlimited, you know, obsolete.

00:33:34:01 - 00:33:36:16

It shouldn't it shouldn't exist. And

00:33:37:21 - 00:33:38:11

it feels

00:33:38:11 - 00:33:42:07

like in order to kind of get to where  
you want to get to in your career,

00:33:42:07 - 00:33:45:11

very reasonably, might I add, very reasonably,

00:33:45:16 - 00:33:48:23

you must enter the room with your label.

00:33:49:03 - 00:33:52:11

But actually we should all just challenge  
stereotypes full stop.

00:33:53:02 - 00:33:55:19

We should all you know,  
if there's going to be a book on female artists,

00:33:55:19 - 00:33:59:03

I'd like to say who's up  
for writing a book on male artists?

00:34:00:07 - 00:34:02:11

And which of those male artists

00:34:02:11 - 00:34:04:12  
would say, Actually,  
I really want to be in that book?

00:34:05:21 - 00:34:08:05  
It's about perspective.

00:34:08:05 - 00:34:10:18  
It's very much about perspective,

00:34:10:18 - 00:34:15:16  
our perspectives,  
whether we are, you know, as an artist,

00:34:16:02 - 00:34:21:07  
if you are a woman or a man, South-Asian, disabled,

00:34:22:03 - 00:34:24:15  
your perspective is what creates your work.

00:34:25:23 - 00:34:30:13  
Yeah, and you can have multiple lenses  
and you can twist your own little Rubik's

00:34:30:13 - 00:34:34:00  
Cube to to showcase any of those at any one time.

00:34:34:20 - 00:34:38:21  
Some people say, if I don't talk about disability all the time, then I'm being inauthentic.

00:34:39:03 - 00:34:42:12  
And it's kind of like, no,  
but I'm not just a disabled person.

00:34:42:12 - 00:34:46:00  
I'm also, you know, a mother,  
a grandmother, somebody with a dog,

00:34:47:03 - 00:34:49:08  
somebody who really likes Death in Paradise.

00:34:50:09 - 00:34:52:00  
You know, I'm all of those things.

00:34:52:00 - 00:34:55:11  
I'm not just one thing and it's not inauthentic

00:34:55:18 - 00:34:58:06  
to embrace those other facets of my identity.

00:34:58:17 - 00:35:01:09  
You know, I can't put down disability.

00:35:01:09 - 00:35:02:05  
It's inherent.

00:35:02:05 - 00:35:07:02  
It's part of my identity,  
but it doesn't mean that it's the totality of my experience.

00:35:07:23 - 00:35:10:16  
I think one of the

00:35:10:16 - 00:35:12:16  
key things for us

00:35:12:20 - 00:35:16:15  
in Bradford is our intersectionality.

00:35:17:05 - 00:35:21:16  
We are incredibly intersectional  
and it isn't always visible.

00:35:21:16 - 00:35:23:20  
You just we're just living it and we're being it.

00:35:23:21 - 00:35:27:20  
But actually we again, again  
it's going to come time and time again

00:35:27:20 - 00:35:32:23  
back to telling our story and telling our narrative.

00:35:33:10 - 00:35:36:04  
For once, we have a we have power.

00:35:36:22 - 00:35:38:05  
20 years it's taken.

00:35:38:05 - 00:35:40:02  
I'm going to keep saying this.

00:35:40:02 - 00:35:44:14  
We finally are seen to have power  
and influence in Bradford

00:35:45:11 - 00:35:50:12  
and we were talking earlier  
about how many of our colleagues in the sector

00:35:50:12 - 00:35:55:16  
have traveled up north today to be part of this  
debate and people have come from Bristol.

00:35:56:00 - 00:35:57:23  
I know how far away Bristol is.

00:35:57:23 - 00:36:00:02  
Believe me, my best friend lives there as well.

00:36:00:02 - 00:36:03:04  
So I know and it's really interesting that

00:36:03:04 - 00:36:06:00  
not enough of our colleagues from London  
have made it up today.

00:36:06:16 - 00:36:08:14  
And the trains are running, too.

00:36:09:16 - 00:36:11:02  
And so it's really

00:36:11:02 - 00:36:14:19  
interesting  
as what is a perception of where power is,

00:36:15:10 - 00:36:18:19  
how power is, how long power lasts for,

00:36:18:19 - 00:36:22:09  
because 2025 is one year, it's one year.

00:36:23:15 - 00:36:27:03  
And 2025, it delivered

00:36:27:03 - 00:36:30:16  
in the middle of Bradford's ten year  
strategy,

00:36:30:16 - 00:36:35:13  
the council wrote 'Culture is our plan.'

00:36:36:07 - 00:36:39:08  
says it on the tin, on the front.

00:36:39:10 - 00:36:41:21  
Great to have it in the middle and not the end.

00:36:41:21 - 00:36:45:04  
Exactly, because once 2025

00:36:45:14 - 00:36:49:11  
the year culminates, we still have life after.

00:36:50:15 - 00:36:53:08  
That's a responsibility

00:36:53:08 - 00:36:57:03  
we created a bid that looked at that responsibility.



00:36:57:03 - 00:37:01:03

We are delivering a year  
that is looking at that responsibility

00:37:01:14 - 00:37:04:23

and the city of culture  
is never delivered by itself.

00:37:04:23 - 00:37:08:22

It is delivered in partnership with our friends

00:37:08:22 - 00:37:12:02

in the district and wider in the UK.

00:37:12:02 - 00:37:14:08

And yes, I'm going to say internationally as well.

00:37:16:09 - 00:37:19:00

So it's we have a responsibility.

00:37:19:09 - 00:37:24:07

Right now we have power and influence  
and we're going to use it.

00:37:24:07 - 00:37:28:17

We're going to use it, we're going to make it work  
for us and we're going to make it last.

00:37:28:19 - 00:37:33:06

We do have power and influence,  
but it's relatively rare and

00:37:33:06 - 00:37:35:08

it can be relatively fleeting.

00:37:35:14 - 00:37:38:20

I'm also really interested in the fact that we are,

00:37:39:03 - 00:37:42:11

I think, within a degree of entrenched elitism.

00:37:42:20 - 00:37:45:07

I do think that there are hierarchies  
within the arts.

00:37:45:12 - 00:37:50:21

I do think there are hierarchies  
within the cultural commentators, within the arts,

00:37:51:13 - 00:37:55:07

within the funding structures,  
and I count ourselves as part of that too.

00:37:56:21 - 00:38:01:09  
Back in January,  
there was a Front Row episode, are they episodes?

00:38:03:04 - 00:38:06:07  
Where a respected cultural commentator,  
I'm not going to name him.

00:38:06:16 - 00:38:07:18  
You can ask me later.

00:38:08:23 - 00:38:10:16  
Who was complaining about the Arts Council

00:38:10:16 - 00:38:13:06  
NPO decisions, and said that

00:38:14:13 - 00:38:17:09  
they felt  
it was a disgrace that money had been taken away

00:38:17:09 - 00:38:20:12  
from Glyndebourne and given to disabled people.

00:38:20:17 - 00:38:23:22  
Albanian boat people and juvenile delinquents.

00:38:25:20 - 00:38:28:12  
Nobody on Front Row challenged any of that.

00:38:28:12 - 00:38:31:00  
The conversation just moved on.

00:38:31:00 - 00:38:35:23  
So there's something about people  
who hold positions of power

00:38:36:02 - 00:38:39:07  
being able to say things, they're not challenged,

00:38:39:13 - 00:38:42:10  
our mechanisms aren't set up yet.

00:38:42:12 - 00:38:45:05  
That shouldn't be something  
that should be able to be said,

00:38:45:15 - 00:38:48:10  
let alone be said and not be challenged.

00:38:48:19 - 00:38:52:24  
I think I saw three tweets on Twitter about it

00:38:53:08 - 00:38:58:01

all from disabled people kind of going,  
hang on a minute, What was that?

00:38:58:06 - 00:38:59:16  
What was that?

00:38:59:16 - 00:39:04:02  
I mean, we're set up to create  
international groundbreaking work.

00:39:04:09 - 00:39:06:13  
So it's particularly offensive to us.

00:39:06:13 - 00:39:11:11  
But I do think that elitism is really rooted  
within the sector.

00:39:11:17 - 00:39:14:05  
And I think it's also a generational thing.

00:39:14:05 - 00:39:17:14  
And I do think there were points,  
you know, at some point I've got to step off

00:39:17:14 - 00:39:22:02  
because I'm going to be in danger  
of being that block, you know, in the future.

00:39:22:02 - 00:39:26:13  
Also goes to the point  
raised earlier about who calls themselves an artist.

00:39:27:10 - 00:39:30:08  
At what point do you feel like  
you can call yourself an artist?

00:39:30:23 - 00:39:33:24  
Do you need to have done a degree in any art form?

00:39:34:06 - 00:39:37:14  
Can you you know,  
why does the phrase 'outsider artist' exist?

00:39:37:14 - 00:39:42:12  
That's a phrase in the visual art world, actually,  
that if you're not trained,

00:39:42:12 - 00:39:46:07  
that you, you know,  
somehow your work sits again, sits over here.

00:39:46:14 - 00:39:48:10  
It doesn't sit within here.

00:39:48:10 - 00:39:55:22  
The idea is power balance, elitism, ambition, quality.

00:39:56:02 - 00:40:00:00  
Sometimes it's all wrapped up into one,

00:40:00:11 - 00:40:05:02  
you know, particular  
kind of quite sometimes difficult to take package.

00:40:05:11 - 00:40:09:20  
But if you take them all apart  
and you start looking at them from the perspective

00:40:09:20 - 00:40:13:15  
of what  
we're all trying to do in our respective roles,

00:40:14:02 - 00:40:16:21  
you can start kind of tweaking them

00:40:16:21 - 00:40:19:08  
and playing with them a little bit.

00:40:19:08 - 00:40:23:16  
I often look at the relationship  
between artists and audiences

00:40:24:02 - 00:40:28:09  
because that falls into a similar,  
you know, kind of elitist trap.

00:40:28:09 - 00:40:32:01  
I met a theatre maker recently  
who said, 'I don't care about the audience,

00:40:32:15 - 00:40:34:03  
I just want to make what I want to make.'

00:40:35:04 - 00:40:39:03  
And I said, 'Are you sure you're not a visual artist?'

00:40:41:11 - 00:40:43:06  
That's an interesting moment.

00:40:43:06 - 00:40:46:23  
And she went,  
'I hadn't thought about it like that.'

00:40:47:14 - 00:40:49:15  
It's very rare that I meet a theatre maker..

00:40:49:15 - 00:40:50:03  
Yes?

00:40:50:03 - 00:40:50:17  
Audience member: Hello,

00:40:50:17 - 00:40:52:06  
So, yeah, I just wanted to jump in.

00:40:52:06 - 00:40:55:12  
You know, it makes me so angry  
about all these people who make arts.

00:40:55:12 - 00:40:58:24  
And of course, there's arts as hobbies, etc..

00:40:58:24 - 00:41:02:16  
As a professional theatre maker, you know, there's  
plenty of people

00:41:02:20 - 00:41:06:06  
come up from London who make loads of theatre  
and they don't have to pay bills.

00:41:06:06 - 00:41:10:09  
They're living with parents, they are able to intern  
for years and then etc., etc.

00:41:10:09 - 00:41:12:20  
None of these things are available to me.

00:41:12:20 - 00:41:17:02  
So just to drop into that,  
you know, it's almost questioning how do people...

00:41:17:03 - 00:41:21:11  
you know, obviously  
you both do amazing strategic stuff to be able to

00:41:22:22 - 00:41:25:12  
pay bills and maybe ambition, quality.

00:41:26:08 - 00:41:29:23  
I hate to say the word money  
and I know it's set up here not to pick into that,

00:41:30:05 - 00:41:32:23  
but I'm going to be going back to London and thinking,  
how do I write this ambition

00:41:32:23 - 00:41:36:12  
and quality application to bring in money?

00:41:36:16 - 00:41:41:14  
So we moved the lowest level of our award up  
from 10 to 15 K

00:41:41:17 - 00:41:46:07  
because we don't believe that 10K enables you  
to create the thing that you should have to.

00:41:46:14 - 00:41:49:09  
We scrutinise budgets

00:41:49:09 - 00:41:52:02  
and insist the artist pay themselves

00:41:53:17 - 00:41:55:18  
union rates as a minimum.

00:41:55:18 - 00:41:56:24  
They're set as a minimum.

00:41:56:24 - 00:41:59:11  
They're not a maximum in any way, shape or form.

00:42:00:15 - 00:42:04:00  
We've linked freelancer pay to salaried staff pay.

00:42:04:06 - 00:42:08:04  
So if salaried staff pay goes  
up, freelancer pay has to go up as well.

00:42:08:11 - 00:42:12:08  
There's no point rewarding  
one part of an organisation and not rewarding

00:42:12:13 - 00:42:15:04  
another part that does just as vital kind of work.

00:42:15:11 - 00:42:17:19  
I think money's absolutely crucial.

00:42:17:19 - 00:42:20:11  
We've got to a pay differential  
where I can't be paid.

00:42:20:17 - 00:42:24:06  
I think it's more than five times  
the rate of our lowest paid person.

00:42:24:10 - 00:42:26:09  
That's really important as well.

00:42:26:09 - 00:42:29:21  
There's no need for stupid salaries  
within the arts sector.

00:42:30:01 - 00:42:32:22  
When people are living on the breadline,

there's absolutely no need for it.

00:42:33:06 - 00:42:36:06  
Everybody gets a living wage, even at trainee level,

00:42:37:06 - 00:42:39:07  
that the highest level of that it can be.

00:42:40:04 - 00:42:42:22  
We are a sector.

00:42:44:13 - 00:42:46:05  
I'm really trying not to swear.

00:42:46:05 - 00:42:48:12  
We are a sector that screws over artists.

00:42:49:18 - 00:42:54:01  
Artists are the lifeblood of the art sector  
and are the least powerful people within it.

00:42:54:01 - 00:42:56:10  
And that sucks. That really, really sucks.

00:42:56:15 - 00:43:01:12  
Every arts organisation needs to bring artists central  
as a value within their work

00:43:01:17 - 00:43:03:21  
to make sure that they are

00:43:05:12 - 00:43:07:16  
cared for and funded too.

00:43:07:24 - 00:43:11:00  
We fund a lot of R & D work  
because I think a lot of work

00:43:11:05 - 00:43:14:00  
takes time and development at that early stage.

00:43:14:11 - 00:43:18:14  
In order to then reach the audiences,  
it needs to be tested out.

00:43:18:14 - 00:43:19:12  
It needs to be seen.

00:43:19:12 - 00:43:22:16  
Is there an audience kind of for that? But money is central.

00:43:22:16 - 00:43:26:24  
And in answer to your question,  
the very first thing that we did in 2025,

00:43:26:24 - 00:43:33:18  
the very first call out we did was to our artists  
in Bradford starting again,

00:43:33:18 - 00:43:37:11  
where it lands  
and matters the most at the beginning for us

00:43:37:24 - 00:43:40:20  
is for them to actually have time

00:43:41:17 - 00:43:45:09  
to write the brief,  
to write the proposal, to respond to the themes.

00:43:46:12 - 00:43:49:02  
So not saying it's a loss leader.

00:43:49:12 - 00:43:53:14  
You're talking to an artist  
who's been a freelancer for most of her career.

00:43:53:14 - 00:43:58:05  
I've been on the hustle since the moment  
I started to practise, because we talk

00:43:58:05 - 00:44:01:20  
about the hustle, but we don't really, you know,  
we all go, Yeah, we all know it's the hustle.

00:44:02:06 - 00:44:06:22  
But how many of us  
actually really know how the art sector works?

00:44:07:24 - 00:44:10:18  
How many of us know the ratio

00:44:11:14 - 00:44:14:11  
of applications to success?

00:44:15:15 - 00:44:19:10  
And in Bradford working class City,

00:44:19:24 - 00:44:24:17  
we've got so many working  
class voices that are from our communities.

00:44:24:24 - 00:44:27:23  
A lot of them haven't got  
can't afford to do an art degree now

00:44:29:05 - 00:44:33:17  
you know 50 - 60 K debt



and you have no idea how when you graduate,

00:44:33:22 - 00:44:36:13

how do you even enter the sector?

00:44:37:12 - 00:44:39:18

It's - forget opaque.

00:44:39:18 - 00:44:40:21

There's just nothing there.

00:44:42:07 - 00:44:43:01

And it's worse.

00:44:43:01 - 00:44:46:10

It's often lots of disabled  
people do labour for nothing

00:44:47:05 - 00:44:49:09

because of the benefits system  
and the benefits trap.

00:44:51:13 - 00:44:54:12

So many artists on universal credit  
who are penalised

00:44:54:12 - 00:44:57:22

if they go a penny over  
what they can potentially earn.

00:44:58:06 - 00:45:03:19

So there's there's so much nuance that needs  
to be taken into account when paying people.

00:45:03:19 - 00:45:08:20

And many organisations have inflexible  
finance systems

00:45:09:02 - 00:45:11:23

that actually don't allow them  
to take that nuance on.

00:45:12:04 - 00:45:14:19

It's really, really hard for artists  
just starting out

00:45:14:24 - 00:45:19:03

to actually get onto  
that treadmill in the first place.

00:45:19:03 - 00:45:22:13

Even someone who sees themselves  
as a creative, as you were talking about,

00:45:22:24 - 00:45:25:14  
there's someone there with the hand up at the back  
if you can give them a mic.

00:45:25:14 - 00:45:28:02  
This is a conversation  
we're going to try and keep it as a conversation.

00:45:28:14 - 00:45:32:07  
Audience Member: Hi, I'm lucky enough to run the Bradford

00:45:32:07 - 00:45:36:06  
Playhouse here in fabulous Bradford and we

00:45:37:12 - 00:45:39:11  
work a lot with amateur

00:45:39:11 - 00:45:41:18  
dramatics and I feel like that

00:45:43:08 - 00:45:45:24  
has a quality aspect attached to it.

00:45:46:18 - 00:45:50:04  
And what I want to say is that it's fantastic

00:45:50:09 - 00:45:56:14  
that people who want to be paid are paid,  
but I think it's also a massive thing,

00:45:56:14 - 00:46:01:05  
especially moving into City of Culture,  
that the people who work in those mills,

00:46:01:05 - 00:46:05:21  
who still work in those food factories,  
who work at town planners,

00:46:06:04 - 00:46:11:08  
all sorts of fabulous volunteers  
and people who want to be seen as artists.

00:46:11:17 - 00:46:14:24  
But also that's not their primary job.

00:46:14:24 - 00:46:16:24  
That's not their primary role in life.

00:46:16:24 - 00:46:20:19  
And like you said about, your father in in the house

00:46:20:23 - 00:46:23:21  
once a month and how hard it is to do that.

00:46:24:16 - 00:46:29:08  
And I think we need to start  
concentrating on the fact that that has a quality

00:46:29:08 - 00:46:33:01  
and has so much ambition  
and is sometimes ten times harder.

00:46:34:05 - 00:46:36:16  
I don't think there's this hard definition.

00:46:36:17 - 00:46:39:21  
I think there's loads of people who do their art

00:46:39:21 - 00:46:42:23  
on a voluntary basis  
who absolutely are artists.

00:46:43:04 - 00:46:45:20  
The majority of artists  
I know don't earn their full time

00:46:45:20 - 00:46:48:13  
living from being an artist  
because they can't afford to.

00:46:49:05 - 00:46:52:24  
But absolutely,  
I think we have denigrated the voluntary sector

00:46:53:02 - 00:46:58:03  
for decades and that comes into the whole kind  
of quality debate really unfairly.

00:46:58:10 - 00:47:01:19  
And I think Let's Create  
is the start of really addressing that

00:47:02:00 - 00:47:05:00  
and actually saying,  
no, everybody has creativity with them.

00:47:05:02 - 00:47:08:09  
You can choose  
how far you want to take that It could be

00:47:08:09 - 00:47:11:09  
a vocational interest that takes you to that level.

00:47:11:12 - 00:47:13:07  
We don't want to put barriers in your way.

00:47:13:07 - 00:47:14:14  
If that is how it is.

00:47:14:14 - 00:47:19:13

It could also just be the way you spend your Friday night, and that's equally valid.

00:47:20:14 - 00:47:22:00

And also what you

00:47:22:00 - 00:47:25:02

you know, what you made the point earlier about audience,

00:47:25:18 - 00:47:30:10

the piece that the Paraorchestra created that was for a small audience.

00:47:30:22 - 00:47:34:07

At what point is quality decided on size of audience?

00:47:34:13 - 00:47:40:02

There are certain events, certain artforms, a certain moments where of course there's great

00:47:40:03 - 00:47:43:14

joyous  
kind of coming together of a large group of people.

00:47:44:03 - 00:47:47:03

But equally there can be a joyous

00:47:47:03 - 00:47:52:09

and kind of meaning  
and a kind of a landing and ambition

00:47:52:09 - 00:47:56:10

in something that doesn't have 3000 people.

00:47:56:10 - 00:47:58:20

But actually has 300 people in the audience.

00:47:59:05 - 00:48:01:00

Three people. Yeah.

00:48:01:00 - 00:48:06:01

So we need to start kind of giving giving that right and opportunity

00:48:06:01 - 00:48:09:19

to all the different ways of experience and different

00:48:10:00 - 00:48:12:10

kind of scale of experience.

00:48:12:22 - 00:48:16:17

And from from a UK City of Culture perspective,

00:48:17:00 - 00:48:21:01

something on a street can have meaning and scale.

00:48:21:09 - 00:48:25:03

Somebody something in somebody's street  
just as much as something in the mirror pool

00:48:25:10 - 00:48:28:13

can have meaning  
and not have to be absolutely massive.

00:48:29:07 - 00:48:32:14

We're turning that idea a little bit on its head.

00:48:32:14 - 00:48:37:24

What what has meaning and what has spectacle,  
what has scale and what has depth,

00:48:39:10 - 00:48:41:10

being a lot more playful with it all.

00:48:43:07 - 00:48:44:17

Alex: Next question.

00:48:44:20 - 00:48:46:11

We can see nothing here.

00:48:46:11 - 00:48:47:19

It's just lights.

00:48:47:19 - 00:48:48:19

Alex: Yeah, we can.

00:48:48:19 - 00:48:49:16

We can. We can do that.

00:48:49:16 - 00:48:51:17

We can be your eyes.

00:48:52:20 - 00:48:56:02

Audience Member: Hi.

00:48:57:07 - 00:49:01:04

coming back to the who gets to decide  
what is good.

00:49:03:01 - 00:49:05:06

I love when we talk about young people

00:49:05:06 - 00:49:08:10

and I think probably ten years

00:49:08:10 - 00:49:13:05

later I was thrilled  
and getting really excited about the fact

00:49:13:05 - 00:49:18:06

that, oh, I'm part of the young people group,  
but now it gets me a bit anxious.

00:49:18:06 - 00:49:21:06

At the same time, when we talk about giving power

00:49:21:06 - 00:49:23:23

to young people and hearing those voices,

00:49:24:15 - 00:49:27:14

how do we or how

00:49:28:15 - 00:49:30:19

how do you manage to find

00:49:31:18 - 00:49:34:12

a balance between giving power to young people?

00:49:34:12 - 00:49:37:17

But for that power not to become

00:49:38:05 - 00:49:42:10

something that enhances the gap between young people

00:49:42:10 - 00:49:46:24

and the elderly  
that are also kind of like a non heard voice. And

00:49:48:04 - 00:49:50:03

I don't know if I'm explaining myself.

00:49:50:03 - 00:49:53:02

One of my colleagues in the audience  
is probably going to say 'Shanaz, normally you

00:49:53:02 - 00:49:58:06

explain coming of age much, much  
better than you just did', which actually is that

00:49:58:06 - 00:50:03:10

coming of age isn't just about our young people  
delivering that theme, but creative aging.

00:50:04:00 - 00:50:07:12

I'm really interested in creative aging  
because actually you start aging.

00:50:07:12 - 00:50:09:18  
My mum always goes,  
Why do you celebrate your birthdays?

00:50:10:15 - 00:50:14:20  
Because you're one year closer to, you know,  
to getting older and getting more, you know,

00:50:14:21 - 00:50:20:17  
kind of more fragile, more vulnerable, closer to,  
you know, to to to being less able, which I'm not.

00:50:20:17 - 00:50:21:20  
All right. That's a fair point.

00:50:21:20 - 00:50:26:20  
But I'm not going to be thinking about that at 18,  
19, 20, 30, you know, 40.

00:50:27:02 - 00:50:29:05  
I'm going to start thinking about that  
a little later.

00:50:29:21 - 00:50:31:21  
But we start aging,

00:50:31:21 - 00:50:34:23  
And therefore, at what point do we start  
thinking about creative aging?

00:50:35:18 - 00:50:38:14  
I'm really interested in cross-generational work.

00:50:39:01 - 00:50:44:12  
I think it's incredibly important  
to value all generations in our communities

00:50:45:13 - 00:50:47:11  
as we get older.

00:50:47:11 - 00:50:50:11  
Yes, we've had an entire life lived,

00:50:50:17 - 00:50:53:11  
but everyone still has aspirations,

00:50:53:14 - 00:50:56:11  
still has ambitions they want to deliver.

00:50:57:04 - 00:51:00:12  
Might not be change of world order,

00:51:01:00 - 00:51:03:22  
might just be the change

that they want to see in their street.

00:51:04:21 - 00:51:07:13

So my invitation to our young people is actually

00:51:07:13 - 00:51:12:09

to work with all our generations,  
to actually work with the older generations

00:51:13:02 - 00:51:16:17

and create  
that very much like cross-generational link.

00:51:17:08 - 00:51:21:01

I just didn't explain that  
theme as well as I normally do.

00:51:22:03 - 00:51:26:15

But do you have a question as well  
that you said that is that your main anxiety

00:51:26:15 - 00:51:30:03

because you said you were anxious about it.

00:51:30:03 - 00:51:32:11

Audience Member: Not my main anxiety, but definitely

00:51:32:11 - 00:51:35:02

one of the sources of anxiety is,

00:51:36:14 - 00:51:39:13

yeah, kind of like because I'm in that middle

00:51:39:14 - 00:51:42:16

where when people talk about young people, I'm like,

00:51:42:16 - 00:51:46:05

Yeah, I'm young, but then they see me as a mum.

00:51:46:05 - 00:51:51:22

They call me like someone that is older and I  
so I can fill that gap of

00:51:51:22 - 00:51:57:09

like I'm not wise and old enough,  
but I'm also not young and fresh enough.

00:51:57:09 - 00:51:58:15

So what the heck?

00:51:59:22 - 00:52:01:15

I, I feel it.

00:52:01:15 - 00:52:03:01



Yeah, I feel you.

00:52:03:01 - 00:52:03:19

Yeah.

00:52:07:11 - 00:52:08:05

Alex: I should say that

00:52:08:05 - 00:52:12:13

in my experience as well,  
people come to the to the arts at all kinds of ages.

00:52:12:13 - 00:52:15:23

So there are people who are young artists at 40.

00:52:16:21 - 00:52:20:23

It's at what time do you emerge? The phrase emerging artist?

00:52:20:23 - 00:52:23:05

Lubaina Himid.

00:52:23:05 - 00:52:25:11

You know, she should have won a Turner Prize.

00:52:26:07 - 00:52:28:08

I mean. Victoria Ryan. You know.

00:52:28:08 - 00:52:32:21

Veronica Ryan. Again, at what point do we emerge?

00:52:33:09 - 00:52:34:15

We scrapped the world emerging.

00:52:34:15 - 00:52:38:21

We used to have an emerging artist scheme  
and so many people were getting offended by it.

00:52:38:21 - 00:52:39:18

It's kind of like no.

00:52:39:18 - 00:52:43:05

So we look at small scale awards  
or large scale awards and actually

00:52:43:10 - 00:52:46:23

a small scale award isn't about just an R&D.

00:52:46:23 - 00:52:51:16

It could be,  
but actually something could just be under 25K

00:52:51:16 - 00:52:54:03

a large scale award could still be an R&D,

00:52:54:03 - 00:52:57:23  
but it could be a bigger process,  
a more expensive process.

00:52:59:00 - 00:53:00:03  
The things a nonsense..

00:53:00:03 - 00:53:03:05  
A lot of the ways in which we quantify the arts.

00:53:03:14 - 00:53:06:21  
Young artists, emerging artists, R&D,

00:53:07:10 - 00:53:13:09  
they are nonsensical, and we're creating boxes  
that just tether us down

00:53:13:13 - 00:53:16:09  
rather than actually empowering us  
to be more creative.

00:53:17:00 - 00:53:19:22  
I think also it's

00:53:19:22 - 00:53:24:01  
is about recognizing that we're at a point

00:53:24:01 - 00:53:27:04  
where a lot a lot of working class

00:53:27:23 - 00:53:30:07  
people aren't coming through

00:53:30:07 - 00:53:32:10  
traditional routes into the arts.

00:53:33:12 - 00:53:37:16  
Not just working class, but a lot of a lot of people  
from marginalised identities.

00:53:37:22 - 00:53:38:21  
Absolutely.

00:53:38:21 - 00:53:43:02  
And that there are other routes,  
there are other ways

00:53:43:11 - 00:53:47:07  
to begin to start  
kind of seeing your creativity,

00:53:47:07 - 00:53:51:17  
whether you want to deliver it in as a form,  
a form of self.

00:53:52:00 - 00:53:55:06

This is for me like the artist said,  
this isn't about the audiences.

00:53:55:06 - 00:53:57:12

This is all about me. Great.

00:53:57:12 - 00:54:01:12

You know, or you want to actually communicate  
with an audience and have that relationship

00:54:01:14 - 00:54:03:06

with the audience as an artist

00:54:04:18 - 00:54:05:09

whether you want

00:54:05:09 - 00:54:08:22

to work backstage, dare I say it, post-COVID.

00:54:09:05 - 00:54:13:11

What's happened to our technical, you know, backstage,

00:54:14:00 - 00:54:16:12

our front of house in art galleries,

00:54:16:12 - 00:54:18:18

we've had huge talent loss.

00:54:19:17 - 00:54:22:15

If we do not become more visible

00:54:23:03 - 00:54:25:22

to those who are interested in working in the arts

00:54:25:22 - 00:54:31:04

but don't know how or what or where,  
but quite like the idea of it,

00:54:31:19 - 00:54:34:07

we're going to shrink.

00:54:34:19 - 00:54:36:22

It's getting harder and harder to recruit

00:54:36:22 - 00:54:39:18

production managers, stage managers, front of house.

00:54:40:06 - 00:54:42:18

There's plenty of people wanting to volunteer

00:54:43:05 - 00:54:48:13

because they see the value of volunteering

and being a part of the arts sector

00:54:48:22 - 00:54:52:12

as a volunteer,  
but they don't see it as a career option.

00:54:53:19 - 00:54:56:04

Alex: Can we get another question, please?

00:54:56:04 - 00:54:57:01

Audience Member: Hi there.

00:54:57:01 - 00:55:01:17

Um, I've got a question about how we

00:55:02:23 - 00:55:04:10

So I think the arts and culture

00:55:04:10 - 00:55:10:20

have quite a biased and well-established heritage  
and ways of doing things

00:55:11:07 - 00:55:14:19

and looking at ambition and quality  
from much more grass roots.

00:55:14:19 - 00:55:20:00

And um, perspective and community  
perspective is really powerful and useful.

00:55:20:08 - 00:55:24:10

But you know, as an organization  
that's funded by the Arts Council

00:55:25:10 - 00:55:28:10

and perhaps a question to you, Jo,

00:55:29:01 - 00:55:32:21

you know, how we're kind of caught in the middle,  
aren't we?

00:55:32:22 - 00:55:36:13

When you get to a certain stage in our career

00:55:36:22 - 00:55:41:13

where you're sort of talking to the well-established  
but also in the middle with what

00:55:41:15 - 00:55:44:17

the marginalised communities or emerging

00:55:45:16 - 00:55:48:23

communities, however you want to call them,

00:55:49:06 - 00:55:53:23

you know, how do we kind of bridge that gap so that we can move forward together?

00:55:54:07 - 00:55:57:22

I think in some ways we have been some of us been doing this for years and years and years

00:55:58:09 - 00:55:59:20

and it's getting to a point.

00:55:59:20 - 00:56:02:01

It's getting quite tiring and difficult.

00:56:02:01 - 00:56:05:16

But in some ways, Let's Create is an opportunity to kind of redress

00:56:05:19 - 00:56:08:05

and readdress some of these questions.

00:56:08:05 - 00:56:11:17

Um, but you know, at the same time, what's, what's the next step?

00:56:11:17 - 00:56:13:08

How could we get there together?

00:56:16:09 - 00:56:17:04

One of the things our

00:56:17:04 - 00:56:19:21

board talks about a lot is how do we,

00:56:20:06 - 00:56:24:09

you know, dismantle the master's house when we just bought the tool kit?

00:56:24:20 - 00:56:29:20

We've just be given the master's tool kit, kind of, you know, we're embedded within that sector now,

00:56:30:00 - 00:56:33:06

but we can still challenge and provoke and

00:56:34:12 - 00:56:35:23

annoy,

00:56:36:10 - 00:56:38:03

irritate,

00:56:39:10 - 00:56:40:15

galvanize change.

00:56:40:15 - 00:56:43:17

Within that,  
we have to change the structures. For those

00:56:43:17 - 00:56:47:20

who are really comfortable  
with the way that things have been.

00:56:48:07 - 00:56:49:20

They are part of the problem.

00:56:49:20 - 00:56:53:04

If you've been comfortable with the way  
things have been, then you've been comfortable

00:56:53:04 - 00:56:56:02

with levels of discrimination,  
lack of representation.

00:56:57:03 - 00:56:59:07

Otherwise we wouldn't be in the situation  
we are now.

00:56:59:17 - 00:57:03:08

So things have to change and you have to join

00:57:03:08 - 00:57:06:09

in that process of change,  
whether you like it or no.

00:57:07:24 - 00:57:10:16

We've decided not to work with people

00:57:10:16 - 00:57:14:14

who make us feel comfortable,  
but to work with many of our partners.

00:57:14:23 - 00:57:15:15

We don't.

00:57:15:15 - 00:57:20:21

We don't look for a values match, which is something  
you traditionally look for within a partnership.

00:57:21:03 - 00:57:24:04

If we did, then we would narrow the pool of people  
we worked

00:57:24:04 - 00:57:27:09

with to people that were really easy to work with.

00:57:27:09 - 00:57:31:12

That's not going to create change  
within the cultural sector. So

00:57:32:15 - 00:57:35:04  
because we like to make our lives difficult,  
we said no.

00:57:35:04 - 00:57:38:24  
A certain percentage of our partnerships  
will be with people we don't agree with

00:57:40:02 - 00:57:43:05  
and our aim is to push them towards change.

00:57:44:13 - 00:57:47:07  
And you know, but also it's not a one way thing.

00:57:47:12 - 00:57:51:12  
It's also about finding out  
why are they, why are those ideas so entrenched

00:57:51:22 - 00:57:54:21  
or what part of them are they holding on to?

00:57:55:01 - 00:57:56:17  
What do we not know about them?

00:57:57:17 - 00:58:00:11  
Because if we don't know that,  
then we can't get people

00:58:00:11 - 00:58:05:14  
to give up their way of doing something, Is it  
that it's just particularly financially effective?

00:58:05:20 - 00:58:10:15  
Is it that it's all they know and that actually it's  
about broadening, you know, experiences.

00:58:10:21 - 00:58:12:20  
So it's got to be a two way dialog.

00:58:12:20 - 00:58:15:16  
We can't go into it with arrogance  
because that's not going to work.

00:58:15:23 - 00:58:20:03  
But we do have to go into it  
with an agenda to make change

00:58:20:12 - 00:58:23:06  
and to be really clear about that and say,

00:58:23:10 - 00:58:26:09  
you know,  
this is because we want you to change this.

00:58:26:14 - 00:58:28:24

So anybody that we work in partnership with,  
we go, right,

00:58:30:02 - 00:58:33:19

20% of your programing, 20% of your staffing.

00:58:34:00 - 00:58:34:24

What are you doing?

00:58:34:24 - 00:58:39:06

Even if we just like working on a project over here,  
what are you doing to address those things?

00:58:39:06 - 00:58:40:16

We have to ask those questions.

00:58:45:01 - 00:58:46:22

Alex: We haven't got much time.

00:58:46:22 - 00:58:49:08

I'm, I think time for two questions.

00:58:49:17 - 00:58:53:01

And I'm going to pass to mic  
to the person in the second row.

00:58:54:13 - 00:58:55:08

Audience Member: Thank you.

00:58:55:13 - 00:58:59:01

Just something coming back to what Jo was saying  
right at the start, but it keeps coming up

00:58:59:20 - 00:59:03:12

is around making yourself redundant or obsolete.

00:59:04:06 - 00:59:07:02

I think that seeing change

00:59:08:03 - 00:59:10:10

at kind of like an organizational purpose mission

00:59:10:21 - 00:59:13:00

level is quite easy because it's big.

00:59:13:12 - 00:59:17:24

But actually those changes  
that obsoleteness happens.

00:59:18:11 - 00:59:19:08

It's like a fractal.



00:59:19:08 - 00:59:24:01

There's all sorts of examples within every process,  
within every organization, with every transaction

00:59:24:10 - 00:59:29:02

and conversation where there's an opportunity  
to embed the way you work

00:59:29:02 - 00:59:34:03

so that those barriers keep getting removed from all those  
tiny little, whether it's the way you do meetings

00:59:34:03 - 00:59:37:03

or the way you set up conversations  
or the partners that you choose or

00:59:38:15 - 00:59:39:18

the artists that you choose

00:59:39:18 - 00:59:43:03

to engage with every,  
single process can be looked at through that lens.

00:59:43:13 - 00:59:48:06

So I think from an organizational point of view,  
that work is so detailed

00:59:48:06 - 00:59:52:05

as well as that big stuff  
like changing the sector, challenging the sector.

00:59:52:18 - 00:59:55:09

And so it's just something I find myself

00:59:55:21 - 00:59:59:02

constantly reflecting on all the different ways

00:59:59:02 - 01:00:02:23

that we can try to make that change within  
every single thing we do.

01:00:03:20 - 01:00:07:01

So I thought that was something  
that I wanted to share.

01:00:07:01 - 01:00:10:02

I think everybody should be looking  
to make themselves redundant.

01:00:10:12 - 01:00:12:06

It's kind of everything has a life span.

01:00:12:06 - 01:00:17:14

We get so upset when things close,

we get so angry, and so disappointed, we spout out

01:00:17:15 - 01:00:23:02

loads of guff around it and it's kind of like, nature, everything dies.

01:00:23:02 - 01:00:25:00

It's part of that process.

01:00:25:00 - 01:00:31:02

We can't have new fresh unless we also have, you know, death. Doesn't mean we don't have to grieve,

01:00:31:02 - 01:00:33:23

Doesn't mean we do have to go through some of the rituals around that.

01:00:34:03 - 01:00:37:13

But there's some brilliant work being done on it.

01:00:38:04 - 01:00:40:11

That process, that closing process.

01:00:40:22 - 01:00:43:14

At the moment, I'd love to see, you know,

01:00:43:21 - 01:00:47:04

a third of the arts sector close every five years.

01:00:47:11 - 01:00:49:23

Audience Member: Death doesn't have to be the end either.

01:00:51:05 - 01:00:51:23

It's everything

01:00:51:23 - 01:00:55:08

has a cycle, doesn't it?  
And everything has a lifespan.

01:00:55:08 - 01:01:00:16

And um, we, we talk about portfolio careers.

01:01:00:16 - 01:01:04:24

If you're a solo artist  
or an SME that you have to do more than one thing.

01:01:04:24 - 01:01:09:02

You introduced yourself at the beginning  
as an artist, producer, you know, so on

01:01:09:02 - 01:01:14:04

and so forth, um,  
and that's about kind of at points you,

01:01:14:10 - 01:01:19:15  
you know, you shift, you shift what you're doing,  
how you're doing it, everything has a lifespan.

01:01:20:07 - 01:01:22:00  
It comes to the end of its lifespan.

01:01:22:00 - 01:01:24:20  
Celebrate that moment and go, right,  
what's going to be next.

01:01:25:22 - 01:01:29:02  
So I think everything you're saying

01:01:29:02 - 01:01:34:24  
absolutely, every, every way a meeting is done,  
like Jo and I were both laughing

01:01:34:24 - 01:01:37:15  
that we're sat on the right side of each  
other's hearing need

01:01:38:10 - 01:01:41:01  
anybody sits here next to me,  
I'm not going to hear you.

01:01:41:24 - 01:01:43:01  
Jo's not going to hear you.

01:01:43:01 - 01:01:47:02  
But we immediately we understood and we like, okay,  
so we sat on the right side.

01:01:47:07 - 01:01:50:00  
Good to note for mealtimes or various like that.

01:01:50:00 - 01:01:52:07  
If you sat at this side of me, I'll ignore you.

01:01:52:07 - 01:01:54:15  
And and that fact that you start

01:01:54:15 - 01:01:58:11  
a meeting by saying  
is everybody where they need to be?

01:01:59:23 - 01:02:02:01  
And for us immediately, that

01:02:02:04 - 01:02:06:00  
kind of makes us equal to everyone  
who's in that space and in that room.

01:02:06:12 - 01:02:09:19

Because up until that moment  
you have to do the work yourself.

01:02:10:18 - 01:02:12:02  
So it starts off with that.

01:02:12:02 - 01:02:15:08  
But that might not just be about hearing,  
it might be the way

01:02:15:08 - 01:02:18:16  
somebody needs to see, the way  
somebody wants to engage,

01:02:19:08 - 01:02:21:14  
how we set up our processes,

01:02:22:00 - 01:02:25:15  
what our processes are, who is going to learn.

01:02:25:15 - 01:02:28:19  
And we know I'm talking to you,  
but I'm working through, you know, that moment.

01:02:28:20 - 01:02:32:21  
We're setting up processes and systems,  
but that early in our in our journey,

01:02:33:12 - 01:02:37:12  
trying to make sure that we bring different types  
of learning with us

01:02:38:02 - 01:02:41:02  
whose, you know, trying to kind of create that space.

01:02:41:23 - 01:02:45:09  
So small changes create the big changes

01:02:46:09 - 01:02:48:22  
and we never stop changing.

01:02:48:22 - 01:02:51:13  
Audience Member: Yeah, and it's not just about  
the quality of the art, it's about the quality

01:02:51:13 - 01:02:54:14  
of the infrastructure of the systems  
that support the art as well.

01:02:55:12 - 01:02:58:17  
So think how annoying a mosquito can be  
and the amount of change

01:02:58:17 - 01:03:02:11

a mosquito makes. They're tiny.

01:03:05:15 - 01:03:07:01

Alex: Time for one more question.

01:03:07:01 - 01:03:10:07

I think there's someone further up.

01:03:13:24 - 01:03:14:19

Audience Member : Hello there.

01:03:14:19 - 01:03:17:12

I just wanted to talk about the ambition  
quality part.

01:03:17:12 - 01:03:21:02

You know, when you spoke about your family gathering

01:03:21:08 - 01:03:23:19

and the folk songs that they'd sing together.

01:03:24:21 - 01:03:27:02

As a South Asian artist who makes work

01:03:27:08 - 01:03:31:06

for a South Asian audience that I think is easily  
ignored by the sector.

01:03:31:20 - 01:03:36:10

People like my grandparents, people like my parents  
who don't necessarily always speak English.

01:03:36:18 - 01:03:41:01

So I make a piece of work  
that I think will speak to them primarily.

01:03:42:11 - 01:03:47:19

And as an inclusive artist, I try and make sure that it's open  
to everyone else.

01:03:48:01 - 01:03:51:11

Now, it might be a situation where, uh,

01:03:52:06 - 01:03:54:07

not everyone will get what I'm making,

01:03:55:07 - 01:03:56:15

and that's okay.

01:03:56:15 - 01:04:01:08

And I think that we should allow that  
because at the same time, when I take my parents

01:04:01:08 - 01:04:04:22

or my grandparents to watch something,  
they'll come out saying, This is

01:04:05:24 - 01:04:08:06  
something you should never bring me to.

01:04:08:06 - 01:04:09:21  
And that's also okay.

01:04:09:21 - 01:04:14:07  
I think that that question around quality  
and who is it for and who's assessing it

01:04:14:23 - 01:04:18:11  
is really, really vital in this age  
when we really should be

01:04:18:11 - 01:04:22:15  
discussing and it's okay if this  
particular audience doesn't like it

01:04:22:15 - 01:04:27:04  
or if the reviewer doesn't like it  
because who the work was made for,

01:04:28:03 - 01:04:29:11  
they love it.

01:04:30:04 - 01:04:31:18  
I completely agree.

01:04:31:18 - 01:04:34:18  
Not every everything made is for everybody.

01:04:35:04 - 01:04:40:06  
And we can be confident in that, that the  
I have to be honest,

01:04:40:12 - 01:04:43:12  
even I would come out of those folk sessions going,  
that's not for me.

01:04:45:00 - 01:04:49:05  
That's for that very particular audience,  
but it works for that audience.

01:04:49:11 - 01:04:50:13  
There are some works.

01:04:50:13 - 01:04:56:04  
There are some art forms that are very accessible  
because they're visual, they're outdoors.

01:04:57:07 - 01:05:01:09

There's not even that barrier of going into a venue

01:05:02:05 - 01:05:04:10  
because even seeing a venue

01:05:04:10 - 01:05:07:03  
as an art venue as something that is for you.

01:05:08:08 - 01:05:10:18  
I took my, my parents to the Hepworth

01:05:10:18 - 01:05:13:14  
when it first - I think it just opened  
in the first six months.

01:05:13:23 - 01:05:17:22  
There was a photoshoot. That was the guise in which  
I get my parents anywhere.

01:05:18:09 - 01:05:20:19  
There's always a reason to get them there.

01:05:21:03 - 01:05:23:24  
And my mum was wearing a shalwar kameez

01:05:25:06 - 01:05:26:06  
and you know, that's

01:05:26:06 - 01:05:28:21  
who she is, that's what she wears,  
that's what she's comfortable in.

01:05:29:08 - 01:05:32:03  
And as we were walking over the bridge,  
those of you who know

01:05:32:03 - 01:05:35:05  
the Hepworth, you know, you're approaching it  
and it's the bridge.

01:05:35:12 - 01:05:38:23  
My mum's looking at everybody and she said to me,

01:05:40:03 - 01:05:41:23  
I don't belong here.

01:05:42:17 - 01:05:44:17  
And I went, What do you mean, Mum? She goes, You do?

01:05:44:17 - 01:05:46:00  
Because look at the way you're dressed.

01:05:46:00 - 01:05:48:01  
Your daughter does, your father does.

01:05:48:10 - 01:05:52:06

I don't belong here because no one here  
is dressed like me.

01:05:53:06 - 01:05:55:22

And I went, Yeah, but you're here with me  
and that's why you're here.

01:05:55:22 - 01:05:56:20

and I've brought you here.

01:05:56:20 - 01:05:59:14

and she went, no, no, nobody looks like me.

01:06:01:09 - 01:06:04:05

and then we went in and had the photo shoot

01:06:04:05 - 01:06:09:10

and my mother very just,  
you know, we stood there having the photo taken.

01:06:09:10 - 01:06:12:01

my mother just leaned over  
and I got Martin Parr to take the picture.

01:06:12:01 - 01:06:14:17

and those of you who know Martin Parr,  
he doesn't like you smiling.

01:06:15:24 - 01:06:17:20

And neither my mother, she looks like,

01:06:17:20 - 01:06:20:11

you know, Queen Victoria on a good day.

01:06:21:08 - 01:06:23:13

and my mother just leaned over

01:06:23:13 - 01:06:27:02

and there's all these lovely young women  
from the marketing team

01:06:28:11 - 01:06:30:05

taking photos

01:06:30:05 - 01:06:32:14

because sure enough, my mother is the only woman

01:06:33:16 - 01:06:36:14

wearing a shalwar kameez,  
not just the fact that she's brown,

01:06:36:19 - 01:06:39:24



you know, I was there, my daughter was there,  
There was a few other people there.

01:06:40:22 - 01:06:43:10  
She's wearing a shalwar kameez extra brownie points.

01:06:43:17 - 01:06:47:20  
and there was these these young women

01:06:48:22 - 01:06:50:15  
taking the photo.

01:06:50:15 - 01:06:53:17  
My mum just leaned over and said,  
You need to tell them.

01:06:53:17 - 01:06:55:04  
I charge.

01:06:57:14 - 01:06:59:13  
and we have a photo by Martin Parr

01:06:59:13 - 01:07:03:10  
where we're smiling because we were corpsing  
and my dad was mortified.

01:07:03:10 - 01:07:04:13  
He's like, Martin Parr is stood there

01:07:04:13 - 01:07:05:09  
taking our photo.

01:07:05:09 - 01:07:08:23  
you're so embarrassing me  
and all of you are laughing. But..

01:07:10:09 - 01:07:11:09  
intelligence.

01:07:11:09 - 01:07:12:14  
My mum's illiterate.

01:07:12:14 - 01:07:15:02  
But intelligence is not just education.

01:07:15:02 - 01:07:18:23  
Intelligence is seeing the world as all of us

01:07:18:23 - 01:07:22:12  
see and interact with the world from our very,  
very different perspectives.

01:07:23:03 - 01:07:25:01  
and we need to

01:07:25:09 - 01:07:27:21  
embrace that and we need to respect that.

01:07:30:03 - 01:07:31:04  
Alex : did you want to respond?

01:07:31:04 - 01:07:32:06  
We've got time.

01:07:32:11 - 01:07:36:19  
No, I was just thinking that it's exactly  
the same for a wheelchair user goes into a venue

01:07:36:19 - 01:07:40:18  
and you can see you can see the buzz  
around the marketing department.

01:07:40:22 - 01:07:44:05  
So we got a get a picture, we got to a get picture  
because we can them put it on the website.

01:07:44:05 - 01:07:46:19  
and we've got we've got one of the visible ones.

01:07:47:10 - 01:07:50:19  
But it's like most disabled people have,  
you know, visible hidden impairments.

01:07:51:01 - 01:07:55:02  
But there's absolutely a buzz that kind of goes round.

01:07:55:02 - 01:07:57:15  
and that tokenization

01:07:58:14 - 01:08:01:00  
stays with you, it's really hard to get rid of.

01:08:01:00 - 01:08:03:24  
It's really hard to can pretend you don't feel..

01:08:04:19 - 01:08:08:18  
It's one of the things that really makes  
you not feel like you belong

01:08:08:18 - 01:08:11:17  
and you can spot when those photographs are not,

01:08:12:04 - 01:08:14:23  
you know, not all authentic

01:08:15:00 - 01:08:15:16  
kind of thing.

01:08:15:16 - 01:08:18:12

But absolutely anybody anybody can make art.

01:08:18:16 - 01:08:20:19

but not everybody believes they can make art.

01:08:21:06 - 01:08:25:15

And I think the job for the next generation of

01:08:25:24 - 01:08:30:19

of people involved in creating art  
is to really keep widening that pool.

01:08:30:22 - 01:08:34:10

I think it started  
I think let's create it's a great tool for that.

01:08:34:15 - 01:08:37:04

But that's only going to work  
if we genuinely believe it

01:08:37:09 - 01:08:39:18

and we generally make that part of our core commissions.

01:08:40:13 - 01:08:43:12

Alex : Thank you. Can show our appreciation.

01:08:43:12 - 01:08:45:16

please for Shanaz and Jo.

01:08:45:24 - 01:08:52:13

Audience : Applause