

## **Evidence for rating contribution to the Creative Case for Diversity: 2016/17**

As part of the annual feedback process National Portfolio Organisations (NPOs) will be rated on their contribution to the Creative Case for Diversity based on the activity they have carried out during 2016/17.

Ratings must be based on action rather than intention – the guidance available to both Relationship Managers (RMs) and NPOs clearly outlines the evidence we will use to apply ratings.

Everything that the Arts Council requires from organisations is set out in the [Relationship framework](#) for the 2015-18 investment round. This ratings guidance is based wholly on the Creative Case for Diversity rating prompts that are in the *Relationship framework*. (The prompts are also included at Appendix 1 of this guidance for reference.)

The table in Appendix 2 is an Evidence Based Ratings Framework; a tool developed to support RMs when they consider the strength and breadth of evidence and to arrive at a rating.

The table sets out the evidence available to us from two broad categories:

1. Experience of the organisation's funded activity
2. Ongoing monitoring through the relationship framework

In addition, RMs will be able to use information provided in the annual survey (particularly from the narrative section) to enhance or augment their feedback statements.

This evidence captures activity being delivered across six themes:

1. Artistic programme
2. Talent development
3. Addressing barriers to artistic involvement
4. Resourcing and monitoring
5. Self-evaluation
6. Sector leadership

Key themes drawn from the prompts are listed down the left hand column along with an excerpt from the relevant published prompt for 'Good'. (As we would

expect that all organisations would aspire to ‘Good’, this is the benchmark being used.)

In order to make the annual feedback and rating process as smooth as possible, RMs should ensure they have updated the risk monitoring for NPOs with any current concerns relating to contributions to the Creative Case for Diversity, such as a lack of progress against agreed objectives in the Business or Equality Action Plan (EAP). RMs should also revisit the relevant objectives in organisations’ plans to remind themselves of the objectives and which of the protected characteristics the organisations have chosen to focus on.

### **For an organisation to be Good**

#### **Example 1**

There will be strong evidence from all three categories against every theme.

*Example statement:*

- *Activity: The work has strong, positive critical reception and Artistic and Quality Assessments (AQAs); the organisation excelled in EAP objectives around diversifying its programme, and the published programme demonstrates a contribution to the Creative Case for Diversity (CCD)*
- *Ongoing contact: The board regularly considers diverse programming and it is evident in board papers; RM contact regularly features discussions on the CCD; additionally peer review is evident*

In addition:

- *Annual survey: Diversity is embedded in goal 1 narrative as well as CCD specific work, and data on activity backs up programming aims in the EAP/business plan*

Organisations achieving Good with this level of delivery will be flag bearers for the Creative Case for Diversity. They will excel across the board and their exceptional delivery should be noted within the annual feedback letter.

#### **Example 2**

Organisations can also be rated Good if there is strong evidence across all themes identified in the most appropriate categories, although there will not necessarily be evidence from every category in support of every theme.

*Example statement:*

- *Activity: The organisation clearly evidences strong delivery in programming and talent development which is underpinned by good monitoring and evaluation provision*
- *Ongoing contact: There is clear evidence of peer review and board commitment to programming and talent development seen in board papers and within contact meetings*

For an organisation to be rated Good they need convincing evidence across the board. The RM may feel that although a breadth of evidence is lacking in one or two areas, there is a clear commitment to the CCD and activity that is undoubtedly making a strong contribution. It is important that evidence can be identified from each category eg artistic output, survey data (where appropriate) and ongoing contact in order to satisfy the Arts Council that the organisation has a clear and sustainable approach. Without any evidence of strong board engagement, for example, an organisation could not be rated Good.

### **For an organisation to be Met**

There will be evidence from at least one category available against each theme. The evidence may be strong in some areas and weak in others but each theme will be addressed and evidenced to a greater or lesser degree. It may be that evidence is coming broadly from one or two categories and the RM can use that as a feedback tool.

*Example statement:*

- *Activity: Programme of work demonstrates some contribution to CCD. Accessible development opportunities are available to diverse artists*
- *Annual survey: The narrative highlights progress against relevant objectives [specify] set out within the EAP*
- *Ongoing contact: The Board receives reports against the EAP and RM contacts have involved a number of discussions around CCD. The organisation has joined a strong partnership network and is exploring ways in which they contribute to that in the future*

### **For an organisation to be Not Met**

Activity will be minimal and will not address all the themes. Objectives within the business plan and EAP relating to the Creative Case for Diversity will not be evidenced through ongoing monitoring and there will be no demonstrable commitment at board level or good feedback from partners and artists. In addition, the annual survey further demonstrates a lack of evidence to demonstrate a contribution beyond the allocated narrative and the Creative Case for Diversity narrative will be weak.

*Example statement:*

- *Activity: There is no clear evidence within the published programme of work that CCD has been a consideration, or that the organisation has progressed the related objectives set within its Equality Action Plan*
- *Annual survey: the narrative within the survey relates to CCD activity, however this is not evidence by either RM contact or peer review*
- *Ongoing contact: The board have EAP on the agenda but scrutiny is low on its progress. There is a moderate risk associated with goal 1 - CCD due to a lack of progress against objectives*

**Appendix 1**

**Published Creative Case for Diversity ratings prompts for 2015-2018**

**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 e.g. participatory work, Children, Young People and 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 narrative and 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 sits with a member/s 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 on-going 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 in participating and engaging with the sector
- the organisation has identified and prioritised resources in its business plan and equality action plan to ensure the organisation 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 characteristics

## Appendix 2

We will gather evidence through:	The organisation's activity...	Ongoing contact...	The annual survey...
For these themes:			
<p><b>Artistic programme:</b> <i>Diversity is embedded across all aspects of the programme and is a key driver for informing and shaping the artistic programme</i></p>	<ul style="list-style-type: none"> <li>• AQA assessments</li> <li>• ACE staff experience</li> <li>• Published programme</li> <li>• Achievement of related business plan/EAP objectives</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: Organisation's commitment to diversity in key programming decisions</li> <li>• RM contact: Diverse programming being part of ongoing contact conversations. Risk monitoring/EAP progress</li> <li>• Artist led evidence eg blogs, comment, written statements supporting organisation's actions</li> </ul>	<ul style="list-style-type: none"> <li>• Goal 1 narrative: level to which diversity is considered across all programming</li> <li>• Creative Case for Diversity narrative: targeted programming of diverse work</li> <li>• Activity: reflects diverse programming</li> </ul>
<p><b>Talent development:</b> <i>support for talent development and providing platforms for showcasing work from diverse artists and companies</i></p>	<ul style="list-style-type: none"> <li>• Support for Gfta/strategic fund applications from diverse artists</li> <li>• Published talent development opportunities for diverse artists</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: Organisation's commitment to diversity in key programming decisions</li> <li>• RM contact: Evidence of talent development and diversity being part of ongoing contact agendas.</li> </ul>	<ul style="list-style-type: none"> <li>• Goal 1 narrative: level to which diversity is considered across all talent development opportunities</li> <li>• Creative Case for Diversity narrative: targeted opportunities for diverse artists</li> </ul>

	<ul style="list-style-type: none"> <li>• Platforming opportunities for diverse artists and companies</li> <li>• Achievement of related business plan/EAP objectives</li> </ul>	<ul style="list-style-type: none"> <li>• Risk monitoring/EAP progress</li> <li>• Artist led evidence e.g. blogs, comment, written statements supporting organisation's actions</li> </ul>	<ul style="list-style-type: none"> <li>• Equality narrative: talent development targets in EAP; diverse artists contracted and/or commissioned</li> </ul>
<p><b>Addressing barriers to artistic involvement:</b> <i>responsive to challenges and barriers facing members of protected characteristic groups in participating and engaging with the sector</i></p>	<ul style="list-style-type: none"> <li>• Accessible development opportunities</li> <li>• Provision of access support</li> <li>• Achievement of related business plan/EAP objectives</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: Organisation's commitment to removing barriers</li> <li>• RM Contact: Evidence of response to challenges being part of ongoing contact agendas. Risk monitoring/EAP progress</li> <li>• Artist led evidence eg case study, comment, written statements supporting organisation's actions</li> </ul>	<ul style="list-style-type: none"> <li>• Equality narrative: targets in EAP and evidence of whether or not they are being met</li> </ul>
<p><b>Resourcing, monitoring, &amp; measuring success:</b> <i>prioritised resources to ensure effective contribution to the</i></p>	<ul style="list-style-type: none"> <li>• Achievement against objectives set in business plan and Equality Action Plan</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: Organisation's consideration of resources in relation to Creative Case for Diversity</li> <li>• RM Contact: Resources considered within ongoing</li> </ul>	<ul style="list-style-type: none"> <li>• Equality narrative: alignment to business and financial planning</li> </ul>

<i>Creative Case for Diversity</i>		contact. Risk monitoring/EAP progress	
<b>Self-evaluation:</b> <i>commitment to ongoing self-evaluation, sharing best practice and continued learning around diversity</i>	<ul style="list-style-type: none"> <li>• External shared learning events</li> <li>• Attendance at (and reporting back on) key sector events</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: consideration of progress within board papers</li> <li>• RM Contact: Ongoing review of progress</li> <li>• Peer review: collection of feedback from other sources</li> </ul>	<ul style="list-style-type: none"> <li>• Self-evaluation narrative: consideration of how organisation is responding to the Creative Case for Diversity</li> </ul>
<b>Sector leadership:</b> <i>networking and participating in sector led or wider initiatives promoting equality and diversity in the arts and cultural sector</i>	<ul style="list-style-type: none"> <li>• Participation in related networks and initiatives relative to the scale and standing of the organisation</li> <li>• Initiation of related projects with partners</li> <li>• Sharing of skills and resources with wider sector</li> </ul>	<ul style="list-style-type: none"> <li>• Board papers: level of commitment to sharing resources and taking on a leadership role</li> <li>• RM contact: consideration of leadership in relation to scale</li> <li>• Peer review: case studies, partnership and network feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Case for Diversity narrative: partnerships, talent development, networks and projects</li> </ul>

Notes on evidence and ratings:

1. RMs should begin their work on the narrative feedback and rating as soon as possible in a new financial year with a view to having a draft statement and rating completed by the middle of June. After moderation (where required), it would be reviewed after receipt of the annual survey to ensure that an opportunity is provided for the organisation's own comments to be taken into account – these should only be included if there is clear evidence to support comments/statements made
2. Organisations cannot be rated Good without evidence of Board *and* Senior Management engagement across a range of themes
3. Organisations are required to complete the Creative Case for Diversity and Equality narrative in the annual survey and report. The Creative Case for Diversity rating is, however, an action based rating so it requires additional evidence around activity and ongoing contact