



Relationship framework

How the Arts Council works
with National portfolio
organisations and Major
partner museums

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1. Introduction

A warm welcome to all our National portfolio organisations and Major partner museums for 2015-18.

This framework sets out the parameters of our funding relationship. It describes what we expect from the organisations we invest in and what they can expect from us.

In this framework, we have tried to be clearer and more detailed than before about what we expect from the organisations we fund. We have placed an increased emphasis on you having strong business plans, equality action and audience development plans, governance, and self-evaluation and risk mitigation practices.

Taken in the context of the programme of work, these will form the basis of your dialogue with your Relationship Manager. Our focus on continuous dialogue is intended to provide an appropriate level of contact: valuable feedback when it is required and priority for those organisations that most need our support.

In the current financial climate, it is important to show that public funds invested in art and culture deliver public benefit and value and that our funded organisations manage themselves well and are prepared for all eventualities.

We believe that by promoting excellence in all aspects of organisational operations, you will create the conditions for creative ambition and talent to thrive.

The Arts Council has a wide role working across the arts and cultural sector to broker partnerships, encourage leadership and identify and develop opportunities. However, by necessity this Relationship Framework focuses specifically on the requirements around National portfolio and Major partner museum funding. For more detail on our other work, please visit the strategic funds pages of our website¹.

We look forward to working with you over the next three years.

Althea Efunshile
Acting Chief Executive

¹ www.artscouncil.org.uk/funding/our-investment-2015-18/strategic-funds

Our expectations of National portfolio organisations and Major partner museums

We think of our National portfolio organisations and Major partner museums as leaders with a collective responsibility to help protect and develop our national arts and cultural ecology. Public funding entails public accountability, by the Arts Council and the organisations we fund; this is reflected in our expectations.

Please see Appendix 3 for a summary of our expectations of National portfolio organisations, Appendix 4 for our expectations of Bridge organisations and Appendix 5 for our expectations for Major partner museums.

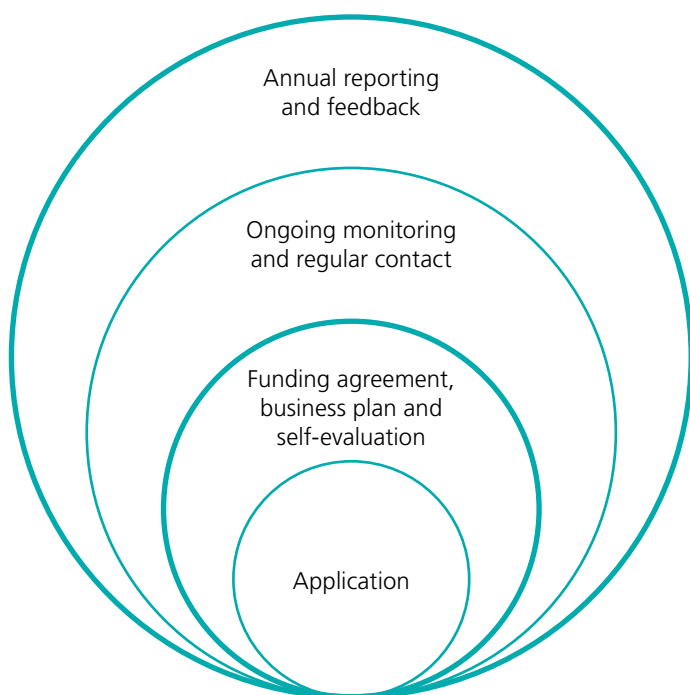
How the Arts Council will approach the funding relationship

- Funding is provided on the basis that each organisation makes a contribution to the delivery of our goals, using mutually agreed specific, measurable, achievable, relevant and time-based (SMART) objectives that are embedded in organisations' business (or programme), equality action and audience development plans. These SMART objectives are unique to each organisation and based upon the activity laid out in each organisation's relevant application form, which was in turn based upon the application guidance founded upon our 10-year strategic framework: *Great art and culture for everyone*². These objectives flow on, forming the golden thread to the delivery of work and monitoring of, and feedback on, each organisation's performance.
- We will have the same approach to the relationship, where appropriate, for both arts organisations and museums.
- We will promote ongoing dialogue and monitoring, with a commitment to having contact with each organisation a minimum of four times a year.
- We will look to organisations and their boards (or equivalents) to take responsibility to manage performance and to undertake self-evaluation.
- We will shape our relationships according to the risks to each investment.
- We will give ongoing feedback to organisations on risk, progress, achievements and best practice, summarised in an annual letter.

² www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

The elements of the funding relationship

There are a number of stages and elements integral to the funding relationship.



The application

Our funding decisions begin with the applications that we receive during our investment process. In these, organisations set out what they intend to achieve with our investment. They also show how they will manage themselves and their activity successfully and how their activity will remain financially viable.

A successful application will lead to a conditional offer of funding. This is dependent on a satisfactory three-year business or programme plan. We also require a satisfactory audience development plan, environmental action plan and policy, equal opportunities policy and equality action plan. These can either be part of the main business plan or stand-alone documents.

These plans are owned by the funded organisation. The Arts Council's interests are that the plans exist and are acted upon and that we can see clearly that the activity set out in the application form is realistic and achievable.

The Arts Council will continue to review business and programme plans through the lens of its goals while considering the overall resilience of the funded organisation and any risks to our investment throughout the funding period.

The funding agreement

For successful applicants, the final funding agreement will be at the heart of their relationship with the Arts Council. This agreement sets out the funding of each organisation against delivery of the goals in our 10-year strategic framework, *Great art and culture for everyone*³. This is done through mutually-agreed objectives embedded in each organisation's business, programme, audience development and equality action plans, based upon the activity set out in the application form.

The funding agreement also contains our standard terms and conditions. Many of these are explained in this document. We aim not to change the standard terms and conditions of funding agreements without giving at least six months' notice.

We will occasionally place additional requirements or conditions in funding agreements at the start of, or during, the funding period. Such alterations will always be made in writing with sufficient notice. We may also agree to adjust funding agreements where circumstances require it.

Business plans

Most funded organisations are required to provide their business plans that cover the 2015-18 funding period. We expect each organisation's ordinary business plan to show how the activity set out in the application, on which the offer of funding was based, will be realised.

Business plans are owned by organisations and should be endorsed and monitored at board (or equivalent) level. While we do not approve business plans, we will provide feedback to organisations if we believe it to be necessary. We also expect to receive any relevant monitoring reports or updates.

The business plan should include the planned artistic activity including detailed income and expenditure budgets for the first year. It should describe management and governance arrangements. We will also require an audience development plan, an environmental action plan and policy, an equal opportunities policy, and an equality action plan. These can either be part of the main business plan or stand-alone documents.

It is vital that the business plan and supporting documents clearly demonstrate how the organisation will work with the Arts Council to help deliver the goals within our strategic framework. This should be done through specific, measurable, achievable, relevant and time-based (SMART) objectives agreed with the organisation's Relationship Manager.

³ www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

The final funding agreement will reflect the aims and objectives set out by each organisation in its business plan and any supporting documents that describe how the organisation will deliver, and develop, its business.

We will ask to see refreshed business, audience development and equality action plans annually, no later in January each year. While we would not expect the business plans to be completely rewritten every year, detailed income and expenditure budgets should be submitted accompanied by as much information as possible regarding the planned activity.

For some organisations, including most of those that receive restricted funding for specific activities, our funding and monitoring relationship is based upon detailed programme plans rather than business plans. However, we may ask for other relevant documents including detailed budgets and audience development and equality action plans to support the agreed programme. We will require a copy of these organisations' business plans covering the 2015-18 funding period to support our risk assessment and monitoring.

2. Current and future funding

Our funding agreement with National portfolio organisations and Major partner museums states that the amounts for 2015-18 are indicative.

Arts Council England can only guarantee future instalments of National portfolio organisation and Major partner museum grants as long as sufficient funds from the government and/or the National Lottery are available to it. It is possible that any indicative amounts may be reduced.

In the funding agreement, we make it clear that National portfolio organisations and Major partner museums should not assume funding beyond their current agreement.

We anticipate that National portfolio and Major partner museum funding beyond 2018 will involve a further investment and application process.

The timing of our investment process is dependent on government budget announcements. We will provide as much notice as possible as to when applications will be welcomed, along with details of information organisations will need to supply.

Our future funding decisions are likely to be influenced by factors additional to the specific merits of individual applications. We will look, for example, at how a previously funded organisation has delivered on its existing funding agreement, taking into account feedback it has received. We will also look to achieve a balanced portfolio across artforms and geography.

3. Other funding: factors to consider

Local government

The Arts Council works closely with local authorities with the shared aim of increasing public engagement in arts and culture and providing quality and excellence in local provision. We often reach joint investment decisions, share our thinking and assessments of work and advocate for investment in arts and culture.

We recognise that local authorities face significant challenges in 2015-18 and understand the problems this may bring for many organisations. We will work with local authorities that demonstrate a commitment to arts and culture to see how we can sustain our cultural institutions. However, we cannot fill the gaps in funding and would be reluctant to enter a position where the Arts Council becomes the sole public funder of a range of major cultural institutions in a local authority area.

In extreme circumstances, the withdrawal of local authority funding could force us to review our funding of National portfolio organisations and Major partner museums.

Arts Council strategic funding

Strategic funding is used to target key areas and to take advantage of opportunities that will help us deliver our goals. We use strategic funds flexibly, through grant programmes and commissions, to complement the fixed investment we have made in the National portfolio and Major partner museums.

National portfolio organisations and Major partner museums may apply for strategic funds if they meet the relevant eligibility requirements. Strategic funding must be for additional activity and outcomes; for this reason we will monitor it separately.

Local enterprise partnerships (LEPS)

The Arts Council recognises the role that the arts and cultural sector plays in helping drive local economic growth. To facilitate long-term partnership between National portfolio organisations and local enterprise partnerships (LEPs) the Arts Council will make its regular funding eligible as a match for LEPs' European Structural and Investment Fund allocations in the period 2015–18, subject to managing authority approval. This will create an opportunity to lever funding into the sector, to enable it to contribute to local economic priorities.

Further detail on how European Structural and Investment Funds will operate in the period 2014–20 can be found on the gov.uk website⁴.

⁴ www.gov.uk

4. Self-evaluation and monitoring

The significance of self-evaluation

Self-evaluation provides the opportunity to identify ways to improve performance. It is a valuable process, enabling an organisation to decide where it has succeeded and how it wants to do things differently.

We place emphasis on organisations undertaking self-evaluation and suggest that they use the self-evaluation toolkit⁵ we have published. Organisations are not obliged to use this toolkit, but it is considered good practice to demonstrate at least one form of regular self-evaluation. The outcomes of self-evaluation should inform business planning.

Contact with the Arts Council

Our Relationship Managers are the primary point of contact between organisations and the Arts Council. As well as maintaining communication, they lead our monitoring of organisations and make judgements that inform our funding decisions.

Relationship Managers can be critical friends providing feedback on an organisation's performance and suggesting other sources of advice and support. However, they cannot provide legal, financial or other professional advice.

It is the responsibility of the directors, other officers, or those directing the applicant's affairs to ensure that an organisation properly fulfils its legal duties under the laws of England at all times.

An organisation can expect to have direct contact with its Relationship Manager at least four times a year, with frequency increasing in proportion to the risk rating.

The Relationship Manager will determine the nature of the contact and monitoring.

Contact may include:

- a scheduled telephone conversation
- observing a board (or equivalent) meeting
- a meeting for a specific purpose
- experiencing an organisation's work
- attending a joint meeting with other stakeholders
- email correspondence

As part of this monitoring process, we also expect to receive the board papers (or equivalent) and financial reports from each organisation on a regular basis.

⁵ www.artscouncil.org.uk/selfevaluation

Relationship with staff and board (or equivalent)

Our principle contact with an organisation will be via the Chief Executive (or equivalent). Where there is a separate Chief Executive and Artistic or Programmes Director we would expect to have a dialogue with both about the organisation's programme and quality of work and we may also communicate directly with Finance Directors.

We will occasionally ask to attend board meetings. This helps us to gain a clearer picture of the way an organisation runs, what issues preoccupy it, how it monitors its business plan, how business is conducted and the manner in which decisions are reached. We may also attend board meetings to provide our feedback.

We assume that the board will be proactively interested in the organisation's relationship and funding agreement with the Arts Council, so that we may have conversations about the performance of organisations.

However, the board is ultimately accountable for the performance of the organisation and we will not interfere in the board's decision-making process.

We may occasionally meet and discuss issues with the Chair of the board (or equivalent).

Appointments

We require organisations to inform us of their proposed process for appointing the Chair of the board (or equivalent), Chief Executive (or equivalent), Artistic Director and other similar posts.

The Arts Council reserves the right to be involved in the appointment of trustees or other senior appointments within funded organisations, so that we can reassure the wider public of the transparency of the process. Strong and transparent recruitment processes for senior arts leaders are crucial to our own public accountability.

Our role may vary from commenting on job descriptions, to having a presence on interview panels. We may contribute information and comments for organisations to consider in reaching their decisions, but we will not vote on decisions.

Artistic and quality assessments

The primary purposes of the artistic and quality assessment process are: to provide a fair, robust and transparent platform for discussions about the quality of work we fund; and to develop a broad evidence base that will inform the Arts Council's future funding decisions.

Our Artistic and Quality Assessors will review individual pieces of a funded organisation's work and write reports assessing their quality. The Assessors are recruited by open application and serve fixed terms. Their assessments feed into our continuous evaluation of the quality of work we fund and help inform our funding decisions.

We will liaise with organisations when we are sending an Assessor. We ask that organisations provide free tickets, programmes and catalogues where necessary. The assessment report is intended to support organisations in their own evaluation of their work, so we will always share and discuss the assessment reports with organisations.

Relationship Managers may also review work and discuss with organisations their impressions of its quality.

Through using this information alongside other public evidence of quality, integrated with our ongoing monitoring, the Relationship Manager can come to a balanced view of an organisation's work.

From October 2014 we expanded the assessment programme to incorporate three new areas of work. These are:

- Programmed work by National portfolio organisations with assessments carried out at two or more points during a programme
- Participatory work by National portfolio organisations
- Major partner museums and quality assessment

The last point reflects the Arts Council's expanded remit for museums and libraries. We hope these changes will strengthen the assessment programme and provide us all with a context for our continuing conversation with organisations about the quality of their work.

5. Organisational risk ratings

When monitoring an organisation, we consider various factors to determine the degree of risk to the delivery of a funding agreement, our investment and the delivery of our goals. In doing so we also need to consider the overall resilience of the organisation or programme. Specifically, we look at:

- goals
 - Are our strategic goals being delivered as agreed and is the quality of the organisation's work in line with its objectives relating to these?
- governance and management
 - Is there a robust business plan?
 - Is it being delivered?
 - Is self-evaluation well-used?
 - Is there effective leadership and is this being held to account by strong governance?
- financial viability
 - Does the organisation assess risk?
 - Is the projected income realistic, and does the organisation produce accurate financial information?

We reach a conclusion about the level of risk for each organisation based upon a number of factors including, for example:

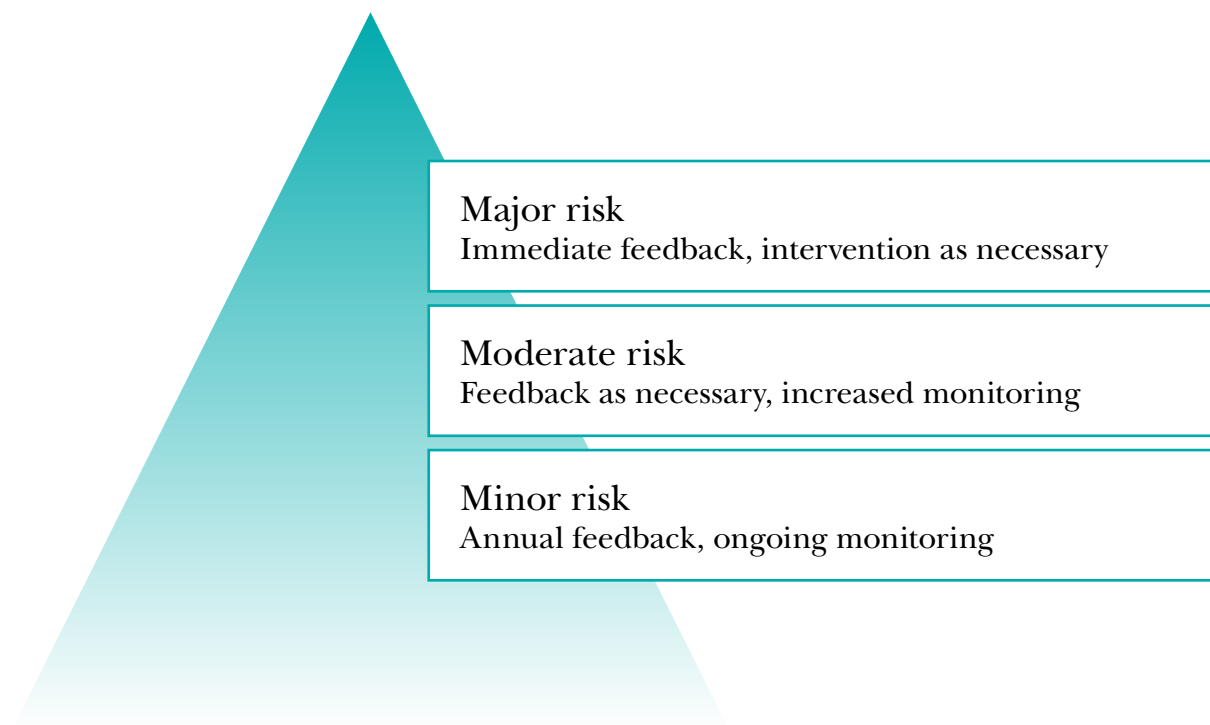
- ongoing contact
- self-evaluation
- board papers
- financial accounts
- annual reporting
- evidence of excellence including, for example, press coverage, stakeholder feedback and artistic assessments

We record risks on a quarterly basis or, if needs be, as they arise.

We expect the majority of our funded organisations to present minor risks to our investment. We will use the risk level to determine whether any change in our relationship, further intervention or additional funding agreement conditions are required.

Our Relationship Managers will prioritise their time to focus on organisations we consider carry a major degree of risk to our investment.

This graphic illustrates categories of risk and our consequent levels of engagement.



6. Annual reporting and feedback

Annual survey

Because we need to provide our stakeholders with an increasingly accurate picture of the benefits of all our investment, we ask National portfolio organisations and Major partner museums to complete an annual survey that provides comprehensive details regarding: audiences, staffing statistics, and activities including touring, income and expenditure, and digital content. To indicate how organisations deliver against goal 5 of our strategic framework⁶, it will also include the number of children and young people that they reach each year.

This annual survey will take place in the first quarter of the financial year and will also require a written report from the organisation on its previous year's activity and achievements, focusing on its contribution to the Arts Council's goals.

For the annual survey to be effective, it is important that it is completed accurately and fairly, and that it is understood to be a vital means of monitoring the realities of the sector, not an advocacy tool for individual organisations. We will check the accuracy of the data before it is published by the Office of National Statistics and National portfolio organisations and Major partner museums should be committed to ensuring their data reporting is accurate and verifiable, and that it meets our standards for data capture and analysis.

We have committed to improving our monitoring and reporting on diversity, and as part of this we will be publishing the annual survey data on a company-by-company basis. This data will be protected so that individual staff members cannot be identified.

We hope that data from the annual survey will be used by organisations to compare their activity with that of their peers, and that it will be useful as a tool for self-evaluation.

You can access the annual survey for 2015-18 on the Arts Council website⁷. Please note we have re-worked some questions for the 2015-18 funding period; this will, for example, help improve diversity monitoring.

Outside annual reporting, organisations should keep us informed of any relevant changes to their activity or business.

⁶ www.artscouncil.org.uk/goal/5

⁷ www.artscouncil.org.uk/who-we-are/annual-review-2013-14

Audience Finder

There are several formal and informal systems available that allow organisations to share data and compare the reach and profiles of their audiences. However, by requesting National portfolio organisations and Major partner museums pool data in the Audience Finder⁸ shared system, we are able to form a much more accurate picture of the area of benefit of Arts Council England investment as a whole.

As a minimum, we expect organisations to upload a representative sample of the postcodes of their audience members to Audience Finder once a year, though we would encourage more participation if possible. The more data they put into Audience Finder, the more they will get back; the insight should help as part of their audience development and business plans.

Audience Finder is a free analysis service for National portfolio organisations and Major partner museums, though there may be some resource issues for organisations using the service if they are not currently collecting audience postcode data.

All Major partner museums and the 25 organisations that receive the largest amounts National portfolio funding are also required to add data on age, gender, race and disability status of a sample of audiences.

All funded organisations must have signed up to the basic Audience Finder principles and service by 1 April 2016.

Annual feedback

We will provide written feedback to organisations at least annually, in the form of a letter. This will take place in the second quarter of every financial year and will be based upon our ongoing monitoring, as well the annual survey and report.

We may provide more urgent and frequent feedback, dependent on the degree of organisational risk.

Our feedback letter will highlight good practice, recognise success and encourage organisations to share such practice with peers and the sector, as well as identifying any concerns. We will provide feedback on each organisation's contribution to our goals based on its progress against objectives in its business plan. We want feedback to be constructive and a tool for continuous improvement.

⁸ www.audiencefinder.org

The feedback letter will contain the following elements:

<p>Strengths, areas for development and contribution to the Arts Council's goals</p>	<p>A statement from each organisation's Relationship Manager highlighting recognised achievements and best practice by the organisation, contribution to the Arts Council's goals as set out in the organisation's business or programme plan, and any areas for development. Relationship Managers will use prompts (Appendix 1) to support the monitoring relationship between the Arts Council and the funded organisation, throughout the year, as a reminder of the Arts Council's expectations of organisations and to provide context for giving annual feedback on performance against goals.</p>
<p>Areas of risk</p>	<p>An overall risk rating of 'minor', 'moderate' or 'major', based on three areas of risk: goals, governance and management, and financial viability. Relationship Managers will use prompts (Appendix 1) to provide context for undertaking risk assessment and monitoring of the organisation's contribution to our goals.</p>
<p>Monitoring plan</p>	<p>The proposed monitoring plan for the coming year based on the level of risk. Where relevant, this will highlight any concerns and the monitoring and intervention proposed by the relationship manager to address these.</p>
<p>Creative Case rating (not applicable to Major partner museums)</p>	<p>Each National portfolio organisation will be given an annual word score rating of 'not met', 'met' or 'good' to reflect how well its Relationship Manager considers it is contributing to the Creative Case for Diversity⁹. The rating will be based on the organisation's progress against the relevant objectives in its business, programme, audience development and equality action plans. Relationship Managers will use prompts (see Appendix 2) to review the evidence and arrive at a rating. Organisations will be given a rating from the category in which the evidence provided aligns with the majority of prompts outlined. We will not publish data on an individual organisation's Creative Case rating but may publish high-level statistical analysis that shows the picture nationally.</p>

⁹ www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case

7. What we will do when we have concerns

Where we have cause for concern, our first step will be to give appropriate feedback and discuss this with the organisation, so we can all understand and agree on what the problems may be.

We expect the board (or equivalent) to be made aware of our concerns.

- **Action plans**

We may ask for and agree an action plan for improvement in response to concerns. Organisations will be responsible for this plan and we will monitor its effect.

- **Increased reporting**

We may ask for reports in writing more frequently on certain issues or confirm that areas of concern that we identified are being addressed.

- **Right to audit**

We will reserve the right to audit an organisation if we have significant concerns about information presented to us, including financial information.

- **Funding conditions**

We may place additional conditions on our grant payments to ensure compliance when existing conditions or standard requirements have not been met.

- **Consultants**

We may ask consultants to provide us with detailed information about particular work, or an organisation itself. This may be because we have concerns and need more information, because we require specialist input, or because we wish to support an organisation in its development and improvement. Consultants may be used to support any action plan we agree with an organisation. We may commission the consultant jointly with the organisation or ask for them to report exclusively to us depending on the circumstances.

- **Stakeholder review**

We may seek to hold a joint review meeting with other funding partners and discuss areas of mutual interest for improvement or development.

- **Withholding payment**

If the conditions of our funding have not been met we may decide to withhold payment of a grant until conditions are fulfilled.

- **Withdrawing funding**

In extreme cases we may decide that continued investment is not a proper use of public funds, and will discontinue funding. We would not take such a decision lightly and would base it upon the evidence available, interventions we have made and the progress made against an organisation's action plan.

- **Repayment**

In cases where there has been a clear breach of the terms and conditions we may ask for repayment of funding.

When organisations are in difficulty

We know that some organisations will experience significant difficulty over the funding period due to financial pressures, changes in leadership or other factors. Such situations can always occur. In each case our risk assessment process is a key part of identifying organisations in difficulty as early as possible, reviewing the individual circumstances and risk to the Arts Council's investment.

We will be as understanding of the situation as possible.

If an organisation alerts us to difficulties, or we assess that an organisation is not delivering on its funding agreement, we will always look to the organisation to take responsibility for the situation. Accountability rests ultimately with the board (or equivalent). We will emphasise the need for strong leadership and look for a plan from the organisation as to how it can manage the situation.

In some circumstances we may agree to alter our expectations while organisations restructure; we may temporarily advance grant payments or agree to accept variation to the organisation's SMART objectives or other aspects of the funding agreement.

National portfolio organisations may very occasionally apply for additional support (Financial intervention) from the Arts Council to improve their financial resilience.

Financial intervention funding is for National portfolio organisations facing acute financial difficulties, such that without additional financial support they will likely cease trading or will need to curtail their activities substantially. To be eligible to apply, organisations must have explored all other means of stabilising the financial position, prior to seeking Financial intervention funding. Further information can be found on the Arts Council website¹⁰.

¹⁰ www.artscouncil.org.uk/media/uploads/Principles_for_financial_intervention_in_a_National_Portfolio.docx

Novation process

Organisations may, in very rare occasions, find themselves in the position where they feel it necessary or desirable to novate their funding agreement to another organisation.

In these cases the existing grant can be transferred from the existing funded organisation to another organisation if all parties, including the Arts Council, are in agreement.

The Arts Council will ask for the submission of mandatory core documents in order to satisfy itself (in its absolute discretion) that the novation is necessary and suitable for the funded project/activity. Such documents may include, for example, a business plan, an audience development plan and an equality action plan with acceptable SMART objectives for the remaining funding period. This is an example only and the documents requested will be specific to the requirements of each funding programme.

The new funded organisation must accept the terms and conditions of the original grant agreement (and any existing liabilities).

Your Relationship Manager will guide you through the process.

Whilst we aim to work quickly in these circumstances (the usual turnaround time from start to finish is approximately 10 weeks) we cannot guarantee a set timeline for completion.

There are a number of factors that will affect how long the process takes – including the varying complexity of each situation, the speed with which organisations provide relevant information and the scheduled dates of the appropriate Arts Council decision making body.

We therefore encourage organisations to inform the Arts Council as soon as difficulties within the current funding agreement and/or the wider situation are known.

Appendix 1: Monitoring and risk assessment prompts

Goal prompts – National portfolio organisations

Goal 1 – Excellence is thriving and celebrated in the arts, museums and libraries	
a)	What progress is the organisation making in relation to the objectives in its business/programme plan that relate to Goal 1?
b)	Is the organisation using outcomes of self-evaluation to inform business planning to enable continuous improvements to the quality of work?
c)	What evidence is there of the quality of the organisation's work from Artistic and quality assessments , or from other sources such as critical, peer, stakeholder or audience/participant reviews?
d)	Is there a credible talent development plan and is it being implemented? What progress is the organisation making against objectives relating to talent development in its business plan? Is there evidence that the organisation is engaging with intended participants (bearing in mind those with protected characteristics as defined in the 2010 Equality Act)? Is the talent development plan and its implementation responding to a sector need? Is the impact and quality of talent development activity being evaluated, placing the personal experience of the artist foremost?
e)	How well is the organisation delivering against objectives set out in its plan relating to the Creative Case for Diversity ?
f)	Where appropriate, are credible plans in place for exporting work internationally, appealing to audiences from around the world and for bringing international work into the country? How well is the organisation delivering against its objectives for international activity ?
g)	How well does the organisation's creative programming demonstrate an ambitious use of digital media and new technologies ? How is the organisation encouraging artists to expand their horizons, explore new ideas and work with digital media and new technologies?

Goal 2 – Everyone has the opportunity to experience and be inspired by the arts, museums and libraries

- a) What **progress** is the organisation making towards objectives in its audience development/business plan that relate to one or more of the four Goal 2 outcomes? These are:
- More people have the opportunity to experience and participate in great art, museums and libraries
 - The number and range of people experiencing great art, museums and libraries has increased
 - Engagement levels have increased among those currently least engaged in arts and culture
 - There is a demonstrable increase in the depth and quality of people's cultural experiences
- b) How well is the organisation **retaining** current audiences and building new ones?
- c) Does the organisation use **real evidence of current and potential audiences** to inform ongoing evaluation and implementation of its audience development plan? How does it do this? What evidence is collected?
- d) Is **segmentation of audiences** used? Are segments distinctive, locatable and of significant size, as well as being relevant to the organisation's objectives?
- e) Does the organisation **set ambitious targets** against which progress can and is being tracked? How has the organisation performed against its audience targets? Is the organisation able to put achievements against targets into context and adjust targets where appropriate?
- f) Does the organisation have a **holistic approach** to audience development planning? Is the audience development plan aligned with artistic programming, education and environment, as well as marketing and communications?
- g) Is the organisation's audience development work aligned with the implementation of its **equality action plan**? Does the organisation demonstrate ongoing commitment to ensuring that it does not exclude those with protected characteristics as in defined in 2010 Equality Act, as well as from differing socio-economic groups?
- h) Are **touring** plans in place and being implemented? Is there evidence that touring is successfully increasing the geographical reach of the organisation's work?
- i) What progress is the organisation making against objectives relating to the **digital distribution** of arts and cultural content in its business or audience development plan?
- j) Has the organisation signed up to **Audience Finder**? Is it using the information, or audience information from other sources, to help inform audience development planning?
- k) Is the organisation confident in meeting the **audience data reporting** requirements in the annual survey, for example on reporting on reach by postcode for a representative sample of audiences? For the 25 National portfolio organisations receiving the highest funding levels and all Major partner museums, are they confident around reporting requirements relating to people defined in the protected characteristics?
- l) Are there **shared approaches towards audience data and intelligence**? Does the organisation have in place data sharing agreements with organisations it works with or are there plans to draw up such agreements by April 2016?

Goal 5 – Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

- a) What **progress** is the organisation making against objectives relating to Goal 5 in its business plan?
- b) What evidence is there of the **quality of the organisation's work for, by and with children and young people** from Artistic and quality assessments, or from other sources such as critical, peer, stakeholder or audience/participant reviews?
- c) How effectively has the organisation established an appropriate working relationship with its local **Bridge organisation**?
- d) Does the organisation engage with **Arts Award** as set out in its business/programme plan? If the organisation has regular contact with the same group of children and young people, is the organisation an Arts Award Centre? If not, has the organisation signed up as an Arts Award Supporter?
- e) How effectively has the organisation established an effective working relationship with its local **Music education hub** or hubs, where appropriate?
- f) Does the organisation effectively support schools to achieve **Artsmark** as set out in its business/programme plan?
- g) Is there evidence that the organisation successfully applies the **children and young people quality principles** in its work as set out in its business/programme plan?
- h) How is the organisation using **digital technology** as an effective means of reaching children and young people as set out in its business/programme plan?

Goal prompts – Bridge organisations

Goal 1 – Excellence is thriving and celebrated in the arts, museums and libraries

- | | |
|----|--|
| a) | What progress is the organisation making in relation to the objectives in its business/programme plan that relate to Goal 1? |
| b) | How successfully is the organisation supporting others, including National portfolio organisations, Major partner museums, Music education hubs and museums and libraries, to embed the quality principles for work by, with and for children and young people? |
| c) | How effectively is the organisation using Artsmark to support schools to embed the quality principles for work by, with and for children and young people? |
| d) | How is the organisation using outcomes of self-evaluation to inform business planning to enable continuous improvements to the quality of work? |
| e) | How well is the organisation delivering against objectives set out in its plan relating to the Creative Case for Diversity ? |
| f) | How well is the organisation supporting digital activity across the sector? |

Goal 2 – Everyone has the opportunity to experience and be inspired by the arts, museums and libraries

- | | |
|----|--|
| a) | What progress is the organisation making in relation to objectives in its business or programme plan that relate to the four Goal 2 outcomes? These are: <ul style="list-style-type: none">• More people have the opportunity to experience and participate in great art, museums and libraries• The number and range of people experiencing great art, museums and libraries has increased• Engagement levels have increased amongst those currently least engaged in arts and culture• There is a demonstrable increase in the depth and quality of people's cultural experiences |
|----|--|

Goal 5 – Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

- | | |
|----|---|
| a) | What progress is the organisation making against objectives relating to Goal 5 in its business plan? |
| b) | What progress is the organisation making against its objectives relating to providing a universal offer to all cultural organisations schools and music hubs? |
| c) | What progress is the organisation making against its objectives relating to providing a targeted offer and developing local cultural education partnerships, as set out in its business or programme plan? |
| d) | What progress is the organisation making against its objectives relating to support for Artsmark as set out in its business or programme plan? |
| e) | What progress is the organisation making against its objectives relating to support for Arts Award as set out in its business or programme plan? |

Goal prompts – Major partner museums

Goal 1 – Excellence is thriving and celebrated in the arts, museums and libraries

- a) What progress is the organisation making in relation to the objectives in its programme plan that relate to Goal 1, including any **leadership** objectives that relate to Goal 1?
- b) How is the organisation using outcomes of **self-evaluation** to inform business planning to enable continuous improvements to the **quality** of work?
- c) What evidence is there of the **quality** of the organisation's work (collections management/development, programming and research) from Quality Assessments, or from other sources such as critical, academic, peer, stakeholder or audience/participant reviews? What evidence is there of quality in relation to development of the organisation's designated collection/s?
- d) How well is the organisation delivering against objectives set out in its programme or equality action plan that relate to ensuring its work and collections reflect the **diversity** of contemporary England?
- e) Where appropriate, are credible plans in place for exporting work internationally, appealing to audiences from around the world and for bringing international work into the country? How well is the organisation delivering against its objectives for **international exchange and activity**?

Goal 2 – Everyone has the opportunity to experience and be inspired by the arts, museums and libraries

- a) What progress is the organisation making in relation to objectives in its audience development plan that relate to one or more of the four Goal 2 outcomes, including any leadership objectives relation to Goal 2? The four Goal 2 outcomes are:
 - More people have the opportunity to experience and participate in great art, museums and libraries
 - The number and range of people experiencing great art, museums and libraries has increased
 - Engagement levels have increased amongst those currently least engaged in arts and culture
 - There is a demonstrable increase in the depth and quality of people's cultural experiences
- b) How well is the organisation retaining current audiences and building new ones?
- c) Does the organisation use **real evidence of current and potential audiences** to inform ongoing evaluation and implementation of its audience development plan?
 - How does it do this?
 - What evidence is collected?
- d) Is **segmentation** of audiences used? Are segments distinctive, locatable and of significant size, as well as being relevant to the organisation's objectives?
- e) Does the organisation set **ambitious targets** against which progress can and is being tracked? How has the organisation performed against their audience targets? Is the organisation able to put achievements against targets into context and adjust targets where appropriate?
- f) Does the organisation have a **holistic approach** to audience development planning? Is the audience development plan aligned with programming and collections development, education and environment, as well as marketing and communications?
- g) Is the organisation's audience development work aligned with the implementation of its **equality action plan**? Does the organisation demonstrate on-going commitment to ensuring that it does not exclude those with protected characteristics as in defined in 2010 Equality Act, as well as from differing socio-economic groups?
- h) Are **touring** plans in place and being implemented? Is there evidence that touring is successfully increasing the geographical reach of the organisation's work?
- i) What progress is the organisation making against objectives relating to the **digital distribution** of arts and cultural content in its programme or audience development plan?
- j) Has the organisation signed up to **Audience Finder**? Is it using the information or audience information from other sources, to help inform audience development planning?
- k) Is the organisation confident around the **audience data reporting** requirements in the annual survey, for example on reporting on reach by post code for a representative sample of audiences? For the 25 National portfolio organisations receiving the highest funding levels and all Major partner museums, are they confident around reporting requirements relating to people defined in the protected characteristics?
- l) Are there **shared approaches towards audience data and intelligence**?

Goal 3 – The arts, museums and libraries are resilient and environmentally sustainable

- a) What progress is the organisation making in relation to the objectives in its programme plan that relate to Goal 3, including any **leadership** objectives that relate to Goal 3?
- b) What progress is the organisation making in relation to plans to increase its **resilience**, planning for economic, environmental and social change and demonstrating effective use of self-evaluation?
- c) What progress is the organisation making in relation to objectives relating to **environmental sustainability**, including any plans relating to leadership in this area?

Goal 4 – The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

- a) What progress is the organisation making in relation to the objectives in its programme plan that relate to Goal 4?
- b) What progress is the organisation making in relation to objectives around its **leadership** and support role across the wider sector (distinct from and in addition to any role as a museum development provider), including plans for sharing its expertise and provision of museum mentors?
- c) What progress is the organisation making in relation to plans to build effective **partnerships** locally, nationally and internationally with key contributors in tourism, the creative industries, the cultural heritage sector and the arts?
- d) What progress is the organisation making in relation to objectives around **developing the skills of the workforce** and around promoting diversity and equality in relation to leadership and the workforce?

Goal 5 – Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

- a) What progress is the organisation making against objectives relating to Goal 5 in its programme or audience development plan, including any **leadership** objectives that relate to Goal 5?
- b) What evidence is there of the **quality of the organisation's work for, by and with children and young people** from Quality Assessments, or from other sources such as critical, academic, peer, stakeholder or audience/participant reviews?
- c) What evidence is there that the organisation successfully applies the **children and young people quality principles** in its work as set out in its programme plan?
- d) What evidence is there that the organisation has established an appropriate and effective working relationship with its local **Bridge organisation**?
- e) What evidence is there that the organisation engages with **Arts Award** as set out in its programme plan? If the organisation has regular contact with the same group of children and young people, is the organisation an Arts Award Centre? If not, has the organisation signed up as an Arts Award Supporter?
- f) How has the organisation effectively supported schools to achieve **Artsmark** as set out in its programme plan?

Governance, management and financial viability prompts – National portfolio organisations, Bridge organisations and Major partner museums

Governance and management	
a)	Are the Memorandum and Articles of Association available? Do they align with the organisation's declared purpose, focus and values? Do they meet statutory requirements?
b)	Does the organisation have appropriate and effective management and governance arrangements in place?
c)	Are decision-making processes clear and effective?
d)	What are the terms of reference for the board and, where relevant, sub-committees? How much authority do they have? Are the decisions they make being implemented?
e)	Is the skillset of the board appropriate?
f)	How are board and management committee members appointed ? Is there a clear rationale for the appointments?
g)	Is the organisation working actively to diversify its leadership at senior management and board level, ensuring that its leadership reflects the diversity of contemporary England?
h)	Does the board have a schedule of meetings for the year? Does it have agenda items, papers and meeting minutes?
i)	Do members of the board champion the interests of the organisation with existing and potential stakeholders?
j)	Do the board and management committee set and/or approve overall strategy and priorities , as well as approving the organisation's programme?
k)	How effective and constructive is the relationship between the executive leadership team and the board and in particular between the Chief Executive Officer (CEO) and the chair? Do the board and management committee assess the performance of the executive leader?
l)	Do board members fully understand their roles and their levels of accountability ? Do they understand their personal liabilities ?
m)	For governance models where the board fulfils executive duties, are there appropriate checks and controls in place?
n)	Is there evidence of succession planning for members of the board and senior management?
o)	Do the board and management committee monitor financial management and approve budgets ?
p)	Do the board and management committee receive and review regular (at least quarterly) management accounts and cash flow statements ?
q)	Does the organisation use self-evaluation to effectively monitor progress against objectives in its business plan and to update the business plan on an ongoing basis and (at least annually)?
r)	Is there evidence of effective risk management , with: <ul style="list-style-type: none"> • A convincing analysis of the major risks facing the organisation? • A credible plan for managing those risks?
s)	Does consideration to changes in the external environment inform business planning, eg changes in local authority funding, regional arts and cultural provision or major local or regional socio-economic changes?
t)	How effective and meaningful are the organisation's partnerships ?
u)	Does the organisation comply with equality legislation , advancing equality of opportunity, removing discrimination, victimisation and harassment and fostering good relations between people who share a protected characteristic and those who do not? Is the organisation's equality action plan monitored at board and senior management level?
v)	Is the organisation working actively to diversify its workforce and eliminate any discrimination in the recruitment and selection process?
w)	Are organisations differentiating between paid and unpaid development opportunities? Are work experience and volunteer programmes a mutually beneficial arrangement?

x)	Where the organisation has a complex legal structure (eg as with local authorities and universities), is there an effective monitoring and reporting framework in place for the funded organisation/department or programme?
y)	For smaller organisations with no board (eg a small Community Interest Company with one director): <ul style="list-style-type: none"> • Are governance and management arrangements clear, in particular in terms of financial controls and decision-making? • Does the organisation monitor progress against plans and report effectively to the Arts Council (in lieu of board papers)? • Is the organisation exploring appropriate options for governance through business planning?
z)	For consortia : <ul style="list-style-type: none"> • Are arrangements for partnership working effective and being implemented as per the consortium's partnership agreement? • Is the accountability of the lead organisation, as well as roles of partner organisations, clear?

Financial viability

- a) Does the organisation produce **management accounts** in a timely manner? Do these cover all aspects of its activity? Are they understandable to the financial layperson? Are they readily available to its board, the Arts Council and other funders?
- b) Does the organisation effectively monitor its **cash flow position**, and the money it owes/is owed?
- c) Is the organisation in a **healthy financial position**? Key indicators include:
- achieving an annual breakeven position or surplus across the whole organisation
 - having enough current assets to pay off all of its current liabilities
 - no expectation that it will run out of cash or (where relevant) exceed its overdraft
 - having unrestricted (or designated) reserves
- d) Does the organisation produce an **annual budget**? If so, does it monitor its progress against this?
- e) Is there a clear basis on which the **costs are calculated**? (Where an organisation receives programme and/or restricted funding from the Arts Council this is particularly relevant to costs of funded activity.)
- f) Does the organisation have **long-term financial plans** in place? Are income sources/funding likely to be reduced in the future, and if so, does the organisation have **contingency plans** in place?
- g) Does the organisation maintain an appropriate **balance of income sources**? Is there evidence that the organisation is building existing earned and contributed income or diversifying into new income streams?
- h) Does the organisation have any **reserves**? Does it have an appropriate reserves policy; does it adhere to this policy?
- i) Does the organisation provide for insurance, replacement and repair of its **key assets**? Assets might include a venue or a building, but also vehicles, computers and furnishings.
- j) Is it clear **how fees and rates for artists** have been calculated? Are salaries, fees and subsistence arrangements for artists as good as or better than those agreed by any relevant trade union and employers' association?
- k) Does the organisation have any **long-term loans or mortgages**? Does it have a clear plan as to how it will repay them and the means to do so?
- l) Where the organisation receives **restricted funding** from the Arts Council, are the costs and income associated with Arts Council-funded activity readily identifiable from the financial information produced?
- m) Where the organisation operates a **trading subsidiary**, does it make a profit (contribute money to the organisation rather than taking money away from it)?
- n) Where the organisation has a **complex legal structure**, does the organisation provide enough information for you to understand the financial relations between entities? Common examples include:
- local authority-owned organisation
 - Is a separate budget produced and monitored for the organisation?
 - Does it have its own bank account, reserves or financial records?
 - Does the local authority provide a cash grant, administrative support or other in-kind services?
 - Is there a formal agreement between the organisation and the local authority?
 - charities with a partner company
 - Is there a formal legal agreement?
 - Are you able to see financial records for both parties?
 - Is it possible to understand the basis for all charges made to the charity and are they fair?
 - where an organisation leases its premises or venue
 - Is there a formal agreement governing the terms of the arrangement?
- o) For **consortia**, is the financial relationship between consortium members clear and transparent?

Appendix 2:

Creative case rating prompts

Not met

- There is little or no understanding of the Creative Case for Diversity and how it contributes to artistic excellence.
- Narrative on how the organisation will contribute to the Creative Case for Diversity is either missing or underdeveloped within the business plan.
- The work the organisation is proposing to produce/present offers limited or no opportunities for involvement of artists from one or more protected characteristic groups.
- Reference to the Creative Case for Diversity in equality action plans and other mandatory documents is not SMART, lacks milestones and there is no evidence of evaluation, monitoring or accountability.
- The work the organisation is proposing to produce/present does not reflect the diversity of the local community and/or contemporary England.

Met

- The organisation demonstrates some appetite for risk in its artistic programming, presenting and sharing work and stories that reflect the diversity of the local community and/or contemporary England.
- The organisation can demonstrate and evidence artistic activity that responds to the Creative Case for Diversity, however, this only appears in isolated elements of the artistic programme (eg participatory, children and young people, or learning work) and is not embedded across the wider programme.
- Narrative on how the organisation will contribute to the Creative Case for Diversity is present within the business plan but is not a key driver for informing and shaping the artistic programme.
- The organisation demonstrates a minimum awareness of equality legislation and this is reflected in the above narrative as well as in plans to engage with members from protected characteristic groups. This may be evidenced through add-on activity that is not necessarily embedded across the programme.
- Reference to the Creative Case for Diversity in equality action plans is SMART, there is evidence of key milestones and the organisation demonstrates how it will evaluate and monitor how it contributes to the Creative Case.
- Accountability for delivering and reporting around diversity and the Creative Case for Diversity sits with at least one member of the organisation's leadership team and board.

Good

- There is a clearly articulated narrative demonstrating how the organisation contributes to the Creative Case for Diversity. Diversity is embedded across all aspects of the programme and is a key driver for informing and shaping the artistic programme.
- The organisation demonstrates support for talent development and providing platforms for showcasing work from diverse artists and companies on an ongoing and sustainable basis.
- Members from protected characteristic groups are actively engaged and involved in the development and delivery of the artistic programme. The organisation understands and is responsive to challenges and barriers facing members of protected characteristic groups when engaging with the sector.
- The organisation has identified and prioritised resources in its business plan and equality action plan to ensure it can effectively contribute to the Creative Case for Diversity. There is a clear articulation of what success looks like and evidence of how the organisation will share knowledge, expertise and best practice.
- There is a commitment to ongoing self-evaluation, sharing best practice and continued learning around diversity to promote change internally and/or externally.
- The organisation is active in networking and participating in sector-led or wider initiatives promoting equality and diversity in the arts and cultural sector. The organisation demonstrates a clear leadership role in the sector for diversity across one or more protected characteristic.

Appendix 3: Expectations of National portfolio organisations

Public funding entails public accountability, both for the Arts Council and for the organisations in which it invests public money. We therefore have certain expectations of our funded organisations.

This section summarises our expectations of the National portfolio. More detailed briefing notes on each of the headings should be referred to and are available on the Arts Council website¹¹.

All our funding is made within the parameters of our refreshed 10-year strategic framework, *Great art and culture for everyone*¹². Our expectations should be understood in the light of this strategic framework, the five goals it contains and the mission it describes.

Artistic excellence and ambition¹³

- Organisations in the National portfolio should demonstrate a genuine commitment to artistic excellence and ambition in their work. They will nurture talent and ensure that artists receive proper and fair pay for their work. They should promote an artistically led approach to diversity. Where appropriate, they should support international exchange and export.
- We want to support cultural exchange, so that the best of international art and culture can be enjoyed regularly by the public in this country, and the best of our art and culture can find new audiences overseas.
- We are also currently supporting the sector to develop a quality metrics framework that looks at quality across a range of elements that are assessed by self, peer and public. It is likely that we may roll this out nationally at some point during the 2015–18 funding period and we may expect all National portfolio organisations and Major partner museums to embrace it.

¹¹ www.artscouncil.org.uk/funding/information-funded-organisations/national-portfolio-organisations-major-partner-museums-and-museu/

¹² www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

¹³ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

Digital¹⁴

- We expect all National portfolio organisations to work with us and the sector to increase the quality, volume and reach of digital content and experiences and to promote artistic, economic and audience development and growth. National portfolio organisations need to show leadership in digital innovation that the wider arts sector can learn from and follow.

Audiences and reach¹⁵

- We expect National portfolio organisations to demonstrate how they are sharing their work with as large and wide an audience as possible, including those who are currently least engaged with arts and culture.
- To help achieve this, they must commit to shared approaches (across arts and museums) to the capture, sharing and reporting of audience data. We look to them to help to raise the public appetite for quality work and to collaborate with partners to increase the number and range of people experiencing and participating in art and culture.
- Organisations will make the most of opportunities (including those relating to digital technologies) to increase the depth and quality of experience among those accessing their work.

Resilience¹⁶

- The arts need to be increasingly resilient. By this we mean that all National portfolio organisations should be able to anticipate and adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risks, and deploying resources effectively in order to continue delivering quality work in line with their mission.
- This includes thinking about and planning for organisational performance, financial and environmental sustainability, the skills of the workforce, as well as equality and diversity.
- We place emphasis on organisations undertaking self-evaluation. We expect National portfolio organisations to demonstrate at least one form of regular self-evaluation in their business plans. The outcomes of self-evaluation should inform their business planning and be used to enable continuous improvements to the quality of their work. National portfolio organisations can refer to our self-evaluation¹⁷ toolkit for further support to help re-evaluate their business model.

¹⁴ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

¹⁵ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

¹⁶ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

¹⁷ www.artscouncil.org.uk/selfevaluation

- Arts Council England wants the arts and cultural sector in this country to take a lead in making our world more sustainable, responsible and equitable, and to transform itself into a low-carbon, sustainable and resilient sector.
- In 2012, Arts Council England became the first arts and culture funding body in the world to embed environmental sustainability into the funding agreements of its major programmes. All National portfolio organisations are required to have an environmental action plan and policy for the funding period. We require funded organisations to undertake data collection in the agreed areas so that we can understand, celebrate and, where appropriate, offer support, in improving environmental performance.
- Finally, it is the responsibility of all National portfolio organisations to work with the Arts Council and other organisations to share skills and expertise.

Diversity¹⁸

- We believe that our national diversity is one of our great resources. We expect the work we fund to reflect this, and to be alive to the opportunities that diversity offers.
- We expect National portfolio organisations to not only observe minimum legal standards in terms of the Equality Duty 2011 and Equality Act 2010, but to demonstrate a willingness to set high standards of practice. In particular, we wish to see how an obligation to promote organisational equality is complemented by their commitment to the Creative Case for Diversity.
- The Creative Case is an exciting and significant repositioning of the Arts Council's approach to diversity. It is intended to bring about fundamental change. The Creative Case is based upon the principle that diversity, in the broadest sense¹⁹, is an integral part of the artistic process. It is an important element in the dynamic that drives art forward, creating opportunities for artistic collaboration, innovation and risk-taking through embracing a wide range of influences and practices.
- For us to attract the widest field of aspirants to the arts and culture sector we need the work we do to engage with, and reflect, the diversity of all our communities. We expect our funded organisations to lead the way in this.
- You can read more about the Creative Case for Diversity on the Arts Council website²⁰.

¹⁸ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

¹⁹ Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from creating work, or participating in or enjoying the arts.

²⁰ www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case/creative-case-diversity/

Children and young people²¹

- We believe it is every child's birthright to have the opportunity to experience arts and culture. We therefore expect that most National portfolio organisations will contribute towards our goal 5 objectives, so that all children and young people are able to experience and participate in the arts, and are able to continue that engagement throughout their lives.
- Our National portfolio organisations should also be encouraging children and young people to engage in high-quality arts experiences that embed the sector-designed quality principles within them²²:
- National portfolio organisations that are funded to deliver activity for children and young people will need to become either Arts Award Supporters or Arts Award Centres over the period of the funding agreement. Arts Award is a unique qualification. Supporting children and young people to develop as artists and arts leaders, it assesses artform knowledge and understanding, creativity and communication rather than a specific artform skill level.
- We also expect National portfolio organisations to engage with our Artsmark programme for schools. Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts provision. Any school, college or youth justice organisation in England can apply to the programme.

²¹ www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

²² www.artscouncil.org.uk/media/uploads/National-portfolio-briefing-note_Mar-2015.pdf

Appendix 4: Expectations of Bridge organisations

For the 2015-18 application round we introduced very clear and specific expectations for the Bridge organisations that form part of our National portfolio.

- Bridges should demonstrate a genuine commitment to connecting children and young people to great art and culture, particularly in their locality.
- We want Bridges to have a visible profile, to contribute to the collective leadership of the arts sector and to be role models in the context of arts and culture for, by and with children and young people, at a local, regional or national level, and in their organisational practices and partnerships.
- Bridges should provide a universal offer to all cultural organisations, schools and music education hubs and a targeted offer developing local cultural education partnerships in agreement with the Arts Council.
- We expect all Bridges to deliver a programme of work in line with the Bridge role descriptors.
- Bridges need to be resilient and we expect them to look to diversify and further their income from a range of sources, including charitable and private giving.
- Bridges should be working to reduce their carbon footprint across all their activities.
- Finally, it is the responsibility of all Bridges to work with the Arts Council and other organisations to share skills and expertise.

Appendix 5: Expectations of Major partner museums

Public funding entails public accountability, both for the Arts Council and for the organisations in which it invests public money. We therefore have certain expectations of our funded organisations.

All our funding is made within the parameters of our refreshed 10-year strategic framework, *Great art and culture for everyone*²³. Our expectations should be understood in the light of this strategic framework, the five goals it contains and the mission it describes.

Major partner museums should contribute to the collective leadership of the museum sector and be role models, at a local, regional, national and international level, in their museological and organisational practices. They should also be willing to act as powerful advocates for the sector beyond their own immediate organisational needs. It is the responsibility of all Major partner museums to work with the Arts Council and other organisations to build partnerships and share skills and expertise.

We expect Major partner museums to work with and support other strands of Arts Council national initiatives. This will include the active support of Accreditation, recognised Subject Specialist Networks and participation, where relevant, in campaigns such as Museums at Night and Kids in Museums. Organisations should also engage with Bridge organisations, Artsmark and Arts Award where appropriate.

This section summarises our expectations of Major partner museums. More detailed briefing notes on each of the headings should be referred to and are available on the Arts Council website²⁴.

Excellence and ambition²⁵

- We want Major partner museums to demonstrate a genuine commitment to excellence and ambition in their work. They should invest time, effort and resources into managing and researching dynamic and high-quality collections and ensure these are used to maximum public benefit. They should seek to reach more people, including children and young people, through quality engaging experiences.
- We are also currently supporting the sector to develop a quality metrics framework that looks at quality across a range of elements that are assessed by organisations themselves, their peers and the public. It is likely that we may roll this out nationally at some point during the 2015–18 funding period and we may expect all National portfolio organisations and Major partner museums to embrace it.

²³ www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

²⁴ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

²⁵ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

Audiences and reach²⁶

- We expect Major partner museums to demonstrate how they are sharing their work with as large and wide an audience as possible, including those who are currently least engaged with arts and culture. In order to help achieve this, they must commit to shared approaches (across arts and museums) to the capture, sharing and reporting of audience data. We look to them to help to raise the public appetite for quality work and to collaborate with partners to increase the number and range of people experiencing and participating in art and culture. Organisations will make the most of opportunities (including those brought about by digital technologies) to increase the depth and quality of experience among those accessing their work.
- We want Major partner museums to be inspirational, forward thinking and to make use of digital technology across their organisations. Alongside this, they should collect, interpret and share audience intelligence, so that the whole portfolio can contribute to increasing levels of public engagement.

Resilience²⁷

- The cultural sector needs to be increasingly resilient. By this we mean that all Major partner museums should be able to anticipate and adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risks, and deploying resources effectively in order to continue delivering quality work in line with their mission.
- This includes thinking about and planning for organisational performance, financial and environmental sustainability, the skills of the workforce, as well as equality and diversity.
- We place increasing emphasis on organisations undertaking self-evaluation. We expect Major partner museums to demonstrate at least one form of regular self-evaluation in their business plans. The outcomes of self-evaluation should inform their business planning and be used to enable continuous improvements to the quality of their work. Major partner museums can refer to our self-evaluation²⁸ toolkit for further support to help re-evaluate their business model.
- Arts Council England wants the arts and cultural sector in this country to take a lead in making our world more sustainable, responsible and equitable, and to transform itself into a low-carbon, sustainable and resilient sector. As such, it is committed to taking practical steps to embed environmental sustainability in the arts and cultural sectors.
- In 2012, Arts Council England became the first arts and culture funding body in the world to embed environmental sustainability into the funding agreements of its major programmes. All Major partner museums are required to have an environmental action plan and policy for their funding period. We require funded organisations to undertake data collection in the agreed areas so that we can understand, celebrate and, where appropriate, offer support to improve environmental performance.

²⁶ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

²⁷ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

²⁸ www.artscouncil.org.uk/selfevaluation

Diversity and leadership²⁹

- We believe that our national diversity is one of our great resources. We expect the work that we fund to reflect this and to be alive to the opportunities that diversity offers.
- We expect Major partnership museums to not only observe minimum legal standards in terms of the Equality Duty 2011 and Equality Act 2010 but to demonstrate a willingness to set high standards of practice. During the 2015-18 funding period we will be looking to see how an obligation to promote organisational equality is complemented by an increasing understanding of the Creative Case for Diversity³⁰.
- The Creative Case is an exciting and significant repositioning of the Arts Council's approach to diversity. It is intended to bring about fundamental change. The Creative Case is based upon the principle that diversity, in the broadest sense³¹, is an integral part of the cultural, creative and artistic process. It is an important element in the creative dynamic that drives culture and art forward, bringing opportunities for collaboration, innovation and risk taking through embracing a wide range of influences and practices.
- For us to attract the widest field of aspirants to the arts and culture sector, we need the work we do to engage with, and reflect, the diversity of all our communities. We expect our funded organisations to lead the way in this.
- You can read more about the Creative Case for Diversity on the Arts Council website.³²
- All Major partner museums will be expected to play a strong leadership role across our goals. This leadership role may involve supporting other museums within a specific geographical area, or it may be about widely sharing a particular area of expertise that has national relevance. This leadership role may include being a provider of museum development, but it may also include wider forms of leadership.

²⁹ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

³⁰ www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case/creative-case-diversity/

³¹ Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from creating, participating or enjoying the arts.

³² www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case/creative-case-diversity/

Children and young people³³

- We believe it is every child's birth right to have the opportunity to experience arts and culture. We therefore expect Major partner museums to contribute towards our goal 5 objectives, so that all children and young people are able to experience and participate in high-quality arts and cultural experiences, continuing that engagement throughout their lives.
- Our Major partner museums should also be encouraging children and young people to engage in high-quality arts experiences that embed the sector-designed quality principles within them³⁴:
 - Major partner museums should support Arts Award. Arts Award is a unique qualification, supporting children and young people to develop as artists and arts leaders. It assesses artform knowledge and understanding, creativity and communication rather than a specific artform skill level.
 - We also expect Major partner museums to engage with our Artsmark programme for schools. Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts provision. Any school, college or youth justice organisation in England can apply.

³³ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf

³⁴ www.artscouncil.org.uk/media/uploads/Major-partner-museums-briefing-note_Mar-2015.pdf



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