

The Mighty Creatives Partnership Investment Evaluation **Partnership framework**

Drawn from findings of an evaluation into Cultural Education Partnerships and other TMC investments in the East Midlands

16th May 2022

Commissioned by The Mighty Creatives
Produced by World Pencil Ltd

WorldPencil

the mighty creatives

A framework for building and sustaining partnerships

Landscape, needs and opportunities

Understand the landscape in which the partnership operates, including the stakeholders for the partnership. Identify the needs of your locality and stakeholders and the opportunities to harness cultural learning to meet those needs.

Focus, purpose and objectives

Drawing on your understanding of landscape, needs and opportunities, clarify the focus and purpose of the partnership – what is it there for, what does it want to achieve, what specific changes and impacts does it want to make?

Partnership origins and nature

Consider the origins of the partnership, because it has an impact on how it develops. Consider the nature of the partnership – how partners wish to work together, and how deep or extensive they hope the partnership working to be.

Partners, partnership affordances and resourcing

Who is in this partnership and what can each partner bring to it? What uniquely can this partnership do together? Who is missing? Or what more could be achieved if other partners, possibly from other sectors, were engaged? What might change with wider engagement? Why do or might partners want to engage?

Strategy, planning and activity

Drawing on the above, how, over time, can the engaged partners, working in the nature of this partnership, most effectively achieve the partnership's objectives, responding to its needs and opportunities, within its landscape?

Evaluation, reflection and learning

How will the partnership measure if it is achieving its purpose and objectives? How will it reflect on successes and challenges, learn, adapt and progress?

Repeat

The above outlines a cycle of partnership development that should be on-going as the partnership grows.

This framework is intended for use by cultural education partnerships, including but not limited to recognised 'Cultural Education Partnerships' (CEPs) established in response to Arts Council England's 2015 Cultural Education Challenge.

The framework draws principally on findings from an evaluation of The Mighty Creative's Partnership Investments, 2018-22, including surveys and interviews with investment partners. It also draws on World Pencil's experience of working with cultural education partnerships across England.

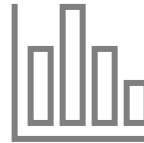
Data

(public statistics, local reports, surveys and consultations etc.)

Landscape: What data exist that could inform our cultural learning partnership strategy?

Needs: What data are missing that we need to procure? What about young people's voice?

Opportunities: Who could help us procure these data?



Funding & income

(trusts and foundations, donations, commissions, charged-for services)

Landscape: What are the funders and streams for cultural learning in this locality?

Needs: What needs are those funders and markets looking to meet and can we really help?

Opportunities: Which funds could the partnership apply for? How could it support its partners with income generation?



Networks

(online and face-to-face networks and existing partnerships etc.)

Landscape: What networks and cultural partnerships already exist?

Needs: What are their objectives and needs?

Opportunities: Where could cultural learning support these agendas? Could we join them?



Businesses

(small and large enterprises, within and outside the creative industries)

Landscape: What are the significant businesses in our locality whose agendas are related to ours?

Needs: What are the business agendas – corporate, financial, communal and social?

Opportunities: Where could cultural learning support these agendas?



Need: where could this partnership bring benefit?

Landscape today

Needs where cultural learning could help

Opportunities for cultural learning

Education

(primary, secondary, special, HE/FE etc.)

Landscape: Where are our schools? What role does cultural learning play in them?

Needs: What are their needs and aims, within and outside of culture?

Opportunities: Where could cultural learning support these agendas?



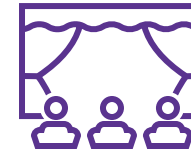
Arts and culture

(venues, museums, libraries, artists, cultural producers etc.)

Landscape: What and where are the individuals, and organisations? Where do they specialise? How much existing trust and collaboration exists?

Needs: What are their needs and challenges?

Opportunities: Where could cultural learning partnership support these needs?



Communities

(cities, towns, villages, families, faiths, ethnicities, groups, communities etc.)

Landscape: What are our communities? What unites and distinguishes them?

Needs: What are the local needs and agendas?

Opportunities: Where could cultural learning support these agendas?



Children & young people

(in and out of mainstream schooling, engaged and not engaged in cultural learning)

Landscape: Where are CYP and what's going on in their lives?

Needs: What are their needs, challenges and aspirations?

Opportunities: Where could cultural learning support these needs? How could CYP support cultural learning?



Local services

(youth, crime, health, community etc.)

Landscape: What are the agencies and what is their capacity/challenge?

Needs: What are the local agendas?

Opportunities: Where could cultural learning support these agendas?



Partnership impacts

Drawing on landscape, need and opportunity, what is your partnership trying to achieve? Which of these commonly cited impacts of cultural learning, or others, should your partnership aim for?

Direct delivery				Harnessing cultural learning for social impact and challenging circumstances	
<p>Title of impact</p> <p>Description of impact</p> <p>Indicators: How you could measure if it's been achieved</p>	<p>Access to cultural learning</p> <p>CYP have access to cultural learning opportunities that they did not have before</p> <p>Indicators: Session data, school reporting</p>	<p>Creative Careers development</p> <p>CYP are supported to understand and/or pursue creative industries careers</p> <p>Indicators: Project-based evaluations</p>	<p>Personal development through cultural learning</p> <p>CYP develop personal and/or social outcomes through cultural learning</p> <p>Indicators: Project-based evaluations</p>	<p>Cultural organisations developing new work for social impact</p> <p>A&C organisations develop new skills/capacity and strategy/commitment to harness cultural learning for social impact, including for other agency's agendas</p> <p>Indicators: Partner feedback, successful commissions and funding</p>	<p>Cultural organisations supporting schools' needs through culture</p> <p>A&C organisations purposefully support schools with their extra-cultural needs through cultural learning activity</p> <p>Indicators: Repeat engagements with schools, feedback from schools</p>
Developing cultural learning in cultural organisations					
<p>Capacity and skills development</p> <p>A&C organisations and practitioners develop new skills, resources, capacity & abilities to work with new or different communities & groups</p> <p>Indicators: Participation in training, reporting from participants & partners</p>	<p>Digital capacity building</p> <p>A&C organisations develop capacity, systems and skills to offer opportunities through digital services, including digitising their previous offer</p> <p>Indicators: Usage of technologies, partner feedback</p>	<p>Cultural learning in strategy</p> <p>A&C organisations have more emphasis and/or better strategy for cultural learning in their organisational programming.</p> <p>Indicators: Anecdotal reporting</p>	<p>New cultural learning funding</p> <p>New sources of funding for cultural learning are realised</p> <p>Indicators: funding brought into partnership</p>	<p>CYP voice</p> <p>CYP participate in decision-making related to and design of cultural learning opportunities</p> <p>Indicators: feedback from CYP and partners</p>	<p>Student-led cultural activity</p> <p>Cultural organisations develop skills and/or commitment to support CYP to lead cultural learning</p> <p>Indicators: Anecdotal reporting</p>
Developing strategic partnership-working and infrastructure for cultural learning				Developing cultural learning in non-arts organisations	
<p>Building collaboration and trust</p> <p>Greater trust and collaborative working are developed between partners, organisations and individuals, e.g. where there may have been little trust before</p> <p>Indicators: partner feedback</p>	<p>Consolidated cultural learning offer</p> <p>The cultural learning opportunities provided are coordinated to avoid duplication, focussed to target under-served areas, and/or centrally communicated to schools/others in a more accessible form</p> <p>Indicators: # and usage of events, newsletters, listings, websites etc</p>	<p>SME development opportunities offer</p> <p>SMEs, including in arts & culture, are supported, e.g. through fundraising capacity-building, developing relationships with schools or being advocated for regionally</p> <p>Indicators: SME feedback; SME income growth; SME partners</p>	<p>Covid support and recovery</p> <p>Funding and capacity building for organisations and partnerships to sustain and adapt provision under lockdown, also enabling some organisations to increase access to provision post-lockdown</p> <p>Indicators: anecdotal reporting</p>	<p>Support for cultural learning in schools</p> <p>Cultural learning is better encouraged and supported in schools, e.g. where there had been little support previously</p> <p>Indicators: school engagement in partnership; Artmark etc.</p>	<p>Schools' own skills for cultural learning</p> <p>School staff and leaders have better skills and experience to support cultural learning themselves</p> <p>Indicators: # School staff participating in CPD</p>
<p>Sustained relationships legacy</p> <p>Stronger relationships are sustained beyond funded activity</p> <p>Indicators: Partnership duration; successive funding applications</p>	<p>Developing strategic behaviours</p> <p>Individuals & organisations develop more strategic behaviours, e.g. around planning, partnership affordances, bigger-picture thinking, relationship-building & collaboration</p> <p>Indicators: Client/beneficiary feedback; shared offer data</p>	<p>Building infrastructure</p> <p>Systems, resources, venues and sustained relationships for cultural learning are developed</p> <p>Indicators: Qualitative analysis; partner feedback</p>	<p>Income generation and growth</p> <p>Organisations and partnerships are supported to develop new income streams and business development</p> <p>Indicators: Income generated; breadth of income portfolio</p>	<p>Support for cultural learning outside cultural sector</p> <p>Organisations from other sectors (e.g. business, health, local government) support cultural learning, including where it meets their agendas</p> <p>Indicators: # non-arts partners; non-arts funding</p>	

Table adapted from research commissioned by Artsworld, 2021, produced by World Pencil, looking at Cultural Education Partnerships in the South East. Reproduced with permission.

Partnership origin

Where are the roots of your partnership? Partnerships come together around different origins and priorities. How can you maximise the advantages and mitigate the risks?

Partnership-first

Partnerships that form around partnership for its own sake. This might be in response to an initiative (e.g. CEPs) or a fund (e.g. partnership-only funding) or an interest in partnership affordance (e.g. a partnership between a sports and a food company to explore mutual benefits).

Advantages: Likely to be focussed from the outset on partnership affordances and, therefore, to identify them early on; likely to have been formed among organisations with little, or well-understood competitive overlap.

Risks: May not have been formed with a clear idea of purpose (other than the partnership itself), and therefore may need to work hard to clarify purpose to maintain sustained momentum.

Purpose-first

Partnerships that form around a purpose, to which partners can contribute, where often the purpose couldn't be achieved at all, or in the same way, without the partnership. E.g. a partnership between cultural and CAMHS organisations to tackle children and young people's mental health in creative/expressive ways.

Advantages: Likely to have a clear and shared understanding of partnership purpose, which is likely to be beyond what partners could achieve alone, necessitating the partnership and justifying its continued existence.

Risks: Can be alienating for others outside the partnership whose potential contribution is not recognised or initially practical. Purpose may need revising with time for the partnership to retain focus, relevance and energy.

Place-first

Partnerships that convene within or in support of a particular locality (e.g. CEPs). These might be to coordinate local provision or opportunities more effectively, to address local issues and opportunities, to find efficiencies, or otherwise serve local partners and/or beneficiaries.

Advantages: May give partners a strong shared purpose around local agendas; may bring efficiencies and strength in numbers between local organisations where physical resource-sharing (people, buildings, materials) is practical.

Risks: As a place-based partnership is likely to operate with the same client stakeholders as the partners themselves, there is reasonable likelihood of competitive overlap.

Partnership nature

How is your (cultural) partnership going to work together? Which is the most appropriate for your context and purpose/objectives. Can you overcome the limitations to realise the opportunities?

Communication

The partners, particular arts & cultural organisations, communicate their individual cultural learning offers collectively, particularly to schools – a one-stop shop.

Opportunities: Helps existing provision go further and reach new communities by being better and singularly communicated to stakeholders.

Limitations: May have little impact on how provision could be most strategically positioned or offered, or on how partners could draw collectively on their individual strengths.

Co-operation

The joined-up partners, particularly arts & cultural organisations, consolidate and review their collective cultural learning offer, e.g. to ensure there is minimal duplication or super-serving of particular locations, and to ensure provision is targeted where it is most needed.

Opportunities: Helps existing provision be harnessed more strategically by avoiding duplication and endeavouring to target provision where it can have greatest impact.

Limitations: It draws minimally on what partnerships could do collectively and so is unlikely to engage partners beyond those who have eligible provision to be coordinated.

Community

People and organisations coming together more informally to share, learn, grow and develop together, often with projects and activities developing within clusters of the community rather than spread across its entirety.

Opportunities: Engendering the spirit and sometimes acts of collaboration across a locality may be more practical in areas that are remote or have little infrastructure.

Limitations: Looser more informal partnerships may be harder to govern, steer or have consensus. They may have less robust funder appeal than other partnership natures.

Collaboration

The partners adapt, design and/or deliver cultural learning work together, e.g. so as to be able to combine their individual specialisms and resources to make a whole that is greater than the sum of its parts (synergy), particularly in responding to a challenge or need that they couldn't address individually, or so as to have strength in numbers for funders and commissioners.

Opportunities: Offers partners the opportunity to retain and develop their individual specialisms, to create together something that couldn't have been done alone and to develop synergies.

Limitations: Likely to be difficult in contexts where there is little trust between partners or capacity to coordinate the collaboration; may require additional resource (e.g. funding) if partners need to take on additional work, which itself needs that resource to be managed.

Concomitance

The joined-together partners develop a shared brand and identity that takes on and fundraises for work of its own, often in place of the work they might have done individually.

Opportunities: As with collaboration, but likely with a stronger partnership community, and more extensive potential for partnership affordances. May break down unproductive barriers to partners availing their resource. Likely to present a stronger branding for beneficiaries.

Limitations: Requires more comprehensive partners' buy-in to the shared assets (brand, strategy, programming etc.) which may be hard to achieve, and for that buy-in to be sustained, which may be challenging as partners' individual priorities change.

Incorporation

The partnership comes together to form a new legal entity in its own right, with its own assets and strategy, where the original partner may have a governing or executive role.

Opportunities: Gives partnership strong identity, independence and legal status, which may be particularly valuable for holding contracts and grants. These otherwise need to be held by contract-holder lead partners, which may bring complications and conflicts to the partnership.

Limitations: Establishing and incorporating a new organisation can take considerable time and effort, as can sustaining one. In some cases, when a partnership becomes an organisation in its own right it may cease to be a partnership; it may introduce a new competitor into the environment it originally sought to convene.

Data

(public statistics, local reports, surveys and consultations etc.)

Engagement: Are we engaging with bodies who have the data/knowledge we need?

Contribution: How could they inform our strategy and do what more could we learn?

Benefits: What insights or other benefits could data provider derive from our activity?



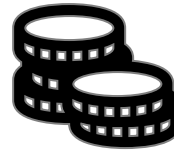
Funding & income

(trusts and foundations, donations, commissions, charged-for services)

Engagement: Are there potential income sources (e.g. philanthropists) interested to join partnership? Are funders engaged as active partners?

Contribution: Beyond funding, what other expertise, contacts and other resources can funders offer?

Benefits: Does our activity help funders achieve their funding and organisational objectives?



Businesses

(small and large enterprises, within and outside the creative industries)

Engagement: Can we engage business leaders who are cultural learning advocates?

Contribution: How could the partnership attract business sponsorship? What other resources, skills or connectivity could business bring?

Benefits: How does the partnership benefit business partners personally and organisationally?



Networks

(online and face-to-face networks and existing partnerships etc..)

Engagement: How do we optimally work alongside relevant other networks and partnerships?

Contribution: How could we mutually support each other, or distribute areas of work?

Benefits: How would participating in our partnership benefit other networks?



Partners: who is engaged, who do we need and what could we achieve together?

Engagement – current and potential

Contribution that partners could make and what you could achieve together

Benefits: what do partners gain and why would they stay?

Education

(primary, secondary, special, HE/FE etc.)

Engagement: Schools might be target beneficiaries but are they also partners?

Contribution: Can schools offer time, expertise, spaces, connections, payment for cultural services or partnership membership?

Benefits: Do schools understand and want the benefits of cultural learning? What benefits does the partnership bring to school staff as partners?



Arts and culture

(venues, museums, libraries, artists, cultural producers etc.)

Engagement: How comprehensive and welcoming is our arts/cultural partnership?

Contribution: Can arts/cultural partners offer skills, venues, connections, experience, artform and other specialisms?

Benefits: How do arts/cultural organisations benefit – funding, connectivity, skills, perspective?



Communities

(cities, towns, villages, families, faiths, ethnicities, groups, communities etc.)

Engagement: Are communities engaged in or represented in the partnership?

Contribution: What assets, resources, ideas, solutions and access could communities bring?

Benefits: How would the communities benefit? Do they want or appreciate cultural learning?



Children & young people

(in and out of mainstream schooling, engaged and not engaged in cultural learning)

Engagement: How are CYP engaged in the partnership as beneficiary participants and as designers or decision-makers?

Contribution: How can CYP support cultural learning themselves?

Benefits: What benefits does cultural learning bring and do CYP want or appreciate them?



Local services

(youth, crime, health, community etc.)

Engagement: Are we known and relevant to local agencies? Do we have agency partners from the specialisms where we hope the partnership will focus?

Contribution: Can agencies contribute insights and sectoral know-how, connections, skills and resources or strengthen partnership funding proposals?

Benefits: How does cultural learning really benefit agencies and services and do they know it?

Factors and ingredients for partnership impact

Partnership activity – factors related to the activities a partnership or investment undertakes, how it is designed, delivered etc.

Digital engagement

Digital technologies are used to make cultural learning accessible, or engaging, or social, including during covid lockdowns.

Coordinating provision

Partners work together to coordinate provision of cultural learning opportunities, e.g. to minimise duplication, or over-serving one community but under-serving another, or to target provision for particular communities in need.

Collaborative provision

CEP partners design, develop and possibly deliver collaborative activity with children and young people. Collaborative delivery can be one of the most affirming outcomes of partnership working.

Contact brokering

CEPs are able to broker new relationships and contacts, e.g. between small A&C organisations and schools, between A&C organisations and other sectors, between A&C organisations and local authorities.

CPD

CPD, training and learning opportunities provided by or as part of the CEPs programme of activity

Hyperlocal working

Activity based on small geographies, such as within villages, rural locations or local communities in towns and cities

Building proven track record

CEPs can build up a significant-length track record of high-quality impactful work that is instrumental in convincing new organisations to participate or unlocking new funding/commissioning.

CEP communications

The communication activity undertaken by the CEP, including CEP websites, newsletters, listings magazines, communication between CEP coordinators and stakeholders, CEP sharing events etc.

Partnership composition – factors related to who is in the partnership, and the organisations, expertise and sectors they represent

Access to industry professionals

CEPs may be able to provide access to high-quality, well-known, or particularly expert individuals, particularly in arts and culture and the wider creative industries.

Practitioner expertise

The particular skills, knowledge and experience of the individual practitioners who have worked on a particular project or intervention can, of course, be critical to its success.

CEP coordinator

For many CEPs having a coordinator with strong partnership-working skills and capacity has been central to the impact the CEP has achieved. Identifying, including from partners, income to support even this one element of core capacity can open up significant growth opportunities.

Access to specialist expertise

The wider CEP partnership can afford access to particular specialisms and expertise that individual partners might not have or have been able to access.

Involving multiple members of organisation staff

Where partnership or other activity includes not just a single representative of an organisation (e.g. the learning manager in an A&C organisation) but many, this typically might unlock a deeper engagement and one that can withstand individual staff turn-over.

Partnership chair

Having a strong chair can be vital to developing and operating a successful partnership. Several CEPs report the value of having a non-arts/culture-sector chair, as well as a chair who is well-connected in the field where the CEP hopes to work.

Lead or fund-holder partner(s)

Partnerships are often initiated by a lead partner and, in most cases, require one to hold grants and contracts and to employ a coordinator or other staff. Dynamics around lead partners can be complex (e.g. they can be seen by others to dominate; they can be seen by themselves as taking on the majority of the work; they can be prevented from applying to the same funders as they are applying to on behalf of the partnership).

Terms of reference

Partners and funders are likely to need agreed clarity about what participation in the partnership entails, hence a ToR. A ToR needs to clarify the partnership's purpose and objectives and ways of operating. It may also clarify the **boundaries and limitations** of the partnership, a system for **arbitrage**, should something go wrong with the partnership, the terms of **ownership of assets** (including data, IP, relationships), terms of **branding, values**, and how the partnership is **comprised** and **dissolved**.

Partnership strategy – factors related to how the CEP or investment decides what to do, when, how and with whom

Needs-designed provision

Refers to where the CEP's strategy is based on an analysis and understanding of the needs to which it could respond, typically including analysis of socio-demographic and other data, consultation with CYP and consultation with other stakeholders, such as schools. This may also involve working towards others' agendas, such as local authority or local economic partnership plans and priorities.

Working towards a bigger agenda

A partnership can be mobilised and rallied around a shared vision, often a need, aspiration or agenda that is bigger than that of any of the individual partners, or that they might be able to achieve working alone. Bigger agendas can inspire participation in a partnership. They can lift the partnership's work beyond the areas where partners may be competitors. They can create openings for other sectors to legitimately be part of the partnership.

Long-term development

Where a partnership has been able to work together for a longer time, or where it has been able to support particular communities for longer periods, it may be able to achieve outcomes that are unattainable in shorter periods.

Lockdown-induced re-thinking

In some cases the radical and often prohibitive changes enforced by covid lockdowns have forced or provoked people and partnerships to rethink and re-assess their strategies and approaches, often with positive and sustained impact.

Evaluation

Evaluation is very significant to CEPs. It can be the shared measurement that leads to mutually reinforcing validation of why the CEP needs to be there at all. It is vital for much fundraising, income generation, partnership engagement and advocacy. It is an important part of a CEP's shared quality assurance and strategy development. Sufficiently robust measurement of the breadth of a CEP's impact (not just impact on CYP) is likely to be vital to sustaining it. Potential impact indicators are included in the Impacts table above.

Partnership benefits and risks

Alongside evaluation of their impacts, partnerships need to consider the benefits and risks of their activity, to reflect on how the partnership itself develops. Partnerships do represent often a considerable investment of time and other resources, so assessment of their benefit is responsible practice. But the greater risk of partnerships is often not that they are over-using disproportionate resource but that they are under-utilising the potential that lies within the partnership – the partnership affordances.

Partner benefits and risks

Partnerships are fundamentally reliant on their partners. Beyond commitment to the objectives of the partnership, some kind of benefit to partners tends to be necessary for their continued engagement. But consideration of the benefits to those partners is not always integral to partnership strategy, as it should be. Equally important is analysis and understanding of the risks to partners of engagement in the partnership. E.g. a rational analysis of the potential for competitive overlap or disclosure of commercial sensitive information is likely to expedite constructive dialogue.

Balance of development and delivery

Striking an optimal balance between direct delivery of activity with CYP and development of skills, capacities and infrastructure that might outlive direct delivery funding, is important for partnerships. Sometimes there is a strong inclination in one direction or another. The reality is that most effective partnerships need both: e.g. building engagement in a partnership focused on development may be difficult if the partnership has no visible delivery to demonstrate its work.

Partnership working – factors related to the process of working with other people and organisations

Partnership affordances

Things that can only be done, or only done as well or with the same qualities, in partnership. This might include synergies (where the whole is greater than the sum of its parts), joint specialisms (where partners can focus on what they each do well) or shared resources (skills, materials, venues, contacts etc.)

Partnership working

The process of working regularly and concertedly with other people and organisations on a shared approach or objective is often cited as source of many of the benefits derived by partners.

Strength in numbers

Strength derived through a partnership building a larger body of skills, people, resources, expertise, track record etc., which enables that partnership to achieve things that individually they could not have. Typically this includes being recognised by larger agencies, having sufficient scale to take on larger commissions etc.

CEP partner meetings and mutual learning

The meetings that CEPs hold with partners (boards, steering groups, wider communities etc.) typically provide time for people to share ideas and experiences, learn from each other, appreciate broader agendas etc. and can be one of the most beneficial activities for partners, providing opportunities for shared learning and understanding the wider landscape.

CYP commitment

The commitment of children and young people, particularly those engaged as young leaders, to a cultural learning activity or programme can be a hugely powerful resource for cultural learning, one that is not always harnessed.

Building trust

Developing established relationships where people know from experience that each other can be relied on (e.g. for confidentiality, quality of work etc.) is vital to partnerships. Without it various aspects of partnership working and collaboration may be difficult to progress

Cross-artform working

Often an example of partnership affordances, this refers to where a group of single-artform organisations can come together to offer opportunities and services that combine several artforms. It is perhaps one of the visible and often appreciated affordances of cultural education partnerships.

Wider learning and exchange

Partnership working, and often the areas of work where it focusses, can be challenging and learning from wider afield, including other partnerships, is likely to help this. Paradoxically, as partnerships themselves are a coming-together and an exchange, it's sometimes reported that they can encourage self-insularity and discourage partners from looking outwards beyond the partnership. So it may be that partnerships need proactively to ensure their wider learning and exchange.

Funding – factors related to how partnerships can attract funding, investment and other income sources

Core funding

Financial investment particularly where it provides core funding, support for a partnership coordinator, or initial funding which then encourages other funders to come to the table. Core funding can be the hardest to attract. Beyond core funding from ACE Bridge organisations, cultural education partnerships have gathered core funding from local authorities, business development, and partner contributions of time and finance.

Consortium fundraising

Fundraising that is and often can only be done by a consortium, such as funds that are only accessible to CEPs and other partnerships, or fundraising with the specialisms of the partners come together to make uniquely strong applications, or simply with the work involved in bid-writing is shared.

Evidence and track-record

Having strong evidence (rather than unsubstantiated claims) of having achieved in the past an impact towards a particular need or objective is required for most funding applications. Partnerships make strengthen this evidence base, e.g. if partners collectively can demonstrate track record of something that individually they could not.

Compelling proposition & strategy

Being able to convince a potential investor that the partners have between them the expertise and capacity to undertake an activity effectively, and with a strong strategy to do so.