

Public Document Pack



COMMUNITY OVERVIEW AND SCRUTINY PANEL SUPPLEMENT AGENDA

Date: Monday, 6 November 2023

Time: 6.00 pm

Venue: The Council Chamber, Moorlands House, Stockwell Street, Leek

Please find below an additional report which was unavailable when the agenda was published.

PART 1

9. Cultural Strategy (**Pages 3 - 26**)

MARK TRILLO
EXECUTIVE DIRECTOR & MONITORING OFFICER

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STAFFORDSHIRE MOORLANDS DISTRICT COUNCIL

Community Overview and Scrutiny Panel

6 November 2023

TITLE:	Cultural Strategy
PORTFOLIO HOLDER:	Councillor Bill Cawley- Portfolio Holder for Communities
CONTACT OFFICER:	Joanne Blunt, David Smith - Arts, Culture and Heritage Officer, Head of Communities, Culture and Climate Change
WARDS INVOLVED:	

Appendices Attached

- Appendix One: Arts, Culture & Heritage Strategy Delivery Plan containing:
- Overview timeline.
 - Detailed timeline.
 - Proposed meeting dates and agenda items for the Cultural Strategy Steering Group.
 - Weekly Task List.
- Appendix Two: Draft Terms of Reference for the Staffordshire Moorlands Cultural Strategy Steering Group.
- Appendix Three: Draft Application Form for Cultural Strategy Steering Group Members.

1. Reason for the Report

- 1.1 To obtain approval to create an Arts, Culture and Heritage Strategy and an associated Action Plan for the District using the methods outlined in this report.
- 1.2 To obtain approval to create a Cultural Strategy Steering Group, who will assist the Arts, Culture and Heritage Officer to create a Cultural Strategy and Action Plan for the District.

2. Recommendation

- 2.1 The Panel recommends that Cabinet establishes a Cultural Strategy Steering Group to advise on the development of a Cultural Strategy and Cultural Action Plan for the District following the approach outlined in the report.

3. Executive Summary

3.1 The Staffordshire Moorlands has a rich variety of arts, culture and heritage assets spread across the District. However, there is no strategy or framework to unite the sector in shared goals, knowledge sharing, fundraising and data gathering.

3.2 The Corporate Plan commits the Council to producing a Cultural Strategy.

3.3 Cultural Strategies provide a framework for cultural activity in the District for the Council, Creative Business', Charities and other Cultural Organisations and Individuals.

3.4 Benefits of a Cultural Strategy include:

- Gathering data and consultation to identify the current and ongoing state of arts, culture and heritage activity, gaps in provision and areas of growth.¹
- Identification of partnership opportunities, both for the Council, and for external organisations.²
- Agreement of priorities with partners.³
- Setting of targets in priority areas, which are then achieved by partnership-working activity.³
- Increased knowledge sharing and partnership working.⁴
- Increased external funding entering the area as a result of increased partnership working and access to data.⁴
- Increased community engagement with cultural activities which has been proven to have several benefits⁵ including, but not limited to:
 - Improving the quality of life for residents.⁶
 - Reducing social isolation.⁷
 - Improving health and wellbeing.⁸
 - Reducing instances of anti-social behaviour.⁹
 - Improved community cohesion.¹⁰
 - Increased opportunities for young people.¹¹
- Demonstration of the Council's commitment to Arts, Culture and Heritage and the social and economic benefits it brings.
- Increased economic activity and roles, both paid and voluntary, in the Arts, Culture and Heritage Sector.¹²
- Increased tourism, footfall, and dwell time.¹³

3.5 The absence of a Cultural Strategy Cultural Strategy is providing the following negative effects:

- Lack of shared vision and targets for the Council and the Arts, Culture and Heritage sector in the District.
- Difficulty in gathering useful, up-to-date data and information.
- Difficulty in information sharing among the sector and Council.
- Difficulty in obtaining funding due to lack of partnership working, good data, and a framework for cultural activity for the area.
- Lack of incentive for arts, culture and heritage businesses and charities

to relocate to the area without a cultural strategy framework.¹⁴

- Absence of shared targets and priority areas between the council and partners.
- Absence of long-term goals leading to intermittent provision and planning.
- Absence of “joined up thinking” across the district leading to missed opportunities and wasted resource.

3.6 The Council is proposing following the model for writing a Cultural Strategy produced by Arts Council England¹⁵ and The Local Government Association¹⁶.

3.7 The key steps of creating the Strategy and Action Plan are outlined in Appendix Item 1.

3.8 Activity is to take place from November 2023 and the Strategy and Action Plan will be published in October 2024.

3.9 The key steps are as follows. More information can be found in Item 8 of this Report and Appendix Item 1.

- Create an advisory group: The Cultural Strategy Steering Group
- Create a marketing and communications plan
- Set parameters for the strategy
- Gather data
- Literature Review (Research)
- Consultation Stage One
- Identify Priorities
- Publish Data
- Joint Cultural Needs Analysis
- Consultation Stage Two
- Write The Strategy
- Write The Action Plan
- Finalise and Publish the Strategy and Action Plan

4. **How this report links to Corporate Priorities**

4.1 The development of an Arts, Culture and Heritage Strategy is an Objective of Aim 1 of the Corporate Plan (“Develop and implement an Arts, Culture & Heritage Strategy”).

5. **Alternative Options**

5.1 None identified.

6. **Implications**

6.1 Community Safety - (Crime and Disorder Act 1998)

Research has shown that increased arts and culture activity

reduces instances of violent crime and antisocial behaviour.⁹

6.2 Workforce

A university placement student will hopefully be recruited to assist the delivery of the consultation and research phase.

6.3 Equality and Diversity/Equality Impact Assessment

An Equality Impact Assessment has been completed. Key actions to ensure that the process is equitable include:

- Recruiting a diverse steering group.
- Targets set around consultation demographics.
- A second round of consultation and data gathering will take place in order to identify gaps from the first round of consultation.
- Further Equality Impact Assessments will be completed at the writing stage for the Cultural Strategy and the accompanying Action Plan.

6.4 Financial Considerations

The completion of the cultural strategy will be completed in-house by Council Staff with no external consultant costs. A small, additional budget for workshops and consultation events will be funded by UKSPF funds that have been ringfenced for the Arts & Culture Strategy.

6.5 Legal

None

6.6 Climate Change

Environmental sustainability will be embedded into the Strategy and Action Plan. “Environmental Sustainability” will be a standing item on the Steering Group Agenda.

The potential environmental impact of the Strategy will be assessed as part of the Joint Cultural Needs Assessment and during the Writing Phase.

The Action Plan will be assigned a Carbon Budget using Julie’s Bicycle¹⁷ tools, and sustainable practices from the Theatre Green Book¹⁸ will be embedded into all activity.

The Cultural Strategy has the potential to raise awareness of

climate topics by presenting them to communities in engaging artistic formats and connecting communities to the natural world around them. ¹⁹

The Strategy has the potential to reduce the environmental impact of the Arts, Culture and Heritage Industry by building knowledge sharing networks, partnership working and fundraising support.

6.7 Consultation

A consultation plan will be devised as part of the Cultural Strategy Development process to ensure that the public (including underserved audiences) and the arts, culture and heritage sector feed into the Strategy.

6.8 Risk Assessment

The absence of a culture strategy represents an opportunity loss for the Council. See 3.5 for more detail.

Neil Rodgers
Executive Director (Place)

Web Links and Background Papers

Contact details

Joanne Blunt, David Smith
Arts, Culture and Heritage Officer, Head of
Communities, Culture and Climate Change
Joanne.Blunt@staffs Moorlands.gov.uk,
david.smith@highpeak.gov.uk

7 Current Council Contribution to Arts, Culture & Heritage

7.1 The Council has provided the following Arts, Culture and Heritage related funding in recent years.

Activity	Description	22/23	23/24	Notes
Live & Local	Live & Local gives communities the opportunity to enjoy high-quality, affordable, professional productions in their local village hall, church or school.	£3,000	£3,300	Committed to steady, yearly funding as part of ACE NPO bid until 2025/6 financial year.
Staffordshire Moorlands Arts Grants	Small grants programme administered by Support Staffordshire for arts, culture and heritage events.	£15,637	£10,425 (so far)	Allocation of funds: click here .
OUTSIDE	The Arts Council England has awarded a grant of up to £943,000 to a 3 year project (“OUTSIDE”) to increase participation in arts and culture across Staffordshire Moorlands. Amount is Match Funding.	£15,000	£20,000	Committed to £20,000 per year until 2025 & to underwrite the projected tickets sales (estimated to be £5,000).
Nicholson Institute	Museum and gallery costs. Expenditure is partly offset by income-generating activities that typically amount to around £1,500 per year.	£11,030	£4,347 (so far)	Spending will be reviewed as part of the LUF Project.

7.2 In 2022, a consortium including the Council was successful in obtaining £943,000 funding from Arts Council England for the establishment of a Creative People and Places Programme (CPP): Outside. Delivery began in 2023. Oversight on behalf of the Council is via Board Membership of Neil Rogers (Executive Director – Place) and an external evaluator funded by Arts Council England. The current programme will run until 2025 at which point Outside will be eligible to reapply for a further 3 years of funding. The presence of a CPP presents countless opportunities for growth in unengaged audiences and growing the sector, however without the framework of a Cultural Strategy, it is difficult for the Council to capitalise on these opportunities.

7.3 The absence of a Cultural Strategy for the District makes it difficult to assess current Arts, Culture and Heritage funding distributed by the Council, and how this will be best distributed in the future to best meet the Council’s aims.

7.4 The Council have recently appointed an Arts, Culture and Heritage Officer whose role includes delivery of a Cultural Strategy.

7.5 The Council has responsibility to maintain the Nicholson Museum and Art Gallery and safeguard the collection. The Cultural Strategy will have a direct effect on the operations of the Nicholson in terms of utilising the space for cultural purposes and audience development. Levelling Up Funding has been awarded from Central Government to upgrade the building including the library and ground floor art rooms. Plans are yet to be finalised.

8 Cultural Strategy Delivery Plan Detail

8.1 A detailed plan for the delivery of the Cultural Strategy and Action Plan can be found in Appendix 1.

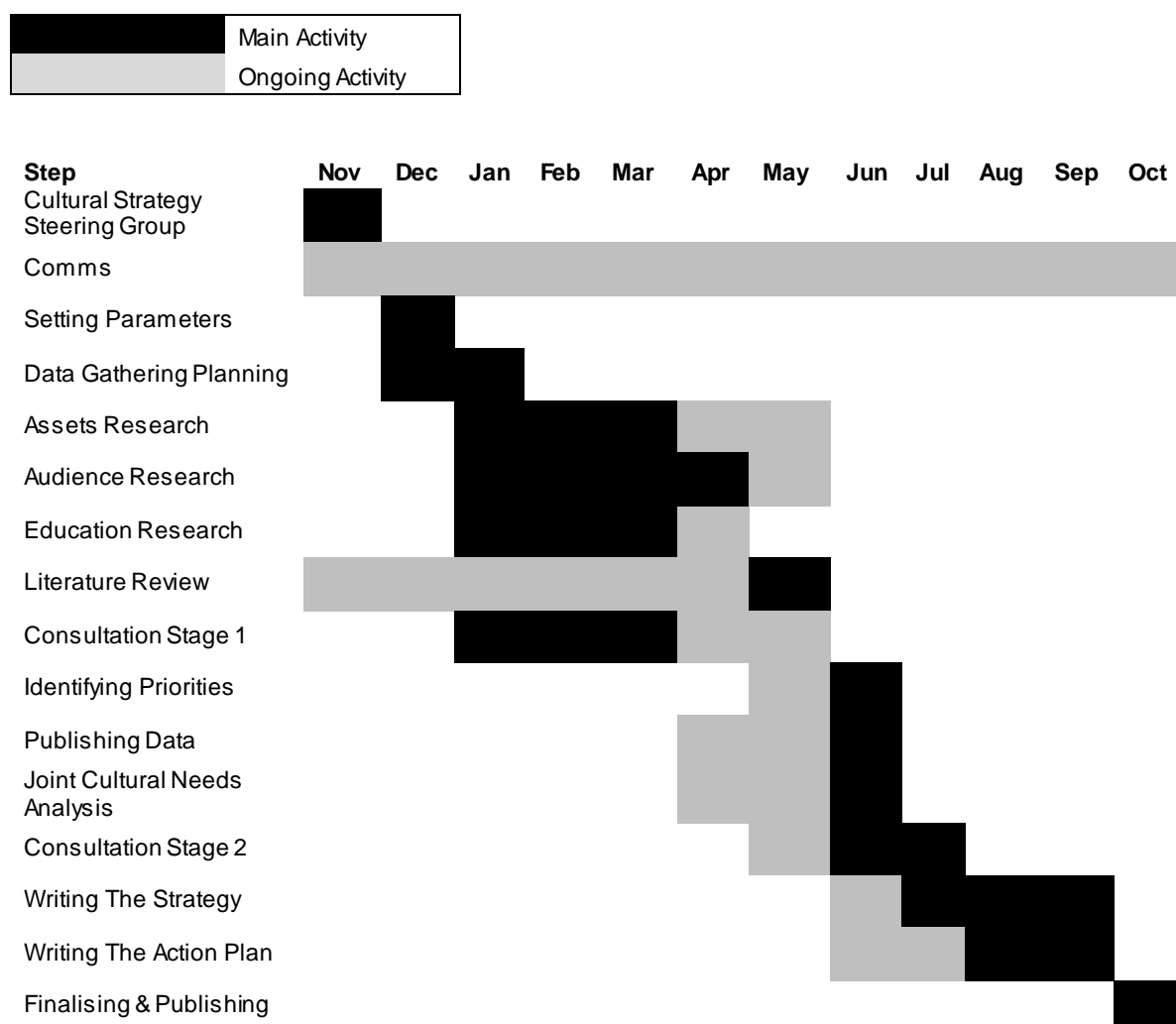
8.2 The Delivery Plan has been created using the sources cited in this report and the Arts, Culture and Heritage Officer's professional and academic experience, with a particular focus on access and inclusion.

8.3 The key steps of the delivery of the Cultural Strategy and Action Plan can be found below.

Step	Aim	Output(s)
Cultural Strategy Steering Group	To develop a "Critical Friends" Group of key partners to give advice, assist where possible, and vote on key decisions as set out in the Terms Of Reference.	<ul style="list-style-type: none"> • Core group of partners to inform the strategy. • Clear framework of feedback and decision making.
Comms	To inform and inspire the general public and those in the arts, culture and heritage sectors to engage with the development of the strategy. Key focus on using accessible language.	<ul style="list-style-type: none"> • Engagement from the culture sector. • Engagement from the general public. • Clear sharing of progress and data. • Accessible communication to engage all.
Setting Parameters	To establish parameters with the Steering Group and internally such as key definitions (e.g. what is culture?), the scope of the strategy and the timescale of developing the strategy etc.	<ul style="list-style-type: none"> • Clear framework for developing the strategy. • Clear timeline to ensure accountability. • Clear scope to ensure clear communication both internally and externally.
Data Gathering Planning	To finalise areas of research and data gathering, what the purpose of each stand is and identify opportunities to keep data up to date to measure progress.	<ul style="list-style-type: none"> • Clear aims for data gathering plan informed by partners to ensure the data gathered is as useful as possible.
Assets Research	To gather data on cultural physical assets, business' and community groups etc. to evaluate current provision, economic impact, geographical spread etc.	<ul style="list-style-type: none"> • Online data source for all to inform planning and improve funding bids. • Accessible map display of data. • Online registry of cultural assets for locals and visitors.
Audience Research	To gather data on both frequent and underserved audiences to inform cultural policy.	<ul style="list-style-type: none"> • Online data source for all to inform planning and improve funding bids. • Accessible map display of data.

Education Research	To gather data on cultural education provision to better inform policy around cultural provision for young people.	<ul style="list-style-type: none"> • Online data source for all to inform planning and improve funding bids. • Accessible map display of data.
Literature Review	To gather information from a wide range of sources to inform the strategy and action plan, ensuring that best practice is used.	<ul style="list-style-type: none"> • Summary of extensive sources to inform the strategy in an accessible format. • Added as an appendix to the strategy.
Consultation Stage 1	To gather opinions from the public and arts, culture and heritage professionals on where we are now, what the key challenges are, and possible solutions and areas of growth.	<ul style="list-style-type: none"> • Identification of priorities. Initial ideas for Action Plan. • Clear and widely researched information for the cultural strategy. • Engaged sector and community who have been listened to and are eager to contribute to the strategy. • A more "linked up" culture sector.
Identifying Priorities	To consolidate information gained from Consultation Stage 1 and Data Gathering to identify and summarise where we are now and key challenges to narrow the focus for Consultation Round 2.	<ul style="list-style-type: none"> • Well informed and discussed consolidation of consultation and data gathering. • Publishing of draft priorities to inform stage 2 consultation which will focus on actions to address the priorities.
Publishing Data	To inform the general public and relevant sectors about cultural and heritage provision within the area, which can inform their practice and funding applications. This also allows for the public to use data in Consultation Stage 2.	<ul style="list-style-type: none"> • To make data publicly available to inform Stage 2 Consultation.
Joint Cultural Needs Analysis	To generate initial ideas for an action plan based on information gained in Stage 1.	<ul style="list-style-type: none"> • Initial ideas for the Action Plan to be tested and expanded on in Stage 2.
Consultation Stage 2	To present the priorities identified in Consultation Stage 1, trial the ideas for the Action Plan gained in Stage 2, and generate further ideas for the Action Plan.	<ul style="list-style-type: none"> • A consultation plan based on findings from Stage 1. • Focussed Consultation on Actions based on Priorities identified in Stage 1.
Writing The Strategy	To consolidate findings into a clear strategy.	<ul style="list-style-type: none"> • Accessible, clear cultural strategy.
Writing The Action Plan	To consolidate findings into a clear Action Plan with measurable targets.	<ul style="list-style-type: none"> • Clear Action Plan. • Partnership planning. • Measurable targets. • Ongoing consultation group.
Finalising & Publishing	To inform the general public and relevant sectors about cultural and heritage of priorities and action planning. Specific focus on accessibility of strategy and action plan.	<ul style="list-style-type: none"> • Accessible, clear communication. • Engaged community and sector.

8.4 The timeline of the development of the strategy is outlined below.



9 Steering Group

9.1 The use of a Steering Group to develop Cultural Strategies is highly encouraged by many methodologies, including that set out in the LGA’s “Cultural Strategy In A Box”.

9.2 The advantages of a Steering Group as part of a Cultural Strategy include:

- Contribution of a wide range of professional expertise to draw on.
- A ready-made group of core stakeholders invested in the Strategy.
- Representation from other sectors such as Tourism, Health and Education to ensure a shared strategic agenda.
- Shared strategic alignment and goals with key partners for delivery of the strategy.
- Ability to form sub-groups to tackle particular challenges.
- Diverse representation of a range of lived experiences to inform the strategy is suitable for all.

9.3 The Cultural Strategy Steering Group will have the following parameters:

- The Chair will be an elected member of the Council chosen by the Portfolio Holder for Culture.
- The Group will be administered by the Arts, Culture & Heritage Officer.
- The Group will be formalised.
- A Draft Terms of Reference can be found in Appendix 2.
- The Group's purpose will be to advise on the Cultural Strategy and approve certain steps of the development as outlined in Appendix 1.
- No more than 20 individuals.
- No more than 5 Council Representatives.
- Anyone 18 or over is eligible to apply.
- Membership of the Group is voluntary and unpaid.
- Expenses will be paid only to remove barriers to inclusion; for example, transport costs, BSL interpretation.

9.4 Recruitment to the Cultural Strategy Steering Group will be conducted as follows:

- A diverse, representative, experienced and passionate steering group will bring the necessary skills, experience, diversity and creative energy to the project.
- The member selection and application process will follow the UK Theatre Inclusive Employment Guidelines and comply with the Alliance's Equality and Diversity Policy.
- The opportunity to sit on the Steering Group will be widely advertised through the Council's social media channels and in collaboration with external partners.
- The application form will consist of a skills & diversity audit questionnaire (draft version in Appendix 3) and a short paragraph or audio/visual submission explaining why the applicant would like to sit on the steering group.
- Every effort will be made to create a Group consisting of diverse individuals who represent a wide range of experience, geographies and demographics.
- Some applicants may be interviewed before appointment at the discretion of the Chair.
- Members will be chosen by the Chair, with assistance from the Arts, Culture and Heritage Officer.
- Membership and working methods will be reviewed periodically as set out in Appendix 1.

9.5 Draft meeting dates for the Steering Group are outlined in Appendix 1 on the Steering Group Agendas Tab. Meetings will be held via Teams, except for two in-person half-day workshops.

9.6 The Steering Group has the potential continue in some form as a Strategic Body/Cultural Compact after the completion of the Cultural Strategy and Action Plan in order to oversee the delivery of the Action Plan, deliver partnership projects and apply for large pots of external funding as a collective.³ This will be reviewed during the final stages of delivery of the Cultural Strategy.

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- ¹ [Centre for Cultural Engagement – How To Shape Public Policy Through Research](#)
 - ² [Arts Professional – Why We're Better Together](#)
 - ³ [Arts Council England – Review of the Cultural Compacts Initiative](#)
 - ⁴ [Arts Professional – Culture & Councils in Coalition](#)
 - ⁵ [The Arts Dividend Revisited: Why Investment In Culture Pays \(Book\) by Darren Henley](#)
 - ⁶ [Centre for Cultural Value – Everyday Creativity](#)
 - ⁷ [Culture Hive - Older people – culture, community, connection](#)
 - ⁸ [Frontiers In Public Health - Art and Cultural Participation and Life Satisfaction in Adults: The Role of Physical Health, Mental Health, and Interpersonal Relationships](#)
 - ⁹ [Fund For The Arts – Art Is Crime Prevention.](#)
 - ¹⁰ [What Works Wellbeing - Briefing: Neighbourhood influence on culture, arts and community engagement](#)
 - ¹¹ [Arts Connect – Young People's Cultural Journeys](#)
 - ¹² [The Creative Industries Council – The Economic Contributions of The Arts](#)
 - ¹³ [The National Lottery Heritage Fund – Investing In Success](#)
 - ¹⁴ [West Midlands Combined Authority – Making The Case For Culture](#)
 - ¹⁵ [Arts Council England - Culture Strategy Checklist](#)
 - ¹⁶ [Local Government Association – Cultural Strategy In A Box](#)
 - ¹⁷ [Julie's Bicycle](#)
 - ¹⁸ [The Theatre Green Book](#)
 - ¹⁹ [Climate Change - Learning about climate change in, with and through art](#)

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Please note: This document has not been scrutinised by any internal departments and is intended as a demonstration of the mechanics of the group.



Staffordshire Moorlands District Council

Cultural Strategy Steering Group

Terms of Reference - DRAFT

1 Purpose

- 1.1 The purpose of the Cultural Strategy Steering Group is to advise on, and make key decisions relating to, the delivery the Arts, Culture & Heritage Strategy and associated Action Plan for Staffordshire Moorlands District Council.

2 Authority

- 2.1 The group will provide assistance to the Arts, Culture & Heritage Officer in respect to the Cultural Strategy Delivery.
- 2.2 The Arts, Culture & Heritage Officer oversees the progress made by the group with professional support from the Head of Communities and Climate Change.

3 Membership

- 3.1 The Group shall be administered by the Arts Culture and Heritage Officer.
- 3.2 The Group shall consist of selected Councillors and selected External Representatives with relevant knowledge of the Arts, Culture and Heritage Sector and the local community.
- 3.2 The Chair will be an elected representative of the Council, chosen by the Policy Holder for Culture. Should the Chair resign, a new chair will be selected by the Policy Holder for Culture.
- 3.3 The number of Members of the Steering Group shall be no more than 20, and no fewer than 10.
- 3.5 Applications for external Members to join the group will be openly advertised.
- 3.6 Members will be chosen by the Chair, with support from the Arts, Culture & Heritage Officer.

Please note: This document has not been scrutinised by any internal departments and is intended as a demonstration of the mechanics of the group.

- 3.7 Membership of the Group may occasionally be reviewed accordingly to reflect changes in plans, working methods, resignations or any other reason as deemed appropriate by the Chair.

4 Functions

- 4.1 Through the consideration of reports, the Group shall advise the Chair and Arts, Culture and Heritage Officer throughout the process of developing the Arts, Culture & Heritage Strategy and Associated Action Plan.

- 4.2 The Group will:

- Assess progress of the Cultural Strategy Development as reported by the Arts, Culture and Heritage Officer.
- Discuss, provide guidance and feedback on elements of the Cultural Strategy Development.
- Vote by simple majority to approve key steps within the Development, as detailed in the Cultural Strategy Development Plan.
- Where necessary, utilise individual Members' networks to aid development of the Cultural Strategy (for example, community engagement, data gathering etc).

5 Procedure

- 5.1 The Group will meet as set out in the Cultural Strategy Development Plan but shall be no more than 8 weeks apart. The exact meeting dates will be subject to change. Agendas will be circulated at least five days prior to the meetings. Copies of the minutes will be made available to all employees of the Intranet, within 15 working days of the meeting taking place. A summarised version of the meeting minutes will be made available on the Council's website for public viewing within 20 working days of the meeting.
- 5.2 The Chair will nominate a suitable deputy to cover meetings during periods of absence.
- 5.3 All Members must complete a Conflict-of-Interest Form before their first meeting as a Member. Any changes to this must be reported at the start of each meeting under the Agenda Item "Declarations of Interest".
- 5.4 If a Member cannot attend a meeting, they may send an alternative person to represent them/their organisation at the discretion of the Chair. Such a request must be made at least 4 working days before the meeting via email to the Chair.
- 5.5 Members should endeavour to attend all meetings. Where a Member does not attend three cumulative meetings, and fails to identify a substitute person to attend in their place, they will be issued with a warning. Any further absence will give the Chair authority to remove the Member from the Group at the Chair's discretion.

Please note: This document has not been scrutinised by any internal departments and is intended as a demonstration of the mechanics of the group.

- 5.6 Any person outside of the Membership may observe any Meeting of the Cultural Strategy Steering Group at the discretion of the Chair. The request must be made at least 4 working days prior to the meeting via email to the Chair. The Chair may also request the attendance of any external persons to any meeting of the Group in order to provide specialist knowledge to Members. The Chair will have the right to ask an observer or invited guest to leave the meeting, should a private matter need to be discussed.

6 Review

- 6.1 At least once per half year, the Group shall review its own performance and terms of reference to ensure it is operating at maximum effectiveness.
- 6.2 During the final stages of the Cultural Strategy Development, the Group shall assess the potential to continue the Group in a different format (for example, a Cultural Compact). No matter the decision, the Cultural Strategy Steering Group will dissolve on the date of the official publication of the Cultural Strategy and may submit a new Terms of Reference to form a different group should this be necessary.

7 Approval

- 7.2 The Terms of Reference were agreed by the Alliance Leadership Team on xxx and by the Cultural Strategy Steering Group on xxx.

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Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

Application Form: Cultural Strategy Steering Group

Why do you want to be part of the Cultural Strategy Steering Group?

100 – 300 words

You may wish to include:

- *Your motivations for wanting to join the group.*
- *What key skills and experience you would bring to the group.*
- *What you would like to see changed for Arts, Culture and Heritage in the local area.*

Where in the Moorlands do you know a lot about and/or have good connections?

	None	Some	Moderate	Excellent	Anything Else You'd Like To Tell Us
Location	0	1	2	3	Notes (e.g. live here, work here)
Alton					
Bagnall					
Biddulph					
Brown Edge					
Caverswall					
Cellarhead					
Cheadle					
Checkley					
Churnet					
Dane					
Endon					
Forsbrook					
Hamps					
Horton					
Ipstones					
Leek					
Manifold					
Stanley					
Werrington					

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

What Experience Do You Have With The Following Arts, Culture & Heritage Types?

	None	Some	Moderate	Expert	Anything Else You'd Like To Tell Us
Culture/Heritage Experience	0	1	2	3	Notes (e.g. work in this field, keen amateur)
Archaeology					
Architecture					
Classical Music					
Combined Arts					
Comedy					
Craft/Design					
Dance					
Film					
General Entertainment					
Heritage					
Literature					
Local History					
Museums					
Music					
Nature					
Other					
Theatre					
Traditional Crafts					
Visual Arts					

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

What Experience Do You Have With The Following Community Activities & Engagement?

	None	Some	Moderate	Expert	Anything Else You'd Like To Tell Us
Community Experience	0	1	2	3	Notes (e.g. work in this field, keen amateur)
Children (0-5)					
Children (6-12)					
Children (13-16)					
Young People (17-25)					
SEND Children					
SEND Adults					
People from a low socio-economic background					
Diaspora Communities					
Community Cohesion					
People with Physical Disabilities					
People with Mental Health Disabilities					
Grass Roots Community Groups					
Senior Citizens					
People Diagnosed with Dementia/ Alzheimer's					
Volunteers					

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

	None	Some	Moderate	Expert	Anything Else You'd Like To Tell Us
Professional Skills and Experience	0	1	2	3	Notes (e.g. work in this field, keen amateur)
Finance					
Marketing					
Community Engagement					
Events					
Digital					
Advertising					
Income Generation/ Entrepreneur					
Schools					
Higher Education					
Legal					
Governance					
Strategy and Risk Management					
Environmental Responsibility					
Data Analysis					

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

Diversity

We would like to ask you about your protected characteristics. You will not be disadvantaged in the process by answering “Prefer Not To Answer” to any and all questions. We have this question in place to help us create a group with as many different lived experiences as possible, so that the Strategy is truly reflective of everyone who lives in the Moorlands.

We will keep this information confidential and it will only be accessible by the Arts, Culture & Heritage Officer and the Chair of the Cultural Strategy Steering Group. The data will be destroyed as soon as recruitment for the Group is complete.

What is your sexual orientation?

Bisexual

Gay Man

Gay Woman/Lesbian

Heterosexual/Straight

Other

Prefer Not To Say

Is Your Gender The Same As That Assigned to You At Birth?

Yes

No

Prefer Not To Say

What Is Your Age?

18-25

25-34

35-49

50-64

65+

Prefer Not To Say

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

How Would You Describe Your Ethncity?

White	British
	Irish
	Gypsy or Irish Traveller
	Any other White Background
Mixed	White & Black Caribbean
	White & Black African
	White & Asian
	Any Other Mixed Background
Asian/Asian British	Inidan
	Pakistani
	Bangladeshi
	Chinese
	Any Other Asian Background
Black/Black British	African
	Caribbean
	Any Other Black Background
Other	Arab
	Any Other Ethnic Group
	Prefer Not To Say

Do You Identify as Disabled*?

* In this survey, we are defining disabled as the same as in the Equality Act (2010) – “You have a physical or mental impairment that has a ‘substantial’ and ‘long-term’ negative effect on your ability to do normal daily activities”.

Yes

No

Prefer Not To Say

If Yes, what form is your disability?

Visual Impairment

Hearing Impairment/Deaf

Physical Disabilities

Cognitive or Learning Disabilities

Mental Health Condition

Other Long Term/Chronic Condition

Please note: This has not been scrutinised by any internal departments. It is meant only as a rough demonstration of the recruitment process.

Do You Have Lived Experience Of The Care System?

Yes

No

Prefer Not To Say

What Was The Occupation Of Your Main Household Earner When Yu Were Aged About 14?

We are asking this to get to know a little more about your socio-economic background.

Modern professional and traditional professional occupations such as teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil/mechanical engineer.

Senior, middle or junior managers or administrators such as finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager.

Clerical and intermediate occupations such as secretary, personal assistant, call centre agent, clerical worker, nursery nurse.

Technical and craft occupations such as motor mechanic, plumber, printer, electrician, gardener, train driver.

Routine, semi-routine manual and service occupations such as postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.

Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year).

Short-term unemployed

Small business owners who employed fewer than 20 people such as corner shop owners, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner.

Other such as retired, this question does not apply to me, I don't know.

I prefer not to say

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