



Supporting community arts through planning development levies: a good practice toolkit

JULY 2023



*A garden of words
such an easy place to be*



The good practice toolkit

This toolkit describes how to set up a community arts fund using developer contributions. It is aimed at local authority officers – particularly in planning, regeneration, arts & culture and economic development roles – who want to leverage resources from development to support local people and arts organisations.

Arts and cultural activities can help support communities going through change, particularly when the projects are locally rooted and invite local residents to take part and share in the experience.

Many local authorities have used financial contributions from development, through Section 106 contributions or the neighbourhood element of the Community Infrastructure Levy (NCIL), to support arts and culture. This has included one-off structures and art installations as well as revenue funding for community arts activities. When arts investment is channelled close to local communities it maximises its social impact, boosting wellbeing for individuals and local communities.

In areas going through regeneration and where new developments are being built, particularly where there are deep inequalities in income and life experiences, community arts can be a way of building a sense of belonging and local social capital. Arts projects rooted in the community can bring people from different backgrounds together and support social integration. They can become a bridge between longstanding residents and people moving into the area. They can reflect and reinforce the existing sense of local identity and recognise different local cultures, making visible the strengths and the assets of the area.

This guide sets out how to establish and run a grant fund to support community-based and participatory arts. It draws on the experiences of Hackney Council in setting up the Shoreditch and Hoxton Art Fund. We hope it will be useful to local authorities throughout the country wanting to take this approach, and that it will support their negotiations with developers.

About the toolkit

The toolkit is in four sections:

1. Setting up the fund
2. Allocating the fund
3. Maximising outcomes
4. Tracking impact.

Descriptions and photos of projects and work funded through the Shoreditch and Hoxton Art Fund have been included to illustrate the wide range of projects that a community arts fund can support.

In an appendix we have included descriptions of how the Shoreditch and Hoxton Art Fund was set up and managed.

This toolkit specifically looks at investment in arts and culture. However it would be possible to adapt this approach to use for other Section 106 and CIL (Community Infrastructure Levy) or NCIL (the Neighbourhood element of the Community Infrastructure Levy) funding, in other ways that directly benefit local communities.

For any questions about the Shoreditch and Hoxton Art Fund contact caroline.westhart@hackney.gov.uk

Case study: UNEXPECTED POETRY



No Regret - Unexpected Poetry delivered by Ministry of Stories © Tom Oldham 2021

Unexpected Poetry was a guerrilla poetry project from Ministry of Stories that supported young writers to create professional poetry. It ran over the spring school term across ten weeks, with a public unveiling of temporary installations showcasing the work in April 2021. Over 50 poems were installed around Hoxton Street and in schools. Poems were available through poem vending machines in different locations, Hoxton Street Monster Supplies, and in schools. They were printed on vinyl in the windows of local shops and cafes, and onto pizza boxes and coffee cups. They were also made into temporary installations in parks and local streets.

Setting up the fund

1:1 Defining the aims of the fund

- Investment in community-based arts and culture has many socioeconomic impacts: benefits to health and wellbeing; building community networks and relationships between people from different backgrounds; and boosting the local economy, particularly in areas where the creative economy is significant. These are important drivers for using development contributions to support arts and culture, providing a strong case for demonstrating the need for investment.
- Agreeing the remit and purpose of a fund to support arts and culture is a critical first step. To do this it will be necessary to define the:
 - aims of the fund
 - geographic scope
 - type of groups or organisations that will be eligible
 - target groups who will benefit from the fund
 - expected outcomes.



Shoreditch and Hoxton Community Orchestra playing on Hoxton Street delivered by Grand Union Orchestra

1:2 Using developer contributions

To secure developer contributions for the delivery of arts and cultural projects the right policy and planning context needs to be in place.

This can be created both through overarching local authority policies that emphasise the importance of arts and culture and through specific planning policy: within Local Plans, Supplementary Planning Documents, Area Action and Neighbourhood Plans.

Arguments for arts and cultural provision are particularly relevant in areas where creative industries play a strong role in the local economy, or where there is a tradition of arts and creativity. A more general case for investment in arts and culture can be made on most substantial developments, highlighting their importance in socioeconomic regeneration, their value to communities that are being disrupted, and their potential to contribute to building community networks, and a sense of belonging and wellbeing.

A key planning consideration will be to identify a need - that is the importance of replacing and/or mitigating the loss of social infrastructure that may be lost in development. Arts and cultural activities count within the scope of “social infrastructure”.

The [National Planning Policy](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1005759/NPPF_July_2021.pdf)¹ states the need to “guard against the unnecessary loss of valued facilities and services, particularly where this would reduce the community’s ability to meet its day-to-day needs” (93c). The London Plan also addresses this in Policy S1.

1. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1005759/NPPF_July_2021.pdf



The Night the Day was Broken escape room delivered by Ministry of Stories

Section 106 contributions

Section 106 is focused on mitigating the specific individual impacts of development. It is negotiated at the application stage. There are legal considerations for all Section 106 requirements including arts and culture. Section 106 requirements must meet three legal tests. They must be:

- necessary to make the development acceptable in planning terms
- directly related to the development; and
- fairly and reasonably related in scale and kind to the development.

Scenarios for meeting these legal tests may include:

- to replace a cultural use/asset that is being lost as part of a development; or
- to provide on-site provision or a financial contribution as part of a larger scale development particularly in an area that is identified as having high cultural significance or that has experienced rapid change.

Section 106 funding for arts and culture is often used to support new public art or sculptures, or other tangible and fixed objects in public spaces. Both developers and local authorities sometimes favour the certainty of this sort of tangible investment. Revenue spending on arts and cultural activities can be less favoured, often because of a general preference for capital over revenue within Section 106.

- Arguments for the social value of revenue contributions to community-based arts and culture need to emphasise the benefits to communities of revenue spend, and the ability of community-based revenue funding to address socioeconomic needs, to increase belonging, wellbeing, social integration and local social networks, as well as delivering arts and cultural activities and public art.
- One practical limitation of Section 106 funding is that it tends to be project based and often does not cover organisations' core costs. Drafting Section 106 commitments to support the work of community arts organisations rather than the delivery of community arts projects can help overcome this, making it easier to include arts' organisations core costs.

Using the neighbourhood element of the Community Infrastructure Levy

A proportion of the Community Infrastructure Levy (CIL) is known as 'Neighbourhood CIL' or 'NCIL'. This is 15% of the total amount in areas without a Neighbourhood Plan and 25% for areas with a Neighbourhood Plan.

Government guidance on CIL² states that this should be spent in accordance with the wishes of the local community or neighbourhood in which a development takes place and that the spending of Neighbourhood CIL should relate to either:

- the provision, improvement, replacement, operation and maintenance of infrastructure; or
- anything else that is concerned with addressing the demands that development places on an area.

NCIL can become a very contested funding source because Part B of the regulations potentially facilitates a wide range of options for spending. As a result, many different community demands can be placed on NCIL resources. For it to be used to support community arts, a corporate decision may need to have been made about the relative priorities of different demands on NCIL. Local authorities are able to develop their own approaches to allocating NCIL, both geographically across their area and in deciding what priorities it should fund.

- Using NCIL in an area will depend on each authority's approach to allocation across their area, whether NCIL can be used across the authority or whether it is ring fenced for the particular areas where development takes place.
- NCIL can be used more easily than Section 106 contributions to pay for core funding for community arts organisations.

2. <https://www.gov.uk/guidance/community-infrastructure-levy>

1.3 Leveraging match funding

Match funding can make the developer contribution go further, enabling organisations to approach other funders for contributions to their work. It brings additional funding into the area, maximising the potential to support the local economy and local supply chains. Match funding can be in cash, from corporate donations, other funders or in-kind (venue hire for example).

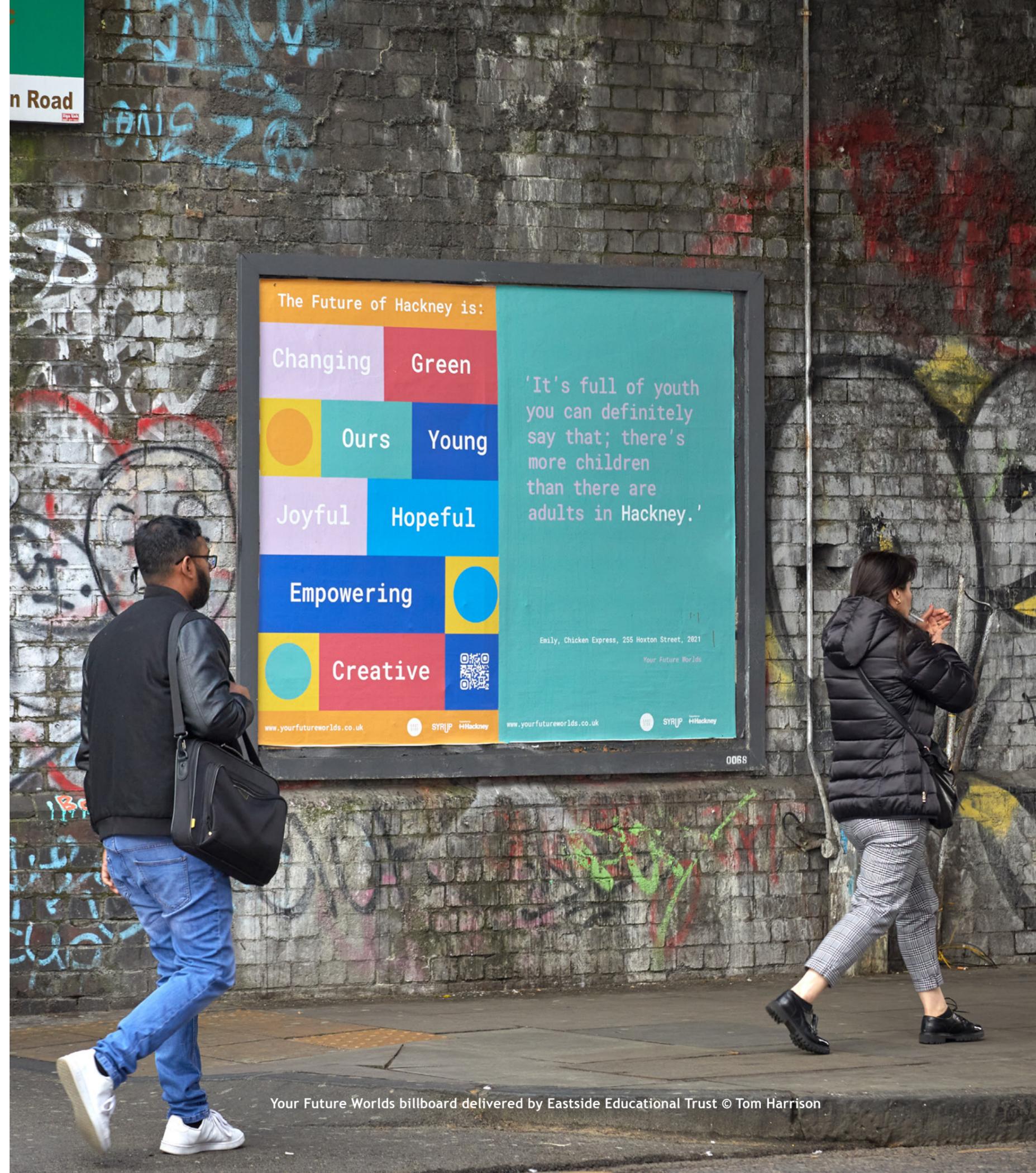
- It is important to have realism about the scope for raising match funding. Some organisations may struggle with this, particularly if they are not well networked or experienced in fundraising. Smaller organisations may need support, including identifying possible sources and putting together applications.

1:4 Resourcing the fund

Dedicated officer time will be needed to set up and oversee the fund. It is helpful if this person has excellent local knowledge of local organisations and of community arts and a strong understanding of co-design and regeneration.

Other support from the council will be needed.

- The press team:** will have a role communicating widely about the fund to generate interest, boosting applications and participants.
- Planners:** negotiating the developer contribution where Section 106 is the source of funding.
- CIL and NCIL teams:** to manage the allocation of these funds where they are being used to support an arts fund.
- Regeneration officers:** to maximise the social value of investments by making sure it complements wider regeneration programmes and other social infrastructure investment.
- Culture officers:** to communicate the fund to local arts organisations and support decision making on investments.



Your Future Worlds billboard delivered by Eastside Educational Trust © Tom Harrison

Allocating the fund

The process for applying for the arts fund needs to be robust and fair, but also accessible and sensitive to the needs of local organisations. Some local authorities have experience of local grant making, others may find it useful to work with a local funder to distribute grants.

Setting up the application

- **Application criteria and the target audience** should reflect local priorities and address local needs and gaps in services.
- **Organisations that are interested in applying for arts activities** may be wider than organisations commonly recognised as arts or cultural providers. Community organisations with a wider role may want to apply. Organisations as diverse as churches, cafés, pubs and businesses may have projects in mind.
- **Publicity and outreach** should reach widely into local networks to allow unexpected projects to emerge.
- **The type of activities that could be funded** should include inclusive and creative processes as well as performances, events or objects. Processes could include classes, workshops, learning experiences, partnering with schools, working with youth organisations, older people's organisations or other local groups. Community art projects that focus on inclusive processes can deliver as much impact as those resulting in a final piece.

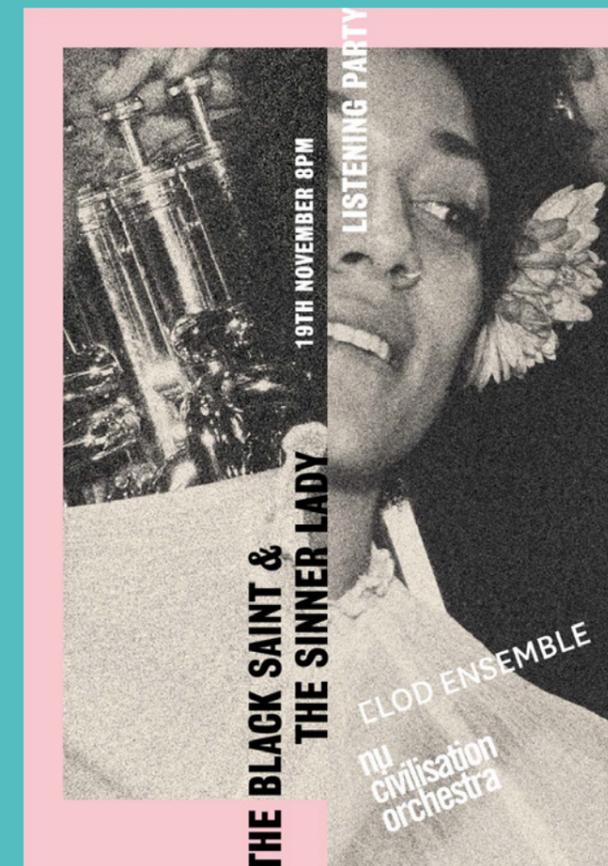
Selection process

- **Selection processes** should be creative and not too onerous. Some applicants may be better positioned to submit videos or visual applications than longform written statements. Formal funding application processes tend to work in favour of larger organisations who can use professional fundraisers.
- **A steering committee including local residents and local artists** could participate in the selection process and oversight of the fund, acting as a bridge between the fund, grantee organisations

Project engagement in the application process

- **The fund should support network and partnership building** and reach out to organisations that it does not have an existing relationship with.
- **The fund should host a pre-application meeting for interested organisations before applications are submitted.** This would enable organisations without relevant experience or established local relationships to get advice and find potential partners, levelling the playing field between large and small and older or newer organisations in the area. Following this, informal advice could be offered to smaller or less experienced organisations.

Case study: THE BLACK SAINT & THE SINNER LADY



THE BLACK SAINT & THE SINNER LADY

LISTENING PARTY

19TH NOVEMBER 8PM

Charles Mingus' *The Black Saint & The Sinner Lady* is talked about as one of the greatest albums of all time. Clod Ensemble and Nu Civilisation Orchestra join forces to invite residents of Shoreditch and Hoxton to experience an online performance broadcast live into your living room from Shoreditch Town Hall.

Experience a new way of listening to this rhythmically explosive, classic album by watching world class dancers move to the music, with commentary from MOBO-nominated Peter Edwards.

Book: blackstaintlisteningparty.eventbrite.com

CALLING SHOREDITCH & HOXTON RESIDENTS!

We want this to be a celebration of the creativity in our local area - we want YOU to get involved!

Attend our online listening party for free. Use promo code HACKNEY when booking.

Get to know the music. Book a free online movement workshop with a dancer for a group of your friends and family.

Be in the show. If you enjoy the movement workshop, then there are opportunities to be filmed as part of the show.

Get in touch for more details - roxanne@clodensemble.com.

£10 expenses bursary available for workshop participants

Supported by Stanley Thomas Johnson Foundation, and by Hackney Council's Shoreditch and Hoxton Arts Fund, created from a levy on developers to support arts and culture programmes that bring different communities together.

Led by Clod Ensemble in collaboration with Nu Civilisation Orchestra, this project brought together world-class musicians and dancers with local elders and young people through a new programme celebrating Charles Mingus' big band masterpiece *The Black Saint and the Sinner Lady*. Originally intended to culminate in a live performance at Shoreditch Town Hall in May 2020, the performance was instead captured through film, with a live screening and streamed performance reaching over 900 viewers in lockdown. Ahead of the screening, Clod Ensemble shifted in-person workshops to online sessions, creating an unanticipated sense of community and connection in a time with reduced access to arts and activities.

The film has since been screened at the Southbank Centre as part of the EFG London Jazz Festival, with live performances taking place in Autumn 2023 at Shoreditch Town Hall.

Maximising outcomes

Once funding is allocated it is important to continue to support projects to maximise their impact by helping with recruiting, networking and supporting project delivery.

3.1 Foster relationships and build networks

Officers can support and develop local relationships throughout the process from application to completion.

- Supporting projects and potential partners to meet before they develop their application can help partnerships to form, for example between a local arts organisation and a voluntary or community organisation. This can lead to stronger bids which deliver better social outcomes.
- Once funding is allocated, the fund could set up a networking or exchange event inviting all funded organisations. Projects would benefit from meeting one another, swapping experiences and learning from each project and the partners involved.
- Online check-ins at different stages of the project could be helpful, helping projects learn from each other's experiences - these could be simply through WhatsApp or through regular online meetings.
- Projects involved in each round could be supported to pass on their learning to future rounds, sharing what's worked and what did not work, how they tackled challenges and local resources.

3.2 Recruitment and profile

- Supporting projects with local knowledge about networks, key local organisations and influencers would help recruitment and engagement. Projects that are smaller, less experienced and less established would benefit from this.
- A fund website or webpage giving information about different projects and a calendar of activities would open up access to those residents and traders who are familiar with receiving information online.
- Posters, leaflets and door to door contact are important for groups that are less comfortable with online information. This can be helpful for reaching hyper local communities, some older people and some more marginalised groups.
- Local authorities can also help with press and social media exposure, advertising through their networks, making introductions between other organisations and advertising. This can be very useful for projects that culminate in a public facing event.
- An online platform for participants and projects would enable them to keep connecting with each other, to reflect on their work and continue supporting the local network that the work has created.
- It is important to celebrate what the fund has achieved, through events and local media, and document this carefully so lessons learned are not lost.

Case study: PEER in the Library



Swirl of Words/Swirl of Worlds Workshop by Linett Kamala at Shoreditch Library delivered by PEER as part of PEER in the Library project.

PEER in the library was a three-part visual arts exhibition from PEER UK taking place in and around Shoreditch Library over 12 months. This included an exploration of paper and other stationary materials, a print shop in which visitors could make their own zines, postcards and books, and a poetic celebration of Hackney's different languages. Over 30 participatory workshops, artist talks, poetry readings, online events and more were offered free of charge throughout the three-part visual arts exhibition. Professional development was also provided to PEER Ambassadors and Mouth That Roars trainees involved in these workshops. Working together and having an official partnership agreement enabled PEER and Shoreditch Library to reach a wider audience.

3.4 Support long term sustainability

- Many organisations would benefit from being able to apply for core costs as well as project costs. This would help them sustain their work into the future.
- Using NCIL can make core funding easier to access. However NCIL is under many competing demands across different issues in local authorities.
- Funding should allow flexibility between budget headings to allow projects to respond flexibly to changes.
- Setting aside a contingency fund for projects that are faced with unforeseen circumstances could be valuable although clear criteria would need to be developed for accessing this.



Underneath those masks - Unexpected Poetry by Ministry of Stories © Tom Oldham 2021



Swirl of Words/Swirl of Worlds Workshop by Linett Kamala at Shoreditch Library delivered by PEER as part of PEER in the Library project.

Tracking impact

Monitoring the experience of funded projects enables local authorities to make sure their spending is on track, helps projects and the council team learn from their experience and documents learning and impact for broader use.

- It is important to track impact over time to assess how the fund is performing, that organisations are carrying the work they are funded to do, and to feed into future funding rounds.
- A balance needs to be struck between putting onerous demands on small precarious organisations and getting the right monitoring information. Monitoring needs to be proportionate to the size of the funding and the capacity of the organisation.
- It is important that any monitoring requirements are set out clearly at the outset, and that this is communicated very clearly to projects awarded funding.
- A workshop should be organised with all funded projects at the start of the programme to discuss monitoring and evaluation and what is expected of them.
- An indicator framework is helpful to assess impact, ideally linked to a theory of change.
- Organisations could be offered a stipend to develop a survey for their participants using indicators used to monitor the fund.
- Workshops and information sharing events should be organised to allow all stakeholders to learn from monitoring and evaluation data.
- For funds with multiple rounds, monitoring and evaluation data from previous rounds, and the learning from this, should be shared with funded projects before they start their work.
- Data and learning should be reviewed, to inform the application process, the management of the grant and priorities of following rounds.



#HackneysHome billboard projection



#HackneysHome billboard projection delivered by Autograph ABP, in partnership with Mouth That Roars



More Light, More Power delivered by Shoreditch Town Hall

Resources

Some useful documents highlighting the value of community arts to development

1. Arts Council: The Value of Arts and Culture in Place-shaping. 2019 Wavehill Consulting

This research project explores if and how the arts and cultural offer within a place can attract and retain individuals and businesses, and help to shape its identity.

<https://www.artscouncil.org.uk/sites/default/files/download-file/Value%20of%20Arts%20and%20Culture%20in%20Place-Shaping.pdf>

2. A New Direction: The Cultural (Re)Generation: Building places for young London. 2018 A New Direction/Social Life

http://www.social-life.co/publication/the_cultural_regeneration/

This research explored how new housing developments can play a role in building opportunities for children and young people to access and participate in creativity, arts and culture.

3. What Works Centre for Wellbeing : The social value of place-based arts and culture.

https://whatworkswellbeing.org/wp-content/uploads/2022/12/Briefing_-The-social-value-of-place-based-arts-and-culture-final.pdf

This summarises a rapid review of the wellbeing evidence from place-based arts and culture interventions.

4. NESTA: The Social Impact of Participation in Culture and Sport

This submission to a DCMS committee brings together case studies of social impact from NESTA's Arts Impact Fund portfolio.

https://media.nesta.org.uk/documents/DCMSC_inquiry_-_Nesta_submission.docx.pdf

Appendix

The experience of the Shoreditch and Hoxton Art Fund

The Shoreditch and Hoxton Art Fund ran from 2019 to 2023, allocating £250,000 to sixteen arts projects rooted in the local area. The Fund gave grants of up to £20,000. Organisations were asked to find 50 percent match funding for this.

The Art Fund was set up in reaction to the types of public art that were being created from financial contributions from larger developments in the area. These often delivered anonymous and disconnected sculptures, bringing cultural capital to the development but few direct benefits to communities living nearby. In setting up the Fund, Hackney Council decided that developer contributions had the potential for greater impact if they funded local arts projects rooted in the community, delivering public art made for and with local people.

Shoreditch and Hoxton are adjacent neighbourhoods in Hackney but each have a very distinctive feel and demographic. Shoreditch is seen as a cultural centre city-wide and internationally and has been the location of substantial development over recent years. Neighbouring Hoxton is more residential, with pockets of severe deprivation. The Art Fund spread the benefits of commercial investment in Shoreditch to neighbouring Hoxton where many people face financial vulnerability and live precarious lives, seldom feeling the benefits of growth.

The Shoreditch and Hoxton Art Fund brought £228,000 investment into the area in match funding from Arts Council England, Adobe, British Council, the British Board of Film Classification, the Cockayne Foundation, the Chapman Charitable Trust, Creative Access, Derwent, Garfield Weston Foundation, John Lewis Partnership, The Mayor's Young Londoners Fund, National Lottery Heritage Fund, Paul Hamlyn Foundation, Paul and Louise Cooke Endowment, Portal Trust, Sherborne in the Community Trust, Stanley Thomas Johnson Foundation, Sylvie Ladylove Foundation, private donors and delivery partners.



More Light, More Power delivered by Shoreditch Town Hall

The impact of the Shoreditch and Hoxton Art Fund

In early 2023 Social Life carried out research on the impact of the Shoreditch and Hoxton Art Fund to see how it had met its goals. Conversations took place with residents, traders, project participants, funded organisations and other local stakeholders to explore their different perceptions.

The findings demonstrate the significant social impact the Art Fund had on project participants, the funded arts organisations and on the wider community and neighbourhood. The experience of the Art Fund demonstrates that contributions from development - negotiated through Section 106 agreements or funded through the neighbourhood element of the Community Infrastructure Levy - can have wide-reaching social impacts on local communities. The evaluation shows how the Fund has positively affected community connection, improved the health and confidence of participants, and given participants new skills and perspectives.

The evaluation highlighted that:

- All the people surveyed reported a positive experience and felt this work was culturally relevant to them. Ninety five percent gained confidence after participating and 86% gained or improved a skill; 50% of project participants surveyed agreed that taking part improved their mental health and wellbeing
- The largest benefit for funded organisations was in the networks and relationships they built in the area
- Overall, the greatest impact projects had at both project and neighbourhood scale is the opportunity for social connection. They brought people together, particularly during the isolating time of the pandemic.

The projects that were most noticed by residents and traders were those with the strongest public presence. Local traders had less engagement with the work but the majority of those we spoke to agreed that these projects benefit them, through supporting local identity, increasing footfall and providing visitors with opportunities to linger.

Fifty one percent of residents told us that they have taken part in other arts and cultural activities in this area in the past few years and only 18% agree there is enough support for arts and culture in the area. This data has the potential to become a baseline for arts and cultural activities in the area.

The Fund successfully supported organisations that were already perceived as local cultural anchors and that were strongly rooted in the area. The governance of the Fund provided enough support,

Setting up the Fund

1. Setting the local strategic context in Hoxton and Shoreditch

Hackney has set key strategic policies that prioritise cultural investment. This is rooted in substantial public consultation and engagement. Evidence of resident support for community and participatory arts has underpinned this policy approach.

The Hackney Arts and Cultural Strategy³ states “We know that arts and cultural events, as well as venues and spaces, have a huge role to play in keeping Hackney’s communities strong and cohesive in the face of frictions created by rapid social and economic change.” The strategy sets five dividends: community, economic, employment, health, and education which were used to structure the application criteria.

Hackney’s Inclusive Economy Strategy⁴ describes how the council plans to actively intervene and shape an inclusive local economy, using local assets, levers and partnerships. Running through this strategy is the importance of the arts and cultural sector within the local economy.

Hackney’s Local Plan 2033⁵ sets out the development plan against which individual planning applications are assessed. It states the importance of arts and culture to the borough and the role within this of specific centres, including Shoreditch and Hoxton. Policy LP10 specifies that “Development involving the loss of arts, culture and entertainment facilities will be resisted, unless re-provided in accordance with other policy requirements. Where loss of the facility is necessary to secure a development which will deliver wider planning benefits for the community, and this can be demonstrated to the Council’s satisfaction, a contribution towards cultural, public art or creative projects should be provided.”

The Community Strategy⁶ sets an aspiration “to see the whole community benefitting from the growth and change we have experienced across the borough, with no sections of the community left behind.”

2. The critical local planning dimension

The emerging Future Shoreditch Area Action Plan⁷ provides specific planning policy and guidance for the area to support regeneration and investments. The draft Area Action Plan sets out a specific approach to arts and culture to “build on its strengths as a world-renowned destination for culture, creativity, entertainment and innovation” alongside an aim to deliver growth that benefits all. Within the draft Area Action Plan, planning policy FS05 focuses on supporting arts, culture, entertainment and retail. New provision is encouraged, and loss of existing provision is “to be resisted in line with local plan policies”.

Using Section 106 contributions to support community arts

The Shoreditch and Hoxton Art Fund used underspend in Section 106 contributions from two Shoreditch developments. Area regeneration and legal teams reviewed the wording of the S106 agreement to confirm that it allowed for a programme of cultural events in addition to the delivery of public art and to make sure there were no restrictions on the format of the art or mechanism for delivery.

Hackney were able to make the case for changing the use of the Section 106 contributions because they had created a supportive policy and planning environment. They had an agreed strategic policy framework that supported the value of arts and culture to the borough and that identified key cultural centres. Their planning framework highlighted the particular parts of the borough where arts and culture are central to the local economy.

Allocating the Fund

Informal meetings were held with local arts organisations to talk through ideas for projects that would fulfil the objectives of the Art Fund, supporting organisations to think about how to deliver the most impact for local people.

The application form was structured around the “five dividends” in Hackney’s Art and Cultural strategy.

Applications were reviewed and projects were evaluated against criteria set out in the application guidance including delivery of one or more of the arts and cultural dividends.

Download⁸ the Shoreditch and Hoxton Art Fund application eligibility, information and guidance.

Download⁹ the Shoreditch and Hoxton Art Fund Commission Brief.

Download¹⁰ the Shoreditch and Hoxton Art Fund Application Form.

8. <https://drive.google.com/file/d/1sjobBTREML06VgXgT9zLwWzqBMzbJYvt-/view>

9. <https://drive.google.com/file/d/1h0fKfcqSGNJd9qrGyPhsoJcF8f1lxDA/view>

10. <https://drive.google.com/file/d/0ByFWHgJpX3CHS3ZRRS1HX1FWMkFpZjB1YkdvNkd0bENxRIZR/view>



The Black Saint And The Sinner Lady Clod Ensemble Nu Civilisation © JJ Lorenzo



Detailed guidance on completing the Shoreditch and Hoxton Arts Fund application form 2019/20

PART A: INFORMATION REQUIRED

SHOREDITCH AND HOXTON ART FUND OUTLINE

The Shoreditch and Hoxton Art Fund will be used to commission arts and culture projects for the communities of Shoreditch and Hoxton. The key aims are to create high-quality public or community art that is inspired by, created with and of benefit to the residents and communities of Shoreditch and Hoxton (full criteria for award is set out on pages 5-6 of this document).

The fund will be open to charities, businesses and organisations that have established local community networks and experience in Hackney. It is anticipated that applicants will either have experience in delivering arts and culture projects or seek to use funding to commission an arts professional or organisation to deliver a project on their behalf.

It is intended that the programme will run for an initial 3 years with commissions being granted in Spring and Autumn of each year.

Applications will be received, processed and approved by a panel of council officers, an external cultural professional and resident stakeholder representative from the Shoreditch/Hoxton area.

- Minimum applicable amount: £5000
- Maximum applicable amount: £20,000

Projects will only be funded that have a minimum of 50% match funding secured. Match funding can be in the format of cash, corporate donation or in-kind (staff, venue, etc). Please clearly outline the match funding break down in the 'Project Budget Template' document as part of the application.

The fund has been established to deliver on one or more of the five 'dividends' as set out in the Arts and Cultural strategy as follows:

Community dividend: How cultural, artistic and creative activities and events celebrate the cultural heritage of Hackney, bring people together, and nurture confident, cohesive and tolerant communities that can meet the challenges, as well as the opportunities, created by regeneration and a changing borough

Economic dividend: How arts, culture and creativity contribute to economic growth, through a thriving visitor economy, and a vibrant, local cultural and creative industries sector

Employment dividend: How cultural, creative and arts sectors provide jobs and economic opportunities for residents, within industries that can be hard to access

Health dividend: How culture and arts support physical and mental health wellbeing amongst residents, helping to tackle health inequalities, build self-confidence and resilience in individuals

Education dividend: How cultural, creative and arts led activities support a high-quality curriculum in our schools, and enhance the educational experience and qualifications of children and young people.

Successful applications will have fully considered the Arts and Cultural Strategy and will contribute to one or more of the cultural dividends.

YOUR ORGANISATION AND APPLICATION



Name of Organisation

Organisation also known as (if applicable)

Operating Address

Registered Address

Legal entity (Charity, limited company etc)

Company number

Charity Number

Directors/ Board/ trustee names and contact details

Chief officer name and contact details

Date organisation established

Organisations history and current operation

The Shoreditch and Hoxton Art Fund application form

1. Organisation's proposal - Please tell us about your organisation's project proposal, including a summary of the form and type of art you will produce, your proposed approach to community co-creation/design and aspirations for the final piece. Within this, please identify the need for your project and attach any supporting artwork or illustrative documents as a separate attachment to this form. Max 1500 words

2. Project Management - Please outline in detail your experience in project management and delivery. Max 500 words

3. Project legacy and sustainability - Please explain your overall ambitions for this project and the legacy you would like to leave behind, this could be for yourself as an organisation and/or for the community your project is situated in. Within this, please consider how your project could sustain into the future and act as a catalyst for the arts sector. Max 500 words

4. Proposal Schedule and Location - Please outline in detail the proposed schedule and location of you project, include justification for your approach and the need for this project. Max 500 words

5. Beneficiaries of the proposed project - Please outline in detail how you will engage and work with the local beneficiaries, please be specific about any different equality groups such as younger people, older people or people from different ethnic backgrounds. Max 500 words

6. Project Objectives and Cultural Dividends - Please give a summary of the objectives for this project and which dividends your project will help to address (see dividends in Part A, section 3). Please provide details on any additional objectives and outputs you hope to achieve through your project. We also request you fill in the outcomes and outputs document which is a seperate attachment with more specific detail and additional outputs you foresee. Max 500 words

7. Local marketing and community engagement - Please outline how the outcomes of the project will be presented and shared with the wider community. Please give details of planned showcase events, established networks and your approach to publicity. Max 400 words

8. Financial plan - Please set out what would be funded by the grant if awarded. Please also give details of any additional funding you will be receiving to deliver the project and fill in the attached project budget template. Max 400 words

9. Management and staff - Please tell us more about your company structure, Trustee Board (if applicable), management structure, staff and any volunteers. Give specific details about who will be delivering the projects, including a brief description of their experience and skills. Max 300 words

10. Any other information - Please provide any further information that you think is relevant to your application. Max 100 words



Maximising outcomes

The Shoreditch and Hoxton Art Fund evaluation found that the biggest positive impact for all stakeholders in Hoxton and Shoreditch was the development of relationships and connections. The evaluation also highlighted that funded organisations benefitted from making new contacts locally and widening their audience.

The Art Fund maximised outcomes by setting out clear social goals in the application process and by funding rooted local arts organisations with strong existing networks and knowledge of the area.

The Fund was able to be flexible with the grantees during the COVID-19 pandemic and most were able to pivot their engagement plan and some activities without too much disruption to the overall success of the projects. Clear communication between the Fund and organisations when the project faced challenges was important.

Tracking impact

The Council included a Schedule within the Art Fund service level agreements requiring funding organisations to agree to regular monitoring and to deliver a final end of project report. The projects awarded funding sent regular email updates or met with the Fund's programme manager to chronicle progress, challenges and next steps.

Download¹¹ the End of Grant Reporting template.

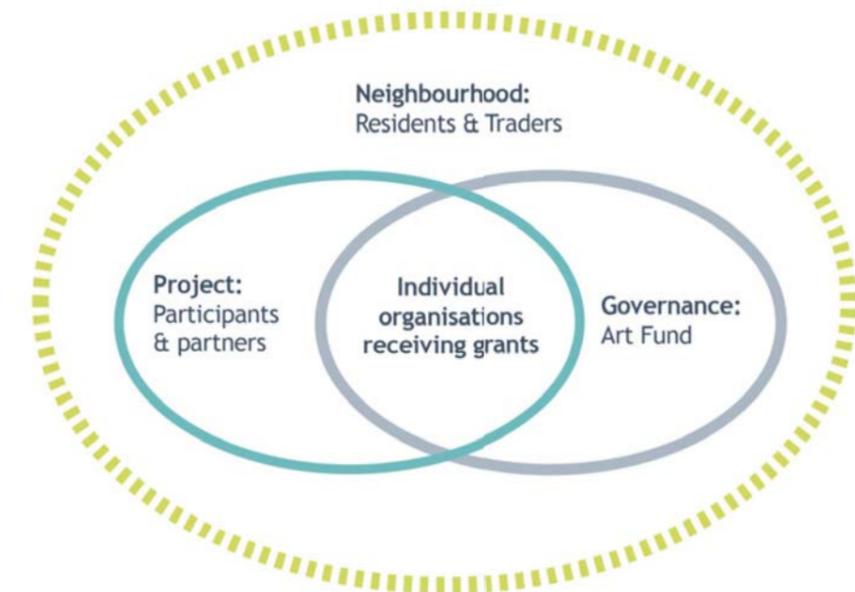


The Black Saint And The Sinner Lady delivered by Clod Ensemble © JJ Lorenzo

11. <https://docs.google.com/document/d/1h4SQkfbMVgwaLISs0G6-eLHWhXrt1btFpsdGfcmx46l>

The Shoreditch and Hoxton Art Fund evaluation approach

Hackney Council commissioned an external programme evaluation in 2023 from Social Life. This evaluation was based on three dimensions.



1. Evaluating the impact of the individual projects on grantee organisations and beneficiaries

Background information was gathered through reviewing applications and project reporting documents. Interviews then discussed the process and delivery, the perceived impact of each project and the long-term benefits of the grant for the arts organisations.

Four grantee organisations helped administer an online survey to direct beneficiaries. The data collected through this provided insights on the direct socioeconomic impacts the work has had on participants.

2. Tracking the neighbourhood and community impacts of the Fund's investment over the three years

This scale is core to the impact evaluation but is the hardest to evaluate as the projects spanned over three years and were relatively small in scale. Surveys were administered to residents in Hoxton near the location of most of the projects and to businesses on Hoxton Street.

The survey included awareness of the projects taking place, involvement, the impact residents have noticed, benefits to the community and view of future cultural investments.

3. Appraising the Fund's governance, processes and operations to maximise community benefits

Interviews explored internal processes and relationships with grantee organisations and how their work aligned to Hackney Council's strategic goals for the area. An online survey was sent to the Fund's five key stakeholders within the Council. Another survey was sent to project leads and partners.

About this toolkit

This toolkit was commissioned by Hackney Council in January 2023 as part of an evaluation to capture the social impacts of the Shoreditch and Hoxton Art Fund on grantee organisations, project participants and on neighbourhood residents and businesses.

Acknowledgments:

We would like to thank all the grantee organisations who shared their feedback and reflections of their work with us. We are grateful for the time they put into this work and hope the report will support the continuation of funding such brilliant and impactful community arts work.

Social Life was created by the Young Foundation in 2012, to become a specialist centre of research and innovation about the social life of communities. All our work is about the relationship between people and the places they live and understanding how change, through regeneration, new development or small improvements to public spaces, affects the social fabric, opportunities and wellbeing of local areas. We work in the UK and internationally.

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