

**BASILDON**  
CREATIVE PEOPLE & PLACES

**BUSINESS**

**PLAN**

**EXECUTIVE  
SUMMARY**





# **EXECUTIVE SUMMARY**

# CONTENTS

MANIFESTO

FOREWORD TO BUSINESS PLAN

MISSION

VISION

PRINCIPLES & GOALS

OUR PROGRAMME

AUDIENCE DEVELOPMENT

GOVERNANCE & SHARED DECISION MAKING

SUSTAINABILITY



# MANIFESTO

**BASILDON DESERVES MORE.**  
**CREATIVITY IS IN OUR BLOOD**  
**AND WE CAN ALL BE ARTISTS**

**TOGETHER WE CAN LOOK**  
**BEYOND THE OBVIOUS**

**— WE CAN TURN —**  
OUR LIFELESS WALLS INTO **BEAUTIFUL PAINTINGS**  
OUR EMPTY SHOPS INTO **MUSIC VENUES**  
OUR PUBLIC SQUARES INTO **DANCE FLOORS**

→ **TOGETHER**, WE CAN BRING ABOUT A  
NEW ERA IN THE HISTORY OF **BASILDON**

**WE ARE THE COMMUNITY**  
**AND WE MAKE IT HAPPEN**



# FOREWORD

**“EXPERIENCES HAVE A LASTING IMPRESSION  
BUT WORDS ONCE SPOKEN  
DON'T MEAN ALOT NOW “**

Lie To Me, Depeche Mode

The Creative People and Places programme might be the UK's most radical cultural experiment, prising the reigns of cultural commissioning from traditional gatekeepers into the hands of local communities, in areas of the country with the lowest levels of arts and culture engagement. So where better for it to happen now than Basildon, a town born from a radical experiment, germinated in the midst of the catastrophe of World War II, by people trying to predict a recovery from the crisis. The architects of those plans could not know what the world that was emerging would look like.

BasildON Creative People and Places faces a similar challenge. In the context of the Covid-19 crisis, social distancing, the prospect of the deepest recession in centuries, and a society coming to terms with impacts of isolation, health concerns, loss and uncertainty, we are not so much drawing up architectural plans for future cities, as devising maps for uncharted lands. Unlike the creators of the original New Town, we do not see ourselves creating something for the people of Basildon. The whole purpose of what we are setting out to achieve is that it is built by the people of Basildon, pivoting and flexing to reflect the personal journeys of people we collaborate with, altering course as more hands take the wheel.

This is why we have designed a business plan to provide enough guidance to ensure when the path ahead disappears in fog we are **Gutsy** enough to adventure into the unknown, we have **Confidence** in our communities to make their own decisions and always seek to earn their **Trust** to continue the journey together, we **Unleash** the pioneering, 'us vs the world', banter-filled, fearless creativity of Basildon to navigate our way, and value the **Worth** of everyone who contributes, in whatever way, we recognise our responsibilities to our **Environment** and call on that Basildon 'Do-it-Yourself' attitude to be **Thrifty** with the valuable resources we have to hand.

This business plan is designed to be a live document to be reviewed by our funding partners at Arts Council England, partners in the BasildON Consortium and key stakeholders. We will work with our communities to ensure it continues to be relevant, making changes as needed. At the end of each year it will be reviewed in light of the delivery of the previous year's programme, allowing us to recalibrate and provide direction for subsequent years programming.

By figuring things out together as we go, we are learning from the mistakes of the new town planners. Culture and community aren't things you can design-in then walk away, they don't stand still, they are as complicated, contradictory, messy and mad as the people who make them. A static culture is a boring culture, and a dead culture. Culture needs renewal, nurturing and support to thrive, it can't just be abandoned, which is why sustainability is the very centre of this business plan.

So that gives us our challenge, let the waves carry our ship and resist the temptation to try and control the wheel too tightly, while still maintaining purpose, direction, keeping our bearings to avoid drifting in the tides (or hitting the rocks). This business plan should be the stars that guide us.

# MISSION

The overarching aim of the BasildON CPP is to get more people in Basildon choosing, creating and participating in amazing cultural experiences that take place within the borough.

BasildON Creative People and Places will redefine what culture means to the people of Basildon, celebrating and valuing all Basildon people and cultures in all their glory. Together, we will create a place that champions people to embrace and value their creativity individually and collectively. A place that believes that there is no “right” way to get creative. A creative place with 185,000 creative people.

Simply put, the BasildON CPP isn't there to 'give residents a voice,' or 'help them write their score', it's merely there to plug in the sound equipment and run the soundcheck, empowering residents to make a stronger, louder and braver sound than ever before

# VISION

***A radically sustainable cultural system in Basildon that unleashes the power of 185,000 creative people, by ensuring no cultural expression is undervalued, no creative mind goes to waste, no curiosity goes unsatisfied and no voice goes unheard.***

# PRINCIPLES & GOALS

Our Principles will underpin everything we do in Basildon CPP, every project that is commissioned, our approach to collaborating with the people of Basildon, and the way we monitor, evaluate and share success. They are the DNA of the BasildON CPP Programme.

To ensure the programme is accountable to these principles we have outlined a set of 3 goals for each that will act as markers for the success of the programme and guide our decision making processes.

## TRUST

*To be genuine and open about the operation, purpose, process and desired outcomes of the CPP programme and its individual projects*

*To ensure people feel the Basildon CPP programme and its projects genuinely reflect their needs, interests and expectations*

*To bring people together across communities and demographic divides*

## GUTSY

*To create new forms of cultural expression, creative business or collaborative processes for Basildon*

*To create or reinvent cultural infrastructure and spaces*

*To inspire more people in Basildon to try something new*

## WORTH

*To ensure Basildon communities see Basildon culture as relevant to their lives and true to the identity of Basildon*

*To increase people's self-confidence in their cultural identity and own creativity*

*To deliver exceptional cultural experiences that are recognised as such both locally and externally*

## CONFIDENCE

*To raise the level of involvement and autonomy local people have in deciding what cultural opportunities are available to them*

*To increase the amount of meaningful volunteering and cultural leadership opportunities taken up by Basildon communities*

*To increase the number of arts and culture activities delivered and created by Basildon for Basildon*

## UNLEASH

*To increase the number, variety, accessibility and awareness of arts and culture activities in the borough*

*To increase and widen the pool of cultural collaborators in the borough: creators, participants, audiences, partnerships and decision-makers*

*To build and improve the spaces, places, digital platforms and networks for cultural activities in the borough*

## THRIFT

*To build a bank of physical, social and financial resources to support cultural projects in the long-term*

*To ensure Basildon residents feel the Basildon CPP Programme is worthwhile*

*To ensure resources provided for the Basildon CPP Programme aren't wasted*

## ENVIRONMENT

*To minimise waste and environmental damage in Basildon CPP projects*

*To raise awareness of how environmental issues affect people at a local level*

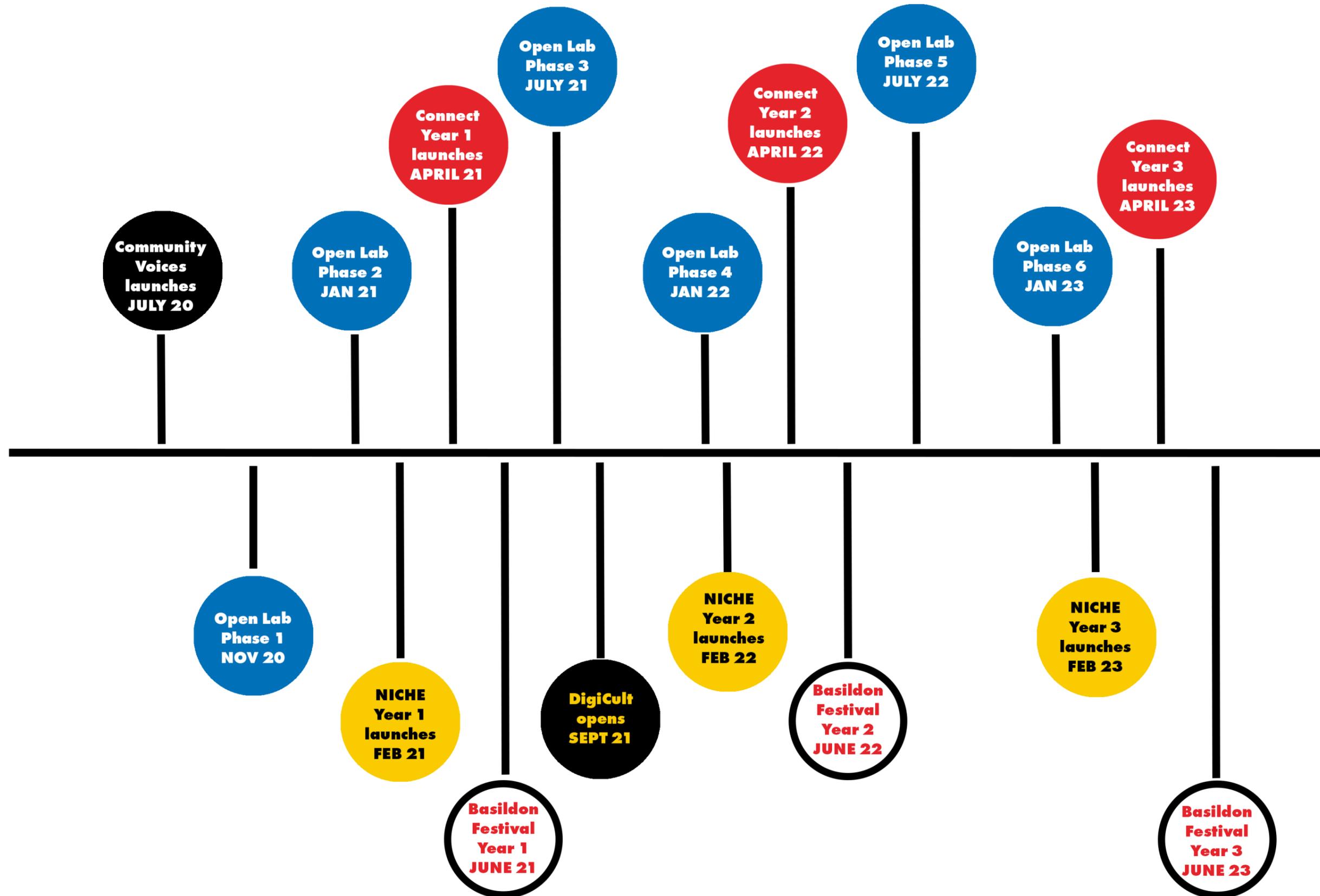
*To engage people in the care, improvement and celebration of their immediate physical environment*

**OUR  
PROGRAMME**

# BUDGET OVERVIEW

INCOME	Nov 2019/2020	Nov 2020/2021	Nov 2021/2022	Nov 2022/2023	TOTALS
Overheads	£79,477.58	£68,506.24	£68,506.24	£68,506.24	£284,996.30
Community Voices	£3,550	£6,200.00	£6,200.00	£6,100.00	£22,050.00
Open Lab	£23,500	£39,750.00	£42,000.00	£19,750.00	£125,000.00
Niche	£25,000	£25,000.00	£25,000.00	£0.00	£75,000.00
Connect	£5,000	£25,000.00	£25,000.00	£20,000.00	£75,000.00
Basildon Festival	£5,000	£77,000.00	£107,000.00	£106,000.00	£295,000.00
Digi Cult	£400,000	£0.00	£0.00	£0.00	£400,000.00
Evaluation	£10,000	£16,000.00	£16,000.00	£18,000.00	£60,000.00
Marketing	£14,500.06	£14,500.00	£14,499.96	£14,499.96	£57,999.98
Human Resources	£47,750.00	£99,000.00	£99,000.00	£99,000.00	£344,750.00
Contingency	£0.00	£0.00	£0.00	£0.00	£0.00
TOTALS	£613,777.64	£370,956.24	£403,206.20	£351,856.20	£1,739,796.28

# KEY DATES





# OPEN LAB

## VISION

Imagine a pop-up VR installation in East Walk, where visitors will be able to enjoy a cocktail or craft beer in between trips into parallel dimensions, all in scintillatingly sci-fi surroundings. Or how about an immersive theatre experience in the heart of Eastgate Shopping Centre, where local residents are submerged into the heart of 1920's glitz and glamour, surrounded by dancers and actors, drawing even the audience into the plot. Open Lab aims to assist the community in learning and understanding the evolution of creating and making in tomorrow's world

## HOW DOES IT WORK?

Like so many towns across the country, Basildon is fighting off the effects of shop closures on the High Street. Fed up of 'to let' boards littering the town, Open Lab hands over the keys of these vacant shop to creative individuals and organisations to weave their magic. Using the town centre fabric as a creative canvas, Open Lab reimagines the purpose of existing town assets, to allow for a curated programme of ever-changing activity.

It will invite digital innovators, experimental creative practices, artists and organisations to 'pop-up' throughout the town with creative, digital and experience-based activity on a rolling two monthly basis. Using a tiered bursary system to encourage larger organisations and niche forward thinkers, a trail of Open Labs will populate the town centre, with an online mapping service implemented to encourage visitors to travel through Basildon on an experiential, learning journey.

Open Labs projects will be commissioned through the Creative Pioneer Panels, with local people working with prospective partners to propose projects that are both inclusive and challenging, creating new 'liminal spaces' where artists and local people can experiment with forms of collaboration and co-creation, blur the boundaries of virtual and physical worlds, imagine futures and interrogate pasts and presents in new ways.

In doing so, it will provide rich insights into what can be done in the borough, learning that can be expanded by iterating successful projects and feeding concepts that are developed into wider aspects of the BasildON CPP programme.

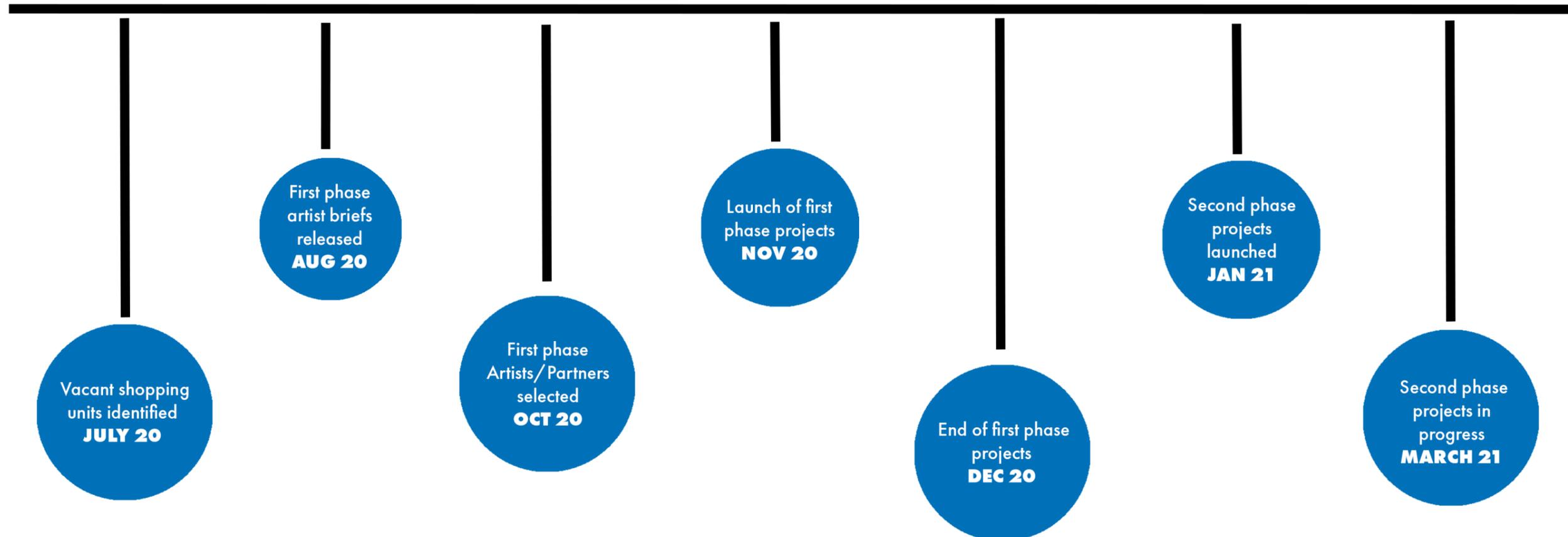
# 2020/21 TIMELINE

## KEY PARTICIPATION TARGETS

- 200** people attend exhibitions, workshops and events
- 250** people engage with online activities, performances and showcases
- 80** people participate creatively in projects
- 2** volunteering opportunities developed

## YEAR END KEY PARTICIPATION TARGETS

- 500** community members engage in pop-up projects, exhibitions, events, workshops and activities
- 700** community members engage in digital activities
- 200** community members participate creatively in activities, projects, workshops and performances
- 5** community members volunteer in roles connected to Open Labs



# 2021/22 TIMELINE

## KEY PARTICIPATION TARGETS

- 800** attend projects, events and exhibitions
- 1000** people take part in online events and activities
- 400** people creatively participate in activities
- 6** people take part in voluntary roles

## YEAR END KEY PARTICIPATION TARGETS

- 2000** people attend projects, events and exhibitions
- 2500** people take part in online events and activities
- 800** people participate creatively in activities
- 12** people participate in voluntary roles

Third phase  
projects  
commissioned and  
launch  
**JULY 21**

Third phase  
projects  
completed  
**NOV 21**

Fourth phase  
projects  
commissioned and  
launch  
**JAN 22**

Fourth phase  
projects in  
progress  
**APRIL 22**

# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Engage in projects, events and exhibitions	500	2000
Engage in digital activities and events	700	2500
Participate creatively in activities	200	800
Take on voluntary roles	5	12
Local individuals or organisations delivery partners in commissions	3	6

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	70	288
Elderly people participants	80	306
SEN/Disabled participants	80	360
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	35	155
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	250	1020

## ACTIVITIES

Measure	20/21	21/22
Projects commissioned	4	10
Hours of programming	384	960
Spaces used for arts and culture for the first time	3	6
Virtual trail	1	1
Digital platforms, events and exhibitions	2	5
Volunteer opportunities offered	8	20

## QUALITY

Measure	20/21	21/22
Participants agree that events and commissions provide high quality creative experiences	70%	72%
Participants surveyed say they are trying an artform or activity for the first time	25%	25%
Individuals surveyed feel projects are reflective of Basildon and Basildon communities	60%	70%
Individuals surveyed feel projects are accessible and inclusive	60%	65%
Participants surveyed agree that projects are original	70%	73%

# OPEN LAB BUDGET

INCOME	AMOUNT
Open Lab Funding	£70,505.72
Open Lab Match Funding	£54,494.28
Open Lab TOTAL	£125,000.00





# BASILDON FESTIVAL

## VISION

Imagine the walls, windows, paths, plazas, lampposts and bus stands of Basildon became one giant canvas. Imagine if the creativity of people in Basildon was unleashed on this canvas for a brief moment in time. Imagine if this created a backdrop to redefine the rules of a place. Imagine the makers, doers and thinkers of Basildon collaborating to imagine a whole new world in their town. Imagine live creative performances simultaneously occurring in unusual locations, alongside awe inspiring light installations that dance through the sky. Imagine the town awash with people, both local and from further afield, that's the Basildon Festival.

## HOW DOES IT WORK?

Inspired and directed by the community (both residential and business) via workshops, storytelling, co-creation projects and public fora; international acclaimed and local artists will be invited to produce murals, digital artworks, and outdoor performances throughout the town, turning the entire town centre into an arts centre without borders, that is accessible for everyone and interweaves with the existing public art on show in Basildon.

The festival will look to commission a combination of temporary and permanent public art pieces. Temporary pieces created during the festival will be re-homed around the borough, creating pockets of art in unexpected places for all to enjoy. Each year, new pieces will be added to the collection, which will be celebrated by an annual festival, where local people along with visitors from further afield can interact with the artworks, participate in workshops, attend talks and Q&A's with the artists and experience Basildon town centre in a whole new light. Innovation will sit at the heart of this festival, exploring new methods of co-creation, digital creativity and storytelling.

Taking this concept to a new level an interactive, augmented reality app will also be developed. Bringing each of the artworks to life and creating a digital art trail throughout the public realm, the project will enable the public to interact with a new dimension of Basildon, yet to exist.

# 2020/21 TIMELINE

**YEAR END KEY PARTICIPATION TARGETS**  
**40** people creatively participate in workshops and co-design/co-creation projects



Participatory workshops for Basildon Festival begin  
**JAN 21**

Final match funding secured  
**MARCH 21**

# 2021/22 TIMELINE

## KEY PARTICIPATION TARGETS

**7000** people attend events and exhibitions  
**1000** people engage in digital events, showcases and activities  
**250** people participate creatively in co-creation activities, workshops and events  
**10** people volunteer

## YEAR END KEY PARTICIPATION TARGETS

**7250** people attend events and exhibitions  
**1750** people engage in digital events, showcases and activities  
**300** people participate creatively in co-creation activities, workshops and events  
**12** people volunteer

Basildon Festival  
launch  
**JUNE 21**

Basildon Festival  
finale  
**JUNE 21**

Final temporary  
works rehomed  
**NOV 21**

Participatory  
workshops for 2nd  
Basildon Festival  
begin  
**JAN 22**

2021/22 Review  
**MARCH 22**

# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Engage in projects, events and exhibitions	0	7,250
Engage in digital activities and events	0	1,750
Participate creatively in activities	40	300
Take on voluntary roles	0	12

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	10	819
Elderly people participants	10	1071
SEN/Disabled participants	8	882
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	6	573
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	20	3402

## ACTIVITIES

Measure	20/21	21/22
Projects/artworks commissioned	3	20
Additional events, workshops and performances	0	10
Partnerships with businesses and landlords	5	10
Digital platforms, events and exhibitions	0	5
Volunteer opportunities offered	2	20
Projects/artworks relocated other permanent locations	0	10

## QUALITY

Measure	20/21	21/22
Individuals surveyed say permanent and temporary commissions are high quality	N/A	70%
Participants surveyed say they learned new skills through co-creation projects or workshops	N/A	75%
Individuals feel the process to participate in decision making around commissions was transparent and their voices were listened to	70%	80%
Individuals surveyed feel projects are reflective of Basildon and Basildon communities	N/A	70%
Participants surveyed agree commissions are original	N/A	73%

# **BASILDON FESTIVAL BUDGET**

INCOME	AMOUNT
Basildon Festival Funding	£220,000.00
Basildon Festival Match Funding	£75,000.00
Basildon Festival TOTAL	£295,000.00





# NICHE

## VISION

NICHE is a school for doers, using an Art School learning model to support local people in creating, making and delivering creative activities they want to see in Basildon.

## HOW DOES IT WORK?

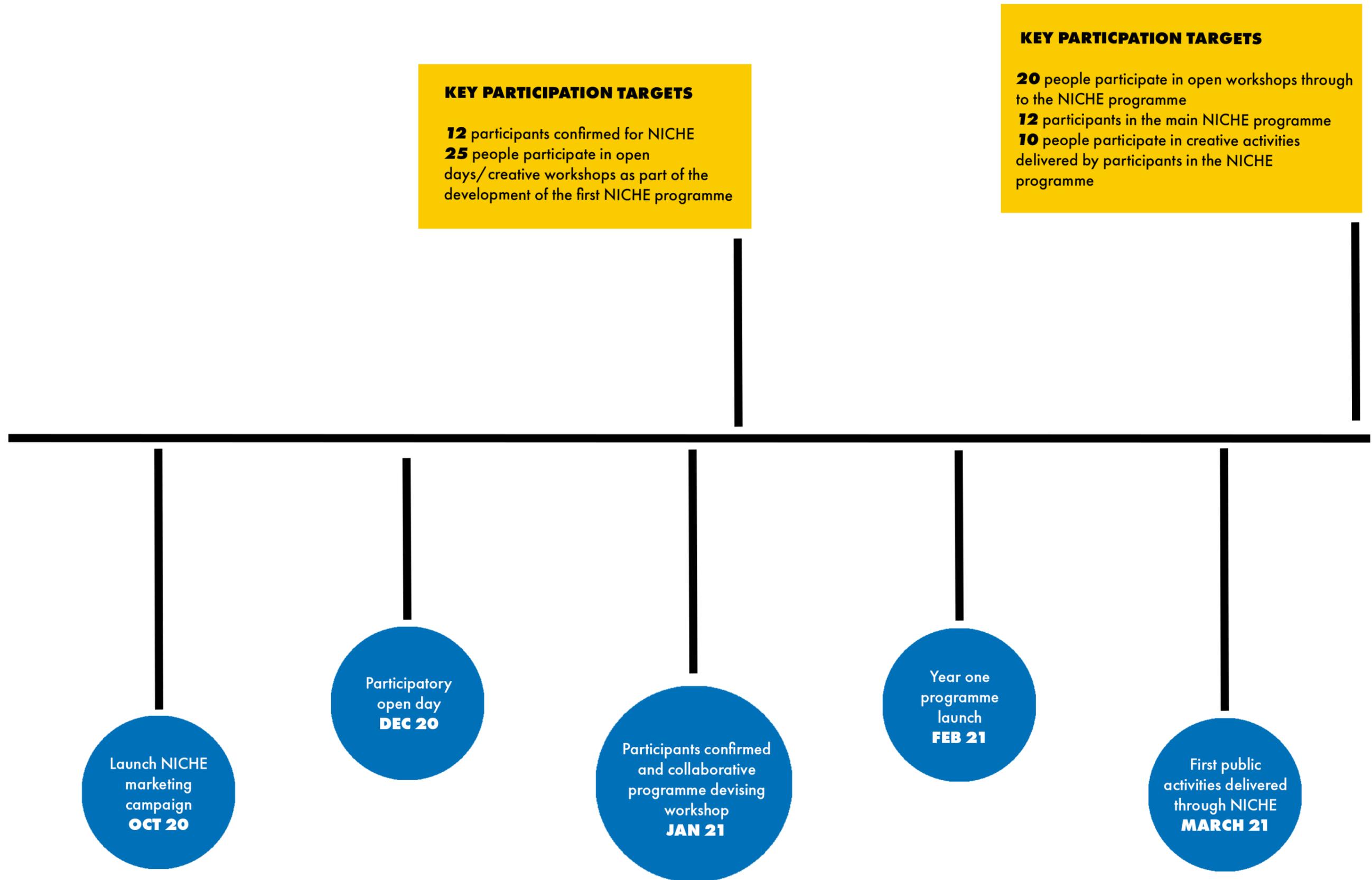
NICHE is aimed at bringing together diverse members of the community who have a creative idea they want to get off the ground in their local area but don't know where to start, offering a space to share skills, collaboratively build a curriculum and participate in a learn-while-doing programme that will support participants in becoming instigators of creativity in their streets or chosen neighbourhoods.

The 12 month rolling programme will work with a lead delivery tutor, bolstered with specialist practitioners and 'visiting' professionals, hand-picked to share their extensive knowledge and experiences as well as their ability to lift and build the aspirations of NICHE participants.

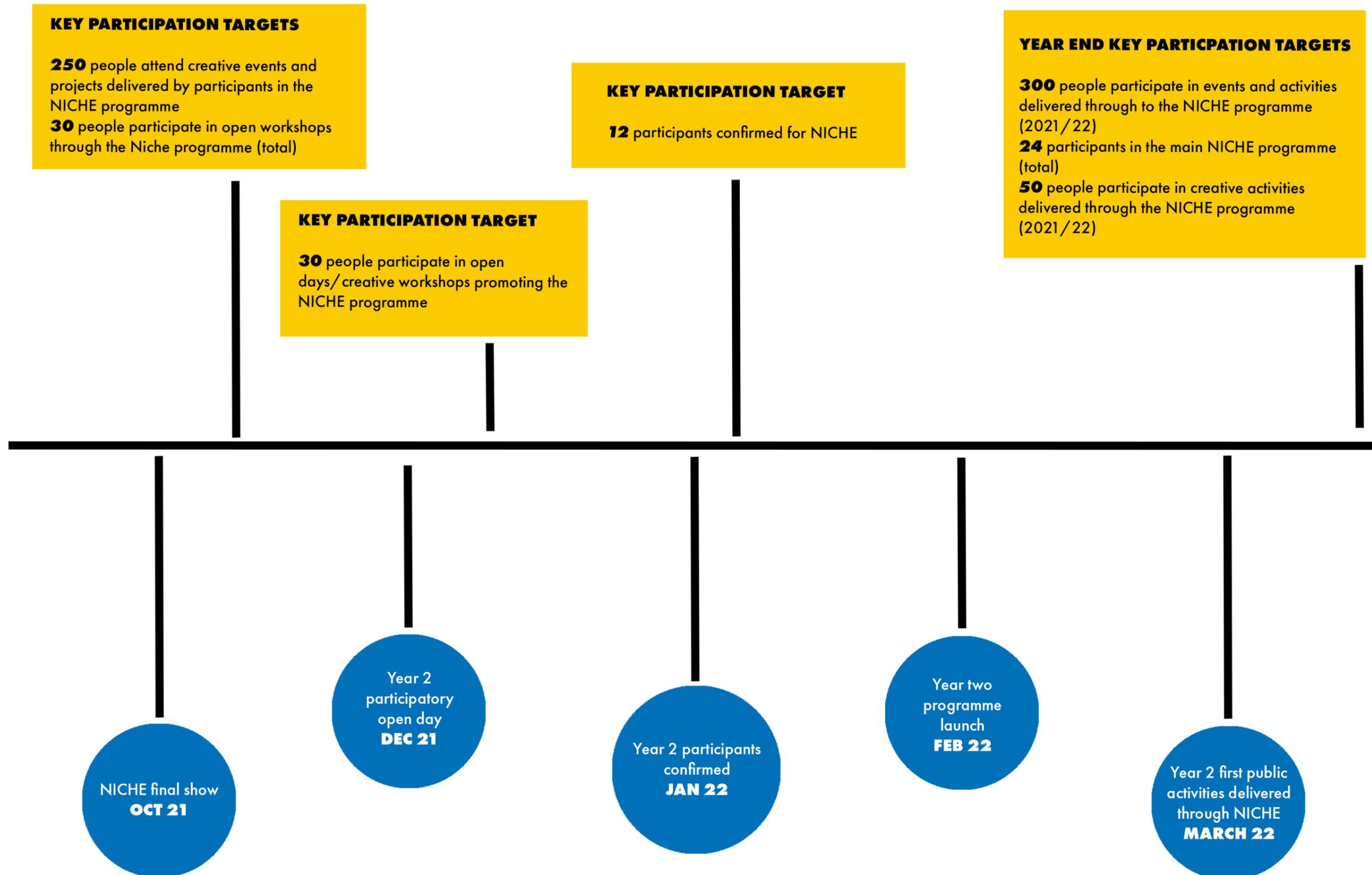
At the heart of NICHE will sit a co-designed approach where participants, tutors and mentors will take a collective interest in each other's development, collaboratively deciding how and what they want to learn and embracing group activities, workshops, 'crits' and peer learning.

NICHE participants will be supported to apply what they learn in delivering local projects and activities in their neighbourhoods, with advice and guidance on how to extend these beyond the 12-month NICHE programme. This further strengthens community bonds, grows creative outputs whilst challenging participants to develop their ideas further than they could have ever imagined.

# 2020/21 TIMELINE



# 2021/22 TIMELINE



# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Participate in leadership programme	12	12
Participate creatively in projects and activities	20	50
Engage in digital creative activities, performances and/or events	0	50
Engage in creative activities, exhibitions, projects, workshops and events	20	300

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	2	49
Elderly people participants	2	46
SEN/Disabled participants	2	41
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	2	33
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	4	165

## ACTIVITIES

Measure	20/21	21/22
Open days and devising workshops	2	2
Workshops, seminars and group 'crits'	4	20
Trips and visits	1	8
Participant-led public projects, events, exhibitions, workshops and activities	2	30
New partnerships developed through mentoring, workshops, trips or participant-led projects	3	10

## QUALITY

Measure	20/21	21/22
Participants are happy with the level of involvement they have in the design and delivery of the NICHE programme	N/A	75%
Participants agree participant-led NICHE projects, events, exhibitions and activities offer high quality	N/A	60%
Participants feel confident in their ability to deliver creative community activities and projects	N/A	66%
Participants agree NICHE offers a high quality learning programme	N/A	75%

# NICHE BUDGET

INCOME	AMOUNT
NICHE Funding	£75,000.00
NICHE Match Funding	£0.00
NICHE TOTAL	£75,000.00





# CONNECT

## VISION

Imagine the local dry cleaners transforming into a monthly pop-up comedy club, the barbers at the end of the road hosting live music gigs after hours or the supermarket programming travelling theatre to make shopping more fun and interactive. Connect will bring Basildon alive with creative happenings, building sustainable working relationships between businesses and creatives, enabling access to cultural activity in the places you would least expect it.

## HOW DOES IT WORK?

Connect is a programme of support that creates a bridge between commercial businesses and creative practice, ensuring the two are no longer exclusive, but instead mutually beneficial. Connect will work with a range of venues and businesses; from restaurants & bars, to tattoo studios & dry cleaners, to corporate businesses & shopping centres, the programme will support business owners and employees to practically demonstrate the benefits of commissioning creative activity through increases in footfall, increases in dwell time, positive PR and rates mitigation strategies (to name but a few!)

Connect will select local enterprises to mentor over a one-year period, helping them to commission creative activity within their business. Building on the relations, strengthened during the Covid-19 lockdown, between small local businesses and the local communities they serve, these commissions will focus on creative activities that celebrate local identity. They will look to harness collective purpose in building back better places that, in contrast to the generic chain shops, betting stores, charity shops and fast-food outlets that increasingly defined high streets and town centres for decades, actually mean something to the people that use them and work in them.

The full potential of this collaborative approach will be showcased through an annual event that will see local business bursting with live performances from a mixture of local and national artists spilling out into public spaces.

In the process, Connect commissions will seek to create new conditions in which local businesses see the benefit in working collaboratively with local communities to support ongoing creative activity, and have the skill and knowledge to incorporate this into their business plans, allowing them to continue commissioning work beyond the span of the Connect programme.

# 2020/21 TIMELINE

## YEAR END KEY PARTICIPATION TARGETS

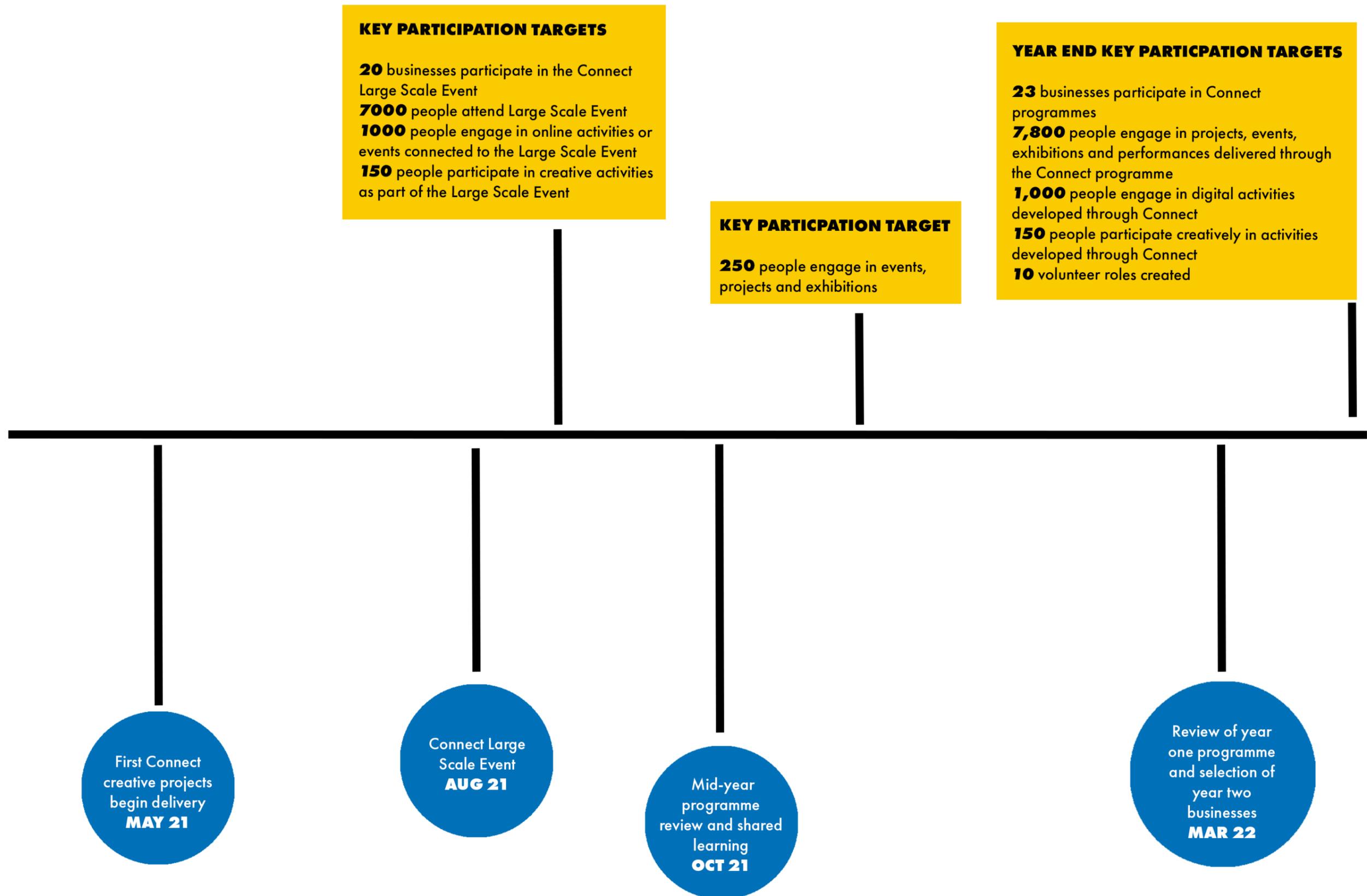
**6** businesses express an interest in participating in the Connect programme

**3** businesses selected for the core Connect programme

Launch Connect marketing campaign  
**JAN 21**

Selection of Connect businesses for mentoring  
**MARCH 21**

# 2021/22 TIMELINE



# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Businesses participating	3	23
Businesses expressing interest	6	40
Engage in creative activities, exhibitions, projects and events through the core Connect programme	0	800
Engage in digital creative activities, performances and/or events	0	1000
Attend Connect large-scale event	0	7000
Participate creatively in activities	0	150

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	0	772
Elderly people participants	0	1067
SEN/Disabled participants	0	983
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	1	600
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	2	4000

## ACTIVITIES

Measure	20/21	21/22
Businesses mentored	3	3
Live performances and events	0	30
Exhibitions or artist commissions	0	6
Participatory workshops	0	5
New venues used for arts and culture activities	0	10

## QUALITY

Measure	20/21	21/22
Participants agree that Connect events and commissions reflect their local communities	N/A	70%
Participants agree that Connect events and commissions provide high quality creative experiences	N/A	70%
Participating businesses agree that Connect has strengthened their relationship with local communities	N/A	66%
Participating businesses agree that Connect events provide value for money	N/A	75%
Participating business feel they are capable of incorporating creative activity into their business beyond the Connect programme	N/A	50%

# CONNECT BUDGET

INCOME	AMOUNT
Connect Funding	£75,000.00
Connect Match Funding	£0.00
Connect TOTAL	£75,000.00





# DIGICULT

## VISION

Imagine an innovative centre of creativity where culture and entrepreneurship are united under one roof; a multi-purpose space that can house exhibitions, installations and performances, whilst providing affordable workspace in which our local talent can thrive and grow.

Add in an entertainment space where both local and national artists can showcase their talents alongside a bevy of start-up food and beverage vendors that fill the air with delicious aromas, creating mouth-watering delicacies from locally grown produce.

Underpin this with digital innovation and learning alongside community led activity. That's what DigiCult looks like.

## HOW DOES IT WORK?

DigiCult will be a vibrant centre of creativity, digital technology and enterprise, welcoming the entire community through its doors - whether as an audience, participant, producer, consumer or programmer. DigiCult will be the epicentre for new thinking, networking and collaborative working, encouraging community driven change with digital innovation and culture at its heart.

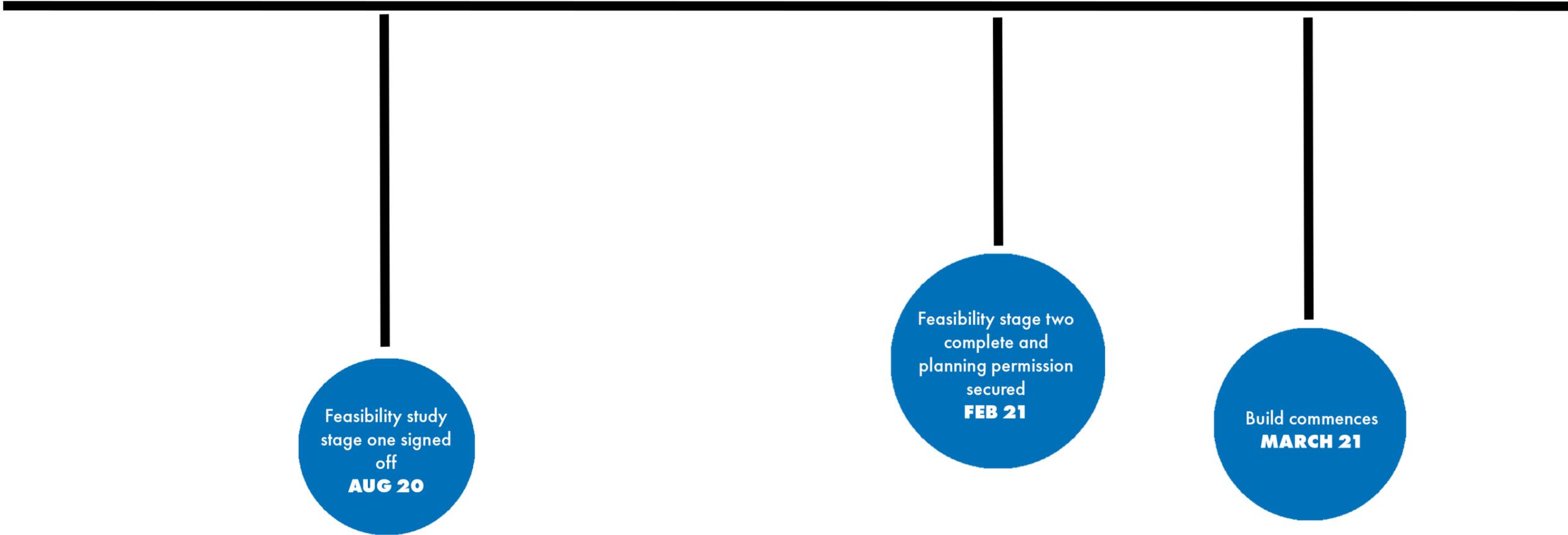
It will host a vast array of food and beverage start-up businesses looking to break in to Basildon. Integrated into this space is an exciting cultural venue that provides free creative events to the community on a daily basis. Merging the DIY culture that throbs through the heart of Basildon, and the experiential trend that we now see entering the High Street, the venue offers the opportunity for visitors to experiment with the latest technologies and art practices, truly immersing themselves in the experience of DigiCult.

Housed alongside this is subsidised co-working and studio space with accessible tech-furnished workshops, ready to support burgeoning creative enterprise businesses. Imagine a newly graduated student from South Essex College ready to take the arts world by storm with their innovative thinking, an app developer on the brink of expansion who needs business support; these are a few examples of the people that DigiCult aims to support.

# 2020/21 TIMELINE

## YEAR END KEY PARTICIPATION TARGETS

**30** people participate in co-design workshops  
**200** people participate in consultation events, discussions and polls



# 2021/22 TIMELINE

## KEY PARTICIPATION TARGETS

**100** people participate in creative workshops and activities linked with the design and build of DigiCult

## KEY PARTICIPATION TARGET

**500** people visit the DigiCult Space  
**300** attend events, workshops and exhibitions at DigiCult  
**5** businesses supported commissioned by 3 participating businesses

## YEAR END KEY PARTICIPATION TARGETS

**4000** visit DigiCult  
**200** people engage in digital events, showcases and activities  
**400** people participate creatively workshops, learning events and participatory projects at DigiCult  
**5** people volunteer time through DigiCult  
**40** people participate in creative enterprise support sessions

Building completed  
**AUG 21**

DigiCult Launch  
**SEPT 21**

Quarterly Review  
**DEC 21**

2021/22 Review  
**MAR 22**

# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Engage in projects, events and exhibitions	0	4000
Engage in digital activities and events	0	200
Participate creatively in activities	230	400
Take on voluntary roles	0	5
Participate in Creative Industries Learning Events	0	40
Jobs created	0	10

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	20	468
Elderly people participants	25	720
SEN/Disabled participants	25	648
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	14	328
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	80	2120

## ACTIVITIES

Measure	20/21	21/22
Co-design workshops and consultations	8	4
Events and exhibitions	0	100
Partnerships with businesses and landlords	5	10
Digital events, seminars and exhibitions	0	5
Volunteer opportunities offered	5	20
Business support sessions	0	40

## QUALITY

Measure	20/21	21/22
Individuals surveyed agree the design of Digicult is of a high quality	N/A	70%
Participants surveyed say the events and activities at Digicult are of a high quality	N/A	75%
Participants feel decision making around the design and build of Digicult was transparent and their voices were listened to	75%	75%
Participants that there are clear opportunities to take part in decision making around the programming of Digicult	N/A	75%
Individuals surveyed feel Digicult reflects Basildon culture and identity	N/A	75%
Individuals surveyed feel Digicult is a welcoming and inclusive space	N/A	70%

# DIGICULT BUDGET

INCOME	AMOUNT
Digicult Funding	£100,000.00
Digicult Match Funding	£300,000.00
Digicult TOTAL	£400,000.00



**AUDIENCE  
DEVELOPMENT**

# OVERCOMING

## STRUCTURAL BARRIERS

**Low engagement in arts and culture** - Culture shouldn't be forced on people like a medicine, our role is to widen perceptions about what arts and culture can be and make it easier for people to engage on their own terms.

**Infrequent Engagement in Culture** - Adapt our offer to people's busy lives by being time-flexible and closer to home

**Brain Drain** - Give creative talent a reason to stay in the borough through skills and career development opportunities and the promise of a vibrant cultural future

**Low Participation** - Identify creativity in the borough that might not see itself as 'arts and culture', network it with other creativity and celebrate it to change perceptions about what 'being creative' or being 'artistic' means to people.

**Lack of Cultural Infrastructure** - Shift perceptions about what a cultural space needs to be, educate landlords to create more spaces for culture and develop necessary cultural infrastructure through the Digicult programme.

**Lack of Investment** - Raise capacity of local arts and culture organisations by encouraging to apply for commissions, facilitating partnerships and encouraging them to gain match funding to help deliver projects

**Small Cultural Sector** - Support the sustainability of existing small-scale arts and culture organisations and the viability of new enterprises, whether through tailored skills support through NICHE, entering partnerships to deliver projects, or subsidised space and targeted business support through Digicult

**Lack of Arts Education** - Work with local education partners and arts education advocates to increase learning opportunities, practical experience and cultural horizons of young people

## ADDRESSING AUDIENCE BARRIERS

**Insufficient Activities** - Expand the perception of culture to embrace all forms of culture and deliver a breadth of activity that encompasses this.

**Lack of awareness of opportunities** - Be consistent, constant and clear in our messaging about what is on offer through channels that are appropriate for our audiences

**Physical barriers to participation** - Work with partners that understand accessibility challenges to ensure programme is genuinely open to all

**Financial barriers** - Explore ways of addressing hidden costs to participation such as childcare, travel and food.

**Digital Exclusion** - Use a wide-ranging marketing strategy that isn't completely digital reliant

**Community Trust is Low** - Build relationships by focusing on values as much as cultural engagement to find common ground

**Civic Participation is Low** - Offer variety in methods, time requirements and types of activity that people can engage in. Ensure participation is never tokenistic and has tangible outcomes and benefits for participants that are clearly communicated.

**Cultural Confidence is Low** - Offer a structure that is relatable and reassuring, allowing people to grow in confidence at their own pace and become more independent as the programme runs on. Most importantly value every voice and make that appreciation clear.

# **OUR APPROACH TO**

## **AUDIENCE DEVELOPMENT**

Based on our current research and data (which is, of course, subject to change) we have a fairly strong understanding of who and where our audiences are. We are familiar with their habits, how they prefer to spend their time and the potential programmes and projects that could pique their interest, which enables us to target specific audience groups with relevant opportunities.

We have used this knowledge to design a varied programme with multiple entry points ensuring that each BasildON CPP journey is personal and appropriate to the individual, as opposed to a 'one size fits all' approach. We have also matched appropriate marketing mediums to our audiences, in the knowledge that different people prefer different approaches. Whilst social media might be a great mechanism to promote BasildON CPP opportunities to some audiences, others prefer good old fashioned leaflets and posters. By ensuring we understand where our audiences look for information we are able to develop an audience development plan which should be far and wide reaching.

However, all of this could be in vain if we do not immediately address, build and develop community trust and local confidence, something which in Basildon is paramount to engagement and if left ignored could hinder audience development.

Therefore, alongside a targeted audience development strategy, on a broader scale we also need to be responding to the following questions.

***Why would the community trust and believe (let alone participate) in a completely new, unfamiliar arts and culture programme when social trust as a whole is so low?***

***After years of feeling neglected and let down by the powers that be and each other, what can the Basildon CPP do to facilitate the growth of confidence and sense of worth in each other and Basildon as a place?***

***How do we build trust and confidence in CPP and empower residents to feel comfortable and confident expressing cultural interests and opinions- something which is pivotal to the success of the programme?***

# AUDIENCE

## DEVELOPMENT JOURNEY

The journey to more people choosing, creating and taking part in brilliant cultural experiences in Basildon is marked by checkpoints that reflect the BasildON CPP business plan principles.

## TRUST

Trust is paramount to the success of the BasildON CPP. This isn't limited to trust in the programme but extends to trust in each other and the ability to trust in unknown and unfamiliar activity. First and foremost, trust has to be earned and can take many months and even years of passive engagement before people feel ready to fully immerse and engage. It is trust that will empower our audiences to take the plunge into the unknown, however it will have to be continuously reinforced to support them in stepping further out of their comfort zone.

The BasildON CPP needs to build a rapport through transparent, honest communication; starting with light touch activities that are visual, relevant and engaging yet do not add unnecessary pressure for potential participants.

### AUDIENCE STAGE

Mild awareness of CPP from social media and online presence. Casual observing from afar, watching how things develop before committing to 'liking' on social media. At this stage audiences are gauging what is on offer, whether it's for them. Whether they 'trust' the programme enough to offer any form of commitment.

## GUTSY

Every journey starts with a step into the unknown. For Basildon CPP this begins putting early stage projects forward, with low barriers to entry, that specifically seek to shift perceptions (including our own) about what culture is, who makes it and who it is for, sending a message, "Think Culture's Not For You? Think Again"

Agile and relatable projects should be established as soon as possible. These should communicate a non-threatening yet consistent narrative that reflects easy access to cultural and community activity and gently encourages the first gutsy steps into trying something new.

### AUDIENCE STAGE

Feeling a little safer and more understanding of the programme. Ready to lightly commit and 'have a go' as long as the access point is straightforward (e.g commenting/sharing on social media) and participating in activity which is familiar and non-threatening (e.g community fun, familiar platforms etc)

## WORTH

To reinforce worth and belief in culture and indeed Basildon, celebrating and recognising engagement, regardless of how small that engagement is, is crucial. This is also key to building confidence in Basildon and each other as well as preserving the sustainability of the programme. In practice this means that it is just as important to emphasise the importance of people whose journeys with CPP reaches a basic level of engagement that they are comfortable with and remains there, as those who move from low levels of engagement to in-depth levels. All are integral to the success of the programme.

### AUDIENCE STAGE

Starting to feel comfortable in participation and proud of personal and fellow residents' engagement. Keen to know more and ready to start actively participating in the programme by signing up to Community Voices.

# CONFIDENCE

When feelings of trust, gutsiness and worth grow they evolve into confidence. Confidence in the programme and the changes it can bring, confidence in fellow residents and their input and most importantly personal confidence. At this stage it is key that emphasis is placed on their ability to influence, shape and change the programme. This is an important step in beginning to build a sense of collective endeavour. "Let's do this together". Early engagement can be participation in one of multiple avenues for sharing opinions and ideas.

## AUDIENCE STAGE

A desire to express an opinion on what they do or don't want to see and feeling confident in sharing those opinions in a public platform. Engagement with online polls, forums or other forms of decision-making, involvement in events or activities requiring a greater degree of participation.

# UNLEASH

As trust and the sense of collective within the programme is built, projects will seek to find more and more ways to open the floodgates on the latent creativity we know exists in Basildon. Encouraging people to become the makers as well as the consumers of their local culture. As people grow confident in what culture means to them and how they can impact Basildon with their insight, the programme will start to be led and truly directed by the residents.

## AUDIENCE STAGE

Engagement in creative participatory projects, putting forward creative concepts for projects. Leading creative projects, galvanising fellow residents.

## & REPEAT...

This model offers a circular process of building relationships with audiences. By generating trust in the programme and ensuring this is continuously reinforced, audiences will become gutsier with their choices, mapping out their own personal journey into the cultural unknown. By celebrating achievements no matter how big or small, sense of worth will increase, both on a personal and borough wide level. Audiences will start to feel confident in their cultural power and as mutual understanding develops more complex forms of autonomy can be tested, unleashing greater levels of local creativity, participation and opportunity.



KNOWING OUR

# AUDIENCES

In addition to understanding what stops people in Basildon engaging in arts and culture, we need to have a picture of what motivates people to engage in arts and culture. This isn't about understanding cultural tastes, although this is a part. Instead it is about understanding broad values and social characteristics that unite groups across the borough, and how our programme can reflect these to create a cultural offer that is relevant to everyone.

Basildon is a place of contrasts, underneath the stereotypes it is a borough of simultaneous wealth and deprivation, world-beating innovation and low education, cultural snobbery and antipathy, community champions and social apathy. Yet like the chosen charity of Mayor Burton-Sampson, we believe Basildon people have "far more in common than that which divides us". These audience descriptions offer a set of descriptions of Basildon archetypes that, while influenced by demographic groups, are distinguished by their values and attitudes that cut across social barriers. They are based on granular, place-specific research into demographics, working populations and community needs, and a series of consultations and focus groups, making them specific to Basildon.

Rather than a comprehensive categorisation of Basildon's entire population, these segments represent audiences that are most likely to see a shift in their arts and culture engagement through the Creative People and Places programme if it is delivered in a way that responds to their needs. By targeting marketing and programming to values and attitudes instead of making blanket assumptions about demographic groups, these segmentations can help the programme appeal to audiences at a deeper level.

These segmentations should not be considered fixed or absolute, they can be reviewed and updated as we learn more about Basildon's communities, their interests, the barriers they feel in engaging in arts, culture and community projects and the avenues of opportunity for working with them.

# CULTURE AT HOME

## PROFILE

Basildon has pockets of high deprivation, many of which will have families who, due to combinations of education, income deprivation and social situation have had very little experience of some forms of art and culture. Many will not see culture as something that is relevant to their lives and have limited time or money to spend on trying new things. Nevertheless, these Culture at Homers have a cultural identity, even if they don't see it as such, defined by their relationships with friends and family, home entertainment (online content, sport, video games, TV etc), and 'everyday creativity' (health and beauty, arts and crafts, humour, storytelling etc).

They may be challenging to reach initially, likely requiring a redefinition of what culture is and who it is for, as well as efforts to remove barriers to entry such as cost and location of activities. They care about the futures of their children and are more likely to see the value of culture as a means of improving opportunities for their family. Therefore may find family activities, such as local festivals/carnivals, outdoor theatre, and free community activities within their neighbourhoods or high streets are a 'gateway' into a wider cultural offer.

Adults may also find a source of self-worth in engaging in culture that can make them loyal supporters once they are engaged. Since this group has had limited exposure to different forms of art and culture, assumptions shouldn't be made about what they will and won't enjoy, however the framing of projects, such as the language used to describe/market, the setting, 'dress code' and other hidden barriers can be crucial in the enjoyment of the overall experience. Some within this audience group may be particularly well networked with webs of other parents, family and friends they rely on for mutual support. Understanding these networks and offering programmes that provide social spaces to reinforce these social links can be strong way of engaging with these groups.

## KEY PROJECTS

**Community Voices** – A forum that challenges perceptions about what culture is about, who it is for, and whose opinions matter, will be important for opening up cultural activities as 'something for me' within this group. Free trips and activities will offer a vehicle for giving this group a taste of different kinds of culture that they haven't experienced before

**Open Labs** – Projects that offer quick and easy access, in informal locations, potentially with opportunities for workshops and gaining skills, as well as ways to participate and create on their own terms, will offer a gateway into broader cultural opportunities.

**Digi Cult** – A 'cultural space' that is also unthreatening, child-friendly and offers low cost F&B can be a great gateway into exposure to culture by stealth.

**Basildon Festival** – Interest in large-scale free community events and 'days out' that are both entertaining and educational.

## DECISION MAKING & LEADERSHIP

Feedback to date suggests online polls is the most likely form of engagement in decision-making, however it should be considered that with support members of this group may wish to collaborate in more in-depth forms of decision making and leadership, particularly if it helps improve their employability prospects.

## HOW WE WILL REACH

Social media marketing through online forums including parent support groups and local interest forums  
Promoting through schools and children's services  
Locally targeted print advertising such as flyers  
Face-to-face conversations and relationships that build trust

## POTENTIAL PARTNERSHIPS

Schools, Nurseries and Children's Centres  
Local residents organisations  
LDP

## APPROXIMATE PROPORTION OF BASILDON : 14%

### MEET SHARON



**Age:** 43

**Home:** Pitsea

**Work:** Stay-at-home parent of 4 kids aged 6 to 14, husband works as a freelance contractor

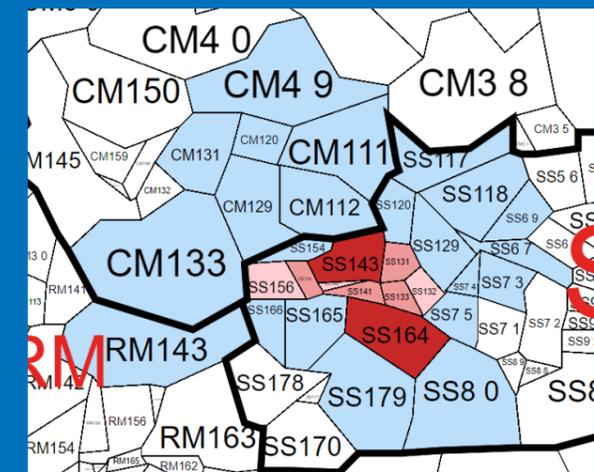
**Likes:** West Ham FC, holiday activities for kids run by Heart of Pitsea, Spice Girls and seaside holiday trips

**Cares about:** Family, local neighbourhood, the NHS, Cancer and motor neuron disease awareness charities

### PROPOSED ACTIVITY

CARNIVAL ARTS | CHILDREN'S ARTS & WORKSHOPS | OUTDOOR PERFORMING ARTS | CREATIVE WORKSHOPS | FAMILY ORIENTATED

## KEY LOCATIONS



PITSEA | VANGE | BASILDON TOWN | LIBRARIES | HOUSING ESTATES | LOCAL HIGH STREETS

# STRETCHED BUT KEEN

## PROFILE

Many people in Bas have got to where they are in life by being 'doers'. This doesn't necessarily mean they came from impoverished backgrounds, or that they have reached positions of wealth. Most will have achieved middle income careers with job satisfaction that they can be proud of. Many will work in public sector jobs or positions where they can make a difference in their community, something that reflects their values for 'doing good'.

We call these groups Stretched But Keen because their incomes and commitments often mean they still have to work hard to make ends meet, which limits the time and money they have to spend on arts and culture. However, like in everything in life, they will give something a go if they think it is important. They understand the value of arts and culture, particularly for their children and sense of community, and often have a deeper cultural knowledge than they care to admit. Nevertheless, they won't see themselves as particularly creative or cultural.

Their tastes will often occupy a middle ground between popular, classical and eclectic making them a potential audience for a broad range of programming. However, some lack of self-confidence in their cultural taste may mean they rely on trusted recommendations to decide what to engage in. Limited time and money means when they go to events they like to make an effort, attend with friends and family, and will want to go somewhere that feels 'a bit special' without being over formal or snobbish.

This group also often have high aspirations for their children, meaning activities that offer youth participation are likely to be popular, including workshops, youth performances and education.

## KEY PROJECTS

**Community Voices** – Programmes that emphasise local activities and the opportunity for people to collectively organise and build community may reflect both the values and aspirations of this group.

**Open Labs** – Projects that offer quick and easy access, 'on the doorstep', potentially with opportunities for workshops and gaining skills.

**Niche** – Some of this audience group, particularly at the younger end of the spectrum will be ambitious but reluctant to pursue traditional education programmes, including cost, time and the culture of traditional education, therefore alternative education programmes could be of significant benefit and interest.

**Connect** – Many of this audience group will fall in the category of entrepreneurs working in public-facing settings like independent shops/cafes/social enterprises. Their intelligence and desire to 'do different' will make them ideal partners for the connect programme.

## DECISION MAKING & LEADERSHIP

Highly engaged group that have both the skills and motivation to take on leadership roles within the programme. Likely also to be 'team players' meaning they won't dominate shared decision making.

## HOW WE WILL REACH

Social media marketing through online forums including parent support groups and local interest forums  
Promoting through council newsletters, local media, and community noticeboards  
Locally targeted print advertising such as flyers

## POTENTIAL PARTNERSHIPS

Basildon Council  
Existing Family Friendly cultural spaces such as Barleylands Farm Park and Towngate Theatre  
Community organisations and social enterprises  
Independent businesses  
LDP

## APPROXIMATE PROPORTION OF BASILDON : 11%

### MEET RYAN

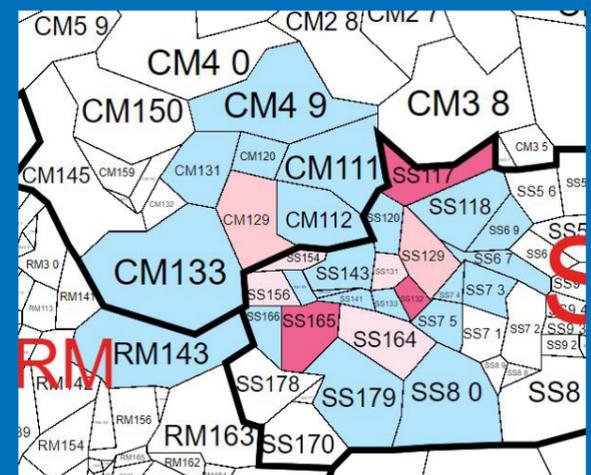


**Age:** 36  
**Home:** Laindon  
**Work:** Local Council  
**Likes:** Indie bands, a nice bar with cheap beer and a good vibe, a bit of fashion but nothing too out there, a bit of theatre now and then, stand up comedy  
**Cares about:** His kids getting the right opportunities in life, Basildon as a place, keeping himself in shape

### PROPOSED ACTIVITY

INDEPENDENT MUSIC | CREATIVE WORKSHOPS | THEATRE | COMEDY | NIGHTS OUT | COMMUNITY EVENTS

## KEY LOCATIONS



WICKFORD | NETHERMAYNE  
| BASILDON TOWN | LIBRARIES  
| LEISURE CENTRES | LOCAL  
HIGH STREETS

# DAY TRIPPERS

## PROFILE

Middle income families or individuals in their 30s or 40s who attend cultural events as an occasional treat but often do so exclusively outside the borough. Particularly keen on 'blockbusters' like major exhibitions at Tate Modern, West-End Musicals and major museums, however despite this they will tend to downplay their 'cultural capital'. Cultural activities within the borough that offer something for all the family, a low risk of disappointment and validation from trusted sources (newspapers, culture blogs, Trip Advisor, and endorsements from critics) could help these groups shift their patterns from occasional cultural attendance to more frequent levels of engagement. However, they may be prone to dismissing 'local culture' associating it with lower quality and are as likely to be swayed by popular/critical opinion about a programme or event as they are their own experience of it (i.e. just because they enjoyed something once doesn't mean they will try it again without prompting)

## KEY PROJECTS

**Beyond Boundaries** - Accessible, visually striking and interactive commissions that offer something for young people and parents alike, particularly if offered as part of a trail or festival, are an ideal way of engaging groups that want to get as much activity from a day out as they can

**Basildon Festival** - One-off eventers are more likely to be attracted to headline events, particularly if they create a local buzz and cause a sense of FOMO. This is particularly the case for festivals able to appeal to a wide variety of ages.

**Community Voices** - Likely to engage in "Go and See" trips particularly to recognised venues and cultural locations.

APPROXIMATE PROPORTION OF BASILDON : 18%

## MEET CHRISSIE



**Age:** 31

**Home:** Wickford

**Work:** Social Media Marketer

**Likes:** Musicals, theatre, Natural History museum Eastenders, Baking, and trips out to Southend, Norwich, Bicester village and other nearby towns

**Cares about:** Hair and Fashion, animals (especially dogs), nature and the environment

## PROPOSED ACTIVITY

WHOLE FAMILY | LARGE SCALE EVENTS | THEATRE | CARNIVAL & FESTIVAL ARTS | FILM & CINEMA | MUSIC

## DECISION MAKING & LEADERSHIP

May not wish to engage in time-consuming levels of participation but would fill out a survey and share thoughts on social media.

## HOW WE WILL REACH

Print media and recognised culture publications (such as Time Out)

Local media including print and radio

Social media including local Facebook groups

Instagram and highly visual content

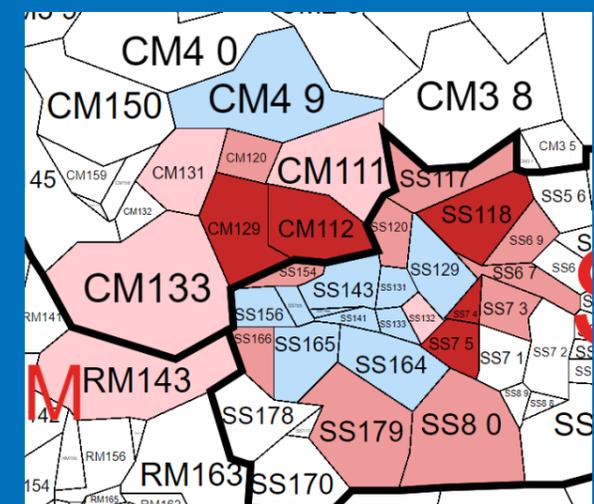
## POTENTIAL PARTNERSHIPS

Theatre companies

Digital Arts Companies

Barleylands Farm Park

## KEY LOCATIONS



WICKFORD | PARKS & GREEN SPACES | BASILDON TOWN | LAINDON | LEE CHAPEL | CRAYS HILL | LOCAL HIGH STREET

# REBELS WITHOUT A CAUSE

## PROFILE

Basildon has a long history of radicalism, from plotlanders to new town pioneers and electronic music innovators that equally relates to a broader Essex culture of rebels. Today's Basildon still retains many groups that proudly don't fit in, from teenagers and young people with little to keep themselves occupied, to emerging artists who reject the standard image of Basildon and legendary figures that have long fought against the grain of the town. Many of these kinds of figures were recently celebrated in the film New Town Utopia

These groups present a potential audience and creative partner for the more experimental and challenging edges of the CCP Programme, if they feel they can take ownership and not be overly bound by limitations of taste or an overly 'corporate' or 'establishment' image.

## KEY PROJECTS

**Digicult** – A space where creative minds can gather, experiment and make it their own is currently lacking in Basildon and could particularly appeal to Basildon creatives crying out for a 'scene'

**Niche** – Ideas of radical education may appeal to both adult and younger members of the Rebel Without A Cause groups, particularly if it helps them maintain an independent career or pursue their own projects

**Open Labs** – Making room for creative 'spaces on the edge', the aesthetics of creative repurposing and projects that address ideas of how young people make a place for themselves in urban environments could all offer ways of engaging these groups.

APPROXIMATE PROPORTION OF BASILDON : 7%

## MEET GAVIN



**Age:** 36

**Home:** Basildon

**Work:** Artist

**Likes:** Manga and Graphic Novels, Psychedelic Rock, 80s movies, Sci-fi, Gaming and drawing

**Cares about:** Local Art and Music Scene and friends

## PROPOSED ACTIVITY

EXPERIMENTAL/INDEPENDENT FILM & THEATRE | SPOKEN WORD & POETRY | STREET ART | CONTEMPORARY ART | INDEPENDENT MUSIC

## DECISION MAKING & LEADERSHIP

High potential for engagement on multiple levels if supported, but may also present challenges including potential to dominate, potential to form cliques within the programme, and potential for conflict when strong views clash. Some may be disinclined to engage in the 'softer' aspects of community building but more willing to engage in debate

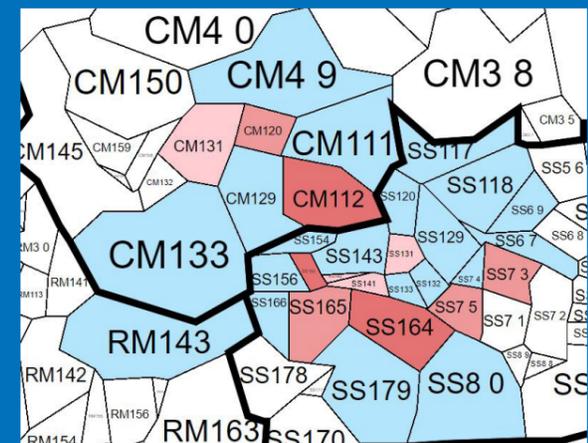
## HOW WE WILL REACH

Local and regional arts networks like Bas Arts Index  
Posters and flyers in 'credible' venues like the Edge  
Word of mouth

## POTENTIAL PARTNERSHIPS

Bas Arts Index  
Directions-01  
The Edge music venue  
Basildon Youth Council  
Basildon Youth Zone

## KEY LOCATIONS



FRINGE LOCATIONS | YOUTH GROUPS | TOWN CENTRES | CULTURE SPACES | LEE CHAPEL | CRAYS HILL | VANGE | PITSEA



# RALLIERS

## PROFILE

Despite low metrics of community cohesion and solidarity, Basildon is nevertheless awash with clubs, societies, and campaign groups, often small groups of people with shared interests, who feel a strong sense of group identity, and gather together for social, cultural, charitable and support activities. These are often spearheaded by strong individuals with a desire for a better community spirit in Basildon. Projects that can show how arts and culture are relevant to their interests will find a ready-made audience that can be expanded into broader engagement in the CPP Programme.

These groups also offer a mechanism for celebrating the variety of community spirit across the borough, evidenced through projects such as the Basildon Heroes exhibitions connected with the Basildon 70 festival. Platforming community champions can be a key route to restoring pride through the CPP programme.

They also present a way of breaking free of the deceptive 'monocultural' perception of Basildon as a predominantly White British suburban town. The borough is filled with people who feel they are not represented in this identity and are under-catered for in terms of the existing cultural offer.

Ralliers will often be people who are passionate and engaged with their communities but may be content to operate outside the structures of local authority and formal third sector. While their causes will each be unique, members of this group share similarities in being potentially hugely responsive if provided with opportunities to creatively express their identity or cause by having a prominent voice in their local cultural offer.

APPROXIMATE PROPORTION OF BASILDON : 12%

### MEET DAVID



**Age:** 26

**Home:** Basildon

**Work:** Community Volunteering Service

**Likes:** Local bands, community parades and festivals, clubbing, comedy films and Eurovision

**Cares about:** Community, LGBTQ rights, Social Justice and Climate Change

### PROPOSED ACTIVITY

HERITAGE | THEATRE | STORY TELLING & MUSIC | OUTDOOR COMMUNITY FESTIVALS | FOOD & CULINARY | GREEN & GROWING | DANCE | ENVIRONMENTAL PROJECTS | CULTURE & WELLBEING

## KEY PROJECTS

**Community Voices** – The collective approach of community voices will resonate with many of these groups and some will already have considerable experience of organising themselves, experience they may wish to share and extend through community voices.

**Niche** – Community leaders may find themselves attracted to the learning and development opportunities of Niche, particularly if they feel they will be able to apply them within their existing roles.

**Digicult** – Although many groups will already have established venues for their club/society gatherings, Digicult may offer a good venue for their activities.

**Open Labs** – As local partners the clubs and societies these groups could collaborate with arts and culture organisations or artists to deliver projects under the Open Labs banner

## DECISION MAKING & LEADERSHIP

Most engaged participants from these groups will often already be volunteering in their own sectors. On the one hand this makes it more likely they will engage with the decision making process of the project, on the other hand this can limit their available time and may only engage in ways that support their broader interests and initiatives.

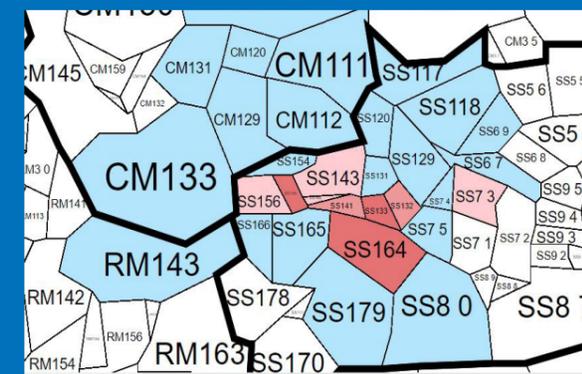
## HOW WE WILL REACH

Online Facebook Groups  
Posters in popular gathering areas such as Leisure Centres, Community Halls and pubs with meeting facilities  
Posters in sports clubs  
Through faith and community groups

## POTENTIAL PARTNERSHIPS

Basildon Pride  
Basildon & Pitsea Carnival  
Basildon Mind  
Basildon Pride  
Local Councillors

## KEY LOCATIONS



COMMUNITY CENTRES |  
LIBRARIES | TOWN CENTRES |  
HIGH STREETS | PARKS & OPEN  
SPACES | FAITH CENTRES |  
VANGE | PITSEA | LAINDON |  
BASILDON | HOUSING ESTATES



**GOVERNANCE &  
SHARED DECISION  
MAKING**

# INTRODUCTION TO

## SHARED DECISION MAKING

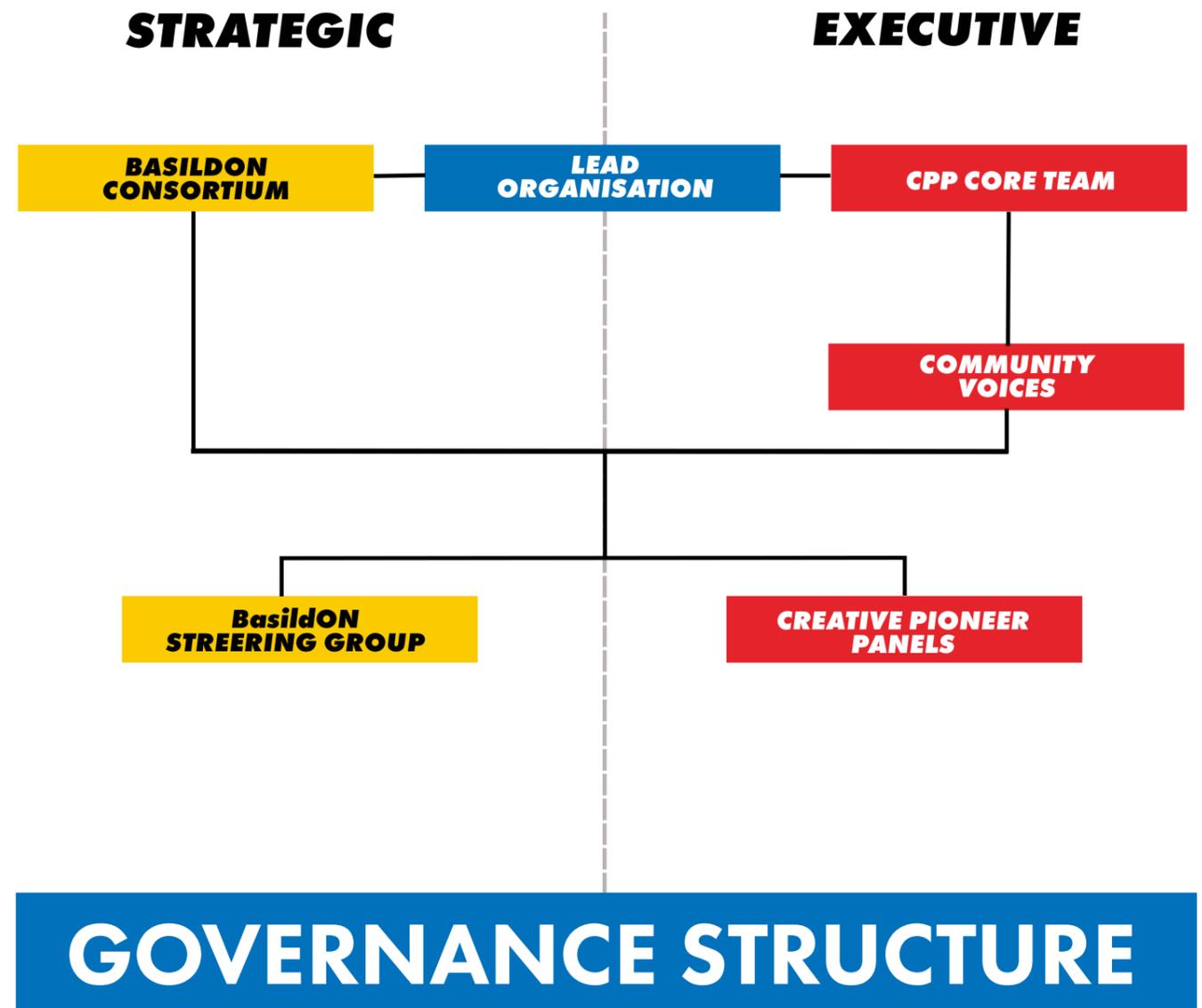
Cultural democracy sits at the very heart of the BasildON Creative People and Places programme. We believe that Basildon is a borough of 185,000 artists, each capable of contributing to the cultural vitality of the place. We understand that participation in culture occurs at many levels; any one individual can be an audience, a critic, a craftsperson, a participant, a producer, a consumer, a curator or a programmer. Each of these roles have value and validity, helping to support the social bonds and sense of identity that gives cultural activity its power.

Cultural democracy utilises the strength of the crowd - and it is the strength of the crowd that is fundamental to the progression of BasildON. By being welcoming to all participants, offering anyone the chance to engage and create on multiple levels, and by being willing and patient enough to allow cultural activities to evolve and adapt gradually with an emphasis on step-by-step improvement rather than single 'big moments', we truly believe that BasildON Creative People and Places programme can bring together the diverse and varied communities it serves.

In this context we believe Basildon voices, in all their diversity, must be fundamental to decision-making throughout the Creative and People Places programme in order to ensure a cultural offer that is truly representative, trusted and cared for. To achieve this BasildON CPP will adopt a framework for shared decision-making that incorporates structures and mechanisms for anyone and everyone; whether it be individual residents or local institutions, the people of Basildon will have a collaborative say in the direction and execution of the programme.

Achieving this will require Basildon residents, the CPP team and cultural stakeholders on the BasildON Consortium and across the borough stepping into new territory. It will require trial, error and growth throughout the programme to find the models and processes that strike the balance between engaging and inspiring local people, lowering the barriers to involvement in decision-making, providing sufficient information and support to make confident decisions, seeing a direct link between contributing to decision making and final outputs, and ensuring the programme delivers quality cultural experiences.

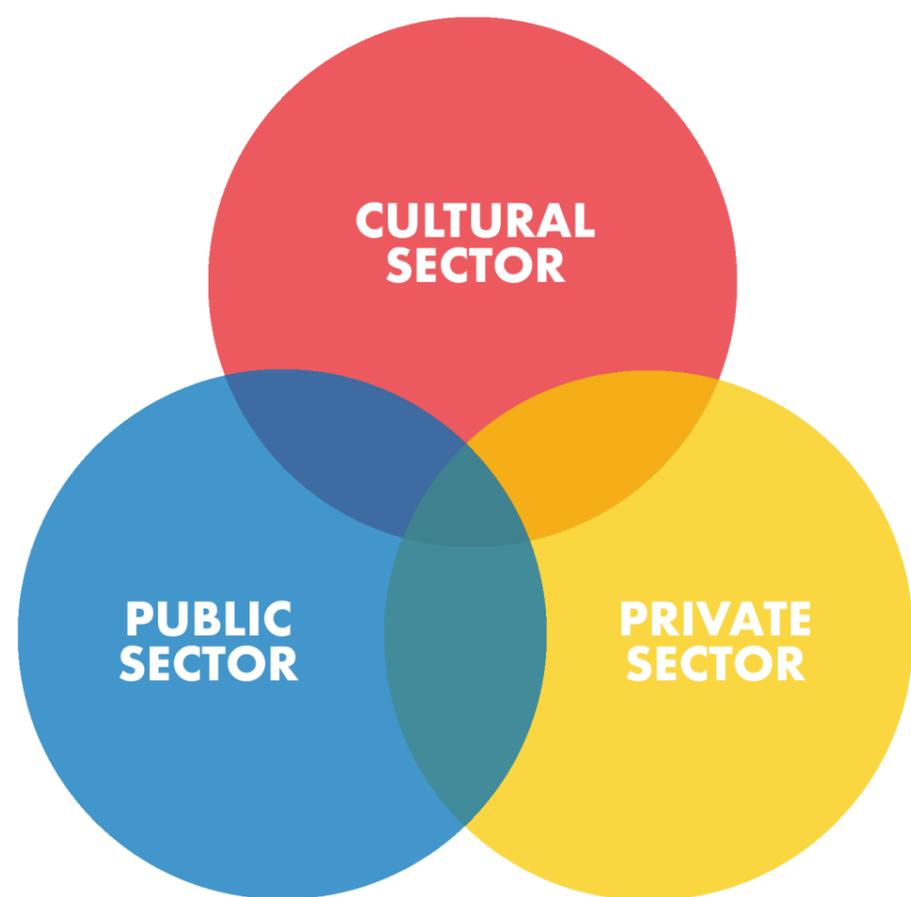
This won't happen overnight and as such the following framework should be considered a starting point that can and will evolve throughout the programme as collaborators and managers alike learn what works for Basildon.



# BASILDON CONSORTIUM

BasildON Creative People and Places has grown from an extraordinary level of cross-sector partnership. The initial impetus for putting cultural democracy at the centre of plans for the future of Basildon Town Centre came about through the collaborative development of the Basildon Town Centre Cultural Placemaking Strategy, developed by cultural agency Futurecity, commissioned by BTCM Ltd and shaped with Basildon Council, local landowners, businesses and cultural stakeholders.

This approach to cultural planning is built on an understanding that each sector brings its own level of expertise, capacity and responsibilities to achieve a sustainable cultural offer.



**Public Sector Partners** bring the political and organisational weight to achieve big strategic changes, from incorporating culture into borough masterplanning, supporting and promoting borough-wide festivals and connecting culture with local and regional strategic initiatives. At a practical level public sector partners are able to help cultural programmes navigate logistical challenges such as road closures, licencing and the permissions required to deliver infrastructure, festivals and outdoor events. Their direct relationship with local people also provides valuable connections and insight, helping the project understand the needs of communities, work with the hardest to reach and integrate with broader social initiatives.

**Private Sector Partners** bring significant finance, resource and investment capacity, the ability to organise, make decisions and take actions quickly, and specialist knowledge within their own sectors that can support a more dynamic cultural offer, from digital technology to advanced engineering. Private sector partners with long-term commitments to their areas also bring the ability to act as stewards of cultural activity in their neighbourhoods, ensuring sustainability of programmes outside of traditional public and third sector funding streams.

**Cultural and Third Sector Partners** bring a combination of creative vision, connections with cultural partners and artists, and the practical experience of delivering cultural programmes to ensure plans are achievable and high quality. Cultural and third sector partners also bring a unique relationship with local communities, often less paternalist than local authorities and less transactional than private sectors, allowing for a more trusting relationship of equals with local people.

# COMMUNITY

## VOICES

Local communities are integral to the puzzle in this alliance and the element that the Creative People and Places programme seeks to bring. The relationships between communities and each of these sectors are often unidirectional, communities are customers, audiences, service-users, voters, but rarely collaborators or partners. We see things differently, communities are the central and essential fourth circle in our partnership model.



Like the other partner sectors they bring their own set of expertise to the table. An intuitive understanding of local values, the things that matter to their neighbourhoods, the granular cultural understanding of favourite hangouts, local in-jokes, the best takeaways, local urban legends, the dynamics of their communities, who gets along, who doesn't, what challenges their neighbourhoods are facing. This knowledge is crucial to commissioning impactful and original cultural projects.

In addition to this, communities bring the 'wisdom of the crowd', the complex combination of individual skills, creativity, hobbies, professions that we believe offers a more fertile ground for creative ideas than institutionalised sectors, the power of 185,000 artists. However this power is also more disconnected and dispersed than in more formal sectors. Our challenge is to Unleash it.

We see this as an evolving process of shared decision making, bringing together different sectors with communities to provide them with a broad range of knowledge through which to make choices together and build collective understanding that can grow the circle of community knowledge and organisation. We want to create the conditions where communities can become more independent in the decision-making process whilst still being able to call upon the competencies of supporting sectors in the development of cultural projects.



# SHARED DECISION MAKING

## FRAMEWORK

### THE COMMUNITY VOICES PLATFORM

**Community Voices** is the main vehicle for shared decision making within the BasildON CPP programme. A virtual and physical network through which the community can drive the direction of the programme. Residents of Basildon are able to sign up to a purpose built web portal and become a 'community voice' themselves. The web portal communicates all aspects of the CPP programme, as well as showcasing opportunities to participate in commissioning, programming, steering and educational visits.

'Community Voices' will be a platform that supports several mechanisms for engaging in shared decision making within the programme, each accommodating different levels of commitment, influence and roles throughout stages of programme decision making.

These provide a toolkit of options for BasildON CPP to work, each with advantages and disadvantages that will change as collaborators become more familiar with the project, more experienced in their involvement in cultural decision-making and more comfortable shaping the programme.

Residents of Basildon will be encouraged to sign up for a dedicated Community Voices website, benefits of registering will include:

Arranging and taking part in exclusive free trips, visits and social events

Joining a social network of local people who care about their neighbourhoods

Be a Community Voice Hero by sharing information about Creative People and Places projects.

Hear first about Basildon CPP Projects & Events

Opportunities to creatively collaborate on Basildon CPP projects

Opportunities to gain skills and experience by volunteering within the programme

Ensure the programme is responding to the needs of local people via the Basildon CPP Community Steering Group

Shape the direction of the Basildon CPP programme through polls, surveys and discussions

Select projects and work with artists and creative organisations as a Basildon CPP Pioneer

# REGISTRATION PROCESS

Participants will be asked for a range of details upon registering to help Basildon CPP understand how representative the group is, the skills and interests they have and their ability to offer time to the CPP Programme this will include information about:

**Postcode**

**Profession**

**Formal and informal skills** (from ability to weld to giving a good best man speech)

**Broad cultural interests** (from Finnish Avant Garde Opera to tiddlywinks)

**Roles and activities interested in**

# SHARED DECISION MAKING PROCESS

Through Community Voices, the CPP programme will enlist local people in a range of roles in shared decision-making including:

- Strategy – Defining structures and roles for programmes, defining values and direction of projects, what decisions need to be made and what level of shared decision making be used for each
- Ideation/Co-Design – Developing proposals, ideas for initiatives, projects and briefs
- Championing - Encouraging more people to join the programme and publicising projects and events
- Commissioning – Deciding which projects, partner organisations/artists to deliver
- Co-Creation – Delivery projects in partnership with artists and partner organisations
- Monitoring and Evaluation – Understanding how a project is delivering against its objectives and holding the CPP programme to account

**These shared-decision making processes will be directed by a number of formal bodies:**

## BASILDON CPP STEERING GROUP

**As the main community-led strategic decision-making body within the CPP Programme the BasildON CPP Steering Group will take on responsibilities for:**

Monitoring delivery of the programme, holding the CPP team to account for commitments to shared-decision making, cultural delivery and the principles outlined by the BasildON CPP business plan

Identifying and highlighting community needs, concerns and opportunities that should be prioritised within the CPP programme

Guiding the evolution of shared-decision making across the programme

Giving oversight on how representative the CPP programme and Community Voices platform is of Basildon and helping address gaps in representation

Developing strategies for the long-term sustainability of the BasildON CPP programme

Growing the Community Voices platform

**In addition to these core competencies and depending on the will of the group, we anticipate the Basildon CPP Steering Group also taking an active role in:**

Identifying strategic partnerships with community initiatives across the borough

Raising the profile of the BasildON CPP programme

Collaborating with other community-led cultural bodies to share learning and good practice

Identifying opportunities for additional fundraising for the BasildON CPP programme

Representing BasildON Community Voices within the BasildON Consortium

Developing strategic groups to spearhead aspects of the programme such as diversity, environment, youth participation

The initial BasildON CPP Steering Group will be formed of a minimum of 5 representatives from Community Voices along with 3 representatives of the BasildON Consortium, representing the three sectors of Public Sector, Private Sector and Third Sector/Cultural Sector. This highlights the importance of developing shared knowledge, trust and collaboration across the groups and the effective integration of the BasildON Consortium and Community Voices.

Members of Community Voices will have the opportunity to self-nominate, nominate others or be nominated by the CPP team to join the BasildON CPP Steering Group. Everyone nominated will participate in an initial workshop with the CPP team to agree a fair and equitable way to select the initial steering group that will ensure representativeness of a diversity of voices from Community Voices. Out of this process an initial Steering Group will be selected. The initial Steering Group will then work with the BasildON CPP team to agree a process for rotating membership of the group.

The Steering Group will meet at least once every quarter, though meetings can become frequent depending on the availability and interests of the Steering Group.

Depending on the direction of Community Voices and the interest of participants at later stages BasildON CPP Steering Group can consider the setting up of sub-groups to take on co-leadership of elements of the CPP Programme. These may include project specific sub-groups to oversee particular programme strands, plan and deliver creative projects; more strategic subject-specific groups such as Youth, Diversity and Inclusion, Neighbourhood or Artform-Specific Steering Groups to drive particular agendas or address strategic challenges that apply across the programme; and more executive steering groups to take community ownership of aspects of the CPP Programme such as outreach, volunteer management, marketing or



# BASILDON CREATIVE PIONEER PANELS

Creative Pioneer Panels will be the main mechanism for Community Voices to play a central role in the commissioning of projects within the Basildon Creative People and Places programme. Anyone who signs up to Community Voices will be able to put themselves forward to be a Creative Pioneer and all who sign up will be guaranteed a place on a Creative Pioneer Panel for at least one wave of commissioning at some stage during the CPP programme.

Creative Pioneer Panels will consist of at least 3 members of Community Voices plus 3 members of the BasildON Consortium (one public sector, one private, one third/cultural sector). Panels may also include non-voting independent advisors selected by the BasildON CPP team for their ability to offer specialist knowledge and support for the Pioneer Panels. Panels for the first wave of project grants will be selected by the BasildON CPP team to ensure a mix of representation and experience, however this process will be reviewed at the first meeting of the BasildON CPP Steering Group.

## **The primary responsibility of the Creative Pioneer Panels will be:**

Shortlisting or selection of project proposals within the Open Labs, Connect and Basildon Festival.

Working with partner organisations or artists to improve proposals to meet the expectations of Community Voices and make project proposals more specific to Basildon.

Supporting partner organisations or artists to ensure delivery of commissioned projects to the expectations of Community Voice

## **Depending on the uptake these roles may expand to include:**

Deeper involvement in the development of artist briefs for projects

More 'hands on' approaches to supporting project delivery

Involvement in monitoring and evaluation of projects

To begin with, Creative Pioneers will be asked to commit to 6 hours across 3 separate days as part of the commissioning process, however this commitment will be reviewed depending on the response to Community Voices.

Each round of commissioning should seek to include at least 25% new faces (either by increasing the size or number of panels or by rotating membership) to ensure new collaborators can get involved and decision-making isn't concentrated in a closed group.

## **OTHER WAYS TO ENGAGE WITH COMMUNITY VOICES**

### **COMMUNITY VOICE HEROES**

Before each round of projects a range of specialist voluntary roles in decision-making will be shared with Community Voices. These will differ from project to project in terms of levels of time, experience, and knowledge. Some of these roles, such as promoting Community Voices and the wider CPP programme across the borough, will be required on a rolling basis, while others may only be needed as 'one offs'. To ensure volunteering experiences are meaningful each of these will come with additional perks, opportunities for volunteers to shape their roles to their needs, and attention to skills development. Recognition will also be crucial and we will highlight the value of Community Voice Heroes through the website and public communications of the project.

A database of Community Voice skills and interests will be kept to help shape the volunteering opportunities that are on offer and to identify people who may lack confidence but would benefit greatly from volunteering in the programme.

## **CO-DESIGN & CO-CREATION**

The nature of the projects and partners that are involved in the BasildON CPP programme will mean that often participants within projects will be heavily engaged throughout the process of actually designing and delivering the project. For example, within NICHE the cohort for each year will be heavily involved in the design of the curriculum to meet their needs. Within other projects the role of leader and participant will frequently blend into co-collaborators.

A key task of the CPP team will be to monitor this process to ensure experiences that are gained, talents that emerge and enthusiasm that is generated isn't lost and can instead be circulated back into the Community Voices programme through other leadership roles.

## **COMMUNITY VOICE POLLS**

The Community Voice platform will allow for opinions of Community Voices to be regularly gauged through polls or other creative opinion gathering methods. These will be used to gauge opinion, understand personal tastes and values, shape project priorities, monitor the performance of the programme and vote on project ideas, commissions and strategic proposals as appropriate throughout the programme.

Polls will be predominantly conducted through the web portal but consideration will be made to ensure digitally excluded groups are always able to participate, for example, via text voting, working with partner organisations with strong links with non-digital groups and alternative physical forms of voting.

We will ensure we provide access to sufficient information to make informed choices as well as information on how polling will influence decisions within the programme. The outcomes should always be open and accessible along with how polling choices led to a decision.

## **PUBLIC POLLS**

In order to drive broader interest in the programme BasildON CPP may occasionally decide to extend polls beyond the Community Voices programme. These will largely be designed to be fun, quick, varied and accessible while giving the CPP programme a wide 'snapshot' of opinion across the borough. Other forms of polls to be considered may include ballots at project locations or public voting events. Polls will be designed to be fun, quick, engaging and accessible.

## **DISCUSSION GROUPS**

Community Voices will also be a social space where residents can discuss ideas, thoughts about the programme and local issues that will form a crowd-sourced pool of information and initiatives that can drive the programme. The melting pot of 185,000 creative minds.

Community Voices will also be a social space where residents can discuss ideas, thoughts about the programme and local issues that will form a crowd-sourced pool of information and initiatives that can drive the programme. The melting pot of 185,000 creative minds. Initially this will take the form of a private Facebook group only open to Community Voices, however we will work with Community Voices to identify if a more appropriate forum is required. Physical social gatherings of Community Voices will also form a key mechanism for making Community Voices more than just a one-way conversation.

Any forum or discussion group, physical or virtual, will need to be largely self-regulating and therefore the environment that is created will be crucial with clear rules on behaviour, mutual respect, inclusivity and accountability that are apparent to all participants and monitored effectively.

In order to achieve this, in early stages of the programme forums will be supported actively by the CPP team to ease people into participating, navigate the challenges of ensuring every voice is heard, and manage the development of ideas without imposing constraints.

# 2020/21 TIMELINE

## KEY PARTICIPATION TARGET

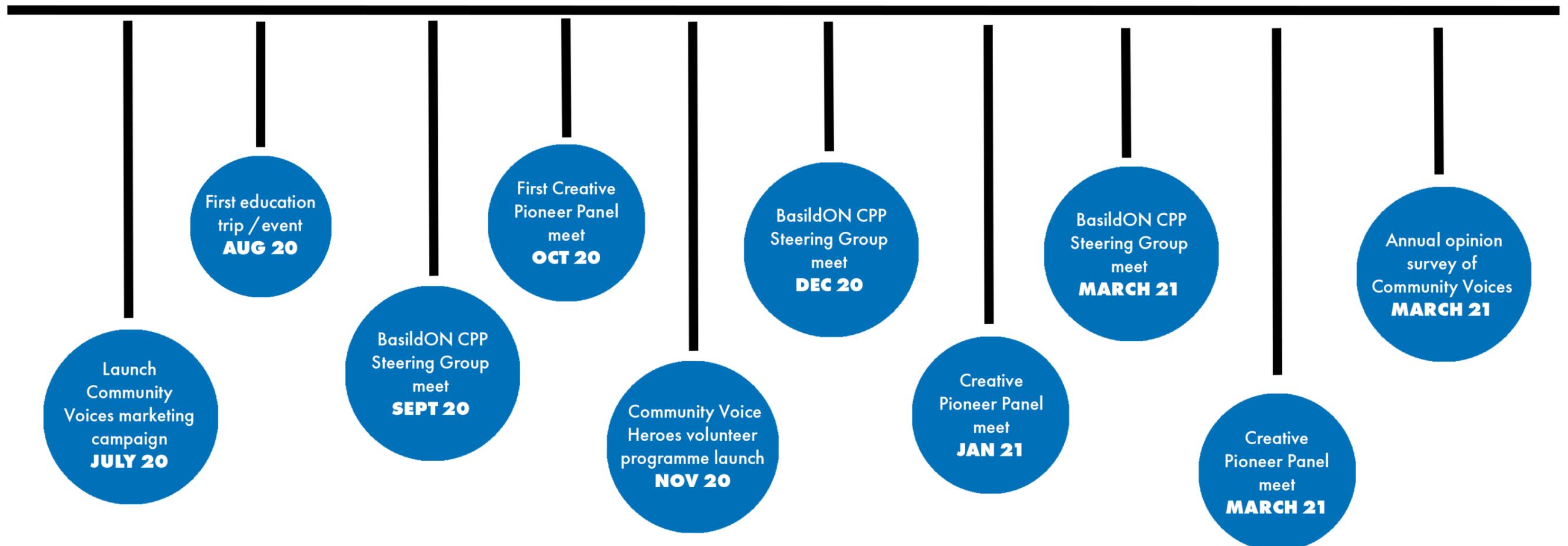
**75** people signed up to Community Voices Platform

## KEY PARTICIPATION TARGETS

- 5** community members join the BasildON Steering Group
- 4** community members join Creative Pioneer Panel
- 5** Community Voice Hero volunteers

## YEAR END KEY PARTICIPATION TARGETS

- 8** different community members participated in BasildON CPP Steering Group Meetings
- 8** different community members participated in BasildON Pioneer Panels
- 5** different community members participate in voluntary activities through the Community Voice Heroes programme
- 8** Community members celebrated for their contributions to BasildON CPP through the Community Voices platform
- 30** people participate in Education Trips/Events
- 200** people signed up to Community Voices platform
- 300** people participate in polls, events, volunteer roles or other forms of engagement in the Community Voices programme



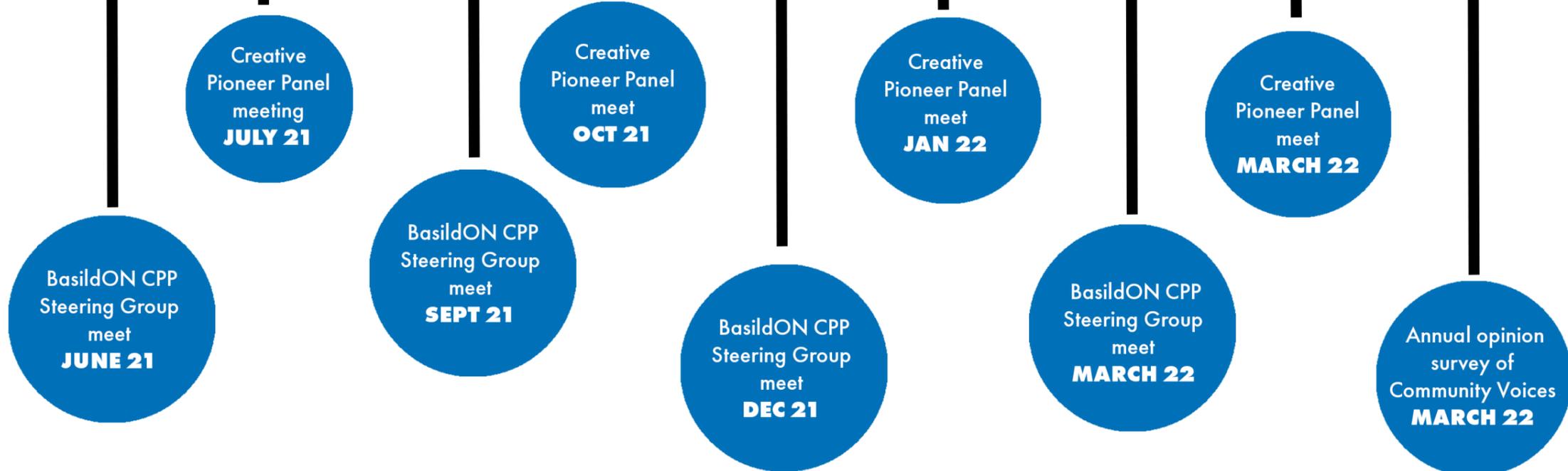
# 2021/22 TIMELINE

## KEY PARTICIPATION TARGETS

- 600** people total signed up to Community Voices platform
- 20** people total participated in voluntary activities through the Community Voice Heroes programme
- 10** different participants in BasildON CPP Steering Groups
- 20** different participants in Creative Pioneer Panels

## YEAR END KEY PARTICIPATION TARGETS

- 1000** people signed up to Community Voices platform
- 50** different people participate in educational trips/events
- 2000** total people engaged in polls, events, voluntary programmes or other activities connected to Community Voices
- 15** different community members participated in BasildON CPP Steering Group Meetings
- 20** different community members participated in BasildON Pioneer Panels
- 25** different community members participate in voluntary activities through the Community Voice Heroes programme
- 12** Community members celebrated for their contributions to BasildON CPP through the Community Voices platform
- 50** people participate in Education Trips/ Events
- 2000** people participate in polls, events, volunteer roles or other forms of engagement in the Community Voices programme



# SMART TARGETS

## PARTICIPATION

Measure	20/21	21/22
Residents registered on Community Voices Platform	200	1000
Participate creatively in activities	15	50
Volunteer as Community Voice hero	5	25
Community Voice heroes in place	20	20
Participate in Creative Pioneer Panels	8	20
Participate in BasildON Steering Group Panels	8	15
Residents participate in shared decision-making connected to the community voices programme including polls, commissioning panels, forums, steering groups etc.	300	2000

## INCLUSION

Measure	20/21	21/22
Young people (under 25) participants	40	288
Elderly people participants	40	306
SEN/Disabled participants	35	270
Black, Black British, South Asian, East Asian, Asian British, Latin, Traveller and Mixed participants	25	164
Lowest engaged postcodes (SS13 1, SS13 2, SS13 3, SS14 1, SS14 2, SS14 3, SS15 5, SS15 6, SS16 4)	100	1000

## ACTIVITIES

Measure	20/21	21/22
BasildON Steering Group Meetings	3	4
Creative Pioneer Panels	3	4
Education Trips/Events	8	12
Surveys and polls	2	4
Community Voices celebrated	8	12
Community Voice Heroes volunteer opportunities offered	10	40

## QUALITY

Measure	20/21	21/22
Participants agree that Community Voices offers a fair and transparent platform for shared decision making	65%	70%
Participants feel they are well informed about arts and culture activities and events	75%	80%
Participants feel Community Voices is a fun and engaging platform for getting involved in arts and creativity	60%	70%
Participants are aware of how they can be part of decision-making	70%	75%
Participants feel their voice is listened to	60%	70%

# COMMUNITY VOICES BUDGET

INCOME	AMOUNT
Community Voices ACE Funding	£22,050.00
Community Voices Match Funding	£0.00
Community Voices TOTAL	£22,050.00





# ENSURING

# EXCELLENCE

Decision making and monitoring processes can be integrated across the CPP programme by using the seven Principles and 21 Goals to create a scoring system based on quantitative and qualitative assessment that benchmarks project proposals, activities, programme strands and the overall CPP programme against best practice within Basildon and across the UK, scoring them out of 100.

One of the roles of Community Voices will be to decide whether to prioritise or weight the scoring for particular projects towards certain goals, or to exclude goals that are deemed irrelevant to a particular project. Nevertheless, all projects and programmes should be scored against at least one goal for each of the seven principles to ensure all activities contribute towards every aspect of the programme.

## **0-25**

Substandard Practice – Showing fundamental weaknesses that prevent from achieving stated goals. No proposals should be accepted or projects pursued that are scored substandard against any one goal until measures are taken to improve this aspect of the proposal.

## **25-50**

Standard Practice – Considered average by the current standards of the Basildon CPP programme, or meeting the minimum level required.

## **50-75**

Best Practice – Raising the standards for the Basildon CPP programme by meeting key requirements or exhibiting a level that is comparable with leading examples across the CPP network.

## **75-100**

Exemplar Practice – Delivering to a standard that is comparable with the leading UK examples. Information about how projects have delivered to these standards should be shared with the CPP Network.

The definition of standards is deliberately subjective while still being measured against achievable outcomes, allowing the assessment to evolve with the progress of the CPP programme. What is considered best practice in year 1 may become standard practice by year 3 and will require the management and stakeholders of the CPP programme to be continually reassessing standards against local expectations (guided by community steering groups, polls and independent evaluators), the CPP Network (guided by critical friends and colleagues within the network) and national practice throughout the CPP programme. The evolution of these standards will therefore also act as a measure of the success of the CPP programme.

## USING THE FRAMEWORK

The scoring system can be used throughout project pipelines from development through to evaluation. Below outlines different stages of commissioning processes and how the CPP Principles can be used to inform each.

### STAGE 1: SCREENING

Prior to the development of project briefs the CPP team, in consultation with BasildON CPP Steering Group should define the expected standards to be achieved by a project, the goals to be prioritised in the achievement of these standards and the outputs to be taken to measure success. BasildON CPP Steering Group should have a growing role in this process of this phase by prioritising certain goals over others with full information at their disposal as to how these decisions will affect the overall programming. This should then be fed into briefs that go out for proposals.

### STAGE 2: COMMISSIONING

A detailed assessment of project proposals based on their ability to deliver the key principles should be used to decide which proposals to move forward to the next stage of selection, which to work with to refine proposals and which to commission. Creative Pioneer Panels should use an entire review of the scoring system to evaluate proposals rather than simply selecting those with the highest overall scores. This can allow for working with prospective partners to improve proposals and delivery against goals or principles that are falling short and lead to overall higher standard projects.

### STAGE 3: DELIVERY

The scoring system should consistently be reviewed to ensure projects are delivering against the desired goals and that outputs are being captured that will evidence the success of the project. Delivery partners should be worked with so that any risk of shortfalls in the project can be addressed collectively to ensure success across the programme.

### STAGE 4: EVALUATION

Post-project evaluation should both review the success of the project against each goal and feed it back into the review of the overall CPP programme to understand where it is achieving its objectives, where standards are being raised and what principles should be prioritised in future programming.

# OUR SUSTAIN ABILITY

## FUNDRAISING

### STRATEGY

To ensure the long-term financial sustainability of the programme we have identified some key methods for future fundraising related to the programme including:

- (1) Rates Mitigation**
- (2) Crowdfunding**
- (3) Built Environment Budget Flipping**
- (4) Corporate Sponsorship**
- (5) Income Generation**
- (6) Grant Funding**

# ENVIRONMENTAL SUSTAINABILITY

The BasildON Creative People and Places programme commitments to reduce, reuse, recycle and advocate for environmental sustainability. We will use these four commitments as the foundations on which we will develop true environmental sustainability.

## REDUCE

- (1) Buying products with less packaging and avoiding single use packaging at all costs
- (2) Practicing 'pre cycling' by buying products whose materials can be recycled
- (3) Doing without disposable products. Instead sourcing products for their longevity
- (4) Reducing electrical consumption
- (5) Reducing water consumption
- (6) Stopping junk mail, paper billing and all forms of unnecessary printing
- (7) Trying to walk, bike or take public transport

## REUSE

- (1) Saving resources such as packing materials, art materials and plastic bags.
- (2) Buying and donating used resources through charity shops and online networks such as freecycle, eBay and Facebook marketplace.
- (3) Buying the equivalent reusable product - a reusable coffee cup rather than a disposable coffee cup or a rechargeable battery rather than a disposable battery for example.
- (4) Being creative with our use of resources. For example, making plant pots out of tin cans or up-cycling used clothes with different buttons.
- (5) Sharing, swapping or borrowing equipment and products locally
- (6) Maintaining and repairing resources rather than buying new
- (7) Commissioning resources to be designed with remanufacture and redesign in mind

## RECYCLE

- (1) Buying recycled products, looking for a phrase near the barcode that says something like, "This product was made from 50% post-consumer recycled material."
- (2) Buying biodegradable products, being certain that the products can be home composted, or industrial composting facilities are accessible
- (3) Sorting out recyclables, being aware of what is recycled locally and not, as well as what materials can be recycled and which cannot
- (4) Having a thorough understanding of what is recycled by the Local Authority and what is not.
- (5) Having a thorough understanding of additional recycling opportunities such as local Teracyle options
- (6) Recycling electronics
- (7) Composting foods and brown waste

## ADVOCATE

- (1) Lead by example
- (2) Build a sense of collective responsibility amongst Basildon communities
- (3) Promote personal power
- (4) Promote collective power
- (5) Promote cross sector power

## OUR ACTIONS

- |   |                                 |
|---|---------------------------------|
| (1) Environmental Literacy Training     | (5) Audience Attitudinal Survey |
| (2) Environmental Policy and Strategy   | (6) Sustainable Production      |
| (3) Monitoring and Evaluation Framework | (7) Capital Development Support |
| (4) Communications Strategy             |                                 |

# DIVERSITY, INCLUSION & EQUALITY ACTION PLAN

## COMMITMENTS

**For Everyone** – Make it clear that every aspect of the CPP programme is open to anyone who wants to engage

**Clued-Up** – Understand what challenges exist relating to diversity, equality and inclusion in Basildon arts and culture and respond through our programme

**Kaleidoscopic** – Champion Basildon as a borough of many cultures

**Amplified** – Ensure anyone who wants a say in the BasildON CPP Programme has a voice on their own terms

**Beyond Bubbles** – Commit to diversity in programme employment and commissioning

**No Nonsense** – Make sure discrimination has no place in any aspect of the CPP programme

## ACTIONS

*Engage local organisations working with excluded groups to identify opportunities for projects or commissions that champion the diversity of the borough*

*Ensure commissioning panels represent a broad range of life experiences*

*Review locations of projects for accessibility issues*

*Ensure information about project is distributed through channels likely to reach diverse groups*

*Ensure necessary diversity data is collected and used to constantly review success of different approaches to inclusion across the programme*

*Identify case study projects each year that indicate successful and unsuccessful attempts to include diverse groups of participants*

*Share information and challenges with CPP Network partners to learn good practice approaches to Diversity, Equality and Inclusion*

*Ensure diverse representation in all marketing materials relating to the CPP programme*

*Identify a Diversity, Equality and Inclusion lead on the BasildON Consortium to spearhead initiatives at a governance level to improve diversity*

*Identify opportunities within the programme such as steering groups, commissioning panels and the NICHE programme to support and develop diverse leadership*

*Consider whether commissioning interviews can be conducted 'blind' to ensure there is no discrimination in decision-making*

*Establish a support and complaints procedure for people to report discrimination, abuse or other concerns in the experience of the CPP programme*

*Ensure all staff and volunteers working on CPP projects are aware of behavioural guidelines on discrimination*

