

Response ID ANON-6VEB-GXTP-P

Submitted to **Consulting on the next ten years: summer 2019**

Submitted on **2019-09-20 17:25:34**

First of all, tell us a bit about yourself

Are you responding as:

On behalf of a group of respondents

If other, please say:

If you are responding on behalf of an organisation or group, please tell us the name below

Please enter the name of your organisation, if applicable:

Community Leisure UK. We represent culture and leisure trusts across England, Wales and Scotland. For this consultation we represent the 48% of our 84 members in England who manage cultural facilities and/or services.

Which of the following best describes your relationship, if any, with Arts Council England?

Other

If other, please specify:

We work with Arts Council England to represent culture trusts and to demonstrate the impact and value of the trust model as a delivery model for public culture. We also bring funding and other collaboration opportunities from Arts Council to our member trusts.

Which of the following disciplines best describes the focus of your work, if applicable?

Other

If other, please specify:

Theatres. Libraries and archives. Museums and galleries. Combined arts, music, dance, and other arts and cultural activities hosted in town and community halls, visitor centres, art centres, cinemas, and concert halls.

If you are or have been funded by Arts Council England, select what type of funding you received below.

National Portfolio Organisations, Project Grants, Creative People and Places, Development/Strategic Funding, Other

If other, please specify:

We have at least three members who are National Portfolio Organisations – Magna Vitae Trust for Leisure and Culture, Link4Life, and Mytime Active. Other member trusts also receive development or strategic funding, project grants, and/or take part in the Creative People and Places programme.

Please provide your postcode if you are responding in the UK or Ireland

Postcode:

N1 6AH

If you're not in the UK or Ireland, please tell us where you are responding from

Where do you live:

Chapter 1: Testing our proposed vision and the key shifts

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

The vision is bold and ambitious.

Strongly agree

The vision is clear to me.

Agree

I want to help realise this vision.

Strongly agree

Part 2: Testing key shifts in the new strategy

Widening the range of culture and creativity we support.

Agree

Do you have any comments about this shift?:

We absolutely agree that this is important, but we see scope for broadening the range of support even further. There is still mostly emphasis on supporting art forms and mainstream arts. Museums and libraries struggle with seeing Arts Council England as the main sector support organisation for the arts and cultural sector in England. Since this is a 10 year strategy, the strategy should be explicit about other cultural assets and the organisations that manage them that Arts Council England will support in the decade to come. For example, libraries and museums are mostly mentioned as being custodians of collections while they do so much more than that. For example, they work with schools and organise family events around specific themes and important dates such as Anti bullying Week, World Mental Health Week/Day, International Day of Dance, and Roald Dahl's Birthday. Yet, their contribution to achieving the vision is missing throughout the strategy.

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

Agree

Do you have any comments about this shift?:

We agree that this is an important shift to strengthen the arts and cultural ecology. However, we also want to emphasise that there are more professions within the arts and cultural sector that need to be acknowledged. You do not need to have an artistic background or be a creative practitioner to work within the arts and cultural sector. Arts and cultural organisations need a broad range of workforce and this should be acknowledged and supported. Further, trusts across the country are supporting local artists by providing office space, organising networking events, and sometimes even provide funding. Yet trusts also face their own financial challenges with reduced management fees from local councils, a competitive funding landscape, dated arts and heritage buildings, and facing closures of cultural assets (especially within the library sector). Therefore, we would appreciate Arts Council England to increase their support for resilience building of cultural organisations who in turn are already supporting their local artists.

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

Strongly agree

Do you have any comments about this shift?:

We strongly agree that partnership working is key for a thriving arts and cultural sector. Our member trusts work with a very wide variety of local partners, among others local councils, GP surgeries, schools and universities, other third sector organisations, and a wide range of health groups. We would urge Arts Council England to explicitly include working with local trusts and other third sector organisations to increase their engagement with the public and provide more access to arts and culture locally. Trusts are rooted in their communities and aim to be accessible to everyone within their community. They aim to include everyone, from children and teenagers, to older people, people with physical disabilities or long-term conditions, and LGBTQ communities. They work with local partners to organise specific, tailored programmes to bring the arts and culture to everyone within their communities, including non-traditional audiences – for example, they can transform their museum space to welcome a group of people with Autism who usually wouldn't access their space. Working closely with their communities, trusts understand their communities, see their needs, and adapt their programmes accordingly. As trusts themselves say when asked why they target such a broad audience: "Our communities are comprised of people with all backgrounds and experiences" We would further welcome Arts Council England acknowledging the work that is being done by other sector representatives such as Community Leisure UK, UK Theatre and other member associations to support arts and cultural organisations nationally. If part of the vision is to build a strong national arts and cultural ecology, all sector organisations should come together to share best practice and challenges, to discuss trends, and to increase the resilience of the sector and those working in it.

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

Strongly agree

Do you have any comments about this shift?:

We very much welcome this shift and support Arts Council's intention to encourage arts and culture to be taken up more in higher education and the general school curriculum. This will certainly make it easier for trusts to collaborate with schools as currently they are still facing the misconception that other, traditional subjects are more valuable.

Increasing our focus on international working.

Agree

Do you have any comments about this shift?:

We agree that this is important and there is much to learn from colleagues internationally. Yet it should not take priority over strengthening the arts and cultural ecology in England – we should work on connecting the arts and cultural sector at home, i.e. we should build a strong national network where colleagues can learn from one another and collaborate nationally.

Chapter 2: Creative people

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.:

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

Trusts across the country are already working on providing more inclusive access to arts and culture to everyone in their communities. They do not target a specific audience, but instead they aim to be accessible to everyone within their community. While doing so, they also recognise the diversity of their communities and aim to tailor their programmes and services to their needs. Trusts work closely with community members and other local organisations to understand needs and build an arts and cultural offer that is engaging, inspiring, and accessible to everyone. Doing this online, however, can form a challenge as they face three main barriers in using digital technology: integrating existing but different in-house systems, the lack of in-house skills and experience, and the costs to purchase and upgrade equipment and software. Additionally, trusts aspire to use more digital technology in the delivery of their programmes and for digital preservation and online access. Yet, they need the support with making this possible – i.e. not just financial resources but access to best practice, and a way to invest in their staff development. We would welcome Arts Council England acknowledging these and other barriers to using digital technology within their strategy and commit to providing support for arts and cultural organisations to overcome their challenges.

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.:

5 (Highest possible contribution)

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

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.:

4

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

Trusts are working closely with schools and other community groups to develop and deliver arts programming for children and teenagers both within and beyond the curriculum. However, they also report that arts and culture is not given enough value as other subjects, which makes it more difficult for them to collaborate – i.e. as illustrated by this quote from a member trust: "In schools we still face the pressure that Math, English and Science are the important subjects and the cultural subjects are not given the same credibility. These subjects help create positive self image and the confidence to speak in public. These are vital skills that any future leader, business person, parent will need." We therefore welcome and support Arts Council's intention to encourage arts and culture to be taken up more in higher education and the general school curriculum.

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.:

4

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

Do you think there is a priority missing?

Please suggest a new priority below:

While we appreciate the support going to creative people, we are missing the priority of support to the cultural organisations, independent trusts in particular, who are creating arts and cultural programmes, activities, and opportunities for individual people to express themselves and develop their talents – often in collaboration with their local community and local artists. We would like to stress the importance of community culture, and, in particular, the recognition that communities are diverse and will have diverse artistic and cultural needs to which programming should be tailored and opportunities provided – something that trusts are excellent at. This means that programmes may not always be the "highest quality cultural experience" (as mentioned in the vision) for some but it will be for those co-creating and experiencing it. We all have to consider how quality is defined and we strongly believe in the importance of everyday culture and creativity, and in arts and culture that is reflective of the people who create and participate in it.

Chapter 3: Cultural communities

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.:

5 (Highest possible contribution)

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

Trusts and other third sector organisations should be considered as important partners in local and regional collaborations as they have a thorough understanding of the communities they work with, their needs, and how to engage with them. Trusts are already collaborating in local place-based partnerships, notably in Business Improvement Districts and in programmes such as the Creative People and Places.

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.:

4

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

Generally, trusts adapt their programmes to the needs of their communities for their services to be accessible to everyone within the community as well as relevant to their backgrounds. At the moment, trusts are being challenged in providing innovative programming and developing programmes that try out

something new because of the (financial) risk involved. Hence, they work based on need (which is significantly important to make arts and culture accessible) and not innovation-based. Due to a challenging financial climate, they tend to stick on the safer side of programming to avoid financial loss. From our recent study, we found that 43% of trusts across the United Kingdom are changing or reducing innovative events to decrease risks as a direct response to the decrease in public funding they experience. Funding streams that support the trial and development of innovative programming would therefore be welcomed.

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.:

4

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

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.:

5 (Highest possible contribution)

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

All trusts work with local health partners – this includes among others CCGs, GP surgeries, the NHS, local health boards, community groups, and other organisations such as the Alzheimer’s Society – and work along a health and wellbeing agenda. In fact, their health and wellbeing activities are very diverse. Most commonly, trusts have a diverse range of Dementia friendly activities as part of their health and wellbeing work. This includes dementia-friendly storytelling and reminiscence, arts, choirs, walks, and sing-a-long films. They often also adapt their shows and programming so as to accommodate their health and wellbeing agenda, including relaxed film screenings, mums and tots screenings, subtitled and audio descriptive screenings, screenings for children with Autism, and BSL signed shows. A further common health and wellbeing activity includes health advice but can also come in the form of seminars and activities to improve mental health through art, music and photography. Importantly, culture trusts note to have dedicated health teams as part of their staff as well as dementia friendly and mental health awareness staff trainings. As mentioned earlier, we therefore strongly advocate for trusts to be considered as key partners in any local partnership as they are true community anchors and have a track record of providing accessible and inclusive arts and culture programming to their community, in line with their needs.

Do you think there is a priority missing?

Please suggest a new priority below:

There is increasingly less funding available for larger, capital investment projects. This leads to culture trusts having to manage dated arts and heritage buildings and complicates the delivery of their portfolio. Trusts play an important role within their communities as they are not only safeguarding their cultural assets but they are also making the local history and culture accessible to their communities – as powerfully illustrated by one of our members in this quote: “Many facilities hold an important place for their local communities, we host and hold important events as a part of wider local events to showcase local history and culture. We are also safeguarding these spaces for community use and ensure they are accessible and maintained for future generations.” We therefore urge Arts Council England to support cultural organisations like our member trusts to be able to continue to do this work by supporting them in maintaining our nation’s arts and culture buildings. We encourage Arts Council England to provide capital investment grants that will enable organisations to upgrade and maintain our heritage buildings – even if they are not listed.

Chapter 4: A creative & cultural country

Priority A: Support for independent creatives that enables more people from all backgroundsto 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

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

Culture trusts across the country are supporting local artists by providing office space, organising networking events, and sometimes even provide or support with funding. Yet trusts also face their own financial challenges with reduced management fees from local councils, a competitive funding landscape, dated arts and heritage buildings, and facing closures of cultural assets (especially within the library sector). Therefore, we would appreciate Arts Council England to increase their support for resilience building of cultural organisations who in turn are already supporting their local artists.

Priority B: Innovation and research and development, including the use of new technologies, tosupport 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.:

3

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

Priority C: Ensuring the country’s collections are dynamically managed, researched, curatedand 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.:

3

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

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.:

2

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

Do you think there is a priority missing?

Please suggest a new priority below:

As this is a ten year strategy, the support around technology is an urgent need as we can already see technology changing rapidly now – imagine where the state of digital technology will be in ten years time. There is therefore an important role to play for Arts Council England in following these trends and supporting the arts and cultural sector in understanding as well as making the best use of these new developments. Culture trusts face three main barriers in using digital technology: integrating existing but different in-house systems, the lack of in-house skills and experience, and the costs to purchase and upgrade equipment and software. Additionally, trusts aspire to use more digital technology in the delivery of their programmes and for digital preservation and online access. Yet, they need the support with making this possible – i.e. not just financial resources but access to best practice, and a way to invest in their staff development. We would welcome Arts Council England acknowledging these and other barriers to using digital technology within their strategy and commit to providing support for arts and cultural organisations to overcome their challenges. We would further appreciate clarification around the kind of technologies that will be used, the risks of using it, and the opportunities for using it. We welcome the sharing of examples and best practice and peer support around using technology as well. As many culture trusts work with their local authorities, they notice that many local authorities are behind the curve of using technology. Hence, sharing examples of best practice and building the case for using technology would be welcomed.

Chapter 5: Dynamism & environmental sustainability

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?

Suggest an additional opportunity here:

Culture trusts mention to see strong societal support and appetite for cultural programming despite the challenge of funding expectations. This shows that communities themselves appreciate culture and increasingly engage with cultural programming.

Suggest a second additional opportunity here:

Culture trusts further expect leadership from Arts Council England's new strategy as they realise that this will set the tone for the arts and cultural sector and its development, as well as from local authorities. They aim to align their programming and work in support of the strategies and principles of both Arts Council and local authorities.

Suggest an additional challenge here:

The difficult financial climate is the number one challenge identified by culture trusts. This situation on its own causes multiple other challenges. The reduction in public subsidy, for example, leads to changed expectations of funding where relevance and priorities change and may underappreciate the value of culture – leading to fewer partnership collaborations and less project funding. There is also increasingly less funding available for larger, capital investment projects. This leads to culture trusts having to manage dated arts and heritage buildings and complicates the delivery of their portfolio.

Suggest a second additional challenge here:

Other challenges are highlighted by the comments on how public sector budget cuts affected trusts' work. A third of trusts report a reduction in management fees as a result of public sector funding cuts. Another third of trusts mention that the budget cuts caused a reduction in programmes and services delivery. This is illustrated in another powerful quote from a member – programming decreases and becomes less innovative to avoid taking too much risks. When we asked our culture-based membership how they are managing the loss in funding, 70% of trusts reported that as a result of public sector cuts, they have had to increase their admission costs. Another 61% of trusts are undergoing internal reorganisations and refocusing of services. Despite being part of the foundation of the trust model, trusts are increasingly facing challenges with being innovative and taking risks as they have increasingly less means as back-up. Instead, trusts may look at expanding activities that increase short-term revenue to stabilise their financial situation instead. All in all, the landscape challenges form a significant threat to the ability of trusts to deliver inclusive, accessible, and innovative cultural programming.

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

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

We would like to add the social value of a dynamic cultural organisations – working with and for the community and actively improving their wellbeing through arts, culture and creativity.

Being rooted in their communities, trusts are able to pick up on community needs as and when they arise and, being independent, can make agile decisions in response to those needs. But perhaps most importantly, all our member trusts are charitable organisations which means they have a clearly defined charitable purpose and identity. This purpose clearly becomes before profit as one of members described quite powerfully in this quote from a member trust: "A Trust will align itself with the cultural strategy of the local authority putting purpose before profit. The Trust will actively seek ways to engage with stakeholders and the community. Profit is a byproduct of this collaboration and not the reason for it."

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

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

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

Do you think there is a missing characteristic?

If yes, please suggest it below:

A key characteristic of the trust model is that trusts are independent in their decision-making and can focus on creating quality programmes and services in a way that they can take more risk and try out new programmes to engage a wider audience. Being non-profit distributing organisations, they redistribute all of their surplus back into the organisation to improve their programming and service delivery. This independence, community focus and demonstrable social value is something that we highly advocate all dynamic organisations to encompass

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

Environmental sustainability ideas - Yes/No/Unsure - Progressive targets on carbon emissions:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Progressive targets on water usage:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Progressive targets on waste:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Progressive targets on plastic usage:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Use of renewable energy:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Reducing national travel:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - Reducing international travel:

Unsure

Environmental sustainability ideas - Yes/No/Unsure - An ethical partnership policy being in place and reviewed regularly by the board:

Yes

Environmental sustainability ideas - Yes/No/Unsure - A holistic approach encompassing all aspects of their operation:

Yes

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

In principle we support all these environmental targets, but without seeing the actual targets Arts Council will set, we want to raise awareness of the individual circumstances of arts and cultural organisations and their type of work. Therefore, targets should certainly be progressive but also be realistic to achieve.

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

No, wait until the subsequent funding round

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

No, wait until the subsequent funding round

Should the dynamic & environmental sustainability investment principle be applied to

Other

If you selected other, please explain :

Targets should apply to everyone who received funding from Arts Council England to truly support the growth and development of the sector. All organisations should also receive support and guidance from Arts Council to achieve the targets.

Chapter 6: Inclusivity & relevance

What being an inclusive and relevant organisation means in practice

Would you suggest any different or new areas? :

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.

Enter your first suggested contextual factor:

Diversity of the community and their diverse cultural and artistic needs

Enter your second suggested contextual factor:

Demographical background of the audience – i.e. in rural areas the audience might be very widespread or they may be a high percentage of the population who

are dependent on social benefits. Hence, the success of the programme should not be measured by the number of attendants but by other, context-specific targets

Enter your third suggested contextual factor:

Developing and supporting the long-term (financial) sustainability and resilience of the organisation

Programming

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

Yes

Please enter your first idea here.:

As suggested above, projects that may not reach a high number of people but would provide a quality experience for people who usually do not engage because of various demographical characteristics should also be considered – i.e. targets and KPIs should be reflective of the community and context in which the organisation works.

Please enter your second idea here.:

Unlike popular opinion, London does not receive all funding and especially community-based organisations, like independent trusts, are challenged in accessing funding because of the funding requirements (i.e. for example that they need to work with a particular organisation to receive the funding).

Please enter your third idea here.:

Workforce, leadership and governance

Enter your first idea here:

Enter your second idea here:

Enter your third idea here:

Audiences

Enter your first suggested measure here:

Enter your second suggested measure here:

Enter your third suggested measure here:

Relevance

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

How can organisations best respond to the interests and needs of their communities and stakeholders? Yes/No/Unsure - Ensure representation of those communities and stakeholders on their board:

Yes

How can organisations best respond to the interests and needs of their communities and stakeholders? Yes/No/Unsure - Hold regular open meetings with people in the community to improve understanding of their interests and needs:

Unsure

How can organisations best respond to the interests and needs of their communities and stakeholders? Yes/No/Unsure - Involve the public in co-designing the programme:

Yes

How can organisations best respond to the interests and needs of their communities and stakeholders? Yes/No/Unsure - Ensure input from key stakeholders (such as funding partners) into business plans:

Unsure

How can organisations best respond to the interests and needs of their communities and stakeholders? Yes/No/Unsure - Take part in other non-cultural civic initiatives in their community:

Yes

Enter your first idea here:

Culture trusts work with a wide range of partners to provide tailored or specific programming or to reach groups they would not be able to reach by themselves..

Enter your second idea here:

It is important to build trust within the community, to listen, and be open and transparent about why you do what you do

Enter your third idea here:

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

Other

If other, please suggest an alternative option here:

Targets should apply to everyone who received funding from Arts Council England to truly support the growth and development of the sector. All organisations should also receive support and guidance from Arts Council to achieve the targets.

Chapter 7: Ambition & quality

What does it mean to demonstrate ambition and quality?

What should a framework for ambition and quality apply to?

What should a framework for ambition and quality apply to? Yes/No/Unsure - All organisations applying to be National Portfolio Organisations:
Yes

What should a framework for ambition and quality apply to? Yes/No/Unsure - All organisations seeking any funding from Arts Council England:
Yes

What should a framework for ambition and quality apply to? Yes/No/Unsure - Process of creating work / activity:
Yes

What should a framework for ambition and quality apply to? Yes/No/Unsure - Finished work:
Unsure

What should a framework for ambition and quality apply to? Yes/No/Unsure - Participative activity:
Unsure

Enter your first suggestion here:

From our recent study, we found that 43% of culture trusts across the United Kingdom are changing or reducing innovative events to decrease risks as a direct response to the decrease in public funding they experience. Funding streams that support the trial and development of innovative programming would therefore be welcomed.

Enter your second suggestion here:

A third of our culture trusts members mention that the public sector budget cuts caused a reduction in programmes and services delivery and over 60% state that it led to internal reorganisations. Funding streams that support business development and resilience building within arts and cultural organisations is therefore much needed.

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

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Evidence of being commissioned:

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Evidence of having worked with any established creative or cultural partners:

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

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Peer review:
2

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Audience surveys:
3

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Letter of support:

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Self-evaluation:
1

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Arts Council assessor report:

How could new applicants to our funding demonstrate creative potential? Select the three that you think are most important. - Arts Council staff report:

Enter your first suggestion here:

Demonstrate the work that they have been doing within and with their communities

Enter your second suggestion here:

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

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of colleagues / staff:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of collaborators in the work / activity:

Yes

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of board:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of funders and/or other stakeholders:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of audiences and participants:

Yes

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Involvement of peers:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Consideration of best practice:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Use of the Impact and Insight Toolkit:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Use of the Children and Young People Quality Principles:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Use of the Creative People and Places measures:

Unsure

Which of these components should the Arts Council expect to see as part of the ambition setting process? Yes/No/Unsure - Inclusion in a business plan:

Unsure

Enter your first suggestion here:

Enter your second suggestion here:

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

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Platforms such as the Insight & Impact Toolkit:

Yes

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Media reviews:

No

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Arts Council assessors:

Unsure

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Arts Council staff feedback:

Unsure

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Audience surveys:

Yes

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Peer review:

Unsure

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Self-evaluation involving colleagues / staff:

Yes

Which of these should be part of the process for how organisations review the quality of their work? Yes/No/Unsure - Self-evaluation with the board:
Unsure

Enter your first suggestion here:

Enter your second suggestion here:

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

Please enter any suggestions here :

A strategic objective of Community Leisure UK is to enable effective inter-trust and peer networking and knowledge sharing. Special Interest Groups are strong conduits for support and sharing, and these are highly popular among our member trusts. We would welcome extending these groups across England in collaboration with Arts Council England to inspire and support peer networking across the arts and cultural sector.

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

Please enter any suggestions here :

Chapter 8: Applying the investment principles

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

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Toolkits for self-evaluation:

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Access to datasets of peers:

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Peer review and support:

3

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Learning networks:

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Expert guidance, training and coaching:

1

What support do you think would be most helpful for organisations in the delivery of the investment principles? (Choose 3 - ORDER OF RANKING NOT IMPORTANT) - Examples of best practice:

2

Enter your first idea here:

Recognition of the challenges in using technology and support on overcoming these challenges

Enter your second idea here:

Recognition of local impact and tools to demonstrate this impact beyond KPIs that measure absolute numbers of participation. Many trusts work in rural areas of the country where communities are spread over a large borough or in socially deprived areas with a high number of households depending on social benefits. Making a significant impact can realistically not be measured with targets of having X number of people participate. Instead the impact should be measured respective to the context of the local environment and demographics.

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

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Organisations agree their own targets with the Arts Council:

1

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Self-evaluation monitored by leadership & board:

2

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Benchmarked datasets against peers:

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Peer assessment:

3

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Reduce, withhold or remove funding:

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Awards and financial prizes:

Which of these ideas do you think would be most helpful to ensure the delivery of the investment principles? Select up to 3 (ORDER OF RANKING NOT IMPORTANT) - Publish the performance of organisations:

Enter your first idea here:

Recognition of the difficult financial situation that is causing other further challenges in terms of service innovation, maintenance of buildings, internal reorganisations, and general service delivery. With this recognition should come (financial) support for resilience building across cultural organisations and the arts and culture sector as a whole.

Enter your second idea here:

Arts Council support for achieving the investment principles and priority outcomes across the funding cycle.

Chapter 9: Further thoughts

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

Share your thoughts:

We welcome the opportunity to give extensive feedback on Arts Council England's draft 10 year strategy. We would like to urge Arts Council to include multiple reviews of their strategy within this 10 year period as a decade is a long time – the arts and culture landscape will change and we need to make sure that there is enough sector support to respond to those changes. Therefore we would propose to Arts Council to recognise the timescale and a changing landscape within the strategy so that there is scope for Arts Council to respond to new trends and developments in collaboration with the sector.

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

Please enter your first word here:

Challenging

Please enter your second word here:

Exciting

Please enter your third word here:

Innovative

More about you: diversity monitoring

Ethnicity

Prefer not to say

Sexual orientation

Sexual orientation:

We're looking at the best way to capture this data, so if you have any feedback or comment please write it below:

Age

Age:

Do you identify as a Deaf or disabled person, or have a long term health condition?

Disability:

Gender identity

Gender identity:

Is your gender identity different from that which it was assumed to be at birth?

Is your gender identity different to that which it was assumed to be at birth?: