

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Big Brum</b>
<b>Grant Reference Number</b>	<b>(11-0728 - R)</b>
<b>Level of Funding Request</b>	<b>(£16,000)</b>

### Description of Applicant

Big Brum is a theatre in education company working with young people and children, commissioning professional writers (in particular Edward Bond) to create new productions for a group of actor/ teachers. The work engages young people and children to co-operate in 'active learning' using the dramatic situation to stimulate open questions, when the child is in a role 'other than themselves'. Their work is presented in professional theatres (e.g in Birmingham Rep, London venues as well as local venues) reaching an average of 4,000 audiences in Birmingham. Big Brum have a positive long term partnership with Edward Bond and will be celebrating his unique contribution of work during the 50<sup>th</sup> anniversary year of 2012-13.

Big Brum have an international profile and have undertaken An EU Commenius funded 2 year research with 12 other EU countries to identify the contribution that drama makes to learning (under the Lisbon competencies) which will be published and launched in December 2011. International partnerships developed for touring have included recent tours to Greece, Hungary & Palestine. The planned conference in October 2012 to celebrate the work of Bond with the company will attract many international speakers and delegates.

New developments for the company has been to extend work with Family centres (Osborne Family Centre) and PRUs to provide targeted support to communities with particular needs. New development of 'Theatre Ark' as youth theatre company run and managed by the young people supported by staff from Big Brum is developing a new entrepreneurial role for young people engaged in creating and sustaining theatre. The company also is an active supporter of community work through Castle Vale Active Arts programme. The company manager has also acted as an effective consultant to the BCC AiR programme 2009-11.

Big Brum is an RFO of the Arts Council receiving £113K for 2010-11. The annual turnover for 2010/11 is estimated to be £223k therefore the BCC grant is approximately 8% of total turnover. Big Brum has a core staff of 8 running as a collective (4 artistic / 4 management education and community) with a team of free-lancers to deliver particular aspects of the company's artistic / education work. It has just been awarded (one of 6 companies nationally) an "Action for Children's Arts Members' Award 2010" for outstanding contribution to enriching children's lives through the arts.

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## **Eligibility Check**

**1) Has the application been signed?** Yes

**2) Has a hard copy been received?** Yes

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012 Yes

Equal Opportunities Policy Yes

Safeguarding of children/vulnerable adults (meets min standards) Yes

Financial Regulations and Procedures Yes

Internal Audit process Yes

Risk Register Yes

Code of Corporate Governance Yes

Counter Fraud and Anti-Corruption Policy Yes

Gifts & Hospitality Recording Procedure Yes

Register of Directors' and Officers' personal & prejudicial interests Yes

Whistle-Blowing Policy Yes

Health & Safety Policy Yes

Complaints Procedure Yes

Quality Assurance System No

Signed audited year-end accounts for past two years Yes

**4) Is the application eligible for funding?** Yes

**If No, specify the reason the application is ineligible –**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus.

(documents) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (Quality Assurance policy needs to be developed though partial Evaluation and Monitoring Policy covers the educational delivery of the company's work with clear guidelines for positive feed-back):

Use this box to add comments in relation to the eligibility requirements  
None other

**5) Description of proposed programme *what is proposed, where it will happen, artists involved, who will benefit***

**Theatre in Education programmes:**

2011 – 12 will create 'Crossings' for years 6,7, & 8 based on theme of migration and transition with site specific production in Erdington, Birmingham for 6 weeks aimed specifically at special needs & pupils from PRUs. The programme will then tour more widely across Birmingham during 2011-12. August – December 2011 new tour of Frankenstein adapted from original Mary Shelley book and currently on GCSE curriculum. This will tour to 30 secondary schools reaching 1,800 audiences with additional sessions in HE & public theatres reaching a further 520 audiences over 4 months.

**Jan 2012 – March 2013** Big Brum will focus on the 50<sup>th</sup> anniversary year of Edward Bond including 2 new works, (one primary work reaching 85 primary schools & audiences of 2,150 and a secondary piece reaching 36 Secondary schools, HE & 6 public performances reaching 2,650 audiences. A week long festival in Birmingham in October 2012 will celebrate Bond and his model of theatre with conference and international visiting groups.

**April 2013 – 2014**

A new piece of theatre commissioned by Chris Cooper will develop the third of his trilogy work based on 'fear and anger' about young people on the margins of society.

Track record shows annual average of 4,000 children and young people see and participate in the work of the company and engage in active learning.

**Youth Theatre:**

On going Big Brum youth theatre work for North Birmingham with regular performance and participatory activities. Big Brum has set up Theatre Ark performance company for 22 people giving 6 theatre performances, which will continue over 3 years.

**Teaching training and CPD work:**

Esmee Fairburn funding will continue for next 3 years to develop significant resources for teacher training and staff development to deliver this CPD opportunity.

**Community and Outreach work:**

Big Brum will support continue community and outreach work in Castle Vale and give performance opportunities to present in community venues. Positive and regular contact with Active Arts, Castle Vale at delivery and Board level. Big Brum management will positively engage with local arts development work in Erdington and Arts forum development for Constituency.

**Special project work:**

Big Brum will develop special projects with collaborators in Dance & storytelling (with Chitrleka Dance Company); with families (in Osborne Family Centre in Erdington) and with PRUs around Birmingham.

The Business Plan indicates plans for the company and staff to re-structure to accommodate the reduction of funding and present forward thinking in a positive manner.

**6) Key Issues arising from Business Plan** (*identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below*).

Artistic Policy – is the policy clear, distinctive and appropriate? Strong artistic policy which guides the nature of the artistic interaction between child and artist teacher so that the engagement allows the child to educate their own minds not in what to think but how to think. This is not 'transmission teaching' but 'active learning' and not curriculum based TIE – so a unique approach to their work, which has gained them international recognition. Recent research through EU Comenius project with 12 other European countries to prove the fundamental importance of drama to learning as defined in the Lisbon competencies, which will bring their artistic and educational contribution to an international audience.

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? Clear programme and measured plans for 2011-12 to build to a highlight year of Edward Bond's 50<sup>th</sup> anniversary year from Jan 2012 – March 2013. This is a unique focus for the company and will bring international audiences to Birmingham for a conference and festival of performance work in October 2012 in Birmingham. Regular programme of Primary and Secondary tours will continue all 3 years as will youth theatre, community and outreach work and special projects.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? Big Brum produce their own marketing in-house and have over the last year raised their profile with regional and national press reviews of their latest Bond production Windows e.g. Lynn Gardner in Guardian. Marketing strategy present but not yet geared to dealing with how to profile the work of Bond's collaboration of 30 years with the company over a 15 month period.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Good policy that informs the approach of theatre in education to develop enquiry and active learning. New play commissioned by Bond will feature in 2012 and 2 new performance works to primary & secondary schools using artistic director Chris Cooper plus Bond. Big Brum Youth theatre work, Theatre Ark, CPD work with teachers and Early years work with Family Centre and PRUs will continue over 3 years, with research informing outcomes and impact.

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *Big Brum is based in Pegasus School on Castle Vale estate and they will continue to provide high quality performances in the school, in local communities and local schools as well as develop public performances in Birmingham (Birmingham Rep, AE Harris), nationally (London) and internationally. Company annually work with over 4,000 young people across Birmingham which encompasses participatory activities although adult participation is relatively low.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *Although weak in this area, Big Brum does work with adults as well as young people to develop strong community links through their engagement with Castle Vale Active Arts; Family Centres in Erdington and PRUs across Brimingham.*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *Big Brum staff are steering and directing youth theatre and Theatre Ark offering participation in workshops and creator/ managerial works in performance work & Theatre Ark management. Young people are taking bronze and silver Arts Awards. Actor teachers from Big Brum lead and direct this range of work and professionals are guiding the development of the young people.*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *Big Brum offer their own youth theatre group for 12 – 15 year olds for North Birmingham. They also started a new initiative 'Theatre Ark' for 15 – 22 year olds for anyone in Birmingham where young people are leading company structure, marketing, production and performance work and Big Brum staff are directing the productions. This is a unique and entrepreneurial model that will create leaders in the next generation of theatre makers engaging professionals to mentor the work of the young people. Successful first year of operation with 6 public performances at AE Harris of the Crucible.*
5. Activities which ensure the voices of young people are heard effectively in cultural planning *Young people encouraged to develop their voice and their ideas through the work they do in the education programme. Big Brum take on youth members trained by Board development scheme run by Birmingham Rep and they invite young people in focus groups and through 'Theatre Ark' to programme work and cultural activities for the company and youth theatre work.*

6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *Their 30 year anniversary programme will host a significant festival of Bond's work for one week in October 2012 as well as showcase a new commissioned play that will tour. Bond is more internationally valued and recognised in Europe than in the UK so international visitors are likely to be interested in the festival and conference.*

7. Activities which improve public perception of Birmingham as a great place to visit *High profile events will be held in Birmingham by Big Brum which will bring additional profile to the company and international and national visitors to Birmingham to attend these events. Big Brum have also toured their work in 2010-11 to Greece, Hungary & Palestine and their international networks are likely to bring visitors to the city during the Bond anniversary year.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Big Brum need to revise their marketing plans to increase the profile of the company for the anniversary year.

**9) Have you followed up referees? Yes**

*Use this box to explain why not or note which referees and any points of discussion/action required*

Arts Council gave positive affirmation for the progress made by Big Brum in the past 2 years and had no significant concerns over the company and their direction of travel: They said, ' They have a very unique programme of activity that is stimulating, engaging and of very high quality.' (ACE relationship manager Learning & Participation)

## 10) Balanced Scorecard Assessment

*Use the box below to record any comments.*

Big Brum scored well on Next Generation and Added Value but is understandably weaker in adult audiences participants. Contribution to international reputation is relatively weak but their artistic leadership with 12 EU companies resulting in conference in Birmingham is noted. AVE was not easy to score for next year as national/ international media coverage has not yet started.

## 11) Added Value *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *TIE with established artistic link to Edward Bond and growing recognition of internationally significant approach to the value of drama in education as proved under EU regulations (Lisbon competences)*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *BCC grant is 7.4% of total turnover with track record of 3 year RFO funding at £113k and a track record of raising approximately £90k fund raising from trusts and foundations.*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *Strong relationship with Birmingham Primary & Secondary schools, PRU units, Family Centre and artistic playwright, Edward Bond. Home base of Pegasus School Primary School has been active partner in supporting the work of the company and providing base to try out all the work of the company*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *Specialist Actor Teachers with strong facilitation skills in working with teachers, specialist work with PRUs, early years and family centre*
5. Evidence of significant and meaningful participation in City Council projects and initiatives *Not directly but significant contribution to Education & Social cohesion policies through Artist in Residence programme, Castle Vale / Active Arts, PRU's and Family Centres.*

## 12) Need for Funding *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing*



operations during the period of funding requested. Note that Reserves can only be used once.

The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial “cushion” is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.

Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.

Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)

We would normally expect an organisation to have enough general reserves to cover at least three months running costs.

All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes/
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	No
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

Company uses the reserves as a place to hold quarterly payments from funders to ensure that cash flow over the month can be regulated.  
Reserves at beginning of 3 month period allows for regulation of 3 month covering of core salaried staff.

### 13) Other Financial Matters

Are there any significant unusual or unexpected items, in the numbers or text? No

Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?) Yes

Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC? No

Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives? Strengthen/

Are there any significant new plans (change of structure or scope)? Yes  
 If yes have the financial risks/implications been addressed? Yes  
 Are there key assumptions which involve high levels of uncertainty? No  
 If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction? Yes  
 Are there any major options presented which require resolution in the next six to twelve months? No  
 Are costs reasonable and realistic? Yes  
 Is income from other sources realistic? Yes  
 In your view is the organisation solvent? Yes  
 Cashflow test - can it pay its debts as they fall due? Yes  
 Balance Sheet test - do liabilities exceed the value of assets? No  
 Are there any comments in the audited accounts which cause concern and have not been adequately explained? No

*Use this box to comment further or to record responses from the organisation.*

Cash flow issue for 2010-11 has been discussed with Lead Officer - the company are taking appropriate loan to plan for this event. Company management is deemed to be sound steering the company over the last 3 years from precarious financial position to the relatively strong position it now presents.

#### **14) Summary of Recommendation**

Is the application recommended for funding? In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with regular core funding  
 What level of funding is recommended? (transition award)  
 If yes, what length of funding agreement is recommended? For 2011/12  
 Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Big Brum is a specialist theatre-in-education company and therefore scores well in its provision for young people but struggles to demonstrate similar impact with adult audiences/participants which affects its overall result. Big Brum will be able to make a credible application to deliver project activity, in particular under the Next Generation strand.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Women &amp; Theatre</b>
<b>Grant Reference Number</b>	<b>11-0736-R</b>
<b>Level of Funding Request</b>	<b>£13,500</b>

### Description of Applicant

Theatrical organisation delivering performances and workshops to promote health and well-being, this consists of both proactive and reactive work.

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### Eligibility Check

<b>1) Has the application been signed?</b>	<b>Yes</b>
<b>2) Has a hard copy been received?</b>	<b>Yes</b>

### **3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	tbc
Quality Assurance System	tbc
Signed audited year-end accounts for past two years	Yes 2008&2009

<b>4) Is the application eligible for funding?</b>	<b>Yes</b>
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**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and,

although requested from the applicant, were not received during the assessment process or were not adequate.

- Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
- Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
- Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
- Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
- Financial summary
- Output summary
- Evidence of artistic quality

The applicant has not supplied some policy documents but has met all the other eligibility requirements as set out in the Commissioning Prospectus. The Health & Safety Policy, Complaints procedure and Quality Assurance Systems would be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010):

Use this box to add comments in relation to the eligibility requirements

**5) Description of proposed programme** *what is proposed, where it will happen, artists involved, who will benefit)*

The 2011 programme consists of both proactive and reactive work and will include theatre productions, workshops, courses, professional training, a touring production every 2 years and creative projects designed to develop young people and adults as creators of artistic work. These will include;

**Living on a budget (working title)** – touring show exploring how older generations across cultures have managed life on a budget. Aimed at supporting and advising younger adults who are facing similar struggles today. (Research sessions 2010-11, tour April 2011)

**Gay Birmingham Remembered** – Led by Birmingham LGBT Community Trust this project will focus on LGB history from the 1850s – 1970s, uncovering the hidden and invisible lives of LGB people in Birmingham. W&T will create site specific performances which will take place at the Back to Back Museum in November, as part of the SHOUT Queer Cultural Festival using both professional and community performers.

**May & June present** – Along the no. 50 bus route dinner lady sisters May & June will collect tales of bravery, courage and extraordinary quests from ordinary people. to create an anthology of 10 tales to be shared and made available in libraries and online. This project will also form the basis of a 3-year focus of work about the communities located along the 50 Bus Route and a live production in 2012/13. A similar project will also take place developing the skills of young people as creators of theatre work – specifically through research and storytelling methods.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

**Artistic Policy** – is the policy clear, distinctive and appropriate? The Artistic policy is clear, distinctive and appropriate

**Programme plans for the period of funding requested** – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The programme is coherent, of high quality and does not seem to duplicate other provision.

**Marketing Plan** –The artistic programme identifies target audiences/participants alongside specific activities. The business plan also contains a detailed marketing plan which seems appropriate. This plan reflects the organisation's principles to develop accessible work appropriate and relevant to audiences/participants. W&T are keen to focus on engaging with different communities along Birmingham's 50 bus route.

**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? The education and community plan is embedded within the Business Plans and Artistic Programme. The organisation has appropriate skills and a track record of delivery.

Note;

Women and Theatre will be moving premises in December 2010. The building they will be moving to is owned by Birmingham and Solihull mental health trust and the organisations will deliver in-kind services instead of paying rent. Although income will need to be generated for freelance artists this model will help with maximising income on programmes of work and delivery.

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

**Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation**

W&T programme includes both proactive and reactive delivery enabling them to respond to the needs of commissioners and partners. The activities described within the programme are relevant to resident and reflect the principles of culture on your doorstep with a focus on participation.

**Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community** The proposed programme demonstrates an aim to create bonds between residents and improve cohesion.

**Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured** Reference has been made to the Creative Futures framework and the CF roles are embedded in the proposed projects engaging young people.

**Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture** W&T have offered a Birmingham University student the opportunity to be an assistant director for Wasted. An apprentice has also been recruited from creative alliance with Future Jobs funding. W&T are also mentoring a creative leap individual. Wasted will also provide an opportunity for the community (16 upwards) to be involved in the production through a number of roles.

**Activities which ensure the voices of young people are heard effectively in cultural planning** W&T have a young person on their board. Through work with Harborne Academy W&T have selected students to be part of a focus group to inform a series of sessions with the Academy.

**Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events** evidence ?

**Activities which improve public perception of Birmingham as a great place to visit** evidence ?

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Applicant demonstrates robust planning and management of work loads.

**9) Have you followed up referees?**

*note which referees and any points of discussion/action required*

BCC lead officer has been main source of reference for this application

**10) Balanced Scorecard Assessment.**

*Use the box below to record any comments.*

Understandably the company scores low on Great International City

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

**Evidence of the organisation's importance to the overall arts establishment infrastructure** W&T have a strategic role to promote health and well-being by working with communities and young people. W&T are a major provider of health and wellbeing through the Arts within the city and region.

**Evidence of funding from other sources and percentage of BCC funding of total turnover** W&T's submission projects BCC funding would be approximately 5.9% of 2011-12 income. W&T do not receive core funding from Arts Council. The majority of income comes from Project Grants and Contracts.

**Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists** Women and Theatre have forged ongoing relationships with Health trusts, local authorities and community organisations in the delivery of their programmes. W&T has a long term partnership with WM Probation delivering quarterly courses with women on probation at Crowley House Bail Hostel.

**Evidence of delivering a specialist service and developing specialist skills in the workforce** W&T deliver a specialist service through their focus on health and wellbeing, partnerships and re-active delivery against cross-cutting agendas e.g. Living on a budget (working title).

**Evidence of significant and meaningful participation in City Council projects and initiatives** W&T have evidenced some participation in City Council projects and initiatives by showing interest in delivering activities such as arts on the move and their ongoing work with young people under the creative futures framework.

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?

Yes



Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	See notes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

Women & Theatre aims to have reserves of 6 months core running costs, approximately £90,000.

Women & Theatre is required on occasion to incur the costs of developing and researching work before income is received this requires a level of reserve for cash flow reasons.

Unrestricted funds at 31<sup>st</sup> March 2009 were £53,249. Predicted reserves for year end 2010 are £42,238

No surpluses were generated at the end of 2009 -£17,961. A surplus of £11,739 was generated 2008. Profit year to date -£11,012

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	N/A
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	N/A
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	N/A
Are there any significant new plans (change of structure or scope)?	Yes
If yes have the financial risks/implications been addressed?	Yes
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	N/A
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

Liabilities did not exceed assets in the financial statements for year end 2009

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** (transition award)

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Women & Theatre's application scores well for its contribution to delivery of the Creative Future strategy and for its specialist focus. However, the company struggles to evidence a strong contribution to the Great International City and Culture on Your Doorstep criteria. The company's track record of producing issue-based work equips it well to develop projects under the proposed commissioning strands.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>(Sound it Out)</b>
<b>Grant Reference Number</b>	<b>(11-0745 - R)</b>
<b>Level of Funding Request</b>	<b>(£13,500)</b>

**Description of Applicant** Sound it Out are a social development agency and registered charity that has a strong track record in transforming people's lives and creating a positive difference in communities through music. They work with professional and community trained musicians from a diverse background of music skills and traditions. They target high priority groups and individuals isolated from mainstream society across four key sectors: Children and Young People; Cohesion; Professional Development (3), and Wellbeing (4).

Sound It Out has built a reputation for developing and delivering sustained high quality, high impact programmes. These are delivered to be inclusive and supportive for the participants involved, and to encourage participation, learning, creativity and achievement. They are characterised by group or individual music making workshops; leading to ensemble or performance based opportunities; long term training courses for staff in partnership organisations and opportunities for public or in house sharings of work to build confidence and skills within marginalised groups. They have worked with the following range of groups over many years under programmes such as Striking Chords; Shine; Volume;

- Disaffected children and young people & Young people at risk
- People with a disability
- Mental health service users & People in healthcare settings
- Refugees and asylum seekers & New migrant communities
- Looked After Children
- Faith communities & Diverse cultural communities

They have built up a strong network of partnership organisations at a local; regional and increasingly national level. The company enjoys partnerships with Birmingham Youth Services, Birmingham Pupil Referral Unit, and the Birmingham Youth Offending Services. They deliver professional development services to 9 out of 14 LA music services across the region (including Birmingham). They also deliver through agencies such as Audiences Central, Music Leader West Midlands. They are an active member of Birmingham Music Hub and deliver programmes in partnership with PCTs, & Mental health Trusts. The company employs 9 core staff members and a further 5 p/t outreach officers for the Shine programme funded with DCSF funds (£500,000 over 2 years) until March 2011. They are an RFO of the Arts Council with £113,788 funding in 2010 -11 with 8 years track record. In 2010 BCC revenue grant was 0.16% and ACE revenue grant was 12.6% of total turnover. DCSF funds have considerably increased turnover which has quadrupled in 4 years to £902,642.

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## **Eligibility Check**

- 1) Has the application been signed? Yes  
2) Has a hard copy been received? Yes

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	No
Internal Audit process	Yes
Risk Register	No
Code of Corporate Governance	tbc
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	tbc
Register of Directors' and Officers' personal & prejudicial interests	No
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	No
Signed audited year-end accounts for past two years	tbc

**4) Is the application eligible for funding?** tbc

**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality

- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*missing document*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant  
Several policy documents not complete or need revising. Code of Corporate Governance; Risk Register; Registers for Gifts & Hospitality, & Register of Directors Interests.needs filling in.

Use this box to add comments in relation to the eligibility requirements  
Company is robust with good Board but policies have been last on the list to be completed – company management responsibilities for Shine has needed focus on organisational development and delivery at the expense of this area of concern.

**5) Description of proposed programme** *(what is proposed, where it will happen, artists involved, who will benefit)*

Sound it Out (SiO) 2011- 14 Business plan outlines the need to rationalise the way forward for the organisation through four key strands of delivery in Children & Young people; Cohesion; Well –being & Professional development.

**Children & Young people:** Creating music workshops, programmes and performances in a range of formal and non formal settings, prioritising work with those marginalised and hard to reach. Shine (DCSF funded) has worked with over 300 hard to reach young people on a Friday / Saturday night in 5 youth / community centres in Kingstanding, Northfields, Sparkbrook, Yardley and Sutton Coldfield. They are looking to continue this work (with funds carried forward from DCSF to 2011-12).

**Cohesion:** Targeted work with diverse communities, refugees and asylum seekers and newly arrived communities has been going since 2006. Over 1,000 individuals from ethnic minority communities have been engaged through this sustained and inclusive programme and an ensemble group Infusion plays regularly as an advocate for this programme.

**Well-being:** Providing music activities in supportive environments for isolated individuals, including mental health service users and/or people with a physical disability. Sound it Out have just been awarded £80k over 3 years by Comic Relief to the **Dynamix** project at Birmingham Children's Hospital for 4 inpatient mental health wards with £4.5k support from the hospital. A further £39k over 3 years has been granted from Henry Smith Charity to fulfil Big Lottery Match funding for **Musical Connections** to work with adults with specific needs (disability and mental health service users) over the next 3 years. Striking Chords provides long term support for mental health users leaving residential placements and is supported by Birmingham & Solihull Mental Health Foundation (Reaside Clinic) and Ardenleigh (Forensic Child & Adolescent unit).

**Professional Development:**

SiO provide opportunities for emerging and established music leaders to develop their skills and abilities to work in specialist community sectors. Since 2006 they have provided training to 450 emerging music leaders across the West Midlands, and provided employment for approximately 600 individual musicians, trainers and Artistic Directors. They currently run the New Horizons course (aimed at non formally trained musicians wishing to work in formal education sector), which has been delivered to 9 out of 14 LA services in the West Midlands region. **Volume** ( a 3 year programme for Sandwell & Birmingham) developing volunteering and mentoring programmes for young people at risk (14 – 25) as well as **Initi8** (working with young people out of school hours with Youth music mentors has been very successful and will run until August 2012. Future CPD Services and training packages are look to place SiO in a strong position to benefit from future commissioning of services.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate? Policy strands have been rationalised over 2010-11 with separate artistic focus for each strand bringing greater clarity to delivery, target markets and programmes. Outcomes and evaluation of outcomes with measurables to indicate social impact or prove learning or skills outcomes are still to be refined. The company tends to work with professional and community musicians who want to work in this way and they provide a strong training programme and signposting programme to enable artists to learn and develop their social and artistic interaction skills. The business plan outlines a timetable for this to be developed.

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? Programmes are generic and heavily dependent on public funds. However as programme has shown the generic areas of interest with a wide range of partners shows that the company is adept at fund-raising to deliver their programmes to marginalised communities.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? marketing plan needs to be further worked on as it clearly identifies the target markets, the use of social media and website profile but it is not clear how recruitment to the programmes is undertaken and whether it is always successful. This area needs to be enhanced to ensure participation targets are met.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? ?

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *All their strands of work link to Culture on Your doorstep & Next Generation priorities with specific links to Birmingham Youth Service for Shine project, Birmingham Children's Hospital (Dynamix project) & Mental Health users (Striking Chords project).*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *Shine brings young people together at 5 key youth centres on a Friday and Saturday evening which is unique in Youth Service with strong retention of numbers over sustained programme. Sustained participation with targeted groups (especially refugees & asylum seekers) has been maintained since 2005 in local community centres with support from Baring Foundation & West Midlands Strategic Migration Partnership leading to an ongoing Infusion ensemble which regularly performs in Birmingham. Otherwise, information provided indicates that the company will struggle to deliver against the key weighted indicators of residents and non residents engaged.*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *Shine programme has strong evaluation framework demanded by DCSF with regular updates to BCC lead officer for 13 – 19 year olds. Music Leader training programme trains young people to be creative leaders and musicians to work with young people. Banded About works to set up ensembles out of school hours with four schools (as part of Birmingham Music Hub project focusing on transition ages 9 – 13 year olds). VOLume works with young people at risk 14 – 25 from Sandwell & Birmingham to develop music skills and gain Arts Awards where appropriate.*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *Ensemble players are encouraged through Music Hub to join other ensembles.*
5. Activities which ensure the voices of young people are heard effectively in cultural planning *VOLume project targets 10 new Youth Consultants and 7 young people to become Youth Advisory Board members per year and 1 member regularly attends SiO Board.*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *Sound it Out are beginning to gain regional recognition for the music training courses and work effectively with 5 regional Music Services including Birmingham.*
7. Activities which improve public perception of Birmingham as a great place to visit *Sound it Out work with Youth Music, Music Hub and regional Music Services as well as provide networked services with a range of national and regional providers and funders including DCSF. Sound it Out are gaining a national reputation for developing a number of different models of music making within a social cohesion framework that will make them more viable to compete for public sector contracts under a commissioning framework.*



**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

Had several conversations with new Chair of Board, who is supportive of organisation and need to prioritise programme. Feed-back and updates from DCSF reflect the company's progress with Shine project, which was delayed at start but is now more on track. ACE Officer recommends organisation and supports their strong programme delivery which she feels could be modelled for delivery regionally and nationally as with New Horizons programme.

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

Sound it Out scored well in Culture on your doorstep and Next Generation and have unique contribution to well-being / health agenda's and delivering specialist training to musicians to act as mentors / tutors to youth at risk, mental health users and refugees and asylum seekers. Their track record of fund-raising has been impressive and they are looking to develop models of programmes to deliver regionally and nationally.

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *Strong presence in community and youth music and original contribution to cohesion and well-being.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *BCC turnover of 0.16% but has aided the growth of turnover of the company in the last 4 years.*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *strong network of partnership organisations at a local; regional and increasingly national level. The company enjoys partnerships with Birmingham Youth Services, Birmingham Pupil Referral Unit, and the Birmingham Youth Offending Services*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *Specialist services in training professional musicians in community & participatory music making.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives *Provide good community, cohesion and young people plus targeted provision to minority groups.*

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in*

*The purpose of this section is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	Yes
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

### **Use this box to comment further on Reserves if necessary**

*Large reserves carried forward from 2009-10 and 2010-11 owing to starting the Shine programme later than intended. At the moment it is not clear what the carry forward will be for current year – as future negotiations with DCSF need to be had.*

## **13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?

No

Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	tbc
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	tbc
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with regular core funding

**What level of funding is recommended? (transition award)**

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Sound it Out is in a strong position to develop and consolidate a broad range of services which use participatory music to engage marginalised communities. However, the balanced scorecard demonstrates that the organisation will struggle to deliver against the key weighted indicators of numbers of residents and non-residents engaged, as well as media coverage generated. The company does excellent work with small numbers of local participants and its responsive approach will serve it well in developing an application for project funding.

**15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

New Chair appointed 2010-11 with new Board recruitment to bring on skills in fund-raising. Completion of Shine programme will need exit strategy for young people engaged in key venues across the city once funding has ceased.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>African Cultural Exchange (ACE)</b>
<b>Grant Reference Number</b>	<b>11-0726-R</b>
<b>Level of Funding Request</b>	<b>£14,000</b>

### Description of Applicant

African Cultural Exchange, dance and music's objectives are to promote African Culture in the U.K. They have established ACE youth dance as a constituted not for profit organisation and will continue to support them in the delivery of their objectives. ACE's programmes primarily include touring productions and educational activities.

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### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	tbc
Signed audited year-end accounts for past two years	tbc

- 4) Is the application eligible for funding?** **Yes**  
**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible because it is not for revenue support of arts activities as described in the prospectus. The application is for a discrete project.

- The applicant has not supplied (*type of document*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*name of missing document*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010):

Use this box to add comments in relation to the eligibility requirements  
Have recently become a registered charity

**5) Description of proposed programme, what is proposed, where it will happen, artists involved, who will benefit)**

The proposed programme includes;  
Working with choreographer Akiko Kitamura ACE will produce new touring work (10 week tour Autumn 2011). 'ICE' is the final part of a trilogy comprising of SKIN and SWITCH. ACE's touring pattern creates and tours every other year, each tour will be accompanied by an outreach and education programme. Touring 2013/14 'TEN' will explore the interaction between dance and live music. Musical director Ian Parmel will work with musician and composer Will Calhoun and is exploring the potential of working in collaboration with Birmingham Jazz. Educational projects and activities; taster workshops, a regular class programme, curtain raisers.  
Artistically and administratively led and supported by ACE, ACE Youth Ltd supports young people to lead and create their own work.

**6) Key Issues arising from Business Plan (identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).**

**Artistic Policy** – is the policy clear, distinctive and appropriate? The Artistic policy is clear, distinctive and appropriate to the organisation and its proposed activity

**Programme plans for the period of funding requested** – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The plans are confirmed, the programme is coherent and of high quality. There are some other providers of dance education within the city but no other organisations specialising in contemporary African and Caribbean dance.

**Marketing Plan** – ACE will work with Lift Creative Services to develop and deliver PR strategies for their touring work. ACE has identified priorities to increase audience figures. The organisation has a good track record of attracting participants and audiences.

**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Parent and tot right through to adult dance classes are offered through a regular class programme. The education and community programme is clearly described. Evaluation and monitoring systems will include; reports, questionnaires, press and media coverage. The applicant has appropriate skills and a track record of delivery

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

**Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation** The company is based at the Link Dance Space in Digbeth. This space includes a dance studio, changing rooms, offices and storage facilities. This facility is available to hire at an affordable rate. ACE tour to venues on rural touring circuits to increase access. The company also works with venues looking to develop diverse audiences; the Drum has been identified as one of these venues. ACE will also deliver residencies reaching young people in the communities of the venues that they will perform at.

**Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community** ACE will continue to build relationships with providers of 'out of school activities' including Saltley and Nechells EAZ's (Hodge Hill & Ladywood)

**Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured** The applicant has referenced the Creative Futures roles within their application and proposes to provide a range of opportunities through school workshops, dance classes, youth projects and apprenticeships whilst leading, supporting and developing ACE Youth Ltd.

**Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture** ACE Youth Ltd supports young people to lead and create their own work. Should these young people become professional dancers there is a 'route map' for them to come back into the company.

**Activities which ensure the voices of young people are heard effectively in cultural planning** ACE Youth Ltd is led by the young people themselves. ACE also have a young person on their board of directors.

**Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events** ACE has toured nationally and internationally and seeks to move forwards through incorporating influences from across the globe. This has most recently involved working with Japanese and South African Choreographers.

**Activities which improve public perception of Birmingham as a great place to visit** ACE has performed work at high profile events e.g. City of Culture Bid Launch, CoC Liverpool shortlist bid. Also the International Head teachers' conference (2009)



**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes and No**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Knowledge of previous delivery, ACE youth dance have previously delivered a considerable amount of performances but is now separately constituted. This will invariably affect some of the outputs from ACE dance and music.

**9) Have you followed up referees? No**

*Use this box to explain why not or note which referees and any points of discussion/action required*

Lead officer has been applicant's main source of reference

**10) Balanced Scorecard Assessment.**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

**Evidence of the organisation's importance to the overall arts establishment infrastructure** The organisation has a clear artistic policy. There are some other providers of dance education within the city but no other organisations specialising in contemporary African and Caribbean dance.

**Evidence of funding from other sources and percentage of BCC funding of total turnover** BCC funding is circa 3.8% of turnover. In 2011-12 Arts Council WM = 56% Project funding = 24% Education and outreach = 12%

**Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists** The organisation has some sound partnerships in place with international choreographers and touring venues. They also demonstrate some good evidence of support to local artists through employment and development opportunities.

**Evidence of delivering a specialist service and developing specialist skills in the workforce** ACE delivers several specialist services in dance education employing specialist and dedicated freelance tutors/dancers to support the Artistic and Musical directors. Through ACE's support and development of ACE Youth Ltd they are supporting young people to obtain specialist skills in the workforce.

**Evidence of significant and meaningful participation in City Council projects and initiatives** ACE has a track record of making a good contribution to City Council initiatives

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?

See note

Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes/No
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	No
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

ACE dance and music recognise the importance of having reserves and are currently working towards obtaining a workable financial reserves system.

**ACE provided the following information**

*The overall deficit for the period 2005/06 through to 2009/10 was in the region of £70k. Our analysis indicated that the cumulative deficit was associated with our move into The Link space during this time.*

*We moved into the LINK because we could not develop our work or ACE Youth who we see as part of our seeding community.*

*In 2008/09 we began taking steps to manage the cash-flow as well as outgoings. We maintained contact with our stakeholders throughout, appraising them of our situation.*

*By 2009/10 we had managed to reduce the deficit from £70k to £30k and, now as we head into the final quarter of 2010/11 we are pleased to report that our management accounts indicate that we will close the year with a balanced budget.*

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	N/A
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	N/A
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	n/a
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes

Cashflow test - can it pay its debts as they fall due?	tbc
Balance Sheet test - do liabilities exceed the value of assets?	Yes
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	tbc

*Use this box to comment further or to record responses from the organisation.*

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** (Transition award)

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

African Cultural Exchange's objective is to promote African Culture in the UK. The organisation's score overall is in the top half of assessments but they are demonstrably weaker than others in being able to fulfil Great International City and Culture on Your Doorstep criteria. It is good to note that the organisation has recovered from its deficit position but it still needs to build up its reserves in order to be able to mitigate financial risk. ACE has previously delivered well under the Creative Future (children's arts activities) awards and will be well placed to bid to deliver projects for young people in future.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Tindal Street Press</b>
<b>Grant Reference Number</b>	<b>11-0737-R</b>
<b>Level of Funding Request</b>	<b>£11,000</b>

### Description of Applicant

Independent publishers located in Birmingham with an aim to seek out and foster the talent of writers (especially those based in the West Midlands) by means of open submission manuscripts.

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### Eligibility Check

**1) Has the application been signed?** **Yes**

**2) Has a hard copy been received?** **Yes**

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes/No
Equal Opportunities Policy	Yes/No
Safeguarding of children/vulnerable adults (meets min standards)	Yes/No
Financial Regulations and Procedures	Yes/No
Internal Audit process	Yes/No
Risk Register	Yes/No
Code of Corporate Governance	Yes/No
Counter Fraud and Anti-Corruption Policy	Yes/No
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Statement
Whistle-Blowing Policy	Yes/No
Health & Safety Policy	Yes/No
Complaints Procedure	Yes/No
Quality Assurance System	Yes/No
Signed audited year-end accounts for past two years	Yes/No

**4) Is the application eligible for funding?** **tbc**

**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and,

although requested from the applicant, were not received during the assessment process or were not adequate.

- Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
- Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
- Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
- Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
- Financial summary
- Output summary
- Evidence of artistic quality
- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*documents*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010): Email sent 22<sup>nd</sup> September 2010 requesting the following; Artistic Policy, Programme plans for the period, Financial Plan, Monthly cash-flow Forecast for the first year of activity, Reserves Policy, Marketing Plan, Education/Community Plan.  
Applicant has had current grant held pending receipt of policies and procedures.

**Should the application be rejected on the grounds of ineligibility? tbc**

If Yes, then do not complete the remainder of the assessment.

Use this box to add comments in relation to the eligibility requirements  
PRI/LTD BY GUAR/NSC  
Not for Profit

**5) Description of proposed programme** *what is proposed, where it will happen, artists involved, who will benefit)*

During 2011-12 TSP will work with approximately 11 writers to publish 14 new books. Alongside this TSP will offer work experience placements for <50 young graduates and undergraduates whilst providing talks and workshops at festivals, universities, writers groups on writing issues as requested. TSP will continue to link with Aston University Jobshop to supply a part-time salaried Finance Administrator from business undergraduates and graduates.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate? Clearly outlines the organisation's mission statement and editorial policy  
Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The programme does not duplicate other provision  
Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? TSP publications will be represented for sales to the shops by Faber Independent Alliance and by Atlantic Books for distribution. This will allow for streamlined marketing, with expert advice and regular meetings to maximise book selection and marketing plans for individual titles.  
Does the organisation have a successful track record of attracting participants/audiences at this scale? The organisation has a successful track record of achieving prize-listed books  
Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? The operation of sales TSP's priority. Activity linking with education and community has been bullet pointed within the business plan. The organisation does have appropriate skills and a track record of the activity outlined.

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation The applicant does not have a cultural facility

Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community TSP engage with local libraries to host readings promoting publications and developing writers in engaging with readers

Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured TSP offer work experience placements for young graduates, undergraduates and school age students

Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture Offer professional expertise for the benefit of young people interested in writing and publishing as a career.

Activities which ensure the voices of young people are heard effectively in cultural planning Tindal Street Press are seeking a new young person to be on their board.

Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events TSP distinctive regional fiction from England, excluding London and the South East, with a leaning towards West Midlands and Birmingham.

Activities which improve public perception of Birmingham as a great place to visit TSP has had a substantial number of prize-listed books



**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The new distributor partnership reflects Tindal Street Press' growing profile within publishing

**9) Have you followed up referees?**

*note which referees and any points of discussion/action required*

BCC lead officer has been main source of reference for this application

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

Evidence of the organisation's importance to the overall arts establishment infrastructure The only Birmingham publishers with a focus on distinctive fiction, leaning towards West Midlands and Birmingham.

Evidence of funding from other sources and percentage of BCC funding of total turnover RBSA requested funds from BCC would represent approximately 3.8% of 2011-12 income. Arts Council WM = 16.5% Sales = 77%

Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists TSP have had an ongoing relationship with Birmingham University and libraries

Evidence of delivering a specialist service and developing specialist skills in the workforce TSP reads submitted manuscripts and recommends (or not) publication. Choosing to publish new authors, starting their career, gambling on their success both critically and in terms of sales. Offer professional expertise for the benefit of young people interested in writing and publishing as a career. TSP links with Aston University JobShop to supply a part-time salaried Finance Administrator from business undergraduates and graduates, a cooperation that has continued for four years.

Evidence of significant and meaningful participation in City Council projects and initiatives evidence ?

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?

tbc

Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	tbc
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	No
Does it appear that any of these reserves may substantially exceed essential business requirements?	tbc
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	No
Is further investigation required?	Yes

**Use this box to comment further on Reserves if necessary**

Business Plan States: Reserves from P&L account now stand at £112,232 compared with £80,924 in March 2009. The policy states that the value of stock at the end of the year contributes substantially to the end of year value.

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	tbc
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	tbc
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	N/A
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	N/A
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	N/A
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

As from January 2011, all TSP titles will be represented for sales to the shops by Faber Independent Alliance and by Atlantic Books for distribution. All stock will transfer to Atlantic from January 2011.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** (transition award)

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Based on the commission scoring exercise Tindal Street Press was in the lowest five applicants. The organisation has a successful track record of achieving prize-listed books which contributes to the city's national reputation and has a unique focus as an independent publisher in the portfolio. However, it could have a much stronger profile and role within the city's arts infrastructure through a developed education and community programme. The organisation would benefit from improvements to management systems, financial planning and controls. At the time of this it is a concern, that after numerous requests, satisfactory policies and procedures have yet to be developed and submitted.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Tindal Street Press is a small organisation and the requirements of revenue funded status may be disproportionate to the amount of grant it receives, making it difficult for the organisation to meet the eligibility criteria for the scheme. However, the company could be well-placed to deliver discrete activities under the project commissioning scheme.

## Commissioning of Arts Activities 2011+ Assessment Template

**Name of Applicant** (Stan's Cafe)  
**Grant Reference Number** (11-0730 -R)  
**Level of Funding Request** (£10,800)

### **Description of Applicant**

*Stan's Café are a theatre company based in Birmingham, internationally recognised for devising contemporary theatre. They are 'inspired to address timeless and contemporary themes and to twist theatre out of shape in order to do so'. Stan's Cafe believe in collaborative working, devising productions as an ensemble and engaging audiences philosophically as co-creators. They have devised a number of internationally significant works such as 'Of all people of the world' which has toured to over 40 different countries, as well as being profiled in Birmingham Cathedral and their own building AE Harris, winning international critical acclaim. Their smaller performance works, such as Constance Brown and Home of the Wiggler have toured internationally to China, Europe, USA and Canada as a result of being presented at the last 5 British Council showcases at the Edinburgh Festival. They have acquired a new devising and performance space AE Harris, in the Jewellery quarter, which enables them to rehearse, create and present new and old shows with a site specific way. They also act as a hub to co-present and produce a number of new and significant works by emerging theatre practitioners through pilot nights, First Bites and the most recent first Birmingham / European festival of theatre (BE Festival).*

*Stan's café are an RFO of the Arts Council with three year funding at £103,704 in 2010. They employ three salaried staff with additional two dozen freelance Associate artists. James Yarker (Artistic Director) leads both the artistic direction as well as the creative education programme whilst the management of the tours and the building of AE Harris falls to the General manager. The current BCC grant (2010- 11) forms 4.17 % of the total; ACE grants form 47% whilst earned income is 48.7% of the total.*

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### **Eligibility Check**

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b>   | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |
| <br><b>3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).</b> |            |

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	tbc
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	tbc
Complaints Procedure	Yes
Quality Assurance System	Yes
Signed audited year-end accounts for past two years	No

**4) Is the application eligible for funding?** Yes subject to above docs  
**If No, specify the reason the application is ineligible** – strike out all those that do not apply.

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*missing documents*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant  
 Signed audited accounts for 2010-11 and past two years as have draft accounts but not signed accounts.

Use this box to add comments in relation to the eligibility requirements

**5) Description of proposed programme** (*what is proposed, where it will happen, artists involved, who will benefit*)

Stan's Café propose to continue to create and tour existing work and new work during 2011 – 12. *The Cleansing of Constance Brown* will be shown for 3 weeks in AE Harris building and their new show *The Cardinals* will be created there too. *The Cardinals* will be shown at the British Council showcase in Edinburgh 2011 plus tour to 6 national venues in the UK. It will be premiered in Domaine D'O as part of their 3 year partnership relationship with this premier European theatre venue in Montpellier. A further 3 international touring bookings are expected.

R& D for a future production called *The Anatomy of Melancholy* will take place during 2011 in AE Harris, thus making full use of this space for the company.

The AE Harris space can continue to operate, supported by Arts Council G4A £60k for the next two years. This is developing as a unique space for emerging theatre practitioners and festivals. Plans for 2011 – 12 include hosting BE Festival; hosting Birmingham Rep productions; Theatre Ark youth theatre productions and producing in house Pilot nights and First Bite nights for emerging artists. AE Harris building has already been used by BDE & DanceXchange for their IDF festival and will continue to be used by presenters such as Birmingham Opera Company who search for less traditional theatre spaces to present their work.

Education and community work will continue to be delivered in partnership with organisations such as Brightspace and mac. James Yarker has worked consistently with teachers to improve the use of creativity in teaching and the teaching of creativity.

Innovative approaches to art making will involve participation and new technology. Their latest show premiered at the mac, *Tuning Out with Radio Z*, had 1,000 online participants as well as an audience for the live show. This will be developed during 2011-12 with the development of *24 Scalextric 2* and *Timelapse* to push forward with digital engagement with audiences. Operational targets are included in the programme to stabilise the operation of the company and its financial management. Freelance staff are brought into the company for specific tasks such as marketing and book-keeping but future fund-raising has been highlighted as an area for development with a sub committee from the Board for guidance.

**6) Key Issues arising from Business Plan** (*identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below*).



**Artistic Policy** – is the policy clear, distinctive and appropriate? Artistic policy is clear and the company's vision is to continue to be a leader in the field of contemporary devised theatre and recognised nationally and internationally. The company has support locally and nationally and is regularly showcased at the British Council showcase for international touring. Their recent 3 year partnership with Domaine D'O as one of 6 European contemporary theatre producers (and the only UK company) is testament to their critical success.

**Programme plans** for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? Stan's café have proposed an outline of plans for 2011-12 which shows a coherent plan for their own work in presenting and creating in their own space as well as presenting their new show *The Cardinals* nationally and internationally. Their work is of a high quality and regularly gets national and international profile and reviews. They are unique in the UK and have considerable international interest from promoters to present their work.

**Marketing Plan** – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? Marketing is targeted to international and national markets in terms of their touring work and is of a very high standard. Special projects within their building develops different style of marketing to support attendance by local audiences in the community. The venue AE Harris is not easy to find in the Jewellery Quarter, but gradually more local audiences are attending.

**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Stan's Café as an experimental company develop individually tailored education projects to develop 'a provocative learning experience that will help participants in their personal and creative development'. They try to ensure 2 education projects lead to art making so that family and young people develop the habit of attending local sharings of work.

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *AE Harris is providing new and innovative space for creating theatre that seeks to bring a younger audience to theatre. Participatory activities can also take place in this space which is encouraging local and community engagement for Ladywood residents.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *Certain events have shown how residents can attend and mix with theatre practitioners to create new approaches to cultural activities. The BE Festival hosted a meal in the middle of events for all to sit down and talk to the audience which created a novel way for people to interact.*

3. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *Stan's Café and the community of emerging theatre practitioners developing work in the AE Harris building are providing a niche market and series of events that are encouraging the next generation of theatre makers. They are providing a vital new link to European and international theatre makers and allowing a new breath of fresh life for the next generation of artists based in the city. Links to the British Council and Montpellier Domaine D'O could bring significant cultural exchange for the city.*
4. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *Stan's Café take on a producing and mentoring role for many of the emerging companies and youth theatre practitioners. Big Brum youth theatre and Theatre Ark performed there last year and will again this year. Stan's café assist other companies with production and management and offer opportunities for young people to develop as performers, creators and leaders indirectly through these mechanisms. They do not directly run a youth theatre.*
5. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *James Yarker is acting as a mentor to emerging professionals 19 – 30 year olds rather than engaging with 16 – 19 year olds. However he does become involved in education through Brightspace, and will offer signposting and progression routes for young people, through this channel. No direct delivery of Youth Arts Award but offered in partnership with other organisations who participate in the space.*
6. Activities which ensure the voices of young people are heard effectively in cultural planning *All participatory workshops allow the voice of the young person to be explored as defined within the Equality action plan, as a collaborative way of working. James Yarker has also stirred young people and young professionals to become engaged as advocates for the arts and contributes regularly on line to various websites to advocate the case for investment in the arts.*
7. Activities which improve public perception of Birmingham as a great place to visit *Stan's Café always promote Birmingham as part of the international touring and profiling of work through new media and broadcasts when abroad. The name of Birmingham is also presented in all press releases about the work of the company. Their niche events of creating site specific work in AE Harris has also drawn national media e.g. The Guardian to the space to review work, with positive results.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The organisation has revealed that cuts from ACE & BCC will lead to a considerable reduction in the company management and the input from the Artistic Director. For example he would need to reduce hours from full time to 4 days a week. Programme planning will need to be more fully fleshed out with cash flow to illustrate the impact of reduced support.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

Yes – email communication with Lead officer from Arts Council which confirmed the G4A support of £60k towards important subsidy for effective running of the space. Comments include:  
Also the use of AE Harris reflects the position they hold in the regional sector and is one of the reasons why taking it on has put pressure on their capacity – because the type of company which seeks to work there often does so because it admires and respects Stan's Cafe and thus demands additional support and advice, not just occupation. The company meets our criterion around 'excellent and innovation' particularly well.

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

Taking over the running of AE Harris as a new venue in Ladywood for experimental theatre has provided young and emerging theatre companies based in Birmingham with a venue and production support which has raised the profile of new and experimental work in Birmingham. Stans Café tour internationally with support from British Council. They also hosted the first international BE Festival with a view to its continued presentation during 2011-12.

Stans Café has particular strengths in GIC but is weaker in Culture on Your Doorstep and less effective on Next Generation.

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *Significant creator of contemporary theatre that has national and international reputation supported regularly by British Council for touring abroad. They have also taken on an important role in developing a new theatre space in their new space AE Harris Building, Ladywood, which has allowed new emerging theatre producers and performers to show their work and experiment in new ways. The first BE festival in 2010 was an important event that linked stans café with emerging theatre practitioners across Europe.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *BCC funding is currently a minority funder at circa 4.5% of total turnover. In 2011/12 ACE grants is estimated to be 54.2% of turnover with remaining 41.3 % found through Box office, fees and education and fund raising. £60k G4A grant has been awarded to support programme and management of space during 2011 – 13.*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *Stan's Café have developed significant international partnership with Domaine D'O, Montpellier and with other venues that ask for return programmes in Europe, China & USA. British Council have programmed their work over 5 years. They now are developing significant partnerships with local and city wide organisations to create an emerging 'theatre scene' around the AE Harris building which is unique and beneficial to local companies and individual artists.*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *Specialist service in mentoring to emerging companies. Specialist expertise in devising theatre in site specific way and in developing innovative approaches to theatre using new technologies.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives. *Not directly but contributes to social cohesion targets, local arts development in Constituency and transforming the profile of the city to international and national visitors.*

**12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing*

operations during the period of funding requested. Note that Reserves can only be used once.

The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.

Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.

Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)

We would normally expect an organisation to have enough general reserves to cover at least three months running costs.

All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	No
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

As of 31<sup>st</sup> March 2010 Stan's Cafe had reserves of £42,563 to cover the obligations of covering 3 months salary for core staff and one months rent for the building.

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen

Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	Yes
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	Yes
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

Stan's Café run a tight ship given the range and complexity of all the projects that they deliver. They have a cautious approach and financial prudence regarding the running of the AE Harris building as well as touring their own work. The ACE subsidy towards the rent of the building for the next two years is an important facet of their growth and development.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with regular core funding

**What level of funding is recommended? (transition award)**

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Stan's Café makes a good contribution to the Great International City and Added Value scoring criteria but does not demonstrate a sufficiently strong contribution to either Culture on Your Doorstep or Next Generation. Birmingham City Council is a minority funder of the organisation which receives strong support from Arts Council England. Stan's Cafe has received funding from Birmingham Cultural Partnership for its new venture, the BE festival which took place for the first time in 2010 at the company's AE Harris building. Stan's Cafe has a strong track record for international work, as well as creating work which reflects local identity and will be able to develop credible applications for the commissioning of projects.

**15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.





## Commissioning of Arts Activities 2011+ Assessment Template

**Name of Applicant** (Fierce Festival )  
**Grant Reference Number** (11-0738 - R)  
**Level of Funding Request** (10,800)

**Description of Applicant** *Fierce Festival is an annual international festival of contemporary performance and live art, rooted in and shaped by the West Midlands, but taking place in a variety of traditional and site specific venues in Birmingham. New artistic directors Laura Mc Dermott and Harun Morrison (appointed November 2009) are taking a new artistic direction for the festival by developing work with a 'caravan of artists' over the whole year so that their work can be developed in a specific context with engagement with local people during the year. Interrobangs or week-ends of works in progress with opportunities for emerging artists on the Platinum programme have allowed for milestones of activity during the year. Their first festival in February 2012 will show the end point of this journey. During 2010-11 Fierce have made good international partnerships, with additional WNF IPP funding to commission touring work in Louven, Brussels and will present it's UK premiere in BMAG in Feb 2011. Their local partnerships have developed this year and they were particularly proactive in developing Big City Canvas website for the City of Culture bid. They also led on a Cultural Olympiad bid for National Heritage 2012 and whilst successful to the last 14 bids nationally were not one of the final 5 bids selected. Over the previous 11 years of Fierce Festivals, curated by Mark Ball, the international reputation of mission to present 'the best live art from across the world' built up a core audience of young people 18 – 34 and over 55 year olds, many of whom would not necessarily identify themselves as live art fans. Their online Festival in 2008 created an online participation of 21,000 votes to select the final 9 works shown in the Festival.*

*Fierce Festival are an RFO of the Arts Council with £83,000 over three years from 2008 – 2011. Additional G4A grant of £15k (2010) has been given to the company for organisational development, including a robust business plan, which will be completed by November 2010. The draft business plan submitted for this application was on the understanding that it was a working document only. Fierce Festival currently have a staff of 2 Joint Artistic Directors; Virtual Office Manager and project assistant, a p/t General Manager, p/t Producer, a development and communications assistant and interns. As the festival approaches a freelance team will be built to deliver all aspects of the festival. The current financial situation for 2010-11 reveals BCC revenue grant is 4.6% of total turnover; Arts Council grants being 38% of turnover and WNF BCC grants a further 13.5% of total turnover. The total turnover estimated for 2010-11 is £257,485. )*

## **Eligibility Check**

- 1) Has the application been signed? Yes  
2) Has a hard copy been received? Yes

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	No
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	No
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	No
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	Yes/No
Signed audited year-end accounts for past two years	No

**4) Is the application eligible for funding? Yes/  
If No, specify the reason the application is ineligible**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*missing documents*) will be requested as a condition of support and

funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant  
Safeguarding policy; Risk register; Register of Directors prejudicial  
interests and last 2 years of accounts have been presented by NOT  
SIGNED. Audited accounts from 2009-10 have not been finalised or  
signed.

Use this box to add comments in relation to the eligibility requirements

**5) Description of proposed programme** (*what is proposed, where it will happen, artists involved, who will benefit*)

Fierce are ready to raise questions about international collaboration, community engagement in a digital age; the development and engagement with local artists so that Birmingham can become 'a hotbed of artistic experiment greeted by an engaged and passionate local creative community' (Artistic policy for Fierce 2010). Fierce Festival 2012 will again programme a Caravan of Artists to produce work over one year that is developed with participatory activity culminating in Festival in February 2012. The festival will be between 5 – 7 days with a Fierce Bar for evening cabaret and performances plus a Fierce Radio stations. Interrobangs in June and September will create a critical mass of activity and allow audiences to engage and build interest during the year. The list of 10 – 15 artists has been put forward in the plan and include Joshua Sofaer (already confirmed with mac as part of the 50<sup>th</sup> anniversary year), whose experience as a live art curator / educator and engaged participatory practice has been well established. Barnaby Stone; Bum Bum Train (recently shown at Bite season, Barbican to rave reviews ) 'Exhilarating, pulse-racing, uncomfortable, hilarious, stressful and life-affirming, You Me Bum Bum Train is truly a performance unlike any other.' '...even those against audience participation will flourish under You Me Bum Bum Train circumstances...' ( Official London Theatre ); Marcus Coates (in partnership with IKON) Felix and his machines – creating kinetic sculptures. as a performance device, art installation, or theatre accompaniment, (co-commission with CBSO); choreographers / directors (e.g. Manu & Mukul and Lotte van de Burg / Ivana Muller) who work with community participation to create performance work; Nikhil Chopra (contemporary Indian performance / character who develops improvisation around historical Indian and contemporary Indian cultural figures); South African platform (working with LADA and Artsadmin to invite in emerging artists working in live practice in South Africa); site specific work to be placed in Botanic Gardens and/or linked to Quaker history of Birmingham; Nic Green (whose performance practice encodes ecology based theories of community engagement and whose performance work at Edinburgh 2009 created critical acclaim). The likelihood of at least 10 of these artists creating work in Birmingham would at least link our black and asian communities to contemporary asian / South African practices. Contemporary artists would also be invited to research historical roots of Birmingham communities and challenge the real questions of the value of a Festival that Fierce have raised in their artistic policy and strategy. Timetable for the activity has been included with artists announced in June; Interrobangs in July & December and Festival taking place 29<sup>th</sup> Feb – 4<sup>th</sup> March to take account of Leap year.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate? Fierce have written an engaging and challenging new artistic policy that addresses contemporary issues about the purpose of a Festival redressing the one off nature of most festivals and seeking to engage in longer term development that finds community engagement and allows artists to engage in a deeper way with the city that they create work for. A radical re-think of a festival format that aims to bring international artists to Birmingham with longer term effect. The vision shows a new direction that has been well argued but will need time and space to develop in practice. Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The list of artists for 2011-12 are interesting and show a range of live art / performance / written and digital engagement. The selection of artists all seem to have a proven track record of community engagement and seek to slant the festival format towards engagement and participation in a new and exciting way. The planning and completion of one festival in February does not allow much time before announcing new artists in June so fund-raising for 2011-12 likely needs to be revisited without the affirmation of 2011 Fierce Festival.

Co-commissioning with CBSO / Ikon/ Dx or other large organisations in the city appears to be a positive move (but not confirmed) whilst also undertaking site specific work e.g. the Botanic Gardens.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? Fierce have become the first organisation to develop a 'virtual office' alongside an organisational communication whereby all communication is by email. They regularly use eflyer/ facebook and twitter / blog posting to communicate with their audiences. They have an online media partner 'This is tomorrow' and a network of European and national live arts and festival promoters to advertise the work of Fierce. This may be appropriate for 16 – 30 year olds but not sure that this is so effective for those over 55. Reality checks with Interrobangs in 2010 June & September showed that audiences were not huge and engagement not as simple to achieve by this means only.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Education and Community Plan outlines intention to work with Bum Brum Train to work with 120 16+ participants; to work with University of Birmingham (but no targets) and continued work with Brightspace & Platinum programme )

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *Fierce programme is looking to site work in venues across the city plus site specific work e.g. Botanic Gardens where special events could develop non-arts attenders. Range of artists will engage broad range of live art and performance work which if appropriate to co-commissioners CBSO / Dx/ Ikon could bring diverse range of art from and audiences to festival.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *Main aim of new direction for Fierce Festival is to develop good quality artistic live art / international collaboration as 'a hotbed of artistic experiment greeted by an engaged and passionate local creative community'. Longer term engagement time between artists and community participation over the year would appear to have solved this but in reality without core staff to enable and facilitate on the ground engagement – there could be a gap between vision and reality*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *Engagement with young people is project based and in partnership with Brightspace. Track record this year shows a lack of direct experience by ADs in this field – so additional free-lance artists may need to fill this gap.*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *Young people 16+ is more of their audience base and Platinum programme to encourage graduates and emerging artists is more of their direction.*
5. Activities which ensure the voices of young people are heard effectively in cultural planning *In theory they are keen on this but in reality at the moment there is no young person on the board and little engagement with youth focused groups except engagement with Platform group of new media students defined by Brightspace.*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *Fierce are the only live arts festival in Birmingham and built a national reputation under the previous Artistic Director which helps Fierce to engage with a national and international audience. The links and partnerships are continuing with new artistic directors but they will need time for their new direction to take shape and draw in audiences after a gap of 18 months with no festival focus.*
7. Activities which improve public perception of Birmingham as a great place to visit *Proposed festival programme seeks to achieve this.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes and No**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Organisationally Fierce are in a fragile position as they have lost a full time General Manager with experience of running this festival. Artistic Directors are taking on role of CEO and General Manager with little experience of having done this previously. Currently the support team is small with p/t producer financed through Peach placement (Cultural Leadership) and 1 Virtual office manager – however without an office they run the problem of being 'invisible' or unobtainable. They have secured additional funds from WNF funds to deliver project using digital technology but there are some concerns over the level of engagement and participation.

Fierce Festival has been put back to a later date in March 2011 to complement programming and share PR to reach young audiences with Flatpack Festival. Their Festival programme now includes a Caravan of 10 artists from UK, Europe and South Africa to present work in progress over the year with a culmination of final work in March 2011.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

Arts Council are supportive of the direction the new AD's have taken since taking on their positions. Lead officer wrote:

*"since taking the new Artistic Directors on in April this year, all those involved with Fierce have stepped up to those challenges and accepted responsibility for addressing them. They also have a good support team around them to help with the business planning process, board development and financial modelling"*

Member of the Board (Debbie Kermode, Director of Brightspace). was very supportive of the team and thought their financial management was robust.

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

Commissioning Scores are in the mid range of all arts organisations. Strengths are within the Great International City as their programme brings internationally significant live art programming to arrange of traditional and non-traditional sites in the city. Effective support to next generation of artists through Platinum programme favours Birmingham based artists.

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *Fierce are one of many Festival organisations in the city but currently the only Festival included in the existing portfolio of revenue clients.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *Fierce Festival have continued to fundraise throughout the current year for their festival. So far the estimates reveal that BCC is 4.5% of total turnover*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *Fierce have established new partnerships for international commissioned tour, building on the AD's experience from Battersea Arts Centre. They also have created a new partnership with Flatpack Festival for this year which is planned to be built on for next year. Good partnership with Stans Café, mac and small scale venues to establish year round profile for the Festival.*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *They are a specialist in Live art programming which is not taken on as directly by anyone else in the city.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives *Fierce took a lead in developing initiatives for City of Culture – Festival of Ideas and community engagement through digital and participatory events.*

**12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*



*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

Reserves of approx £10k carried forward from 2010-11 which is the first time that the company has achieved this. In the current year they have raised more than £100k.

### 13) Other Financial Matters

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	Yes
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	Yes
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes/No
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	tbc
Are there any comments in the audited accounts which cause	

concern and have not been adequately explained?

No

*Use this box to comment further or to record responses from the organisation.*

Fierce Festival received the following additional funds from WNF during 2010-11 to be able to create international context of artists for this years festival: IPP - £20,000; FCF - £15,000. Fierce have indicated that reduced income of 10% or more will affect the staging of a large scale production in Birmingham.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with regular core funding

**If yes, what level of funding is recommended? (Transition award)**

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Fierce is in a fragile position owing to changes in the management structure and the loss of key individuals. The new Artistic Directors are taking on role of managing the organisation with little experience or track record. Concerns about the lack of community and participatory engagement at events are borne out by the poor scores against the commissioning priorities of Next Generation and Culture on Your Doorstep. The focus on the artistic process detracts from planning for the delivery of a meaningful experience for audiences. The lack of management capacity in the team represents a risk.

The proof of the company's continued ability to deliver will be in the first festival curated by the new team, due to take place in March 2011. Fierce has the potential to deliver high quality international work and has been supported in 2010-11 by dedicated funding for festivals. If its transition is successful it is likely to be a strong contender for funding under the international projects commissioning strand.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Royal Birmingham Society of Artists</b>	<b>(RBSA)</b>
<b>Grant Reference Number</b>	<b>11-0733-R</b>	
<b>Level of Funding Request</b>	<b>£9,000</b>	

### Description of Applicant

RBSA exists to advance the education and the practice of the fine Arts. The Organisation is a society of associates (members) that own and run RBSA Gallery located in St Paul's Square.

### Eligibility Check

**1) Has the application been signed?** Yes

2) Has a hard copy been received? Yes

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
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Equal Opportunities Policy	Yes
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Safeguarding of children/vulnerable adults (meets min standards) Yes

Financial Regulations and Procedures	No
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Internal Audit process	Yes
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Risk Register	Yes
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Code of Corporate Governance	No
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Counter Fraud and Anti-Corruption Policy	Yes
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Gifts & Hospitality Recording Procedure	Yes
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Register of Directors' and Officers' personal & prejudicial interests Yes

Whistle-Blowing Policy	Yes
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Health & Safety Policy	No
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Complaints Procedure	No
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Quality Assurance System	tbc
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Signed audited year-end accounts for past two years	Yes
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**4) Is the application eligible for funding?** Yes

**If No, specify the reason the application is ineligible –**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.

- Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
- Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
- Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
- Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
- Financial summary
- Output summary
- Evidence of artistic quality
- The applicant has not supplied (*type of document*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*name of missing document*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010):

Code of Corp Governance?

Use this box to add comments in relation to the eligibility requirements

Company: PRI/LTD BY GUAR/NSC

Registered Charity

**5) Description of proposed programme** *(what is proposed, where it will happen, artists involved, who will benefit)*

2011/12 will include;

A programme of free exhibitions (some open submission) and events in the RBSA Gallery promoting craft practitioners, Members, emerging artists and individual artists.

Delivery under the Creative Futures Framework through family-friendly activity, Young Friends (8-12yrs) and Arts Award welcome activities.

Skills based workshops for adults

Exhibition talks

Collaboration with other galleries through 'Heart of England Galleries' informal group.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate? The Artistic Policy is clear and appropriate

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The programme, as outlined within the answer to question 4 of the application form is detailed, coherent, of high quality and does not indicate duplication of other provision.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? RBSA have undertaken significant market research. RBSA aim to increase the range and number of activities and projects with schools particularly located in the Ladywood and Perry Barr areas.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? The Education Strategy within the Business Plan does identify target groups, education/community activity and indicates how participants will be recruited. Targets included within the Community and Education plan outline expanding the number of workshops and projects delivered off-site

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation RBSA owns and runs the RBSA Gallery in St Paul's Square located in the Ladywood Constituency. The organisation has formed ongoing relationships with local primary and secondary schools through the delivery of activities and workshops.

Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community RBSA will stage a community-curated exhibition of historic works from a Permanent Collection; the archive team which will curate this exhibition includes young people.

Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured RBSA is Family-friendly and delivers its education programme in-line with the creative futures framework and roles. RBSA doesn't currently include the delivery of Arts Awards within its programme however; they are a recognised Arts Award Welcome Centre. RBSA will develop their Young Friends; an art club for children aged 8 to 12.

Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture RBSA will develop Young Reps a group of young people aged 14-18, who have input into the creation and delivery of RBSA work and will stage the Young Curators Contemporary Print Selection exhibition in 2011, which will be curated and interpreted by young people.

Activities which ensure the voices of young people are heard effectively in cultural planning RBSA has young reps (14-18yrs) who input into the creation and delivery of the work programme.

Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events ?

Activities which improve public perception of Birmingham as a great place to visit RBSA works with the Jewellery Quarter regeneration partnership to promote the jewellery quarter area as a place to visit.

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The outputs relating to the proposed programme are relative to previous delivery which Lead Officer is familiar with.

**9) Have you followed up referees?**

*note which referees and any points of discussion/action required*

BCC lead officer has been main source of reference

**10) Balanced Scorecard Assessment.**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

Evidence of the organisation's importance to the overall arts establishment infrastructure Exhibitions are determined by artist members in an open forum and work for exhibition is selected by peers and on qualitative criteria. Exhibition opportunities are open to all artists.

Evidence of funding from other sources and percentage of BCC funding of total turnover 2009-10 actual shows revenue from; other project grants alongside BCC, education, outreach, sponsorship and donations etc. RBSA's requested BCC funding would be approximately 3.7% of 2011-12 income.

Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists Work with the Jewellery Quarter regeneration partnership and local schools. The RBSA runs an Honorary Associate Membership scheme open to art graduates or artists in the early stages of their career entitling them to; two years free Associate Membership, the chance to submit work, guidance and advice from an RBSA Member, networking opportunities, the chance to deliver demonstrations and workshops to visitors, Friends, fellow Society members and school groups. Supporting local emerging artists to develop their professional practice and career.

Evidence of delivering a specialist service and developing specialist skills in the workforce RBSA offers sixth form and undergraduate intern scheme

Evidence of significant and meaningful participation in City Council projects and initiatives RBSA are a contributor to artsfest and holder of Family Friendly Kitemark

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*



Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	Yes
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	No
Is further investigation required?	Yes

**Use this box to comment further on Reserves if necessary**

3 months running costs = £50,000  
 Unrestricted reserves are intended to build a £500,000 investment fund which at a 5% return would produce an income of £25,000 per annum  
 Balance at 31<sup>st</sup> December 2009 designated funds (building fund) were £331,347.  
 The applicant has explained that the 'Building Fund' refers to the value of the gallery building at 4 Brook Street, a freehold property owned by the Society.

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	N/A
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	N/A
Are there key assumptions which involve high levels of uncertainty?	No
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	N/A
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

RBSA's turnover is approximately £200,000.  
The 2010 cash-flow indicates a balance of around £100,000 throughout the year.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** (transition award)

**If yes, what length of funding agreement is recommended? For 2011/12**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

RBSA aims to engage local residents (Ladywood and Perry Barr) and is planning to expand the number of workshops and projects delivered off-site. These plans need to concentrate on the development of community focused programmes for adults as the organisation has already formed ongoing relationships with local primary and secondary schools. RBSA has undertaken considerable research into its audiences and has concentrated on increasing footfall but it still needs to translate this into meaningful partnerships with new and existing organisations and facilities.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Capsule Events Ltd</b>
<b>Grant Reference Number</b>	<b>11-0727-R</b>
<b>Level of Funding Request</b>	<b>£10,000</b>

### Description of Applicant

Event focused organisation curating and promoting avant-garde music and culture. Describing them-selves as being on the 'international experimental cultural circuit'.

Promoting experimental practice within music, film and art.

Programmes include Supersonic Festival and projects such as the Home of Metal

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### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	tbc
Financial Regulations and Procedures	Yes
Internal Audit process	tbc
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	tbc
Complaints Procedure	tbc
Quality Assurance System	tbc
Signed audited year-end accounts for past two years	Yes

- 4) Is the application eligible for funding?** **Yes**  
**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and,

although requested from the applicant, were not received during the assessment process or were not adequate.

- Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
- Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
- Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
- Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
- Financial summary
- Output summary
- Evidence of artistic quality
- The applicant has not supplied (*see below*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*documents*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant  
Risk register (no statement), Register of interests paragraph included in gifts and hospitality (register not provided), Safeguarding does not name the board member responsible, internal audit does not mention the auditing of accounts. Missing - health and safety policy, complaints policy, quality assurance procedures.

Use this box to add comments in relation to the eligibility requirements  
Applicant - PRI/LTD BY GUAR/NSC governed by a board of up to six voluntary directors (Described as 'not for profit' within the reserves policy but not in the governance procedures and doesn't mention profits not going towards board members within the constitution)  
Capsule Events Ltd (not for profit) and Capsule UK Ltd (ltd by shares)

**5) Description of proposed programme** *what is proposed, where it will happen, artists involved, who will benefit)*

Capsule propose a year round programme of 20-25 events these will include; Live experiment music events, Supersonic Festival (3 day event), Supersonic Kids Gigs, Exhibitions and Film programme, talks and workshops an Artists Residency alongside one off projects such as Home of Metal, a volunteer/intern programme and international work with festivals.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

**Artistic Policy** – is the policy clear, distinctive and appropriate? The Artistic policy within the business plan outlines Capsule's mission.  
**Programme plans** for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? The programme is detailed, coherent, of high quality and does not indicate duplication of other provision.  
**Marketing Plan** – The points of the marketing strategy are outlined within the application - these focus on engaging with regional audiences. A breakdown of the target audience is provided based upon previous events and the supersonic festival. They are keen to build upon and retain current audiences; achievement of this has been attained over the past 10 years of programming.  
**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Education and Community activity is embedded within the proposed programme  
The business plan articulates the next three years of Capsule Events Ltd activity  
Over the next 1-2 years Capsule aims to implement a management structure

## **7) Delivery of Priorities**

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation Capsule does not have any cultural facilities.

Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community Home of Metal – brings people together to celebrate music created in the West Midlands, its legacy and influence across the world.

Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured Supersonic Kids Gigs - programme of performances for children (2-7yr olds and parents)

Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture Capsule offers volunteering opportunities aimed at those over 18

Activities which ensure the voices of young people are heard effectively in cultural planning evidence ?

Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events The applicant curates and manages a niche festival and focuses upon niche genre

Activities which improve public perception of Birmingham as a great place to visit Supersonic – international audience (Australia, Italy, Helsinki, USA, Holland, Belgium, Switzerland, France, Finland, Germany, Russia, Greece, Norway) 80% from outside Birmingham

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs?**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The organisation has developed and delivered an annual programme of work over the past 10 years by successfully receiving project funding. This has been delivered by a small core team of 2/3 staff and supplemented by volunteers where and when necessary.

**9) Have you followed up referees? *tbc***

*note which referees and any points of discussion/action required*

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

Evidence of the organisation's importance to the overall arts establishment infrastructure Capsule have recently celebrated their 10<sup>th</sup> anniversary elements piloted through this anniversary programme have led them to develop a year round approach. Capsule have a defined role, clear artistic policy and there are Evidence of funding from other sources and percentage of BCC funding of total turnover Projected BCC funding would be approximately 1.4% of 2011-12 income. Box Office = 19% Project funding = 71.4% PHF core costs = 7%

Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists Capsule are part of the independent festivals group initiated by BCC. They are also part of the eastside contemporary arts consortium and currently participating in a cultural leadership programme. Capsule are also members of the Creative Birmingham Board

Evidence of delivering a specialist service and developing specialist skills in the workforce Capsule intend to look at formalising work volunteers, further developing links with universities through delivery on the MA Events Management at Birmingham City University with the possibility of implementing training and development opportunities in the future. Supersonic offers 3 internships within design, marketing and production and 10 "super volunteer" opportunities where people are assigned specific areas of work and responsibility within the festival.

Evidence of significant and meaningful participation in City Council projects and initiatives Capsule are a leading element of the independent festivals group launching an advocacy document (4<sup>th</sup> Nov).

## **12) Need for Funding** *(analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)*

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*



Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	tbc
If so, is their intended use clear and reasonable?	tbc
Is further investigation required?	tbc

**Use this box to comment further on Reserves if necessary**

The reserves policy outlines a need to build unrestricted reserves over the course of the next 3 years to provide:

- The provision for an orderly winding-down of operations in the event of a significant adverse event that is outside the control of the company;
- The funding of unforeseen projects that have not been provided for in the normal financial planning process

Capsule has projected £12,000 as reserves to carry over to 2012/2013

### 13) Other Financial Matters

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	tbc
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	N/A
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	N/A
Are there key assumptions which involve high levels of uncertainty?	tbc
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	tbc
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	tbc
In your view is the organisation solvent?	tbc
Cashflow test - can it pay its debts as they fall due?	tbc
Balance Sheet test - do liabilities exceed the value of assets?	tbc
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	tbc

*Use this box to comment further or to record responses from the organisation.*

Total (2011-12) expenditure is £1,000 more on financial summary form than first year (2011-12) costings within the business plan. This was just a mistake in the financial summary form

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Capsule has a defined role and clear artistic policy. There are minimal other providers of multi-art form experimental practice with such a wide audience. The organisation has strengths in its international programme and its ability to attract media attention and has received Birmingham Cultural Partnership support for its Supersonic Festival. However, its contribution to the other key criteria for funding, Culture on Your Doorstep and Next Generation, is not fully demonstrated. It will be a strong applicant for international project commissions.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

## Commissioning of Arts Activities 2011+ Assessment Template

**Name of Applicant** (Chitraleka Dance Company)  
**Grant Reference Number** (11-0734 - R)  
**Level of Funding Request** (£15,000)

### Description of Applicant

Chitraleka Dance Company aims to educate, engage and enrich people lives creatively through classical Indian dance. They run a dance in education company, using Indian classical style of Bharatanatyam within a contemporary expression as the production style. They create unique performance work, which tours to theatres and schools regionally and nationally offering participatory workshops and residencies aimed at nursery, primary and secondary school age children. They run the Chitraleka Dance Academy based at King Edward VI Handsworth School delivering ISTD grade examinations for this dance style to young dance students. They often work in partnership with Moby Duck and Sampad to develop collaborative productions and projects. The company consists of 4 permanent and 2 part-time staff with a core of freelance artists. They have been an RFO of the Arts Council since 1996 with an annual turnover of £170k and core funding from ACE 2009-10 of £74,578 (44% of total turnover).

### Eligibility Check

- 1) Has the application been signed?** Yes
- 2) Has a hard copy been received?** Yes
- 3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**
- |   |              |
|---|--------------|
| Business plan to cover at least the period April 2011-March 2012      | Yes          |
| Equal Opportunities Policy  | Yes          |
| Safeguarding of children/vulnerable adults (meets min standards)      | Yes          |
| Financial Regulations and Procedures                                  | Yes          |
| Internal Audit process  | Yes          |
| Risk Register   | Not adequate |
| Code of Corporate Governance  | No           |
| Counter Fraud and Anti-Corruption Policy                              | Yes          |
| Gifts & Hospitality Recording Procedure                               | Yes          |
| Register of Directors' and Officers' personal & prejudicial interests | No           |
| Whistle-Blowing Policy  | Yes          |
| Health & Safety Policy  | Yes          |
| Complaints Procedure  | Yes          |
| Quality Assurance System  | Yes          |
| Signed audited year-end accounts for past two years                   | Yes          |
- 4) Is the application eligible for funding?** Yes

**If No, specify the reason the application is ineligible**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant had not supplied (*code of Gov*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*any missing document*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant  
They do have Code of Governance specific to their constituted org which has now been submitted.

Use this box to add comments in relation to the eligibility requirements  
Good strong and robust policies with update and review dates for Board to adhere to.

**5) Description of proposed programme *what is proposed, where it will happen, artists involved, who will benefit***

Proposed programme identified in 3 year business plan 2011-14 falls under 3 strands: dance in education touring productions and workshops, dance training and professional development and educational and community workshop programme.

**Dance in education touring productions:** During 2011-12 CDC want to develop a new dance in education collaboration with Moby Duck (long term collaborators) and a new pilot dance drama residency with Big Brum for primary & secondary schools. CDC as a dance in education company is currently based as Artist in Residence in University of Birmingham until August 2012 providing in kind storage and office space, access to halls for lecture demonstrations and performances. They will create educational residency work based on Diwali theme which has been successful in 2010 with 9 schools booking one week. They will be collaborators on Sampad People Dancing programme for 2011 – 12 leading into a Cultural Olympiad programme. During 2011 – 13 they expect to tour a new production 'From Stardust to Life' which they have already received BCC IPP funding for and Arts Council have agreed that further funding could be split over 2 years to support an Indian based cast and a UK cast over 2 years. Collaboration with Moby Duck will continue through both years (funding pending) until 2014.

**International artists** will be brought to small scale production on theme of Diwali will bring musicians from abroad to develop music and dance residencies in Birmingham in Autumn 2011. International links from tour to India (Feb – March 2011 awarded £20k from IPP funding 2009-10) with Mayuri (choreographer) from **Nritarutya Indian Contemporary Dance Company, Bangalore**. This co-production will provide international connections with Bangalore / Indian artists, who already have contacts with Birmingham based artists through working with Sampad in International Dance Festival 2008.

**The CDC Dance Academy** provides training and professional development is based with King Edward VI Handsworth for 5 – 25 year olds. The school provides a rehearsal base (outside school hours) and networks for schools, teachers and community. The Head of School (Elspeth Insch) is Chair of CDC Board. Programme of training in Bharatanatyam is for 5 – 25 year olds and currently 76 students attend with 82 students taking ISTD examinations in 2010 with 100% pass rate. They will deliver an annual summer school for intensive training plus an annual showcase Samaagama over the 3 years). CDC provide final examinations (Arangetrums) for senior students plus additional classes in body conditioning, theory of music & dance for ISTD students. Link to DanceXchange CAT programme with 6 dancers successfully enrolled for programme 2011 -12.

**Educational and community workshop programme** provides schools with educational programme in out of school learning (2 year partnership with Calthorpe Sports Partnership 2008-10) successful in working with 4 secondary schools. In 2011-12 proposed to take Diwali dance and music workshop programme to Birmingham secondary schools. There is a part-time education co-ordinator (employed since 2002) who has regularly increased workshop provision to deliver 100 sessions in 2009-10 with a Dance Associate to deliver the sessions. Over each year of 3 years there will be a special arts education project linked to science education created specially for schools. In previous programmes there has been good take up of CPD sessions for teachers with attendance of between 50 – 70 teachers providing unique resources and teaching packs for teachers in primary and secondary schools. Target for year is 60 days but 2010-11 revealed 104 days were achieved. Presence and profile and reputation of the company in schools is developing well through website presence and better evaluation and delivery according to national curriculum demands.

Previous productions have been supported by Creative Futures awards in 2008,2009, 2010 of £10k - but this can not be guaranteed for 2011-14 as this funding is not certain. Request for BCC revenue funding of £15k core funding has been identified to support this area of work.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

- Details of core business is clear but larger scale dance in education touring productions 'Eternal Love' is dependent on additional G4A funding which as a regularly funded ACE client requires additional permission. Previous productions have been funded with additional G4A grants of between £30k - £40k
- The £15k funding request to BCC would be prioritised to 'assist in the delivery of education workshops and creating new work within schools.' The company want to enable Birmingham schools to benefit from subsidised rates.
- A fund-raiser will be appointed in 2011-12 to secure diverse range of funding for the company with £3k set aside for bringing in a consultant.
- Any recommendation for core funding needs conditions to address some policy issues such as an additional mention of Dance Academy in Memorandum & Articles of Constitution; Corporate Governance for the Board, amended Risk Management register.
- Uplift from ACEWM in 2008 to stabilise and increase core staff to 4 full time staff (Artistic Director, Operations Director, Gen Manager and Dance Associate) meant that staffing costs 67% total budget for 2009-10. This is expected to drop to 61%

### *BCC Priorities:*

Artistic Policy – is the policy clear, distinctive and appropriate? Artistic policy is brief but not exceptional in terms of artistic direction – more concerned with strategic delivery and access. Under 'commitments' the company list: 'distribution, research & development, professional development for artists & life long learning, marketing and information and advocacy' which do not really constitute artistic direction or value. However what they have achieved artistically is the opportunity to develop touring productions that contemporise the presentation of Bharatanatyam for contemporary young audiences in a unique way. The artistic vision is dependent on Chitraleka Bolar and collaborators and there is a need to find new ways to engage with education sector to develop new cultural and cross curricular approach to programming if schools are to buy in their productions in the future. Link to science interest not mentioned in artistic policy but confirmed as important area of interest when met with the company..

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? Programme is for overall targets of education reaching primary, secondary & special schools). Plans are clear and build upon previous years of delivery in 3 areas. The company is unique in delivering Indian classical and contemporary dance in education touring productions (on average reaching 8 – 10 venues with approximate 800 – 1000 audiences and over 1000 participants). They also have a strong track record of collaborations with theatre / storytelling company Moby Duck (long term collaborators). All of the above productions have achieved good artistic quality and positive evaluation from schools and teachers.. Recent Dance Artist has brought additional dance expertise in bhangra, bollywood and hip hop to widen dance access for young people - unique in the classical indian dance world and few other companies in Birmingham doing this work.

CDC Dance Academy offering Training and Professional development in Bharatanatyam following ISTD syllabus is unique in Birmingham and will continue to offer 36 days of training for young people 5 – 25 plus 90 sessions of community class tuition in Birmingham, Walsall & Rugby. This work is specialist in terms of dance form and is similar to a private dance school provision of ballet, tap, modern etc so public sector would need to rationalise funding this kind of provision as most parents will pay for this tuition. Examination preparation for ISTD provided for all participants – specialist dance work. No real targeting of work to deprived areas in Birmingham or priority neighbourhoods.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record Marketing is currently aimed primarily at education market and is designed in-house. The website has been developed but it has not been recently updated with no mention of Samaagama for 2010 in October – only the 2009 event. Education pages are more descriptive of the range of participants that engage with CDC, rather than skill and experience of Chitraleka and team, who are very experienced teachers in training and education with recent international award of recognition (2009).

Education packs and information for generic programme of work on website is outdated and is mentioned as a weakness in their SWOT analysis along with lack of company profile. Marketing strategy mentions the need to develop the profile of the company but it does not have any actions as to how this might be achieved. Target markets are identified with what is provided but no action plan as to how to reach new target audiences and participants. Given their international links to Canada and India there could be more investment in international partnerships and with IPP funding this year to tour to India advantages to be followed up but no mention of this in their plans. They are the only dance in education company using Bharatanatyam in the West Midlands but emerging young dance artists who run their own companies with education programmes could be a threat so CDC needs to define their USP! Marketing budget 2.9% total budget for 2010-11 which is below 10% recommended by ACEWM.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Work targeted in education programme to children and young people in schools.

Education plan covers formal education and community work. Work plans for school identify a new schools package, a Diwali package and some initial research project of dance and storytelling for primary schools with Big Brum (verified as 1 week by Big Brum). There is little reference to cross-curricular and national curriculum targets in the plan regarding Key Stage programmes of work and how it might address key school themes – which is strange given the focus of the company. Income generation There are policy indicators from Arts Council included in the plan but not seemingly digested into action plans for delivery. No real targeting of work to priority areas or neighbourhoods in Birmingham.



Neighbourhoods or to BCC neighbourhoods, where Asian population is dense. Targets are set to increase in 2010-11 within a reasonable rate from 3761 to 4000 participants in the 0 – 19 year old bracket & 4500 in 2011-12. Targets jump in number of days of employment for local artists from 300 – 400 and Birmingham residents attending from 2500 in 2010-11 to 2600 in 2011 – 12. So considered increase but not huge jumps. Education packs and information for generic programme of work on website needs updating and targeting towards Key Stage outcomes if it is to be useful to Primary & Secondary teachers. This is mentioned as a weakness in their SWOT analysis.

Dance Academy targets set to increase with ISTD syllabus work in classical Indian dance on week-ends for young dancers 5 – 19. From evidence of Samaagama celebration of 20 years there is high standard of performance work with new interest to present classical dance style alongside choreographic collaborations with Irish dance, Kathak dance, hip hop and contemporary dance which included a wide range of young students and provided good musical collaborations. Whilst this might appear to be a niche market – the base at King Edward VI Handsworth school has meant the work is beginning to embrace a broader range of dancers, young students and dance and musical traditions. They will bring a unique heritage of dance and music to the cultural diversity of dance in education in Birmingham, with high artistic standards of production and delivery for a family audience to enjoy. The audience for the Samaagama sold out all 450 seats in the Adrian Boult Hall. Good and effective partnerships with University of Birmingham and King Edward VI Handsworth school

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *Touring productions and educational packages will tour to secondary and primary schools. Dance Academy provision is located in one specialist school (King Edward VI, Handsworth) requiring students to travel on a week-end. Programmes of work not presented in local community centres but regular classes at midland arts centre. Current provision does not target deprived areas of Birmingham. No real targeting of work to priority areas or neighbourhoods in Birmingham.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *Diwali projects may bring asian groups together with other diverse cultures at a specific festival time. Schools production and Moby Duck collaborations do work with primary and secondary schools across the city and performance work associated with these works bring audiences together. Social cohesion outcomes are achieved in the participatory activities undertaken in education packages, touring work for young people and community classes. Much of the participation allows young people to access a new dance form and cultural interpretation and break down cultural perceptions of asian dance and culture, particularly with recent choreographic collaborations with irish and hip hop dance work..*
3. Activities which ensure the voices of young people are heard effectively in cultural planning *They do not seem to take young people onto the board or develop young people as cultural planners though they have taken young people along the road to running youth dance performance work*
4. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events (add comments) *CDC are developing international collaborations with recognised choreographers and dancers in the classical Indian /contemporary dance world and have been recently recognised with international award for teaching by international association in South Africa.*

5. Activities which improve public perception of Birmingham as a great place to visit *Their Samaagama festival of 20 years was of a high standard in Adrian Boult Hall and brought family and friends to a positive exposure to South Asian dance in its classical and contemporary expression. They will take their production of Story of C to India to tour in 2011 and return to tour in the West Midlands.*
6. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured  
*(CDC productions, youth dance work and educational workshop productions provide strong opportunities for young people to engage as participants, creators and audience members. CDC are starting to deliver Arts Award work with 2 awards being made this year and a target of 8 set for 2011-12. They provide Dance Associate positions for young dancer / choreographers and have links to other youth dance groups to encourage cross –over collaborations such as Bharatha Natyam with hip hop dance. They are in the process of and likely to achieving Family Friendly Kitemark. Quality control measures in place with stronger board and management structure since ACE uplift in 2008.*
7. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *the company has employed young Dance Associate artist for year long contract and they offer routes of progression for young people to go from youth dance group to professional dancer – but the route is nationally problematic as not many young people are encouraged to become professional dancers by their families as most are encouraged to take up medicine or dentistry or accounting.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Targets are limited to what they can achieve but plans for extending their reach to more schools are not as robust as they might be in terms of targeting national curriculum outcomes and developing targeted work with schools via internal and external marketing channels. Any recommendation for funding should include the requirement for a more comprehensive marketing and education plan.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

*Referee will be followed up*

Yes Arts Council lead officer wrote:

The company has worked very hard to raise their profile and have worked with several new school settings over the past year or so. Their Academy work has been particularly successful, with a high level of subscription to the programme this year. They have also developed their education packs which have been purchased the region, & purchased in Toronto, Canada, and other parts of the UK, which has served to develop the profile of the organisation significantly. The company has dedicated time to improving their marketing and has professionalised its practise significantly as a result of this. Given that all of their schools' based workshops have been highly oversubscribed in 09/10-10/11, there is a real opportunity for organisations such as Chitraleka to develop their reach by being key deliverers for certain elements of the curriculum. They are also looking at developing Arts Award provision which would help this area of development. I think that they have the potential to really boost their presence and their influence through their schools' based work providing they are adequately marketing themselves.

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *There is no other dance in education company for south asian classical and contemporary dance in the portfolio. Chitraleka contribute to providing a strong training and performance opportunities for young dancers in this classical dance form. They are developing good links internationally with India and Canada so that young dancers and choreographers can work and share their expertise in Birmingham. Evidence of funding from other sources and percentage of BCC funding of total turnover BCC revenue funding requested would comprise 6.5% of total turnover for 2011-12. In 2010-11 BCC grants constituted 10% of total turnover*
2. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *Strong partnerships with University of Birmingham, schools, DanceXchange and Big Brum. Long term partnership with Sampad and Moby Duck. University of Birmingham and King Edwards VI School are both meaningful host venues and strong supporters of the work of the company.*
3. Evidence of delivering a specialist service and developing specialist skills in the workforce *Specialist work in delivering high quality dance in education work for primary, secondary and special needs schools, south asian dance and culture. CDP for teachers has strong take up and contribution to cross-curricular work with science and cultural topics has been made through dance specific touring productions.*
4. Evidence of significant and meaningful participation in City Council projects and initiatives *Not directly but contributes to quality of life with high quality arts productions, Great International City through presentation of work In India, Canada and recent international award for recognition of teaching through IAPESGW in South Africa*

**12) Need for Funding** (analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)

The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.

The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.

Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.

Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)

We would normally expect an organisation to have enough general reserves to cover at least three months running costs.

All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

Reserves policy is present with identified sum of £55k carried on from year to year. £51, 904 carried over from March 2010 and recommended that £55k is carried forward for 2011-12. Annual surpluses of £6k from 2009 reinvested in company matters.

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text? No

Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?) Yes

Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC? No  
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives? Strengthen  
Are there any significant new plans (change of structure or scope)? No  
If yes have the financial risks/implications been addressed? Yes  
Are there key assumptions which involve high levels of uncertainty? No  
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction? Yes  
Are there any major options presented which require resolution in the next six to twelve months? No  
Are costs reasonable and realistic? Yes  
Is income from other sources realistic? Yes  
In your view is the organisation solvent? Yes  
Cashflow test - can it pay its debts as they fall due? Yes  
Balance Sheet test - do liabilities exceed the value of assets? Yes  
Are there any comments in the audited accounts which cause concern and have not been adequately explained? No

*Use this box to comment further or to record responses from the organisation.*

*Much will depend on whether funding for Creative Futures (or its successor) is going to exist next year as Chitrleka Dance Company have been recipients of awards between £10 - £20k in past 3 years to deliver their education programme. The education work of the company is estimated to increase in terms of range and number with an estimated increase of income by 31% for 2011-12. This has been discussed with the company and may need to be renegotiated if successful award is made.*

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with regular core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Chitrleka Dance Company is one of the new revenue applicants to Birmingham City Council (although the company has received project funding in the past). It is heavily dependent on Arts Council England revenue funding and relies on additional Grants for Arts funds for touring. The scorecard shows that the company is valuable in terms of its partnerships and focus but there is no real targeting of work to priority areas or neighbourhoods in Birmingham. Overall, it is not of sufficient scale to score highly against the commissioning criteria.

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Recommend that the Company adjusts its memorandum & Articles to include the CDC Dance Academy as it a strong flag ship for youth and emerging professional dancers wanting to work in education and community work.



## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Friction Arts</b>
<b>Grant Reference Number</b>	<b>11-0752-R</b>
<b>Level of Funding Request</b>	<b>£15,000 ( 2011/12/13)</b>

### Description of Applicant

**Friction Arts** is a artist-led company ( Sandra Hall and Lee Griffiths) that creates art that works in unusual and awkward spaces from allotments to prisons, canal basins to playgrounds. The company collaborates with a range of partners to bring the arts into the centre of everyday life.

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### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

**3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	No
Financial Regulations and Procedures	Yes
Internal Audit process	No
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	No
Register of Directors' and Officers' personal & prejudicial interests	Yes/No
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	Yes
Signed audited year-end accounts for past two years	Yes

- 4) Is the application eligible for funding?** Yes
- If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and,

although requested from the applicant, were not received during the assessment process or were not adequate.

- Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
- Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
- Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
- Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
- Financial summary
- Output summary
- Evidence of artistic quality

Use this box to record the missing items requested from the applicant. The applicant has not supplied (gifts and hospitality) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. Gifts and Hospitality, a revised Safe guarding policy, Register of Directors personal and prejudicial interests would be requested as a condition of support and any funding agreed will not be released until satisfactory documentation is received.

**Should the application be rejected on the grounds of ineligibility? tbc**

Use this box to add comments in relation to the eligibility requirements. A business plan as sections outlined in the prospectus will need to be provided and more robust policies and procedures as outlined above.

**5) Description of proposed programme** *(what is proposed, where it will happen, artists involved, who will benefit)*

The programme will collect and archive oral histories based in Digbeth and include a series of workshops, training of volunteers and supplemented by fun days and other events.

'Heard And Not Seen' will be touring to the Nottingham and London.

Training will be provided in participatory arts, using online techniques and off line seminars and workshops.

Collaborations with artists Darryl Georgiou and Mitra Memarzia to produce a series of programmed and commissioned artworks in the hybrid arts, working with a range of emerging and established local and international artists.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate?

There is not an artistic policy provided but the principles are covered in their Arts Plan which outlines their activities.

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality?

The work outlined for the period of funding is subject to the success of a HLF bid. The touring of 'Heard And NOT Seen' (HANSA) to Nottingham and London is confirmed. Other proposed activities are also subject to successful funding proposals. The work builds on the work that has been delivered in previous years and does not duplicate other provision.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale?

One of Friction Arts strengths is working with local communities and their tried and tested methods in attracting participants and audiences. The plan identifies their target markets and is appropriate to the proposed programme of work. The plan will help to increase the level of participation in the Highgate area.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery?

There is not an Education and Community plan and Friction Arts plan outlines the work in the communities and the proposed outputs are outlined on the Data Summary form.

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation.  
*The venue is in the locality of where the work will be delivered - a key aspect of the company in working with local residents and communities in shaping their neighbourhoods via a programme that brings these communities together and contributing to the increasing participation agenda.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community.  
*Friction Arts mission includes exploring ways of people working and living together and creating new approaches and creating dialogue through arts - enabling people to reach their potential and thus contribute to community cohesion agenda.*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured  
*Young people's involvement is not clearly identified in the information provided other than figures provided on the data summary form.*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture  
*No information provided other than figs on the data summary form that shows activities relating to number of young people supported.*
5. Activities which ensure the voices of young people are heard effectively in cultural planning  
*No information has been provided other than the information provided in data summary form. However it is recognised that the company do this as part of the working practice.*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events (add comments)  
*The company does put on certain events that attract attention from international partners. The Arts team are aware of visitors that have visited the company to see how they work with communities.*
7. Activities which improve public perception of Birmingham as a great place to visit.  
*Friction Arts have worked internationally as well as hosting international artists in their venue and thus promoting the city.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? NO**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The outputs are dependent upon on the success of funding proposals and this would be referenced in any COGA. Friction will need to provide a more in depth Business Plan and clarification of its financial position.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

BCC referee was contacted and the feedback was positive of Friction Arts work.

**10) Balanced Scorecard Assessment.**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure.  
*Friction Arts participatory approach to engaging with communities is a model that develops from the grass roots and works with a variety of partners on intervention programmes.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover  
*An estimation of 6% would be BCC contribution to the total turnover.*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists  
*Friction Arts has developed a number of partnerships ranging from venues such as Towh Hall , BMAG to grass roots community organisations that are non arts based.*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce  
*Friction contributes towards professional development for artists and practioners in the public realm.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives.  
*Friction has worked on PVE Pathfinder programme and has delivered WNF funded projects. Work has also been developed with the Development Directorate with a shop at five ways. Their current work in Digbeth has been supported by the local Constituencies.*

*The purpose of this sections is to tease out whether the organisation may have “surplus” reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial “cushion” is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?	Yes but limited
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	See below
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	No
If so, is their intended use clear and reasonable?	N/A
Is further investigation required?	Yes

**Use this box to comment further on Reserves if necessary**

There are no clear reserves and its difficult to ascertain whether the policy is being applied. The assumption of BCC funding of £15,000 in March 2011 means that there is a deficit of £4,325 and there would be a total deficit of £ 19,325 without BCC support going into April 11.

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text? Yes

As the reporting period is a calendar year and not a financial year it is not as clear to differentiate the data provided.

Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?) No

Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	tbc
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen/weaken
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	tbc
Are there key assumptions which involve high levels of uncertainty?	Yes
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	No
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes
In your view is the organisation solvent?	tbc
Cashflow test - can it pay its debts as they fall due?	
The cashflow is based on a calendar year and not financial	Yes/No
Balance Sheet test - do liabilities exceed the value of assets?	tbc
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	tbc

*Use this box to comment further or to record responses from the organisation.*

The cash flow is based on a calendar year and not financial year and therefore difficult to ascertain the position at the 31<sup>st</sup> March 2011.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Friction Arts' scores are in the mid to lower part of the scorecard. Plans for involving young people are not clearly described in the information provided. The company is heavily reliant on project funding sources and there is no evidence of accumulated reserves, meaning the organisation is financially vulnerable. Friction Arts' focus on localised activities means that it may be able to respond to commissions for neighbourhood participation projects.

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Friction Arts works at grass root level in delivering their work to people on their doorstep which is one of the BCC priorities. The organisation will need to review their policies and procedures and will need to provide a more in depth Business Plan and clarification of its financial position.



## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>The Playhouse</b>
<b>Grant Reference Number</b>	<b>11-0731-R</b>
<b>Level of Funding Request</b>	<b>£12,500</b>

### Description of Applicant

B'Ham established TIE company (25 yrs) providing (exciting) participatory theatre and drama to stimulate the learning of children and young people (aged 3 – 16 years). Mainly curriculum and issue based work in (primary) schools around B'Ham. Also receives Health Sector commissions from PCT's. Some professional development for teachers

### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

### **3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	Yes
Signed audited year-end accounts for past two years	Yes

- |  |            |
|--|------------|
| <b>4) Is the application eligible for funding?</b> | <b>Yes</b> |
|--|------------|
- If No, specify the reason the application is ineligible – strike out all those that do not apply.**

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010): Requested missing policies were provided

Use this box to add comments in relation to the eligibility requirements

**5) Description of proposed programme** *(do not copy from application, please write in your own words, what is proposed, where it will happen, artists involved, who will benefit)*

Birmingham based participatory theatre and drama to enhance the learning and understanding of children and young people. Bespoke work devised in-house of curriculum based work, issue based work, a community intergenerational programme and other (training) projects. The company retains a repertoire work that can be retoured according to further commissions / demand from schools. The core strand is 'Language Alive' literacy programme of 75 week touring. 2010/11 includes two new programmes and plans for site specific work at Think Tank and BMAG

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate? The company has evolved its good reputation over 25 years and has adapted well to account for the commissioning marketplace and to develop funding streams to become less reliable on a single grant body. However, there is a question mark (and therefore risk) over its ongoing tenancy at Percy Shurmer school - the current lease term is up and the space can potentially be recalled at any time by the school which the company doesn't seem to wish to address?

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality? Generally short term fragmented projects that are subject to a fragile funding market place and therefore can be a risk. Strong partnerships with Bright Space and Extended Schools Cluster.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale? Strong and comprehensive market analysis in plan. Clever use of website microsites on each performance for teacher resource information – excellent quality.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery? Mainly primary school audiences – most engagements secured by word of mouth / good reputation. The company has a systematic approach to evaluating and reporting on all its programmes projects. The company is also strong on publishing best practice.

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *Facilities at Percy Shurmer school are good – but potentially at risk. All programmes (both curriculum and issue based performances) are highly relevant to target markets – especially primary school age. Over half of which are targeted at priority areas in Birmingham.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *the company is weaker on wider (adult) community engagement but their issue based work for young people helps significantly with the community cohesion agenda, especially amongst BAME children*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *the majority of The Playhouse work is geared to children as audience but recognised as high quality*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *(add comments)*
5. Activities which ensure the voices of young people are heard effectively in cultural planning *The company does consult with children on programme development but doesn't evidence other formal consultation i.e young people on arts boards, youth forum etc*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *The Playhouse, by the nature of their work, recognise they are weak in this area but stress they are recognised internationally for their best practice*
7. Activities which improve public perception of Birmingham as a great place to visit *Not applicable to this company*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Lease renewal with Percy Shurmer school

**9) Have you followed up referees? Yes**

*Use this box to explain why not or note which referees and any points of discussion/action required*

Peptita Hannah Head of arts education 29-09-10  
Has previously commissioned work (teachers and artists)  
Very strong literacy programme  
No complaints ever from schools about the work  
Regard their artistic quality high  
In 20 years experience one of the best providers  
Recent PVE commission the best seen  
Company is more sophisticated in its approach to schools and partners etc  
Legacy of The Playhouse not existing – create a huge hole in provision esp. for younger primary ages

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** (analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)

Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.

1. Evidence of the organisation's importance to the overall arts establishment infrastructure *There are other TIE companies established in Birmingham (Hamfisted, Loudmouth, Women in Theatre, Big Brum) and other semi-professional providers. However, The Playhouse maintain there is enough current demand in the marketplace and the company has secured a foothold in the health education sector too.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *BCC grant would account for a small % of turnover.*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *The Company mentions relationship with The REP (new work) and TIDE (teacher development) It also mentions plans for site specific work at BMAG and Think Tank. Working. It evidences employment for local artists and writers.*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *The Playhouse has built a strong reputation especially around 'Language Alive' literacy programme. The company prides itself on employing teacher/performers and does also provide CPD for teachers on inset days for example.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives *The company is especially weak in this area but perhaps unsurprising as not a core funded client*

**12) Need for Funding** (analysis of the applicant's need for BCC funding in order to deliver the proposed outputs)

The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.

The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.

Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.

Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)

Name of assessing officer: Symon Easton

Contact telephone number: 0121 303 1301

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

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### 13) Other Financial Matters

Name of assessing officer: Symon Easton

*Use this box to comment further or to record responses from the organisation.*

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

The Playhouse submitted a strong, well thought-out application including all satisfactory policies and procedures. As a company which is focussed on local impact, it lacks national and international reputation. It struggles to demonstrate engagement of adults but this is compensated by some excellent 'grass roots' work in schools for young people in priority neighbourhoods. The Playhouse has a strong role to play in delivery of arts activities for 0-19s in the city and will be eligible to apply for a commission under project funding schemes.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Core funding would provide the company with the foundation and credibility of being backed by a major LA to continue to lever in external funds which they are already experienced in. However, the organisation will not be significantly threatened or put into jeopardy if core funding is not agreed – it will just make life harder as other funding streams are also under pressure.



## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Punch Records DJ Workshops</b>
<b>Grant Reference Number</b>	<b>11- 0729-R</b>
<b>Level of Funding Request</b>	<b>£19,000.38 2011/12, £19,380.38 2012/13, £19,767.99 2013/14</b>

### **Description of Applicant**

*Punch is primarily a music development agency with a core mission to 'Transform Lives through Music'. It produces the major annual 'BASS' music festival. However it is also a commissioner, producer and creator of theatre, dance, film and visual arts work with strong international connections. It champions BAME arts and new music mainly in Birmingham but also some touring.*

### **Eligibility Check**

<b>1) Has the application been signed?</b>	<b>Yes</b>
<b>2) Has a hard copy been received?</b>	<b>tbc</b>

### **3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (meets min standards)	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes?
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	Yes
Signed audited year-end accounts for past two years	Yes

<b>4) Is the application eligible for funding?</b>	<b>Yes</b>
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**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The applicant has not supplied (*evidence of artistic quality*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*updated risk register, declaration of interests*) will be

requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant

- (more) Evidence of artistic quality

**Should the application be rejected on the grounds of ineligibility? No**

Use this box to add comments in relation to the eligibility requirements

Risk Register / assessment incomplete  
Register of Directors interests template to be filled in

**5) Description of proposed programme** *(do not copy from application, please write in your own words, what is proposed, where it will happen, artists involved, who will benefit)*

**Creative;** Annual BASS Festival, Two new exhibitions focusing on BAME music and arts, touring international artists in UK focusing on African Caribbean work, publishing books to support local artists.

**COYD / Next Gen;** School & youth centre participatory projects focusing on BAME, securing 10 -15 arts awards, creative diplomas with schools, volunteering, K.T.P with BCU, community programme  
Future Leaders – Showcases, Commissioning, CPD

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

**Artistic Policy** – The plan covers a wide range of activity much of which Punch has already been delivering in some form in recent years. However, the range and appeal of it's activities reaches and develops specific target audiences (especially BAME) and in the majority of priority areas for BCC. Punch is obviously ambitious to evolve and expand its remit each year but it should be careful that its ambitions and proposed reach must not overstretch the organisation and/or dilute its existing brand and ability to deliver.

**Programme plans for the period of funding requested** – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality?

A core programme of activity such as the annual BASS Festival is confirmed. A comprehensive, coherent three year indicative programme has been provided. Some areas of work are duplicated elsewhere but in the main Punch score well on hitting priority audiences in priority areas. What is not clear is what would not continue if BCC can not grant the £19,000 requested.

**Marketing Plan** – The business plan identifies target markets particularly young BAME audiences and is aimed to increase participation levels (especially in priority neighbourhoods). The organisation have a successful track record of attracting participants/audiences at this scale.

There is no marketing plan as such but a mention of "instigating a proactive communications strategy"

Punch operates strong equality of opportunity principles.

**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery?

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation *most of Punch activities are delivered out in the community and designed to deliver increased participation / engagement in priority areas and target (hard to reach) audiences*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community *as above. Some areas of work are duplicated elsewhere but in the main Punch score well on hitting priority audiences in priority areas.*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured *evidenced by arts award, creative diplomas, identifies target markets particularly young BAME audiences and is aimed to increase participation levels (especially in priority neighbourhoods).*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture *As above plus proposals for future leaders programme including showcasing, commissioning and CPD*
5. Activities which ensure the voices of young people are heard effectively in cultural planning *Punch intends for young people to frequently have a voice and engage in planning their activity across a range of arts practices*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events *some touring of international artists in UK*
7. Activities which improve public perception of Birmingham as a great place to visit *BASS festival, promoting and touring international artists*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes and No**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

Uncertainty surrounding other core funding streams being in place e.g. ACE WM

**9) Have you followed up referees? Yes**

*Use this box to explain why not or note which referees and any points of discussion/action required*

James at PRS Music Foundation  
Anita Dinham ACE WM

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** (analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure – *Punch has a distinctive offer in the overall infrastructure, particularly in regard to its genuine access and engagement with BAME audiences in priority areas.*
2. Evidence of funding from other sources and percentage of BCC funding of total turnover *BCC is a minority revenue funder at 6.5% of turnover. Has provided project funding. ACE WM major funder at 30% revenue and 26% project*
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists *Works with - TownHall, sampad, the drum, mac, Eastside projects, Rainbow, Birmingham Jazz, Leftfoot and The Bulls Head*
4. Evidence of delivering a specialist service and developing specialist skills in the workforce *showcasing talent and artist development incl 'move on up' – first CPD programme for Black Music. Internships.*
5. Evidence of significant and meaningful participation in City Council projects and initiatives *a good record and especially supportive of City of Culture bid*

**12) Need for Funding** (*analysis of the applicant's need for BCC funding in order to deliver the proposed outputs*)

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*

*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?

Yes

Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?

Yes

Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Minimal
If so, is their intended use clear and reasonable?	N/A
Is further investigation required?	No

**Use this box to comment further on Reserves if necessary**

Commitment in financial plan to build and maintain a 3 month operating reserve

**13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen
Are there any significant new plans (change of structure or scope)?	No
If yes have the financial risks/implications been addressed?	N/a
Are there key assumptions which involve high levels of uncertainty?	Yes
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	Yes/No
Are there any major options presented which require resolution in the next six to twelve months?	No
Are costs reasonable and realistic?	Yes
Is income from other sources realistic?	Yes/No
In your view is the organisation solvent?	Yes
Cashflow test - can it pay its debts as they fall due?	Yes
Balance Sheet test - do liabilities exceed the value of assets?	No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	No

*Use this box to comment further or to record responses from the organisation.*

"Core funding will enable Punch to respond to opportunities, new trends, market forces and emerging art forms-Particularly working with emerging artists and creating work, which pushes boundaries and can tour and generate revenue. Again core support would inevitably bring further leverage of other funds into the arts and this is a key driver for other agencies to know match funding is in place"

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

Although its application is strong and scores relatively well, the reductions to the budget mean that its case has to be reviewed against the competing demands for funding. Punch has strengths in engaging young audiences, creating work for international touring and developing innovative, cutting edge approaches in partnership with other local organisations. Punch needs to take care that its ambitions do not overstretch the organisation and/or dilute its existing brand and ability to deliver. Declining to fund the company will not result in its closure although funding would help it to lever resources from other external sources. Punch will be able to make credible applications to deliver projects as part of the commissioning process and will be able to engage audiences that are currently under-represented.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Not insolvency but reduced ability to lever in funding from external sources.



## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>VIVID</b>
<b>Grant Reference Number</b>	<b>11-0724-R</b>
<b>Level of Funding Request</b>	<b>£30,000 (20k 2010-11, 10k 2011-2012)</b>

### Description of Applicant

Vivid is a media arts agency whose work takes the form of commissioning artists to produce new work and presenting and promoting this work, often within a historical context, to the public (in the region, nationally and internationally). Their building and resources are made available to the artists they work with as a research base and facilities house and they see artist's development as an important part of their work. They occupy a niche in electronic media arts (including electronic media, artist's film and video, installation and performance art) – so while some of the artforms are not unique to them – they are recognised as a specialist facility, with counterparts across Europe and Internationally. They operate a venue and were one of the first arts organisations to commit to being based in Eastside where they moved in 2005.

### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

### **3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	<b>Yes</b>
Equal Opportunities Policy (08/09 File Copy)	<b>Yes</b>
Safeguarding of children/vulnerable adults (doesn't meet min standards,needs revising )	<b>No</b>
Financial Regulations and Procedures	<b>Yes</b>
Internal Audit process	<b>No</b>
Risk Register	<b>No</b>
Code of Corporate Governance	<b>Yes</b>
Counter Fraud and Anti-Corruption Policy	<b>Yes</b>
Gifts & Hospitality Recording Procedure	<b>No</b>
Register of Directors' and Officers' personal & prejudicial interests	<b>No</b>
Whistle-Blowing Policy	<b>Yes</b>
Health & Safety Policy (emailed to GW 09.10.09)	<b>Yes</b>
Complaints Procedure	<b>No</b>
Quality Assurance System	<b>No</b>
Signed audited year-end accounts for past two years (Accounts April 09-March 10 supplied but are not yet signed)	<b>No</b>

**4) Is the application eligible for funding?**

**Yes**

**If No, specify the reason the application is ineligible – strike out all those that do not apply.**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant has not supplied (*see above*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*see above*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant

- Internal Audit Processes
- Risk Register
- Gifts and Hospitality Recording form
- Register of Directors and Officers Interest
- Complaints Procedure
- Quality Assurance system
- Reserves Policy
  
- Signed Accounts for Year ending March 2010

If Yes, then do not complete the remainder of the assessment.

There are some outstanding policy docs that are required and the most recent set of accounts and Business Plan need to be approved by the Board

**5) Description of proposed programme** *(what is proposed, where it will happen, artists involved, who will benefit)*

2010/11 will see the third year of the 'Pioneers' programme, made up of a season of screen based work (initiated and toured in), artists commissions and cross disciplinary - presenting new work and historical work to reflect on changes (and similarities) in practice and conceptual focus within media arts across several decades.

Work is due to start on 'The Garage' a new departure that will see VIVID partnering up with a music organisation and film based organisation, to share office and venue and to use the year as a feasibility period with the aim of programming and presenting work in the venue and cross fertilising audiences.

'In Association with...' is VIVID's way of providing access to its spaces and facilities as a platform for social interaction, engagement and critique to self initiated projects by independent artists. This started in 2009 and supported three individuals to create and present new work at VIVID.

They will also do some self initiated and invited curated shows of artists work as well as touring works and providing a platform for other to present aspects of their own programme s such as Flatpack and Capsule.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

**Artistic Policy** – is the policy clear, distinctive and appropriate?  
The artistic programme could have more clarity as it appears to range across a number of areas without having an easily identifiable core focus. Included in the organisations programme is; presenting work at their venue, touring work nationally and internationally, commissioning new work and supporting artists to create it, supporting newly emerging and established talent, juxtaposing historical and contemporary practice, occupying a niche in technology and electronic arts and also working with artists video.

**Programme plans for the period of funding requested** – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality?

A number of shows featuring independently curated work and solo artists, some curated in-house, some presentations by artists who approach them, some collaborations with partners organisations such as Capsule. It is not clear how sustained the public programme will be (they aim for 72 days of self generated public programming at their venue). Many fine art exhibitions are also showing artist's video and screen based works, although VIVID's niche extends to electronic arts.

**Marketing Plan** – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale?

The plan is focussed around 14-25 year olds and 30+ year olds and the Marketing Plan lists a wide range of methods for reaching them, whether the Marketing Plan offers a suitably defined and effective route to targeting the identified markets is unclear. 2009-10 visitor figures are recorded as 5000, with higher numbers for off-site and touring work.

**Education/community Plan** – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery?

There is not much information supplied about VIVID's engagement work, an example of their approach is to give a talk for each exhibition, introductions and Q&A sessions for screenings and low priced publications. They also have an intern programme and plan to widen screening programmes to off-site spaces in Birmingham.

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation  
*They are running a venue in Eastside that currently attracts 4000 residents annually and aim to attract more young people to the venue*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community  
*They present public programmes around themes and have started to collaborate on programming with another organisation (Capsule) to cross fertilise audiences*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured  
VIVID aims to attract more younger audiences to future events, though apart from their internship, do not appear to currently do much structured work with young people
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture  
Marketing their proposed programmes to young people could extend their experience of contemporary electronic arts and screen based artists work
5. Activities which ensure the voices of young people are heard effectively in cultural planning  
*Apparently VIVID are proactive at bringing young people to the Board*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events  
They concentrate on a niche arts practice, electronic and media arts, and promote a public programme as well as touring work internationally
7. Activities which improve public perception of Birmingham as a great place to visit  
Artworks they have commissioned are touring internationally and they maintain a website and are members of Eastside Consortium

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? No**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

The Garage project is a much needed development plan for VIVID, promising significant new partnerships, shared resources and cross marketing potential, however it is dependent on receiving additional G4A funds of £30,000 and finding suitable partners. Their current majority revenue funding from ACE is under review, which they are heavily dependent on, receiving limited funds from other sources. Their programming budget is relatively low and their engagement work and audience development could be much stronger.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

Anthony Hughes from Screen WM responded by phone to say that he was satisfied with the specific project VIVID delivered for them, but could not comments on their general performance. Suki Bansi (Creative Development Officer) from BCC gave mostly positive answers to the specific questions, but did not give an appraisal of the organisation or offer feedback on areas for development.

**10) Balanced Scorecard Assessment**

*Use the box below to record any comments.*

**11) Added Value** *(analysis of the information provided in the Added Value statement and of the artistic quality of the proposal)*

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure  
They define themselves as one of only a few electronic media arts organisation across Europe.
2. Evidence of funding from other sources and percentage of BCC funding of total turnover  
The proposed budget for 20011/12 of £185k (which is 25k higher overall than the current years budget) is heavily reliant on £118k revenue funds from ACE and an additional £30k G4A from ACE as well as the £20k being applied for from BCC Revenue funds. BCC funding of £20k would represent 9% of their projected turnover
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists  
The scoring is mainly improved by VIVID being part of the Eastside Consortium and their 'In Association with...' programme
4. Evidence of delivering a specialist service and developing specialist skills in the workforce  
Self defined niche of artists moving image work and sustained curatorial position of presenting historical and contemporary work in this field
5. Evidence of significant and meaningful participation in City Council projects and initiatives  
This is an area where VIVID could do more

**12) Need for Funding** (*analysis of the applicant's need for BCC funding in order to deliver the proposed outputs*)

*The purpose of this sections is to tease out whether the organisation may have "surplus" reserves that could/should be applied to help fund ongoing operations during the period of funding requested. Note that Reserves can only be used once.*

*The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.*

*Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.*

*Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)*



*We would normally expect an organisation to have enough general reserves to cover at least three months running costs.*

*All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.*

Does the reserves policy appear reasonable?	Yes/No
Do the financial figures indicate the policy is being applied	Yes/No
and/or will be applied over the period of funding requested?	Yes/No
Is the intended use of all Unrestricted Reserves clearly	Yes/No
described = ie what they will be used for, when and why?	
Does it appear that any of these reserves may substantially	Yes/No
exceed essential business requirements?	
Are annual surpluses being generated?	Yes/No
If so, is their intended use clear and reasonable?	Yes/No
Is further investigation required?	Yes

We are still waiting for a formal Reserves Policy and Statement, it appears that VIVID started this financial year with a deficit of £22,053 and aim to end the year with a deficit of £3,449, with the deficit being cleared by end April 2011. It is assumed that they will then begin to build up Reserves.

### **13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text?	Yes/No
Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?)	Yes/No
Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC?	Yes/No
Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives?	Strengthen
Are there any significant new plans (change of structure or scope)?	Yes
If yes have the financial risks/implications been addressed?	No
Are there key assumptions which involve high levels of uncertainty?	Yes
If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction?	No
Are there any major options presented which require resolution in the next six to twelve months?	Yes
Are costs reasonable and realistic?	No
Is income from other sources realistic?	No
In your view is the organisation solvent?	Yes/No
Cashflow test - can it pay its debts as they fall due?	Yes/No
Balance Sheet test - do liabilities exceed the value of assets?	Yes/No
Are there any comments in the audited accounts which cause concern and have not been adequately explained?	Yes/No

*Use this box to comment further or to record responses from the organisation.*

Current funding from ACE is under review. Future plans depend on retaining existing ACE funding (subject to a 10% reduction) as well as gaining additional funding from ACE and new revenue funding from BCC - to give an overall increase in their annual budget – which may not be realistic. The organisation is currently in deficit and appears not to have any reserves. Last years Accounts (year end March 2010) are not yet signed off by the Board

#### **14) Summary of Recommendation**

**Is the application recommended for funding?**

**No**

**If yes, what level of funding is recommended?**

**N/A**

**If yes, what length of funding agreement is recommended?**

**N/A**

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

VIVID have not made a compelling case to receive BCC revenue funds based on the commissioning priorities, it appears they could have a much stronger profile and relevance to the city's arts infrastructure. Tentative plans for a new direction (The Garage Project) should be watched with interest, however the organisation's ability to be responsive to the needs of the city and carve out a distinctive and vital role for itself in the sector are overdue.

The organisation is currently in deficit and does not have any reserves which creates a financial risk. Last year's accounts (year end March 2010) are not yet signed off by the Board. Vivid's future plans depend on retaining existing ACE funding as well as gaining additional funding from ACE and new revenue funding from Birmingham City Council - to give an overall increase in their annual budget which appears unrealistic.

Tentative plans for a new direction (The Garage Project) are interesting but the organisation's ability to carve out a distinctive role for itself in the sector is not evidenced. Birmingham City Council does not currently fund Vivid.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Currently BCC Arts funds VIVID on an occasional basis, such as through Project grant applications (they are not currently in receipt of BCC Revenue funds), so impact on their regular programme will not be affected. Their development programme (The Garage Project) may be affected by not gaining a higher level of funding from BCC and this may be a factor that affects their future viability and ability to fundraise, as the development plan may represent a lifeline for the organisation.

## Commissioning of Arts Activities 2011+ Assessment Template

<b>Name of Applicant</b>	<b>Reel Access</b>
<b>Grant Reference Number</b>	<b>11-0735-R</b>
<b>Level of Funding Request</b>	<b>£10,000</b>

### Description of Applicant

Reel Access are a newly emerging film and media organisation who put a strong emphasis on working with communities in a variety of social settings. Their specialism in actively promoting the 'voices' and creative decision making of the people they work with, is central to their practice and distinguishes them from other film makers who simply 'represent' communities on film. Part of their mission is to 'transfer' film-making skills to the communities they work with, so they can continue their own creative journeys. They are also distinctive in valuing and working with both traditional technologies as well as modern film-making techniques and in nurturing an interest in film heritage. Their three works strands focus on; children (particularly under 5's), marginalised adults and self initiated creative work such as a planned feature film. They are increasingly playing a strategic role, joining their work up by running film clubs, Reel Access Film Theatre group and the Film and Media Education Hub.

### Eligibility Check

- |  |            |
|--|------------|
| <b>1) Has the application been signed?</b> | <b>Yes</b> |
| <b>2) Has a hard copy been received?</b>   | <b>Yes</b> |

### **3) Confirm that you have checked all the following documents and they are present and adequate (ie demonstrate effective controls).**

Business plan to cover at least the period April 2011-March 2012	Yes
Equal Opportunities Policy	Yes
Safeguarding of children/vulnerable adults (but doesn't meet min standards)	
	Yes
Financial Regulations and Procedures	Yes
Internal Audit process	Yes
Risk Register	Yes
Code of Corporate Governance	Yes
Counter Fraud and Anti-Corruption Policy	Yes
Gifts & Hospitality Recording Procedure	Yes
Register of Directors' and Officers' personal & prejudicial interests	Yes
Whistle-Blowing Policy	Yes
Health & Safety Policy	Yes
Complaints Procedure	Yes
Quality Assurance System	Yes
Signed audited year-end accounts for past two years (Sept 2009 not signed)	Yes/No

**4) Is the application eligible for funding?**

**Yes**

**If No, specify the reason the application is ineligible –**

- The application is not eligible under the terms of the Commissioning Prospectus because the following documents are missing and, although requested from the applicant, were not received during the assessment process or were not adequate.
  - Business plan for 2011-12, including artistic policy, programme plans, financial plan, monthly cashflow, reserves policy, marketing plan, education/community plan
  - Policy documents (equal opportunities, safeguarding of children and vulnerable adults, financial regulations and procedures, internal audit, risk register, code of corporate governance, counter-fraud and anti-corruption, gifts and hospitality, register of interests, whistle-blowing, health and safety, complaints, quality assurance)
  - Signed audited year-end accounts for past two years, proof of bank account, management accounts, proof of constituted management committee or board of directors
  - Reserves policy, reserves breakdown, reserves transfers, plans for allocated reserves
  - Financial summary
  - Output summary
  - Evidence of artistic quality
- The applicant has not supplied (*type of document*) but has met all the other eligibility requirements as set out in the Commissioning Prospectus. (*name of missing document*) will be requested as a condition of support and funding will not be released until satisfactory documentation is received.

Use this box to record the missing items requested from the applicant (these should be requested in writing with a deadline for receipt of 1 October 2010):

Use this box to add comments in relation to the eligibility requirements

We would recommend expanding the Board overall and make it a condition that they amend their Constitution to stipulate a minimum of three Directors present to make a meeting quorate (instead of currently two)

**5) Description of proposed programme ( what is proposed, where it will happen, artists involved, who will benefit)**

- Start shooting their feature film, Killriculum, which has been in development for several years in partnership with Blue Hippo Media, partnering young people and professional film makers and set in Norton Hall, Hodge Hill.
- Deliver a writing project with older people in Hodge Hill
- Manage workshops with life limited children (and siblings) at Acorns Hospice
- Develop Janus and White Horse project
- On going NHS 'Mash Up' projects
- Start Saltley project with young Muslim men
- Roll out Buggy Cam and Early Years project
- Young People's Film Festival Pilot day
- Begin internship programme
- Lead activity for Film and Media Education Hub including screenings as part of National School's Film Week
- Continue to run RAFT (Reel Access Film Theatre) youth group that meets to make short films
- Develop Urban/Rural project to explore options for Young People's Film Festival
- Continue with relationships at the Pump and Hodge Hill post Residency

Nearly all of the activity happens in community venues and in local neighbourhoods, particularly around Hodge Hill, utilising core staff members and some freelance artists. Most of the delivery is done with community groups and the development of the Film and Media Education Hub and the range of partners involved means that there will increasingly be strategic benefits to partners and participants.

**6) Key Issues arising from Business Plan** *(identify anything which gives cause for concern, issues which can be addressed by funding conditions should be entered in the Recommendation section below).*

Artistic Policy – is the policy clear, distinctive and appropriate?

The policy outline three key strands; work with children and young people, work with marginalised adults, creative projects – which sets out Reel Access's areas of interest. Importantly they see themselves as creatives first and foremost and as a film making company working in a social context – not just as facilitators. However, their commitment to making work that enables community groups to have their voices heard via film and media and transferring media skills to them, is integral to Reel Access's mission.

Programme plans for the period of funding requested – are the plans confirmed, is the programme coherent, does it duplicate other provision, is it of high quality?

The programme is coherent and doesn't duplicate provision, but the organisation would benefit from a more stable funding environment to enable them to commit to a more strategic approach.

Marketing Plan – Does the plan identify target markets, will it increase participation levels (especially in priority neighbourhoods), does it reflect equality of opportunity principles, do the planned activities appear appropriate? Does the organisation have a successful track record of attracting participants/audiences at this scale?

The Marketing Plan identifies target audiences with a set of measures for reaching them and a timeline. The company recognises the need to promote the organisation as well as their activities in ways that are consistent with the company ethos and capacity.

Education/community Plan – Does the plan clearly describe education and community activity, how will participants be recruited, are there clear targets, how will activities be evaluated, does the organisation have appropriate skills and a track record of delivery?

Reel Access plan to increase the numbers of young people they work with over the life of their Business Plan and the range of partners they work with provide clear routes for doing so. The track record and skills are in place; a stronger structure and more strategic approach to doing this would consolidate their ability to deliver.

## 7) Delivery of Priorities

*Use this box to explain how the proposed activities will deliver against the priorities specified in the prospectus.*

1. Provision of good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation  
*Yes this is very much what Reel Access do, basing their activities around local communities and delivering activities in neighbourhoods.*
2. Activities which bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community  
*Reel Access include within their programmes sharing events, screenings and showcases that bring people together*
3. Provision of access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured  
*Reel Access are focussing one of their three key work strands around 'Children, Young People and Schools' and RAFT (Reel Access Film Theatre) is a youth group that has a youth board in development and they are currently in a position to deliver Arts Awards.*
4. Provision and signposting of progression routes so that young people develop their skills, knowledge and understanding of culture  
*Reel Access is heading up the Birmingham Film and Media Education Hub and they intend to work with other similar hubs in the region to explore other opportunities for accrediting work with young people.*
5. Activities which ensure the voices of young people are heard effectively in cultural planning  
*See above*
6. Proposals to fill gaps in the world class infrastructure and develop and promote major international and niche events  
*Reel Access are a community focussed organisation and are concentrating on connecting communities at a local level, the Young People's Film Festival Pilot day could develop into a niche event*
7. Activities which improve public perception of Birmingham as a great place to visit  
*As much of the work is community focussed this question does not apply, however if the feature film Killriculum is successful it could promote positive perceptions of Birmingham nationally and/or internationally.*

**8) Has the organisation provided information which assures you of their ability to deliver their proposed outputs? Yes**

*Use this box to describe any unresolved issues or matters which need to be addressed as a condition of any grant.*

There is an issue around Governance; currently only two members of the Board need to be present to make a meeting quorate and the Board itself only consists of three people (in total five if you include the two Executive Directors, who are the principal company members). They are aware that this situation needs to be addressed (Risk Register, SWOT analysis, Strategic/Board Development ambitions) and struggle with capacity issues to balance delivery work and the job of developing the organisation.

**9) Have you followed up referees? Yes**

*note which referees and any points of discussion/action required*

Spoke to Suzanne Knipe (Centre Manager for Norton Hall) who described them as a good and committed partner who understands 'inner city' communities and how to work with them 'which other artists don't always get'). She described how they believe in empowering Young People to run their own things and how she hopes to continue working with them. She went on to say they clearly believe in the value of the arts and between them have the necessary skills and contacts to deliver. Her assessment was, artistically they are fine but in terms of their organisational capacity she recognised the need for them to shore themselves up.

Karl Greenwood (Arts Co-ordinator, Multistory) has worked with them on a number of projects over three years. He comments included them not having a prescriptive approach, their ability to build trust and good working relationships with workshop participants and their dedication to the work.

**10) Balanced Scorecard Assessment.**

*Use the box below to record any comments.*

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**11) Added Value** (*analysis of the information provided in the Added Value statement and of the artistic quality of the proposal*)

*Use the box below to comment on how you have reached the Added Value scores for this application and your assessment of the artistic quality offered by the proposal.*

1. Evidence of the organisation's importance to the overall arts establishment infrastructure  
As a relatively small, energetic and committed organisation with a strong ethos, they not only carry out valuable work at the 'coal face', they are also issuing a challenge to more complacent organisations by carving out a strategic role for themselves.
2. Evidence of funding from other sources and percentage of BCC funding of total turnover  
They have been successful at pulling together funding from a variety of sources without, being over reliant on ACE or BCC and have not received any Revenue funds so far. In the period covered by their Business Plan (2010-13) securing Revenue funding is identified as a goal. The company is five years old and has been achieving steady growth each year, which they expect will plateau giving them a chance to stabilise during the life of the Business Plan. Of the estimated £81.5k turnover for 2011/12, the BCC funding that has been applied for of £10k would account for 12%.
3. Evidence of meaningful partnerships, formal and informal, including supporting the work of smaller companies and individual artists  
The 'Supporting the work of smaller companies' criteria does not apply well when assessing small companies, however they do employ freelance artists. Where Reel Access are very strong is making links with community groups and organisations, building relationships and as they carve out a more strategic role (eg B'ham film and Media Education Hub)
4. Evidence of delivering a specialist service and developing specialist skills in the workforce  
As a film based organisation they do have competition, even in the community sector, however Reel Access are distinctive due to their strong ethos (representation of community 'voices' and passing on of media skills) as well as their fledgling strategic role as a champion to real community film and commitment to young people.
5. Evidence of significant and meaningful participation in City Council projects and initiatives  
Commissioned as 'Artists In Residence' for Hodge Hill over the last two years, Reel Access have taken the role on with relish and have demonstrated a strong commitment to embedding themselves within the Constituency and are represented in other forums and strategic initiatives across the city. Like many small organisations, they lack capacity to contribute to City Council initiatives in the same way some of the larger and better funded orgs are able to do.

operations during the period of funding requested. Note that Reserves can only be used once.

The information is unlikely to demonstrate conclusively whether this is the case, but it should be an indicator of whether it would be worth investigating further. Some sort of financial "cushion" is desirable, not just to deal with potential business contraction or winding up, but also to provide some flexibility for the business to be management efficiently so that all risks are dealt with internally and the organisation does not come back to BCC or ACE to request further funding.

Note that reserves can be designated or general. Designated reserves are those where the Board has already formally agreed to put funds aside for a specific purpose – such as maintenance or commissioning.

Reserves can also be restricted (ie designated for a particular use at the time the organisation received the funding)

We would normally expect an organisation to have enough general reserves to cover at least three months running costs.

All organisations must have a reserves policy in place – this should state clearly how it intends to build up and/or use its reserves, the level of reserves it aims to hold and how decisions are taken in applying them.

Does the reserves policy appear reasonable?	Yes
Do the financial figures indicate the policy is being applied and/or will be applied over the period of funding requested?	Yes
Is the intended use of all Unrestricted Reserves clearly described = ie what they will be used for, when and why?	Yes/No
Does it appear that any of these reserves may substantially exceed essential business requirements?	No
Are annual surpluses being generated?	Yes
If so, is their intended use clear and reasonable?	Yes
Is further investigation required?	No

Their Reserves Policy states they aim to set aside operational costs to cover their expenses for six months, they identify a sum of £22,500 for this and state it needs to be built up from unrestricted income. In Sept 2009 their accounts showed reserves of £9743 and their current management accounts show a balance of £18, 534. As their financial year ends in Sept 2010 we do not yet have prepared Accounts for 2009/10 to clarify the end of year balance

### **13) Other Financial Matters**

Are there any significant unusual or unexpected items, in the numbers or text? No

Are all significant changes in different types of expenditure and income satisfactorily explained (ie changes between previous and current estimates and between financial years?) No

Do any such changes involve any significant issues of policy or of financial/PR/operation risk to the organisation or BCC? No

Do anticipated changes strengthen or weaken the organisation's ability to support BCC's high level objectives? Strengthen

Are there any significant new plans (change of structure or scope)? Yes

If yes have the financial risks/implications been addressed? Yes

Are there key assumptions which involve high levels of uncertainty? No

If yes have they been adequately justified and has the organisation's approach been explained to your satisfaction? Yes/No

Are there any major options presented which require resolution in the next six to twelve months? No

Are costs reasonable and realistic? Yes

Is income from other sources realistic? Yes

In your view is the organisation solvent? Yes

Cashflow test - can it pay its debts as they fall due? Yes/No

Balance Sheet test - do liabilities exceed the value of assets? Yes/No

Are there any comments in the audited accounts which cause concern and have not been adequately explained? Yes

Not technically Audited Accounts, but they are professionally prepared and approved by the Board

*Use this box to comment further or to record responses from the organisation.*

Screen West Midlands, who have funded Reel Access in the past may be wound up or cut back, they are in turn funded by AWM who are set to be dissolved – so this could have an impact on Reel Access – but they have recognised this in their SWOT analysis and may be able to spply to ACE instead of SWM.

#### **14) Summary of Recommendation**

**Is the application recommended for funding?** In the current context of reduced budget and competing demands for funding it is not recommended to commission this organisation with core funding

**If yes, what level of funding is recommended?** N/A

**If yes, what length of funding agreement is recommended?** N/A

Use this box to summarise your argument for funding or rejection and to note any specific conditions which should be attached to the funding agreement.

The organisation has achieved steady growth and increasing recognition over the five years they have been in existence. However, Reel Access does not score well overall. As a locally based organisation it is understandable that the company struggles with the Great International City indicators but it is also at the weaker end of scores for local participation. The organisation does focus on engagement with communities, local delivery and emphasis on young people which align strongly with commissioning priorities but, as a small scale operation, the company is not currently able to demonstrate significant contribution against the targets.

#### **15) Any other comments:**

Include likely impact on the organisation of your recommendation, and specifically whether the likely result of implementing your recommendation will be to make the company insolvent.

Not achieving Revenue funding is not likely to threaten the company's viability, as they have a good mix of public funding and are able to secure commissions and earned income. However it would limit their development and their ability to maximise their effectiveness and could make them more vulnerable at a time when other public funding is under intense pressure. Their successful reliance on project funding (with no revenue funds) has left them very busy delivering, with little time for organisational development.