

CREATIVE SCENE

DELIVERY PLAN 2022 TO 2025

UPDATED OCTOBER 2023

The Creative Scene Delivery Plan was updated following a programme review April-August 2023 and adopted by the Partnership Group 20/09/2023. The update takes into account the refreshed governance structure and new 'Story of Change' framework developed with the Partnership Group, and project developments and opportunities that emerged during the first year of programme development.

This has resulted in new information in section 5, which sets out the rationale and targets audiences and participants for our refreshed programme, and section 9, which sets out the current governance and management structure. The programme strands have been consolidated, and activity plans with targets and budgets updated.

A set of Appendices to this Delivery plan sets out our 1. Activity Plans and Budget and 2. Our Place Based Needs assessment, including Audience Insights Map & Hidden Gems Findings.

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1. About Creative People and Places Project and ‘Creative Scene’

This Delivery Plan sets out how we will deliver the Creative People and Places Project ‘Creative Scene’, in Kirklees. Creative People and Places (CPP) is an Arts Council England (ACE) programme which focuses investment on parts of the country where involvement in creativity and culture is significantly below the national average. CPP provides National Lottery funding to groups of local organisations, or consortia, who work together to bring creative opportunities to the lives of people who live in that place. What makes Creative People and Places unique, is that the arts activity driven by these groups, is designed by, for and with people from the community.

Creative Scene is a programme of arts and creative activities and events made with and for the people of Kirklees, West Yorkshire. It seeks to encourage more people to experience and be inspired by the arts.

As a Creative People and Places Project, Creative Scene is overseen by a consortium of partners- The Partnership Group and delivered through the lead organisation and project grant holder, Brigantia Creative Ltd, an arts and educational charity that supports positive social change through creativity and culture. After a successful bid by the Partnership Group, the Creative Scene programme entered the Arts Council England National Portfolio (NPO) in April 2022, with funding totally £1m secured until March 2025.

2. About this Delivery Plan

This plan sets out our aims, vision, mission, values and outcomes, and the ways in which we will deliver a programme of activities to develop more participation in the arts from areas and communities who are least engaged. It has been developed in accordance with Arts Council England’s requirements, and aims to set out to evidence their key criteria for the programme, including how we will:

- Establish a strong community voice, co-creation of projects and participation in decision making.
- Provide effective governance and management of the programme.
- Carry out evaluation and share our learning widely.
- Develop sustainable models and increase arts and cultural activity in the area into the future.

The plan is monitored quarterly by the Partnership Group, and data and progress are submitted quarterly in line with Arts Council England’s CPP/NPO reporting requirements. Our Delivery Plan is reviewed at 6-month intervals, delivery of the objectives and outcomes is reported back to the Partnership Group.

3. Aims, Vision, Mission

Our Aim is to encourage, invest in, and support a thriving arts scene in Kirklees that is accessible and relevant to the people that live here.

Our Vision is to make a lasting change in the way people take part in, make, and experience the arts, and in levels of access to creativity and culture.

Our Mission is to enable more people in Kirklees to create and experience the arts, to bring their voices centre stage and to put the towns of this part of West Yorkshire on the regional and national cultural map.

4. Our ‘Story of Change’

In 2022, our programme delivery was impacted by the pandemic, and we reduced delivery as we built the new organisation, Partnership Group, and staff team.

During this time the creative team reviewed the creative programme and carried out research to identify population and community demographics, key initiatives in the area, current levels of engagement and of arts and cultural provision. We drew on our Audience Agency data, Partnership Group insights, and the findings of our ‘Hidden Gems’ creative mapping (on-the-ground research led by creative practitioners to find marginalised voices, ‘cold-spots’ and assets) to review neighbourhoods and communities with least opportunity and engagement in the arts. This enabled us to better understand the community landscape – including the physical and social spaces where events and activities can be presented post Covid-19. We began a series of conversations with voluntary organisations, festivals, and events to assess their current capacity, ambitions, interests, and support needs.

During the first 6 months of 2023, we worked with our Partnership Group to refresh our understanding of the aims behind the CPP programme, and to develop our thinking about the difference we want the programme to make in Kirklees.

This led to a new ‘Story of Change’ with updated outcomes, an updating of the programme delivery and strands prioritising target populations and communities.

5. Programme Rationale: How We Identify Priority Audiences and Participants

5.1 Using Data – Least Engaged Populations

Creative Scene’s first phases of work were focused on supporting some key communities and volunteer led events in the towns in the north of Kirklees. Since 2022, as we entered the ACE National Portfolio, we have explored how we can develop an offer for the whole of Kirklees and prioritise communities who are least engaged in the arts. Throughout the year and across all our projects, we collect and analyse data that we use to help us understand where areas of least engagement are, what the barriers are.

We analyse audience and participant data to determine who is attending and from which neighbourhoods. This helps us to build a picture of who has taken part and which types of activity and approaches have been successful in enabling more people from areas of low engagement to create and experience the arts.

This informs how we design the programme. The data we use includes quantitative data – things that can be counted or measured – such as the numbers, postcodes, ages, and ethnicity of participants – and qualitative, such as observations, partners' evaluations and participants and audience feedback.

5.2 Focus Groups – Under-Represented Communities

In 2020, we ran in-depth focus groups with identified communities and demographic groups that were least represented in our audience and participant data: young people, south Asian Muslim women, older people, and families with low incomes, to identify barriers and motivations to their participation. This gave us a rich insight and we will continue to use these to inform the programme design.

We will contribute towards addressing Arts Council's Equality Objectives by developing an Equality Action Plan, targeting audiences and participants under the Participation & Engagement strand of the programme to be inclusive of participation and opportunity from the protected characteristics (including age, disability, race, religion or belief, sex and sexual orientation).

5.3 Hidden Gems and Cold Spots – Creative Mapping

In 2022 our creative mapping exercise, 'Hidden Gems', was an artist led approach to identify cultural activity 'cold spots' in Kirklees. Led by 3 local artists, through a process of observation and consultation, they designed a series of projects for creative activity, that responded to areas where there was low opportunity and strong interest and energy- 'the 'hidden gems'. We will use this approach in our People Powered and Participation programme strands to find new partners and opportunities.

We also use tools from the Audience Agency, including Audience Spectrum reports, which profiles the population by postcodes and helps us to identify the postcodes and places with least engagement in arts and culture Kirklees. This gives us insights into households and neighbourhoods attitudes to culture, what they like to see and do and the barriers to taking part. We have mapped data these to neighbourhoods and wards, to identify lesser engaged neighbourhoods and towns. Key Communities and Populations that are less well represented in our activity to date are:

- Families living in social housing (Frontline Families).
- South Asian community (Up Our Street/ Kaleidoscope Creativity).
- Older people, experiencing isolation, in social housing and residential care (Supported Communities).
- Young people – 16-24 with experiences of disruption to their lives, or exclusion.

- Communities who are marginalised and whose voices are not heard: refugees and asylum seekers, LGBTQI+, d/Deaf, visually impaired.

5.4 Updating Our Field Research and Insights

In Spring & Summer 2023, we carried out desk based and field research to update our knowledge and better understand the current local landscape and the level of cultural provision and opportunity in priority neighbourhoods, and this is reflected in our refreshed business plan.

The pandemic changed the social, cultural and community landscape in which Creative Scene operates venues, groups and events closed, activity and footfall in town centres had significantly reduced, and our 'in person' delivery was impacted. In many settings, volunteers have moved on, numbers attending are much reduced, and some groups have closed down completely or changed the scope of their activity.

We focused on the most populous wards in the least engaged wards in Huddersfield and North Kirklees. We met with Partnership Group members and invited Ward Councillors to gather their insights about opportunities and challenges. We found that:

- New grass roots projects were active in many neighbourhoods, some of these included and had grown out of Covid-relief activities and food banks.
- There was an appetite for re-engagement and for activity to support people to get out socially and connect with their communities.
- Initiatives to support third sector agencies to develop activity, capacity and volunteering have sprung up.
- Some neighbourhoods and populations are better served than others - with a range of initiatives underway with residents.
- There has been an extensive programme of investment in local authority led arts and culture projects under Year of Music, Creative Town and Dewsbury Taking the Lead that provided opportunities for and community participation in arts activity.
- Whilst sports activities and clubs offer opportunities for children and young people in some neighbourhoods there is an un-met demand for creative activity.
- Agencies that work with isolated older people, including those that support people living with dementia, have a strong interest in arts and cultural activities for their service users and recognise the positive impact this can have.

5.5 Understanding Kirklees Demographics

We use Kirklees Council Factsheets and Kirklees Observatory data, which produces reports sourced from Census 2021, to build a picture of the population and inform our programme design. With a total population of 433,000, some significant findings that influence how we target projects in our programme are:

- the most densely populated and highest population areas are around the towns in wards of North Kirklees: - Batley West, Dewsbury East and Dewsbury West & Heckmondwike, and in Greenhead, West Huddersfield.
- Across Kirklees, 19.5% of the population identify as Asian or Asian British, compared with a regional percentage 8.9% and a national percentage for England of 9.6%.
- 18.5% as Muslim, (compared with a regional percentage of 8.1% and a national percentage for England of 6.7%).
- Approximately 97,542 children and young people under the age of 18 years live in Kirklees. This is 22% of the total population in the area and the number of under-18s is projected to increase by almost 9000 by 2030. 18% of primary school children and 19% of secondary school children are entitled to free school meals, a proxy indicator for poverty, compared with 15% and 13% nationally.
- 28% of primary school children and 22% of secondary school children have English as an additional language compared with 20% and 16% nationally.
- The population of Kirklees continues to grow and diversify with projected increases in the youngest and oldest population groups.
- Some parts of Kirklees are much more deprived than others and this has important implications for how we tackle inequalities: children and families living in the most deprived areas in Kirklees are likely to have the worst health and wellbeing and the greatest need for help and support.

5.6 Project Design to Reach Priority Communities Across Kirklees

Whilst some of our projects are designed to reach demographics and neighbourhoods where there is evidence of least engagement in the arts, all programme strands are open to access for people and communities across Kirklees and are promoted on our social media and websites.

In Spring & Summer 2023 we reviewed our programme strands and have set new targets for the 2023-24 programme of activity, to respond to what we have learned to date:

- Our Partnership Group has brought together wider expertise and knowledge across new areas and sectors in Kirklees and helped us identify new opportunities and communities.
- We have developed new relationships services and agencies that support equality, cohesion and young people across Kirklees, and this has informed our participation and engagement plans for the year.
- We have had very little activity in some neighbourhoods with priority populations and lowest level of participation, and so we are kick starting work

there with a new model of artist residencies: People Powered. This takes place across the course of a year and will offer deeper opportunities for collaboration and co-creation. In running People Powered in these two neighbourhoods we will test the model and assess how it might be rolled out in future years to other priority areas.

- We have struggled to develop good audience numbers at some venues and so will focus Show Up family shows in venues that have high need and potential.
- For elders and adults, we will seek venues and partners that can support elders from across different areas of Kirklees to take part.
- Whilst there is demand for 'programming' into community festivals and events, this offers little opportunity for meaningful engagement and participation, and we will seek out Spark partnership that offer potential for high quality community participation.

With limited budgets and resources, we will target programme strands and activity that meet the projects main aim of reaching populations that are **least engaged in the arts**, matching this to need and gaps, opportunity, where we can have most impact and develop new learning. Whilst some activity will target particular neighbourhoods, our wider participation and engagement activities will be developed with specific marginalised communities. We will develop our marketing activity to promote participation in these from across Kirklees, and where relevant, support community members to access activity.

5.7 Identifying Neighbourhoods for 'People Powered' Artists Residencies

Creative Scene takes an 'ecological' approach to arts and cultural development and to achieving our mission of enabling more people in Kirklees to experience the arts. We recognise that a thriving ecology is made up of the different assets, interests, partners, and potential of the area we are working in, and the People Powered Residences will work with these identified 'ingredients' of a thriving ecology.

To identify the first two neighbourhoods, we used our data, knowledge, and Audience Spectrum to identify 'least engaged' populations across Kirklees. This data was mapped against our neighbourhoods and shows that the least engaged postcodes are predominantly in and around the towns of North Kirklees- Batley, Dewsbury, Cleckheaton, Heckmondwike, and some neighbourhoods in Huddersfield. We worked over the summer months to connect with local stakeholders in these areas, including our Partnership Group members, Police Community Support Officers, local sports and social clubs and food banks. We invited ward councillors to identify neighbourhoods where People Powered residencies can best take place and be supported by community champions. As well as identifying local needs, including any cross over with health and wellbeing and cohesion priorities, we considered opportunity for partnership working with other community organisations with shared priorities.

This led us to focusing on two Wards in Kirklees, Dewsbury East, and Dewsbury West, both areas where the Creative Scene programme has not had significant reach previously, and where we feel the residencies have the most opportunity to

build connections, add value to existing initiatives and engage with least engaged sectors and neighbourhoods in Kirklees.

We have used information from the Kirklees Observatory and the 2021 census to look at key statistics and populations in these areas, including population, economic activity, deprivation, and health. We use this knowledge to help us, and the artists understand population size and characteristics in order to effectively plan and deliver the People Powered projects.

Dewsbury Easy Ward - Chickenley, and adjoining Earlsheaton neighbourhoods.

- This area is predominantly White (95%).
- Between 70-83% of Chickenley households have at least one dimension of deprivation (housing, health, disability, education) whilst neighbouring Earlsheaton has areas where 57-64% of households have at least one dimension.

Chickenley was originally a farming hamlet, however over time has become a suburb of Dewsbury. The area is home to a post-war council, specifically an area locally known informally as 'tin town' with corrugated rooftops. Though some investment has been made into housing, there is division between 'Walnuts' and 'Princesses' (named after the main streets). The large church has been closed, and in the centre is Orchard Primary School, but young people leave the estate for secondary school.

Dewsbury West Ward - with a focus on the Dewsbury Moor, Westborough, and Westtown.

- This area is mixed, with approx. 45% Asian/Asian British and 50% White.
- The central residential estates of Dewsbury Moor and Westtown has 72-80% of households deprived in some dimension.

The housing is mainly post-war council housing. There is a complex network of communities: several Mosques and Islamic Centres, Methodist Chapels, Irish-heritage spaces (Rugby League Club, Parochial Hall, Churches etc). There are a number of Primary Schools which are reflective of the population, with Boothroyd having a larger British-Asian attendance and St Paulinus School predominately white attendance.

This means we 'People Powered programme' will have a focus for our neighbourhood working in Dewsbury West and Dewsbury East wards, where levels of engagement in the arts are the lowest.

6 Evaluation and Action Research

6.1 Evaluation

Evaluation is a requirement of Arts Council England's funding to Creative Scene. We will collect feedback and data from participants to address three overarching, national evaluation questions:

Creative Scene: Delivery Plan 2022-2025, updated October 2023

1. Are more people from places of least engagement experiencing and inspired by the arts?
2. To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
3. What approaches are successful and what are we learning? ^[1]_[SEP]

To understand who the Creative People and Places programme is reaching, impact, areas and populations of least engagement, cold spots, and opportunities to engage, we will use:

- The Audience Agency 'Counting What Counts' survey and Impact and Insights Toolkit - undertaking a minimum of four Impact and Insights evaluations per year. The four evaluations will be representative of our programme across the year and will include events and performances, participatory experiences, and community decision-making activities.
- The Audience Agency mapping and profiling reports.
- Participant and Audience Feedback.
- Creative practitioner and producer observations.
- Artists 'hidden gems' asset-based community mapping process.

We will also evaluate the contribution of programme partners and the Partnership group to the development, shaping, and sharing of the programme, so as to ensure the most effective and active consortium possible is in place, and to support the journey towards longer-term sustainability.

We will work with audiences and engagement experts and commission independent evaluators and offer briefs to capture our story of change, and to:

- Support us to develop an overarching evaluation framework.
- Create effective processes to capture data, feedback, and observations.
- Develop frameworks for mapping local demographic data into Audience Agency segments and profiles, and in analysing audience and participation across different projects.
- Develop case studies that demonstrate the contribution of our work towards our outcomes.
- Help identify opportunities to disseminate the findings.
- Identify how we contribute towards the outcomes of Arts Council England's 10-year Strategy:
 - **CREATIVE PEOPLE:** Everyone can develop and express creativity throughout their life.
 - **CULTURAL COMMUNITIES:** Villages, towns and cities thrive through a collaborative approach to culture.
 - **CREATIVE & CULTURAL COUNTRY:** England's cultural sector is innovative, collaborative and international.


6.2 Action Research & Reflection

Creative People and Places is an ‘action research’ project, and this means we set all our activity within a process of trying out new things and reflecting on what has, or has not, worked, testing out new and different approaches. This learning is fed back to our funders and to our Partnership Group, and an ongoing cycle of reflection and review, influences how our project team develops the programme.

As part of all our projects, we will:

- Develop project plans that set out the difference we aim to make with the project and target audiences.
- Conduct project debriefs to reflect on what worked and what didn't - with producing team, partners, participants, and artists.
- embed creative process to capture community feedback and observations to help us understand the impact of our work.

We will develop an evaluation plan to collect evidence of the outcomes, and this will provide robust research and data to support evidence towards the three Arts Council England questions; and will help us to reflect, assess and understand:

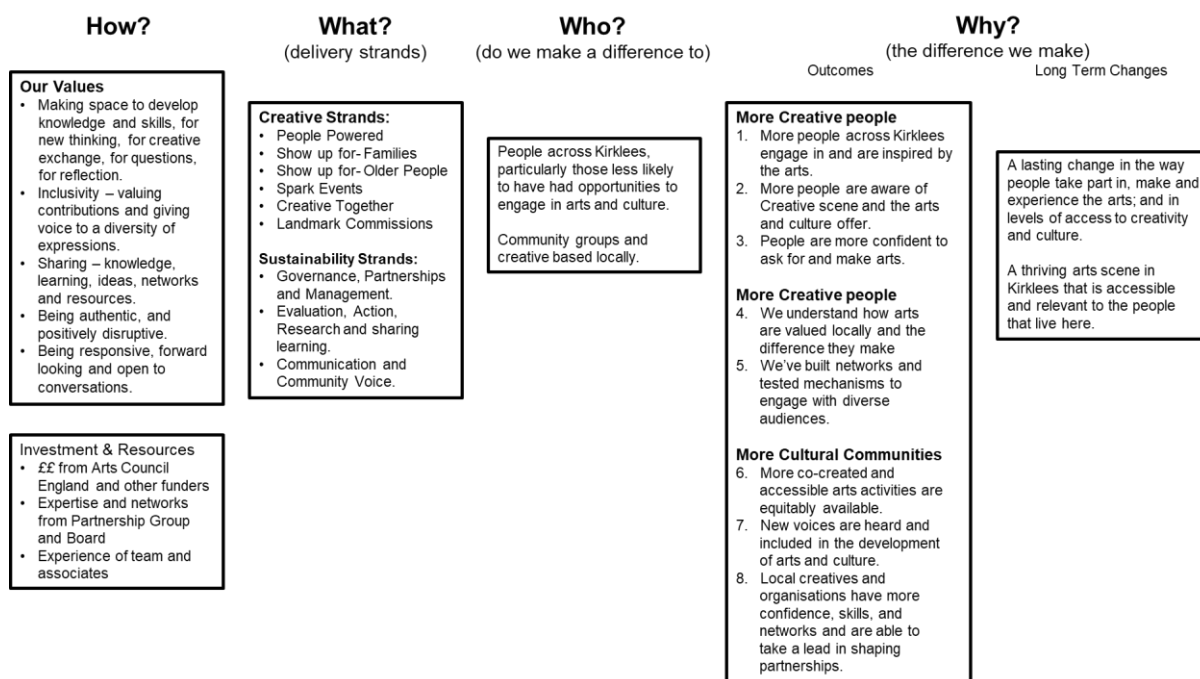
- Which approaches were successful and what lessons were learned. 
- The demographic profiles of attenders, participants, volunteers, and others that engage in the programmes.
- The motivations and impact on audiences and participants.

6.3 Story of Change

In April – May 2023, the Partnership Group worked with evaluation consultant, Ruth Melville, to develop a story of Change for the Creative Scene Programme. Through a series of conversations and workshop, the Partnership Group re-visited the aims behind Arts Council England’s ‘Creative People and Place’s project and considered the difference they wanted to achieve in Kirklees.

They considered the different projects and programme strands of Creative Scene and potential to contribute to outcomes and developed a set of values for the project. Going forwards, this framework will be used to commission local evaluation, supporting the Arts Council England 3 research questions for the ‘Creative People and Place’s project, and to provide evidence of impact to stakeholders.

Creative Scene: Delivery Plan 2022-2025, updated October 2023



7. Community voice and co-creation

People in our neighbourhoods and communities are central to the decision-making process. Our starting point is connecting to people and hearing their ambitions and interests. This leads through to their involvement in developing project proposals and artists briefs, selecting artists, participation in activity, and co-creation of artistic outcomes.

A new role of Engagement and Participation Lead will develop relationships with community partners and stakeholders and relationships to implement the People Powered programme. The Engagement and Participation Lead will set up a People Powered stakeholders' group in both neighbourhoods, to support project planning and delivery. Two socially engaged artists will be selected to work across the defined neighbourhoods throughout the year.

People Powered will embed artists in communities - meeting people where they are at - to carry out creative consultation and conversations, to develop a deep understanding of dynamics, motivations, and opportunities. This may be through drop-in and 'have a go' sessions, trips to see other projects and events, or through organising a community social and cabaret.

Out of this initial activity, the artists will develop regular activities and an annual special event or presentation to a wider public. People Powered will enable us to both develop a reach into neighbourhoods and populations who have not yet had opportunity to be engaged in the programme, and to deepen our outcomes for each project.

Through our engagement and participation programme, we will work with targeted communities to identify what they would like to take part in and engage with. We will

build project development groups of stakeholders – including local people, residents, schools, businesses to select programmes or artists, and to support the producing team in designing projects and supporting project delivery plans. In Landmark Commissions and Youth Arts Lab, people are involved as co-creators and participants, directly working with artists to develop ideas and present these within productions and events.

In the Show Up, SPARK Creative Events Partnerships and Landmark Events strands, Project Partners from community-led events and groups will bring their local knowledge to choose activity and programming that will appeal to and engage their communities. They will champion activities to their communities, gather feedback, and use this to guide next projects.

8. Communications & Marketing

The past 2 years have seen some fall-off of communications due to different types of activity during COVID, changes in Partnership Group membership, and vacancies in key roles. Following novation to the new lead body, a new Partnership Group and NPO status there is a need to re-launch the programme, and the brand and to develop some key stakeholder communications to clarify relationships, celebrate the success of the Partnership, re-focus on the aims of the programme and how we work.

We will work with a freelance team of marketing and communications specialists to a review recent marketing and communications activity and develop a plan including how we will deliver this. This will include:

- Refreshing the Creative Scene brand as a sign of inclusive, accessible events and activities in the community.
- Developing key messages to communicate to key stakeholders the focus of activity and opportunities for partnership.
- Putting in place local marketing plans, using social media and word of mouth, to generate excitement and buzz about the opportunities to take part.
- Carry out local community group mapping and updating our database of stakeholders.
- Setting up new mechanism and schedules for E-Newsletters and Social Media communications.
- Review our advocacy processes and documents.
- Developing internal communications templates.
- Review our website and updating content.

We will publish our business plan, audience impact report and case studies on our website and will contribute to National Peer Learning conference and events.

We will share findings with a network of European colleagues as part of 'Tandem Regions'; a project funded by the European Cultural Fund to develop shared learning about successful and impactful approaches to arts and cultural development in 'peripheral' regions - the towns and suburbs outside of major cities. Within this we will be sharing our action research approach, and findings on how we empower the

'lesser heard' to express their cultures and creativity; and on creative methodologies for developing children's voice on topics and issues that are priorities for them.

Documentation is carried out across all projects and will consist of a variety of media and formats relevant to the project. Where possible we embed documentation within the artists or producer role to show the process of a project as it evolves and develops including blogs, journals, photography and film. This will be published on our website and provided to Arts Council England, other funders and to publications and websites.

We will commission additional documentation in accessible formats such as visual case studies or blogs and present these online. We will maintain an archive of press and media coverage and of any digital or print publications.

9. Governance & Management of Activity

9.1 Background

To establish a sustainable legacy for the first phase of the Creative Scene programme, a new organisation- Brigantia Creative- was grown based on the findings of an options appraisal to assess the best option to secure future investment and sustainability for the programme. The new charity and Board were established and the novation process from the previous lead body, the Lawrence Batley Theatre, transferred staff, grants, contracts and assets to the new organisation.

Brigantia Creative as a lead body provides expertise in marketing and public relations, project design and management, finance, legal, administration and general business management, human resources. It will provide its Board and operational capacity throughout this business plan period to ensure the programme is appropriately governed and resourced.

Brigantia Creative will develop its Board and Business Plan in 2024. Creative Scene will remain within this as its key activity and principal arts and engagement project. New funding resources for arts and community engagement will be sought to enable the Creative Scene Programme to extend its reach and capacity. Any income derived from delivery of the Creative Scene programme will be directly fed back to the Creative Scene budget. Over this period of NPO funding, Brigantia will build financial reserves to a level which covers four months of core operational costs, covering core staff salaries and administration costs for the programme.

Post novation, time has been invested to establish new financial and operational procedures, including budget reporting and financial compliance, company policies and Human Resources. This process will continue into 2024 as we establish a new team and roles and develop a strong organisational culture. We will continue to improve internal systems and processes to ensure that staff are able to work effectively in the delivery of the programme, including establishment of monthly budget planning, thematic internal working groups, and policy reviews.

9.2 Partnership Group – Consortium of Stakeholders

In 2022 we carried out a process to recruit new members to the Partnership Group and in early 2023, held workshops with the Partnership Group to refresh the governance of the programme and update key documents. This has led to consortium of partners who are committed and engaged in the programme and to refreshed terms of reference. In 2024 we will put an open call out for a new independent chair to lead the consortium through the next phase.

The Partnership Group has significant experience with representation in arts practice, community engagement and development, working in and with diverse communities, and working with young people.

We will review Partnership Group skills, conflicts of interest and contributions annually to ensure membership is able to support the programme. aims, roles, decision-making and conflicts of interest.

We will develop a Partnership Group induction pack with key documents and a process for inducting new members into the Consortium.

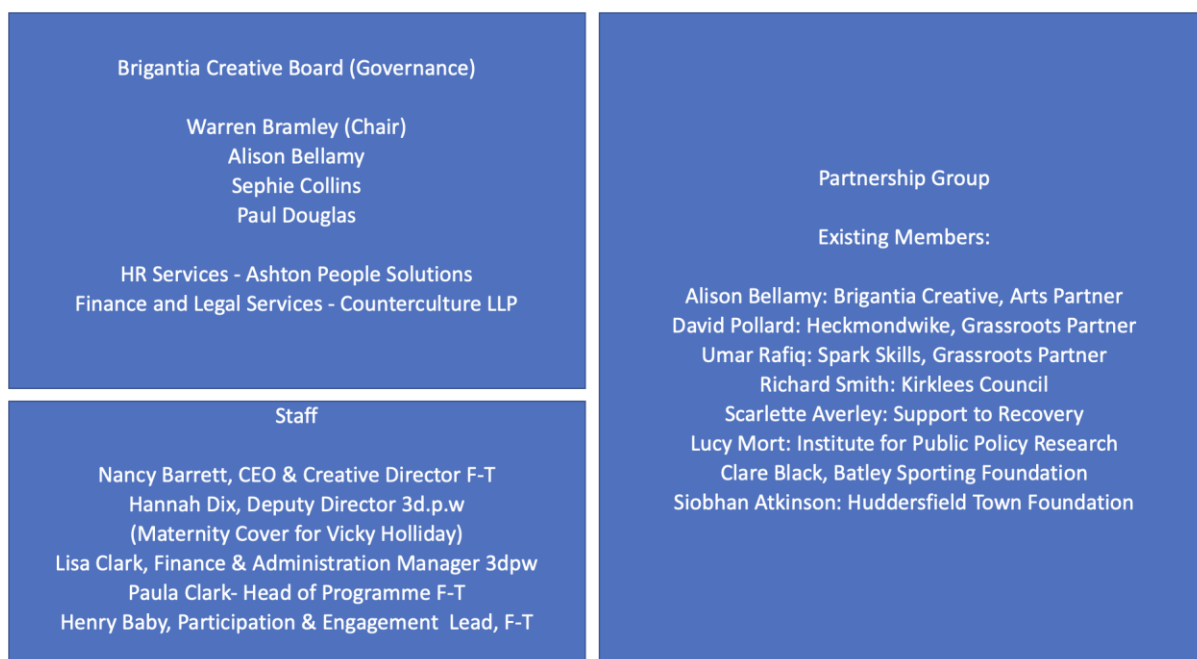
9.3 Project Management and Delivery

The Creative Scene project team has delegated responsibility for the delivery of the CPP programme and for reporting to the Partnership. To accommodate reduced budgets in 2020 we streamlined the team; and during the past 3 years there has been a period of churn and consequently reduced capacity and transfer of knowledge within the team. As such the management and delivery structure has been disrupted. We will conduct a job evaluation process working with external HR support to assess current job descriptions and roles and to consider the introduction of skills and experience needed to meet the needs of the programme. We will assess current remuneration, putting in place pay scales at an appropriate level in line with roles and to consider how the organisational structure can be developed in future.

We will increase capacity for strategic direction, stakeholder engagement, team management, fundraising, monitoring and project production as we develop more project activity in 2022-2023.

There have been many changes in the local authority structure, and we will re-map and connect to local authority initiatives and services such as Place Based & Neighbourhood Teams and diversity and cohesion projects.

9.4 Governance & Management Structure



10. Risk management

Our Risk Register is critical to ensuring that we can grow, develop and become a sustainable part of the region's creative ecology. We will review our risk register every 6 months, to capture known risks to the organisation across the areas of; programme delivery and operations, governance and management, financial and environment/external influences.

The risk register is monitored by the Brigantia Creative Board of Trustees who ensure that known risks are well managed and who support the leadership team in identifying new risks to the organisation as they occur.

Our organisational policy on risk management is to:

- Follow best practice in designing our risk management framework.
- Identify and prioritise risk using the risk management methodology.
- Embed risk management in the day-to-day business.
- Encourage well-managed taking of risk to deliver business objectives.
- Regularly monitor major risks at Director level.
- Provide staff with policies and procedures necessary to manage risk.

11. Sustainability and Legacy

Creative Scene sets out to create a shift in 'supply' - different ways of presenting, commissioning and producing; and 'demand' - increased appetite and engagement with the arts. This approach aims to develop the expectation that great art can happen here, as well as the means to produce and present it.

We are investigating models and ways of working that are sustainable. This includes finding ways for people and groups to take a lead in both commissioning and programming and in finding the resources to do so, and networking communities and creatives. This might include applying for grants and securing business support.

Brigantia has an ambition to develop a new creative hub in North Kirklees, which would serve as the base for the Creative Scene team and establish a much-needed space for creative activity and production in the area, providing a significant new resource for programme delivery in an area where the lack of cultural or community infrastructure has hindered opportunity.

12. Fundraising Strategy

We will focus our fundraising on grants that can support our major projects and strands of work, and on grant applications of £10k+.

Fundraising will include bids to grants and trusts such as Heritage Lottery Fund, Paul Hamlyn Foundation, Youth Endowment Fund. We will explore commission opportunities and initiatives such as the West Yorkshire Mayors Culture Fund, Community Recovery funds as a means to develop strategic programmes. Targets are set out in the budget. There is good bid-writing expertise internally and successful bids made by the team; we will do provide additional external fundraising capacity so that knowledge and skills can be maximised.