



THE INSTITUTE OF CONSERVATION

# Arts Council England: Consulting on the next ten years: summer 2019

## Icon response

23 September 2019

### Chapter 1: Testing our proposed vision and the key shifts

"Our vision is to become a country where the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a rich and remarkable range of high quality cultural experiences".

In this section, we want to get your reflections on this vision and on the key changes set out in our new draft strategy.

#### Part 1: To what extent do you agree with the statements below?

The vision is bold and ambitious.

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

The vision is clear to me.

Strongly Agree

Agree

Neither agree or disagree

Disagree

Strongly Disagree

I want to help realise this vision.

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

## **Part 2: Testing key shifts in the new strategy**

The draft strategy for 2020-2030 proposes some significant shifts from our current strategy, some of which are set out below. Do you agree or disagree that these shifts are important to you?

- Widening the range of culture and creativity we support.

### **Do you agree that this shift is important to you?**

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

### **Do you have any comments about this shift?**

We would like to see cultural heritage conservation explicitly celebrated within any definition of culture and creativity. This would reflect the importance of conservation in supporting the arts, creative industries and broader cultural heritage sector and as well as recognise conservation as a cultural practice itself.

However, any extension would need to be carefully managed so that diversification does not affect the sustainability of cultural heritage, for example, through fragmented funding opportunities.

- Stronger support for individuals including diversifying the talent pipeline and sustainable careers.

### **Do you agree that this shift is important to you?**

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

### **Do you have any comments about this shift?**

This is important as diversity remains a challenge for the cultural heritage sector. We need diversity to bring new skills, energy and ideas to the sector and to be more representative of contemporary society. Within conservation, the lack of awareness of the profession as a career, employers' continued emphasis on traditional career pathways, the expectation of volunteering experience as a route to employment and low salaries continue to contribute to the problem. It is vital for actions to increase diversity in the workforce to address socio-economic barriers. The Strategy should support the sector's efforts to diversify entry routes, for example through work-based training such as apprenticeships.

- Stronger focus on partnership working to help creativity & culture build thriving communities.

**Do you agree that this shift is important to you?**

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

**Do you have any comments about this shift?**

No comment

- Embedding children and young people across our stated outcomes and principles.

**Do you agree that this shift is important to you?**

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

**Do you have any comments about this shift?**

No comment

- Increasing our focus on international working.

**Do you agree that this shift is important to you?**

Strongly agree

Agree

Neither agree or disagree

Disagree

Strongly disagree

**Do you have any comments about this shift?**

Icon welcomes this shift. We encourage Arts Council England to consider supporting projects and organisations to promote themselves internationally as a way of increasing the sector's sustainability through new income from global audiences and sharing of skills, ideas and expertise. International strands in organisations' work would demonstrate the ability of heritage to contribute to the soft power and cultural diplomacy agenda.

We hope the final Strategy will outline how Arts Council England will support the sector in responding to the challenges and opportunities presented by Brexit on UK culture and creativity.

## **Chapter 2: Creative people**

Every person can develop and express creativity throughout their lives.

Arts Council England's strategy for 2020-2030 is built around three outcomes and three investment principles. The outcomes focus in turn on individual creativity; the role of culture in shaping the places

where we live, work, learn and visit; and the type of professional cultural sector we think will be needed over the next decade.

We have set out four intended priorities for each outcome that we expect to predominantly deliver through existing programmes such as National Lottery Project Grants, the National Portfolio, Creative People & Places etc.

For each priority, we have identified areas of initial research and review that we will undertake alongside the consultation in order to help prepare the first delivery plan. We do not anticipate that all of these areas will be carried forward into the first delivery plan, which will be published alongside the new strategy.

This section focuses on the priorities under the Creative people outcome. Below, we ask you to consider questions under each of the four intended priorities for this outcome.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale. 1-5 (low contribution – highest possible contribution)**

3

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Explore the most effective ways to increase the visibility of the local creative offer provided by voluntary, publicly funded and commercial organisations.
- Consider ways that Arts Council funded organisations and their partners could collaborate to increase the creative offer available to local people of all ages.
- Explore how we can support and enable better connections between the professional and amateur/ voluntary sectors.

**If you have an additional idea for how to realise this priority, please suggest it below.**

No comment.

Priority B: The creativity of pre-school children and their families.

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale. 1-5 (low contribution – highest possible contribution)**

1

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Look at what lessons can be learnt from Talent25 (a longitudinal action research programme currently run in partnership with De Montfort University) to inform the design of a strong national offer for preschool children and their families.
- Identify high quality programmes that are already being delivered by arts organisations, museums and libraries for pre-school children and their families.
- Identify new partnerships that could help us reach pre-school children and their families, including media and broadcast, commercial leisure and entertainment, community groups and others.

If you have an additional idea for how to realise this priority, please suggest it below.

No comment.

Priority C: The creativity of 4-19 year olds both within and beyond the curriculum

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

3

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Explore what a national schools programme for creativity and culture could look like, including:
  - ❖ Develop and test ideas with classroom teachers, headteachers, governors, parents and pupils to make sure we understand and respond to need
  - ❖ Work with the cultural sector to identify best ways to support the school curriculum
  - ❖ Advocate to the Department for Education for increased and sustained policy and funding support for creativity in education.
- Consider how we can best respond to the forthcoming recommendations from the Durham Commission on creativity and education.
- Explore whether National Lottery Project Grants could be used further to develop the creativity of 4-19 year olds.
- Consider whether there are early lessons from the five new Youth Performance Partnerships that can be used to inform ongoing work in this area.
- Research models for talent development provision to better understand how we can build more equitable and inclusive progression routes for children and young people.

**If you have an additional idea for how to realise this priority, please suggest it below.**

Arts Council England could consider how it will engage with the upcoming T Levels that are currently being developed under the Creative & Design sector. For example, ACE could consider whether it is able to support employers and business to offer industry placements to young students.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

3

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Work with partners including industry bodies and further and higher education to identify the right interventions across the country to deliver this priority.

**If you have an additional idea for how to realise this priority, please suggest it below.**

ACE should consider its engagement with the new apprenticeships for the sector and how it could best support employers and education providers to deliver them.

**Do you think there is a priority missing? Please suggest a new priority below.**

Supporting the continued professional development of the existing cultural heritage workforce. The strong emphasis on sustaining the talent pipeline needs to be balanced with consideration for how we preserve and maintain the skills of current professionals and volunteers.

### **Chapter 3: Cultural communities**

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

Arts Council England's strategy for 2020-2030 is built around three outcomes and three investment principles. The outcomes focus in turn on individual creativity; the role of culture in shaping the places

where we live, work, learn and visit; and the type of professional cultural sector we think will be needed over the next decade.

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For each priority, we have identified areas of initial research and review that we will undertake alongside the consultation in order to help prepare the first delivery plan. We do not anticipate that all of these areas will be carried forward into the first delivery plan, which will be published alongside the new strategy.

This section focuses on the priorities under the Cultural communities outcome. Below, we ask you to consider questions under each of the four intended priorities for this outcome.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

2

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Identify current best practice, in the UK and abroad, of cultural organisations and others who are working in place-based partnerships to deliver cultural and other outcomes to a wider range of people.
- Research what type of evidence-based, place focused analysis of the creative and cultural needs of communities across England could inform and support more joined-up planning and delivery.
- Consider how we can best sustain and develop the Creative People and Places programme over the next decade.
- Explore how we can deliver this priority with a range of partners, including local government, business, further and higher education and schools, healthcare providers, the criminal justice system, the commercial and voluntary sector, and other funders.
- Reviewing the contribution to local economic growth of the Business and Intellectual Property Centre Network in public libraries in partnership with the British Library.

**If you have an additional idea for how to realise this priority, please suggest it below.**

No comment.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

2

To prepare for the first delivery plan, we have identified areas of initial research and review. Click here to see these areas.

- Consider how we might use the learnings from programmes such as Creative People and Places to support community co-design across the cultural sector.
- Review what learning can be taken from the new Performing Arts Producing Hubs pilot, and especially the use of a local needs analysis to help design a collaborative programme of place-based activities.

- Consider whether a new mechanism to provide small grants for grassroots organisations might help deliver this priority.
- Review best practice in connecting communities to collections and ensuring that collections are developed and used to reflect and speak to the public.
- Consider the pivotal role that libraries can play through their position, platform and reach into local communities in supporting cultural engagement.
- Review how we use data to build and share a more sophisticated picture of investment at a local level, and to operate more effectively as an expert and strategic national development agency.

**If you have an additional idea for how to realise this priority, please suggest it below.**

The longstanding perception of conservation as a barrier or limit to access should be discouraged as conservation can be used as an effective way of connecting communities to collections. Conservation enables public access by enabling objects to travel to multiple venues and to be presented in new and engaging ways.

Conservators should be given the opportunity to play a more visible role within public-facing activities – in exhibitions, public programs, study tours etc. – and supported to think about the ways that the objects in their care might engage wider audiences. Support, opportunities and encouragement to develop public engagement skills will be necessary.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

1

To prepare for the first delivery plan, we have identified areas of initial research and review. Click here to see these areas.

- Identify features of success in various local models of partnership working including Music Education Hubs, Local Cultural Education Partnerships, Youth Performance Partnerships and Artsmark.
- Explore what a national schools programme for creativity and culture could look like, including:
  - ❖ Develop and test ideas with classroom teachers, headteachers, governors, parents and pupils to make sure we understand and respond to need
  - ❖ Work with the cultural sector to identify best ways to support the school curriculum
  - ❖ Advocate to the Department for Education for increased and sustained policy and funding support for creativity in education.

**If you have an additional idea for how to realise this priority, please suggest it below.**

No comment.

Priority D: Cultural initiatives that achieve health and well-being benefits for people of all ages

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

3

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Consider how we can work more effectively in partnership with health, cultural and community partners to deliver culture with health and wellbeing benefits.

- Undertake research, consider international best practice, explore promising new approaches such as social prescribing and give specific consideration to the needs of children and young people and older people.
- Consider the viability of a programme that supports prototypes – small cultural experiments with measurable outcomes that could in the long term contribute to both practice and a measurement framework for social outcomes.

**If you have an additional idea for how to realise this priority, please suggest it below.**

Advocate the benefits of engaging with cultural heritage to the public and health service providers.

Support the cultural heritage sector to capture and evidence the impact of wellbeing programmes, for example through support for projects developing novel ways of assessment and evaluation.

Support education providers and professional bodies within cultural heritage sectors to provide education and training to relevant practitioners, professionals and students on the practical applicability of cultural heritage to health objectives.

Icon's [statement](#) on social prescription and the NHS Long Term Plan outlines our ideas in further detail.

**Do you think there is a priority missing?**

Please suggest a new priority below

No comment.

#### **Chapter 4: A creative & cultural country**

"A creative and cultural country - England's cultural sector is innovative, collaborative and international".

Arts Council England's strategy for 2020-2030 is built around three outcomes and three investment principles. The outcomes focus in turn on individual creativity; the role of culture in shaping the places where we live, work, learn and visit; and the type of professional cultural sector we think will be needed over the next decade.

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This section focuses on the priorities under the A creative and cultural country outcome. Below, we ask you to consider questions under each of the four intended priorities for this outcome.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

4

To prepare for the first delivery plan, we have identified areas of initial research and review. [Click here](#) to see these areas.



- Review what methods might best be used to provide sustained and targeted support to independent creatives from all background including stipends, business support, training, peer support networks, and leadership programmes.
- Consider how Arts Council England, and those we invest in, can better support independent creatives from all backgrounds, e.g. through place-based co-ordinated talent development, showcases, skills development and the involvement of practitioners in governance.
- Review how programmes like Developing Your Creative Practice, National Lottery Project Grants and BBC/Arts Council New Creatives are currently helping to deliver this priority.

**If you have an additional idea for how to realise this priority, please suggest it below.**

No comment.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

4

To prepare for the first delivery plan, we have identified areas of initial research and review. Click here to see these areas.

- Consider what steps Arts Council England should take to signal its appetite for innovation, and “give permission” for risk taking within the sector.
- Consider what approaches might best stimulate innovation in the cultural sector.
- Consider how we might develop better partnerships and collaborations with Higher Education Institutions to enable the cultural sector to access cutting edge research facilities, equipment and academic expertise.
- Consider what lessons can be drawn from the Digital Culture Network, CreativeXR, Living Knowledge Network and the From Live to Digital research and support programme.
- Consider the next steps and implications for realising 'a single digital presence' for libraries.

If you have an additional idea for how to realise this priority, please suggest it below.

[Consider how the plan corresponds with the government’s Culture Is Digital strategy and make these connections explicit in the final Strategy.](#)

[Consider how to develop and share learning resources explaining the opportunities offered by digital technologies and platforms and providing guidance on their use. A strategic campaign to address sector skills needs could incorporate building digital competencies.](#)

[Consider supporting safe spaces to experiment with technology and innovation. While the Culture Is Digital report sets out an Innovation Lab at the National Gallery for this purpose, similar opportunities across the country would be welcomed to support organisations outside of the London area.](#)

Priority C: Ensuring the country’s collections are dynamically managed, researched, curated and shared to the highest standards

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

5

To prepare for the first delivery plan, we have identified areas of initial research and review.

- Consider how we can ensure that more collections are strategically developed and managed so that they are relevant and able to connect with the widest possible audience. This will

include ensuring more museums have access to, and make ambitious use of, collections, knowledge and expertise.

- Consider how to promote partnerships across museums, both within and beyond Arts Council England's National Portfolio Organisations, and identify opportunities for shared approaches, resources, knowledge and collections.
- How to maximise the effectiveness, reach and understanding of the Arts Council's collections and cultural property responsibilities including the Government Indemnity Scheme, the Acceptance in Lieu and Cultural Gifts Schemes, export controls, the Accreditation Scheme, Designation Scheme and Designation Development Fund, Subject Specialist Networks, and the Arts Council/V&A Purchase Grant Fund.
- Consider how we can best support the development of digitisation and digital engagement projects and initiatives that increase access and usage of England's collections by the widest range of people and communities.
- Consider what lessons can be drawn from the Arts Council Collection's National Partners Programme.

**If you have an additional idea for how to realise this priority, please suggest it below.**

Arts Council England should consider how to encourage high standards of practice and professionalism within the workforce, for example through vocal support for accreditation. Professional accreditation schemes guarantee high standards of practice and ethics through rigorous assessment and continuous development.

To ensure quality content, champion high standards of practice in digital projects, for example through support for the development of standards of digital documentation. There is currently a lack of consistency in sector documentation despite digital systems and technology offering great potential to support and facilitate integrated working practices. Icon's Documentation Network aims to develop guidelines on best practice in documentation, taking full advantage of new technologies in the field. ACE could support initiatives aiming to set benchmarks for best practice in using new digital technologies, as there is little point in creating and sharing content that is not of high quality.

The dynamic management of collections will rely on institutions having access to information and sharing data with others. The greater integration of data allows for more representative samples and better answers to research questions. Even simple documentation and conservation treatment records contribute to building knowledge of collections. Linked Conservation Data is a Network of partners working on improving access to such conservation documentation records. The aim of the Network is to discuss and report on ways that conservation documentation can be disseminated and re-used more effectively through Linked Data. The Network has identified three priorities for development: Terminology, Modelling, and Dissemination, which may prove useful work areas for Arts Council England to engage with.

The realisation of this priority will ultimately depend on strong creative leadership that collaborates, consults and engages with the broad range of professionals involved in the management of collections and that hold a spectrum of specialist skills.

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

**How much of a contribution do you feel you/your organisation is currently making to this priority? Select from the below scale.**

3

To prepare for the first delivery plan, we have identified areas of initial research and review. Click here to see these areas.

- Review how best to support international market development, exchange and collaboration, drawing on lessons from Arts Council England's current international showcasing initiatives and the approach of other arts councils around the world.

- Consider how we can develop and support new ways of working for our sector with partners in Europe, including bilateral engagement and new multi-national clusters.
- Explore how we can build stronger more effective collaboration with arts councils, cultural agencies and other partners working internationally, including The International Federation of Arts Councils and Culture Agencies, The British Council, and the Department of International Trade and the GREAT campaign.

If you have an additional idea for how to realise this priority, please suggest it below.

Consider supporting projects and organisations to collaborate internationally as a way of increasing the sector's sustainability through new income from global audiences and sharing of skills, ideas and expertise. International strands in organisations' work would demonstrate the ability of heritage to contribute to the soft power and cultural diplomacy agenda.

Consider how best to support international posts in smaller organisations. The conservation sector is made up of SMEs, which do not have the capacity to devote to international work when it diverts from essential duties. New posts or the backfilling of existing posts when staff are routed to international projects would be beneficial.

Consider supporting the translation of learning resources and research. There is interest in China for the UK's high-quality conservation literature being made more accessible to Chinese conservators and heritage scientists. Icon already publishes abstracts of its articles in its Journal of the Institute of Conservation in Mandarin. Funders' support for projects to translate full articles would facilitate information exchange and foster further collaborations.

Review how best to tailor international collaborations according to the target country in question. For example, the United States may be more interested in tapping into the UK's experience in developing accreditation for conservators, whereas a country seeking to preserve its heritage with little infrastructure to do so may prefer partnerships of a different nature, such as advice for assessment skills / practical conservation skills /conservation training and advice.

Investigate ways of ensuring that cultural collaborations are of the highest quality. For example, accreditation should be encouraged to guarantee people exchanges include professionals who abide by high standards of practice and ethics.

Consider how the Strategy relates to the government's upcoming Soft Power strategy and make these connections explicit in the final Strategy.

**Do you think there is a priority missing?**

## **Chapter 5: Dynamism & environmental sustainability**

"Dynamism and environmental sustainability - Cultural organisations are dynamic and environmentally sustainable".

To realise the strategy, both Arts Council England and the organisations and people we invest in will need to change. In order to move ourselves and our sector forward, our new strategy introduces three principles that will apply to our investment, especially in relation to the National Portfolio. We think the application of these principles will develop so that they become more demanding over each investment period between 2020 and 2030, and in line with the level of funding being sought.

This section focuses on the Dynamism & environmental sustainability investment principle.

The Arts Council has always recognised the value of supporting the sector and the organisations it funds to become stronger. In our current strategy we outline how we will deliver this support under Goal 3: resilience and sustainability and Goal 4: diversity and skills.

This new investment principle sets an expectation that organisations in the National Portfolio will demonstrate:

- Dynamism and environmental sustainability – they will be capable of adapting to meet the opportunities and challenges of a rapidly changing world, and leading the way in addressing climate change and resource exploitation.

The opportunities and challenges that a dynamic organisation might need to respond to include changes in demographics; consumer interests and demand; competition; technology; funding/finance; legislation and/or best practice.

**Would you suggest any different or new opportunities or challenges?**

No comment.

We have identified four key characteristics that make up a dynamic organisation – culture, people, assets, and systems and processes.

**Culture characteristic**

We think a dynamic organisation:

- Is open to new ideas and approaches in all aspects of its work
- Grows leadership behaviours throughout the organisation
- Has well-defined processes for identifying, testing and implementing new ideas
- Explicitly recognises and tolerates risk and failure
- Regularly reviews priorities on the basis of evidence
- Understands and responds to the needs of audiences, customers, visitors or users
- Takes part in a range of networks within and beyond the sector
- Is open to collaboration and sharing knowledge and expertise.

**Are there any other features of culture within a dynamic organisation that we should consider?**

No comment.

**People characteristic**

We think a dynamic organisation:

- Has an inclusive approach and workforce across the organisation
- Has strong effective leadership across the organisation
- Clearly understands the different roles of non-executive and executive leadership
- Distributes leadership across the organisation and supports people to build leadership capability
- Has clear entry and progression routes into and throughout the workforce, and a clear approach to succession planning
- Communicates purpose and values internally and externally
- Empowers staff to work together to meet challenges and provides them with the resources to deliver
- Invests in staff development and learning.

**Are there any other features of people within a dynamic organisation that we should consider?**

No comment.

**Assets characteristic**

We think that a dynamic organisation:

- Seeks out new income streams (diversification) and is not overly dependent on any one source of income (risk mitigation)
- Maintains its physical assets in good condition through planned maintenance and replacement/refurbishment of physical assets
- Builds and holds reserves to allow the organisation to address unexpected events (a bad debt, loss of a funder etc), purchase new assets or to exploit new opportunities/ways to deliver their mission
- Protects and exploits intangible assets (intellectual property etc).

**Are there any other features of assets within a dynamic organisation that we should consider?**

No comment.

### **Systems and processes characteristic**

We think that a dynamic organisation:

- Seeks to embed a data culture throughout the organisation, ensuring that accurate data and evidence reaches the right people in a timely manner so they can make informed decisions
- Makes use of new technology to make the business more effective and/or efficient
- Identifies and tracks performance indicators – financial and non-financial – and evaluates the organisation's performance honestly
- Recognises the value of investing in systems and processes, and ensures that the business model and budgets of the organisation make provision for this.

**Are there any other features of systems and processes within a dynamic organisation that we should consider?**

No comment.

**Do you think there is a missing characteristic?**

No comment.

**Which of the below ideas do you think organisations should commit to in a new framework for environmental sustainability?**

The cultural sector has taken significant steps to reduce its carbon footprint. Over the course of the next strategy we will help to create conditions in which the organisations we fund can accelerate and measure their progress in reducing their environmental impact.

We believe that an environmentally sustainable organisation is one that:

- Carries out its business with minimal negative impact on either the global or local environment, community, society, or economy.

And we intend to:

- Help to create conditions in which the organisations that we fund are able to accelerate and measure their progress in reducing their environmental impact.

Progressive targets on carbon emissions YES/NO/UNSURE

Progressive targets on water usage YES/NO/UNSURE

Progressive targets on waste YES/NO/UNSURE

Progressive targets on plastic usage YES/NO/UNSURE

Use of renewable energy YES/NO/UNSURE

Reducing national travel YES/NO/UNSURE

Reducing international travel YES/NO/UNSURE

An ethical partnership policy being in place and reviewed regularly by the board YES/NO/UNSURE

A holistic approach encompassing all aspects of their operation YES/NO/UNSURE

**Is there anything else that organisations should commit to? Please suggest one additional idea**

**Should we introduce the dynamic part of the principle for applications to the portfolio in 2022?**

Yes

No, wait until the subsequent funding round

**Should we introduce the environmental sustainability part of the principle for applications to the portfolio in 2022?**

Yes

No, wait until the subsequent funding round

**Should the dynamic & environmental sustainability investment principle be applied to**

[All National Portfolio Organisations](#)

Only National Portfolio Organisations that receive more funding e.g bands 2 and 3

Other

If you selected other, please explain

## **Chapter 6: Inclusivity & relevance**

"Inclusivity and relevance - England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce".

To realise the strategy, both Arts Council England and the organisations and people we invest in will need to change. In order to move ourselves and our sector forward, our new strategy introduces three principles that will apply to our investment, especially in relation to the National Portfolio. We think the application of these principles will develop so that they become more demanding over each investment period between 2020 and 2030, and in line with the level of funding being sought.

Over the coming months we want to co-create a framework for each investment principle. To start that process, we would like to test our early thinking about each investment principle with you and to gather your thoughts and insights.

You can read more about the three investment principles in our draft strategy.

This section focuses on the Inclusivity and relevance investment principle.

The Creative Case for Diversity focuses on the decisions that cultural organisations make about the work that they produce, present and collect. We believe it is now time to build on this work and move towards inclusivity: where everyone is included, valued and has equal access to opportunities, without restrictions or limitations.

We need to address the persistent and widespread lack of diversity and inclusivity in publicly funded cultural organisations. We know this exists in a number of areas, including; leadership and governance, the broader workforce, creative practitioners with whom organisations collaborate, as well as audiences, visitors and participants. We also want cultural organisations to strengthen their relevance to the communities and partners they work with.

This new investment principle sets an expectation that organisations in the National Portfolio will demonstrate:

- Inclusivity and relevance - they will be reflective of the diversity of their communities, welcoming to individuals from every background, and valued by the communities and partners they work with.

### **What being an inclusive and relevant organisation means in practice**

We think that inclusivity and relevance should be considered in relation to:

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

Would you suggest any different or new areas?

No.

**Please identify up to three key contextual factors that you believe should be taken into account as we develop this framework, using the below examples if you think they are relevant.**

We recognise that inclusivity in these areas will mean different things in different contexts and will need to reflect the type of organisation (e.g. touring companies, size of company, type of physical building) and where they are based (e.g. rural, urban, different parts of the country).

### **Programming**

**Aim:** To build on the work established around the Creative Case for Diversity so that the work produced, presented and collected reflects the diversity of contemporary England.

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

**To achieve this aim, should the Arts Council change how it balances its investment across the range of organisations it supports? YES/NO/UNSURE**

If you chose 'Yes', list up to three ideas for how you think we could better balance our investment to support work that reflects the diversity of contemporary England.

Please enter your first idea here.

## **Workforce, leadership and governance**

Aim: For all funded organisations to be taking active measures to diversify their workforces, leadership and governance to reflect the diversity of contemporary England, both across protected characteristic groups and all socio-economic backgrounds.

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

**If the aim above is to be realised by 2030, what progress needs to have been made by NPOs by 2025?** List up to three ideas in the boxes below.

## **Audiences**

Aim: For all funded organisations to reach audiences that reflect the communities they are based in and they serve.

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

**What types of active measures do you believe Portfolio funded organisations should be required to take in order to widen audience reach and remove barriers to engagement and access?**

## **Relevance**

We want the organisations and individuals we support to be valued by their audiences and partners and to deliver a wider civic role within their communities. Now answer the question below.

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

- Ensure representation of those communities and stakeholders on their board  
YES/NO/UNSURE
- Hold regular open meetings with people in the community to improve understanding of their interests and needs YES/NO/UNSURE
- Involve the public in co-designing the programme YES/NO/UNSURE
- Ensure input from key stakeholders (such as funding partners) into business plans  
YES/NO/UNSURE
- Take part in other non-cultural civic initiatives in their community YES/NO/UNSURE

Do you have any additional ideas for how organisations can best respond to the interests and needs of their communities and stakeholders?

Enter your first idea here

Enter your second idea here

Enter your third idea here

Should the inclusivity and relevance investment principle be applied to the following (select one):

[All National Portfolio Organisations](#)



Only National Portfolio Organisations that receive more funding e.g bands 2 and 3

Other

If other, please suggest an alternative option here

## **Chapter 7: Ambition & quality**

"Ambition and quality - Cultural organisations are ambitious and committed to improving the quality of their work".

To realise the strategy, both Arts Council England and the organisations and people we invest in will need to change. In order to move ourselves and our sector forward, our new strategy introduces three principles that will apply to our investment, especially in relation to the National Portfolio. We think the application of these principles will develop so that they become more demanding over each investment period between 2020 and 2030, and in line with the level of funding being sought.

Over the coming months we want to co-create a framework for each investment principle. To start that process, we would like to test our early thinking about each investment principle with you and to gather your thoughts and insights.

You can read more about the three investment principles in our draft strategy.

This section focuses on the Ambition and quality investment principle.

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

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

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

This new investment principle makes the Arts Council's commitment to ambition and quality more explicit and sets an expectation that organisations in the National Portfolio will demonstrate:

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

### **What does it mean to demonstrate ambition and quality?**

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

We are equally committed to supporting organisations and individuals who have the potential to create excellent work and those who are already established at the top of their game. Approaches to

delivering ambition and quality will vary, however we would expect organisations and individuals to be able to demonstrate three things:-

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

Over the next six months we plan to co-create a framework to help us apply this investment principle. We will do this in partnership with the sector, starting with the consideration of responses we receive from this consultation.

**What should a framework for ambition and quality apply to?**

All organisations applying to be National Portfolio Organisations [YES/NO/UNSURE](#)

All organisations seeking any funding from Arts Council England [YES/NO/UNSURE](#)

Process of creating work / activity [YES/NO/UNSURE](#)

Finished work [YES/NO/UNSURE](#)

Participative activity [YES/NO/UNSURE](#)

**Do you have any other suggestions of what a framework on ambition and quality should apply to?**

[No comment.](#)

**How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important.**

Evidence of being commissioned

Evidence of having worked with any established creative or cultural partners

Media reviews

[Peer review](#)

Audience surveys

[Letter of support](#)

[Self-evaluation](#)

Arts Council assessor report

Arts Council staff report

**Do you have any additional suggestions of how new applicants to our funding could demonstrate their creative potential?**

**Which of these components should the Arts Council expect to see as part of the ambition setting process?**

Involvement of colleagues / staff [YES/NO/UNSURE](#)

Involvement of collaborators in the work / activity [YES/NO/UNSURE](#)

Involvement of board [YES/NO/UNSURE](#)

Involvement of funders and/or other stakeholders YES/NO/UNSURE

Involvement of audiences and participants YES/NO/UNSURE

Involvement of peers YES/NO/UNSURE

Consideration of best practice YES/NO/UNSURE

Use of the Impact and Insight Toolkit YES/NO/UNSURE

Use of the Children and Young People Quality Principles YES/NO/UNSURE

Use of the Creative People and Places measures YES/NO/UNSURE

Inclusion in a business plan YES/NO/UNSURE

**Do you have any other suggestions for what should be part of that ambition setting process?**

No comment.

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

Platforms such as the Insight & Impact Toolkit YES/NO/UNSURE

Media reviews YES/NO/UNSURE

Arts Council assessors YES/NO/UNSURE

Arts Council staff feedback YES/NO/UNSURE

Audience surveys YES/NO/UNSURE

Peer review YES/NO/UNSURE

Self-evaluation involving colleagues / staff YES/NO/UNSURE

Self-evaluation with the board YES/NO/UNSURE

**Do you have any other suggestions for what should be part of the process for how organisations review the quality of their work?**

Through the involvement of professionally accredited individuals. For example, Icon Accreditation is used as a benchmark for quality within the conservation sector. Icon accredits conservators (Accredited Conservator-Restorers) who have reached a proficient level of practice, judgement and ethics across Icon's professional standards which they maintain through on-going professional development.

**Can you suggest any processes by which organisations can learn from best practice in their field – locally, nationally, internationally?**

**Can you suggest any further ideas that should be considered for a framework designed to assess ambition and quality?**

## **Chapter 8: Applying the investment principles**

Ambition and quality, Inclusivity and relevance, and Dynamism and environmental sustainability".

In the previous sections, we've asked you questions about the investment principles separately to help us develop frameworks for each.

In this section, we ask you to consider how we might apply all of these principles as a group.

**What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3)**

Toolkits for self-evaluation

Access to datasets of peers

Peer review and support

Learning networks

Expert guidance, training and coaching

Examples of best practice

**What other support would be helpful for organisations in the delivery of the investment principles? Suggest up to two ideas in the boxes provided below.**

**Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? (Choose 3).**

Organisations agree their own targets with the Arts Council

Self-evaluation monitored by leadership & board

Benchmarked datasets against peers

Peer assessment

Reduce, withhold or remove funding

Awards and financial prizes

Publish the performance of organisations

**Do you have any other ideas that could help to ensure the delivery of the investment principles? Suggest up to two further ideas in the boxes below.**

## **Chapter 9: Further thoughts**

Thank you for taking the time to reflect on our proposals for how we might develop our new strategy for the next ten years. We have two final questions for you to consider before submitting your survey.

This is an opportunity to share anything additional you would like to contribute to the consultation.

### **Share your thoughts**

Icon welcomes the opportunity to respond to the consultation and supports the Strategy's ambitious aims.

We hope that our response is useful in the finalisation of the Strategy and we would be happy to contribute to the further development of the ideas outlined above. Our experience may prove helpful as an organisation practiced in working across UK civil society, the public and private sectors, with national and regional employers and small and microbusinesses.

**Please share the three words that best sum up your view of the future of culture and creativity.**

Inclusive, high-quality, sustainable