

Shaping the next
**ten
years**

Consultation 1 July to 23 September 2019

Findings Report

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Foreword



Two years ago, we started work on developing our new strategy for the period 2020 to 2030. Listening to people has been at the heart of that development process. We have talked to more than 6000 people from all across the country;

from different types and sizes of organisations; independent creatives and freelancers; those funded by the Arts Council; and those whom we have not funded to date. As well as hearing from artists, people working in arts organisations, museum and libraries, we have sought the views of funders and policy makers, local authorities, children and young people and their parents and carers and the general public.

We have carried out a large-scale public survey, two formal consultations and numerous workshops. We have commissioned new research and undertaken an extensive evidence review; publishing reports summarising everything we heard.

In June 2019 we published our draft strategy which was built around three Outcomes and three Investment Principles. We then consulted on it. We wanted to hear what people thought and gather ideas on how we might best deliver the new strategy.

This report reflects what we heard during that consultation, as well as a statistical analysis of responses. We heard passionate and often conflicting views. The inclusion of particular comments should not be read as endorsement by the Arts Council. We wanted to produce a report that reflects as accurately as possible the breadth of response to the consultation. Everything we heard has been considered as we finalise the new

strategy, which we expect to publish early in 2020. We also received a wealth of ideas for how we might go about implementing the strategy and we will use these in the preparation of our 2020-23 Delivery Plan, which we plan to publish in the Spring of 2020.

As with our first consultation in autumn 2018, what came through most strongly was a sense of collective ambition to embrace the opportunities and tackle the challenges that lie ahead of us. We began this journey by asking people what they thought the future of arts and culture in England should look like. From the beginnings of that conversation in 2018 to this point now, on the cusp of publishing our strategy for the next 10 years, we have been struck by the shared appetite for boldness and by a widespread understanding that for creativity and culture to flourish in this country it must touch everyone.

Thank you to everybody who has contributed to this consultation. Your time and your input have been extremely valuable to us and will, we believe, result in a strategy that is both stronger and more likely to realise its ambitions.

Simon Mellor

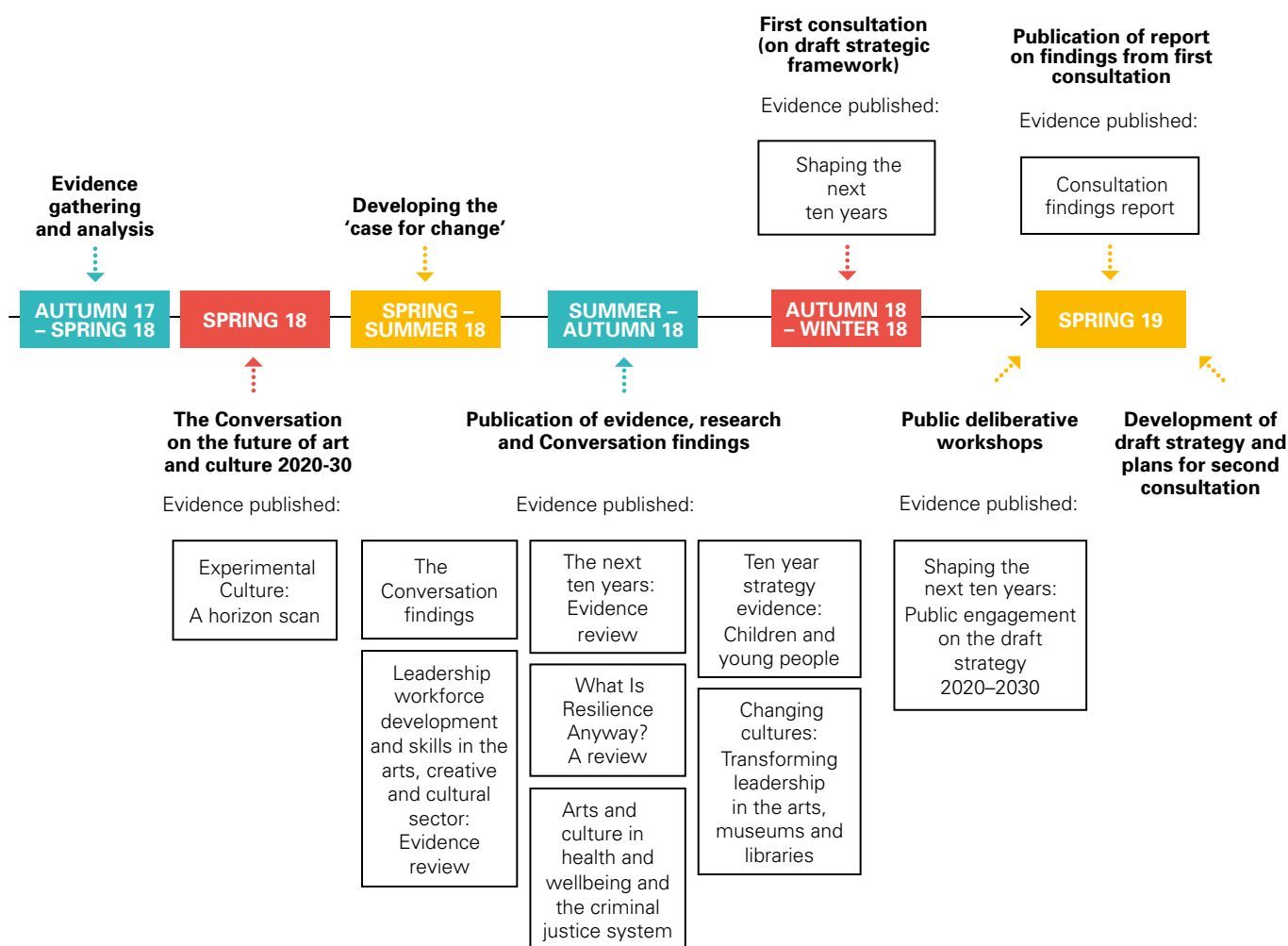
Deputy Chief Executive,
Arts & Culture

Introduction

The development of Arts Council England's next ten year strategy

This consultation is part of a wider process to develop Arts Council England's next ten year strategy. Preceding this consultation have been a number of stages of research, evidence gathering and consultation, outlined in the diagram below:

Overview of process and evidence up to the summer 2019 consultation



This final round of consultation sought responses to the draft strategy, and to an exploration of how best to realise it. We held the consultation from 1 July to 23 September 2019. We asked:

- Is the vision clear, bold and ambitious?
- How far away are we from achieving our three Outcomes, and what actions might we take to help realise these Outcomes?
- What suggestions do you have for the implementation of our three proposed Investment Principles?
- Do you have any further thoughts on the material we published?

Process

We invited artists; people working in museums, libraries and arts organisations; wider stakeholders; and the public, including children and young people, to attend workshops across the country. We also ran an open, online platform replicating the approach of the workshops. People were able to contribute both in workshops and online, and the online platform was promoted widely on social media.

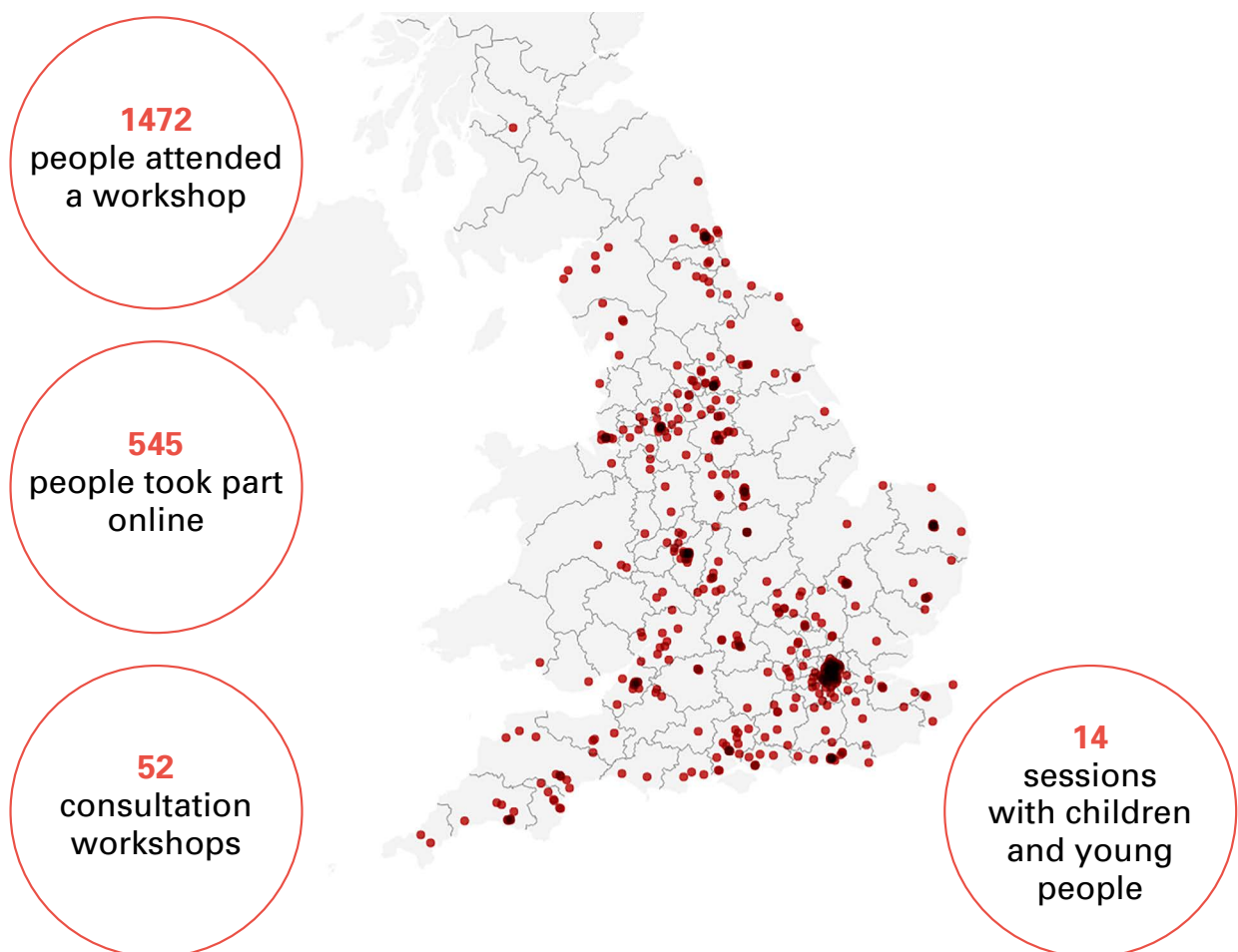
In total, we held 40 workshops, comprised of 14 external sessions attended by 1,018 participants, 14 sessions for children and young people, involving 188 participants, and 12 sessions with 266 Arts Council staff.

More information on where the workshops took place and the range of people who attended can be found in the appendix. Bursaries were provided to individuals who were not on salaries and young people aged 16 and over who took part in a specially-convened session.

We also received 545 responses through the online consultation. Respondents were not required to state personal information, but the appendix shows the background of online participants who chose to do so.

In addition to this, we received 36 unsolicited submissions outside of the workshops and online platform. A list of the organisations who provided submissions in this way can be found in the appendix.

Figure 1: Location of online consultation participants



Methodology

We wanted the workshops to enable participants to feedback on the draft strategy and to help us identify gaps and generate new ideas to help inform the final strategy and the first delivery plan. Participants were asked to read materials and respond via questions and tasks, in small groups and as individuals. We used online live polling (Mentimeter) to share responses to some questions in the room, as well as designed sheets to capture individual and group responses.

The online consultation enabled us to hear from as broad a range of people as possible, beyond just those who were able to attend workshops. It also allowed people who participated in the workshops to provide further contributions. The questions and the way in which they were asked occasionally differed between the formats. Where this was the case, it is stated in this report.

The 14 strategy consultation workshops for young people aged between 7 and 30 were different again. These focused on young people's perception of the Arts Council's proposed vision, alongside the outcome Creative People. Data collection was facilitated through Mentimeter, group activities, and through observational notes made by the team members facilitating the workshops.

This report sets out what we heard across the consultation. It provides an overview of the themes and issues which came through most strongly across the feedback received.

Next Steps

The findings are being considered as the final strategy for 2020-2030 and the first delivery plan for 2020-2023 are developed. This report presents common views and responses, but we have also reviewed and taken note of every individual idea, suggestion and comment. This has provided us with a wealth of detailed information to consider and which we will use to inform our thinking.

A note on this report

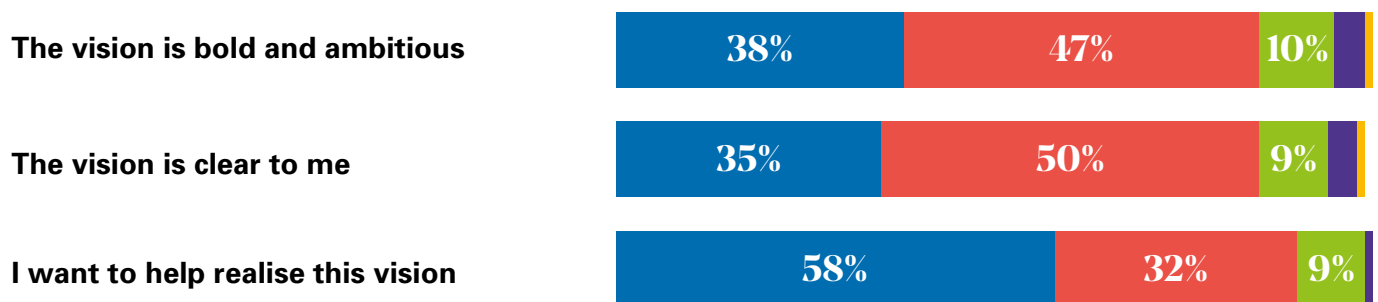
This consultation was a large exercise, with detailed questions asked across a range of different themes. In the report, headline findings are summarised for each section of the consultation and then further data is provided in the appendix.

Testing our draft vision and the key shifts

In the draft strategy, we set out our vision **for England to become a country where the creativity of each of us is valued and can flourish, and where every one of us has access to a rich and remarkable range of high-quality cultural experiences.**

In this part of the consultation, we wanted to get reflections on this draft vision and on the key changes set out in the draft strategy. We asked whether people thought the vision was bold, ambitious and clear and whether people wanted to help realise the vision.

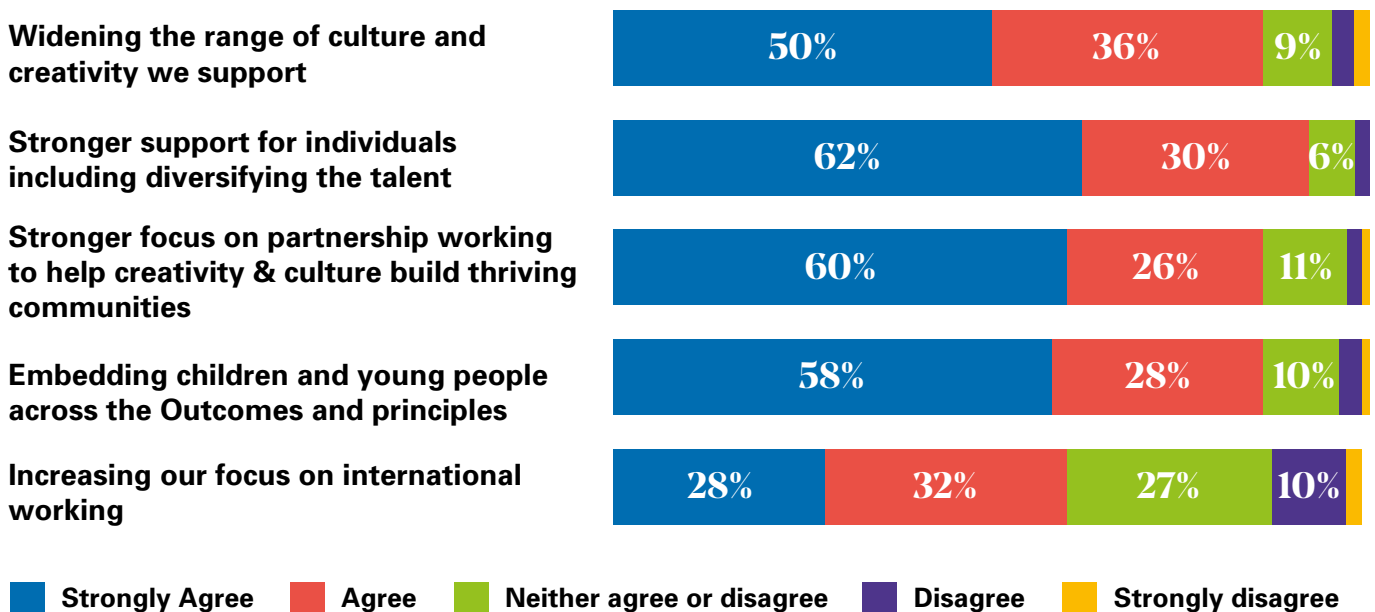
**Figure 2: To what extent do you agree with the statements below?
(Online consultation)**



■ Strongly Agree ■ Agree ■ Neither agree or disagree ■ Disagree ■ Strongly disagree

The draft strategy for 2020-2030 proposes some significant shifts from our current strategy. We asked respondents how important these shifts were to them.

Figure 3: To what extent do you agree that the below shifts are important? (Online consultation)



In the workshops, we asked respondents to rank how important they thought each shift was on a scale of 1-5 and saw a similar pattern of support shown in the online survey (shown in the above graph).

Further thoughts

At the end of the workshops and online consultation, we gave respondents the opportunity to share any further thoughts they had on any of the content of the draft strategy or associated materials. Whilst many of these comments related to points that will be picked up later in this report, broader comments on the draft strategy and the Arts Council's role in delivering it are set out below:

- Language:** Some felt that the Arts Council should improve the clarity of its definitions and use more accessible language. Whilst some respondents were concerned about a perceived lack of focus on 'art' and 'artists', others argued that broad terms are necessary to encompass everyone working in sector (including in museums and libraries) – many of whom don't consider themselves to be in a 'creative' role.
- Arts Council development and advocacy roles:** We heard feedback that the Arts Council should further its role as a development agency, develop its process and policies, provide more support for the sector and enable engagement in and beyond the sector. Many felt that a strengthened advocacy function at the Arts Council would promote a more resilient and sustainable sector.
- Arts Council funding and processes:** There were suggestions on how the Arts Council could provide more support and funding to a wider range of individuals, organisations and locations through rebalancing its funding approach. For example, there was a suggestion that the Arts Council should redistribute a greater proportion of its funding to smaller and community-based organisations, instead of making large investments in bigger, more established organisations. There was also a call for the Arts Council to simplify reporting and monitoring requirements and to make its application processes more accessible.
- Museums and libraries:** We heard that the Arts Council should increase efforts to recognise and integrate museums and libraries into the strategy.

Outcomes

Arts Council England's draft strategy for 2020-2030 set out three Outcomes that focussed, in turn, on: individual creativity; the role of culture in shaping the places in which we live, work, learn and visit; and the type of professional cultural sector we think will be needed over the next decade.

Under each of these Outcomes: Creative People, Cultural Communities, and A Creative & Cultural Country, we identified four priority areas that could direct our activities between 2020 and 2030. The consultation questions focussed on exploring these priority areas and how we might deliver on them.



Outcomes:

Priorities

Creative people
 Every person can develop and express creativity throughout their lives

Ensuring more people, of all ages and all backgrounds, find, access and take part in a wide range of creative activities, both in their communities and online.

The creativity of 4-19 year olds both within and beyond the curriculum.

The creativity of pre-school children and their families.

Help for people from all backgrounds to understand and access careers in the creative sector.

Cultural communities
 A collaborative approach to culture helps villages, towns and cities across the country to thrive

Place-based partnerships which deliver shared outcomes, i.e. to strengthen and connect communities, and support inclusive growth.

Place-based cultural education that is co-designed with young people and others, and delivered through local partnerships of cultural organisations and education providers.

Cultural provision, including touring and distribution, that responds to the needs and aspirations of local communities.

Cultural initiatives that achieve health and well-being benefits for people of all ages.

A creative & cultural country
 England's cultural sector is innovative, collaborative and international

Support for independent creatives that enables more people from all backgrounds to sustain careers in the creative sector.

Ensuring the country's collections are dynamically managed, researched, curated and shared to the highest standards.

Innovation and research and development, including the use of new technologies, to support new ways of creating and sharing cultural content.

International, national and local collaboration that harnesses and develops the best talent, expertise and ideas, and can open up new markets.

Current and future progress against priorities

We asked how individuals and organisations in the sector feel they are currently contributing to the Priorities under each outcome, and whether there is both a need and an appetite to contribute more in the future. Generally, feedback from the consultation showed that whilst individuals and organisations felt they had varying levels of contribution to different Priorities, there was a willingness and ambition to increase efforts in the future against the Priorities.

When averaging scores for how all participants thought they were currently contributing against each of the Priorities, the two areas to score lowest were on the creativity of pre-school children and their families (Creative People), and ensuring the country's collections are dynamically managed, researched, curated and shared to the highest standards (Creative & Cultural Country).

See section B of the appendix for more detail.

Additional priorities to consider

We asked those taking part in the consultation, both in the workshops and online, to suggest additional priorities that we should consider for each outcome.

Creative People: Respondents commented on which age groups the Arts Council should prioritise for engagement, with some suggesting that engagement with older people should be prioritised alongside the stated Priorities for children and young people. Other recommend priorities included: increased advocacy on the value of arts and culture; career development and support; greater focus on individual creatives (rather than organisations); rebalancing funding across the country and strengthening links between arts and health and wellbeing. There was also some debate on whether the Arts Council should focus on a universal offer or have more targeted priorities aimed at certain underrepresented groups.

Cultural Communities: Some respondents suggested a stronger focus on community engagement and partnerships, whilst others suggested that support for cultural venues and spaces should be prioritised. There was also feedback on the importance of recognising the contribution of culture and creativity to place-making and social outcomes; and the need to focus on issues affecting rural areas.

Creative & Cultural Country: New priorities suggested included greater focus on supporting partnerships and collaboration, particularly with the commercial sector; the need to support risk taking; the importance of supporting diversity and inclusion; and the need to better support individual creatives.

New Actions

Our first delivery plan will set out our Priorities, as well as specific activities to realise those Priorities. In the consultation, we set out some initial areas for action that we are considering. We then asked respondents to suggest additional actions. We set out below the most frequently proposed actions:

Partnership working: Many respondents recommended that the Arts Council should recognise and build on the strength of existing partnerships to achieve the Priorities. The Arts Council could play a role as convenor – bringing networks together, brokering discussions and sharing intelligence – both within and outside the sector.

Make place-based partnerships more visible, accountable, approachable & accessible.

Workshop participant

Funding: Responses under this category included the argument that the Arts Council needs to further rebalance its investment, for example, by moving more investment outside of London and other urban centres or by increasing the proportion of funding for smaller organisations and individuals. There were also suggestions for specific funding programmes or approaches. Respondents thought that the Arts Council should work on making its investment processes more inclusive and accessible.

Greater balance of investment in grass-roots organisations, increasing their capacity (via) core investment.

Workshop participant

Inclusivity: Some respondents noted that the Arts Council and sector need to prioritise actions which promote greater inclusivity: including through employment opportunities, leadership and opportunities for people to take part. Several respondents thought that more focus needed to be placed on ‘relevant’ inclusivity. That is, on a definition that reflects local demographics and opportunities. Some also called for greater inclusivity in terms of international work: engaging more artists and building better relationships with other countries.

Celebrate and support the... strengths of England’s existing disability arts scene and further harness the international interest in this type of work.

Online respondent

Community engagement: Respondents noted that actions need to be tailored to, and shaped by, different communities. There were comments on the need for more community-led cultural projects to enable both relevant and sustainable cultural programming. Respondents also suggested that the Arts Council should invest in smaller, community-based organisations and individuals, with regional and community venues also being provided with funding, as they can then be used to host touring work. Children and young people responding to the consultation wanted to see a broader range of opportunities – including more ‘outreach,’ engagement, and collaborative programmes.

Move community engagement from externally funded project work to the core of an organisation. Funding should come with a stipulation that the sustainability of this work is explicit.

Online respondent

Education and training: In addition to increasing partnerships between the cultural sector and educational institutions, some respondents felt that the Arts Council should strengthen its position as an advocate, working with Government, schools and Local Authorities to argue for the value of a creative and cultural education and ensure that it is embedded across the curriculum. Many – including children and young people – also felt that more should be done in schools to increase understanding of working in the creative industries, whilst routes into the sector must become more accessible, particularly through technical education pathways.

More emphasis and encouragement to pursue creative careers and routes for school leavers – less focus on top universities and academic routes.

Online respondent

Museums: Respondents suggested that the Arts Council should look to develop initiatives that support museums to ‘apply’ their collections better: linking collections to communities, other arts organisations and a wider range of histories in order to bring their collections to life. Partnerships, networks and exchange programmes (national and international) were highlighted as factors that could enable museum workforce development.

Support for museums and galleries to work with arts organisations to bring their collections alive.

Online respondent

Digital development: Greater support to increase digital literacy emerged as a key action, with respondents suggesting an improved understanding and increased confidence in applying digital technologies could have a beneficial effect on engagement and business model innovation across the sector.

Widen digital support for grass roots organisations in order to facilitate sharing of work. Use technology to make it easier for people to find out about what is near to them.

Online respondent

Supporting sustainable careers: Respondents suggested actions to help support workers in the cultural sector build sustainable careers – noting the importance of fair pay, training, unions and support for freelancers. The need for the Arts Council and cultural organisations to do more to address poor pay in the sector came through particularly strongly in the responses.

More needs to be done to communicate expected acceptable pay levels and guard further against the race to the bottom in pay.

Online respondent

Investment Principles

To realise the strategy, both Arts Council England and the organisations and people we invest in will need to change. In order to move ourselves and the sector forward, the draft strategy introduced three principles that will apply to our investment, especially in relation to the National Portfolio. This consultation started the process of co-creating a framework for the Investment Principles – testing our early thinking about each principle and gathering thoughts and insights on how they could be developed further.

Ambition & quality

Cultural organisations are ambitious and committed to improving the quality of their work

Inclusivity & relevance

England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce

Dynamism & environmental sustainability

Cultural organisations are dynamic and environmentally sustainable

Ambition and quality

The Arts Council has a long-standing belief in the importance of ambition and quality in relation to the culture that is being produced by artists and organisations. We believe that excellence can be achieved across the range of cultural activity in this country. We do not consider that certain types or scales of artistic activity are inherently of higher quality or value than others and are equally committed to supporting organisations and individuals who have the potential to create excellent work and those who are already established at the top of their game.

This Investment Principle sets an expectation that organisations in the National Portfolio will demonstrate a commitment to developing their creative potential to deliver work of the highest quality and match themselves confidently against local, national and international peers. A majority of those taking part online (90%) or in our stakeholder workshops (95%) thought that this principle should apply to all organisations applying to become National Portfolio Organisations.

As part of the consultation we asked participants how new applicants could demonstrate creative potential and about the processes for ambition-setting and assessing quality. We asked for suggestions of good practice from within this country and abroad and for any further ideas to consider when thinking about how we consider ambition and quality.

Key findings²

Although strongly in support of the principle, some participants were keen to ensure a definition of quality which covered all artistic disciplines, did not inhibit innovation and was suitable for different sizes of organisations. There was also some expectation that the Arts Council would provide support to applicants in developing ambition and guide them towards best practice, as well as allowing flexibility in how this Investment Principle would be implemented.

You need clear standards for what ambition and quality mean in each part of the sector.

Online respondent

The most frequently selected way of demonstrating creative potential was evidence of having worked with any established creative or cultural partners. Participants also identified peer review, audience surveys, letters of support and the Arts Council assessor reports as ways of demonstrating this. It was also suggested that applicants could provide a portfolio of work for consideration, although some responses highlighted that new artists or small organisations may not be able to do this.

New applicants may not yet have earned the credentials to apply for funding. Is there a way that an open audition could be booked with an Arts Council assessor, perhaps a scratch performance that can be used to evaluate the potential of a group or individual?

Online respondent

We also asked participants to select from different components they would like to see as part of the ambition setting process. The most frequently selected were consideration of best practice, involvement of colleagues and staff and involvement of collaborators in the work or activity.

When thinking about how organisations review the quality of their work, the most popular options were through audience surveys and self-evaluation with staff or colleagues. Peer review and self-evaluation with the board were also selected frequently. Further comments reinforced the need to seek feedback – from participants, audiences, artists, partners and volunteers – but some felt that many people are tired of completing surveys and new ways of gathering feedback should be considered. Other suggestions put forward in terms of sharing best practice included the need for more established networks, including conferences, seminars, briefings and meet-ups, and opportunities to visit and experience the work of other organisations.

We'd welcome more sharing – seminars, symposiums, conferences and best practice. Many networks have been lost and are missed because they were a valuable resource.

Online respondent

²The content of the following section is further expanded upon in Appendix C.

Inclusivity and relevance

We set out a commitment to addressing the persistent and widespread lack of diversity and inclusivity in publicly funded cultural organisations. We also want cultural organisations to strengthen their relevance to the communities and partners they work with.

This Investment Principle sets an expectation that organisations in the National Portfolio will work to ensure they are reflective of the diversity of their communities, welcoming to individuals from every background and valued by the communities and partners with which they work. A majority of respondents from both the online consultation (75%) and stakeholder workshops (79%) felt that the Investment Principle should be applied to all National Portfolio Organisations.

As part of the consultation we asked participants about the main categories under which inclusivity and relevance should be considered and the key contextual factors which would need to be taken into account when applying the principle. We also asked for suggestions on how to address this challenge in four other areas: programming; workforce, leadership and governance; audiences; and ensuring relevance.

Key findings

In the consultation we suggested five areas which inclusivity and relevance should be considered in relation to: **programming, workforce, leadership, governance** and **audiences**. Participants also put forward several additional areas for consideration, including accessibility, communications and marketing and partnerships.

There is no reference above to partnerships? To be truly inclusive an organisation will need to look externally and build partnerships.

Online respondent

It was felt that there were a number of key contextual factors to account for when applying the principle. These included: location; demographics; organisation size and type, purpose or stage of development; access to workforce; and political climate.

Where organisations are based – we’ve really struggled to get across difference in a rural area.

Online respondent

We asked participants about how we could best address this principle within programming. A majority of those responding felt that we should change how we balance our investment while comments referred to a need to consider funding across regions, outside cities and in rural areas and for smaller organisations. Other comments asked how we would enforce this principle, suggested introducing further investment streams or reflected on the current funding process.

Have a cap on the maximum that any individual organisation can receive as an NPO, therefore potentially opening up larger resources that can be distributed to smaller organisations.

Online respondent

If ACE wants to continue to be a development agency, it should review the degree to which NPO funding continues to be necessary after one or two rounds.

Online respondent

In order to realise our aims by 2030, participants suggested that progress by 2025 should include: greater diversity among boards and trustees; a radical rethink in recruitment policies; further work in developing and raising awareness of career pathways in the sector; and greater training provision for those who need it.

Stop listing university degrees as an essential qualification in job ads – person specifications should relate to skills, knowledge and behaviour, not qualifications.

Online respondent

Ensure a good grassroots and entry-level jobs plan – it’s unfair to impose diversity on an existing, skilled workforce from thin air if there aren’t the opportunities to enter the sector and then progress.

Online respondent

There were a number of suggestions on how to widen audience reach and remove barriers to engagement among underrepresented groups. Participants felt that we needed to make better use of data and research, encourage greater interaction with communities through consultation, co-production and partnership with grassroots organisations; facilitate subsidised attendance for arts and cultural activity; and think proactively about how and what we communicate with potential new audiences.

Communicate with the audiences they want to target and engage, listen to them, create a dialogue and finally co-create with them.

Online respondent

In performing arts, cost is a major barrier including, but not only, cost of transport. Consider open, free or low-cost rehearsals and previews.

Online respondent

We also asked participants how organisations could best respond to the needs of their communities. Those responding felt that representation of communities on boards and regular, open meetings in communities were the most suitable ways of doing so from the options provided.⁴ Comments noted that civic or non-cultural engagement in relevant issues such as crime, health and wellbeing could also be effective in engaging underrepresented groups, with others suggesting that ensuring recruitment from within communities would provide an opportunity for organisations to better understand and engage with their interests.

[This could be achieved] by rethinking the role that cultural [or] arts organisations can take within their communities... serving other functions which support health, wellbeing, crime prevention, civic cohesion.

Online respondent

⁴The other options were: involving the public in co-designing the programme; ensuring input from key stakeholders into business plans; and taking part in other non-cultural civic initiatives within communities.

Dynamism and environmental sustainability

The Arts Council has long recognised the value of supporting the sector and the organisations we fund to become stronger. In our current strategy we outline how we will deliver this support under Goal 3: Resilience and sustainability and Goal 4: Diversity and skills.

This Investment Principle sets an expectation that funded Portfolio organisations will be able to demonstrate their ability to adapt to the rapidly changing world, and lead the way in addressing climate change and resource exploitation. A majority of online (71%) and stakeholder workshop participants (89%) supported the inclusion of the dynamic element of this principle within the next portfolio round in 2022. This was also the case among both online (79%) and workshop participants (92%) when thinking about environmental sustainability.

We asked consultation participants about the potential opportunities and challenges that organisations will need to respond to, and to suggest any further areas for consideration. We also sought feedback on the key characteristics we believe a dynamic organisation should possess. These characteristics were grouped under four headings: i) organisational culture ii) people iii) assets and iv) systems and processes. For environmental sustainability we asked participants what should be included in a new framework.

Key findings

We set out the following challenges that a dynamic organisation might need to respond to: demographics; changing consumer interests and demands; competition; technology; funding and finance; legislation and best practice. We then asked participants to suggest further opportunities or challenges. Those raised most frequently included: the environment and current climate crisis; leadership and skills; the current political landscape; and other societal issues including health and wellbeing, inequality and deprivation.

I think environmental issues are equally as significant a challenge as anything above and should be given equal weight and urgency.

Online respondent

It was also felt that, in order to respond to these challenges, organisations would need to be flexible and adaptable, have a clear mission or purpose and encourage diversity and inclusion.

When thinking about the key characteristic of organisational culture, participants were broadly in agreement with our suggestions, particularly with regards to encouraging risk, openness in the workplace and positive treatment of, and engagement with, staff. Other comments referred to ensuring collaborative environments, sharing knowledge and expertise and planning, reflecting and learning from experience.

I don't hear enough about what risk taking and failure looks like from the strategies outlook and also what tolerance and acceptance there is of it. This is the key characteristic that people need to feel assured about in uncertain and changing times.

Online respondent

Participants reiterated many of the components of the People characteristic, such as, diversity and inclusion, workforce and leadership development and recruitment and HR working practices. Organisational attitudes around compassion, integrity and kindness were also raised, as well as the need for strong and representative governance and recognition of non-permanent staff such as freelancers and volunteers.

[A dynamic organisation] must remove barriers so that it can genuinely attract a diverse workforce... providing a prayer room; flexible working for people with caring responsibilities.

Online respondent

[A dynamic organisation] recognises its duty of care to staff and this is reflected in its policies... relating to health and wellbeing, dignity at work.

Online respondent

When thinking about **assets**, participants were keen to raise sharing or pooling of assets – both physical assets such as buildings and more intangible assets such as knowledge, networks and best practice – in which partnerships play a key role. Other comments referred to challenges around diversifying income streams or adopting new or alternative business models. Responses from museums and libraries also highlighted a need to reflect on how these organisations operate and consider their assets differently.

[A dynamic organisation] seeks opportunities to share or pool resources with other organisations – particularly important for small organisations and for newer community-based groups who might be funded in the future.

Online respondent

[A dynamic organisation] seeks the most appropriate business model to reflect the purpose and needs of the organisation. This may change as circumstances alter.

Online respondent

The use of data was raised frequently by participants when considering **systems and processes** – both in relation to how important a culture of embedding and using data within organisations will be in the future, and the challenges that organisations will face in data protection and security as it becomes more ubiquitous. Some people talked specifically about evaluation and impact and performance measurement, while others referred to the intrinsic link between people and systems and processes and how both workforces and audiences are central to organisational process.

Data culture isn't going far enough, [organisations] need space for innovation and formative gathering of evidence.

Online respondent

[A dynamic organisation] Has the appropriate performance indicators and measures of success and reviews these on a regular basis.

Online respondent

We also asked participants to reflect on whether we should commit to a new framework for environmental sustainability, with progressive targets across a number of criteria. Responses were largely in favour, with targets on waste (90% of online participants and 85% in stakeholder workshops), plastic usage (89%; 96%) and carbon emissions (79%; 90%) and a policy on ethical partnerships (80%; 90%) receiving strong support. Participants also suggested that organisations should consider their use of resources more generally – such as energy provision, materials and type of travel used – consider more flexible ways of working and engage stakeholders through consultation, training and research.

Could a commitment to travel in the most environmentally friendly fashion appropriate to organisation be sought or some commitment to offset carbon emissions?

Online respondent

Applying the Investment Principles

In this section, we asked respondents to reflect on the Investment Principles as a whole, to consider the support required and to suggest ideas that could be helpful in ensuring their delivery.

Key findings

When asked about the support that would be most helpful in the delivery of the Investment Principles, participants were most likely to select expert guidance, training and coaching and examples of best practice.

Expert mentoring from organisations of best practice, and for that to be properly resourced to ensure quality support.

Online respondent

Further suggestions covered a broad range of themes, including peer review and evaluation, funding and resources, learning networks, data and measurement and practical support from the Arts Council.

Support in setting and measuring impact in a more sustainable way to ensure our work can better inform and influence policy makers.

Online respondent

In terms of delivery, participants most frequently selected options on organisations agreeing their own targets with the Arts Council and self-evaluation monitored by their leadership and board.

Further suggestions referred to goals and targets, monitoring and evaluation, peer support, the need for rewards and sanctions and use of case studies or best practice.

**[We need] honest
analysis and sharing of
what went wrong when things
didn't work.**

Online respondent

How respondents feel about the future of culture and creativity

At the end of the consultation, we asked participants for three words that described how they were feeling about the next ten years. This wordcloud reflects how they responded:



Appendix A – Who Took Part

We received several unsolicited responses submitted outside of the workshops and online platform. Those organisations are:

ArtWorks Alliance
 Bradford Cultural Place Partnership
 Chief Cultural and Leisure Officers Association (CLOA)
 Contact Theatre
 Creative People and Places Network
 Cultural Learning Alliance
 Culture Declares Emergency
 Culture, Health and Wellbeing Alliance
 English National Opera
 Equity
 Local Government Association
 Liverpool Arts Regeneration Consortium (LARC)
 London Mayor and London Mayor’s Cultural Leadership Board
 Manchester City Council
 Manchester Museums Partnership
 Ministry of Housing, Communities and Local Government
 Musicians’ Union
 National Criminal Justice Arts Alliance (NCJAA)
 National Museum Directors’ Council Newcastle
 TUC
 Nottingham City Museums
 Opportunity South Essex
 Plymouth City Council
 Research Libraries UK
 Rural Arts Sustainability Network Shakespeare Birthplace Trust
 University Museums Group
 UPP Foundation Civic University Commission
 V&A Museum
 What Next?

We also received two submissions by individuals.

When taking part in the workshops and completing the online consultation, participants were given the option to tell us more about themselves. The following tables reflect the responses provided.

Which of the following disciplines best describes the focus of your work?

	Online %	Workshops %
Combined Arts	15.5%	18.1%
Dance	5.4%	5.4%
Libraries	3.2%	4.4%
Literature	3.7%	3.4%
Museums	12.9%	9.0%
Music	9.7%	11.4%
Theatre	13.6%	18.2%
Visual Arts	12.1%	12.7%
Other	14.0%	6.6%
No specific artform	9.9%	10.7%
Total no. of responses	536	992

Responding as

	Online %	Workshops %
An individual	44.7%	18.1%
On behalf of an organisation	48.5%	80.7%
On behalf of a group of respondents	3.7%	1.2%
Other	3.1%	
Total no. of responses	544	995

What is your relationship to Arts Council England?		
	Online %	Workshops (inc Staff) %
Currently funded by Arts Council England	44.3%	66.2%
Have received funding from Arts Council England in the past	22.2%	20.8%
Have never received Arts Council England funding	13.4%	8.0%
Other	16.9%	
Not applicable	3.2%	4.9%
Total no. of responses	531	994

Ethnicity		
	Online %	Workshops %
White: British	63.6%	79.6%
White: Other	8.6%	10.6%
BME	9.0%	9.1%
Prefer not to say	4.6%	0.7%
Not known	0.6%	0.0%
Not Answered	13.6%	
Total no. of responses	544	714

Gender Identity		
	Online %	Workshops %
Male	25.7%	34.1%
Female	50.9%	59.6%
Non-binary	0.6%	1.0%
Prefer not to say	7.4%	5.3%
Not answered	10.1%	
Blanks	5.3%	
Total no. of responses	544	302

Do you identify as a Deaf or disabled person, or have a long term health condition?		
	Online %	Workshops %
Yes	14.9%	12.3%
No	61.9%	83.1%
No known	0.7%	0.0%
Prefer not to say	7.2%	4.5%
Not answered	10.1%	
Blanks	5.1%	
Total no. of responses	544	302

The data above relates to all online respondents, whether they stated they were providing feedback as an individual or on behalf of an organisation. We collect this for monitoring purposes and figures represent only those who have completed the survey – ie the person filling in the survey, rather than the organisation on behalf of which they are responding.

Appendix B – Additional detail on Outcomes section

Under each of these Outcomes: Creative People, Cultural Communities, and A Creative & Cultural Country, we identified four Priority areas that could direct our activities in the first delivery period. The consultation questions focused on exploring these Priority areas and how we might deliver on them.

Current and future progress against Priorities

A note on methodology:

- In the workshop sessions, participants were asked to choose one of the Outcomes and associated Priorities to explore through both individual and group reflection. In the online consultation, respondents were able to respond to questions regarding any or all of the Outcomes and Priority areas as they wished.
- In the workshops, we asked *'how well do you feel you/your organisation is contributing to these Priorities now and how would you like that to change in the future?'* Participants then rated their own or their organisation's contribution toward each of the four Priorities for their chosen outcome, using a 1 to 5 scale – 1 being a low contribution and 5 being the highest possible contribution.
- In the workshops, we also asked participants to work in groups to consider the sector's current position in relation to achieving one outcome. Groups scored Priorities on 1 to 5 scale – with 5 being 'fully achieving' and 1 'far from achieving'.
- In the online consultation, we only asked respondents to rate *"how much of a contribution do you feel you/your organisation is currently making"* towards each Priority, again using a 1 to 5 scale.
- Each of the charts below shows the aggregated average scores for each Priority in response to these questions.

How well do you feel you/your organisation is contributing to these Priorities now and how would you like that to change in the future? (external workshops)

	Now (average score out of 5)	Future (average score out of 5)
Priority 1: Ensuring more people, of all ages and all backgrounds, in, access and take part in a wide range of creative activities, both in their communities and online	3.3	4.5
Priority 2: The creativity of pre-school children and their families	1.7	2.9
Priority 3: The creativity of 4-19 year olds both within an beyond the curriculum	3.1	4.2
Priority 4: Help for people from all backgrounds to understands and access careers in the creative sector	2.7	4.3

Chart CP1: Comparison in average score for Creative People Priorities among workshop participants (*N range 287-290*). 1-5 scale where 1 indicates a low contribution and 5 indicates the highest possible contribution towards each priority.

How well do you feel you/your organisation is contributing to these Priorities now and how would you like that to change in the future? (external workshops)

	Now (average score out of 5)	Future (average score out of 5)
Priority 1: Cultural provision, including touring and distribution, responds to the needs and aspirations of local communities	3.3	4.6
Priority 2: Place-based partnerships which deliver shared outcomes, i.e. to strengthen and connect communities, and support inclusive growth	2.9	4.3
Priority 3: Cultural initiatives that achieve health and wellbeing benefits for people of all ages.	2.6	4.0
Priority 4: Place-based cultural education that is co-designed with young people and others, and delivered through local partnerships of cultural organisations and education providers.	2.7	4.2

Chart CC1: Comparison in average score for Creative Communities Priorities among workshop participants (N range 369-375). 1-5 scale where 1 indicates a low contribution and 5 indicates the highest possible contribution towards each priority.

How well do you feel you/your organisation is contributing to these Priorities now and how would you like that to change in the future? (external workshops)

	Now (average score out of 5)	Future (average score out of 5)
Priority 1: Support for independent creatives that enables more people from all backgrounds to sustain careers in the creative sector.	3.1	4.4
Priority 2: Innovation and research and development, including the use of new technologies, to support new ways of creating and sharing cultural content.	2.5	4.0
Priority 3: Ensuring the country's collections are dynamically managed, researched, curated and shared to the highest standards.	1.5	2.3
Priority 4: International, national and local collaboration that harnesses and develops the best talent, expertise and ideas, and can open up new markets.	3.0	4.4

Chart C&C1: Comparison in average score for A Creative & Cultural Country's Priorities among workshop participants (N range 288-314). 1-5 scale where 1 indicates a low contribution and 5 indicates the highest possible contribution towards each priority.

What might drive or constrain the sector's ability to achieve the Priorities and Outcomes?

In the workshops, we asked participants to work in groups and, focussing on one priority within an outcome, to identify five drivers and five constraints to the sector achieving this priority. Below are the most frequently cited themes across all Priorities and Outcomes.

Factors that will drive change

Sector Development: Respondents felt that networks and collaborations are the main drivers of sectoral development. These collaborations should be across and beyond the sector and between organisations of all sizes as well as with independent creatives. They will allow for a *"linked up approach"* and *"move the sector forward."*

Workforce and skills: More training and skills development will help to drive positive change. For those in the sector, this might take the form of self-development, and Continuing Professional Development to increase their skill set and improve their work/practice. Many highlighted the importance of diversifying entry routes into the sector and the need to support independent creatives/freelancers to help achieve priorities.

Community provision: Getting a real understanding of a community's needs was stressed as a key aspect in driving success across a number of priorities.

Investment programmes: Some mentioned how investment programmes could help drive change, including: longer-term funding, greater investment in individuals, and more investment in smaller, community-based projects and organisations. Strategic and targeted funding programmes, such as Creative People and Places, were also highlighted as a way to drive change which benefits people across the country and different artforms.

Factors that will constrain change

Organisational capacity: A lack of capacity – resources, staff, time and money – was highlighted as a major constraining factor in meeting the new Priorities. Whilst respondents felt smaller organisations would benefit the most from an increase in partnerships and collaboration, they also thought that these organisations are least likely to have the resource and capacity to take advantage of opportunities. There was also concern that organisational culture and a fear of and/or resistance to risk, change and failure could hold the sector back.

Community provision: Some respondents argued that a decline (and inequity) in local infrastructure is increasing barriers to engagement.

Workforce and skills: Public perceptions of careers in the cultural sector and a lack of awareness of the range of roles available were identified as a barrier, as were pressures on the workforce such as poor pay, lack of job security and lack of capacity. Another constraining factor raised by respondents was the need for skills development across the sector, particularly around health and wellbeing and digital innovation.

Political environment: The economic and financial climate at local and national levels was cited as a key constraint. Respondents highlighted funding cuts at a local authority level as a major barrier, in addition to uncertainty around Brexit.

Appendix C – Investment Principles

In this section, we expand on the detail given in the main report on the three Investment Principles.

Ambition and Quality

The Arts Council has a long-standing belief in the importance of ambition and quality in relation to the culture that is being produced by artists and organisations. Our current strategy – Great Art & Culture for Everyone – has as its first goal that ‘excellence is thriving and is celebrated in the arts, museums and libraries’.

Over the last few years we have introduced a number of initiatives designed to help ourselves and the sector develop a shared language around quality and put in place agreed ways of assessing quality:

- **The Insight and Impact Toolkit** – a toolkit that gathers data on self, peer and audience responses to a core set of quality measures in order to provide insight to organisations on the impact of their work. This is currently mandatory for Bands 2 and 3 organisations.
- **Children and Young People Quality Principles** – a set of principles that have been co-developed with the cultural sector and children and young people to help organisations design high quality work by, with and for children and young people.
- **Creative People & Places measures** – developed by bait, one of the Creative People and Places programmes, drawing on the work underpinning the Insight & Insight Toolkit and Children and Young People Quality Principles work. This looks at how to measure quality in a Creative People and Places programme setting.

This Investment Principle sets an expectation that organisations in the National Portfolio will demonstrate:

- Ambition and Quality – they will be committed to developing their creative potential in order to deliver work of the highest quality, and match themselves confidently against local, national and international peers.

We believe that excellence can be achieved across the range of cultural activity in this country. We do not consider that certain types or scales of artistic activity are inherently of higher quality or value than others; excellence can just as readily be achieved in a village hall or a concert hall – in both the process of participation and in the work that is produced.

We are equally committed to supporting organisations and individuals who have the potential to create excellent work and those who are already established at the top of their game. Approaches to delivering ambition and quality will vary, however we would expect organisations and individuals to be able to demonstrate three things:

- that they have clearly stated ambitions for their work, and the way they work, and have an effective process for regularly assessing the extent to which they are meeting those ambitions.
- that they have a process that enables them to assess the quality of their work, and the way they work, in order to make ongoing improvements.
- that they are learning from relevant best practice – locally, nationally and internationally.

Over the coming months we will co-create a framework to help us apply this Investment Principle. We are doing this in partnership with the sector, starting with the consideration of responses we receive from this consultation.

We asked whether a framework for ambition and quality should apply to:

- All organisations applying to be an NPO
- All organisations seeking any funding from Arts Council England
- The process of creating work/activity
- Participative activity

Online respondents:

Whether a framework for Ambition & Quality should apply to:			
	Yes %	No %	Unsure %
All organisations applying to be National Portfolio Organisations	90.0%	4.1%	6.0%
Process of creating work / activity	70.7%	12.1%	17.2%
Participative activity	70.4%	8.9%	20.7%
All organisations seeking any funding from Arts Council England	66.1%	14.0%	19.9%
Finished work	65.0%	13.6%	21.4%

Workshop respondents:

Whether a framework for Ambition & Quality should apply to:			
	Yes %	No %	Unsure %
All organisations applying to be National Portfolio Organisations	95.3%	1.6%	3.1%
All organisations seeking any funding from Arts Council England	80.3%	7.1%	12.6%
Participative activity	69.6%	4.8%	25.6%
Finished work	65.1%	11.1%	23.8%
Process of creating work / activity	55.6%	19.8%	24.6%

Many respondents stressed the need to ensure that a definition of quality could be broad enough to adequately cover all artforms and types of cultural practice and did not inhibit risk taking and innovation. Some respondents also said that smaller organisations and new artists could not be held to the same ambitious standards as more established institutions. Finally, there was an expectation that the Arts Council would adequately support applicants in developing these ambitions and guide them towards examples of best practice.

We asked how applicants to our funding could demonstrate creative potential and presented a number of the following options:

How could new applicants to our funding demonstrate creative potential?		
	Yes %	No %
Letter of support	70.6%	29.4%
Peer review	68.9%	31.1%
Evidence of having worked with any established creative or cultural partners	65.4%	34.6%
Self-evaluation	61.0%	39.0%
Arts Council assessor report	31.5%	68.5%
Audience surveys	31.1%	68.9%
Evidence of being commissioned	25.6%	74.4%
Arts Council staff report	14.3%	85.7%
Media reviews	9.8%	90.2%

Some additional ideas, suggested by respondents, for demonstrating creative potential included:

- Providing a portfolio of work, including the ability to send in video recordings of work where possible
- Reviews from stakeholders of an artist's/organisation's past work
- Expert reviews provided by the Arts Council

There was concern that, without initial opportunity or resources, new artists and small organisations may struggle to provide evidence of past work or partnerships or demonstrate potential.

We asked which of these components should the Arts Council expect to see as part of the ambition setting process:

Online respondents:

Ambition setting process			
	Yes %	No %	Unsure %
Consideration of best practice	90.7%	2.6%	6.8%
Involvement of colleagues / staff	85.4%	3.6%	10.9%
Involvement of collaborators in the work / activity	81.6%	5.4%	12.9%
Involvement of audiences and participants	74.1%	5.7%	20.2%
Involvement of board	67.4%	12.8%	19.8%
Inclusion in a business plan	65.0%	10.0%	25.0%
Use of the Children and Young People Quality Principles	55.9%	9.3%	34.8%
Involvement of peers	50.6%	12.6%	36.8%
Use of the Creative People and Places measures	46.4%	9.7%	43.9%
Involvement of funders and/or other stakeholders	44.8%	18.7%	36.5%
Use of the Impact and Insight Toolkit	37.8%	14.6%	47.6%

Workshop respondents:

Ambition setting process			
	Yes %	No %	Unsure %
Involvement of colleagues / staff	91.7%	0.8%	7.5%
Involvement of collaborators in the work / activity	83.5%	4.1%	12.4%
Consideration of best practice	82.8%	2.5%	14.8%
Inclusion in a business plan	73.1%	14.3%	12.6%
Involvement of audiences and participants	68.9%	4.2%	26.9%
Involvement of board	65.5%	10.9%	23.5%
Involvement of peers	39.3%	28.2%	32.5%
Involvement of funders and/or other stakeholders	38.7%	26.9%	34.5%
Use of the CYP Quality Principles	37.1%	15.5%	47.4%
Use of the Impact and Insight Toolkit	18.4%	30.7%	50.9%
Use of the Creative People and Places measures	14.9%	23.7%	61.4%

Additional components suggested by respondents included:

- Evaluation framework with measurable outcomes
- Business plan and/or budget
- Work with stakeholders/partners and community involvement

Respondents stressed the need for clear, workable definitions that could include all organisations and artists funded by the Arts Council, including libraries, museums and sector support organisations that may undertake work with no end date. There was also concern that some of these components may be difficult to evidence for lone artists.

We then asked which of these should be part of the process for how organisations review the quality of their work:

Online respondents:

Which of these should be part of the process for how organisations review the quality of their work?

	Yes %	No %	Unsure %
Audience surveys	91.7%	2.1%	6.2%
Self-evaluation involving colleagues / staff	90.0%	2.1%	7.9%
Peer review	75.9%	4.5%	19.6%
Self-evaluation with the board	71.6%	8.0%	20.4%
Arts Council assessors	67.7%	8.6%	23.8%
Arts Council staff feedback	66.2%	9.9%	23.9%
Platforms such as the Insight & Impact Toolkit	51.5%	9.6%	38.9%
Media reviews	45.2%	26.4%	28.4%

Workshop respondents:

Which of these should be part of the process for how organisations review the quality of their work?

	Yes %	No %	Unsure %
Self-evaluation involving colleagues / staff	91.8%	4.1%	4.1%
Audience surveys	79.3%	6.6%	14.0%
Peer review	76.9%	4.1%	19.0%
Self-evaluation with the board	74.6%	10.2%	15.3%
Arts Council staff feedback	58.3%	17.4%	24.3%
Arts Council assessors	54.2%	16.1%	29.7%
Platforms such as the Insight & Impact Toolkit	38.5%	18.8%	42.7%
Media reviews	41.2%	37.8%	21.0%

The Insight and Impact Toolkit includes self-evaluation, audience surveys and peer review, all of which scored highly. It includes audience responses and peer reviews, which were both individually popular choices here.

When asked for any additional suggestions on how organisations might review the quality of their work, many respondents highlighted the need for reflective, detailed feedback from participants in projects. Others noted the importance of evaluation. Some comments suggested audiences are tired of being asked to complete surveys and new and different ways to gather feedback should be adopted, such as focus groups.

More broadly, there was a call to ensure that a rounded approach was taken to reviewing the quality of work, with none of the individual components being solely relied upon.

We then asked for suggestions of processes by which organisations could learn from best practice in their field – locally, nationally, internationally:

The most popular suggestions centred on these themes:

Building networks: The need for more established networks locally, nationally and internationally. Conferences, seminars, briefings, peer meet-ups, formal buddy schemes and action learning sets were all suggested methods for these networks to become more established. Some respondents noted that networking properly requires time, capacity and funding.

Experiencing work: There were many suggestions throughout the responses about visits and experiencing each other's work, whether this be within the same artform or outside their artform or sector. One suggestion was around the development of a "go and see" fund or budget to enable these visits to happen.

Sharing best practice and learning: Many respondents suggested sharing best practice and learning either through events, sharing sessions, action learning sets, mentoring and secondment opportunities, collaboration, document exchanges or knowledge sharing events.

We then asked for further ideas that should be considered for a framework designed to assess Ambition and Quality.

The most popular ideas included:

- How ambition and quality is defined and how flexible these definitions are in different contexts and when applied to different types and size of organisations. There was also concern around who would be assessing ambition and quality and how this was carried out.
- Many respondents wanted assurance that any framework for assessing ambition and quality is adaptable to different artists/organisations and contexts. There was an overall feeling that a "one size fits all" framework does not work, and that any framework developed is simple and easy to use and does not take up additional resource and time.

- The importance of risk-taking was also frequently mentioned throughout the responses, with many questioning how the lessons of failure can be better captured.
- Some respondents also raised the questions of how best to measure and report on ambition and quality.

Inclusivity and Relevance

We began this section by describing what we think being an inclusive and relevant organisation means in practice. We think that inclusivity and relevance should be considered in relation to:

- **Programming** – the experiences, exhibitions or performances on offer, how these are selected, developed and presented and who is involved in production and commissioning.
- **Workforce** – the people that work for the organisation.
- **Leadership** – people at director level and above within the organisation; those responsible for taking decisions.
- **Governance** – the board members or trustees.
- **Audiences** – the audiences, participants and visitors – who they are, and how they are engaged, involved and communicated with

We then asked individuals to suggest different or new areas. The following themes emerged:

Accessibility: Responses included comments on affordability, barriers faced by disabled people including building access requirements, and barriers for other members of the population such as those from deprived areas, young people or those in contact with the criminal justice system.

Communications and marketing: Some responses considered how communications could be more inclusive through their use of language and content, and how it is critical in reaching new audiences, including where it is placed, use of online or new platforms and language.

Communities: The role of community was frequently referenced within this question although it was acknowledged that there is overlap with areas such as programming. Comments mentioned ensuring a community's voice is considered, whether through consultation or more hands-on co-design. Others suggested the importance of

organisations engaging with and reflecting the values of the community they serve, whatever their demographic or socio-economic status.

Workforce: Although already included as a category, there were a number of reflections on workforce. Participants were keen to emphasise the roles of volunteers and freelance employees within the cultural workforce as well as highlighting training or development needs and the importance of fair remuneration.

Geographic or local context: Within the workshops, participants were keen to understand how inclusivity and relevance would be considered on a more local level. It was suggested that organisations should be representative of the communities they serve, with consideration of protected characteristics including socio-economic status.

Partnerships: Although in most cases comments did not expand further, some participants referred to the importance of building relationships with communities, making use of existing networks which already know the landscape well and an understanding that other organisations, entities or agencies will be critical to developing inclusive practices.

Reaching 'unengaged' or new audiences: How we define or consider 'arts and culture' was important for participants; moving towards a definition which encompasses diverse genres, non-traditional artforms, everyday activities, local community or cultural practices, digital, voluntary or other forms of creative expression and so on. They also included understanding the barriers which could be preventing these audiences from engaging – through data or research – the types of programming offered and how it is created.

Individual artists: Participants, particularly in the online consultation, queried what role individual artists and practitioners would play. This was particularly raised when talking about arts and culture on a more local or community level, where local creatives may play a greater role or have a clearer understanding of how best to engage with audiences. On the other hand, in many cases individual practitioners are the ones most in need of support because of a lack of access to cultural hubs or other infrastructure.

We asked individuals to identify three key contextual factors that they believed should be taken into account as we develop this framework:

Location of organisation: The demographics of the local area or organisational reach was a point raised by a significant number of participants, particularly in relation to how diversity of workforce or audience would be measured. This was often raised when talking about rural areas or parts of the country which do not demonstrate as much diversity as England as a whole. Elements such as local context, culture or heritage could also be important, as well as the size of the population in the surrounding areas.

Different elements of an organisation: Participants raised a number of factors related to organisations, including: organisation size, budget and capacity; type of organisation, in terms of artistic discipline or building-based versus touring; the focus, purpose or mission of the organisation; and the length of time in existence or stage of development the organisation has reached.

Access to workforce: Access to an appropriate workforce was a key concern for some respondents: for example, a lack of potential employees; flow of talent away from certain geographic areas; a career in the sector not appearing viable; and poor remuneration in comparison to other sectors.

Accessibility: This was cited in terms of accessibility of organisations and buildings for disabled people and the financial or other constraints on organisations in terms of addressing access issues. It was also raised in relation to the accessibility of the broader local area and whether sufficient infrastructure or suitable public transport exists to support cultural organisations to extend their reach.

Programming

The current National Portfolio includes museums, libraries, arts organisations and sector support organisations of all sizes, delivering a wide range of activity across the country. National Lottery Project Grants is an open access fund providing support for individuals and organisations, and development programmes provide strategic investment. Portfolio organisations are currently expected to show how they contribute to the Creative Case for Diversity.

Through the new strategy we aim to build on the work established around the Creative Case for Diversity so that the work produced, presented and collected reflects the diversity of contemporary England.

To achieve this, we asked whether the Arts Council should change how it balances its investment across the range of organisations it supports:

Should the Arts Council change how it balances its investment across the range of organisations it supports?

	Yes %	No %	Unsure %
Workshops	76.1%	2.7%	21.2%
Online	60.0%	10.0%	31.0%

More than three-quarters (76%) of those attending the external workshops believe the Arts Council should change how it balances its investment, while three-fifths (60%) of online respondents shared this view. Of those who did not agree with this, a majority were unsure (21% of workshop and 31% of online respondents, respectively).

Respondents then submitted ideas for addressing this perceived imbalance. These ideas are summarised in the below categories.

Balancing of funding: Suggestions included balancing funding across regions, reducing funding to London, increasing activity outside of cities, giving more to rural areas, reducing funding for larger organisations, making greater efforts to assist small or start-up organisations, and focusing more on particular areas of deprivation.

Enforcement: A number of comments referred to how best to enforce these principles. Some suggested that there should be greater efforts to reward those who are having a positive impact, or simply to reward those who are making the effort to do so, whether they have had an impact or not. On the other hand, a number of comments felt that these principles should become requirements and therefore a lack of progress would be met with greater scrutiny and potentially a loss of funding or support.

Further investment streams: Participants put forward a number of areas for future investment, such as diversity-focused or diverse-led organisations; grassroots organisations; funds set aside for more innovative or risky projects, or for brand new organisations; or in sub-sectors which may be able to benefit different or harder-to-reach audiences such as touring, libraries, non-traditional disciplines or culturally-diverse projects.

Funding processes: There were a number of reflections on the current funding processes. Some referenced how the application process could be made simpler or easier. Others mentioned the Portfolio; some suggested more NPOs and some recommended fewer, with the suggestion that there should be no need for organisations to be NPOs for the long-term. Finally, some respondents brought up the types of funding available, and whether smaller grants, longer-term but low-value grants or different levels or types of funding for smaller organisations could be more useful and inclusive for communities.

School provision: Some participants felt it was important for schools to have access to different types of arts and cultural experiences, while acknowledging that this is challenging within the current educational system.

Workforce, leadership and governance

Currently, every Portfolio funded organisation must produce and implement equality objectives and/or an equality action plan, depending on the scale of Arts Council investment. These objectives and plans are reviewed as part of their business plan and the Arts Council publishes diversity data on funded organisations through our annual 'Equality, Diversity and the Creative Case report'.

The draft Strategy sets out our ambition that the workforces, leadership and governance of the cultural sector should better reflect the diversity of contemporary England, both across protected characteristic groups and socio-economic backgrounds.

If the aim above is to be realised by 2030, we asked what progress needs to have been made by NPOs by 2025.

We asked for up to three ideas and these are highlighted below:

Diversity on boards: The most common suggestion for a 2025 target was that organisations should be able to showcase greater diversity on their boards or among trustees. This could include considering how a board could reflect the community or audience it serves and seek to include typically underrepresented groups such as young people. Other comments highlighted structural problems, such as how candidates are sourced, their remuneration and how candidates could benefit from development programmes for the skills necessary to undertake these responsibilities successfully. And, although not restricted to board positions, fixed term positions could open up more opportunities for diverse candidates to move into senior or governance roles.

Rethinking recruitment policies: A significant issue in working towards greater diversity within the workforce is that current recruitment practices make it difficult for candidates to be successful. A number of comments referred to a need to overhaul recruitment policies in general. Others called for wider roll-out of specific measures such as no longer listing a degree as an essential criteria, blind recruitment or 'ban the box' (removing the tick-box from job application forms that asks people to state whether they have any criminal convictions) and more flexible working policies. There may also be development needs, such as training in unconscious bias, as well as greater time or capacity to be made available to design appropriate job specifications and shortlist and assess candidates properly.

Career pathways: There were many participants who discussed entry-level opportunities, particularly apprenticeships or internships, which would be beneficial to school-leavers or those who have not attended university. Another consideration for those at this stage is highlighting the opportunities which the sector can offer for a career and the progression routes available. Other participants mentioned how more opportunities need to be available for mid-level or senior employees, whether in terms of improving their likely progression routes within the sector or providing inviting opportunities, including secondments, to those with different skillsets or experience currently working in other sectors.

Development and training opportunities:

Many responses referred to general training opportunities. Some responses focused on the need for general leadership training – similar to the Clore Leadership Programme – while others referred to more targeted programmes which could help provide those from disadvantaged backgrounds with the skills needed to be successful within the sector. Some comments referred to the role that larger organisations, such as NPOs and the Arts Council, could have in offering training or shadowing opportunities or supporting mid-career professionals.

Better use of data and research: One area where respondents felt there was an obvious need for improvement was in the collection and use of data. This will be essential in understanding the current status of the workforce, monitoring future progress and identifying key areas for development. Further research in other areas will also be important to better understanding the barriers.

Some demonstration of progress: Many responses were less specific but simply wanted some demonstration of progress by 2025. For some that would be through defined action plans and targets to measure progress, while for others it could simply be a step in the right direction, such as more visible diversity within their staff or in their public reporting, a better understanding of their current and target composition or completing a full review of their internal processes and approaches. Alongside this, respondents suggested they would expect there to be greater scrutiny of funded organisations: if they are not making necessary changes or moving in the right direction, there should be consequences.

Audiences

By 2030, we proposed that all funded organisations should have extended their reach and have actively engaged with audiences, visitors and participants across protected characteristic groups and socio-economic backgrounds. Organisations should be aware of who is missing from their audiences and be putting in place active measures and resources to diversify their audiences. Organisations will be able to evidence the changes to their audiences and visitors over the course of their funding agreements.

We asked respondents what types of active measures they believe Portfolio funded organisations should be required to take in order to widen audience reach and remove barriers to engagement and access. Various themes are discussed below:

Use of data and research: The most common response related to improved use of data and research. This included understanding current audience profiles, evaluating and monitoring the success of activity on widening audiences and how best to market to and reach new audiences through targeted or segmented channels. Other comments mentioned the use of social media or digital analytics, the availability of other external data sources, for example on local populations, and the need for further audience research to understand barriers or identify gaps.

Communities and audiences: A number of comments referred to communities and the role they could play in this. Some mentioned the need for consultation with communities, engaging in dialogue with them to understand their needs – this could be through ambassadors, outreach or grassroots organisations or senior leaders taking an active role. Other participants identified the need for programming itself to involve local communities through co-design or co-production, helping to provide the culture they want rather than what organisations think they want. This could also mean taking performances or programming to them, out into communities.

The need for subsidised attendance: Many participants across all parts of the consultation referred to the need for subsidised pricing as a way of addressing financial barriers to participation. This could be through offering reduced-price tickets or discounts, or through more frequent free or taster sessions, support for transport costs through partnership with travel companies or the reduction of barriers to creative practice such as reduced-cost or free rehearsal space.

Working in partnership: Participants highlighted a number of different types of relationships or partnerships which would be of benefit. This included working with other cultural organisations with experience of working in disadvantaged areas or with hard-to-reach audiences, local government or local authorities with an understanding of local community needs, grassroots or outreach organisations working directly with communities, and other organisations outside of the cultural sector which could have experience or practice to share.

Importance of marketing to new audiences: Comments highlighted the role of communications and marketing in reaching new audiences. This would need to go beyond the usual channels and take into account both the platforms or formats most likely to engage new audiences and the type of content which will appeal to them.

Relevance

We want the organisations and individuals we support to be valued by their audiences and partners and to deliver a wider civic role within their communities. We asked how organisations can best respond to the interests and needs of their communities and stakeholders and presented some ideas of ours as follows:

- Ensure representation of those communities and stakeholders on their board
- Hold regular open meetings with people in the community to improve understanding of their interests and needs
- Involve the public in co-designing the programme
- Ensure input from key stakeholders (such as funding partners) into business plans
- Take part in other non-cultural civic initiatives in their community

External workshops:

How can organisations best respond to the interests and needs of their communities and stakeholders?

	Yes %	No %	Unsure %
Ensure representation of those communities and stakeholders on their board	91.8%	2.7%	5.5%
Hold regular open meetings with people in the community to improve understanding of their interests and needs	75.5%	10.9%	13.6%
Involve the public in co-designing the programme	75.2%	8.3%	16.5%
Take part in other non-cultural civic initiatives in their community	75.0%	0.9%	24.1%
Ensure input from key stakeholders (such as funding partners) into business plans	52.3%	13.8%	33.9%

Online:

How can organisations best respond to the interests and needs of their communities and stakeholders?

	Yes %	No %	Unsure %
Ensure representation of those communities and stakeholders on their board	84%	3%	13%
Hold regular open meetings with people in the community to improve understanding of their interests and needs	83%	3%	14%
Involve the public in co-designing the programme	59%	13%	28%
Ensure input from key stakeholders (such as funding partners) into business plans	57%	14%	29%
Take part in other non-cultural civic initiatives in their community	70%	5%	25%

For external workshop participants ensuring representation on boards (92%) was the most selected option for responding to the needs of communities and stakeholders. Three-quarters of respondents felt that regular open meetings, co-designing programmes and taking part in other civic initiatives (all 75%) would be a good way to address this.

The most-selected options for online respondents were ensuring representation on boards (84%) and holding regular open meetings (83%). Online respondents were less likely to think that co-designing (59%) would be a good way of addressing this issue than those in the external workshops. Both external workshop (52%) and online respondents (57%) felt that input from key stakeholders into business plans would be the least effective method of addressing this of the options given.

We asked whether there were any additional ideas for how organisations can best respond to the interests and needs of their communities and stakeholders:

Many of the responses within this section repeat areas already covered within the headline analysis, such as communities, accessibility, communications and marketing and partnerships and networking. Emerging themes include:

Civic engagement: Some responses referred to more civic, non-cultural engagement with communities. This includes involvement in issues which are relevant to local communities such

as crime, health and wellbeing as well as the utilisation of community buildings or assets in the delivery of activity, whether cultural or not. Partnerships with appropriate local governance bodies could be particularly relevant to this.

Recruitment from within communities:

Although recruitment has already been noted elsewhere, this section included a number of comments which put forward the importance of recruiting from within the community that an organisation hopes to serve. This would provide an opportunity to better respond to the needs of the community and understand and engage with non-cultural/civic, political or social issues which may be important factors to the audience.

Finally, in this section we asked whether the inclusivity and relevance principle be applied to all NPOs, larger band 2 and band 3 organisations or other:

A majority of respondents from both the external workshops (79%) and online consultation (75%) felt that the Investment Principle should be applied to all NPOs. 15% of those responding online and 8% of external workshop participants felt it should only be applied to larger NPOs (band 2 and 3)

Views around organisation size were shared as part of 'other' responses – a number of those commenting felt that it should apply to all organisations but be scalable depending on the size of the organisation. A small number of responses believed it should be applied to all funded organisations without any consideration of size.

Which types of organisation should the inclusivity and relevance Investment Principle be applied to?

	All National Portfolio Organisations	Only National Portfolio Organisations that receive more funding e.g bands 2 and 3	Unsure %
Workshops	78.9%	7.9%	13.2%
Online	75.0%	15.0%	10.0%

Dynamism and Environmental Sustainability

In the consultation, we set out the key challenges to which a dynamic organisation might be required to respond – demographics, consumer interests and demands, competition, technology, funding and finance, legislation and best practice – and asked participants to suggest further opportunities or challenges. The following themes emerged from the responses.

Environment: Many people suggested that the current climate crisis or climate emergency was something that dynamic organisations will need to respond to. Respondents referred to changing the way organisations and individuals use resources such as energy, food, materials, and infrastructure, and ideas to reduce their environmental impact. Others highlighted this as an opportunity to engage with new audiences that have an interest in the subject.

Politics and Brexit: Comments about the political climate highlighted a rapidly changing landscape, including changes in leadership and shifting priorities for local authorities. Specific mentions of Brexit centred on concerns of any unknown consequences of an eventual exit from the EU, including: its impact on tourism and international collaboration; visa and immigration policies; replacement of EU culture funds; and its effects on international trade.

Changing consumer interests and demand: These responses referred to organisations’ and individuals’ capacity to keep up with changing needs and expectations of a variety of audiences and consumers. Suggestions focused on the importance of understanding consumers behaviours and attitudes, ensuring audiences are engaged from an early age, and understanding the changing social challenges.

Societal issues: Many responses referenced the importance of issues such as health and wellbeing, inequality, deprivation and homelessness, and expressed a need for the development of more socially-engaged practice within the sector. Several responses focused on current health and wellbeing agendas as areas that can present new development opportunities for the arts and culture sectors. Other responses highlighted the need to address current social protest movements and help resolve conflicts within communities.

Technology: Technological advances were perceived as new opportunities for the sector, including the possibility of making more innovative and appealing work and generating new sources of income.

Funding/finance: Responses focused on concerns about the development of sustainable income streams – pressures of fundraising, a challenging economic environment and the shift from public revenue funding towards project-based private funding and grant funds. Another major challenge was the continued reduction of funding by some local authorities.

Key characteristics of a dynamic organisation

In the consultation, we set out four key characteristics of a dynamic organisation – organisational culture, people, assets, and systems and process. We then set out several features within each of these characteristics and asked respondents to tell us if we’d missed anything. Many suggestions added to or commented on what we had set out. Below are some of the main emerging themes in responses:

Collaboration and sharing of knowledge and expertise:

Respondents felt that organisations should be open to collaboration and sharing. Suggestions ranged from giving staff a greater voice in decision making, to sharing or pooling tangible and intangible assets, for example through exploring different models of ownership and management such as partnerships or exchanges. One respondent in the workshops felt that being a good collaborator included operating in a “civic role – sharing of space, skills, sharing ideas, collaboration, and thinking outside the box”. Others referred to the importance of strategic partnerships with other sectors (e.g. business, retail, or across disciplines such as science and crafts, schools, healthcare institutions) to create new opportunities for arts and culture.

Planning, reflection and learning: Respondents talked about the importance of reflection and learning from experience, both within and outside one’s own organisation. In the workshops, some noted the broader importance of making time to plan, reflect and learn.

Diversity and inclusion: The importance of promoting diversity and inclusivity came through strongly in discussions about this Investment Principle, highlighting how respondents considered diversity to be an important attribute of a dynamic organisation.

Flexibility and adaptability: Responses focused on the need for organisations to have adaptable business models, be responsive to change, and have the freedom to experiment and take risks. Other suggestions recognised the increasing need for organisations to develop new ways of working, such as to provide their workers with options such as flexible working, including the rise in co-working environments, allowing core staff to work from home and the opportunity to set up hot desks for freelancers in cultural organisations.

Organisational culture and mission:

Respondents put forward suggestions about what the culture/ethos of a dynamic organisation might look like. Some suggestions focused on issues like organisational attitudes, behaviours, and values such as ‘empathy’, being ‘outward facing’, and ‘openness to change’. Other responses suggested mission, vision, or purpose as key. Some went into further detail, mentioning clarity of vision, ‘ensuring everyone [is] singing off the same hymn sheet’, and organisational strategy. Some suggested the need for dynamic

organisations to develop a ‘people-centred approach’ in all areas of its activities, focusing on audiences, customers and end-users; as well as recognising the value of staff within organisations and of supporting their wellbeing.

Career progression and skills: Responses noted the importance of an inclusive approach that puts appropriate support in place for individuals from different backgrounds to progress through to leadership and governance positions, appropriate development opportunities for staff at all levels, the role of secondments in bringing in fresh skills and new perspectives, and challenges relating to pay in terms of retaining people within the sector. Flexible working, freelancers, part-time positions and fair pay were all discussed as important issues for the workforce. On skills, responses discussed the value of using skill and experience audits and of identifying and addressing skill gaps, the importance of opportunities for training and placements and environmental sustainability understanding and skills. Responses also pointed out the importance of investing in talent and supporting sustainable career growth. There was a suggestion to develop talent pathways to encourage career development in the sector, and to offer help to people with changing patterns of work within organisations such as flexible working, part-time positions, and fair pay.

HR, recruitment and working practices: Under this theme, responses referenced a need to ensure that good human resources, recruitment and working practices are in place. Organisations should recognise the duty of care they have to their staff and ensure that there is appropriate support. A number of respondents mentioned the importance of having a transparent, proactive and inclusive approach to recruitment e.g. early work experience, partnerships with schools in areas of deprivation, advertising widely and in non-traditional places. Other responses focussed on objective-driven performance management; the balance between specialist and generalist posts; and consideration of the needs of self-employed people.

Attitudes and behaviours: Some respondents talked about the need for organisations to articulate values they viewed as important, including compassion, bravery, humour, integrity and kindness. Some thought that employees should be passionate about the arts and culture both at work and in their personal lives.

Income: Respondents recognised the value of diversifying income streams for nurturing financial resilience, though others also flagged challenges around this for libraries, for rural and smaller organisations and those with limited time and space. It was also pointed out that income generation can conflict with targeted delivery e.g. for under-represented groups, and that it can also inhibit the free sharing of resources e.g. spaces must be hired out, not used by partners for free.

Business models: A number of respondents recognised the value of exploring different business models and learning from good practice. Some said it was important that assets and ventures relate to the organisation's core purpose, and to ensure that the organisation has identified and prioritises its 'critical outcomes' and work.

Physical assets: Some respondents pointed out the need to acknowledge scale in discussions of physical assets. For example, some organisations do not own a building or much equipment, while others have huge physical assets – and respondents flagged that this can also be a financial and planning burden, especially where buildings are old. Some responses suggested that museum collections should be recognised as assets in the same way as buildings.

Data culture: Responses talked about the value of sharing data to learn from best practice, with some in the workshops suggesting that a national data set, open data, sharing, and support with interpretation would be helpful and could be coordinated by the Arts Council. Others talked about GDPR and the importance of data protection. This was an area where the challenges faced by smaller organisations were highlighted, and respondents felt that there was a need to ensure that staff have the skills and understanding to use data effectively. Some respondents were concerned about the use of metrics and quantitative data collection – for example arguing that data can be a "blunt instrument", that quality can't be fully measured through data, and that sometimes you need to know when to "ignore the data".

Performance indicators: Respondents talked about logic models, an outcomes-based approach and the importance of being able to measure impact. Others highlighted the importance of evaluation and learning from programmes/projects to build an evidence base. Many talked about data in the context of indicators and ensuring

that data is used to inform decision-making. They also highlighted that the mechanisms for collecting data must be effective and appropriate. Some respondents highlighted the need to ensure a good understanding of qualitative and quantitative indicators/data amongst staff and of the use of project management tools to support monitoring and evaluation. Challenges for smaller organisations were highlighted, and it was argued that the Arts Council will need to improve its use of data too.

Arts Council England's systems and processes:

There were some comments which challenged whether the Arts Council's monitoring systems, reporting requirements and metrics constrain dynamism.

A new framework for environmental sustainability:

We proposed several ideas which organisations should commit to in a new framework for environmental sustainability and asked respondents if they agreed. There was high level support for the ideas suggested in the framework for environmental sustainability, with most of them achieving over 70% of agreement. The ideas that received most support were as follows: Progressive targets on waste (90% online, 92% external workshops); Progressive targets on plastic usage (89%, 96%); A holistic approach encompassing all aspects of their operation (84%, 83%); An ethical partnership policy being in place and reviewed regularly by the board (80%; 90%). These responses show an awareness within the sector of the importance of sustainable usage of resources, as well as an appetite to address sustainability as an integral issue that cuts across organisations' and individuals' activities. Reductions in domestic and international travel were the least likely options to be supported for inclusion on an environmental framework. However, the proportion of 'unsure' responses to these options was much higher than for others. In addition, a number of open responses talked about reconsidering travel rather than explicitly reducing it – including changing the means of travel and carbon offsetting journeys.

Online respondents:

Environmental sustainability			
Environmental sustainability ideas	Yes %	No %	Unsure %
Progressive targets on waste	89.7%	3.1%	7.1%
Progressive targets on plastic usage	89.5%	4.3%	6.3%
A holistic approach encompassing all aspects of their operation	83.8%	2.4%	13.8%
An ethical partnership policy being in place and reviewed regularly by the board	80.1%	4.2%	15.6%
Progressive targets on carbon emissions	79.1%	5.3%	15.6%
Use of renewable energy	73.8%	6.9%	19.2%
Progressive targets on water usage	71.5%	8.5%	20.0%
Reducing international travel	44.1%	21.2%	34.7%
Reducing national travel	32.6%	30.8%	36.6%

External workshop respondents:

Environmental sustainability			
Environmental sustainability ideas	Yes %	No %	Unsure %
Progressive targets on plastic usage	95.8%	0.0%	4.1%
Use of renewable energy	93.0%	0.0%	6.8%
Progressive targets on carbon emissions	90.4%	1.4%	8.2%
Progressive targets on waste	91.7%	2.8%	5.5%
An ethical partnerships policy being in place and reviewed regularly by the board	90.0%	2.9%	6.8%
Progressive targets on water usage	84.9%	5.5%	9.6%
A holistic approach encompassing all aspects of their operation	82.6%	1.4%	15.1%
Reducing national travel	44.9%	29.0%	24.7%
Reducing international travel	42.0%	27.5%	28.8%

We then asked if there was anything else that organisations should commit to. Common themes that emerged through the consultation were as follows:

Use of resources: Suggestions were mostly focused on the reduction of the use of resources such as energy, materials (paper, sets, clothing, among others), food, or recycling; and the reduction of the carbon footprint of activities including transportation and travel. Multiple ideas around travel touch on both audiences travel and staff travel, suggesting increased use of public transport, reducing staff travel and considerations around the need for travel to support partnership working and touring. Other answers proposed a more proactive approach where organisations could make environmental contributions such as contributing energy back to the local grid, composting, and commitment to carbon offsetting.

Stakeholder engagement: Some responses focused on the need to embed the importance of environmentally sustainable practices in the organisations and artists they work with, and in sector support organisations. Others suggested involving audiences and communities in setting and meeting environmental targets and 'bringing them on board'. Respondents also touched on numerous ways in which cultural organisations/practitioners can work as both advocates and activists in advancing environmental sustainability. Some feel that climate change should be included as part of artistic programming and engagement work: "working with artists and environmentalists to translate research, engage with public and local and national government, and be agents for change".

Ways of working: Some responses focused on how they might change organisational policies, for example "suppliers being ethical", "embed in work with artists and audiences as well as the organisation itself", "kite mark for organisations to sign up to". Others suggested exploring the potential environmental impact of modifying work patterns, supporting flexible working, remote working models, job shares, and having shared working spaces. Some responses focused more on wellbeing and organisations taking a people-centred approach which is 'considerate', 'compassionate', and 'respectful' towards staff.

Sector support/training: Many suggestions asked for best practice to be shared and/or for mechanisms to be set up to enable this. Others suggested upskilling, apprenticeships and training.

Research and measurement: Respondents discussed appropriate metrics that can enable them to accurately monitor progress in environmental sustainability e.g. 'metrics need to be appropriate to complex situations – is it more sustainable to take out to audiences?' and 'one framework across all arts and culture sectors'. Other respondents suggested 'more research', to 'look at generative social value as well as reducing negative impact', and 'research and joined-up thinking/approach on the above needed with all cultural organisations and environmental organisations e.g. Greenpeace'.

Funding/financial incentives: Suggestions noted a need for additional funding to support organisations to implement the changes proposed in the framework e.g. 'incentivise action; more funding unlocked for meeting targets', 'targeted ACE funding for environmental performance', 'tax breaks for more sustainable methods'.

Flexibility and relativity: Responses stressed the importance of developing a tailored and responsive approach to different organisations with varying characteristics (size, infrastructure, income). Some argued that the proposed framework seemed like a 'one size fits all approach' or that it 'may be difficult for small organisations to realistically commit to'. Furthermore, some expressed caution in adopting a framework that could potentially disadvantage organisations and highlighted potential conflicts between sustainability goals and issues such as accessibility and touring.

Dynamism and Environmental Sustainability – next steps

We asked respondents whether we should introduce the Dynamic and Environmental Sustainability parts of the Investment Principle for applications to the portfolio in 2022. In our questions, we asked participants to consider both parts separately.

There was a majority support for the introduction of both parts of this Investment Principle for the applications to the portfolio in 2022.

The responses were as follows:

Should we introduce the dynamic part of the principle for applications to the portfolio in 2022?		
	Online %	External Workshop %
Yes	70.7%	88.7%
No	29.3%	11.3%

Should we introduce the environmental sustainability part of the principle for applications to the portfolio in 2022?		
	Online %	External Workshop %
Yes	78.8%	92.2%
No	21.2%	7.8%

We also asked respondents in the external workshops and in the online consultation which organisations should the Dynamic & Environmental Sustainability Investment Principle be applied to. We asked whether they should be applied to NPOs, specific funding bands, or other.

The responses were as follows:

Which organisations should the Dynamic & Environmental Sustainability Investment Principle be applied to?

	Online %
National Portfolio Organisations	51.5%
Only band 2 or band 3 National Portfolio Organisations	34.1%
Other	14.4%

Applying and delivering the Investment Principles

In this section, we asked how we might support and ensure progress against all of three Investment Principles.

We set out several ideas that we think would be helpful for organisations in the delivery of the IP and asked them to choose the most useful three.

What support do you think would be most helpful for organisations in the delivery of the Investment Principles?		
	External workshops	Online
	% of participants that agreed with this idea	% of participants that agreed with this idea
Toolkits for self-evaluation	13.4%	6.9%
Access to datasets of peers	8.5%	14.3%
Peer review and support	16.5%	16.5%
Learning networks	17.7%	19.4%
Expert guidance, training and coaching	23.8%	19.9%
Examples of best practice	20.1%	23.1%

Which of these ideas do you think would be most helpful to ensure the delivery of the Investment Principles?		
	External workshops	Online
	Yes %	No %
Organisations agree their own targets with the Arts Council	28.4%	28.9%
Self-evaluation monitored by leadership & board	17.6%	21.3%
Peer assessment	11.9%	12.4%
Publish the performance of organisations	11.8%	11.5%
Awards and financial prizes	11.2%	7.9%
Benchmarked datasets against peers	10.6%	10.4%
Reduce, withhold or remove funding	8.5%	7.6%

After selecting from each of the options, **we then asked respondents to suggest other ideas**. Several of the suggestions given linked to the ideas presented above, and below is a summary of some of the most common themes to emerge:

Peer review and support: There was a call to create more formalised instances of peer mentoring such as networks or mentoring across National Portfolio Organisation bands. There were also suggestions to facilitate links to other cultural organisations such as ‘go-see’ visits, residencies, shadowing opportunities and organisation to organisation training. Finally, some respondents identified the need to develop capacity to be able to engage with or respond to peer support opportunities.

Funding and resources: Respondents highlighted a need for additional resources to deliver against the investment principles, including financial support and increased staff or technological capacity. Others focused on a more strategic approach, with ideas around wider organisational development and change and skills development. There was also one idea for an Arts Council-funded sector support organisation, which would specifically support NPOs on subjects such as “CRM, investment management, endowment building, etc”.

Expert guidance, training and coaching: There were calls for additional training methods and guidance such as regular workshops, e-learning programmes and online support, or resource toolkits. Other responses suggested a more practical and ‘hands-on’ approach with providing “coaching and assistance on the ground”. Some highlighted the involvement of experts or engagement with the higher education sector as helpful. Finally, some people suggested that support should be tailored to the different needs of the broad range of organisations within the sector, such as artform specific advice and support in developing business aspects such as fundraising.

Learning networks: Responses suggested ways in which organisations could share knowledge and expertise and address challenges collaboratively through on-line support platforms across the sector, skill-sharing, workshops, working groups, annual conferences, and action learning sets.

Examples of best practice: There was a suggestion that giving examples of best practice is a good way to improve understanding of the Investment Principles – including what success looks like for the Arts Council and the sector, and how organisations can realise the ambitions.

Arts Council criteria and feedback: Respondents asked for more clarity and consistency in goal-setting, application criteria, guidance and expectations. There were also comments around alternative feedback processes and offering more detailed feedback, both to successful and unsuccessful applicants. A frequent request from the workshops was for the Arts Council requirements to align more closely with those of other funders.

Arts Council / Relationship Manager support and processes: Respondents asked for increased access to Relationship Managers and other Arts Council staff and more practical support and guidance. In particular, comments suggested Relationship Managers could take on a networking and brokerage role for the organisations they support. Some respondents wanted more practical support for grant applications and organisational development work, such as developing mission statements. In terms of processes, responses generally fell under two main topics: a) calling for reduced reporting burden and b) calling for an improved and streamlined application process. Respondents also frequently stated the need to have clarity and consistency from Arts Council in relation to goals and targets.

Monitoring, feedback, and evaluation: Some suggested the development of an evaluation framework that can more accurately reflect how an individual or organisation is responding to each Investment Principle. Respondents also suggested ideas about the overall purpose of evaluations such as focusing on ‘improving rather than proving’ and moving away from punitive approaches.

Community feedback/engagement: Respondents focused on the importance of including community stakeholders in the evaluation process through initiatives such as assessment panels, a community council, or feedback from geographic communities or communities of interest.

Appendix D – Workshop materials

Force field analysis

Outcome: _____ 

Instructions

Step 1: On your table, form groups of 3 or 4 that will each discuss **one** of the priorities that relate to your outcome. **Write the outcome** for your group on this sheet and stick the relevant priority sticker in the centre of the sheet.

Step 2: Consider the factors that will most strongly drive or constrain the sector's ability to achieve the priority. **Identify 5 factors** that will drive/be a positive force for change and 5 that will constrain/be a negative force for change. Write these in the arrows.

Tip: Just summarise each factor in a few words after your discussion.

Step 3: Review the list of driving factors. Consider how strong they are. **Give each one a rating of between 1 (weak) – 5 (strong) according to how powerful a force you think each factor is.**

Step 4: Repeat Step 3 for the constraining factors.

Step 5 (optional): If you have time, share the headlines of your analysis with others on your table.

Factors that will drive change (Positive)

Score 1-5
(5 is strong)

Factors that will constrain change (Negative)

Score 1-5
(5 is strong)

Priority

Place your chosen **PRIORITY**

Prompts - the kinds of factors you might consider:

Organisational - types of organisation, structures, partnerships

People - skills, attitudes, perceptions, behaviours

Systemic - funding, policies, accountability

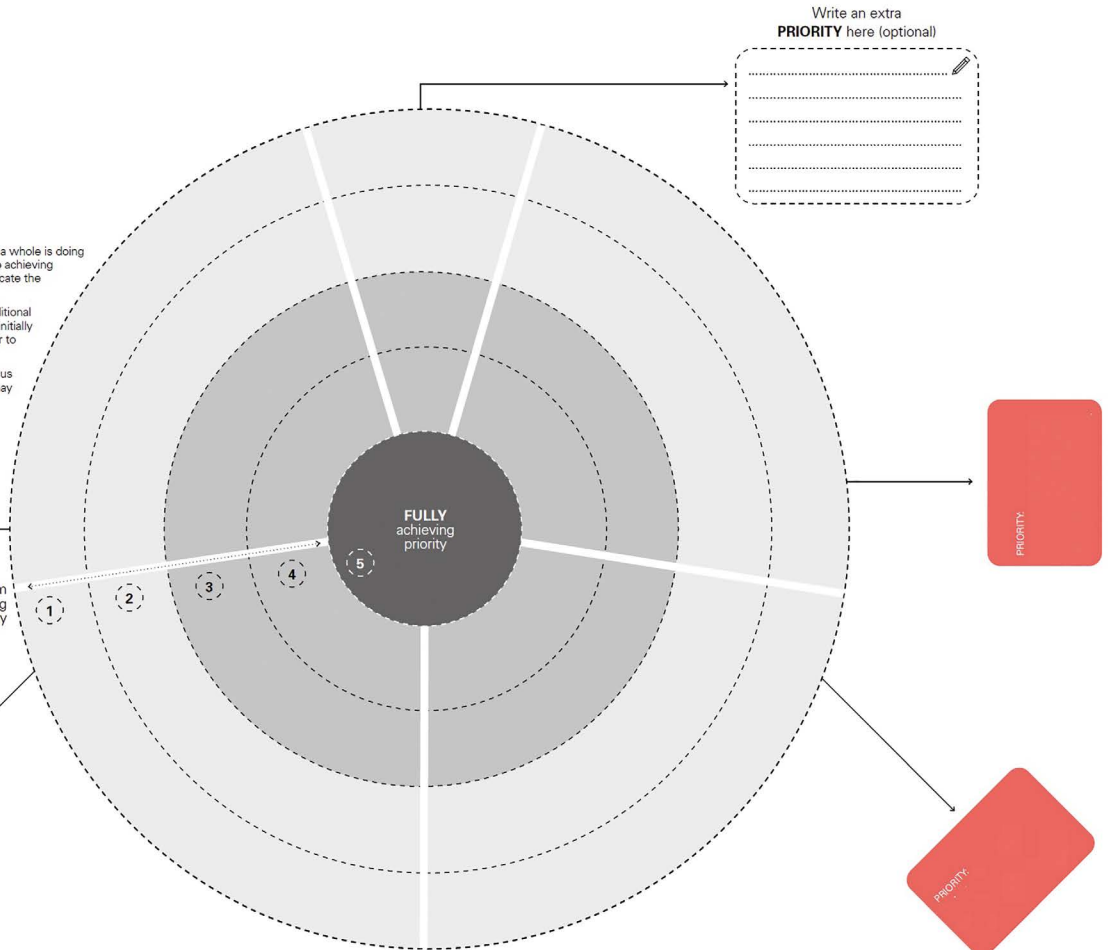
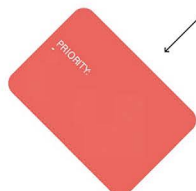


Instructions:

Step 1: On your table, consider how the sector as a whole is doing on these priorities. Right now, how close are we to achieving them? Place **ONE STICKER PER PRIORITY** to indicate the current position on the target.

Step 2 (optional): If your table agrees, add an additional priority that you think Arts Council England should initially focus on. Write it in the box and use the 5th sticker to indicate the current position on the target.

Remember: These priorities are proposed as a focus for the first phase of the strategy (3-5 years) and may change/be added to over time.



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