

## Strategic touring programme

### Guidance for applicants

Summary of key information	
<b>What is the focus of the fund?</b>	<p>The focus of the Strategic touring programme is for people across England to have improved access to great art that visits their local area. This is particularly relevant to places that rely on touring for much of their arts provision and to people and places with the least engagement.</p> <p>We want to see stronger relationships between those on the demand and supply sides of touring, and to support a wide range of high-quality work on tour including, in particular: diverse work, incoming international work and mid-scale theatre.</p>
<b>Who can apply?</b>	<p>Any individual or organisation can apply, including National portfolios organisations, Major partner museums and libraries. Partnerships, networks and consortia can also apply.</p>
<b>When is the deadline for applications?</b>	<p>This is a rolling fund with six rounds in 2015/16.</p>
<b>How much can be applied for per application?</b>	<p>A minimum of £15,000, with no upper limit.</p>
<b>When must the activity take place?</b>	<p>Activities must be time-limited, take place over a maximum of three years and end no later than March 2021.</p>
<b>Minimum match funding from other</b>	<p>We expect at least 10 per cent of total</p>

<b>sources</b>	project budget to come from other sources of income.
<b>Other key eligibility points</b>	Tours must visit two or more venues. Groups applying must follow additional eligibility points, included in this guidance. All applicants must have had a <a href="#">mandatory conversation</a> with a designated Arts Council Relationship Manager prior to applying. Please see <a href="#">Section three</a> for full eligibility criteria.
<b>When will we make our decision?</b>	We will aim to notify applicants of our decision no later than 12 weeks after the deadline date for that round.

FOR REFERENCE ONLY

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FOR REFERENCE ONLY

## **Section one – introduction**

### **Welcome**

Thank you for your interest in the Strategic touring programme.

This guidance gives you information on how to apply for funding to the programme.

One of the ways in which we will address our national approach to touring is the Strategic touring programme. The focus of the programme is for people across England to have improved access to great art that visits their local area, particularly in places that rely on touring for much of their arts provision.

We want to see stronger, more dynamic relationships forged between all of those involved in touring work, with collaboration and audiences at the heart of projects. We want to support a wide range of high-quality work on tour including, in particular, more work that reflects the diversity of local communities and/or contemporary England, more inbound international work and more mid-scale theatre. We also want to see more applications from the currently under-represented artforms: dance and literature.

### **About Arts Council England**

**Arts Council England** champions, develops and invests in artistic and cultural experiences that enrich people's lives. We support a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections.

Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, we plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country.

From 1 October 2011, we added museums and libraries to our remit. As with the arts, this sees us championing, developing and investing in museums and

libraries. In April 2012, we announced a new network of Music education hubs, working with funding from the Department for Education.

Our strategic framework document *Great art and culture for everyone*<sup>[1]</sup> sets out our ambitions for arts and culture in England. We believe that increasing the number of people who experience and contribute to the arts, to museums and to libraries is good for society. We acknowledge that despite public investment, there remain significant disparities in the level of arts and cultural opportunities across the country.

We believe that our national diversity is one of our great resources and we expect the work that we fund will reflect this, and be alive to the opportunities that diversity offers. Arts Council England observes the public sector Equality Duty 2011 and the protected characteristics as defined in the [Equality Act 2010](#). We are also committed to promoting equality across differing socioeconomic groups.

The Creative Case is an exciting and significant repositioning of the Arts Council's approach to diversity. It is intended to bring about fundamental change. The Creative Case is based upon the principle that diversity,<sup>1</sup> in the broadest sense, is an integral part of the artistic process. It is an important element in the dynamic that drives art forward, creating opportunities for artistic collaboration, innovation and risk taking through embracing a wide range of influences and practices.

For us to attract the next generation to the arts and culture sector we need the work we do to engage with, and reflect, the diversity of all our communities, and we expect our funded organisations to lead the way

For more information about the Arts Council visit [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **About Arts Council England's strategic funds 2015-18**

Our strategic funds help us to target particular challenges, opportunities or gaps, creating an environment where further development can take place in the arts and culture sector. Ultimately, they help us meet the goals set out in our strategy, *Great art and culture for everyone*. Our goals, for reference, are as follows:

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[1] [http://www.artscouncil.org.uk/media/uploads/Great\\_art\\_and\\_culture\\_for\\_everyone.pdf](http://www.artscouncil.org.uk/media/uploads/Great_art_and_culture_for_everyone.pdf)

<sup>1</sup> Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from creating, participating or enjoying the arts.

**Goal 1:** Excellence is thriving and celebrated in the arts, museums and libraries

**Goal 2:** Everyone has the opportunity to experience and be inspired by the arts, museums and libraries

**Goal 3:** The arts, museums and libraries are resilient and environmentally sustainable

**Goal 4:** The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

**Goal 5:** Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

## **Section two – purpose of the Strategic touring programme**

### **Aims and outcomes**

Through the range of applications we will support, we aim to ensure that:

- people across England have improved access to great art that visits their local area through -
  - better access to high-quality work for people in places in England which rely on touring for much of their arts provision
  - more high-quality work reaching people and places with the least engagement
  - extending the reach of high-quality touring work by widening audience access and broadening the range of venues presenting work
- stronger relationships are forged between those involved in artistic, audience and programme development on both the demand (eg venues, audiences, promoters) and supply (eg artists, producers) sides of touring
- a wide range of high-quality work is toured including, in particular, more work that reflects the diversity of local communities and/or contemporary England, incoming international work and mid-scale theatre

We encourage applicants to consider how their project can make the best possible contribution to these aims, but each application does not have to address every aim.

These aims relate to our success measures for Goal 2 of our strategic framework:

- more people have the opportunity to experience and participate in great art, museums and libraries
- the number and range of people experiencing great art, museums and libraries has increased
- engagement levels have increased among those currently least engaged in arts and culture
- there is a demonstrable increase in the depth and quality of people's cultural experiences

The expected outcomes of the Strategic touring programme are:

- successful applicants play an active role in ensuring that high-quality art and culture reaches more people and places across England
- a positive change in collaborative behaviour between those involved in creating and programming work which tours
- more effective touring, programming and audience development of high-quality work on tour including, in particular, work that reflects the diversity of local communities and/or contemporary England, international inbound work and mid-scale theatre
- presenters, promoters, and the communities they serve are given opportunities to influence the kinds of art created to tour
- more promoters are improving their knowledge and skills in creative commissioning, programming, audience development and international work
- audiences and venues are placed at the heart of decisions made by those creating and managing work on tour
- more people are involved in creating and managing work on tour, improving their knowledge and skills in touring and audience development
- more people are improving their knowledge and skills in programming and developing audiences for international work

- collaboration between international promoters in England and venues around the country is encouraged
- artistic contact between local and international artists is fostered

### How much funding is available?

£35 million is available for Strategic touring between 2015-18. This includes £750,000 per annum of the Olympic Lottery Distribution Fund to support inbound international touring.

### Section three – eligibility

Please read the eligibility requirements for the fund carefully. If you do not meet any of these requirements we will be unable to consider your application for funding.

<p><b>Who can apply?</b></p>	<ul style="list-style-type: none"> <li>• organisations including National portfolio organisations, Major partner museums, Music education hubs, libraries, Bridge organisations and non-arts organisations including museums</li> <li>• individuals</li> <li>• consortia, partnerships, networks and groups, including Creative People and Places</li> <li>• commercial profit-making organisations</li> </ul>
<p><b>Who cannot apply?</b></p>	<ul style="list-style-type: none"> <li>• applicants resubmitting a previous application who have not received detailed feedback or had a further mandatory conversation with a Relationship Manager</li> <li>• people who have not met any overdue payment conditions on any previous grant from us</li> <li>• people who are applying for funding for this project from other Arts Council programmes</li> </ul>

<p><b>What activity can be supported?</b></p>	<ul style="list-style-type: none"> <li>• touring of any artform work to two or more venues, including new work or existing work, revivals and remounts</li> <li>• inbound international touring - our cross border touring agreement with the other UK Arts Councils remains in place for this programme and can be found <a href="#">on our website</a><sup>2</sup></li> <li>• National portfolio organisations and Major partner museums activity can apply but organisations must demonstrate how the proposed activity they will deliver or benefit from is additional to their regularly-funded activity</li> <li>• National portfolio organisations and Major partner museums may be involved in applications as contributors without receiving any direct financial or other benefit from the activity, for example, by providing mentoring support, advice, and rehearsal or office space.</li> <li>• National portfolio organisations and Major partner museums can also be named in applications as venues on a provisional tour schedule. This will not normally count as additional activity.</li> </ul> <p>See Definitions for more information on what we mean by a tour, venue, promoter and people and places with the least engagement in the arts.</p>
<p><b>What activity cannot be funded?</b></p>	<ul style="list-style-type: none"> <li>• activities that are not related to the arts</li> <li>• activities that do not benefit or engage people in England (in the short or long term) or that do not help artists and arts organisations in England to carry out their work</li> <li>• touring of historic art and historic collections</li> </ul>

<sup>2</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

	<p>that does not include some element of contemporary artistic activity</p> <ul style="list-style-type: none"> <li>• activities (including buying goods or services) that have started, been bought, ordered or contracted before we make a decision about your application. This is because we cannot fund activity retrospectively</li> <li>• costs that are already paid for by other income including your own funds or any other funding</li> <li>• extensions of currently funded existing or planned tours by National portfolio organisations</li> </ul>
<b>How much can be applied for per application?</b>	A minimum of £15,000.
<b>How much match funding from sources other than ACE is required?</b>	We expect a minimum of 10 per cent of the total cost (cash and in-kind) of the activity to come from sources other than the Arts Council.
<b>Delivery timetable</b>	Activities must be time-limited, take place over a maximum of three years and must end no later than March 2021.

### **Consortia and partnership agreements**

We will accept applications for funding from organisations working as a consortium, partnership, network or group. One organisation must act as the lead organisation and submit the application.

Groups can include promoters, producers, artists, agencies, companies, marketing or audience development specialists, local authority representatives or any other kind of organisation or individual. They must:

- include at least one promoter
- have one individual or organisation that will have the main responsibility for managing the application and any grant

- include individuals or organisations that will act as the main lead for audience development activity on behalf of the group, or else explain how they would address this deficit within the project

All partners within the consortium must show a firm commitment to joint working. Your application must show the benefits and rationale of working as a consortium.

If we decide to fund your project we will enter into a legally binding grant agreement with the lead organisation. This organisation must accept our terms and conditions for grants and will be solely accountable to us for all monitoring information, how all the money is spent and for the full and successful delivery of the project.

One of our standard terms and conditions for grants is that the organisation we enter into a grant agreement with cannot subcontract any of the project to other organisations without our prior agreement in writing. If we award a grant, before the project can start we must approve a partnership agreement between the lead organisation and the other partners involved in the project.

There is further guidance about [Partnership agreements](#)<sup>3</sup> on our website.

### **Commercial profit-making organisations**

Commercial profit-making organisations are eligible to apply to the Strategic touring programme. However, we cannot give grants to organisations that share out profits to members or shareholders unless the activity applied for is a self-contained, financially ring-fenced arts project with a clear benefit to the public. Applicants should ensure they comply with current regulations on state aid. We suggest that any commercial organisation gets in touch with us at an early stage to discuss their application.

### **Section four – what you will be expected to deliver**

We welcome applications that will make a contribution to achieving the aims and outcomes outlined in [Section two](#).

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<sup>3</sup> [www.artscouncil.org.uk/funding/information-funded-organisations/guidance-partnership-agreements](http://www.artscouncil.org.uk/funding/information-funded-organisations/guidance-partnership-agreements)

While we are not prescriptive about the types of activities we would like to fund in order to meet the aims of this fund, we anticipate that the types of activities we will fund could include:

- **artistic activity**, for example: the creation of new work to be toured; commissioning, remounting, re-production or re-touring of work that has already been presented to the public; or supporting the costs of touring existing work, inclusive of incoming international work
- **audience development activity**, for example: research, work to address access issues, marketing materials, and educational support materials
- **skills development activity**, for example: training, mentoring, networking, opportunities to go and see artistic work or spend time with people in different organisations
- **pilot projects** to explore new ways of working and new partnerships
- **proportionate management and administrative costs**, for example those related to: capacity building, access support for those involved in delivering the activity, and the evaluation and dissemination of learning
- in exceptional circumstances applicants can include some **expenditure on equipment** if directly related to the activity
- **work produced overseas** that will enrich the experience of audiences in England

### **Other income for your activity**

We want to make our funding go further, and we expect you to make the most of any other sources of income available to you. We expect at least 10 per cent of the total cost of your activity to come from other sources of income.

This can include:

- income earned from your activity
- funding from public organisations such as local authorities
- grants from trusts and foundations, sponsorship, private giving
- support in kind
- a contribution from you or your organisation

In very special circumstances we can provide a grant for the total cost of your activity. These circumstances could include situations where there is little chance of raising money from other sources. If you apply to us for the total cost of your activity, your proposal must tell us what your special circumstances are, and what you have done to try to raise money from other sources. Otherwise, your application may not be eligible to be assessed.

## **Section five – how to apply**

### **Initial enquiries**

If you have initial queries and are from a National portfolio organisation or already have a relationship with a member of staff within one of our regional offices, you can speak to your main contact.

If you don't know who to speak to, please contact our Customer Services team who will direct you to an appropriate person:

- telephone: 0845 300 6200
- fax: 0161 934 4426
- textphone: 020 7973 6564
- online enquiry form: [www.artscouncil.org.uk/about-us/contact-us](http://www.artscouncil.org.uk/about-us/contact-us)
- email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

### **Talking to us about your application – the 'mandatory conversation'**

Once you have read the guidance and started to think about your application, you must speak with a designated member of staff in one of our area offices in more detail about your proposal. We use the term 'mandatory conversation' to describe this scheduled, structured conversation, which often takes place by telephone. You must have this mandatory conversation before submitting your application to the Strategic touring programme. Please contact our Customer Services team to find out more about this.

We will arrange a time to speak with you. As a general guide, we would aim to cover the following points:

- how the project will help to develop touring in England, in line with the programme's aims
- how relationships will be sustained and developed through and, if appropriate, beyond the life of the project

- how the project will be evaluated, and how learning from the project will be shared across all partners as well as more widely across the arts sector
- possible ways of thinking more broadly about prospective partners and the geographic and audience reach of the project (stretching the reach of the activity)
- finance and management of the project
- any diversity and equality issues that may be relevant to the project
- whether other funding programmes might be more appropriate for the project

We will not be able to read or provide written comment on draft applications.

Once you have had this conversation with the designated member of staff, we will send you an email to confirm that the mandatory conversation has been completed. You can then submit your application at any time, uploading a copy of the email we have sent you as supporting information (see the [Attachments](#) section for instructions on where to do this).

It is your responsibility to develop and write the application, including what you feel to be all the relevant information. We will talk with all potential applicants but cannot guarantee success for any applicant.

## **Making an application**

### ***When to apply***

The Strategic touring programme has six rounds each year, and you can submit your application at any time once you have had your mandatory conversation with us.

### **Key Dates**

To be considered for a particular funding round, applications must be submitted by **5pm on the deadline day for that round.**

We will aim to notify applicants of our decision no later than 12 weeks after the deadline date for that round.

Any decision to offer funding will be subject to finalising an offer letter and any special conditions for grants.

### ***Application process***

## 1. Read this guidance carefully and contact us

This guidance gives you information on how to apply and answers some common questions. If you have any further questions you can contact our Customer Services team at [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk).

## 2. Prepare and submit your proposal

You must apply through our [online application portal](#) using the **Strategic touring** application form:

- i. Once you have logged in (or created a new user account if you have not used the online portal before) you will see the welcome screen. On this screen, select 'Strategic touring' from the dropdown list:
- ii. When you press 'Start Application', you will be taken to the 'Eligibility check' section where you should answer the basic eligibility questions.
- iii. When you have completed the Eligibility check you will be taken to the full application form.

### ***Completing your project description in the 'Basic details' section***

This description gives us a brief summary of the key aspects of your activity, so please describe your activity simply and clearly. If your activity includes incoming international touring work, please state this clearly in the project description.

### ***Completing the tour schedule***

You must complete the tour schedule in the 'Activity location' section of the application form. We will use this information to assess your application. You should provide as much information as you have available.

There needs to be a minimum of two venues included in any tour, one of which can be where the activity has been created/initiated.

You should tell us whether each tour booking is:

- confirmed – the booking dates are confirmed and are not likely to change
- pencilled – there has been a detailed discussion between you and the venue and the venue is likely to have given possible dates for the activity depending on the funding to deliver the tour

- not discussed – you have not discussed dates with the venue

We do not expect you to have fully confirmed your tour by the time you apply. We will assess the viability of your tour based on the number of confirmed, pencilled and not discussed bookings, your track record and the relationship you have with the venues. We will use your application form and written proposal to do this. We may also contact a selection of listed venues on your tour schedule to discuss with them your proposed tour and its relevance to their venue.

You may provide us with an update to the tour schedule after you have submitted your application. You can do this to tell us alterations to bookings such as pencilled venues that are now confirmed, or any changes in dates. We will take this information into account when we make our decisions.

### ***Completing the budget***

You must fill in the budget section otherwise we will not assess your application. The budget should be for the total cost of the activity.

You may want to provide a more detailed budget as supporting material, however, you must still complete the budget in the online application form as a summary. If you choose to do this, we suggest that you provide a budget that shows us both the cost of the production and the costs of touring separately. For large-scale performing arts tours, we would expect to receive a breakdown of weekly running costs.

### **Income for your activity**

You should break down the income for your activity under the headings provided in the application form. Where relevant, tick one of the boxes to show whether you are expecting this income or whether it has been confirmed. We want our money to go further and you should make the most of any other sources of funding available to you.

### **Amount you have applied for**

Include the amount you are asking us for in this section of your budget.

### **Earned income**

Include any income you earn from this activity (for example, from performance fees, ticket sales, workshop fees, selling artworks, or selling publications). You should be realistic about the level of income you are likely to earn for your activity.

Please provide details of your confirmed or estimated income from each venue listed on the tour schedule. Please provide a breakdown to show us how you have reached your figures following the example below.

Earned income	Expected	Confirmed	Income
4 performances at a venue with 600 seats and a 70% full audience (420 people) - 4 x 420 tickets at £6 each	X		£10,080
Estimated income for sales of artworks during exhibition at Gallery A – 10 prints per week at £100 per print x 2 weeks	X		£2,000

We suggest you provide as much detail as you are able to about your financial deals and any expected earned income, either in the budget or the proposal. For example, if you are expecting to share a split of the box office income, you should tell us the calculation your share of the split is based upon.

If VAT is charged on ticket sales or admission prices, do not include it in your earned income figures. For information about VAT and other taxes, contact HM Revenue & Customs (HMRC) through their website, [www.hmrc.gov.uk](http://www.hmrc.gov.uk).

### **Local authority funding**

Include all grants from local authorities. Please give us the name of each local authority and the amount of funding you expect to receive.

### **Other public funding**

Include grants from any other public organisation. Please give us the name of each organisation and the amount of funding you expect to receive.

### **Private income**

Include any income from private sources, for example: from your organisation, or donations or grants from trusts and foundations. If you are an individual and you are providing some income towards the activity, please also include it in this section. Please give us the details and the amounts.

## **Spending (expenditure) on your activity**

Give details of all the items you will be paying for as part of your activity, under the headings given in the application form. Use the form to provide a breakdown showing us how you have reached your figures.

If you are registered for VAT, your figures should not include VAT that you can claim back. If you are not registered for VAT, your costs should include VAT. Grants we make are 'outside the scope' of VAT (this means that they are not a business activity) and must be listed in your accounts as a grant and not, for example, as a fee. You should get financial advice from your own accountant or the relevant tax office.

## **Artistic spending**

This can include the creation of work to tour, commissioning, re-production of work that has already been presented to the public, or buying in work ready to tour including incoming international work. It can also include costs for developing any skills including training, mentoring, networking, opportunities to go and see artistic work or spend time with people in different organisations.

We are committed to making sure that artists are paid appropriately for activities that we support. The amount is likely to depend on a number of things, including the experience and skills of the artist, the type of work and the length of the contract. There are recognised codes of practice set by relevant lead organisations. Our *How to pay artists* Grants for the arts information sheet is available [on our website](#).<sup>4</sup>

This section should show the fees and wages of, for example: actors, musicians, dancers, visual artists, stage designers, directors, producers, composers, writers, choreographers, stage managers, lighting designers, curators and workshop leaders. Where relevant, you should also include pension contributions and access provision.

If you are employing people to take part in your activity, you may need to budget for paying employer's National Insurance contributions. You may also have to provide paid holiday leave.

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<sup>4</sup> [www.artscouncil.org.uk/funding/grants-arts/information-sheets](http://www.artscouncil.org.uk/funding/grants-arts/information-sheets)

Please list fees and wages for the touring activity as well as other costs. These may include costs for creating and preparing the tour, and costs that are the direct result of touring (for example, travel, transport and accommodation).

Also show the costs of projects, events, commissions, research and development, preparation, productions and residencies, including any materials or equipment you hire to carry out these things. You can also include the cost of evaluation.

### **Access**

We are committed to making sure that everyone has access to the work we fund.

The Creative Case is an exciting and significant repositioning of the Arts Council's approach to diversity. It is intended to bring about fundamental change. The Creative Case is based upon the principle that diversity,<sup>5</sup> in the broadest sense, is an integral part of the artistic process. It is an important element in the dynamic that drives art forward, creating opportunities for artistic collaboration, innovation and risk taking through embracing a wide range of influences and practices.

For us to attract the next generation to the arts and culture sector we need the work we do to engage with, and reflect, the diversity of all our communities, and we expect our funded organisations to lead the way

As a result, we expect you to include the costs of making your activity accessible in the 'artistic access costs' section of the budget. Access costs include, for example, costs of signed performances and materials in other formats such as in Braille or on CD. We would also expect to see evidence that you will support Deaf and disabled artists who may be contracted for the project.

If you are disabled or Deaf there may be specific costs that relate to you and that you will have to pay to manage your activity. Please show these costs separately in the 'additional access or support costs' section of your budget.

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<sup>5</sup> Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from creating, participating or enjoying the arts.

**Marketing and developing audiences**

Include marketing and audience development costs that are a direct result of your activity, for example: design and print costs, direct mailing, website design, photography, research, and fees to people for press, audience development and marketing activity.

**Overheads**

You can apply for extra time-limited overhead costs that are directly related to the activity you are asking us to support, for example: payments to staff, phone bills, postage and insurance. You can apply for a contribution to your ongoing overheads if these are not covered by other funding. Please show us upon what basis you have apportioned your costs. The amount you apply for must relate directly to the amount of time spent on the activity you are asking us to support, so please explain how you have worked this out.

**Assets - equipment**

In exceptional circumstances we will accept applications that include expenditure on equipment if directly related to the project. You must tell us why this is essential to the effective delivery of the project in the 'Your proposed activity' section. While we do not ask you to send quotes with your application, your proposal should show that you have sought competitive quotes from more than one business or supplier. We may ask for the quotes at a later stage so please keep them in a safe place.

**Other spending**

Include any other spending for your activity that is not included elsewhere. This can include an amount for unexpected costs (contingency spending).

**Support in kind**

Contributions of help other than cash ('support in kind') can be a valuable part of your activity. You can include support in kind from volunteers, supporters and partners, who will give their time for free or any other goods and services that you would otherwise have to pay for (such as equipment, space, and services). Please include details of who is giving the support in kind, what it is and an estimate of its value following the example below.

Support in kind		Expected		Confirmed	Income
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Sometown Town Council, free use of room for eight days valued at £100 a day

X

£800

### **Balanced budget**

Your total income and your total spending must be the same. If they are not, we will not be able to assess your application, so please check that your figures match.

### ***Your proposal***

We are asking you to include a proposal about the activity that you want us to support. This is a very important part of the application process. We will use your proposal and the application form to assess your application. Your proposal must be no more than 8,000 words across all four sections listed below. Please also use the criteria listed in [Section six](#) of this guidance to help you structure your proposal, as these tell you the questions we will be asking when assessing your application.

**Throughout, your proposal should address the quality of the activity proposed and the nature of collaboration involved.**

If you plan to tour your activity across a large number of smaller venues then you can talk about your approach across a 'circuit' rather than each individual venue. In these cases we would expect there to be a clear unifying factor across the venues, for example overall management by one promoter (eg a rural touring circuit or a group of schools within a particular local authority).

If your activity includes incoming international touring work, please state this clearly in the project description.

### **Your proposed activity**

You must provide the following:

- an outline of the activity you want to carry out
- the names, skills and experience of the artists and other main people involved
- why the work is going to be presented at the venues you have listed in your tour schedule and your relationship with the promoters. If you have listed any venues as 'not discussed', please explain why

- details of how the activity will help to extend the artistic offer for people across England in terms of the places/venues and people reached, and the kinds of work toured
- how conservation standards and security of any artworks will be maintained while on tour
- details of how those involved will ensure that work toured is suited to the places/venues and people to be reached
- details of how any proposed activity to develop skills will help to strengthen the wider reach of high-quality work on tour
- details of any proposed equipment purchases for this activity, and why it is essential to the effective delivery of the project
- details of how this activity fits in with your current touring work and its future development. If this is a development of activity previously funded by us (eg a consortium or network wishing to re-apply for funding, or artistic work that received funding previously), details of how you are developing the activity, and how learning from previous activity will be used to inform this project
- if your application is to support incoming international touring work, please also use this section to describe how the project will develop skills and confidence in programming and in developing audiences for international work, and how it will encourage contact between international and local artists
- how the work the organisation is proposing to produce/present reflects the diversity of the local community and/or contemporary England

### **Audience development**

You must provide the following in the 'Proposal' section and submit further details in your mandatory audience development plan:

- details about the people the activity will reach including estimated attendance and participation numbers for each venue, showing how you have arrived at those figures (for example, by using attendance figures from previous visits to a venue)
- details of how you are using any research you have undertaken on your potential audiences, including new audiences, or whether you are drawing on published research such as arts-based segmentation research and/or [Audience Spectrum](#)
- details of how you have involved promoters and other partners in developing your activity and how you will make the most of those partnerships to extend the reach of the activity

- details of how the activity will connect with, and have an impact on, the people at each venue, including press, marketing, audience development, education and/or participatory activity
- details of how any proposed audience development research activity will help to strengthen the wider reach of high-quality work on tour
- if you are applying on behalf of a partnership, network or consortium, please tell us who is leading the audience development part of the activity, and how this will be managed across the group
- details of how access will be addressed through and, if appropriate, beyond the life of the activity
- details of how the information and data on audiences and participants you collect from this activity will be analysed and help to inform your future work
- if this is a development of activity previously funded by Arts Council England, how it is further developing audiences and participants

## **Finance**

The budget section of the application form gives us most of the information we need to carry out our financial assessment. You must include the following:

- how you have worked out the figures in your budget
- if you are applying on behalf of a partnership, network or consortium, how the group has agreed for the budget to be managed on its behalf, and what reporting structures will be put in place
- your approach to raising as much money as you can from other sources, what other sources of funding you have applied for, and the progress of any other applications you have made for funding
- the proposed deals from each of the venues to be visited in the tour, with expected income broken down in the budget by each venue
- how financial risk will be shared appropriately across all of those involved, including the Arts Council
- any effect the activity will have on your long-term financial position
- how you will manage the budget and your cash flow
- what your special circumstances are if you are applying to us for the total cost of your activity
- if you have included provision for access in terms of making the performances accessible and supporting Deaf and disabled performers and participants

## **Managing the project**

You must include the following:

- details of the lead manager for the activity, and their past experience of successfully managing a similar activity
- how far you have got with your planning
- how you will manage the main stages of your activity, and what each stage contains; you may also wish to provide a detailed project plan as additional information
- the involvement of, and support from, any partners, including others providing funding
- any identified risks to successfully completing the project, and how you will manage them
- the long-term implications of the activity on you or your organisation, and how this activity fits into your business plan
- if you are applying as an organisation tell us how your management committee or board are involved in the activity at an appropriate level
- details of how environmental sustainability will be addressed through, and if appropriate beyond, the life of the project

### ***Key information***

In this section of the application form, you must include summary information for the following important areas, which we consider to be fundamental to this programme.

### **How the project will help to develop touring in England, in line with the programme's aims**

You can find our aims and what we want to encourage through the programme in [Section two](#) of this document.

### **How relationships will be sustained and developed through and, if appropriate, beyond the life of the project**

For partnerships, networks and consortia this means the relationships across group members. However, all touring activity depends upon relationships, most notably between artists, producers and promoters, and we expect all applicants to be able to tell us their approach to sustaining and developing these relationships.

**How the project will be evaluated, and how what you learn from the project will be shared across all partners as well as more widely across the arts sector**

Evaluation is a structured way of thinking about what has happened. See our *Self evaluation* information sheet for a basic introduction to evaluating arts projects. You can download this from our website [www.artscouncil.org.uk](http://www.artscouncil.org.uk).

***Attachments***

You must upload the following mandatory attachments on the 'Attachments' screen:

- a detailed audience development and marketing plan, spanning the life of the project (uploaded to the 'Standard attachments' section at the top of the screen)
- the email we sent confirming that you had a mandatory conversation with an Arts Council Relationship Manager (uploaded to the 'Non-standard attachments' section of the screen)
- all partnerships, networks and consortia applying to the programme should attach a document listing members of the group, their common aims and basic governance and formally-constituted groups can attach their constitution (uploaded to the 'Non-standard attachments' section of the screen)

Please ensure that **each** of these mandatory attachments is no larger than 10MB.

The following additional information is optional for applicants.:

- one concise and relevant document of supporting information from partner venues, organisations or promoters who are planning to book the applicant's work
- a more detailed budget, if you choose to use the application budget as a summary

Please ensure that optional additional attachments are **in total** no larger than 10MB.

Please note that we are not able to read through large amounts of supporting material during the assessment process. You must ensure that any key information within the attached additional information is clearly referenced within your proposal, with an explanation of which attachment you are referring to. Only one web link can be included as part of the application or attachments. No other supporting information should be attached or linked to, and if it is, it will not inform the assessment.

We will use the information you give us in your application form and relevant attachments to decide whether we will offer you a grant. If your application does not contain the information we need in the format we ask for it to be in, we may not be able to consider your application. After you have read this guidance, if you have any further questions please contact us.

### **Assistance with your application**

We are committed to being open and accessible, and want to make the Strategic touring programme application process accessible to everyone.

If you experience any barriers within the application process or require help to make an application, our Customer Services team can be contacted by:

- telephone on: 0845 300 6200
- text phone: +44(0) 161 934 4428
- email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

### **After you submit your application**

You will receive an acknowledgement email confirming that we have received your application. This will be sent to the email address which you used to log into the portal. The email will include a PDF copy of your application for your reference.

We will conduct an eligibility check within 10 working days of the deadline for applications. If your application is not eligible, this means that we cannot process it any further and it will not be considered for funding. If your application is not eligible we will write to you to let you know, and will explain our decision.

### **Contacting us after you have submitted your application**

We consider your application to be complete when you send it to us and we will only contact you if we need to clarify any part of your application. However, if there has been a change in the tour schedule and/or the budget, then please contact the Customer Services team who will direct you to the appropriate person.

### **Section six – how we will make our decision**

We will aim to notify applicants of our decision no later than 12 weeks after the round deadline.

When we receive your application we will first check whether it is eligible and ensure that you have provided all the information we have requested.

We will make our decision based on the information you provide in your application, any further information that we request and, where relevant, data and information from the Charity Commission and Companies House websites relating to your constitution and audited accounts from the past two years.

We will involve specialist staff across the country to inform our assessment of applications.

### **Assessment criteria**

Each criterion (Your proposed activity, Audience development, Finance and Managing the project) will be assessed using a five-point word scoring system:

- **not met** - the application does not meet the criteria
- **potential** - the application does not meet the criteria but shows potential to do so
- **met** - the application meets the criteria
- **met (strong)** - the application meets the criteria and shows strong qualities
- **met (outstanding)** - the application meets the criteria and shows outstanding qualities

On the basis of these ratings we will recommend whether an application is suitable for funding. Applications that do not achieve at least 'met' under all three criteria will not be recommended for funding.

### **Essential areas**

Applicants are also asked to address separately the following essential areas, which will contribute to the overall assessment and overview scoring:

- how the activity will help to develop touring in England, in line with the programme's aims
- how relationships will be sustained and developed through, and if appropriate beyond, the life of the project
- how the project will be evaluated, and how learning from the project will be shared across all partners as well as more widely across the arts sector

Each essential area will be assessed using the five-point word scoring system - not met, potential, met, met (strong), met (outstanding) - outlined above.

On the basis of these ratings we will recommend whether an application is suitable for funding. Applications that do not achieve at least 'met' under all four criteria will not be recommended for funding

### **Overview areas**

As well as the four assessment criteria, and three criteria covered in the Key information section, we look at three other areas to help us decide whether or not to offer a grant. These areas help us to take an overview of our investment through this programme.

#### ***Overview 1: to what extent will this activity contribute to strengthening relationships and collaborative working in touring?***

Our assessor will take account of considerations such as:

- how the activity will help to develop stronger relationships between those involved in artistic, audience and programme development on both the supply and demand sides of touring
- how relationships will be developed and sustained
- how you will work together within partnerships, networks or consortia

Your application will get a score of:

- 3 if the activity will make an exceptional contribution
- 2 if the activity will make a considerable contribution
- 1 if the activity will make a partial contribution
- 0 if the activity makes no contribution

#### ***Overview 2: to what extent will the activity contribute to giving people across England improved access to great art visiting their local area?***

Our assessor will take account of considerations such as:

- how the activity gives better access to high-quality work for people in places in England that rely on touring for much of their arts provision; we will use our knowledge of arts provision within each region when considering this
- how the activity gives better access to high-quality work for people in places with the least engagement - defined this as the bottom third of local

authorities for levels of arts engagement in England, according to a two-year average from the [Active People Survey](#).<sup>6</sup>

Your application will get a score of:

- 3 if the activity will make an exceptional contribution
- 2 if the activity will make a considerable contribution
- 1 if the activity will make a partial contribution
- 0 if the activity makes no contribution

**Overview 3: to what extent will this activity contribute to increasing the amount of high-quality work on tour for a wider range of people?**

Our assessor will take account of considerations such as:

- how the activity gives better access to high-quality work for people with the least engagement; we define this as the 'some engagement' and 'not currently engaged' segments in our [arts-based segmentation research](#)
- how the activity increases the amount of high-quality work on tour by and for people from diverse backgrounds

Your application will get a score of:

- 3 if the activity will make an exceptional contribution
- 2 if the activity will make a considerable contribution
- 1 if the activity will make a partial contribution
- 0 if the activity makes no contribution

**Decision-making**

Once we have scored your application and a recommendation has been made whether to fund it, we will make our decision. To do this we will consider how strongly your activity scored against our criteria, the overview scores and we will also consider your activity alongside other applications to the fund.

We expect to receive more applications than we can fund, and therefore not all projects that successfully meet the aims and criteria for the programme will be funded.

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<sup>6</sup> [www.artscouncil.org.uk/about-us/research/arts-audiences/active-people-survey](http://www.artscouncil.org.uk/about-us/research/arts-audiences/active-people-survey)

## **Complaints procedure**

If you are not happy with the way we have dealt with your application, please contact us and we will discuss this with you. If you are still unhappy, you can ask us for a copy of our complaints procedure.

Details can be found in [Making a complaint<sup>7</sup>](#), which is available on our website, [www.artscouncil.org.uk](http://www.artscouncil.org.uk), or by contacting our Customer Services team by email to [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk) or by phoning 0845 300 6200.

Please note that you can only complain if you believe we have not followed our published procedures when assessing your application. You cannot appeal against the decision.

## **Section seven - key definitions**

These are key terms that we use throughout the guidance and in the application form for the programme. These terms are applicable to any kind of touring activity across any artform.

### **Touring**

Our definition of touring activity refers to the same artistic programme or event taking place in two or more venues. This covers all artforms, scales of work, and kinds of places, from outdoors to indoors, local to national. The artistic programme or event may involve live performers and/or exhibition artworks; it should be fundamentally the same event offered to all, but may involve some adaptation to suit the different spaces and contexts in which it was being presented.

Touring activity relates to artistic programmes or events which take place at a geographic location, with some live element in terms of being close to performers or artworks and/or experiencing something with a group of people. We recognise the growing inter-relationships between touring and digital distribution and anticipate that this may be reflected within some applications to the programme.

### **Venue**

We define a venue as any space into which toured work can be programmed or booked, including but not limited to: theatres, museums, concert halls, galleries,

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<sup>7</sup> [www.artscouncil.org.uk/publication\\_archive/making-a-complaint](http://www.artscouncil.org.uk/publication_archive/making-a-complaint)

festivals, carnivals, village halls, community centres, libraries, schools, outdoor spaces, 'found' spaces, prisons and shopping centres.

### **Promoter**

We define the promoter as the individual responsible for booking or programming work into a venue or circuit of venues. This can be, for example: the director, artistic director, curator, programmer, manager, circuit coordinator or local authority employee. In most cases, this would be the person who takes financial responsibility for booking or programming the event on behalf of an organisation.

### **Diversity**

Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from participating in and enjoying the arts.

You can find more information about the Arts Council's priorities around diversity and the Creative Case [on our website](#).<sup>8</sup>

### **Places with the least engagement in the arts**

Where you live is likely to have a profound impact on the likelihood of you attending and participating in the arts. There are considerable differences in engagement levels for regions, local authority areas and neighbourhoods across England and these differences go beyond merely people's choices about whether they attend and/or participate in the arts. Having considered options to help us prioritise where we target strategic funds, we believe that the Active People Survey offers the best proxy by which to understand engagement levels at local authority level, in each area of England.

We are interested in encouraging more activity in the local authority areas with relatively low levels of attendance and participation. These are the **bottom third** for levels of arts engagement in England, according to a two-year average from the Active People Survey. You can find out more information about this [on our website](#).<sup>9</sup>

### **People who are least engaged in the arts**

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<sup>8</sup> [www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case](http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case)

<sup>9</sup> [www.artscouncil.org.uk/about-us/research/arts-audiences/active-people-survey](http://www.artscouncil.org.uk/about-us/research/arts-audiences/active-people-survey)

We want people to engage in the arts whatever their social or economic background. Evidence suggests that by understanding what makes people engage in the arts and addressing the barriers that stop them we can open up the arts to many more people. We have undertaken some arts-based segmentation research to help organisations better understand how different kinds of people engage in the arts.

We are interested in reaching more people in both the 'some engagement' and 'not currently engaged' segments. You can find more about segmentation and Audience Spectrum arts based segmentation model through the [Audience Agency](#).<sup>10</sup>

### **Mid-scale theatre**

There is currently a gap between demand and supply of quality theatre touring to venues of between 400-800 seats. We are interested in activity that addresses this alongside the wider aims of the Strategic touring programme.

### **International work**

We are interested in supporting incoming international work touring in England. For these purposes, international means from beyond the shores of the UK.

### **Section eight – useful information**

You can find more about segmentation and Audience Spectrum, the arts based segmentation model, [through the Audience Agency](#).<sup>11</sup>

If you have previously received any funding from Arts Council England, you are also eligible for a free advice surgery with the Audience Agency.

You might also find it helpful to look at the resources on the Culture Hive Web site: [www.culturehive.co.uk](http://www.culturehive.co.uk), which includes useful archive publications from the Arts Council such as:

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<sup>10</sup> [www.theaudienceagency.org/audience-research-and-insight/audience-spectrum](http://www.theaudienceagency.org/audience-research-and-insight/audience-spectrum)

<sup>11</sup> [www.theaudienceagency.org/audience-research-and-insight/audience-spectrum](http://www.theaudienceagency.org/audience-research-and-insight/audience-spectrum)

- [Greater than the sum of its parts: a joined up guide to working in groups](#)<sup>12</sup>
- [Relationships between subsidised and commercial theatre](#)<sup>13</sup>
- [A practical guide to marketing an event on tour](#)<sup>14</sup>
- [Call it a tenner: the role of pricing in the arts](#)<sup>15</sup>

There are also a range of [Grants for the arts information sheets](#)<sup>16</sup> on our website which may be helpful to your application, including:

- Touring information sheet
- Audience development and marketing
- How to pay artists
- Self evaluation

## **Section nine – Freedom of Information Act and contact details**

The Arts Council is committed to being as open as possible. We believe that the public has a right to know how we spend public funds and how we make our funding decisions.

We are also listed as a public authority under the Freedom of Information Act 2000. By law, we may have to provide your application documents and information about our assessment to any member of the public who asks for them under the Freedom of Information Act 2000.

We may not release those parts of the documents which are covered by one or more of the exemptions under the Act. Please see the Freedom of Information website at <https://ico.org.uk> for information about freedom of information generally and the exemptions.

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<sup>12</sup> [www.artscouncil.org.uk/publication\\_archive/greater-than-the-sum-of-its-parts-a-joined-up-guide-to-working-in-groups](http://www.artscouncil.org.uk/publication_archive/greater-than-the-sum-of-its-parts-a-joined-up-guide-to-working-in-groups)

<sup>13</sup> [www.artscouncil.org.uk/media/uploads/documents/publications/463.pdf](http://www.artscouncil.org.uk/media/uploads/documents/publications/463.pdf)

<sup>14</sup> [www.artscouncil.org.uk/publication\\_archive/marketing-and-touring-a-practical-guide-to-marketing-an-event-on-tour](http://www.artscouncil.org.uk/publication_archive/marketing-and-touring-a-practical-guide-to-marketing-an-event-on-tour)

<sup>15</sup> [www.artscouncil.org.uk/publication\\_archive/call-it-a-tenner-the-role-of-pricing-in-the-arts](http://www.artscouncil.org.uk/publication_archive/call-it-a-tenner-the-role-of-pricing-in-the-arts)

<sup>16</sup> [www.artscouncil.org.uk/funding/grants-arts/information-sheets](http://www.artscouncil.org.uk/funding/grants-arts/information-sheets)

We will not release any information about applications during the assessment period, as this may interfere with the decision-making process.

**Contact us**

Arts Council England  
The Hive  
49 Lever Street  
Manchester  
M1 1FN

**Website:** [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Phone:** 0845 300 6200

**Email:** [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

**Textphone:** +44(0) 161 934 4428

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