



Cyngor Celfyddydau Cymru  
Arts Council of Wales

“Strive to excel...”

A Quality Framework for Developing  
and Sustaining the arts in Wales



Noddir gan  
**Lywodraeth Cymru**  
Sponsored by  
**Welsh Government**

March 2015



Arts Council of Wales is committed to making information available in large print, braille, audio, Easy Read and British Sign Language and will endeavour to provide information in languages other than Welsh or English on request.

Arts Council of Wales operates an equal opportunities policy.

# Inspire: Creativity and the Arts in Wales

**Our vision is of a creative Wales where the arts are central to the life of the nation.**

Our strategy is straightforward – it’s summed up in just three words:

## **Make    Reach    Sustain**

Making art, ensuring it connects and giving it a durable legacy are indivisible. And these are the themes that underpin our work.

When we talk about **Make**, we mean the act of artistic creation. We want to foster an environment for our artists and arts organisations in which they can create their best work. Because if we **Make** well, we inspire.

If we inspire, people get it. They want it and value it. So we must inspire the people of Wales to enjoy and take part in the best that our nation has to offer. This is what allows us our ability to **Reach**, and crucially to reach further than before.

If in doing this, something of worth is created in what is made or who is embraced, then we should ask how we protect and **Sustain** these things in ways that will endure.

And all the time, the goal is Wales – the creative Country.

We deliver **Make: Reach: Sustain** by:

<b>Make</b>	<ol style="list-style-type: none"><li>1. Creating the environment for the arts to flourish.</li><li>2. Increasing the value of international cultural exchange to the arts in Wales</li></ol>
<b>Reach</b>	<ol style="list-style-type: none"><li>3. Finding new opportunities, ways and places for people to enjoy and take part in the arts</li><li>4. Developing the creativity of children and young people</li></ol>
<b>Sustain</b>	<ol style="list-style-type: none"><li>5. Encouraging innovation, resilience and sustainability</li><li>6. Protecting and growing the economic base for the arts in Wales</li><li>7. Demonstrating the value of the arts</li><li>8. Making the Arts Council an efficient and effective public body</li></ol>

## Introduction

**Our ambitions for the arts are driven by strategy.**

We are committed to nurturing an environment in which artists' best work can be nurtured, promoted and sustained. These issues are explained in more detail in our Arts strategy – [\*Inspire: creativity and the arts\*](#).

We want to support the best arts that we can, and to encourage as many people as possible to enjoy and take part in creative activity. We want to see the people of Wales inspired by arts that are vibrant, compelling and engaging – arts that reach out and touch us; arts that ignite our imagination and creativity; arts that challenge us to search for a better understanding of ourselves and the world around us. Make: reach: sustain.

### ***Strive to Excel* is not a strategy**

In a world awash with policies and strategies it might seem surprising that we avoid giving such a title to *Strive to Excel*.

*Strive to Excel* is a different kind of document – part checklist, part organisational manual. For simplicity, it's organised under four headings:

1. Creating and developing the arts
2. Delivering public engagement and social outcomes
3. Developing and growing the economy
4. Embracing environmental sustainability

We're often asked how we differentiate between high performing and less successful organisations. So we created *Strive to Excel* as a quality framework – a document that sets out the attributes and characteristics that we commonly see in the most successful organisations.

Each of the four sections begins with a brief portrait of a successful organisation. If you are able to tick a significant proportion of the measures set out in the following pages, you'll be well on the way to having an effective and efficient organisation. But remember – it's not a 'one size fits all'. If you're a major national organisation with a multi-million pound turnover, we'd expect you to be able to demonstrate your competence against most of the measures in this document. If you're a smaller, more local organisation, some of what follows will be more relevant than others. It's up to you to take what's applicable to your organisation, and your particular circumstances.

### **Meeting the Welsh Government's expectations**

We're passionate about the arts. But we're also the stewards of public funds.

The Welsh Government's expectations of us are set out in an annual Remit Letter. The Welsh Government's priorities are encouraging active participation in the arts, developing wider use of digital technology, and securing greater sustainability through maximising the return on public funding investment.

In particular, the Welsh Government has asked us to:

- **promote the arts and creative learning** by delivering our *Young Creators* strategy, and implementing the *Creative Learning through the Arts* plan
- **develop programmes of activity that tackle poverty** by creating more opportunities to introduce people who currently feel excluded from the arts to the benefits of creative activity
- **enhance core public funding** by working with funded organisations to increase earned income and reduce the level of dependency on public funding
- **undertake an Investment Review process**, ensuring that the Arts Council continues to support excellent, high-performing organisations
- **safeguard the arts infrastructure in Wales** by working with local government to develop sustainable models for arts services and funding
- **encourage economic development** by supporting, where appropriate, the Welsh Government's aims for economic development

We need to feel confident that the money entrusted to us by the taxpayer, and provided to us by the Welsh Government, delivers the best and most cost-effective outcomes that we can achieve.

### **Sustainability – a fundamental organising principle**

We share the Welsh Government's intention that Sustainability should be the guiding principle that underpins public funding, investment and service delivery.

It's a new way of thinking, planning and working. For us, sustainable development adopts the same broad view as the Welsh Government's legislation around the Well-being of Future Generations. This means taking the broad view of what makes Wales a healthy and prosperous country by enhancing the economic, social and environmental wellbeing of people and communities. If we get this right, we help achieve a better quality of life for our own and future generations.

Promoting a consistent commitment to the principle of Sustainability isn't the same as saying that everything has to be done in an identical fashion. Different organisations, at different

stages of development, will relate in different ways to the themes set out here. However, we're interested to see how organisations find their individual way of doing things, especially where a skilful or deft approach can be shared and spread.

## **Making judgements, providing the evidence**

*Strive to Excel* is a framework for quality and sustainable development that helps us – and the organisations that we fund – to think about and discuss, their work. If we say we want to support the best and the most sustainable activity, then we need to explain how we will judge this.

*Strive to Excel* is intended to offer a single, consistent template for monitoring and assessment. We try and explain the range of characteristics that we consider when looking at how well an organisation is succeeding. It's the yardstick that we apply to all of the organisations we fund, large and small, international and more local – but it's a yardstick that's finely calibrated and capable of measuring the important distinctions where they exist. After all, the characteristics described in *Strive to Excel* will be realised in different ways according to an organisation's size and level of resources.

## **Making choices**

There are a growing number of arts organisations that want to develop their work in Wales. This is enormously exciting. But it does mean that we face increasingly difficult decisions about how we allocate the funds at our disposal.

That's fine – it's the challenge, and duty, that the public expects us to assume. However, the organisations that we fund need to understand the choices that we make and the criteria that shape and inform the funding decisions that our Council takes.

So how will we use *Strive to Excel*?

Quality can sometimes be an elusive and contested concept. The arts change and develop, and so too does the consensus on how this work should be supported and sustained. *Strive to Excel* is not, then, a static or fixed document. We'll review it, develop it and refine it over time, working closely with the organisations that we support.

For 2015, however, this framework takes on a particular importance. Over the coming year we're taking a detailed, and critical look at the funds we invest each year in our key organisations – what we're calling our *Investment Review 2015*.

Our task through the *Investment Review* is to agree during 2015 a 'portfolio' of revenue-funded organisations that will be at the heart of the Arts Council's future strategy to develop the arts in Wales. Our aim is to reach the end of this process with a portfolio of RFOs who

are artistically vibrant, financially durable and with a level of investment that is sustainable given the current economic context.

As a benchmark, *Strive to Excel* will underpin our decision-making process, so we'd expect organisations' applications and business plans to take appropriate account of the issues that are set out in our arts strategies.

Fulfilling the characteristics set out in this framework isn't itself a guarantee of future funding. But an organisation is unlikely to present a persuasive case for investment unless it can provide credible evidence that it is measuring itself against the majority of characteristics that we're looking for. In our view, if an organisation is achieving excellence in its artistic activity and demonstrating an intelligent commitment to sustainability, it's more than likely that all aspects of its operation will be being delivered to a similarly high standard.

Our *Investment Review* takes place during one of the most challenging times in recent memory for the publicly funded arts. We hope that you will find that *Strive to Excel* provides a compass with which to navigate as you chart your way towards your future destination. .

# 1. Creating and developing the Arts

*"... We take delight in virtuosity, we admire personal expression and novelty, we enjoy intellectual challenges that give pleasure in being mastered, and we benefit immeasurably from the sense of communion and intimacy these experiences bring us. This is art: then, now and always."*

(Brian Morton reviewing *The Art Instinct* by Denis Dutton, OUP 2009)

The creation of art is fundamental to our work.

Each organisation that we fund delivers its work in its own, individual manner. However, at the heart of every organisation is the creative spark, that obsession that drives artistic mission and vision. We're keen to understand better how organisations formulate, shape and realise their artistic ambitions. We're also interested to look at how organisations engage with their public, and how this affects the creative choices that they make.

The successful creation of art depends on artistic leadership, a vision that transcends the ordinary or the commonplace, the confidence to take risks and reach for dimensions of expression that lie beyond the reach of most of us. But risk and ambition have to be managed.

In our opinion, a confident and effective arts organisation will embrace the honest and rigorous self-assessment of its work. It will be brave and take risks. It will have a clear vision of what it's trying to achieve, and will actively elicit feedback and critical review to see how well it's doing. It will use this intelligence to shape and inform future activity. It will be a leader amongst its peers, but flexible enough to accept the challenge of building challenging and innovative creative partnerships where they deliver benefit to the public and to the organisation itself



Activity	Characteristics	Indicators of success
<p><b>Artistic vision and leadership</b></p>	<p>Organisation has a strong, thought through artistic vision which it communicates clearly internally and externally</p> <p>Clear relationship between policy and its enactment</p> <p>Open, self-aware and self-critical</p>	<p>Business Plan articulates a clear and compelling artistic vision driven by creative excellence</p> <p>Artistic policy is regularly and actively debated by the Board</p> <p>Artistic mission is understood and 'owned' throughout the organisation</p> <p>Artistic vision is nurtured and developed – there are imaginative strategies in place for key personnel to refresh and develop their knowledge and skills</p> <p>Clear sense of how organisation's work helps contribute to the development of the arts in Wales</p> <p>Board is able to present an articulate explanation of how policy is translated into activity – able to explain how programming choices are made</p> <p>Organisation seeks real involvement with artists in its thinking and practice</p> <p>Processes are in place to monitor, assess and review work</p> <p>Open to, and keen to receive, different types of feedback</p> <p>Learns from successes and from activity which works less well</p> <p>Regular reports and assessments of artistic activity presented to the Board</p>

Activity	Characteristics	Indicators of success
<b>Artistic programme</b>	<p>Exciting, compelling and high quality programme of activity</p> <p>Innovative and imaginative approaches to creating and sustaining arts activity</p>	<p>Positive responses from audiences, participants and customers</p> <p>Activity which exceeds the expectations of audiences, participants or customers</p> <p>Positive reports from Arts Council officers, advisers and peers</p> <p>Critical acclaim from respected media and trade journals</p> <p>Original processes for making or devising work</p> <p>Well-founded, imaginative and reasoned approaches to developing programmes, including a clear approach to taking and managing risks</p>
<b>Technical Attainment</b>	<p>Activity is executed to a high quality standard</p>	<p>The use of appropriately skilled artists, designers, makers and managers</p> <p>Evidence of work that has been thoughtfully conceived, prepared, produced or presented/exhibited</p>
<b>Equalities</b>	<p>Committed to ensuring that programme and activities accessible to the widest possible audience. Equality of opportunity and inclusion are actively promoted</p>	<p>Commitment to equality reflected in the policies and practices of the organisation</p> <p>Organisation can point to specific examples of work that has successfully rolled back boundaries to inclusion</p> <p>Organisation has informed understanding of – and is acting on – current legislation and the requirement to acknowledge ‘protected characteristics’</p>

Activity	Characteristics	Indicators of success
<b>Reputation</b>	<p>Strong market for the organisation's work</p> <p>Peer acknowledgement of the quality of the work</p> <p>Partnerships within and beyond Wales</p>	<p>Evidence that the work (or skills) of the company are respected, sought after and are in demand</p> <p>Awards and prizes</p> <p>Local, national and international partnerships</p> <p>Invitations to participate in national and international arenas</p>
<b>Welsh language</b>	<p>Progressive and forward-looking commitment to promoting the Welsh</p> <p>Government's commitment to a bi-lingual Wales</p>	<p>A clear statement of policy relating to the use and promotion of Welsh language activity, if applicable set out in a specific Welsh Language scheme</p> <p>Evidence that the Arts Council's expectations in respect of Welsh Language requirements and accepted and acted upon</p> <p>Bilingual information and publicity sets tone as an organisation that wants to reach out to broader audiences</p>

## 2. Developing public engagement and social outcomes

*“People’s access to the arts as consumers, participants and producers is the key to their ability to participate autonomously in democratic society... What participation in the arts, and only participation in the arts, can do is to widen the range of people who engage with, question, challenge and re-imagine and revive our cultural life”*

(Francois Matarasso: *Art for Our Sake*, 2005)

High quality artistic work is not created in a vacuum. We want as many people as possible to experience and enjoy the arts. We want to increase active participation and attendance across the arts as a whole, and also in the organisations we fund. The strength and depth of this engagement – and the benefits that it delivers – will play an important part in the sustainability of an organisation’s activities. An organisation that has a clear understanding of its ‘community’, and which has strong, well-grounded roots in that community, is more likely to be durable and resilient.

We adopt the broadest possible definition of engagement. We want to see the dismantling of barriers that impede people’s access to the arts, whether cultural, social or economic. Breaking down these barriers is one of our defining priorities. We aspire to a society that embraces equality and celebrates difference, wherever it’s found in race, gender, sexuality, age, language, disability or poverty. We expect those that we fund to share this aspiration.

One of Wales’s enduring challenges is the persistent level of poverty. This manifests itself in many ways, but we are especially keen to address cultural poverty and to supporting those arts activities that help address poverty of aspiration and poverty of opportunity. So we place a particular premium on how organisations interact with those coming new to art or those who for whatever reason are, or have been, traditionally excluded from the arts.

Through early childhood to young adulthood and beyond, we believe that everyone should be able to engage with the highest quality of arts and creative experience. This will be affected by how an organisation markets and communicates its work, how it develops and delivers participatory activities, how it develops its ‘reach’ – opening up the experience of art in creating interest and deepening people’s engagement.

This starts at the earliest age. We want to see more children and young people across Wales actively involved in high quality creative activity. Whatever the circumstances that they face, we want all young people to have the opportunity to develop their talents (including to an advanced level of attainment). A key priority will be working with the Welsh Government on the implementation of the Arts and Creative Learning Plan.

Activity	Characteristics	Indicators of success
<p><b>Awareness and understanding of audience, participants or customers</b></p>	<p>Develops policies designed to extend reach and engagement</p> <p>Audience data and knowledge is regularly used to inform overall planning and development</p>	<p>Organisation demonstrates clear understanding of who its 'community' is</p> <p>Can articulate the benefits of the organisation's activities and their contribution to community well-being</p> <p>Sets specific targets</p> <p>Has identified and analysed the barriers to engagement. Evidence of use of reports and analysis</p> <p>Commissioned research</p> <p>Audience/participant/customer surveys and feedback</p> <p>Board discussion of target audiences and how to reach them</p>
<p><b>Engaging audiences, participants or customers</b></p>	<p>Specific audience/participation development objectives</p> <p>Clearly articulated policies that explain how artistic programming develops target audiences/encourages participation/serves customers with practices to match</p>	<p>Audience/Participation development strategy delivered</p> <p>Targets or indicators for participation/engagement that are either met or exceeded</p> <p>High-rating audience/customer surveys</p> <p>The range of activities undertaken by the organisation to further engagement</p>

Activity	Characteristics	Indicators of success
<b>Inclusion</b>	Organisation has progressive and active strategies to encourage equal opportunities	Evidence that new and more diverse audiences are being reached
<b>Measuring Impact</b>	<p>Organisation develops ways of gauging the impact of its work over short, medium and longer term.</p> <p>Organisation uses measuring models</p>	<p>Evidence that the organisation's future planning is informed by such findings</p> <p>Can quantify the impact of its programmes of work</p>
<b>Education and lifelong learning</b>	Clear programmes of work that promote learning, training and the development of skills	<p>Strong demand for educational, training and development activities</p> <p>Appropriately skilled programme leaders</p> <p>Partnerships with specialist providers, (schools, colleges and universities)</p>
<b>Marketing</b>	Clear strategies are in place to market, promote and develop the organisation's activities	<p>Marketing issues discussed at the Board, with target markets/groups identified</p> <p>Clear marketing plans in place and resourced sufficiently (staff and budgets)</p> <p>Processes in place for monitoring and review</p>

Activity	Characteristics	Indicators of success
<b>Public relations</b>	Strategies in place to develop relationships with partners and stakeholders	Stakeholders and partners actively engaged  Well networked organisation
<b>Communications</b>	The organisation is constantly developing its engagement with public through the use of an appropriate range of communication tools	Communications strategy in place  Imaginative and innovative use of information communication technology
<b>Contributing to the promotion and recognition of the Welsh Language</b>	Company has a Welsh Language policy	Action Plan with defined targets

### 3. Developing and Growing the Economy

*“Investment in culture is precisely that. It should not be confused with the sort of subsidy often handed out in the past to ailing commercial enterprises as ‘corporate welfare’. The cultural sector is not a failing sector like banks or the automotive industry. While it will always require a call on public revenue, its returns are sustainable, long-term and consistent.”*

(Simon Mundy: *Culture – a Tool for Reversing Recession*, 2009)

The arts are important in their own right. But we also know that the creative and cultural industries are a vital engine for Wales’ economy. They contribute directly in terms of job and the generation of wealth through the creation, distribution and retail of goods and services.

The Arts are busy adding value in a variety of social and economic contexts: promoting health and well-being, adding value in education and learning, offering arts based training for other sectors, being a cornerstone of social and physical regeneration and prompting inward investment. Such activity has a clear economic benefit.

**The public rightly demands that the individuals and organisations that they finance are efficient and cost effective.** So we expect those who we work with to get the basics right and to ensure that they manage their affairs in a straightforward and business-like way. Public funding is not an entitlement – it has to be earned.

We expect the key organisations that we fund to play a leadership role in terms of innovation, entrepreneurship and audience development. We expect them to be well managed and governed, and we will be rigorous in assessing whether this is the case. We also expect them to recognise the importance of value for money, making sure that public funding is an effective lever to draw in other resources for the arts.

Artistic and economic growth is unlikely to be achieved in the absence of strong management and good governance. Critical to the success and resilience of any organisation is a strong, engaged and diligent Board that includes a range of representative expertise. At its best, the Board will set the strategic direction of the company, support and challenge the executive staff in the delivery of the company’s goals, and monitor financial and artistic performance.

Whilst Board structure most clearly relates to independent organisations, we’re conscious that other governance structures will often apply within a local authority or University. In the context of this framework, organisations working in such an environment need to reflect how their governance is determined and how it strategically relates to and uses its “Management Board”.



Activity	Characteristics	Indicators of success
<b>Income generation</b>	<p>Public investment helps ‘lever’ additional income from other sources</p> <p>Organisation has an entrepreneurial approach to generating income</p> <p>Collaborates with others to extend the life of existing ‘products’ and services, or to create new ones</p>	<p>Lower than average ratio of public subsidy to earned income</p> <p>Organisation secures income from business sponsors, trusts and foundations</p> <p>Organisation capitalises on all appropriate opportunities to exploit commercial income</p> <p>Co-commissioning, co-production, touring</p> <p>Develops shared services and joint activities</p>
<b>Exploitation of products and services</b>	<p>Understands how digital technology can offer new opportunities to create and distribute the arts</p> <p>Makes use of available opportunities for tax relief (where this is appropriate and applicable)</p>	<p>Can identify and define the organisation’s Intellectual Property</p> <p>Derives income through the use of digital technology and online platforms</p> <p>Is generating income through Government tax relief schemes</p>

Activity	Characteristics	Indicators of success
<b>International activity</b>	Has an International strategy (where this is applicable and appropriate)	<p>Organisation can explain why it engages in international activity</p> <p>International activity delivers cultural, financial and/or reputational benefits</p>
<b>Sharing and collaboration</b>	Promotes the use of shared services and joint working	Achieves 'bottom-line' savings through partnership and collaboration
<b>Employment</b>	<p>Organisation is committed to developing new employment opportunities</p> <p>Organisation is committed to appropriate remuneration, terms and conditions</p> <p>Organisation is committed to training and developing its staff</p>	<p>Increased employment</p> <p>Clear and progressive employment policies</p> <p>Organisation has a developmental plan for its staff</p> <p>Organisation has attained Investors in People accreditation</p>
<b>Skills and training</b>	Organisation has a Workforce Development strategy	Provides opportunities for apprenticeships, internships and traineeships

Activity	Characteristics	Indicators of success
<b>Contribution to the local economy</b>	The organisation's activities have positive impact on local businesses	Evidence-based research demonstrating positive economic impact
<b>Working through the arts to develop opportunities in other contexts</b>	Organisation understands how its work can have relevance in a range of different economic, cultural and social settings	Evidence of high quality activity in areas such as arts and young people, arts and health, creative industries
<b>Board</b>	<p>Active and engaged Board</p> <p>Clear and transparent processes for the recruitment and development of the Board</p> <p>Board have induction and regular updates</p>	<p>Composition of the Board is commensurate to the task</p> <p>Board takes appropriate professional advice where necessary</p> <p>Clear terms of reference for the Board and any sub-committees</p> <p>Recruitment informed by regular analysis of skills needed</p> <p>Established Board training and development programme</p>

Activity	Characteristics	Indicators of success
<b>Planning</b>	<p>Board is actively involved in debating and developing the future direction of the organisation</p> <p>Board has a clear understanding of its risk 'appetite'</p>	<p>A Business Plan that's regularly monitored, reviewed and updated</p> <p>Organisation has a risk register that is regularly reviewed and updated</p>
<b>Financial control</b>	<p>Board has a firm grasp of the organisation's financial performance</p>	<p>Organisation produces budgets, management accounts, cash flow forecasts</p> <p>Board acts promptly to address unforeseen circumstances</p>
<b>Procurement</b>	<p>Organisation has a strong commitment to achieving value for money efficiencies</p> <p>The company contracts work within appropriate, agreed frameworks and to industry standards</p>	<p>Achieves 'economy of scale' and efficiency savings</p> <p>Organisation recognised as an exemplar</p>

Activity	Characteristics	Indicators of success
<b>Management and staffing</b>	<p>Organisation has open and equitable recruitment practices</p> <p>Organisation has progressive employment policies</p> <p>The organisation has job planning and appraisal processes</p>	<p>Strong recruitment and retention of staff</p> <p>Comprehensive Staff Handbook</p> <p>Staff have opportunities for training and development</p>
<b>Compliance</b>	<p>Organisation understands and fulfils its statutory reporting obligations, and is compliant with all relevant legislation and where appropriate all charity regulations</p> <p>Equal opportunities</p>	<p>Annual accounts and statutory returns are filed in a timely fashion</p> <p>Systems in place to provide assurance on key compliance issues</p> <p>Organisation has progressive policies</p>
<b>Relationships with stakeholders</b>	<p>Organisation meets regularly with funders and stakeholders</p>	<p>Provision of good quality information</p> <p>Attendance at Board meetings and events</p>

## 4. Embracing Environmental Sustainability

*“If the scientists are right, we’re living through the biggest thing that’s happened since human civilisation emerged. One species, ours, has by itself in the course of a couple of generations managed to powerfully raise the temperature of a whole planet, to knock its most basic systems out of kilter. But oddly, though we know about it, we don’t know about it. It hasn’t registered in our gut; it isn’t part of our culture. Where are the books? The poems? The plays? The goddamn operas?”*

*(Bill McKibben Open Democracy - 2005)*

The world we inhabit is changing, and changing fast. The challenges of environmental climate change, of intercultural dialogue, of the questioning of material values, of economic migration, are all phenomena of our times which will have need of the arts to be understood or acted upon.

Climate change and environmental protection are amongst the most urgent issues of our time. We want to help the arts sectors in understanding and addressing these issues, and to ensure that we demonstrate active leadership in helping to shape the cultural and creative industries for the future.

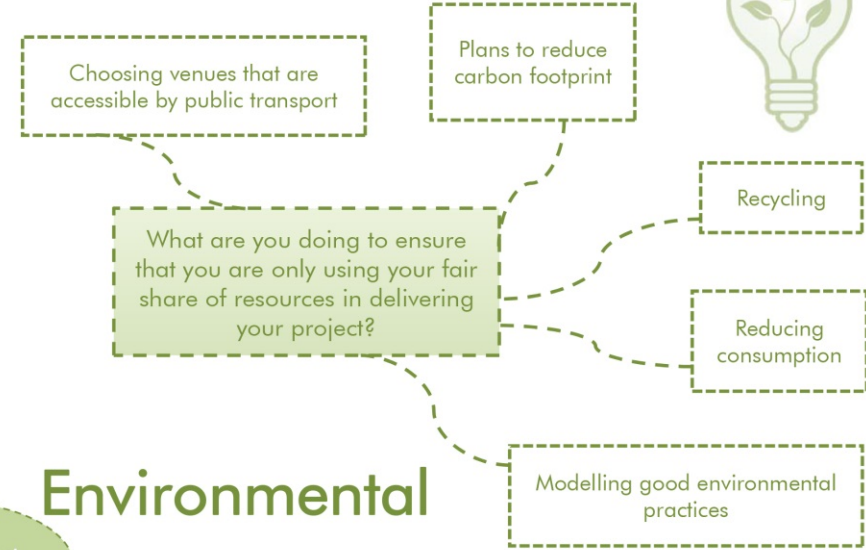
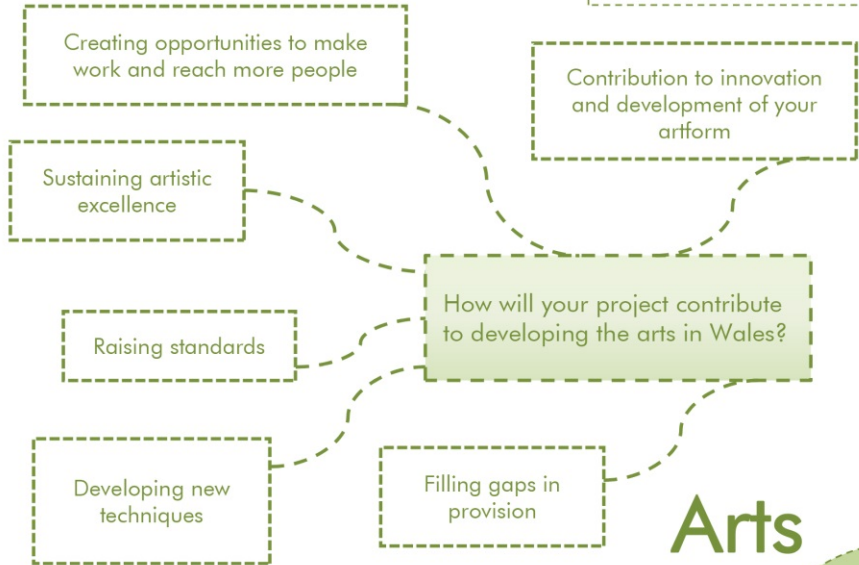
Organisations who understand environmental sustainability accept that they must plan and deliver their programmes of work having first considered the environmental impact of doing so. A concern for environmental matters need not be a straight-jacket or a constraint. However, the environmentally mature organisation is likely to have weighed up the choices and to have developed their programme of work accordingly.

Activity	Characteristics	Indicators of success
<b>Policy</b>	<p>Environmental sustainability integrated into organisation's policies</p> <p>Measures, and reports on, its progress</p>	<p>Signatory to Welsh Government Sustainable Development Charter</p> <p>Has secured Green Dragon accreditation or other recognised industry standards</p> <p>Carbon footprint is reduced</p> <p>Reduced consumption has positive impact on bottom line</p>
<b>Programming</b>	<p>Accessibility</p> <p>Events and performances</p> <p>Marketing</p>	<p>Ensuring that venues and locations are publicly accessible</p> <p>Ensuring, where applicable, that environmental standards are met</p> <p>Advice to audiences/participants on how to travel to (or engage with) the organisation's activities on a sustainable basis</p>
<b>Procurement</b>	<p>Goods and services are procured as locally as possible</p>	<p>Carbon footprint is reduced</p> <p>Reduced consumption has positive impact on bottom line</p>

Activity	Characteristics	Indicators of success
<b>Operational management</b>	<p>Recycling is actively promoted</p> <p>Energy efficiency is monitored and reviewed</p> <p>Collaborative and shared working reduces environmental impact</p> <p>Environmental implications of travel and subsistence are monitored and reviewed</p>	<p>Carbon footprint is reduced</p> <p>Reduced consumption has positive impact on bottom line</p> <p>Partnerships and relationships are in operation</p> <p>Green and environmentally friendly work practices are evident</p>



# SUSTAINABLE DEVELOPMENT FRAMEWORK



Your Project Proposal



## Further information

Compliance with all relevant legislation and charities regulations (where relevant) is expected. In particular, the obligations placed on directors by the various Companies Acts and Insolvency Acts, and on Trustees by the Trustees Act, must be adhered to.

### Useful links:

Companies House	<a href="http://www.companieshouse.gov.uk">www.companieshouse.gov.uk</a>
Charity Commission	<a href="http://www.charitycommission.gov.uk">www.charitycommission.gov.uk</a>
Governance and leadership	<a href="http://www.ncvo-vol.org.uk/governanceandleadership">www.ncvo-vol.org.uk/governanceandleadership</a>
Cynnal Cymru/ Sustainable Wales	<a href="http://www.cynnalcymru.com">www.cynnalcymru.com</a>