

**Applicant:** Wise Children

Section 40(2)

**Project:** National Portfolio organisation 2018-2022

Section 40(2)

## Project information

| Reference Submissions   |
|-------------------------|
| Step                    |
| Application             |
| Basic Eligibility Check |

### National Portfolio Organisations

**Applicant name:** Wise Children

**Project number:** Section 40(2) Section 40(2)

**Band:** 2

**Sector support organisation flag:**

### Amount summary

|                              | 2018/2019 | 2019/2020 | 2020/2021 | 2021/2022 | Total (£): |
|------------------------------|-----------|-----------|-----------|-----------|------------|
| <b>Amount requested (£):</b> | £475,000  | £475,000  | £475,000  | £475,000  | £1,900,000 |

**I do not have a conflict of interest in relation to this Application and have had no involvement in its preparation.**

## Task assignment

### Gateway assignment

**Area:** South West

**Gateway assigned:** South West

### Assessment assignment

**Assessment due date:** 29/03/2017

## Assessment classifiers

Please select the goals the application will deliver against, and the classifiers that most closely fit the activity. When completing the classifiers table, please select at least one Classifier from each Classifier type. At least one Classifier of each Classifier type must be marked as the Primary classifier.

**Goals:** Goal 2: Everyone has the opportunity to experience and be inspired by the arts, museums and libraries, Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries, Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

### Assessment classifiers:

| Classifier type         | Primary | Main classifier        | Sub classifier       |
|-------------------------|---------|------------------------|----------------------|
| Discipline type         | Yes     | Theatre                | Plays                |
| Activity focus          | Yes     | Artistic/cultural      | Creation of new work |
| Venue/distribution type | Yes     | Arts/cultural building | Theatre              |
| Cross-cutting impact    | Yes     | International          | Outgoing USA/Canada  |
| Activity focus          | No      | Artistic/cultural      | Touring              |

## Assessment classifiers details

**Classifier type:** Discipline type  
**Primary classifier?**   
**Main classifier:** Theatre  
**Sub classifier:** Plays

## Assessment classifiers details

**Classifier type:** Activity focus  
**Primary classifier?**   
**Main classifier:** Artistic/cultural  
**Sub classifier:** Creation of new work

## Assessment classifiers details

**Classifier type:** Venue/distribution type  
**Primary classifier?**   
**Main classifier:** Arts/cultural building  
**Sub classifier:** Theatre

## Assessment classifiers details

**Classifier type:** Cross-cutting impact  
**Primary classifier?**   
**Main classifier:** International  
**Sub classifier:** Outgoing USA/Canada

## Assessment classifiers details

**Classifier type:** Activity focus

**Primary classifier?**

**Main classifier:** Artistic/cultural

**Sub classifier:** Touring

# Assessment

## Assessment ratings

| Criteria                  | Rating |
|---------------------------|--------|
| Goal 1                    | Strong |
| Goal 2                    | Strong |
| Goal 5                    | Strong |
| Creative case             | Strong |
| Management and governance | Met    |
| Financial viability       | Met    |

## Statements and evidence

| Assessment criteria  | Statement  | Evidence   |
|----------------------|--|--|
| Goal 1               | Wise Children is a new SW based company conceiv... | Application: G1                                    |
| Goal 1               | Wise Children proposes to establish itself over... | Application: G1, basic details                     |
| Goal 1               | The SCHOOL appears a very strong artist develop... | Application: G1, G5                                |
| Goal 1               | Wise Children propose to tour internationally f... | Application: G1                                    |
| Creative case        | In terms of sex/gender, three of Wise Children'... | Application: CCfD                                  |
| Creative case        | The approach to delivering THE SCHOOL demonstra... | Application: CCfD, G5                              |
| Creative case        | Plans engaging with the place of diversity with... | Application: CCfD, G5                              |
| Creative case        | A suitable partner is identified (Mandy Barnett... | Application: CCfD                                  |
| Goal 2               | The applicant clearly demonstrates that althoug... | Application: G2                                    |
| Goal 2               | Plans for building an audience for Wise Childre... | Application: G2                                    |
| Goal 2               | Through a touring model that focusses on extend... | Application: G2                                    |
| Goal 5               | The training and development programme proposed... | Application: G5                                    |
| Goal 5               | The applicant clearly articulates a vision and ... | Application: G5                                    |
| Goal 5               | The applicant outlines plans that appear likely... | Application: G5, G1                                |
| Management and go... | The application summarises the most significant... | Application: organisation profile                  |
| Management and go... | The Wise Children's management structure and go... | Application: organisation profile; Attachments:... |
| Management and go... | As the advisory committee will play a lead role... | Application: organisation profile, G1, G2          |
| Management and go... | Effective decision making processes are propose... | Application: organisation profile                  |

**Applicant:** Wise Children

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**Project:** National Portfolio organisation 2018-2022

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|                     |  |  |
|---------------------|--|--|
| Financial viability | The company cannot supply financial statements ... | Application: financial viability, G1, organisat... |
| Financial viability | Other projected statutory funding is limited to... | Application: financial viability; Attachments: ... |
| Financial viability | Analysis of the proposal's cost is built around... | Application: financial viability; Attachments: ... |
| Financial viability | The applicant demonstrates that appropriate pla... | Application: financial viability                   |

# Statements

**Assessment criteria:** Goal 1

**Statement:**

Wise Children is a new SW based company conceived and led by Director, Emma Rice, whose work to date is shown to be of the highest quality. Rice's track record over 10 years as joint director of Kneehigh includes multiple TMA nominations and awards for Best Director and Touring Productions, and led to numerous partnerships with high profile subsidised and West End venues/producers (including RSC, NT, BOV, David Pugh, Hayden Scott Productions) and further nominations for Olivier and Tony awards. Rice was appointed AD of The Globe in 2016. Her leadership of the venue is set to end in 2018 after receiving further accolades (including West End and Time Out awards, and featuring in the top 10 of The Stage's Theatre Power list of 2016), and breaking the venue's box office records. Evidence of a supportive critical reception to a well-publicised exit from the Globe is provided. Although quality of work as Wise Children is untested, the new company has evidently exceptional artistic leadership and proposes key titles in a clear 4 year programme that appear strongly consistent with Rice's successful practice to date: the four large scale shows planned (WISE CHILDREN by Angela Carter,

Section 43

Section 43

continue a track record of successful adaptation from novels, films, and classical comedy, increasing confidence in artistic strength of the programme outlined.

**Evidence:**

Application: G1

# Statements

**Assessment criteria:** Goal 1

**Statement:**



Wise Children proposes to establish itself over the funding period through three clear and connected strands of activity including at its centre, a series of venue hosted creative residencies to create and tour new work. Different residency models are clearly explained for the large and mid-scales. In each, venue partners are shown to invest in the creation of the work to contribute to touring income. A large-scale production is planned for each year of the funding period, with a new mid-scale show being developed in the second and final years. The large-scale model involves two to three month creative residencies at a national producing partner, with the resulting production going on to tour up to four venues for a period of three weeks each. Mid-scale work is made and toured in co-production with up to four venues. Investment in principle is strongly evidenced from leadership of highly-suitable partners, including: Manchester International Festival (MIF), Royal Shakespeare Company (RSC), National Theatre (NT) and the Old Vic (OV) at the large-scale; and Bristol Old Vic (BOV), Liverpool Everyman and Playhouse Theatres (LEPT), and Royal & Derngate Northampton (R&DN) at mid-scale. The residencies as outlined appear an effective proposition to develop high quality work needed for both large and mid-scale touring, through an innovative nomadic model.

**Evidence:**

Application: G1, basic details

## Statements

**Assessment criteria:** Goal 1

**Statement:**

The SCHOOL appears a very strong artist development opportunity, comprising a 1-3 week training school and at least a weekend's module, for 12 participants at a time, at each of the large and mid-scale residencies. The standard of training is likely to be very high, as the applicant commits named core company members and talented associates as tutors (e.g. Emma Rice, Tanika Gupta, Paul Hunter). Although plans for the SCHOOL appear to preclude access to performers over the age of 26, the proposal effectively meets a need for effective modular training in contemporary devised and ensemble practice, and for performance training in general outside of costly drama-school routes in the UK.

The CREATIVE HOME project will comprise: the sourcing of space in or near each partner venue to host THE SCHOOL and the rehearsal process; the touring of bespoke 'pods' containing basic elements of creative space (e.g. props, costume, instruments, kitchen facilities); the documentation of each creative space, and hosting of a series of architect-led conversations. The evidenced buy-in of national partners, and the involvement of architect Steve Tompkins (with high level relevant industry track-record), increases confidence in the effectiveness of the initiative to effectively investigate the relationships between creative space and process, and community and venue, contributing to the development of Wise Children's long term vision.

**Evidence:**

Application: G1, G5

## Statements

**Assessment criteria:** Goal 1

**Statement:**

Wise Children propose to tour internationally for both of the final two years of the funding period. The timeline appears realistic and the aspiration viable, given track-record of/demand for the director's work: Rice's shows with Kneehigh have recently played countries including Australia, New Zealand and USA, and testimony from artistic leadership of a leading Los Angeles theatre confirms growing demand in context of her high profile work at the Globe. Significant specific plans to support, produce and distribute creative content and experiences digitally are limited to a commitment to develop online artworks to engage new audiences, and training masterclasses alongside the work of THE SCHOOL. The assigned responsibility in each area to a Digital Producer and to THE SCHOOL's director increases confidence in the organisation's ability to further develop plans, as does Kneehigh's track record of experiments with integrating digital platforms and capturing/distributing learning content. Proposals to live stream Wise Children's shows also appear a realistic aspiration given previous suitability and popularity of Rice's work (Midsummer Night's Dream was the most watched iPlayer content during Shakespeare Lives festival) but are currently undeveloped.

**Evidence:**

Application: G1

## Statements

**Assessment criteria:** Creative case

**Statement:**

In terms of sex/gender, three of Wise Children's proposed large-scale shows over the funding period evidently reflect the diversity of contemporary England: the theme of female empowerment is central to the shows WISE CHILDREN and [Section 43], with the Shakespeare adaptation [Section 43] [Section 43] also appearing likely to feature Asian/British Asian women and their stories prominently; [Section 43] will reflect and celebrate the transgender experience and cause. A fourth project, [Section 43] [Section 43], will be creatively reimaged in residence with and for each of the key co-producers' local communities. A stronger contribution to the CCfD may have been made with more detail about the vision for that relationship in practice, but the project does appear likely to involve a diverse local creative community in its realisation.

**Evidence:**

Application: CCfD

## Statements

**Assessment criteria:** Creative case

**Statement:**

The approach to delivering THE SCHOOL demonstrates clear potential to support the development of a number of diverse practitioners, particularly in relation to countering socio-economic barriers to groups to accessing high quality training. Recognising that full-time under or post-graduate training is beyond the reach of many, a modular approach to training (ranging from a weekend to up to three weeks) appears to offer a more accessible time-frame, and commitments are made to meaningful benchmarks: 6 out of 12 participant places are to be offered on a means-tested basis at no cost, and a third of places will be prioritised for BAME participants (with sensible proposition to work with local providers/partners to identify and invite talent as appropriate). Some explanation of how/whether local participants facing socio-economic barriers may sustain a relationship with nomadic modular training could have further strengthened the application.

**Evidence:**

Application: CCfD, G5

## Statements

**Assessment criteria:** Creative case

**Statement:**

Plans engaging with the place of diversity within the new organisation's future programme of activity demonstrate the clear potential to ensure it plays an essential part. Appropriate formal systems are yet to be established but clear and appropriate thinking is shown through the current advisory board's plans: they commit to prioritising diversity in board appointments; producing an equality action plan against specific and measurable targets; and using a recruitment consultant employing processes acknowledging social context in short-listing and appointing.

Although limited references are made to diversity in casting (colour-blind casting for instance is not explicitly referenced) the director's recent evidenced approach to diverse ensemble development gives confidence in a continued significant representation of protected characteristics in the Wise Children ensembles. Off-stage also, clear plans to tackle socio-economic barriers to involvement in delivery of programme are shown through positive action towards recruitment of apprentices, and a commitment to one apprentice per year for first two years (growing to four by the end of the funding period), of which at least half will be BAME.

**Evidence:**

Application: CCfD, G5

## Statements

**Assessment criteria:** Creative case

**Statement:**

A suitable partner is identified (Mandy Barnett Associates) to develop an evaluation model to apply over the funding period, setting out an appropriate step, prior to launching the company, to collect evidence relevant to its developing contribution to the CCfD.

**Evidence:**

Application: CCfD

## Statements

**Assessment criteria:** Goal 2

**Statement:**

The applicant clearly demonstrates that although an entirely new company, significant regional, national and international demand exists for the work of director, Emma Rice, given recent and high profile track record and the distinctiveness of her artistic practice.

Rice's work is shown to be in high demand: in her final year with the company, Kneehigh played 315 performances to over 164k people on extensive UK touring and abroad in New Zealand, Australia, USA and Colombia. A 10 year association with Kneehigh is also shown to underline her high profile in the SW region, where the company will be based; the early commitment of Associate Artist status from BOV is a clear signal of the faith that partners have in the continued demand for the director's work delivered through a new brand.

Demand for Rice's work historically is shown to have continued into her work at The Globe: her first season ended at 93% of maximum financial capacity (a 9% increase from the previous year), hitting 111% of the Box Office target; advance bookings from segments of the venue's patrons have more than doubled. 94k people attended Midsummer Night's Dream at the venue, and over 88k viewed the live stream, confirming that her continuing work as Wise Children is highly likely to be in demand.

**Evidence:**

Application: G2

## Statements

**Assessment criteria:** Goal 2

**Statement:**

Plans for building an audience for Wise Children are based upon keeping, and growing Emma Rice's audience through an effective mid-scale, large-scale, and international mixed touring model, proposed to be developed over the four years of the funding period.

Estimated audience numbers grow steadily over four years from approx. 73k people in 2018/19 to 172k in 2021/22 – totalling 492k over four years.

Projections are clearly set out on an understanding of venue's capacities, alongside track-record of sales of comparable work. The development of activity over four years appears sensible. Although targets of 80% sales from first year may appear high for a new company (and make no allowance for a growth of brand awareness), they are in line with strong demand for Rice's previous work. Beyond appropriate budgeting in first year to work with a specialist company in theatre branding, promotional strategy is unformed. Where both the level of partners and the track record and profile of the organisation's director are a compelling platform to work from, the application would have been strengthened were strategy for launching the company at a more advanced stage.

**Evidence:**

Application: G2

## Statements

### Assessment criteria: Goal 2

#### Statement:

Through a touring model that focusses on extended runs at select partner venues, the applicant introduces the potential for both increasing the depth of experience, and the number and range of people who have the opportunity to experience and participate in Wise Children's high quality work. Plans to develop longer-term engagement activities that reach specific groups within the community and encourage venues to risk telling stories that speak directly to those groups are broadly outlined. They include: collaborating with hosting partner and local charities to work with relevant social groups (e.g. the elderly or children at risk for Wise Children, the Samaritans and local choirs for [Section 43](#); hosted meals in the creative space for specific community groups; outreach workshops, school visits, and CPD training for teachers. The indicative examples appear suitable, and the broad ideological rationale and its potential impact is well articulated, increasing confidence in the potential for increased breadth and depth of public engagement. The application would have been strengthened by evidence of plans at a more advanced stage regarding specific artistic activity or partnerships for instance, as well as further clarity of target audiences/participants, and of an approach to translating participation into attendance where relevant.

#### Evidence:

Application: G2

## Statements

### Assessment criteria: Goal 5

#### Statement:

The training and development programme proposed through THE SCHOOL in particular demonstrates that the Quality Principles are strongly embedded in the applicant's programme of work.

The training offers industry standard development opportunities in ensemble practice for young people led by leading professionals and core members of the Wise Children's artistic teams (QP2 Authentic). Diversity is shown as being highly valued through positive action in recruitment to THE SCHOOL and apprenticeships (QP4 Child-Centred).

The training is shown as an integral part of the company's artistic vision long-term, developing performer apprenticeships and building towards a young ensemble touring work directed by Wise Children artists including Emma Rice (QP6&3 Personal Progression; Exciting, Inspiring and Engaging).

The vision for form and content of original work as appropriate for CYP audiences is well-articulated, and track record and testimony of collaborators such as author Michael Morpurgo increases confidence in high-quality of future work proposed (QP1 Excellence).

Although the potential for meaningful enrichment with CYP through the residency model more broadly is clear, more detail regarding engagement with young people within their communities would have further demonstrated inclusion of QP5&7 (Active Involvement; Ownership and Belonging).

**Evidence:**

Application: G5

## Statements

**Assessment criteria:** Goal 5

**Statement:**

The applicant clearly articulates a vision and artistic practice that results in excellent theatre, highly accessible to a breadth of young people. Confidence in the shows proposed reaching different audiences is increased by range and suitability of material; it may have been increased by greater detail of targeted groups, and of how the residencies may work in practice to develop connections with those who are least engaged, have protected characteristic or are less advantaged.

The applicant very clearly identifies a need for more accessible training and development opportunities for young people to develop high level skills and to enter the profession. Proposals to take strong positive action in relation to means-tested subsidised places on training modules and residencies, and paying living wages to apprentices, appear well suited to meet needs of less-advantaged groups of CYP. The allocations of specific numbers of places for BAME candidates appears a strong step to ensure access to members of protected characteristic groups.

Plans for working with partners to broker relationships with less engaged groups are appropriate, and although at an early stage, indicative organisations identified (e.g. regional Bridge Organisation and Creative Youth Network) appear suitably researched, increasing confidence in an effective approach being developed to enable targeted groups to take advantage of opportunities.

**Evidence:**

Application: G5

## Statements

**Assessment criteria:** Goal 5

**Statement:**

The applicant outlines plans that appear likely to effectively support CYP to achieve Arts Award: the Director of THE SCHOOL will be trained to deliver and assess Bronze and Silver awards and these will be offered as part of the week-long training modules to all participants under the age of 25. Wise Children will be able to support CYP to achieve Bronze awards, Unit 1 of Silver awards, and will seek partners to support them to achieve Unit 2. The breakdown of awards and the organisation's capacity to deliver against them increases confidence that new plans are achievable, and an indicative list of partners includes organisations appropriately chosen to offer the further support as needed (e.g. SW Bridge Organisation, RIO).

Plans to use digital technology as an effective way of reaching CYP by developing specific creative, captured, or cultural learning content are at an early stage. Proposals to develop online content to engage new audiences, and to create significant online training appear appropriate and achievable. An audience for the content appears likely, given the director's popularity with students of theatre, her track record of developing digital engagement when with Kneehigh, and the proposed appointment of a separate director/producer for THE SCHOOL and for digital projects. The application would have been strengthened were plans at a more advanced stage, to include further detail surrounding processes and target audiences/participants.

**Evidence:**

Application: G5, G1

## Statements

**Assessment criteria:** Management and governance

**Statement:**



The application summarises the most significant risks identified through a register created by the organisation's current advisory committee, demonstrating a clear awareness of risk to the successful launch of a brand new company. Key areas identified all pose a risk to meeting ambitious plans, and appropriately relate to: good governance and management; working within budgets based on unprecedented scenarios; effective partnership working; diversity of collaborators, stakeholders and participants; and running far-reaching apprenticeship schemes.

The appointment of an appropriately experienced advisory board at this key stage and their ongoing work clearly outlined in appointments/recruitment and oversight of budgets, effectively reduces risk in these key areas. The timely plan to maximise the director's industry reputation, along with confirmed relationships for the first year's residency in place, and subsequent partners pencilled, further demonstrates an effective approach to reducing major risks.

**Evidence:**

Application: organisation profile

## Statements

**Assessment criteria:** Management and governance

**Statement:**

The Wise Children's management structure and governance arrangements are not currently suitable for delivering the programme as proposed: Wise Children is a Company Limited by Guarantee of which Emma Rice is the sole Director. However, Wise Children has put in place a temporary Advisory Committee; current provision to support the development of a start-up organisation therefore appears suitable, and clear plans are in place to make appropriate progress.

The Advisory Committee will review Wise Children's current Memorandum and Articles of Association and will consider options for the organisational structure of Wise Children, including becoming a fully-fledged charity. An appropriate structure will be chosen to ensure the board is able to provide good governance and support. This decision will be made prior to April 2018.

The Advisory Committee will meet monthly from the funding announcement in July to December 2017, when a full board and a quarterly board cycle will be established. Terms of reference will be put in place by the Advisory Committee, reviewed by the board in early 2018 and reviewed annually thereafter. Board member succession will be after five years, unless re-elected for a second term. Board membership will be reviewed by the Chair of Trustees. The timeline and framework for development appear appropriate, and the calibre of seven strong advisory committee increase confidence in an effective process and outcome.

**Evidence:**

Application: organisation profile; Attachments: Articles\_Complete\_WithCert

## Statements

**Assessment criteria:** Management and governance

**Statement:**

As the advisory committee will play a lead role in board development, and as its current members may themselves become trustees, the current make-up of that committee increases the likelihood of the organisation's future board possessing appropriate skills by end of 2017 as proposed. It is chaired by David Jubb (Artistic Director, Battersea Arts Centre), and includes further suitably experienced individuals to support the new company's proposed work, including those leading or working in operations and finance at large arts companies (Royal Opera House); digital technology (Watershed); producing world-class theatre (Complicite); and international touring (an arts centre in USA).

The likelihood of further appointments contributing to Wise Children's ability to successfully launch (including being appropriately diverse, and having strong advocates in the South West ) is evidenced by a well-researched list of potential trustees including highly experienced representatives from local politics, finance, the wider theatre sector and international venues.

Proposed partnerships at the large and mid-scale (RSC, National Theatre, Manchester International Festival & The Factory, The Old Vic, Bristol Old Vic, Liverpool Everyman, Royal & Derngate Northampton) are shown, through supporting statements from organisations' leadership, to be suitable and viable; all are of a scale and profile appropriate to underpin the core residencies and touring elements of the proposed programme.

**Evidence:**

Application: organisation profile, G1, G2

## Statements

**Assessment criteria:** Management and governance

**Statement:**

Effective decision making processes are proposed as being embedded in an organisational structure that appears appropriate: the company team will include an Executive Producer, [Section 43] and [Section 43] and Company Administrator. The Executive Producer will employ and manage temporary production teams. Together Emma Rice and the Executive Producer will form the Executive team and will be responsible for overall strategic direction and risk management. The lead role of David Jubb (BAC) in setting structure, and the Director's informed position from contrasting experiences at Kneehigh, The Globe, and with other partners, increases confidence that in practice, currently untested processes will be fit for purpose. Commitments are made to undertake self-evaluation as suitable to the organisation's current position and projected journey over four years: Wise Children will use the self-evaluation toolkit produced by ACE, alongside approaching Mandy Barnett Associates as potential partners for an ongoing evaluation of the companies' work to create a 'Story of Change', with a focus on Wise Children's contribution to the Creative Case for Diversity. Commitments to a framework for regular evaluation around each residency also appear a suitable focus given their central position in the programme of work.

**Evidence:**

Application: organisation profile

## Statements

**Assessment criteria:** Financial viability

**Statement:**

The company cannot supply financial statements for the previous financial year or recent management accounts, having only constituted in Jan 2017. Neither was a budget for 2017/18 provided as Wise Children activities will not begin until Emma Rice leaves The Globe in Spring 2018. Income strategy is therefore underdeveloped relative to a going-concern. However, clear and informed projections and the strength of artistic plans, together present a credible financial model built around 67% earned income, primarily from UK productions and international touring.

Investment from large-scale partners grows from [Section 43] to [Section 43] per year, with touring income contribution growing from [Section 43] to [Section 43] over the funding period. Bi-annual mid-scale investment and touring income is set at [Section 43] and [Section 43] respectively (2019/20) and [Section 43] and [Section 43] (2021/22).

Ambitious projections appear in line with comparable producing and touring organisations, have been reviewed by the applicant's experienced advisory panel and found to be achievable. Application may have been strengthened by further explicit reference in prospective partners' supporting statements to level of investment being discussed. International touring projections may appear high for a new company (approx. [Section 43] per year), although track record of the director's work abroad, together with realistic timeframe (international tours are planned for the final 2 years of funding period) increase confidence in credibility of targets.

**Evidence:**

Application: financial viability, G1, organisation profile; Attachments: WC Financial Statement ER Signed, Wise Children Budget 2018-22 FINAL.xlsx

## Statements

**Assessment criteria:** Financial viability

**Statement:**

Other projected statutory funding is limited to a £15k Key Arts Provider grant from Bristol City Council in 2021/22. Whilst a credible aspiration, within the current context of cuts to this funding city-wide, it is difficult to offer judgement on how realistic this target is.

Income from trusts and foundations is forecast to grow steadily from [Section 43] in 2018/19 to [Section 43] by 2021/22, totalling [Section 43] over four years; sensible estimates that appear to balance the likely appeal of strong outreach programmes and profile of the new company with the current competitive funding climate. The figures also appear to include income from corporate sponsorship of training and apprenticeships, which appear a suitable fit; named potential corporate sponsors with whom a relationship already exists increase confidence in Wise Children's ability to attract income, although some evidence of initial interest may have strengthened the application further.

Individual giving is forecast to grow from £5k in 2018/19 to £12k by 2021/22, totalling over £33k across four years. The conservative starting point appears sensible for a standing-start, and the final figure a credible aspiration, especially because of plans to bring fundraising responsibility into the remit of the proposed Digital Producer; the presence of Pervasive Media Studio's Clare Reddington on the Advisory Board also increases confidence in Wise Children's ability to realise the opportunity of this role effectively.

**Evidence:**

Application: financial viability; Attachments: Wise Children Budget 2018-22 FINAL.xlsx

## Statements

**Assessment criteria:** Financial viability

**Statement:**

Analysis of the proposal's cost is built around projected production costs being reliably informed by the director's track record of working at a similar scale. This approach, with budgets being reviewed by the experienced advisory board, appears likely to have provided realistic figures. Provision for inflation (calculated at 2% per year across budget) and high contingency (10%) until the new company is able to build reserves, further evidences that analysis of the proposal's cost is sufficient.

There is a relative lack of detail of the £30k start-up costs budgeted for equipment purchases, office furniture and website during the first year. Further breakdown of the variables of production costs (ranging from Section 43 mid-scale to Section 43 large-scale) as well as the £15k additional accommodation allowance during residencies would also have strengthened the application, especially in light of the new model proposed (and a stated commitment to paying artists on tour at a level that enables them to overcome barriers of caring responsibilities, or disability).

Applicant proposes that artists fees will be negotiated on an individual basis and reflect union or industry standards (ITC is cited as an appropriate example).

Salaries of Artistic Director and Executive Producer (in the region of Section 43, Section 40(2) pa) may appear high for a new company, although applicant explains that these will be professionally benchmarked prior to launch.

**Evidence:**

Application: financial viability; Attachments: Wise Children Budget 2018-22 FINAL.xlsx

## Statements

**Assessment criteria:** Financial viability

**Statement:**

The applicant demonstrates that appropriate plans have been made that should ensure financial controls of sufficient quality will be in place by the launch of Wise Children. The proposed appointments of one trustee with relevant financial management experience, and of a Finance Manager, appear appropriate steps, and the lead involvement in this development process pledged by Chief Operating Officer of Royal Opera House (current member of advisory board), increases confidence in a successful outcome.

A full reserves policy is proposed to be developed in future business plan, although current preliminary planning appears appropriate: Wise Children have budgeted to hold an in-year contingency of at least £30k, and aim to hold a balance of two month's operating expenditure as unrestricted general reserves over the first four years. A credible plan to build reserves in final two years of funding period (from international touring), results in total reserves of £100k. Members of the current advisory board have significant relevant experience that increases confidence in Wise Children's ability to manage large scale grants. David Jubb is responsible for a £3.5M turnover at BAC (inc. an ACE NPO grant of c. £690k per year). Sally O'Neill is Chief Operating Officer of The Royal Opera House. Paul Crewes managed Kneehigh Theatre's NPO grant of c.£350k per year (where Emma Rice was previously AD and CEO); Emma is currently AD of The Globe with an annual turnover of c. £23M.

**Evidence:**

Application: financial viability

## Risks

| Description                              | Type                 | Mitigation                               | Evidence             |
|--|----------------------|--|----------------------|
| Failure to secure venue partnerships ... | Goals                | Mitigated to some extent by confirmat... | Application: G1, ... |
| Failure to secure appropriate partner... | Goals                | Effectively mitigated by plans to del... | Application: orga... |
| Failure to achieve desired diversity ... | Goals                | Mitigated to some extent by plans to ... | Application: G1, ... |
| Lack of precedence in budget setting ... | Financial viability  | Although experienced advisory committ... | Application: fina... |
| Failure to meet targets for internati... | Financial viability  | Mitigated to some extent by strong tr... | – Application: fi... |
| Wise Children's governance structure ... | Governance and ma... | Effectively mitigated by suitably exp... | Application: orga... |
| Wise Children's management, staff str... | Governance and ma... | Mitigated to some extent by Advisory ... | Application: orga... |

## Risk details

**Description:**

Failure to secure venue partnerships would threaten organisation's ability to work in residence as proposed, presenting risk to in depth artist development and outreach work (G1, G2 and CCfD).

**Type:** Goals

**Mitigation:**

Mitigated to some extent by confirmation of residency in first year of funding agreement, and by future years' residencies being pencilled. Moderate risk. Business planning to include effective approach to evaluating (and sharing) impact of first year's residency, contingency planning, and proposed timetable of residency agreements. Progress of ongoing residency plans to be monitored by RM.

**Evidence:**

Application: G1, organisation profile

## Risk details

**Description:**

Failure to secure appropriate partners to deliver apprenticeship scheme as envisioned presents risk to delivering core long-term mission of training diverse next generation of theatre makers (G5, CCfD).

**Type:** Goals

**Mitigation:**

Effectively mitigated by plans to deliver apprenticeships with partner organisations through the government's Trailblazers programme, and corporate contacts stated appear good fits to invest in apprenticeship scheme.

**Evidence:**

Application: organisation profile, G5, finance

## Risk details

**Description:**



Failure to achieve desired diversity in the creative company or outreach work poses risk to delivering core mission of the company, and delivery of Creative Case.

**Type:** Goals

**Mitigation:**

Mitigated to some extent by plans to appointing diverse trustees and staff team, embedding diversity in organisation, and by track record of Director's work at The Globe in expanding diversity on and off stage. Equality action plan to be developed at business planning stage, and RM to monitor against targets.

**Evidence:**

Application: G1, organisation profile, CCfD

## Risk details

**Description:**

Lack of precedence in budget setting leading to possibility of unrealistic income and unexpected costs poses risk to delivery of programme of work and building of adequate reserves.

**Type:** Financial viability

**Mitigation:**

Although experienced advisory committee have signed off on budgets based on pre-existing Emma Rice projects created for companies and venues prior to work at the Globe, untested business model of entirely new company presents major risk factor. Detailed contingency and risk mitigation plan should be included in business plan. Progress against targets to be monitored regularly, with update on options requested if targets are not met.

**Evidence:**

Application: financial viability, organisation profile

## Risk details

**Description:**

Failure to meet targets for international touring would significantly reduce a key income stream, posing risk to financial viability of programme of work.

**Type:** Financial viability

**Mitigation:**

Mitigated to some extent by strong track-record of relationships between director and key international partners, and by a realistic time frame of two years to develop international touring plans. Moderate risk. RM to monitor progress of international plans over first year of funding period.

**Evidence:**

– Application: financial viability, Attachments: Wise Children Budget 2018-22 FINAL.xlsx

## Risk details

**Description:**

Wise Children's governance structure and board not currently sufficient; poor governance and lack of qualified support to Executive team presenting significant risk.

**Type:** Governance and management

**Mitigation:**

Effectively mitigated by suitably experienced and qualified Advisory Committee's approach to board development, evidence of appropriate long-list, and commitment to have board in place allowing appropriate time for induction. Minor risk.

**Evidence:**

Application: organisation profile; Attachments: Articles\_Complete\_WithCert

## Risk details

**Description:**

Wise Children's management, staff structure and personnel not currently established, posing risk of poor management and lack of capacity to organisation's ability to plan effectively.

**Type:** Governance and management

**Mitigation:**

Mitigated to some extent by Advisory Committee's support in creating effective organisational structure, and in strong plans for effective recruitment (including accurate benchmarking of salaries). Moderate risk. ACE to be consulted in the process of recruitment and invited to attend interviews when the organisation is recruiting.

**Applicant:** Wise Children

**Project:** National Portfolio organisation 2018-2022

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**Evidence:**

Application: organisation profile

# Summary and rating

Withdrawn:

## Risk rating

**Financial viability risk:** Major

**Governance and management risk:** Moderate

**Goals risk rating:** Moderate

## Summary

### Assessment summary:

No more than 2,000 characters.

Wise Children is a new company led by director, Emma Rice. Building on her work at Kneehigh and the Globe Theatre, proposal focusses on launching the company by developing large & mid-scale shows through creative residencies at UK regional theatres, including audience and artist development activity. Programme also serves international audiences.

**G1 STRONG:** Strong programme led by director with exceptional track-record of internationally renowned work. Nomadic creative process shows vision to develop thinking around UK touring models. Training initiative is a very strong example of artist development.

**CCfD STRONG:** Programme strongly reflects British Asian, female and transgender identities. Likelihood of director continuing strong track-record of diverse ensemble shown as high. Strong commitments made to ensure training is accessed by diverse participants.

**G2 STRONG:** Demand for director’s work very clearly evidenced. Although powerful aspirations for depth of engagement are well explained, audience development details in practice are, at this stage, relatively undeveloped.

**G5 STRONG:** Plans for young people to develop as artists are strong. Contribution to Arts Award is clearly defined. Digital plans at early stages, but director’s track record of similar tie-in with learning content increases confidence in their strength.

**Man/Gov MET:** Clear awareness of risks to launching company mitigated through profile and caliber of artistic leadership, supported by relevantly experienced advisory board. Current governance insufficient but clear plan in place to develop as appropriate.

**Financial Viability MET:** high earned income targets credible and support of UK partners evidenced. Other contributed income conservative and grows appropriately over 4 years. High quality of financial controls shown as likely to be developed.

The applicant has requested £475k per year: 43% of a projected annual turnover of approx. £1.1M in 2018/19 reducing to 23% of £2.1M in 2021/22.

**Further comments:**

No more than 2,000 characters.

**Risk summary:**

No more than 2,000 characters.

**GOALS – MODERATE:** Failure to secure venue partnerships presents risk to G1, G5 and CCfD through threatening viability of artist development and engagement plans in the regions. Confirmation of 2018/19 hosting in Bristol and pencilling of future residencies mitigate to some extent. Sharing of evaluation and ACE monitoring of progress re. residencies recommended. Ambitions for diversity in new company's activity are untested, presenting risk to delivery of CCfD. Director's track record and diverse board development plans mitigate to some extent. RM to monitor equality action plan (to be submitted at business planning stage). Moderate risk to delivery of G5 and CCfD presented by lack of current secured partners for apprenticeships. Effectively mitigated by combination of Trailblazer's scheme identified and applicant's suitable corporate contacts.

**FINANCE – MAJOR:** although reasonable steps have been taken to ensure appropriate budgeting, drawing on experience and skills of director and advisory board, major risk inherent in launch of new company. Detailed contingency plans and risk assessments required at business planning stage, and ongoing monitoring required. Risk of not meeting high international touring income targets mitigated to some degree by potential partners and timeline. ACE to monitor developing plans.

**MAN/GOV – MODERATE:** involvement of highly suitable and experienced advisory board in organisational development plans mitigate risks of poor governance to some degree. ACE to be consulted in recruitment plans as appropriate.

**Further comments:**

No more than 2,000 characters.

## Review completed

**Completed assessment:** Yes