

Right Up Our Street

How can more people in Doncaster experience and be inspired by the arts?

Our Plan to 2016

Right Up Our Street

Our Plan to 2016

Prepared March 2013 with support from Arts Council England by the *Right Up Our Street* Consortium:

- darts (Doncaster Community Arts)
- Cast
- Doncaster Culture & Leisure Trust (DCLT)
- Doncaster Voluntary Arts Network (DVAN)

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Summary

2013 will be a significant year for the arts in Doncaster. As we put the finishing touches to this plan, scores of electricians, fitters, joiners and engineers are in the final stages of completing Cast; a new performance venue for our town which many thought we'd never see. When the doors open later this year, people in Doncaster will own a home for theatre, music and dance that is of far greater ambition than we've known before.

It is common, when people talk of the arts in Doncaster, to hear about a place where the arts have no value; no place in people's lives. Hearing of this Doncaster you might wonder why a venue like Cast is being built at all, particularly at a time when investment is scarce and funds are precious.

For those of us who've lived or worked here for decades, this is not a place we recognise. The Doncaster we know is full of artists, musicians, writers and performers; full of people who think creatively and value imagination; full of choirs, bands, theatre companies and galleries. Time after time, we have seen that when local people have the chance to engage with great art they respond with enthusiasm, imagination and pleasure.

What we do recognise is that those opportunities are scarcer than they should be and that a host of reasons make them so. For some people the difficulty is with the content of what's available, how it's presented or where it is. Others may not know what's on offer or be unwilling to take the risk of trying something unfamiliar. Often the label 'art' is enough to persuade people that this is not something for them. All of which goes a long way to explain why, when measuring engagement in the arts, Doncaster lies 274th out of 282 local authorities.

Which is where this plan introduces a second moment of significance for the arts in Doncaster this year: the start of *Right Up Our Street*. Over the next three years our programme of imaginative, inspiring art coupled with focused community engagement will begin increasing the number of local people watching, reading, listening to and taking part in the arts. With £2.5m of investment from Arts Council England and guided by the voices of artists and local people, we have developed a series of approaches designed to address the priorities we know about and uncover more that we don't yet understand. These include:

- Three outstanding, original and spectacular performance pieces with community participation at their heart
- An ambitious programme of fifty high-quality original commissions for artists and companies both local and new to the town
- Five long term programmes of arts based community engagement creating a network of volunteers and professional artists
- An imaginative marketing and audience development approach raising the profile of local activity and making connections between what people want and the opportunities on offer
- Strengthening the capacity of voluntary and professional arts groups, companies and organisations in order to increase their quality, reach and sustainability

At the core of *Right Up Our Street* is a commitment to action research so that we learn more about what holds back participation, test the effectiveness of what we try, demonstrate the impact we achieve and share what we learn.

Our ambition is that as a result of *Right Up Our Street* more people regularly engage in the arts, bringing us closer to levels enjoyed elsewhere in the country. Along the way we aim to improve the value placed on the arts in Doncaster, raise the aspirations for what can be created here and give voice to our communities so that they are at the heart of programming and decision making for all the organisations that have come together to be part of *Right Up Our Street*.

What is Right Up Our Street?

Our brief from Arts Council England

In 2012 Arts Council England launched Creative People & Places, a fund to focus their investment on parts of the UK where people's involvement in the arts is significantly below the national average. Their approach was to support a number of action research partnerships bringing together communities, artists and arts organisations to experiment with new ways of engaging local people in the arts.

The challenge for these partnerships is to create a programme of arts activity that is dramatically different from what exists already, is of a very high quality and is relevant, inspiring and accessible to a local audience. The challenge is also to test new ways of engaging people in that programme: to find out what stops people taking part and to discover ways to break through these barriers.

The vision of the programme is to create a change in understanding about how to create and present arts activity which engages more people; to learn more about why people engage in the arts and why they don't; and to share that knowledge as widely as possible. Ultimately our brief is to get more people watching, listening to and taking part in the arts.

Our Partnership

When asked, people in Doncaster were more likely than almost anywhere else in the country to say that they had not engaged in the arts¹. So, working together in partnership for the first time, darts (Doncaster Community Arts), Doncaster Voluntary Arts Network (DVAN) and Doncaster Culture & Leisure Trust (DCLT) prepared a proposal for Doncaster to be one of the places chosen to receive funding through the Creative People & Places programme.

darts is one of the largest participatory arts companies in the country with more than twenty years' experience working in depth with communities throughout the Doncaster Borough. DVAN is the established umbrella organisation for voluntary arts in Doncaster with 150 member organisations engaging hundreds of local people in their work. DCLT operates The Dome and leisure centres throughout Doncaster, connecting with thousands of local people every day. DCLT is also the parent charity for what is now Cast, Doncaster's new performance venue opening later this year and the fourth member of our partnership.

Together our organisations bring experience and understanding of the arts and of Doncaster. With input and advice from a range of other people and organisations we developed *Right Up Our Street* which was one of seven successful proposals in the initial round of Creative People & Places.

Our Proposal

Doncaster is a diverse place: ask many of us who live here and we're as likely to say we're from Bentley, Mexborough or Thorne – or whichever community we live – as we are to say Doncaster. If we are to engage people, we know we must tailor our plans to fit what is needed in individual communities. We know also that to have a genuine impact we must start by focusing our efforts, giving time and space to win trust, explore solutions and learn lessons. Finally, at the heart of what we do there needs to be startlingly imaginative art which is engaging and relevant to Doncaster: experiences

1. Source: Ipsos MORI, Sport England Active People Survey 4 (2009/10). 32.7% of adults in Doncaster had engaged in the arts in the past year as against a regional average of 40.1% and a national average of 44.3%.

which draw people in; stimulate thought and debate; raise expectations; and create starting points for journeys to further engagement.

From these priorities we built our proposal around a core of five communities, chosen with the help of local community professionals and covering the centre, north, south, east and west of Doncaster's far flung borough boundaries. In each we plan to establish a base: some fixed and some travelling, some permanent and some temporary. Around the bases a team of professional artists – our Arts Supporters – will build a network of volunteers and local community professionals: our Creative Champions.

Together they will begin a series of creative conversations with large numbers of local people: making contacts; digging deeper to understand local attitudes to the arts; connecting people to opportunities and offering support where it's needed to encourage first steps.

We understand though that it's important to offer ways for everyone in the borough to engage with *Right Up Our Street*, which is where our sixth base, our professional arts hub at the centre of Doncaster, comes in. With Cast, The Point (home of darts), Doncaster Museum & Art Gallery and Sine FM (Doncaster's community radio station) at the heart, we will begin a series of striking, original commissions which engage audiences and participants from across the borough.

Back in our five community bases, our Creative Champions and local residents will also be part of the commissioning process: developing small scale projects to respond to local ideas and test ways of widening participation. From these experiments more ambitious plans will grow, with communities being part of the process of commissioning artists to create new work in response to the themes and ideas developing in the bases.

As our first year unfolds we'll gather greater knowledge about what is working and what isn't; what communities want to see and what they don't; and where the drive and energy of our artistic community is taking us. This understanding and the voices of our widening network of champions and volunteers will be what directs our programme on into its later stages; adapting and changing as we learn more and our communities grow in confidence and ambition.

Our Challenge

Starting Points

We've established that people in Doncaster say they are less likely to engage in the arts than almost anywhere else in the country: in fact only seven other local authority areas show a lower level of engagement. The finding in that particular study is backed up by census data showing low levels of participation across the range of different artforms; by Arts Council analysis showing very low access to arts funding and low levels of arts infrastructure; and by audience, visitor and participant records from local arts organisations.

Making an impact on these figures will be a challenge: matching the regional average would require a 23% increase in the numbers engaging in the arts. Matching the national average would take a 35% increase: for Doncaster as a whole that means nearly 28,000 new adults engaging in the arts. For just our five target communities we still need to engage more than 10,000 new adults in the arts – and to sustain their involvement – if we're to approach the levels of engagement in the rest of the country.

Causes

On the one hand we know many reasons why people in Doncaster are less likely to listen, watch or take part in arts activity. People in Doncaster are for example likely to have a lower income (Doncaster household incomes are 20% below than the UK average), our health is more likely to be poor (levels of disability or work limiting illness are 40% higher than the UK average) and we're less likely to have a higher education (just 8% of Doncaster residents): all of which traditionally make it less likely that people will engage in the arts². We know also that being close to major theatres, galleries and cultural centres increases the likelihood that people will take part: Doncaster residents have more limited access to those opportunities than many.

On the other hand, we know surprisingly little about the actual reasons more people in Doncaster aren't going to live music, to watch performances, visit exhibitions or take part in making art themselves more often. Very little research has been done locally and there have been very few opportunities in the past to test new ways of increasing audiences and increasing participation.

From our own experience and from what people in communities around Doncaster have been telling us, we have a number of propositions as to what is preventing people engaging more. These are informing our approach to designing *Right Up Our Street* and are what we will test through our evaluation. They include:

- People are unwilling to take risks; they need recommendations from people they trust.
- People are less likely to see the benefits of the arts; there has to be pay-back to engage them.
- People say they don't know what is on and even when they do, where it's held is not somewhere they feel comfortable attending.
- People feel that the arts are too serious; the content has to be more relevant to their lives
- People are discouraged by the costs of travelling to events; activity closer to home in their own community will help engage.
- People want events put on by those they trust.

² Sources: Doncaster Metropolitan Borough Council; Dept for Culture Media & Sport CASE mapping programme; Audiences Yorkshire NI11 Research Report

Outcomes & Targets

Over the next three years *Right Up Our Street* will give us the opportunity to find out more about these barriers, to test different ways of overcoming them and leave a substantial legacy of learning, innovation and enthusiasm. All our activity will be focused on achieving a series of clear outcomes at the close of the programme by which our success will be measured. These are grouped firstly in terms of change we aim to make for individuals:

1. More people in Doncaster will engage in the arts
2. People in our five communities will value the arts more highly
3. More people in our five communities will take part in arts activity more frequently

Our final three outcomes describe changes we aim to make for arts organisations (both voluntary and professional):

4. Art in Doncaster will be more varied, of higher quality, more visible and more responsive
5. Arts organisations will have a better understanding of what people want
6. People in Doncaster will be more involved in programming for local arts organisations

Developing realistic targets for these outcomes is itself a challenge. We know our aspiration is to move Doncaster's levels of engagement to the regional and national averages but neither we, nor anyone else, can say how much activity we'll need to carry out to achieve this. A key part of our approach will be to measure our impact in the early phases of *Right up Our Street* and use this information to help establish realistic targets for the rest of the programme.

However, given the substantial sums of public money being invested it's important that we demonstrate value for money in the volume and quality of the activity we plan to deliver. As a result we have set clear targets for each year in terms of the number of people we aim to reach and the frequency with which we aim to work with them.

Over the three years we aim to involve just under 20% of the borough population, almost 45,000 people. Of these we estimate around two thirds will be engaged in our five target communities with the remainder coming from across Doncaster:

% Population Participating	Total	Year 1	Year 2	Year 3
Five Community Bases	33%	8%	10%	15%
Rest of Doncaster	10%	2%	3%	5%
Doncaster Total	19%	4%	6%	9%
Individuals Participating				
Five Community Bases	30,276	7,340	9,175	13,762
Rest of Doncaster	14,709	2,942	4,413	7,354
Doncaster Total	44,985	10,281	13,587	21,116

Within our programme we aim to create the space for well over a hundred thousand participations by people in Doncaster. These might include participation in an arts workshop, attendance at a performance, visits to an exhibition or engagement with an event on the street or in a community setting:

Target Participations	Total	First time Visits	Return Visits	Sustained visits
Five Community Bases	73,397	30,582	15,291	27,524
Rest of Doncaster	35,301	14,709	7,354	13,238
Total	108,698	45,291	22,645	40,762
Individuals Participating				
Five Community Bases	30,276	15,138	6,055	9,083
Rest of Doncaster	14,709	7,354	2,942	4,413
Total	44,985	22,493	8,997	13,496

We recognise the ambition in our targets and given that much of the programme remains to be decided, we recognise also the high degree of uncertainty associated with the capacity of the commissions and activities that will be created.

We also recognise that it's not yet possible to say how far activity on this scale will take us in our aspiration to raise engagement: the key will be how many of those participating in *Right Up Our Street* are not currently engaging in the arts. To place the numbers in to context, in order to raise engagement in our five target communities, to a regional average, 22% of those we work with would need to be currently unengaged. To reach the national average 35% would need to be currently unengaged.

Measuring these numbers against the investment from Arts Council England gives a subsidy around £23 per participation and an overall cost (including earned income) of £27 per participation. By comparison average levels of subsidy for participations in traditional arts activity across the UK range from £1.16 (for literature) to £17.43 (music) and overall costs range from £4.52 to £35.13.³

Taking those numbers into account, the costs of our programme are clearly toward the higher end of the scale (though still 25% cheaper than the most expensive). This is a reflection of the experimental nature of much of what we are trying (and necessarily unpredictable participant numbers); the costs of delivering where very little infrastructure already exists; and the costs of researching and evidencing what we do. The high level of subsidy is a reflection again of the experimental nature of what we're trying and the resulting cautious estimates of ticket sales and other income.

Great Art for Everyone

Arts Council England's programme is driven by the mission of 'Great Art for Everyone'. Our challenge in Doncaster will be to match both sides of that equation: making art which is felt to be great by people locally and by those watching our progress. Definitions of great art will be as many as there are voices in the debate and we recognise the tension inherent in our job.

If we are to succeed we will need to balance the drive for surprising, innovative and challenging work with the need for that work to be relevant and valued here in Doncaster. By placing an on-going conversation between communities and artists at the heart of our plan and at the centre of our decision making, we're aiming to achieve that balance.

³ Source: Arts Council England Regularly Funded Organisations Submission 2011/12

Making Mistakes

Our final challenge is to be unafraid of making mistakes. *Right Up Our Street* is a research programme and the communities, artists and organisations involved need the space to try ideas in the knowledge that they might not work. Whilst we are working hard to learn from what has been trialled elsewhere and what research has gone before, we know this is new ground for the arts – that's why Arts Council England created the programme – and certainly new ground for Doncaster.

Trying things out will be at the heart of what we do, but we will not be reckless: our programme design allows us to try things on a small scale first. We will test approaches to programming, decision making, marketing, and engaging in a targeted and limited way first; rejecting those that fail or perform badly whilst refining those that do well.

Our Plan

What we'll do: our DNA

Our arts activity has three strands each with a clear and separate focus but together forming an interconnected and mutually supportive whole: our DNA.

The D of our DNA brings the big bang to *Right Up Our Street*. Three large scale performance events will form the highlight of our programme: one each year. Events of the highest quality that surprise and inspire everyone involved, events that encapsulate the spirit of Doncaster, celebrating our strengths and generating pride. Drawn from local stories, memories, folklore and characters, and translated into contemporary and joyous performances, these will become the shared collective memories, the fireworks that bring people together and inspire a collective sense of ownership.

The N is a series of commissions driven by what we discover local communities and artists want. It's where locally grown ideas are given extra impetus, extra rigour and profile by additional expertise, new collaborations, challenge and dialogue. At this stage much of our canvas is deliberately blank: the commissions in this strand will be the space for communities and artists to introduce new ideas and energy over the next three years. From the discussions so far we know some will be driven by ideas from the community; other ideas will come from artists' response to our brief; and yet more will be as a result of gaps identified as the programme develops.

The A is the grassroots development in our five communities: artists working alongside local volunteers to engage people; to develop confidence and enthusiasm for the arts; to discover more about what's preventing engagement; and to help overcome those barriers. The Arts Supporters will engage and inspire teams of community members, both to participate in more arts activity more frequently and to commission new, experimental arts events and projects. Creative projects will start in the community with professional interventions helping to build capacity and improve the offer.⁴

Alongside our arts delivery we will identify opportunities to strengthen the skills and capacity of artists, community volunteers and arts organisations. Through a series of traineeships, paid internships and professional development programmes we will improve arts delivery, commissioning, programming and community engagement skills with a view to the long term sustainability of the work we begin. A specific and early priority has already been identified by DVAN members to look again at the best and most appropriate way of supporting the rich diversity of voluntary arts activity in Doncaster.

Where we'll work: our six bases

Our decision to focus on six centres of activity for our delivery was a deliberate recognition that we won't achieve our aims if we spread our work too thinly. In order to understand the range of complex reasons why people aren't engaging more, we need the opportunity to focus and to work in depth. With this in mind we sought advice from Doncaster's Area Management Teams as to where we should start.

Our five community bases are spread to cover the north, south, east, west and central areas of the borough. With the exception of the east, each is a substantial neighbourhood with a clear identity of its own. Our decision not to choose a specific community in the east was based on strong local advice and whilst that poses particular challenges it also presents the opportunity to test our approaches over a more fragmented geographic area.

⁴ For more detail on each strand of the DNA see Appendix 5: Activity Plan

Each area is facing a number of social challenges which are either similar to the town as a whole or significantly worse. Levels of poverty, educational achievement, anti-social behaviour and life expectancy are all generally poorer than the rest of Doncaster which itself fares significantly worse than the national average.⁵ In short, these are all areas where statistics would say to expect low engagement in the arts.

In turn, each community has already shown enthusiasm and energy: a desire for change and a willingness to collaborate. In the work so far our artists have found creative responses, a willingness to experiment and lots of ideas. From our experience we know real engagement is achievable and we know approaches that work here are likely to work across the borough.

Our sixth base is the professional hub at the town centre led by Cast, The Point, Higher Rhythm/Sine FM and Doncaster Museum & Art Gallery. With the widest reach and the greatest ability to sustain arts activity beyond the life of *Right Up Our Street*, the responsibility in the professional hub will be to respond to the knowledge our programme gains: adapting and enhancing programming and engaging more deeply with communities.

Between the six bases the impact of *Right Up Our Street* extends right across the borough and beyond, making the activities, events and opportunities widely available. The focused, detailed development work in the five community bases will be accessible to around a third of Doncaster's total population.

Expressing these populations in terms of our ambition to increase engagement in the arts gives the following targets:

	Population	Adult population ⁶	Adults currently engaged in the arts	Target to achieve regional average	Target to achieve national average
Balby	19,523	15,835	5,178	+1,172	+1,837
Bentley	13,782	11,152	3,647	+825	+1,294
East	51,666	42,394	13,863	+3,137	+4,918
Mexborough	14,474	11,893	3,889	+880	+1,380
Rossington	12,963	10,472	3,424	+775	+1,214
Total	112,408	91,746	30,001	+6,789	+10,643
Rest of Doncaster	197,715	147,089	48,098	+10,885	+17,062

⁵ Source: Doncaster Together Community Profiles (September 2012)

⁶ 'Adult' in this case includes young people over 15 in line with available data.

How we'll connect with people

To support the arts programme for *Right Up Our Street* with effective marketing, communications and audience development work, we need to achieve a number of goals: we need to establish a brand identity for the programme; we need to promote the individual events, activities and opportunities; we need to build and sustain relationships with people taking part; we need to track those participations; and we need to leave a legacy of more effective communication and knowledge that lasts beyond 2016.

Many organisations are already part of the *Right Up Our Street* programme and many more will become so over the next three years. We need a brand which is distinct and complementary, not competitive. Our vision is to establish the identity of *Right Up Our Street* as a 'trusted friend': a badge of quality and an assurance of accessibility which sits comfortably alongside the brands of each partner.

At the heart of our brand will be our website and social media presence: promoting activity, inviting participation and signposting opportunities. Our ambition is that the site will grow to become a gateway for arts activity across the borough: a 'what's on guide', box office and community hub for the town. This would be an important legacy for *Right Up Our Street* and whilst we acknowledge the significant challenge in making it work, we believe it's an achievable aspiration.

Our promotional activity will follow the DNA principles of the arts programme itself: higher cost, more traditional campaigns promoting the higher profile D events while at the other end of the scale, simpler, targeted action supports artists and communities in the A programme.

Finally a *Right Up Our Street* card and detailed participant database will support both our research and evaluation and, in the longer term, establish a shared platform for connecting with audiences, volunteers and artists.

How we'll deliver the programme

In designing the *Right Up Our Street* programme delivery we have sought to make use of the knowledge, experience and infrastructure of the consortium partners. We have aligned the different strands of the programme with our respective areas of expertise to create a strong framework within which scores of artists, arts organisations and community groups will be recruited to deliver contracts & commissions.

darts will act as the lead organisation, holding grant funds, administering contracts and being accountable to Arts Council England. darts will also lead the delivery of the A strand of the artistic programme and will coordinate the action research and evaluation.

Cast will lead the delivery of the D strand and take the lead for marketing and communications for *Right Up Our Street*. As our plans for ticketing and audience tracking develop further, Cast will take the lead for implementing the system with support from DCLT.

Delivery of the N programme will be through a series of commissioning rounds between April 2013 and April 2015 lead by the *Right Up Our Street* Steering Group. Artists, arts organisations and community groups who are commissioned will receive practical and technical support and advice and creative direction as required through the consortium partners.

At this stage, because of its un-constituted status, DVAN will not take direct responsibility for delivery (to do otherwise would expose its members to personal liability). However this may change as DVAN itself develops during the course of the next three years.

Whilst we know much will change as we begin to deliver the programme, our key milestones as currently envisaged are described below:

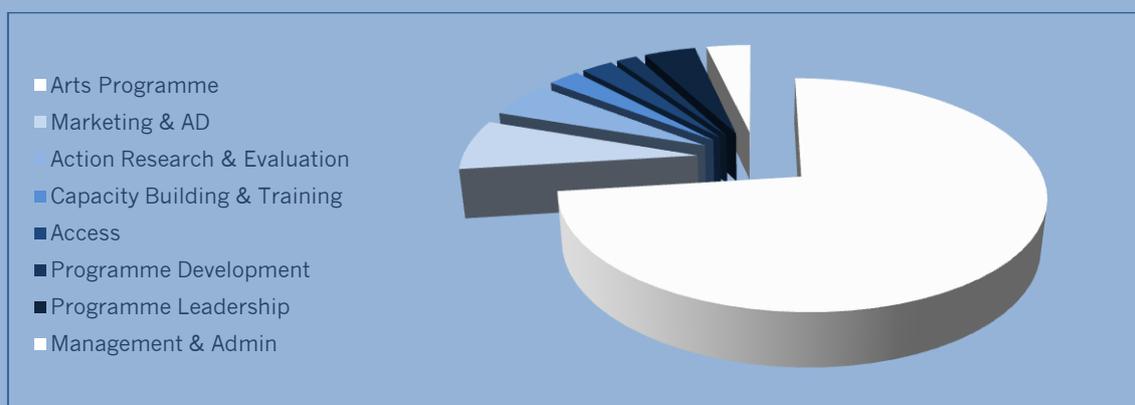
Date	Strand	Milestone
2013		
April	All	<i>Right Up Our Street</i> Phase 2 Start
	N Delivery	First commissioning round begins
	Governance	Steering Group formally established
	A Delivery	Active <i>Right Up Our Street</i> Teams established
June	D Delivery	Phase #1
	N Delivery	First N commissions underway
	A Delivery	Arts Supporters Recruited; Volunteer reps nominated for Steering Group
	Marketing	Marketing staff recruited; brand launch; website launch
	Evaluation	Detailed review and peer sharing plan approved
July	A Delivery	Phase 1 Fieldwork complete
Aug	A Delivery	First Experiments complete
Sept	N Delivery	Second commissioning round begins
	D Delivery	First D event: Cast Opening
Oct	A Delivery	Phase 2 Fieldwork complete
2014		
Jan	A Delivery	Consultation for 2 nd Experiment begin
	N Delivery	Third commissioning round begins
Mar	D Delivery	Phase #2
	A Delivery	2nd Experiment commissioned
	Evaluation	Year 1 review
Sept	D Delivery	Second D event
	N Delivery	Fourth commissioning round begins
	A Delivery	Year 3 programme agreed by <i>Right Up Our Street</i> Teams
2015		
Jan	N Delivery	Final commissioning round begins
Mar	D Delivery	Phase #3
	Evaluation	Year 2 review
Sept	D Delivery	Final D event: Doncaster Stories
Dec	N Delivery	N commissions complete
	A Delivery	A activity complete
2016		
Jan	All	Delivery activity complete.
Mar	All	<i>Right Up Our Street</i> Phase 2 ends. Final evaluation report complete.

How we'll use our funds

Central to our approach has been to secure as high a proportion of funds as possible for delivery of our artistic programme. To this end just under three quarters of our funds will be used to deliver the core programme, split as evenly as possible between the three strands of the DNA approach. The combined costs of leading, managing and administering the programme have been held deliberately low at a combined 7.7% of the programme value by taking advantage of the infrastructure and leadership of the Consortium partners.

The breakdown of funds is as follows:⁷

	ACE Grant	Match Funds	Total Cost	%
Arts Programme	£1,777,614	£367,968	£2,145,582	73.0%
Marketing & Audience Development	£214,510	–	£214,510	7.3%
Action Research & Evaluation	£152,250	–	£152,250	5.2%
Capacity Building & Training	£75,000	–	£75,000	2.6%
Access	£75,000	–	£75,000	2.6%
Programme Development	£49,725	–	£49,725	1.6%
Programme Leadership	£122,405	–	£122,405	4.2%
Management & Administration	£104,419	–	£104,419	3.5%
Total	£2,570,924	£367,968	£2,938,892	



⁷ For further detail see Appendix 8: Budget

Making Decisions

Our ethos

Throughout the development and design of *Right Up Our Street* we have held firm to the belief that if it's to succeed our programme needs to be a dialogue between communities and artists. Which is not to say that artists aren't part of the community nor that members of the community aren't artists. Rather that the programme needs to be a successful combination of the imagination and inspiration of artists and the understanding and aspiration of communities. In simple terms, we need to create great pieces of art that people in Doncaster want to engage with.

With this in mind, artists and communities have been and will continue to be central to decision making for the entire programme. Through formal processes and countless informal conversations ideas and priorities emerge and are shaped and influenced by each different voice. Underpinning our approach are three core values:

- **Transparency:** in order that everyone involved in *Right Up Our Street* has trust and confidence in the programme and the way it operates, we believe it's important to be open and transparent about decisions. For example, key documents like this plan, the decisions of the steering group and our reports on activity and impact will be freely available.
- **Representation:** we've consciously aimed to avoid complication and structure where possible when designing our decision making processes but where we have formal groups we've made sure communities and artists are fairly represented.
- **Dialogue:** fundamental to our approach, to every discussion, decision and action, will be the way we make people feel, how they are listened to and how everyone on the programme brings an adult approach to discussions: where we have constructive dissent rather than destructive consent.

This process is not separate to the rest of the programme but integral to decisions made throughout and embracing everyone who is involved. It doesn't mean every idea can be delivered, but it does mean everyone's voice is genuinely listened to and informs the direction of the programme. If we get it right then the activity for *Right Up Our Street* and the venues and programmes associated with it will be something people feel a part of, value and want to succeed. If we get it wrong we will fail to engage people and fail in our mission.⁸

Our governance

Our governance model has been developed with specialist consortium advice to provide clear strategic leadership for *Right Up Our Street* and transparent accountability for the decisions we make. Our priority has been to find an effective place for the different voices that need to be heard without creating an unnecessary bureaucracy.

As lead organisation for *Right Up Our Street*, darts Board of Trustees take ultimate responsibility for the successful delivery of the programme and reporting to Arts Council England. Operational responsibility for the delivery of the programme will be coordinated by the *Right Up Our Street* Consortium.

Strategic direction will come from a Steering Group combining community voices, professional arts organisations and local authority representatives from culture and neighbourhood management disciplines. It is an embryonic version of this group that has overseen the development of this plan.⁹

⁸ See also Appendix 3: Community Decision Making Strategy

⁹ See also Appendix 1: Governing Documents

Finally five community bases in each of the target neighbourhoods will coordinate activity at a local level and select a representative to sit on the Steering Group. Our community bases will be established in a way appropriate to each community and may well adopt a forum approach or other informal models of decision making.

Body	Role	Membership	Governing Document
darts' Board	To take ultimate responsibility for the successful delivery of the programme. To ensure strategy and delivery conform to the terms of the Arts Council Grant Agreement	darts Trustees	darts Memorandum of Understanding and Articles of Association
<i>Right Up Our Street</i> Consortium	To coordinate the strategy and delivery of the programme,	Cast, darts, DCLT & DVAN	Consortium Memorandum of Understanding
<i>Right Up Our Street</i> Steering Group	To shape overall strategic direction and ensure the programme delivers aims and targets	Consortium members plus: 5 Community Representatives, Doncaster Museum & Art Gallery, Higher Rhythm, DMBC	Steering Group Terms of Reference
Community Bases & Stakeholder Groups	To select representation on the Steering Group and advise and inform the programme	As determined by each group	As determined by each group

Our decisions so far

In designing the original successful proposal to Arts Council England and in developing this plan, our approach has been to engage as widely as possible with the five communities and their representatives and to involve as wide a section of the arts community as we can.

Since receiving the green light for Arts Council, artists from darts have been working alongside community members through the autumn and winter to understand better the five communities and develop ideas and proposals to shape the programme. Local professional artists and arts organisations have worked together to bring their experience and to consider their own contribution to the next three years. Workshops with voluntary arts organisations have explored their role in *Right Up Our Street* and how activity can contribute to building their capacity.

Some of our communities have had higher representation than others and it is key that the next few months are spent broadening this conversation and inclusion far more widely. Commissions need to be reflective and representative of the real thoughts, needs and opportunities that are out there and this will only happen once our teams are up and running in each of the arts bases.

As anyone would expect, the initial conversations have generated a huge range of ideas, aspirations and expectations. Some will be clearly visible in our plan, others may have evolved out of all recognition and some have inevitably fallen by the wayside. Our plan and the priorities expressed in it are entirely grounded in what we've learned through the process so far and we've left a great deal of space for new partners, new voices and new ideas.

Measuring Achievement

Our action research approach

In designing our approach to action research and our Evaluation Plan¹⁰, we have drawn on a range of knowledge and expertise from existing *Right Up Our Street* partners, external critical friends and early community consultation.

A number of propositions have emerged from this process suggesting a range of barriers that stops people in Doncaster from participating in arts activity. Through each of our DNA strands of delivery our artists, professionals and volunteers will test these propositions; establish further issues to address; and measure the impact of our activity, both qualitative and quantitative.

Our evaluation seeks to address Arts Council England's three key research questions:

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. Which approaches were successful?

An academic partnership has been developed with Leeds Metropolitan University as our Evaluation Partner, building on existing work that the University is undertaking: bringing together academics, practitioners and policy makers to share existing research and good practice, as well as support new research in this area.

The lead research contact at the University, Leila Jancovich, will fulfil the role of our Critical Friend. Leila runs the Knowledge Exchange Network on participation and engagement in the arts and is not only an academic but also an arts consultant and former arts practitioner. Recent clients and research partners include Arts Council England, Arts About Manchester, Manchester City Council and West Yorkshire Playhouse.

We have developed an approach based around 6 methods of capturing data which will be triangulated to robustly test the findings against one another, as well as a Methods Grid to track process:

- Desk Research – including analysis of data from the Active People survey, local area mapping, relevant academic literature and studies, comparative national data and local audience intelligence
- Survey Data – including qualitative attitudinal and behavioural impacts
- Arts Planning Templates – including collection of all baseline monitoring information required by Arts Council, tracking what is happening, who is taking part and successes/challenges, diaries and logs and staff and partner feedback
- Focus Group Meetings
- Observation – external observation including a critical friend observing a sample number of arts activities, project meetings and community consultations as well as peer observation to see and reflect on each others' working practices
- Creative Evaluation – a series of creative projects specifically providing creative expression and documentation of the project

Arts Council England has allocated a central pot of funding to resource national evaluation of all of the 18 Creative People and Places projects. We will ensure that our own action research and evaluation complements the national focus and that the nationally generated comparable data and significant models of best practice inform our own thinking and impact measuring as the programme develops.

¹⁰ See Appendix 4: Evaluation Plan

Sharing our learning

We have a commitment to sharing our learning openly as *Right Up Our Street* emerges and develops as a programme. Our approach as a whole aims to be as transparent as possible and we will share core documents – such as this business plan and future reports – widely with those who wish to read them.

Our aim is to strengthen Doncaster's arts infrastructure, with key partners and individuals – both professional and non-professional – working together more effectively to deliver an appealing arts offer. To do this, we must share knowledge and experience throughout: what we have learnt through testing our propositions; what's worked and what hasn't; what data we have captured; the impacts that our interventions have had (both through peoples' experiences and through statistical analysis) and through longitudinal case studies with a number of individuals and families engaging in the project.

We will share documentation of the project through film, photography and writing using social media, the *Right Up Our Street* website, press and the *Right Up Our Street* Teams to make this more widely available and accessible.

Our aspiration is to deliver a series of seminars to share learning beyond those working specifically on *Right Up Our Street* to other arts and non-arts professionals and organisations working locally and more widely across the sector. Through these seminars we will share our most successful approaches and the practice that has the most impact on engaging community members to participate. We hope that emerging models of best practice will positively inform future planning and benefit both policy makers and communities.

Nationally we will continue to share learning through the Peer Learning Evaluation consortia set up by Arts Council England and made up of representatives from each Creative People & Places project. This will be a valuable opportunity to benchmark, share models of good practice, and compare data and evidence.

Appendices

Appendix 1: Governing Documents

Consortium Memorandum of Understanding

1. Introduction & Background

1.1. The parties to this memorandum are:

- darts (Doncaster Community Arts) of The Point, 16 South Parade, Doncaster, DN1 2DR
- Doncaster Performance Venue Limited (Cast) of The Dome, Doncaster Lakeside, Bawtry Road, Doncaster, South Yorkshire, DN4 7PD
- Doncaster Culture & Leisure Trust (DCLT) of The Dome, Doncaster Lakeside, Bawtry Road, Doncaster DN4 7PD
- Doncaster Voluntary Arts Network (DVAN) of The Blue Building, 38-40 High Street, Doncaster, DN1 1DE

1.2. These organisations comprise the *Right Up Our Street* Consortium.

1.3. The purpose of this consortium shall be restricted to the effective delivery of the *Right Up Our Street* programme, funded through Arts Council England's Creative People and Places programme.

1.4. Table 1 outlines the respective roles that the consortium members will play:

Table 1: Functions of the Consortium Members

Consortium Member	Function within <i>Right Up Our Street</i>
darts	darts will be the accountable body for the funding and act as overall project manager. darts will lead the delivery of the 'A' strand of artistic delivery and the action research element of the programme.
Cast	Cast will lead the delivery of the 'D' strand of artistic delivery and the audience development and marketing for the programme.
DCLT	DCLT will provide business support together with knowledge and understanding of marketing to Doncaster audiences on a large scale.
DVAN	DVAN will provide community representation.

2. No Partnership

2.1. Nothing in this Memorandum of Understanding shall be deemed to constitute a partnership between the parties nor constitute any party the agent of any other party for any purpose.

2.2. None of the consortium members shall (save as expressly provided in this Memorandum of Understanding) have any authority to bind the other members in any way.

2.3. Cast, DCLT and DVAN will account separately for any payments made to them by, or received by them from, darts.

3. Spirit and methods of working

3.1. The consortium members will work together, share information and co-operate in the best interests of *Right Up Our Street*, whilst maintaining their independence as individuals.

3.2. darts, as the *Right Up Our Street* project manager and accountable body for CPP funding, will ensure the smooth and efficient management of *Right Up Our Street* project interventions.

- 3.3. Cast, DCLT and DVAN will ensure that, where they are in receipt of CPP funding through a darts service level agreement/sub contract, that such funding is spent efficiently and cost-effectively in line with stated compliance requirements.
- 3.4. Each member of the consortium will contribute appropriate resources and time to enable effective fulfilment of the aims of *Right Up Our Street* to an agreed timetable. This will include:
- participation in meetings at a frequency deemed necessary by the consortium members
 - hosting meetings on occasion, as appropriate
 - contributing information to *Right Up Our Street* strategic, business and operational plans
 - contributing information relating to project interventions, outputs and outcomes
 - preparing and circulating other written information, where appropriate
 - undertaking other specific tasks as may be agreed from time to time.
- 3.5. darts will convene and chair consortium meetings and ensure that they are appropriately minuted.
- 3.6. As far as possible, decisions at consortium meetings will be taken by consensus. No decision will be taken that directly affects a consortium member unless:
- a) a representative of that member is present at the meeting and consents to the decision or,
 - b) a representative is not present, the member has previously had the opportunity of considering the matter and has expressed consent or vote by proxy.

4. General Tasks

- 4.1 The general tasks to be undertaken by the consortium members are to:
- a) plan jointly the delivery of *Right Up Our Street* activities and outcomes that meet identified local need
 - b) develop a co-ordinated strategy to ensure the most cost-effective use of resources
 - c) develop quality assurance procedures for all aspects of *Right Up Our Street's* work
 - d) raise public awareness of the *Right Up Our Street* project and its work
 - e) keep the terms of this Memorandum of Understanding under review, co-opt new consortium members, establish working groups etc., as appropriate
 - f) develop indicators to measure the effectiveness of the work of *Right Up Our Street*
 - g) share best practice with other projects, partners or providers
 - h) report on the work of *Right Up Our Street* to key agencies/stakeholders, as appropriate

5. Specific Tasks

- 5.1. The specific tasks of the consortium members will be set out within (a) a delivery plan for darts, framed in line with the *Right Up Our Street* business plan and ACE/ CPP funding agreement and (b) a service level agreement for Cast, DCLT and DVAN, framed in line with the *Right Up Our Street* business plan and ACE/ CPP funding agreement.

Steering Group Terms of Reference

Introduction

Right Up Our Street (*Right Up Our Street*) is the name of the Arts Council England (ACE) Creative People & Places (CPP) project in Doncaster.

Right Up Our Street is being run by a loose consortium led by darts (Doncaster Community Arts). The other consortium partners are:

- Doncaster Performance Venue Limited (Cast)
- Doncaster Culture & Leisure Trust (DCLT)
- Doncaster Voluntary Arts Network (DVAN)

Mission

The mission of *Right Up Our Street* is to increase participation in the arts.

Outcomes

- More people in Doncaster will engage in the arts.
- People in our five communities will value the arts more highly.
- More people in our five communities will take part in arts activity more frequently.
- Art in Doncaster will be more varied, of higher quality, more visible and more responsive.
- Arts organisations will have a better understanding of what people want.
- People in Doncaster will be more involved in programming for local arts organisations.

Quality Objectives

- *Right Up Our Street* will only commission art that is good quality and accessible
- All commissioned artists will be expected to adhere to our Quality Statement
- All *Right Up Our Street* activity will be audited as part of darts ISO 9001-accredited QMS
- Quality assessment will be a cornerstone of the *Right Up Our Street* evaluation system

Purpose and Role of the Steering Group

The steering group's purpose is to ensure that a consortium approach is taken to the delivery of the *Right Up Our Street* project, and to support darts, as lead agency, to deliver the project effectively, on time and on budget.

The steering group has 2 main roles:

- To shape overall strategic direction for the project
- To ensure that the project delivers its stated aims and key performance targets

Steering Group Membership

The steering group will consist of 1 representative each from the 3 consortium members:

- darts
- Doncaster Performance Venue Limited (Cast)
- Doncaster Culture & Leisure Trust (DCLT)
- Doncaster Voluntary Arts Network (DVAN)

In addition, there will be 1 representative each from the following partner agencies:

- Local Authority
- DMBC Neighbourhoods
- DMBC Museum & Arts Gallery
- Higher Rhythm
- The 5 Community Bases (1 rep from each)*

A Chair and Vice Chair will be selected from within the group, once assembled.

* Steering Group Representatives from the 5 Community Hubs will be selected through an appropriate nomination process.

Steering Group Operating Procedures

- The frequency of steering group meetings will be decided by the steering group members on an ongoing basis, as business dictates, but no less than every three months.
- Decisions will be taken by consensus wherever practicable. In the event that the group cannot reach an agreement by consensus, darts, as the lead agency and accountable body, will have ultimate decision-making authority.
- Steering group members must have full mandated authority from their respective organisations to make decisions on the strategic direction of *Right Up Our Street*.
- Members must be committed to attending steering group meetings on a regular basis and, where necessary, to carrying out work in between meetings.
- Where a member cannot attend a given meeting, the organisation in question can nominate a deputy to substitute, but he/she should be thoroughly briefed in advance of the meeting on the agenda items to be covered, organisational perspective/position on relevant issues etc.
- Where a member cannot attend a given meeting, he/she should remit their apologies to the steering group chair, preferably at least 3 days in advance of the meeting, and relay details of any deputisation.
- Agendas and papers will be circulated by darts at least three days before meetings.
- Minutes/notes of meetings will be circulated by darts within one week following the meeting in question.
- It is expected that steering group members will regularly update their respective organisations about progress with *Right Up Our Street*.

Date adopted	
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Conflict of Interest Policy

Why we have a Policy

Individuals and organisations involved in the governance of *Right Up our Street* have a duty to act in the best interests of the programme as a whole and to avoid situations where there may be a potential conflict of interest.

Conflicts of interests may arise where an individual's personal interests and/or loyalties conflict with those of *Right Up Our Street* or when an organisation's interests conflict with those of *Right Up Our Street*. Such conflicts may create problems; they can:

- inhibit free discussion;
- result in decisions or actions that are not in the interests of *Right Up Our Street*; and
- risk the impression that the delivery of *Right Up Our Street* has been conducted improperly.

The aim of this policy is to protect the organisations and individuals involved from any appearance of impropriety.

Declaration of Interests

Accordingly, we ask Consortium and Steering Group members to declare interests relevant to current business at the start of Consortium and Steering Group meetings. Conflicts of interest may arise in relation to:

- Current employment and any previous employment in which individuals continue to have a financial interest.
- Appointments (voluntary or otherwise), e.g. trusteeships, directorships, local authority membership, tribunals etc.
- Membership of any professional bodies, special interest groups or mutual support organisations.
- Gifts or hospitality offered to members in connection with their role.
- Investments in unlisted companies, partnerships and other forms of business.
- Any contractual relationship with *Right Up Our Street*.

If you are not sure what to declare please err on the side of caution.

What to do if you face a Conflict of Interest

If you face a conflict on a matter of *Right Up Our Street* business which may result in you or your organisation receiving a direct benefit you should declare your interest at the earliest opportunity and, if requested, withdraw from any subsequent discussion.

You may, however, participate in discussions from which you may indirectly benefit, for example where the benefits are universal to all users, or where your benefit is minimal.

Decisions taken where a member has an Interest

All decisions under a conflict of interest will be recorded and reported in the minutes of the meeting. The report will record:

- the nature and extent of the conflict;
- an outline of the discussion;
- the actions taken to manage the conflict.

Appendix 2: Activity Plans

‘D’ Activity Plan

As a brand new entity Cast offers the people of Doncaster the opportunity to consider culture and creative practice in new and different ways. At the heart of our operation is a brand new performing arts facility; a creative resource that we want to maximise as a place for Performance, Participation, Provocation and Debate. A place for artists and audiences to call home; where the collective gathering of people acts as a catalyst for the sharing of stories, the emergence of new ideas and the forging of a stronger sense of community and creative exchange.

Our vision and values at Cast shape to the way we want to work and sit at the heart of our core proposition as partners in *Right Up Our Street*. Artistically driven we want to maximise the unique opportunity afforded by the opening of a brand new arts venue, combined with the Creative People & Places programme to create a significant step-change in cultural provision and community engagement in Doncaster.

Cast Vision

A dynamic hub of creative and cultural exchange, developed together with the artists and communities of Doncaster and linked with national and international partners.

Cast Values

Inspiring: provoking excitement, enjoyment and challenge

We excite people by what happens here. It is a place people feel they want to get to know, and, through knowing us, gain confidence to try new things, to explore their own creative selves, and feel able to challenge and be challenged. It is a place where boldness is welcome and where new ideas are encouraged to germinate, to be exchanged and explored.

Distinctive: redefining Doncaster and perspectives of local people

We are part of a changing place that embraces the new and where the best of culture is an expectation not a hope. Here we share experiences through many cultural forms, in order to find a different and positive appreciation of ourselves and others. It's not just a place that is locally relevant; it's one that also cherishes an outward and international perspective.

For everyone: a diverse, inclusive, space, shared by all

We welcome the widest range of practice and audiences. Everyone is valued here – all who visit, work and play. Making connections, having conversations together and getting involved: all are possible. This is your place – somewhere to leave your impression, make your mark, tell your story.

Quality: integral to a business that works well at all levels

Detail is central to how we do things. The experiences we offer reach further and deeper than other places and we will continually exceed expectations. As we build strong foundations and keystones for the future together, our cultural offer will thrive on the quality of our business; and our business will thrive on rigour and innovation.

Narratives: our collective force

We welcome conversation to draw together programme strands and stimulate debate and ideas about our future and everyone's part in it.

Cast Venue

Whilst operating as a receiving house, Cast seeks to investigate the role of a performance venue and its relationship to its local community. Our aim is to be a significant player within the regional and national performance context, bringing the best to the town and enabling local artists to make work of regional and national significance. The partnership

with darts and the *Right Up Our Street* programme enables Cast to explore this aim further in new and different ways.

Our artistic proposal for *Right Up Our Street* suggested a commissioning framework: The DNA strands - to achieve the following:

- Ensure a holistic approach that allows connections and transference of skills and knowledge across the diverse strands of work and performance practice
- Exchange knowledge and experience through the process of taking part and making things happen
- Trying things for the first time and bringing the best artistic practice to Doncaster
- Working with renowned artists and celebrating the creativity of the local population to build a sustainable momentum for continuing creative engagement.

Cast is charged with delivering the D strand activity; the big impact events and projects that particularly ‘wow’, ‘surprise’ and ‘inspire’ artists and audiences. A programme that can help raise levels of engagement and creative potential, build capacity to strengthen the artistic offer in the town and create visibility for Doncaster regionally and nationally. The plans outlined below are conceived to achieve the maximum impact given the limitations of the financial envelope for the D strand.

Unleashing the Imagination

The new venue enables Doncaster to have a more visible voice and reveal the people and its stories in striking new ways that celebrates the creative potential of its population. Therefore we believe it is important to make the opening event part of the D strand.

Our opening launch programme plays a critical part in opening the doors both literally and metaphorically to the new venue and is a mechanism to launch the artistic vision for the *Right Up Our Street* project. We want to create a sense of a Home for the community at the venue revealing it as Doncaster’s creative living room. The event will be an ‘open house’ for everyone.

Working with local artists, community groups, regional companies and significant national artists who have connections with Doncaster the opening event will be site specific across the whole building and the public square. Mixing different artistic genres and creating a festival feel across the spaces the opening event will attract ardent theatre-goers and newcomers; young and old; families and children, sceptics and supporters; the curious and the knowing.

As part of the Cultural Olympiad we successfully secured the Turner prize winning artist Jeremy Deller’s *Sacrilege* to visit Doncaster and also Slung Low’s *The Knowledge Emporium*. Both were significant, democratic and accessible pieces of art that surprised and engaged the local population in different ways.

We wanted to test out the view that was a regular refrain ‘No one in Doncaster is interested in the Arts’ or ‘Don’t say Arts, no-one will come’. We wanted to extend the idea that the Arts is more than just about sitting passively in a seat in a theatre. We also wanted to test out the level of engagement at a pop-up event, that wasn’t publicised, that might elicit some insights into Doncaster’s appetite for art. Both proved insightful and helped us to think and shape our future plans for Cast. Slung Low said:

“The most notable thing about Doncaster is how extraordinarily busy it was. We had as many people as we did on the South Bank or Portobello Market. circa 180 a day. In contrast in Hull we would sometimes get 30 a day.”

We aim to create a ceremony to celebrate the transformative power of the arts in Doncaster. With a participatory programme that will encourage the people of Doncaster not only to attend the opening, but to be a central part of it.

An iconic story re-imagined

As part of our vision to celebrate Doncaster’s story, it is logical to begin this narrative by re-telling one of the most iconic and best-loved stories from the area. In the democratic

spirit of *Right Up Our Street* we plan to stage this piece outdoors, engaging a company of approximately 30 performers: this will be a powerful site-specific work.

It is envisaged that at least ten workshops around the themes of the story would be delivered as the production takes shape; utilising a unique rehearsal model that can enable community performers to participate.

Cast are currently in discussion about the creative team that might be assembled to realise this unique project. At the time of writing the vision for the production has been led by professional film and theatre director, Esther Richardson and Kully Thiarai, Cast's Executive Director.

Esther created *Skybus*, an acclaimed production for Derby Live that took an audience on a real bus journey to an airport and back again. Kully's numerous directing credits include the outdoor/site-specific shows *Soul Exchange* for National Theatre of Wales as part of the closing weekend celebrations of the Cultural Olympiad in Birmingham and Nottingham. All of the above productions were large-scale events with both professional and community casts.

"The Soul Exchange was a remarkable and memorable experience... The director, Kully Thiarai, co-ordinated an event that clearly grew out of a long period of planning, organising and local involvement, which all merged into an amazingly successful celebration of community."
Theatre In Wales

"The culmination of a journey through the history and memories of one of Cardiff's most iconic districts, the finale envelopes you in the very feeling of 'community' championed through the entire piece – the effect is a body of people moving to the Butetown Anthem in synchronised exhilaration." The Guardian, 4 Star review

"This is probably the only instance in which being stuck in a [real] airport departure lounge becomes the definition of a good time." The Guardian, 4 Star review of *Skybus*

Both Esther and Kully have experience of working with many of the very best national theatre artists and are confident in their ability to harness an outstanding team across the key roles that will be needed.

Where possible we are looking to integrate and extend the reach of each of our D projects so that there is connectivity between performance, participation, provocation and debate.

Doncaster Stories

"...behind every face we pass in the street there beats a life of infinite complexity"

Joyce Macmillan used this phrase in a review of 'See-Saw' a show created by Quarantine at the Tramway in Glasgow about the city and its people.

It captures perfectly the notion that everyone has an extraordinary story to tell if only we were to seek it out and find ways to share it.

We want to discover Doncaster's untold stories through engaging with a diverse range of people in order to unearth the town's undiscovered writers, wordsmiths, poets and lyricists. To explore the creative potential of Doncaster's population through igniting a process inspired by our most intuitive human need and interest to tell stories.

Doncaster Stories (working title) is envisaged as the equivalent of Doncaster's *Under Milk Wood*. It will be a piece of work that tells the story of the whole town over 24 hours. This will be realised as a site-specific performance, probably happening in the centre of Doncaster, and possibly opening up spaces that audiences have never seen or experienced in quite the same way before. The piece will require a quality writer with a strong poetic style and the ability to engage creatively with community groups across the town.

The process of generating material and encouraging a diverse range of community engagement will be explored in a number of ways. Examples might include an open call-

out for stories and writing extracts through to accessible writing and storytelling workshops that might lead to submission of pieces for scratch performances.

Who has never had a chance to tell their story or see it printed? Who has never had a chance to perform their poem or watch their first short play performed by actors? Who might want to try something new and see what it might lead to? We could have a playwriting competition or create a weekly storytelling column in the Doncaster Free Press or fill an edition with collected Doncaster stories; or perhaps there is a curated writer's strand on our website. The possibilities are endless.

Our partners Higher Rhythm have also offered the potential opportunity to share this work on SINE FM. Talents that we unearth who wish to present their own work will be given the space and support to do so at Cast.

We imagine this project starting within the 'A' strand work with communities and early-career artists and will focus on capacity building. Yet under the talented steer of a number of professional writers / playwrights the project will eventually grow and be crafted into a bespoke production for Doncaster.

The vision for the project at this stage is being led by Esther Richardson and Kully Thiarai who will pull together the creative team to realise this professional and community production.

A young woman in a writing workshop in Skegness wrote "In this universe we all play a different tune on the same violin". At Cast and through *Right Up Our Street* we want to reveal and share as many of these different tunes as we can.

Legacy

Each of the three strands, D, N, A have equal amounts of money for delivery. The D strand by its very nature is costly and we have had to reduce our artistic scope to remain within the financial parameters. The nature of the Doncaster stories approach offers a series of opportunities for other work to emerge like an Urban Opera – that explores these stories through a musical form or inspires an immersive visual/audio trail through the spaces and places of the town. Our aspiration remains to maximise the impact of each show and look at different ways in which the work can be exploited to maximum affect and reach. The germination of relationships and the process of generating material and creating these shows will inevitably create a momentum out of which new performance projects could emerge. Our commitment at Cast is to find ways to support and grow this ambition, harnessing the creative energies of artists in and around Doncaster to create even more ambitious performance programmes.

‘N’ Activity Plan

The N is locally driven. Work is driven from the evaluation of what local communities and artists want to embed, create and see happen. Ideas supported and grown locally are given extra impetus, rigour and profile from additional expertise, new collaborations, challenge and dialogue.

The N will be a series of artistic commissions, small and large, strengthened by a line of creative production and direction to ensure quality and connection to the wider programme. N commissions will fall into three groups:

- **Targeted Commissions:** where the *Right Up Our Street* Steering Group identifies a gap in the programme. For example with the D programme strongly led by performance, we would expect there to be an N commission specifically targeted at strengthening audience experience for visual arts in Doncaster. These commissions will be led by the Steering Group and are likely to be weighted to the earlier part of the programme.
- **Community Commissions:** where the communities identify a specific strand of work in the ‘A’ Programme which offers an opportunity for growth and more ambitious development. For example: a mass ceramics project in one of the five communities establishes enthusiasm for more and the beginnings of an inspiring concept. The community, with guidance from a creative director, commission an established professional ceramicist to take the concept on: creating and exhibiting new work as well as working with community members and aspiring artists locally.
- **Responsive Commissions:** where artists are invited to respond to the opportunities created by the rest of the *Right Up Our Street* programme. This is the space in the commissioning programme for entirely new ideas: our only requirement being that the work is outstandingly good, contributes to our outcomes and clearly links to other *Right Up Our Street* activity on the ground.

Our expectation will be that the budget for N commissions will be broadly split equally between the three strands of commissioning. As a guide, we would expect to make around five commissions per strand per year: broadly speaking up to around fifty commissions in total for the N Programme. We expect there to be significant variance in the size and duration of N commissions and will maintain an open and flexible approach and commission work on its merits.

N commissions will offer opportunities to create great art in Doncaster whilst strengthening the arts infrastructure, offer and quality. In order to ensure the voluntary arts infrastructure is properly engaged our consortium members, DVAN, will ensure the voice of these groups is heard.

Some of the creative ideas that have emerged from our consultation with Doncaster’s artists so far are likely to form part of the commissioning in this: Signpost’s Ted Hughes festival in Mexborough, for example, or a collaborative commission developing the practice of Doncaster’s gallery community, combining small scale exhibited original art work in communities with large scale, inspiring exhibitions within the gallery spaces. Further examples are included below of two N commissions we expect to be among the first:

Examples:

Targeted Commission: **Right On Our Radio**

A perfect opportunity for community voice and artists communicating directly with people, Right Up Our Radio will be a weekly show on Sine FM. It will draw together the diversity of the week’s activity in all 6 bases, offering continuous creative updates including interviews, guests, updates and event information.

Right on our Radio will be a strong promotional platform reaching thousands of Doncaster residents. It will link all 6 bases and begin to create a feeling of groundswell of arts activity

across the borough. An ever-changing campaign could start rumours – feeding into the collective imagination that ‘something is happening – something I want to be a part of...’ Local celebrities could be drafted in to record elements or links to embody the quality and vibrancy of the project.

Training will be available to potential presenters drawn from our communities or pool of artists who wish to front elements of the show. Out and about recordings at live events will capture the live excitement and joy sparked by participation in the arts. Right Up Our Street will also be available as a podcast at sinefm.com with its own show page and can be distributed further via extended networks.

Responsive Commission: **The Big Rumour**

Responding to ideas from early community participants, *The Big Rumour* is a commissioned collaborative of locally based artists who could devise and deliver a cross art form programme. The purpose would be to spend 6 - 9 months introducing and establishing the concept of Right Up Our Street across the 5 different communities – and possibly incorporating some activity in the professional Arts Base e.g. the launch of Cast. It would be important that as well as creating a stir locally in each community, the activity would also generate a sense of being part of a significant borough-wide experience. So the instruction to link with Sine FM, social media and press would be included.

Activity would begin purposefully small, intimate and special - as a series of “whispers”, arousing and stimulating curiosity: it would move on to generate a series of exciting experiences slowly emerging through rumour and gossip - leading to an imaginative and sensational revelation in each community attracting lots of participation and interest. This could include for example, unexplained happenings, objects or characters, spontaneous events, the arrival of a pop up spaces – all in different locations throughout the community to evoke curiosity, spark intriguing stories and keep the rumour rolling.

The 5 different revelations/responses (component parts) would be brought together in a large centrally held one off event - *The Big Reveal* - which officially launches and depicts, through performance or visual spectacle, Right Up Our Street as a significant shared programme.

‘A’ Activity Plan

The A Programme emerges directly from the community. A skilled team of five artist facilitators (Arts Supporters) based in each community will use their expertise to draw out knowledge, skills and ideas from local residents and broker relationships between community and artists. They will develop a growing team of Creative Champions and volunteers and build lasting capacity within each locality.

Each of the five Arts Bases, our creative labs, will look and feel very different: from a fixed base within Balby Community Library; to a market stall that develops into a market arts café and venue in Mexborough; to a series of pop up spaces throughout the East.

The following is an example programme of how our first year may look and feel across the five communities:

April – May 2013

Acting Creative Champions have been involved in *Right Up Our Street* from the very beginning, developing ideas and approaches with darts artists. Their ideas have been listened to and many of them have been translated into this plan, shaping the DNA artistic programme. These individuals and artists will continue to develop the programme in the first instance, although with the understanding that whilst their involvement is truly valuable, it is not necessarily representative of the wider community. One of their first tasks will be to broaden involvement, drawing in new experience and generating or developing ideas from a more diverse – and larger – group of individuals.

We will begin to build a *Right Up Our Street* Team in each community that incorporates the local authority Area Officers and Wellbeing Officers, Police Community Support Officers and any other appropriate professionals who connect with a wide range of community members on a daily basis. We will extend volunteer involvement to at least eight in each community and including at least two young people. This team will continue mapping existing artistic and community activity, key partnerships and resources, pulled together to hand over to the Arts Supporter as soon as they are recruited.

June 2013

We aim to have recruited all Arts Supporters by the beginning of June and they will hit the ground running, familiarising themselves with the project, their colleagues, their community and their team very quickly. One community volunteer from each of the five areas will be nominated to represent their area on the *Right Up Our Street* Steering Group.

Each community should hold a creative facilitation and engagement day, agreeing their shared understanding, language and message as well as the role of the team and what the expectations are; both as *Right Up Our Street* Champions, volunteers and of the wider community. The training will explore creative ways of engaging the public, trialling new approaches to starting conversations through arresting attention and encouraging intrigue.

At the end of June, we aim to hold an All Day Breakfast at The Point. This will be a much-needed opportunity for all community representatives to come together with the wider *Right Up Our Street* Team, to hear and respond to the same message, feel a sense of broader purpose and ownership of the programme as a whole. Each member of the existing volunteer team will be asked to extend the invitation to a friend or acquaintance that they feel would have something to offer to, and benefit from, involvement. We will share food, experience and ambition as a whole group, and then work within community teams in the afternoon both to influence and drive the N Commission ‘*The Rumour & Big Reveal*’, and hopefully be part of the selection process informing which artists fulfil this commission.

All ideas will be listened to, discussed, challenged and – where appropriate – developed. Those that reflect the ethos of *Right Up Our Street* and are agreed by the Team to be reflective of and significant to their community could be developed through the relevant

strand of the DNA programme. We will be as open and transparent as possible to show where those ideas have travelled, how they have developed and where and when they will be delivered.

Throughout the work in the bases, each Arts Supporter will deliver using their own artform and facilitative skills to inspire and engage community members. They will share creative techniques to skill up volunteers, as well as inviting other Arts Supporters to deliver sessions where appropriate to offer a broader range of artform expertise. There may also be ways to link with DVAN and professional local artists in terms of artistic delivery – artists/groups bringing what they have to offer to the drop ins, for example, or using a drop in session to try out something new.

Fieldwork Phase 1 will begin – a period of time where *Right Up Our Street* Teams are meeting regularly at their Arts Base as well as engaging with the wider community. Acting as communicators and ambassadors, Teams will hold Creative Conversations on the street, in shops, markets and at events. Using quick, simple but effective creative exchanges – e.g. creating a monoprint or piece of origami, members of the team will ask people a menu of questions to determine barriers to participating in the arts, whether – and in what – they do participate, where the gaps are and how they would like to find out about opportunities. They will sign up to the *Right Up Our Street* Card and with it the opportunity to receive an e-newsletter as well as being connected to an ever-growing network of a wider artistic and creative offer.

Everyone engaging in a Creative Conversation will be handed a Menu of Opportunity including at least one upcoming free arts activity to engage in, details of the wider *Right Up Our Street* project, the website and other ways of getting involved. Arts Supporters will be using their artistic skills to facilitate a series of regular drop in sessions, a way of getting to know their community and providing opportunities for people to get involved at a level that is appropriate to them.

The drop in sessions will be the melting pot for ideas and influences on '*The Rumour and Big Reveal*' project, as well as inspiring additional N Commissions as more of the local community drop in, feed in ideas and share their experience and knowledge. Arts Supporters and *Right Up Our Street* Teams may locate a series of drop-ins in key places within communities (a pub, working men's club, church hall, school, community centre, youth club etc), hosting creative activity such as live music/open mic slots.

Opportunities such as being a part of the *Right On Our Radio* project with Sine FM will be available to community volunteers, allowing peoples' voices to directly influence wider *Right Up Our Street* programme.

Each Arts Supporter should facilitate an ongoing 'Community Portrait' project – visible to the wider community – that allows individuals to share their stories. The growth of each creative piece over the three years of the project will give a real flavour of its own community and could be permanently displayed on a noticeboard or as a digital representation or film. This could be a way of directly linking and developing the practice of DVAN members by working with Film or Camera Clubs.

One series of the drop in sessions will see Volunteers and the *Right Up Our Street* Team deciding on, designing and commissioning a new event or project aimed at mass participation in the arts. This community commission is The First Experiment – a way of community members and the Arts Supporter jointly testing out some Action Research propositions, seeing what might work in their area and finally putting into practice some of the ideas they have been discussing from the beginning. The Arts Supporter will facilitate the Team to communicate effectively, confidently write a brief, commission artists, manage the project and budget, and evaluate impact.

One of the learning processes of The First Experiment will be how challenging it is to commission an artistic product for the widest community. The Team may put huge amounts of efforts into discussing and agreeing something that is believed to be of high quality, exciting, engaging and certain to generate large numbers of participants and

audience. In reality, their desired artist may not have the availability to deliver their brief, some members of the group may disagree with the direction of the work and ultimately, nobody might come – or if they do, they might not like it! This is all part of the ongoing Action Research and will enrich the longer term process, ensuring that the Second Experiment is based on what has been learnt.

July – August 2013

A regular *Right Up Our Street* Team will have begun to take shape. New volunteers will still be encouraged and the wider team should continue to grow and flourish. If there are issues with low numbers, or decisions perceived to be made by ‘the usual suspects’, new ways of recruiting will be explored with a wider range of partners in the community. The Arts Supporter will be getting to know their community and the wider opportunities that are emerging, being increasingly able to signpost people to develop skills as appropriate to them. This team will be tasked with unearthing local talent and local artists, connecting with more Young Ambassadors, continuing their Fieldwork through Creative Conversations, signing people up to the *Right Up Our Street* Cards and spreading the word.

The First Experiment should have taken place by the end of August with volunteers in *Right Up Our Street* T-Shirts taking responsibility as appropriate and getting feedback from audience members and participants as well as handing out the next Menu of Opportunity and signing up new recruits to the *Right Up Our Street* Card.

The Team will come together regularly e.g. on the first Monday of each month to take stock, sharing experiences and challenges and celebrating achievements. They should share skills, introduce new members, resolve issues and look ahead.

September – December 2013

September is the time to reflect on the story so far. *Right Up Our Street* Teams will consolidate, nominating members to become a core team of Creative Champions (including relevant local authority and other professionals, local professional and voluntary artists and Young Ambassadors) with specific roles and responsibilities, whilst still valuing equally the wider team of Volunteers who all have their part to play. Some of the drop in sessions at this time will feed into the Action Research with the impacts of The First Experiment, numbers of participants and sign ups as well as emerging case studies of individuals and families.

A contingent from each community might attend the opening of Cast – buses can meet at The Point so each *Right Up Our Street* Team arrives at the launch together. This will be a celebration of all that has been achieved so far and an opportunity to feel part of the bigger picture.

A second Training session will take place with each *Right Up Our Street* Team facilitated by the Arts Supporters. This is to prepare for Phase 2 of Fieldwork, ensuring that new members of the Team are confident and well prepared and that any issues or challenges from Phase 1 are resolved.

Phase 2 of the Fieldwork will take place before it gets too cold and evenings get too dark. Other opportunities should emerge for Creative Champions and Volunteers to take part in; examples might include an open rehearsal of the Choral Society’s Messiah; a place on Doncaster College’s Digital Media course at the Arts Base; or a request to review one of the first performances programmed at Cast.

The *Right Up Our Street* Team will ‘Go & See’ an arts event or experience together, locally or further afield. They should begin to understand the possibilities beyond their communities and to elevate their ambitions. Building up a range of shared experiences will encourage critical discussion and debate, in turn feeding *Right Up Our Street* blogs and websites as well as word spreading for more to get involved.

The N Commissioned Big Reveal will take place, led by high quality artists, including *Right Up Our Street* Teams as participants or audience.

The Arts Supporter will continually use their creative facilitation skills to respond to the needs of their team. They might bring in other Arts Supporters with specific skills to deliver training sessions or connect appropriate artists – voluntary or professional – to collaborate with the Team. They will also respond to individual needs – where there is a burning desire or emerging talent, they may introduce individuals to a group within DVAN or find a way to develop skills through training – e.g. a college course – or other means of capacity building e.g. work shadowing at one of the partner organisations. Other desires and possibilities might be realised through a small – or large – N commission.

January – March 2014

The *Right Up Our Street* Team will plan *The Second Experiment* (to be delivered from April 2014) using their increased knowledge, confidence and aspiration. The Experiment will need to further increase participation, use the learning from *The First Experiment* and test Action Research propositions as well as having the potential to become a regular arts event in the community calendar. First the Team will Collect; creatively engaging and consulting more widely with the community to ensure that their ideas represent as large a number of people as possible.

The results of the consultation will be whittled down into a smaller shortlist of project/event ideas that will then be presented back creatively in a public location with high footfall – school pickup, market day or supermarket. People will be asked to Select; voting for their favourite. The most popular will go ahead as the second Community Commission.

In the meantime, everyone who has signed up for a *Right Up Our Street* Card will be kept informed of the increasing numbers of opportunities through a *Right Up Our Street* newsletter. People will continue to have the chance to get involved at whatever level suits them; they may wish to become a Creative Champion, attend a Cast Focus Group or bring their family to a drop in session at an Arts Base. They might attend a music technology course at Higher Rhythm, go over to Mexborough to participate in their First Experiment or go to Doncaster Museum and Art Gallery for the First Time.

The Arts Supporters

Each Arts Supporter must be:

- An artist
- Inspiring
- A highly skilled facilitator
- An excellent communicator
- A motivator
- Able to represent their community and facilitate positive two way exchange between Community and Steering Group
- Efficient and quick to respond with ownership and autonomy
- Able to troubleshoot and facilitate solutions to issues and challenges as they arise
- Have broad creative vision – knowledge of what's out there and the opportunities for celebrating and elevating community led ideas
- Able to unlock potential, unearth hidden talents, link individuals to opportunities
- Honest and trustworthy

Within the Arts Supporter Team – as well as each having an expertise in their own art form, we are looking for the following additional expertise:

- Film-Maker / Documentary Skills
- Words Worker / Creative Writer
- Expert in Technology / Social Media
- Training / Facilitation / Master Classes
- Street Arts Specialist

Year 1 'A' Delivery Plan

Quarter	Milestone
April – June 2013	5 x Arts Supporters Recruited
	5 x Active <i>Right Up Our Street</i> Teams established including at least 3 professionals, 8 volunteers and 2 Young Ambassadors
	1 x Training Event held for professionals focussing on creative facilitation
	1 x All Day Breakfast Event (each member of the <i>Right Up Our Street</i> Teams invites a friend)
	1 x Volunteer nominated to represent their community on the <i>Right Up Our Street</i> Steering Group
	1 x Training Event for the Wider <i>Right Up Our Street</i> Teams in preparation for Fieldwork – focus on Creative Conversations, communication, team work and confidence
July – Sept 2013	Phase 1 Fieldwork achieved – target 150 people signed up to the <i>Right Up Our Street</i> Card in each community
	Regular series of drop in creative events established in each Base, becoming self-sufficient and able to be run by Volunteers as appropriate (Base could be temporary or mobile)
	The First Experiment delivered in each Base – target 1000 participants engaged through drop in creative sessions, as audience members, targeted workshops etc.
	<i>Right Up Our Street</i> Teams attend Cast opening
	Core Team of at least 8 Creative Champions and 2 Young Ambassadors established along with a wider team of 40+ Volunteers
Oct – Dec 2013	<i>Right Up Our Street</i> Team Go & See
	Reflection and Action Research focus at drop in sessions/Team meetings
	2 nd Training Event for increased volunteer numbers
	Phase 2 of Fieldwork – 200 people signed up to the <i>Right Up Our Street</i> Card in each community
Jan – March 2014	Total of 12 x monthly <i>Right Up Our Street</i> Team meetings in each community in the first year
	Wider community consultation and decision-making process for The Second Experiment
	Briefs written / commissions out to tender for The Second Experiment

Appendix 3: Community Decision Making Strategy

Community Decision-Making Strategy

Members from each of the 5 communities have been involved in shaping *Right Up Our Street* from the very beginning. A series of creatively facilitated meetings, discussions and workshops have taken place to dig down, find a real flavour of each community and to begin drawing out potential ideas. Initial concepts and inspiration from these individuals and groups have fed the DNA Artistic Programme – inspiring partners and artists to respond and informing the propositions for our action research.

The main mechanisms for the community to genuinely make decisions and continue to inform the artistic programme fall into 5 'Areas of Influence':

1. The Arts Supporter/Creative Champions Team

Right Up Our Street 'Acting' Creative Champions have emerged through Area Managers, each of whom put us in contact with active residents who could begin to represent their community. From April 2013, as the programme begins to emerge, Acting Creative Champions will feed into, and influence, the Job Description for the Arts Supporter – adding a local focus if appropriate. Increased numbers of volunteers will need to be recruited at this time, to provide wider representation of each community and begin to challenge and develop some of the existing ideas. Acting Creative Champions will be facilitated to devise a creative format for the interviews and an appropriate number will be involved directly in the interview process and in agreeing the successful candidates.

Once the Arts Supporters are recruited, Creative Champions will work alongside them, developing and unearthing skills, learning together and sharing a journey. Along with their team of Creative Champions and Volunteers, Arts Supporters will engage directly with their communities, getting to know people, celebrating and encouraging strengths and signposting them onto pathways of development that respond to individual needs and desires.

Each *Right Up Our Street* Team should include Acting Creative Champions, Wellbeing Officers, Area Officers and PCSOs (Police Community Supports Officers) - those who know and regularly communicate directly with their residents – community volunteers and artists (both professional and through DVAN). We'll be encouraging the non-committee members, non-'usual suspects' – hoping that people will surprise themselves in being able to offer something fresh, valuable and honest.

Decision-making may be difficult and challenging. Members of the group may not agree on issues around artistic quality or the best approaches to encouraging large-scale participation in the arts. Some enthusiastic ideas may not go anywhere, whilst others may feel so inspiring and representative of Doncaster that they may be commissioned through the N strand of the artistic programme and delivered across all six bases. Ultimately, though, the process should be an exciting and positive one that benefits each individual involved, at whatever level they choose.

Creative Champions may not be actively decision-making or delivering activity all the time; between bursts of more intense activity they will act as 'trusted friends' - conduits of information, advocating for *Right Up Our Street* and feeding opportunities to the wider community. They will help the Arts Supporter to collect information about the wider community – what people already participate in and what barriers there are to participating in the arts.

2. The Arts Supporter's Work Programme and the Arts Bases

From April – June 2013, Acting Creative Champions will inform and agree the roles and responsibilities for Creative Champions and *Right Up Our Street* volunteers. Whilst the role demands a certain level of commitment, we acknowledge that communities are made up of a huge diversity of individuals – all of whom may wish to participate in different ways, at different levels and at different times. We aim to offer a menu of opportunities to get

people involved, empowering Creative Champions to operate at a level that is most appropriate for them.

The *Right Up Our Street* Team will work alongside Arts Supporters in Phase 1 of Fieldwork; engaging in Creative Conversations with the wider community and igniting interest in the project. From someone who distributes leaflets for a family workshop to a volunteer giving four hours a week to help the Arts Supporter engage the wider community and sign people up to the *Right Up Our Street* card, these Champions will prove vital in spreading the word about *Right Up Our Street* - acting as ambassadors and advocates for the opportunities that will emerge.

From April to September, recruitment will remain informal – a conversation between Arts Supporter and a member of the community to see if they would like to take on the role of Creative Champion. As interest grows, it will be necessary for each community to design their own mechanism for a recruitment process, ensuring that it is accessible, transparent, enjoyable and relevant to the wider community – a marketplace event as part of a creative workshop for example. Professional and non-professional artists may become Creative Champions and Creative Champions may become artists.

Some of the Acting Creative Champions may become part of the Creative Champion team for the rest of the year; others may not. New Creative Champions will be recruited at points throughout the project, with opportunities for peer mentoring as people move into new roles, and places for new arrivals bringing fresh skills, enthusiasm and motivation. A more recognisable Team should have emerged by September 2013.

An All Day Breakfast is planned for June 2013 – a way of bringing together the five community Teams, including increased numbers of volunteers (See 'A' Commissioning Programme Appendix 2). Some of the discussion generated here should influence ideas for 'N' Commissions – particularly The Rumour and Big Reveal.

An external 'critical friend' (member of the Steering Group) overseeing the participation element, will be in place to monitor progress. They will meet with Arts Supporters, attend drop in meetings and be at the end of the telephone for Creative Champions to discuss issues and concerns. They will observe development of Creative Champions and ensure that they are being listened to and engaged in a positive experience.

The Arts Bases (Creative Labs)

The Arts Bases will differ in each community. Some will be fixed venues, offering a familiar and trusted base, a place to drop into for a chat and a cup of tea or to engage in creative activity – facilitated or self-managed. Other Bases will be transient – visible, experimental hubs of activity that draw people in and offer something out wherever they are set up – on market stalls, in libraries, pubs, supermarkets or on the street. Elements of the Arts Base will be evident at various locations in each community and the Creative Champions will help to inform how this is shaped through their local knowledge and ongoing conversations with the wider community.

Right Up Our Street Teams at each of the Bases will be responsible for documenting and making visible the progression of *Right Up Our Street* locally. For example, initiating and developing a Timeline from the beginning to the end of the project – a visual representation of the journey taken by all engaging and participating in *Right Up Our Street*. Photographs, text, drawings, poems, meeting action points and decisions, flyers, successes (and failures!) would be added, offering a transparency to the process and a sense of achievement.

A Community Portrait project (see 'A' Commissioning Programme, Appendix 2) would enhance the timeline, allowing the wider community to inform and participate – sharing their own stories and allowing anyone who enters the Lab to immediately experience a true flavour of that community. These may be located somewhere in the community e.g. a Library or shop, or may be digital – through Flickr or Facebook.

At points in the programme, regular drop ins will take place – an opportunity for anyone to pop in and find out more, offer their voice or skills, find out what opportunities are available and participate in some creative activity. Initially this would be facilitated by the Arts Supporter as a means of engaging with the community and encouraging involvement.

As confidence grows, Creative Champions could facilitate these sessions, with content based around informing elements of the DNA Artistic Programme, for example, local professional and non-professional artists collaborating with community members to devise new artistic projects.

3. Community Commissioning

Each of the 5 communities has its own commissioning budget – the results of which will form the ‘A’ Artistic Programme.

From June 2013, regular volunteers and the *Right Up Our Street* Team in each community will put into practice a project drawn from the ideas emerging from the very beginning of this process. The First Experiment will need to fit with the ethos of *Right Up Our Street* and increase participation in the arts. It will be a way of community members and the Arts Supporter jointly testing out some Action Research propositions, seeing what might work in their area and working through potential challenges together. They will be facilitated to design their project, agree their aims, write a brief, recruit artists, budget for, market, manage and evaluate the project. The commission will be experimental – an opportunity for communities to test assumptions about what people will – and will not – engage and participate in, and for individuals to learn new skills – or unearth hidden ones.

The First Experiment will also be a reality check for those involved – agreeing on an artistic project that is high quality and appropriate for their community may prove difficult. Not everybody’s idea will be well received, the number and diversity of volunteers may not reflect the community as a whole and the Experiment itself may not achieve all that’s desired! The ability to ensure that this is a positive experience for those involved, despite the challenges, will rely on the strength of the Team – their ability to listen to each other, be supportive and recognise the value of their involvement.

The *Right Up Our Street* Team will begin to build up shared experience through Go & Sees - events, activities or exhibitions that are relevant and inspiring to spur them on and begin embedding a shared language. This will encourage critical debate and the ability to see how community ideas or existing activity can be celebrated and elevated, raising aspirations and revealing new challenges.

The results of *The First Experiment* and ongoing Action Research will enrich the longer term process and inform *The Second Experiment*. Volunteers and Creative Champions will plan this from January 2014 and aim to deliver the project in April. As before, the experiment must reflect the *Right Up Our Street* ethos and increase participation in the arts as well as having the potential to become a regular arts event in the community calendar.

The selection process as described in the ‘A’ Activity Plan will ensure that consultation takes place with - and decisions are representative of - the wider community.

Organically over the three years, a wide selection of community members will have the skills to commission and manage artistic projects, activities and events. They will have the skills to fundraise, make collective decisions, engage the wider community, market and promote, budget, project manage and maintain and develop activity without the support of an Arts Supporter. They will also have the confidence to respond to – and challenge – their own communities, using approaches that they know will succeed.

4. Right Up Our Street Steering Group

A Creative Champion from each of the five communities will be nominated to sit on the *Right Up Our Street* Steering Group. They will be the representative voice of their

community, feeding ideas and opinions in and taking information and inspiration out. This will be one of the mechanisms for communities informing the 'D' and 'N' elements of the Artistic Programme and will also ensure that all communities have a say in the overarching governance and ongoing delivery of *Right Up Our Street*.

Through the Steering Group, opportunities will emerge for Creative Champions to take on other roles e.g. writing an article for the local press, writing reviews for Cast or testing elements of the Action Research.

The Steering Group led *Right Up Our Street* website will have areas of public ownership, allowing members of the community, existing and emerging artists and audience to discuss and develop ideas, input good news stories and reflect on what they have engaged in. Where potential 'N' commissions might span all of the 5 communities, opportunities for public voting may emerge involving community decision-making on a wider scale.

5. *Right Up Our Street* Wider Programme

The Arts Supporter and Creative Champion sitting on the *Right Up Our Street* Steering Group will be the conduits for information, demand and ideas that will inform elements of the wider Artistic Programme. Their feedback from the emerging discussions and debates, arts events and activities, results from the 'experiments' (testing our propositions) and wider community opinion will be hugely valuable in shaping the 'N' commissions and 'D' approach and delivery programme.

Working with the *Right Up Our Street* Communications Team, Creative Champions will inform and make decisions on the best marketing and communications approaches for 'N' projects in their communities. They will use both tried and tested methods for high level participation and new approaches that may not have been explored before in that area.

Creative Champions – with the encouragement of Arts Supporters – will be enabled to gather skills and discover their own expertise and then have the opportunity to take that further and challenge themselves. Creative writers, for example, may get involved in the Doncaster Stories project for the D programme, community members may find they have a talent for hosting a radio programme through *Right On Our Radio*, or may find a flair for communication through working with Cast's Marketing Manager on longer term Audience Development.

Creative Champion Qualities

A Creative Champion is someone who is:

- Enthusiastic and motivated
- Caring about their community and wants to improve it
- Curious about *Right Up Our Street* and committed to arousing curiosity in others
- Passionate about making *Right Up Our Street* a success
- Willing to listen, respect others' opinions and work together as a collective towards a shared goal
- Able to commit time to the Creative Champions team and the Arts Supporter
- Able to work informally, jointly devising creative approaches to decision-making
- Willing to enjoy their time as a Creative Champion

A Creative Champion will:

- Be involved in an exciting, innovative and life-enriching project
- Gain a sense of achievement
- Be listened to
- Develop new skills
- Have the opportunity to make a difference in their community
- Have opportunities for long-lasting personal development

- Broaden their horizons
- Feel a sense of satisfaction and enjoyment

Community Decision-Making Checklist

Decisions should be made using the following checklist:

1. Does everyone understand the context, language and limitations?
2. Is the process legitimate and genuine?
3. Is there two way learning/teaching? Collaboration and partnership.
4. Is it actual decision-making, not consultation?
5. Is the decision representative of the wider community?
6. Is there room for dissent as well as consensus?
7. Are we asking the right questions? (Not 'what art do you want' but 'what types of activity might people like to participate in?')
8. Is there flexibility to allow new voices and energy as well as to change plans if not everyone agrees?
9. Are *Right Up Our Street* decision-making processes transparent?
10. Is there a true sense of community ownership (over decision and artistic outcomes)?
11. Will the outcome increase participation in the arts?
12. Will the outcome celebrate and elevate local communities and their ideas?

Appendix 4: Evaluation Plan

The following evaluation plan has drawn on a range of knowledge and expertise both within the partner teams of the Right Up Our Street programme, external critical friends and early consultation in the community. In particular this has involved input from

- Leila Jancovich, Leeds Metropolitan University and coordinator of the knowledge exchange network on participation and engagement in the arts (www.participationandengagement-arts.co.uk), whose research specialism is participatory decision making in the arts
- darts, Co-Director & members of Arts Development team
- Ann Wallis, darts Trustee
- Members of 5 Arts Bases

A number of assertions/propositions have emerged through early consultation, which will inform programme development and be tested through this evaluation. These include:

- People are unwilling to take risks; they need recommendations from people they trust.
- People are less likely to see the benefits of the arts; there has to be pay-back to engage them.
- People say they don't know what is on and even when they do, where it's held is not somewhere they feel comfortable attending.
- People feel that the arts are too serious; the content has to be more relevant to their lives.
- People are discouraged by the costs of travelling to events; activity closer to home in their own community will help engage.
- People want events put on by those they trust.

In addition the evaluation seeks to address the needs of Arts Council to evaluate how each project meets the aims of:

1. Enabling more people to experience and be inspired by the arts

Our questions:

- How many more people are participating?
 - in the 5 communities
 - across the borough
 - at the named venues
 - in voluntary arts
- Who is participating and how?
 - diversity of participants
 - frequency
 - cross-over from one art form/event to another
 - levels of participation
 - types of participation
- How many more people are recognising and articulating that they are participating?
- Do people value the arts more?
- What changes have there been in attitude and then behaviour?
 - moving barriers
 - motivation
 - use of language
 - increased sense of well being
 - pay back/ impact on other areas of life
 - choice/purchase
 - recommending to others

This will be evaluated in relation the numbers of people taking part, using a combination of survey, box office data and a bespoke *Right Up Our Street* "loyalty" card. In addition

attitudinal shift will be measured through the survey and through qualitative data captured through specific creative activities testing the propositions above.

2. Achieving excellence of art and process of engaging communities

Our questions:

- Have we “celebrated individual definitions of art/ starting points – and then elevated them to the highest possibility”?
- Does the arts community understand its communities better? So, is it better able to respond to the desires of its communities?
- Is the arts community better networked and more collaborative?
- Has artistic practice improved? And has this had an impact on participation?
- Has *Right Up Our Street* demonstrated, via Cast, a model of how a new venue can build a new engaged audience?
- Can people see their involvement and recognise how decisions were made?
- Does participatory decision making increase participation in the arts?
- Is the programming of cultural providers genuinely influenced by community input? What has become core practice?

This will be evaluated by identifying what activities and art form development has taken place during the programme, what new capacity has been developed in the town and best practice in the commissioning and decision making processes.

This will be measured using qualitative methods which involve capturing personal stories/journeys, from artists as well as audiences, reviewers, critical friends and project partners. In addition quantitative data about what activities took place and how they were reviewed will be captured throughout.

3. Identifying success factors

Our questions

Which of the mechanisms we designed and tested were most effective? And we wish to keep? eg

- *Right Up Our Street* (loyalty) cards
- Arts Base
- Arts Supporter
- Creative Champions
- DNA framework for commissioning
- Quality framework
- Community participatory decision making framework
- Steering group
- *Right Up Our Street* website/portal (trusted friend)

The key success factors will be analysed annually throughout the programme, in order to influence programme development. The aim will be to identify new understanding and learning for the project team as well as to explore transferable models for the arts in general.

This will involve identifying aims and propositions that each project activity is addressing at the start and analysing successes and challenges faced in delivery by the project team. In addition the team will be tasked with recording unexpected outcomes. An overview evaluation will use comparative analysis to identify which factors are local and which are generic.

Evaluation Methods

To achieve the aims above the evaluation plan includes 6 methods of capturing data which will be triangulated to test the findings against each other. All the data will be subject to comparative analysis to identify transferable models, good practice, local distinctiveness and transferability.

Each of the methods are described below followed by a chart identifying when each will be used and who will be responsible for their design and collection.

1. Desk research

At the start of this evaluation an analysis of existing research will be undertaken to place the research in context. This will include:

- Analysis of data from Active People survey, which informed the eligibility for Creative People & Places
- Local area mapping data captured by Doncaster Council
- Academic literature on barriers and levers to arts engagement

In addition throughout the programme the evaluation will aim to capture new research emerging, in particular in relation to:

- Comparative research from other CPP areas
- National Evaluation framework for CPP
- Related research in Arts and Humanities Research Council connected communities
- Media coverage collected by partner organisations
- Local audience intelligence gained through the *Right Up Our Street* engagement card and box office data collected at partner venues

This desk research will be used to help identify questions for the rest of the programme and the evaluation.

2. Survey data

Surveys will be collected in a range of contexts outlined on the grid below. These will specifically collect quantitative data on levels of engagement and attitudes. In addition it will collect qualitative data on what is working to inform the success factors.

The focus of the survey data is to provide comparative analysis both between each of the 5 designated communities chosen to be part of *Right Up Our Street* and between those communities and the rest of the town.

3. Arts planning templates

The templates will be used by all staff, artists and associates working on *Right Up Our Street* in order to both collect quantitative data required by the Arts Council alongside critical and reflective responses. These will document what is happening and who is taking part, as well as how the processes have worked and successes and challenges encountered.

Some tools such as diaries and artists logs have already been used successfully by darts on previous projects and will be used or adapted as appropriate to capture the individual stories/journeys of a sample of artists and audiences.

In addition mechanisms will be developed to capture staff and partner feedback. This will include minutes of formal meetings but also a “catalyst book” for capturing informal discussion.

4. Focus group meetings

The aim of these meetings is specifically to engage people who the project is not reaching and identify barriers to engagement. This may be informed by findings from the desk research or survey data and will take place as required during the project to address issues that needed closer analysis.

5. Observation

In order to gain an external viewpoint, from outside of the project team, an external evaluator/critical friend will observe a sample of arts activities, project meetings and community consultations to observe and assess the process. Action Research Lead/ Arts Supporters will sample a series of sessions to observe for specific outcomes – and similarly sample series of sessions / programme will be selected for focussed and detailed participant observation. In addition a peer observation mechanism will be set up to encourage staff and champions to see and reflect on each other’s’ working practices.

6. Creative evaluation

In addition to the formal evaluation methods identified above *Right Up Our Street* will also develop a series of creative projects which will take place throughout the programme, which will provide creative expression and documentation of the project. These may include: project timelines documenting artistic development and capacity building during the programme; portrait projects capturing the people involved; creative writing and diaries capturing their stories; pop up vox pops and local radio opportunities to provide people a vehicle for a verbal communication outlet.

Methods Grid

WHAT	WHEN	WHO BY	WHO WITH	WHY
1. Desk research	1) At the start of the programme 2) Reviewed annually	External evaluator and Action Research leader to collect and analyse	Collected from partners 1) Local authority 2) Cast Comms 3) darts Comms 4) Arts Bases	Contextualise research and help form propositions to test
2. Survey data	1) of participants at sample of project activities 2) of non-participants by annual online and/or street survey	External evaluator and Action Research leader to design and analyse	Collected by 1) arts supporters 2) community champions 3) volunteers Promoted via local radio	Comparison between areas Comparison between attenders and non-attenders
3. Arts planning templates	1) throughout the project	External evaluator and Action Research leader to design and analyse Everyone engaged in the project to be trained and supported in their use	For all those engaged in the project to use as appropriate A sample to be identified to capture individual journeys	Collect qualitative and quantitative data on participants and project delivery
4. Focus group meetings	Occasionally during programme if required	Led by External evaluator	Non participants	To gain an external perspective on the project to inform its development and evaluate its success in reaching a wider range of voices

WHAT	WHEN	WHO BY	WHO WITH	WHY
5. Observation	Throughout programme as required	External evaluator Action Research leader Arts Supporters Participants Artists	A sample of selected activities including <ul style="list-style-type: none"> • Artistic projects • Community consultations • Planning meetings 	To gain an external perspective on delivery
6. Creative projects	Throughout programme as required	Art supporters Commissioned artists	Artists, community champion and participants	To capture creative responses to the programme

Appendix 5: Communications & Audience Development Plan

The main question being asked through this programme is “How can more people in Doncaster experience and be inspired by the arts?” This places audience development at the very centre of *Right Up Our Street*.

The aim of this programme is to have more people involved in art. Whilst other sections of this document discuss “art”; what that means and how it’s delivered through *Right Up Our Street*, this section looks at how we engage with audiences in a meaningful way and what marketing and communications tools we employ to achieve our mission of getting more people involved.

At the very heart of this project we see audiences and artists at the centre of decision-making. To encourage attendance we are aware that the art on offer needs to feel relevant to the audiences we’re targeting. In order to ensure this relevance is communicated, we will not just work with audiences to make decisions about what art is available. We will also work with audiences and artists to try out ideas of how events and opportunities should be marketed to a wider public.

The communities that we are working in are each unique and diverse. Our first challenge will be to ensure we are having conversations with the whole of the community, and not just “gatekeepers” in each area. In order to do this, we have a carefully thought out Community Decision Making Strategy and we’re working with companies and individuals who have real expertise in these areas.

At every stage of the process we will ask ourselves: “has every member of the community had the opportunity to be involved in this decision?”; “are we engaging with representatives from the whole community and hearing everybody’s voice?”; “are as many people as possible aware of *Right Up Our Street* and how they can take part?” Most of these areas are covered by how we will work in communities and how the Community Decision Making Strategy is rolled out in practice. At the same time, our communications tools will be focussed on making sure we can answer “yes” to all of these questions (albeit within the constraints of a limited resource). We will use specially designed resources to communicate key messages as well as engaging the *Right Up Our Street* team and volunteers to ensure we spread the word as effectively as possible.

We know we have skills and resources available to us that will attract audiences to the work we do – these are the “tried and tested” elements of the marketing mix that feature in any good audience development campaign. But at the same time, we can be allowed to assume that some of these “tried and tested” methods are failing in placing relevant messages and inspiring a “call to action” from a diverse audience group.

We are approaching our strategy with the idea that – just as we might need to redefine what art is relevant to communities, we might also need to redefine the way in which we communicate these messages.

With this in mind, our strategy supports a multi-faceted approach. Firstly, to enhance what provision and infrastructure is available to communicate to as wide an audience as possible; secondly, to work with communities and artists to test new methods and place part of the challenge of marketing with communities and artists; thirdly, to constantly evaluate and monitor our marketing and communications activity to understand if it’s achieving our ultimate audience development aim to engage more people.

Brand

Our first approach is to establish the *Right Up Our Street* brand as a “trusted friend”. Rather than a brand to promote a company or a particular series of work, it will become a concept that offers the opportunity for multiple brands, companies and events to be incorporated within its umbrella. The aim is that *Right Up Our Street* will be recognised as the “one stop shop” for what’s happening culturally within Doncaster. It will be the place to find information, and this information can be relied upon as like-minded people contribute it. It’s not a brand that arts promoters can use as another outlet to push their

sales, it's a brand that talks to audiences about what's happening in their area in a way that is relevant and clear. We will exclude events from being associated with the *Right Up Our Street* brand if they don't meet our standards in terms of quality or relevance for audiences.

All partners on the consortium and involved in delivering the programme will have their own identity acknowledged within *Right Up Our Street*. It's important that creative companies, artists and community bodies are acknowledged for their contribution. This will help further promote their activity. It will also support the idea that *Right Up Our Street* is a means to establish a wider awareness of creative activity in Doncaster and support the networking infrastructure of other organisations.

Website

We recognise that communicating all the arts activity that is happening within Doncaster is a big task; so we've thought about how that can be achieved. We'll launch a dedicated *Right Up Our Street* website. The website will become the main tool where people can access information on *Right Up Our Street* programmed events and associated cultural activity, find out more and book tickets. It will also be a place where artists and the public can have conversations, start debates, network and meet. For example, it can be a place where a contemporary dance artist in Balby meets a sculptor in Rossington to collaborate on a new project. It will also be a place where the public can comment on events they've seen and on events they'd like to see. We would encourage community members and artists to write blogs, reviews and so on. It will also be a space where artists can upload their videos, poems, photographs and other work. Finally, it will be a participative place where we encourage creative responses from community members and artists. As communities will contribute a large amount of the content it will have a real voice of Doncaster running through communications. With this, we can use the site and associated sign ups to encourage people to take part in more arts activity.

We acknowledge that not everyone in Doncaster has access to the web. However, our resources are limited. We will work with other partners to ensure as many people as possible have a means to access this site. For example, we have town centre venues which are open for people to come and talk to us; we can use the blue building and their staff for the same; we'll have a network of community buildings, volunteers and professionals to get information out and a number of community and public buildings will offer internet access and the use of PCs; and we can make use of existing community newsletters /What's On if print is needed.

Programme Marketing

Within the marketing and communications strategy we have established a programme marketing budget. This is for promotion of the D and N strands of work that due to their scale, investment and ambition may need bespoke marketing campaigns. Within this programme marketing budget we will use tried and tested methods to promote shows: this might include; show specific artwork; poster and leaflet design; advertising spend etc. We will also work with communities and artists to commission marketing activity that they think would support our aim to engage more people in DNA events. For example, one community might decide they want to create an underground magazine and a radio advert to promote events; whilst another might decide they want to launch a social media strategy and a mobile phone app; an artist might inspire and collaborate with a community to make a promotional video or launch a street art promotion. Where possible, the marketing tools would be rolled out across each community and this would allow us to test what experiments "have legs" beyond the original "founding" community.

Media

We will work with media partners to ensure coverage across a range of media; Doncaster Free Press have indicated a willingness to give us column space, we will develop relationships with other local and regional media outlets to ensure communications have a solid base of support. As a collective with media partners, we will be able to secure

more regular and varied coverage for a wealth of events – bringing the very real possibility of media exposure to artists who might struggle to do this single-handedly; and delivering on an agenda to promote “good news stories” about Doncaster. We have separated a PR budget to ensure this work has the focus it needs. We will also develop the skills of our communities – if someone is interested in writing, they can become a journalist for a feature; if someone is interested in photography, they can get their pictures published; graphic designers can contribute to design work to build a portfolio; and budding sound engineers can work with us to create radio ads.

Marketing and Communications Team

In order to facilitate all this work, we will have a centrally located professional Marketing and Communications individual/team. They will be based at Cast. They will be there to work with the Arts Supporters and Creative Champions to really ensure messages are being communicated effectively, new ideas are being tried out and audience data is being collected so we can make informed decisions and evaluate each round of activity from what we have learned before.

Evaluation

At regular stages within our marketing and communications strategy we will “take stock”. We will ensure we have a detailed understanding of our audience’s relationships to our offer. We will track people’s attendance at events and encourage their connections to *Right Up Our Street*. We will use the market intelligence we have been able to gather to plan our next steps. We will also ensure we have an understanding of what is working for artist in promoting their work. We will work closely with those evaluating the programme and our critical friend to ensure we are pushing ourselves to achieve the overall outcomes of the programme.

Legacy

By the end of *Right Up Our Street*, we will be able to leave a real legacy. A much needed infrastructure that exists to promote cultural activity in the town. A network for artists practising in Doncaster to promote their work and make connections with others. Some answered questions about how artists and organisations can better engage communities through audience development to become consumers of their work. A sense of how we can inspire a call to action from diverse communities. And a way of working that places communities, artists and cultural providers on equal footing.

The marketing and communications strategy is purposefully creative and asks the questions “what if” at all times to provoke and engender new ways of working. It purposefully acknowledges that marketing and communications operating at this level can, in itself, become another art form in which communities participate – exploring their creative selves to promote, persuade and influence opinion. All in all, the art will feel truly relevant as it will be endorsed and championed by communities, and – in the face of opposition – these communities, alongside artists, will have the tools, language and voice to defend the arts as integral to their shared experience.

Appendix 6: Community Profiles

1. Population, age and ethnicity:

AREA	Total Population	Under 15	15-65	65+	White	Mixed	Asian/ Asian British	Black / Black British	Chinese or Other
Balby	19,523	3,689	12,925	2,910	94.4%	1.7%	3.5%	2.1%	1.3%
Bentley	13,782	2,630	8,939	2,213	95.9%	0.9%	0.7%	2.1%	0.4%
Mexborough	14,474	2,581	9,465	2,428	98.7%	0.4%	0.6%	0.2%	0.1%
New Rossington	8651	1,728	5,477	1,445	98.7%	0.7%	0.2%	0.3%	0.1%
Old Rossington	4,312	762	2,895	655	96.9%	1.0%	1.2%	0.6%	0.4%
East									
Barnby Dun	3,374	454	2,001	919	99.0%	0.4%	0.0%	0.6%	0.0%
Braithwaite & Kirk Bramwith	338	66	212	60	100%	0.0%	0.0%	0.0%	0.0%
Dunscroft	6,453	1,254	4,151	1,048	97.7%	0.7%	1.1%	0.2%	0.4%
Dunsville	2,282	374	1,394	513	97.3%	0.9%	0.4%	0.3%	1.0%
Edenthorpe	4,573	711	2,930	932	99.0%	0.4%	0.0%	0.6%	0.0%
Fishlake	667	104	407	155	100%	0.0%	0.0%	0.0%	0.0%
Hatfield Woodhouse	1,787	197	1,208	381	96.3%	0.5%	2.4%	0.8%	0.0%
Hatfield	4,081	631	2,557	831	98.2%	0.6%	0.6%	0.0%	0.7%
Kirk Sandall	4,984	953	3,354	678	98.2%	0.5%	0.8%	0.3%	0.2%
Moorends	5,254	1,083	3,384	787	98.4%	0.7%	0.4%	0.3%	0.1%
Stainforth	6,348	1,358	3,972	1,018	98.7%	0.4%	0.5%	0.1%	0.3%
Thorne	11,525	2,024	7,290	2,212	98.1%	0.6%	0.6%	0.2%	0.5%
Doncaster	290,600	51,766	188,173	50,662	95.6%	0.9%	1.9%	0.9%	0.6%

2. Social & educational:

AREA	Deprivation	Male Life expectancy at Birth	Female Life expectancy at Birth	School Absences	Children in Poverty	Child Social Care Referrals	GSCE 5 A* to C	NEETS
Balby	12	75.2	79.2	6.4%	357.7	144.3	44.9%	31.9%
Bentley	7	75.1	81.1	6.1%	359.8	141.6	43.5%	26.7%
Mexborough	11	74.3	80.2	7.0%	356.8	111.7	32.3%	21.5%
New Rossington	14	74.9	78.8	5.3%	360.9	144.7	47.5%	31.0%
Old Rossington	77	78.8	79.9	3.9%	91.3	59.2	72.1%	8.2%
East								
Barnby Dun	83	82	83.2	4.0%	85.9	37	82.8%	–
Braithwaite & Kirk Bramwith	32	78.6	79.5	17.4%	–	–	–	–
Dunscroft	18	75.1	81.8	5.4%	360	154.9	35.1%	26.3%
Dunsville	75	79	79.8	3.8%	108.7	24.7	72.4%	14.4%
Edenthorpe	72	79	82.6	3.9%	79.6	54.8	75.0%	8.7%
Fishlake	48	82.3	85.7	4.3%	114.1	–	100%	–
Hatfield Woodhouse	50	79.6	85.7	5.8%	193.9	–	64.3%	–
Hatfield	63	78.4	82.6	3.5%	135.5	50	61.4%	8.9%
Kirk Sandall	74	80.5	87.1	3.9%	77.2	43.4	89.2%	8.5%
Moorends	22	76	85.2	5.7%	387.8	88.6	35.2%	30.7%
Stainforth	6	73.4	75.5	6.2%	432	133	28.9%	28.5%
Thorne	25	76.4	79.7	5.4%	279.5	61.6	57.1%	19.8%
Doncaster	–	76.5	81.1	5.6%	262.2	95.7	53.5%	20.9%
Doncaster Worst	1	58.6	61.9	17.4%	562.4	279.5	17.3%	52.8%
Doncaster Best	88	94.7	97.8	1.9%	57.3	18.3	100%	6.6%

3. Crime & employment

AREA	JSA Claimants	Recorded Crime	Antisocial Behaviour	Average Household Income ¹¹
Balby	104.8	108.0	105.4	£33,401
Bentley	87.0	101.1	92.2	£27,611
Mexborough	87.7	81.8	109.6	£28,368
New Rossington	87.8	92.4	80.6	£32,222
Old Rossington	31.4	52.5	43.1	
East				
Barnby Dun	34.3	53.9	26.8	£36,867
Edenthorpe	26.2	56.4	31.1	
Kirk Sandall	36.7	53	49.4	
Dunscroft	79.5	78.8	90.7	£31,821
Dunsville	21.1	31.8	42.9	
Hatfield	35.5	57.1	43.2	
Braithwaite & Kirk Bramwith	54.5	56.6	17.8	
Fishlake	44.6	71.6	30.7	£28,365
Moorends	93.3	75.2	90.6	
Stainforth	117.6	120.5	105	
Hatfield Woodhouse	21.5	107.8	42.5	£29,575
Thorne	67.1	72.5	80.8	
Doncaster	66.8	85.7	79.3	£31,761
Doncaster Worst	146.4	452.9	832.1	£26,258
Doncaster Best	8.3	25.8	13.8	£41,347

¹¹ Income data available by ward only.

Appendix 7: Key Risk Register

Risk description	Probability	Impact	Owner	Control Measures
Financial				
Failure to secure match funding & earned income targets	Medium	Low	Consortium	Strong partnerships with match funders; realistic earned income targets set; clear contingencies for cost savings.
Failure to secure in-kind in kind support	Medium	Low	darts	Strong relationships forged with partners with programme clearly aligned to their aims.
Failure to achieve value for money	Low	Medium	Consortium	Clear output costing; clear output targets for deliverers; benchmarking with other Places & similar programmes.
Shortcomings in financial stewardship	Low	High	darts	Regular reporting; transparent financial procedures; experienced staff and Board oversight; expert external audit.
Failure to deliver programme within budget	Low	High	Consortium	Effective financial controls; regular reporting & review; adequate contingency fund.
Governance				
Conflict or disagreement between partners	Low	High	Consortium	Clear delegation of responsibility; firm commitment to consortium working from all partners
Weak decision making framework	Low	High	Consortium	Clear decision making framework agreed at outset; regular review to ensure fitness for purpose
Failure to make decision making transparent	Medium	High	Consortium	Commitment to transparency from all partners; publishing of minutes, reports plans etc; effective community and stakeholder engagement in decision making
Failure to involve stakeholders appropriately	Medium	High	Consortium	Clear, flexible engagement strategy; range of potential routes to involvement
Operational				
Failure to deliver mission: more people engaging in the arts	Low	Medium	Consortium	Clear outcomes and aligned targets; commitment to action research approach informing delivery; flexibility in delivery programme
Poor performance or poor quality	Low	High	Consortium	Clearly agreed objectives for delivery; agreed quality measures; regular reporting & review
Failure to deliver programme within time	Low	High	Consortium	Clear targets and milestones throughout; regular reporting & review

Risk description	Probability	Impact	Owner	Control Measures
Failure of individual partner organisation	Low	High	Consortium	Risk based procurement strategy & payment schedule; regular reporting by partners; wide circle of delivery partners engaged

Appendix 8: Budget

	Arts Council	Match Funds	Total Funds	2012/13	2013/14	2014/15	2015/16
Income							
Arts Council England	2,570,924		2,570,924	50,000	1,098,875	711,040	711,009
Earned Income		82,120	82,120		25,087	22,183	34,850
Sponsorship		50,000	50,000			15,000	35,000
Cultural Provider Match		103,248	103,248		103,248		
Strategic Partner Match		132,600	132,600		46,300	46,300	40,000
Total	2,570,924	367,968	2,938,892	50,000	1,273,510	794,523	820,859

Expenditure							
Artistic Director	71,600		71,600		23,893	24,179	23,527
Artists	255,457		255,457		85,663	96,684	73,110
Production Budget	242,880	117,120	360,000		95,000	115,000	150,000
Office Costs	7,500		7,500		2,500	2,500	2,500
Management & Admin	28,692		28,692		9,564	9,564	9,564
D Programme	606,129	117,120	723,249		216,620	247,927	258,701
Artist Launch team	15,000		15,000		15,000		
Arts Supporters	316,965		316,965		94,779	121,636	100,551
Arts Bases	46,000		46,000		18,000	16,000	12,000
Champions & volunteer expenses	15,042		15,042		4,542	6,000	4,500
Equipment & Materials	42,368	5,000	47,368		14,244	18,868	14,256
Community Commissioning	125,000		125,000		25,000	50,000	50,000
Cultural Provider Projects		103,248	103,248		103,248		
Strategic Partner Projects		132,600	132,600		46,300	46,300	40,000
Office Costs	17,492		17,492		5,294	6,582	5,616
Management & Admin	28,294		28,294		8,585	10,635	9,074
A Programme	606,161	240,848	847,009		334,991	276,021	235,996
N Commissioning	519,000	10,000	529,000		170,000	180,000	179,000
Creative Producers etc	52,900		52,900		17,000	18,000	17,900
Management & Admin	29,095		29,095		9,350	9,900	9,845
N Programme	600,995	10,000	610,995		196,350	207,900	206,745

	Arts Council	Match Funds	Total Funds	2012/13	2013/14	2014/15	2015/16
Website	19,200		19,200		15,000	4,200	
IT Infrastructure	21,000		21,000		4,200	8,400	8,400
Project Marketing, Brand & PR	103,560		103,560		34,520	34,520	34,520
Marketing Staff	64,500		64,500		19,350	25,800	19,350
Office Costs	6,250		6,250		1,875	2,500	1,875
Management & Admin	10,726		10,726		3,747	3,771	3,207
Marketing & Audience Development	225,236		225,236		78,692	79,191	67,352
Research Lead	48,500		48,500		16,167	16,167	16,167
Independent Researcher & Critical Friend	42,000		42,000		14,000	14,000	14,000
Research support & Data analysis	33,000		33,000		9,000	12,000	12,000
Report production & Documentation	16,750		16,750		4,250	4,250	8,250
Seminars & events	6,000		6,000		1,000	2,000	3,000
Office Costs	6,000		6,000		2,000	2,000	2,000
Management & Admin	7,613		7,613		2,321	2,521	2,771
Action Research	159,863		159,863		48,738	52,938	58,188
Programme Development	49,725		49,725	49,725			
Access Costs	75,000		75,000		15,000	30,000	30,000
Capacity Building & Training	75,000		75,000		15,000	30,000	30,000
Programme Leadership	122,405		122,405		41,753	41,208	39,444
Contingency	50,410		50,410		17,195	16,971	16,244
TOTAL	2,570,924	367,968	2,938,892	49,725	964,339	982,157	942,671
Balance Carried Forward				275	309,445	121,811	

Analysis of Leadership, Management & Administrative Costs:

	Total Funds	2012/13	2013/14	2014/15	2015/16
Management & Admin	104,419	3.55%	33,567	36,391	34,461
Programme Leadership	122,405	4.17%	41,753	41,208	39,444
Combined Leadership, Management & Admin	226,825	7.72%	75,320	77,600	73,905