Monitoring prompts for Band 1 organisations
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Introduction

Throughout the lifespan of your grant, we will monitor your performance against the Arts Council’s goals, as well as the Creative Case for Diversity, management and governance and financial viability. We have published this set of monitoring prompts so that you can understand how we will monitor our investment in your organisation.

These prompts set out the questions your Relationship Manager will consider whilst reviewing your progress on an ongoing basis, as well as examples of the types of evidence and indicators of success we will look for.

You may also find it helpful to consider these monitoring prompts whilst refreshing your business plans and supporting documents annually.
Excellence is thriving and celebrated in the arts, museums and libraries

Our strategy, *Great Art and Culture for Everyone*, shows our determination to support the arts and cultural sector to achieve excellence in all it does. By this we mean the creation of work of artistic and cultural excellence and the way this work engages with audiences. We want museums to show excellence in the way that they use their collections to enrich people’s lives. We want to support libraries to develop a range of excellent services to help people to deepen their knowledge, widen their appreciation of culture and gain the skills and information they need.

a). What progress is the organisation making in relation to the SMART objectives in its business/programme plan that relate to Goal 1?

b). Is the organisation delivering artistic work and cultural experiences that use talent and demonstrate genuine ambition and skill? What evidence is there of the quality of the organisation’s work? Indicators might include, for example:

- use of the Arts Council’s prescribed quality evaluation framework
- Artistic and Quality Assessments
- press reviews
- awards/prizes
- audience feedback
- plans for peer review – either formal or informal
- evidence of discussion of artistic quality at senior management and board level
- plans to solicit invitations to give work an extended life elsewhere

c). What evidence is there to show that the museum/s are developing, researching, interpreting and sharing their collections successfully?

Evidence might include, for example:

- Designation awards
- collections review or research activity
- quality evaluation and quality assessments
- regular and effective discussions about the quality of work, acquisitions, loans, exhibition and publication plans at board and executive level
- formal review of collections

SMART objectives are: specific, measurable, actionable, realistic, and time-based
• collections development policy reviews
• newsletters

d). If the organisation delivers creative media work, does it show a strong, planned approach to creative media? How successfully is the organisation supporting, producing and distributing creative content and experiences digitally? Indicators might include:
• a robust digital policy and plan (not mandatory for band 1 organisations), signed off by the board and reviewed quarterly by the senior management team, that shows commitment to produce more, high quality digital content and/or experiences (NB. a good digital policy and plan should extend across the entirety of the organisation’s activities and its delivery against all our goals)
• evidence of one or more of the following
  • high quality creative content, where digital media and technologies are a central part of the creation of new artworks and cultural experiences
  • high quality captured content, where existing works of art and culture, including performances and cultural collections, are produced and distributed digitally to engage and reach wider audiences
  • high quality cultural learning content about arts and culture that is produced, distributed and experienced digitally to increase cultural knowledge and encourage people to take part

e). If the organisation’s programme includes working with independent artists, how effectively are they supporting the development of artistic talent? This could include:
• offering time, space and resources to develop artistic or specialist practice
• commissioning new work and encouraging new collaboration
• supporting artists’ and practitioners’ access to business skills, including fundraising
• commitment to longer-term initiatives such as mentoring or creating an accessible offer and environment to support the development of diverse artists and practice
• extending opportunities to develop talent to artists who are not necessarily working with your organisation
• evaluating the opportunities offered for impact locally and nationally

f). Where appropriate, how successfully is the organisation sharing its work internationally and attracting audiences from around the world? How well is the organisation delivering against its objectives for international activity? Indicators include:
• progress can and is being tracked against their SMART objectives
• the organisation is able to put achievements against targets into context and adjust targets where appropriate
• evidence that the organisation plans to undertake international research and development to develop new markets and partnerships
• details of loans and any exhibitions being toured internationally

2 Throughout this guidance, by ‘board’ we mean a board of directors or trustees, or any equivalent management committee or group
g. Is the organisation using the **quality evaluation framework** (not mandatory for band 1 organisations)? If so, is it using the tool properly and getting the most out of this resource? As a minimum each evaluation should include:

- one pre event quality metrics survey from a relevant member of staff outlining the creative intentions for the work
- one post event quality metrics survey completed by a relevant member of staff
- one post event quality metrics survey completed by a relevant peer
- post event quality metrics surveys from multiple audience members. As a guide we suggest aiming for a minimum of 10% of the audience and where possible trying to achieve a representative sample. For events with lower audience numbers (e.g. less than 100) the Arts Council suggests aiming for a higher percentage

The organisation should also share:

- a simple report of each evaluation with their Relationship Manager within one month of completion
- an annual report summarising your four evaluations with their Relationship Manager by the end of June each year
- findings from each quality evaluation at board meetings
Goal 2 monitoring prompts

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

Our strategy, Great Art and Culture for Everyone, talks about how arts and culture enrich our lives. They fire our imagination, challenge, inspire, educate and entertain us. Everyone should be able to visit or experience a high quality museum, library or live performance or participate in cultural activity, including through digital media. These experiences open us to reflection, encourage debate and critical thinking, and deepen our understanding of the world. We believe that increasing the number of people who experience and contribute to the arts, to museums and to libraries is good for society.

a). Does the organisation’s business plan and/or audience development plan demonstrate that the organisation is performing well against the following Goal 2 outcomes? (NB band 1 organisations need to deliver against 1 outcome):

1. The organisation is enabling more people to have the opportunity to experience and participate in great art, museums and libraries. Evidence includes:

2. The organisation is increasing the number and/or range of people who have the opportunity to experience and participate in high quality art and culture. This can include people who are ‘physically’ at an activity or event and/or people who are participating digitally. Evidence includes:

   • a clear understanding of its current and potential audiences, with programmed activity that reflects audience SMART targets
   • positive steps to research/test demand with audiences that are representative of its local community

   use of audience segmentation to understand current/potential audiences
   planned activity that reaches those outside the three most highly engaged audience segments and goes beyond the ‘usual suspects’;
   positive steps to ensure that the audience it reaches is representative of its local community
   knowledge of appropriate platforms for distributing digital content and audiences that this content will reach
3. The organisations is increasing engagement levels amongst those currently least engaged in arts and culture. Evidence includes:
   • use of audience segmentation to identify specific under-engaged target audiences and appropriate knowledge of specified geographic locations or communities;
   • working with appropriate delivery partners and where partners are named there is a clear and genuine commitment from both parties;
   • commitment to long term activity within under-engaged places/communities and demonstrates that the place/community endorses and supports this activity.

4. The organisation is increasing the depth and quality of people’s engagement with arts, culture and libraries. Evidence includes:
   • specific activity that will enable audiences to engage more deeply with their work (for example, participation, audience co-commissioning or programming opportunities or plans for the provision of additional, rich content either digital or physical)
   • use of Quality Metrics and/or Participatory Metrics any other appropriate quality frameworks available for engagement, participation or (where appropriate) socially engaged practice (for example arts and mental health [see WEMWEBS])
   • knowledge of current cultural commissioning guidance

b). Does the organisation’s business plan and /or audience and engagement objectives or plan have a synergy with their Goal 1 plans for the Creative Case for Diversity, demonstrating an ongoing commitment to ensuring that they positively enable engagement with those with protected characteristics as defined in 2010 Equality Act, as well as those from differing socio-economic groups?

c). Is the progress of planned activity being tracked against SMART objectives? Is the organisation able to put achievements against targets into context and adjust targets where appropriate?

d). Has the organisation allocated an appropriate budget and resources for proposed activity, reporting against this at board level?

e). Is the organisation successfully using technologies to improve marketing, sales or customers’ experience and feedback? Evidence might include:
   • appropriate use of the Arts Council’s audience data and development tool or other audience evaluation tool, which continuously feeds into the organisation’s decision making and informs activity
   • clear demonstration of resourcing and budget for monitoring and evaluating audiences
   • an awareness of digital tools (CRM, online booking systems, online surveying, digital communication techniques) that are available to securely store data and use it to improve communications with audiences
   • knowledge of digital audiences/current online reach including realistic baselines and targets, use of appropriate analytics tools, like Hitwise and awareness of appropriate social media analytics tools
Monitoring prompts for Band 1 organisations

Goal 2 monitoring prompts

Evidence includes:

- monitoring accessibility of digital presence
- an awareness of the importance of data-sharing and how it relates to their work
- using digital technologies to increase the reach of their work to audiences? The Arts Council encourages all band 1 organisations to increase their reach through digital technologies

f). Is the organisation effectively working with and encouraging volunteers? Evidence might include:
- creative, fulfilling activities for volunteers
- volunteers included in the decision making process or the creative output of the organisation (rather than using volunteers to plug gaps in staff resourcing)
- specialist training and development opportunities available for volunteers;
- engagement with volunteer networks
- knowledge of voluntary arts best practice

g). Has the organisation signed up to Arts Council’s audience data-insight and support platform (currently Audience Finder)? Is it using the information, or audience information from other sources, to help inform audience development planning, programming and marketing?

h). Is the organisation confident in meeting the annual Arts Council England audience data reporting requirements?

i). Is the organisation confident in meeting the annual Arts Council England data-sharing requirements?

j). If relevant, are strong touring/distribution plans in place and being successfully implemented? Evidence might include:
- there is an outline tour schedule including locations to which the company will tour and has proposed a minimum number of tour dates in each year
- the organisation uses research to inform touring plans and demonstrates an understanding of the audiences it might reach in the areas it wants to visit
- the organisation demonstrates the ability to develop an embedded relationship with touring partners and the local community
- the touring organisation and/or receiving venue demonstrates a knowledge of data-sharing and how it is important to building audiences in the areas they visit
- if appropriate, shows a commitment to using Showstats.
Goal 5
monitoring prompts

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

Our strategy, *Great Art and Culture for Everyone*, talks about how arts, museums and libraries fuel children’s curiosity and critical ability. They are about expression and imaginative escape as much as they are about learning and development, helping children and young people to explore, understand and challenge the world, as well as their place in it. They inspire future audiences, and through work produced by and with children and young people, encourage the next creative generation. We believe it is every child’s birth-right to develop their own creativity, experience the arts, access the knowledge in our libraries, and see the wonderful objects within our museums and learn about the stories behind them. It is important that children and young people are able to experience and participate in arts and culture and can continue to do so throughout their lives. We expect that many organisations will also want to demonstrate their contribution to goal 5 and how they will work with others to fulfil their aims and objectives.

 NB these only apply to band 1 organisations if Goal 5 is relevant to your organisation

a). Is there evidence that the organisation successfully includes the *Quality Principles* in its work as set out in its business/programme plan? Evidence could include:
- use of the principles to plan and evaluate programmes of work with children and young people
- use of the principles to support staff’s continued professional development and peer learning

b). Has the organisation identified the demands of different audiences of children and young people and ensured these are met? Has the organisation considered and met the demands of audiences who are less engaged, have protected characteristics, are less advantaged or are under five years? Evidence could include:
- use of data to identify and target disadvantaged children and young people eg Cultural Education Data Portal
- work with the *Local Cultural Education Partnership or other local cultural partnerships* to reach and work with target audiences of children and young people
Monitoring prompts for Band 1 organisations

Goal 5 monitoring prompts

c). Does the organisation **collect data** about children and young people with protected characteristics (including socio-economic background)? Are plans for **improved data collection** appropriate?

d). Does the organisation work effectively with **partners** who can help **reach targeted groups**?

e). How well is the organisation working in **strategic partnerships**, in particular being involved in **Cultural Education Partnerships**? Other strategic partnerships might include those within Music Education Hubs, Bridge Organisations and education, youth justice or health sectors.

f). What **progress** is the organisation making against the following three for Goal 5 (NB band 1 organisations need only deliver against one priority, as a minimum, if Goal 5 is applicable):

1. Encouraging and supporting schools to achieve the **Artsmark Award**
   - does the organisation effectively support schools to achieve **Artsmark** as set out in its business/programme plan?

2. Supporting children and young people to achieve Arts Award as either supporter or a centre
   - does the organisation engage with **Arts Award** as set out in its business/programme plan?

3. Using **digital technology** as an effective way of:
   - **increasing the quality, amount and reach of digital content and experiences available to children and young people** by developing specific creative content, captured content or cultural learning content
   - offering opportunities to children and young people to **create their own content**

Evidence may include:
- plans to **develop staff capacity** to deliver the above
- a robust **digital policy and plan** (not mandatory for band 1 organisations), signed off by the board and reviewed quarterly by the senior management team, that addresses how audiences will be reached digitally (NB a good digital policy and plan should extend across the entirety of the organisation's activities and its delivery against all our relevant goals)
- **clear and measurable targets** for reaching and developing audiences digitally
- demonstration of **appropriate knowledge and skills** in this area or **plans for training** to develop them
- plans to work with **appropriate partners** to deliver the work
- **appropriate budget** to cover the activity
- evidence of some **research to inform planning** and setting of targets related to digital audiences
- **demonstrable knowledge of what works and what doesn’t** for the organisation/their audiences

All National Portfolio Organisations are expected to demonstrate effective management, governance and leadership and financial viability.
Finance and management

However, we know that some organisations will experience significant difficulty over the funding period due to financial pressures, changes in leadership or other factors. We will be as understanding of the situation as possible.

In each case, we aim to identify organisations in difficulty as early as possible. Some of the early warning signs that we look out for are listed below.

The more detailed prompts that your Relationship Manager will consider whilst reviewing the effectiveness of your management, governance and leadership, as well as financial viability, are set out on pages 13-15.

- poor financial and other information submitted both to the board and Arts Council (including weak agendas)
- adverse financial trends, eg declining sales or reserves
- poor business plans and planning
- lack of forward planning, future focus and external environmental factors
- poor risk management, eg lack of risk register or risk register is not maintained/updated or the business plan does not effectively highlight and action key risks to delivery and the organisation’s resilience
- stagnant board or difficulty retaining or attracting trustees
- ambition outstripping resources
- focus on historic performance rather than future planning
Monitoring prompts for Band 1 organisations

Management and governance monitoring prompts

All organisations

a). Is the organisation aware of the risks to stability and successful programme delivery, including considerations of external threats? Is there evidence that the organisation has identified appropriate ways of reducing these risks and is regularly considering and taking action to implement these?

b). Are the organisation’s management structure, governance arrangements, planning processes and monitoring and reporting suitable, including scheduled meetings and details of succession planning for key officers and board members?

c). Is there evidence that the organisation carries out regular and effective self-evaluation across finance and all of its objectives?

d). Is there evidence of clear plans to develop the organisation’s sustainability and resilience? This could include but is not limited to reducing impacts, operations, strategy, stakeholders, partnerships.

e). Is the board appropriately structured or constituted (this should include information about the diversity of its members) with a clear rationale for its choice of board structure?

f). Are the board members’ skills suitable in relation to your organisation’s mission, activity and management, including responsibilities for diversity and resilience and sustainability? Are there clear plans in place for recruitment, induction, development and training of board members?
For **consortiums**, we will also take into account:

a). Is the consortium’s **structure** effective?

b). Is the **role of the lead organisation** clear and effective?

c). Are **collective decision-making and communication processes** effective?

d). Is there a suitable procedure for **resolving disputes** between partners?

e). Are levels of **shared and delegated responsibility** appropriate?

f). Is there a clear process for **collecting information** from partners and **compiling consolidated reports**?
Financial viability monitoring prompts

a). Is the organisation successfully building on existing earned/contributed income and actively looking for new sources of income? This could include maximising existing income streams and building new sources where appropriate. Are future plans for raising earned/contributed income appropriate and realistic? Are cost assumptions regularly considered?

b). Is the organisation developing their resilience? Are plans for financial resilience convincing and are they consistent with wider organisational resilience? Are future plans convincing?

c). Is the organisation paying artists and practitioners fairly, following industry guidelines?

d). Are financial controls, monitoring and reporting suitable? Is the quality of financial documents submitted to the board appropriate? Is progress monitored against plans and are adverse trends factored into decision-making and planning?

e). Is the organisation effective at maintaining and building reserves? Does the organisation have an appropriate reserves policy that is adhered to? If not, does it have clear plans in place to rectify this?

f). Is overall financial health considered within monitoring reporting, including key indicators such as sufficient current assets to cover current liabilities, cash flow position and unrestricted reserves levels?

g). Is the organisation actively maximising their efficiency? For example, seeking competitive quotes for services?

For consortiums, we will also take into account:

a). Is the financial relationship open and clear between consortium members?
Evidence for rating contribution to the Creative Case for Diversity: 2018–22

As part of the annual feedback process National Portfolio Organisations will be rated on their contribution to the Creative Case for Diversity based on the activity they have carried out during the previous financial year.

Ratings must be based on action and delivery in relation to Goal 1 (‘Excellence is thriving and celebrated in the arts, museums and libraries’) and/or Goal 5 (‘Every child and young person has the opportunity to experience the richness of the arts, museums and libraries’) rather than intention. This guidance clearly outlines the evidence we will use to apply ratings.

This ratings guidance is based wholly on the Creative Case for Diversity rating prompts included at appendix 1 of this guidance for reference. The 2018–22 Creative Case for Diversity review process uses a four rather than three point rating scale of ‘outstanding’, ‘strong’, ‘met’ and ‘not met’.

The table in appendix 2 is an evidence based ratings framework; a tool developed to support Relationship Managers 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:3

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

Most of this evidence therefore will be received and reviewed by the Relationship Manager throughout the year, for example through receipt of your published programme or plans, the delivery of that programme or plans, quarterly board papers or evidence of your equality action planning. From July 2017, organisations will have access to a guide to support the production of equality action objective setting and plans.

3 Following the 2018 NPO monitoring review, we will no longer be receiving a business plan review from NPOs (category 3 of the ratings framework).
This evidence captures activity being delivered across six themes:

1. Artistic or cultural programme
2. Development of artistic talent/museum practice
3. Addressing barriers to artistic or cultural involvement
4. Resourcing and monitoring
5. Self-evaluation
6. Sector leadership

Relationship Managers will arrive at one cumulative word score (‘outstanding’, ‘strong’, ‘met’ or ‘not met’) by reviewing the organisation’s contribution across the six themes. Key themes drawn from the prompts are listed down the left hand column along with an excerpt from the relevant published prompt for ‘strong’. As we would expect that all organisations would aspire to ‘strong’, this is the benchmark being used.

Relationship managers will consider ongoing concerns relating to contributions to the Creative Case for Diversity that have been captured in risk monitoring over the past year, such as a lack of progress against agreed objectives in the business or equality action plan. Relationship Managers will 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 ‘outstanding’**

The organisation will be making an outstanding commitment to the Creative Case for Diversity, and the activity will be making an exceptional contribution. Evidence will be robust and broad, covering both categories against every theme, satisfying the Arts Council that the organisation has a clear and sustainable approach and its contribution to the Creative Case for Diversity excels across the board. The organisation will be an exemplar of best practice for the Creative Case for Diversity, promoting best practice locally or nationally (or both)..

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

**For an organisation to be ‘strong’**

Organisations will be rated ‘strong’ if there is convincing evidence across all themes. It is important that evidence can be identified to support each theme where appropriate (e.g. artistic or cultural output and ongoing contact in order to satisfy the Arts Council that the organisation has a clear and sustainable approach. However, there will not necessarily be evidence from every category in support of every theme. Therefore, the Relationship Manager may feel that although a breadth of evidence is lacking in one or two areas, there is a clear commitment to the Creative Case for Diversity and activity is undoubtedly making a strong contribution. Note that without any evidence of strong board engagement an organisation could not be rated Strong.
For an organisation to be ‘met’

There will be evidence from at least one category available against each theme. The evidence may be stronger in some areas and weaker 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 category and the Relationship Managers will use that as a feedback tool.

For an organisation to be ‘not met’

Activity will be minimal and will not address all the themes. Objectives within the business plan and equality action plan 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.
Appendix 1: Creative Case for Diversity ratings prompts 2018–22

Outstanding

- reference to the Creative Case for Diversity in business plans is SMART\(^4\), fully embedded across all aspects of programme and a key driver for informing and shaping the artistic or cultural programme/activity. Key milestones have been well considered and the organisation clearly articulates what success looks like and evidences how it will evaluate and monitor its contribution to the Creative Case. The business plan sets out how the organisation will share knowledge, expertise and best practice. The business plan identifies and prioritises resources to ensure the organisation can effectively contribute to the Creative Case for Diversity.

- the organisation develops diverse artists/practitioners\(^5\) and provides platforms for showcasing work from diverse artists/practitioners and organisations on an on-going and sustainable basis as part of their core programme.

- the organisation actively removes barriers facing members of protected characteristic groups in participating and engaging with the sector.

- members from protected characteristic groups\(^6\) are highly involved in the development and delivery of the artistic or cultural programme.

- the work the organisation produces/presents regularly provides high profile platforms for showing work from diverse artists, practitioners or diverse led organisations, or opportunities for their involvement/development, across all areas of the artistic or cultural programme, including work with collections, where relevant.

- the work the organisation produces/presents reflects the diversity of the local community and/or contemporary England.

\(^4\) SMART objectives are: specific, measurable, actionable, realistic, and time-based (see business planning guidance for more information).

\(^5\) The term ‘practitioners’ includes dancers, choreographers, writers, translators, producers, publishers, editors, musicians, conductors, composers, actors, directors, designers, artists, craft makers, and curators.

\(^6\) Protected characteristics, as defined by the Equality Act 2010 and the Equality Duty 2011, are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, and sexual orientation. As well as this list, we recognise class and socio-economic status as barriers.
Monitoring prompts for Band 1 organisations

Appendix 1

- there is outstanding evidence of ongoing self-evaluation, including regular review and feedback from peers, audiences and other stakeholders, ensuring ongoing learning around the Creative Case for Diversity to drive both change within the organisation and the wider sector

- there is outstanding evidence of board and senior management engagement with all the Arts Council’s themes (artistic or cultural programme, artistic talent or museum practice development, addressing barriers to artistic or cultural involvement, resourcing and monitoring, self-evaluation and sector leadership)

- the organisation demonstrates a clear leadership role for diversity in the sector across one or more protected characteristics, promoting best practice locally or nationally (or both) and leading change in the arts and cultural sector

**Strong**

- reference to the Creative Case for Diversity in business plans is SMART, there is evidence of key milestones and the organisation demonstrates how it evaluates and monitors its contribution to the Creative Case. The Creative Case is fully embedded across all aspects of the programme and a key driver for informing and shaping the artistic or cultural programme

- the organisation regularly develops diverse artists/practitioners and provides platforms for showcasing work from diverse artists/practitioners and diverse led organisations on an ongoing and sustainable basis

- the work the organisation produces/presents regularly provides platforms for showing work from or opportunities for involvement/development of diverse artists, practitioners or other organisations, across several areas of the artistic or cultural programme, including work with collections, where relevant

- the work the organisation produces/presents reflects the diversity of the local community and/or contemporary England across several areas of the artistic or cultural programme

- members from protected characteristic groups are actively engaged and involved in the development and delivery of the artistic or cultural programme. The organisation understands and is responsive to challenges and barriers facing members of protected characteristic groups in participating and engaging with the sector

- there is strong evidence of board and senior management engagement across a range of themes

- the organisation has identified and prioritised resources in its business plan and equality action planning 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
**Met**

- reference to the Creative Case for Diversity in business plans is SMART, there is evidence of key milestones and the organisation demonstrates how it will evaluate and monitor its contribution to the Creative Case

- the work the organisation produces/presents provides some platforms for showing work from or opportunities for involvement/development of diverse artists, practitioners or diverse led organisations, however this only appears in isolated elements of the artistic or cultural programme and is not embedded across the wider programme

- some of the work the organisation produces/presents reflects the diversity of the local community and/or contemporary England but this approach is not yet fully embedded across the wider programme

- the organisation has clear policies/processes for and evidence of recruiting/selecting and involving members from protected characteristic groups when developing and delivering its artistic or cultural programme

- the organisation demonstrates awareness of the challenges and barriers facing members of protected characteristic groups in participating and engaging with the arts and cultural sector

- the organisation collects some evidence, including review and feedback from peers, audiences and other stakeholders that demonstrates its contribution to the Creative Case for Diversity

- accountability for delivering and reporting around Diversity and the Creative Case sits with a member/s of the organisation’s leadership team and board

**Not Met**

- the work the organisation produces/presents does not reflect the diversity of the local community and/or contemporary England

- the narrative on how the organisation will contribute to the Creative Case for Diversity is either missing or underdeveloped within the business plan, this might include absence of SMART objectives, milestones, monitoring or accountability

- the work the organisation produces/presents offers very limited or no platforms for showing work from diverse artists/practitioners and/or diverse led organisations or opportunities for wider involvement and artistic talent or museum practice development

- the organisation has little or no development or no clear policies/processes for evidence of recruiting/selecting and involving members from protected characteristic groups when developing and delivering its artistic or cultural programme

- the organisation demonstrates no or little awareness of the challenges and barriers facing members of protected characteristic groups in participating and engaging with the arts and cultural sector

- the organisation is either not collecting or collecting very poor evidence, including review and feedback from peers, audiences and other stakeholders that demonstrates its contribution to the Creative Case for Diversity
### Appendix 2: Evidence base

We will gather evidence through:

<table>
<thead>
<tr>
<th>For these themes:</th>
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</thead>
<tbody>
<tr>
<td><strong>Artistic or cultural programme:</strong> diversity is embedded across all aspects of the programme and is a key driver for informing and shaping the artistic or cultural programme</td>
</tr>
</tbody>
</table>

**Category 1**

- Artistic and Quality Assessments
- The Arts Council’s staff experience
- Published programme/work with collections (where relevant)
- Achievement of related business plan/equality action plan objectives

**Category 2**

- Board papers: organisation’s commitment to diversity in key programming decisions
- Relationship Manager contact: diverse programming being part of ongoing contact conversations. Risk monitoring/equality action plan progress
- Artist/practitioner led evidence eg blogs, social media feedback from audiences and peers, written statements supporting organisation’s actions
We will gather evidence through:

<table>
<thead>
<tr>
<th>Category 1</th>
<th>Category 2</th>
</tr>
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<tbody>
<tr>
<td>The organisation’s activity…</td>
<td>Ongoing contact…</td>
</tr>
<tr>
<td><strong>Talent or museum practice development</strong>: support for artistic talent or museum practice development and providing platforms for showcasing work from diverse artists/practitioners and companies</td>
<td>• Board papers: organisation’s commitment to diversity in key programming decisions</td>
</tr>
<tr>
<td>• Support for Project Grants/Development Fund applications from diverse artists/practitioners</td>
<td>• Relationship Manager contact: evidence of artistic talent or museum practice development and diversity being part of ongoing contact agendas. Risk monitoring/equality action plan progress</td>
</tr>
<tr>
<td>• Published artistic talent or museum practice development opportunities for diverse artists/practitioners</td>
<td>• Artist/practitioner led evidence eg blogs, comment, written statements supporting organisation’s actions</td>
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<tr>
<td>• Platforming opportunities for diverse artists/practitioners and companies</td>
<td>• Achievement of related business plan/equality action plan objectives</td>
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<tr>
<td>• Achievement of related business plan/equality action plan objectives</td>
<td>• Board papers: organisation’s commitment to removing barriers</td>
</tr>
<tr>
<td><strong>Addressing barriers to artistic or cultural involvement</strong>: responsive to challenges and barriers facing members of protected characteristic groups in participating and engaging with the sector</td>
<td>• Relationship Manager contact: evidence of response to challenges being part of ongoing contact agendas. Risk monitoring/equality action plan progress</td>
</tr>
<tr>
<td>• Accessible development opportunities</td>
<td>• Artist/practitioner led evidence eg case study, comment, written statements supporting organisation’s actions</td>
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<td>• Provision of access support</td>
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<tr>
<td>• Achievement of related business plan/equality action plan objectives</td>
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<tr>
<td>• Work with collections (for museums)</td>
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We will gather evidence through:

<table>
<thead>
<tr>
<th>Category 1</th>
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For these themes:

<table>
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<tr>
<th><strong>Resourcing, monitoring and measuring success:</strong> prioritised resources to ensure effective contribution to the Creative Case for Diversity</th>
<th><strong>Board papers:</strong> organisation’s consideration of resources in relation to Creative Case for Diversity</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Achievement against objectives set in business plan and equality action plan</td>
<td>• Relationship Manager contact: resources considered within ongoing contact. Risk monitoring/equality action plan progress</td>
</tr>
</tbody>
</table>

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<tr>
<th><strong>Self-evaluation:</strong> commitment to ongoing self-evaluation, sharing best practice and continued learning around diversity</th>
<th><strong>Board papers:</strong> consideration of progress within board papers</th>
</tr>
</thead>
<tbody>
<tr>
<td>• External shared learning events</td>
<td>• Relationship Manager contact: ongoing review of progress</td>
</tr>
<tr>
<td>• Attendance at (and reporting back on) key sector events</td>
<td>• Peer review: collection of feedback from other sources</td>
</tr>
</tbody>
</table>
We will gather evidence through:

<table>
<thead>
<tr>
<th>Category 1</th>
<th>Category 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>The organisation’s activity…</td>
<td>Ongoing contact…</td>
</tr>
</tbody>
</table>

For these themes:

**Sector leadership:**
networking and participating in sector led or wider initiatives promoting equality and diversity in the arts and cultural sector

- Participation in related networks and initiatives relative to the scale and standing of the organisation
- Initiation of related projects with partners
- Sharing of skills and resources with wider sector
- Board papers: level of commitment to sharing resources and taking on a leadership role
- Relationship Manager contact: consideration of leadership in relation to scale
- Peer review: case studies, partnership and network feedback

**Notes on evidence and ratings:**

1. Organisations cannot be rated ‘strong’ without evidence of board and senior management engagement across a range of themes.

2. The Creative Case for Diversity rating is an action based rating so it requires additional evidence around activity (in relation to Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries) and ongoing contact.
QUESTIONS?
GET IN TOUCH — WE’RE HAPPY TO HELP

Reach our Customer Services team here:

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