

The Economy, Housing and the Arts Policy and Accountability Committee Agenda

Tuesday 6 April 2021 at 6.30 pm
Online - Virtual Meeting

MEMBERSHIP

Administration	Opposition
Councillor Rory Vaughan (Chair) Councillor Daryl Brown Councillor Ann Rosenberg Councillor Helen Rowbottom	Councillor Adronie Alford

CONTACT OFFICER: Charles Francis
Committee Co-ordinator
Governance and Scrutiny
☎: 07776 672945
E-mail: charles.francis@lbhf.gov.uk

THIS MEETING WILL BE HELD REMOTELY

You can watch the meeting live on YouTube: <https://youtu.be/UbQ99R292IM>

Date Issued: 25 March 2021

The Economy, Housing and the Arts Policy and Accountability Committee Agenda

6 April 2021

<u>Item</u>	<u>Pages</u>
1. APOLOGIES FOR ABSENCE	
2. ROLL-CALL AND DECLARATIONS OF INTEREST To confirm attendance, the Chair will perform a roll-call. Members will also have the opportunity to declare any interests. If a Councillor has a disclosable pecuniary interest in a particular item, whether or not it is entered in the Authority's register of interests, or any other significant interest which they consider should be declared in the public interest, they should declare the existence and, unless it is a sensitive interest as defined in the Member Code of Conduct, the nature of the interest at the commencement of the consideration of that item or as soon as it becomes apparent. Where Members of the public are not allowed to be in attendance and speak, then the Councillor with a disclosable pecuniary interest should withdraw from the meeting whilst the matter is under consideration. Councillors who have declared other significant interests should also withdraw from the meeting if they consider their continued participation in the matter would not be reasonable in the circumstances and may give rise to a perception of a conflict of interest. Councillors are not obliged to withdraw from the meeting where a dispensation to that effect has been obtained from the Standards Committee.	
3. MINUTES To approve the minutes of the previous meetings held on 10 November 2020 and 25 January 2021.	4 - 20
4. PUBLIC QUESTIONS For the Chair to invite those members of the public that have registered to speak, to ask questions on the reports within the agenda. To ask a public question, you will need to register to speak at the meeting. To do this, please send an email to charles.francis@lbhf.gov.uk by 12pm on Thursday 1 April 2021 and joining instructions to the Zoom meeting will be sent to you.	

- 5. ARTS COMMISSION RECOMMENDATIONS** 21 - 184
- This report sets out the eight recommendations made by the Arts Commission in its final report, for consideration by the Council for adoption.
- 6. TACKLING HOMELESSNESS WITH BEAM** 185 - 202
- This report in conjunction with a presentation, sets out how Beam uses community-powered crowdfunding and technology, to empower and support residents impacted by homelessness into employment and their own rented homes.
- 7. OPPORTUNITY TO COMMENT ON THE COUNCIL'S DRAFT EQUALITIES PLAN, SETTING THE INCLUSION AGENDA FOR 2021-2025.** 203 - 228
- This report alerts members to the recently launched draft Equalities Plan 2021-2025, currently open to public consultation for a 12-week period until the end of April.

Agenda Item 3

**London Borough of Hammersmith & Fulham
The Economy, Housing and the Arts Policy
and Accountability Committee
Minutes**



Tuesday 10 November 2020

PRESENT

Committee members: Councillors Rory Vaughan (Chair), Rowan Ree, Ann Rosenberg, Helen Rowbottom and Adronie Alford

Other Councillors: Councillors Lisa Homan, Andrew Jones, Guy Vincent and Donald Johnson

Karen Galey – (Assistant Director for the Economy), Nicki Burgess – (Business and Enterprise Manager, the Economy), Sam Ridley – (Economic Development Officer High Streets and Markets), Shirley Cupit – (DCHU Chair / resident of the borough) Anthony Mason – (Independent Expert), Peter Bevington – (Independent Expert), Daniel Miller – (Resident Involvement & Service Improvement Manager), Mark Meehan (Chief Housing Officer) and Charles Francis (Committee Services)

Representatives from different several local business networks and representatives from the Defend Council Homes Unit

1. APOLOGIES FOR ABSENCE

Apologies for lateness were received from Councillor Andrew Jones.

2. ROLL - CALL AND DECLARATIONS OF INTEREST

There were no declarations of interest.

3. MINUTES OF THE PREVIOUS MEETING

The minutes of the meeting held on 9 September 2020 were agreed as an accurate record.

In relation to the actions of the July meeting, the Chair highlighted that he, and Councillor Rowan Ree had received *a copy of the Council's proposed response to the new Government Guidance on Housing Allocation for the Armed Forces*. The Chair asked for this to be circulated to all Committee members outside the meeting.

Councillor Ann Rosenberg confirmed that Prema Gurunathan – (Managing Director – Partnership for Growth and Innovation - LBHF & Imperial College) had not yet contacted her about broadband issues throughout the borough. The Clerk confirmed that this information would be sought outside the meeting.

RESOLVED:

That the minutes of the meeting held on 9 September were agreed as a correct record.

4. PUBLIC QUESTIONS

The Chair confirmed that several questions had been received from residents on transport matters and Highways officers would provide a written response to these in due course.

No public questions were received in advance on the Defend Council Homes Policy Consultation Update.

5. PROGRESS REPORT ON SUPPORT FOR LOCAL BUSINESSES DURING COVID-19 PANDEMIC

Karen Galey – (Assistant Director for the Economy) introduced the report, which provided details of the measures taken by the council's business support team to mitigate the impact of Covid-19 on the borough's small business community during the ongoing pandemic.

The Chair thanked Karen Galey for the overview and invited Councillor Guy Vincent (Local Business Champion) to address the committee. Councillor Guy Vincent highlighted the wide range of businesses operating within the borough and explained that he wished to place on record his thanks to those people that had been working so hard over the last nine months – the Business Rates Team (administering all the grant monies), the Business Support Team (working with business and across Council departments) and finally, the businesses themselves.

It was noted the borough had a very active community of businesses and Hammersmith and Fulham's Business Network meetings had been taking place every two weeks (with between 20 and 30 business representatives attending each time). Councillor Guy Vincent explained that the Business Network was particularly valuable as it enabled businesses to let the Council know what its needs were, share ideas and enable businesses to support each other locally.

The Chair explained that several Business Network representatives were in attendance and he invited each of them in turn to relay their experiences of the action the Council had taken so far.

Patricia Bench of Hammersmith BID provided a summary of the actions the organisation took at the start of the pandemic, to ensure it had a sustainable model in place going forwards. These actions included attending Business Network meetings on a weekly basis, setting up virtual forums for those businesses it directly supported and liaison with other agencies such as the Police and TfL (as there were concerns about security / transportation and the possibility of civil unrest at the outset of the pandemic).

Hammersmith BID welcomed being part of the Council's Shop Local, Shop Safe campaign which played a large part in the BID's strategy to open up Hammersmith again (to ensure people felt safe to come back into Hammersmith and use retail again) when lockdown restrictions were eased. It was noted the Office sector had been slower to return than retail, but matters had accelerated after the schools returned.

Hammersmith BID had worked closely with the Council, especially Karen Galey's team on the Your Space / Our Space aspects and the Council had been particularly helpful in fast tracking the permissions businesses required to operate legally. Other welcome actions included the reinstatement of the video screen in Lyric Square which had given residents a semblance of normality.

Hammersmith BID welcomed the new round of grant funding which would be far more tailored towards Hammersmith businesses and working with the Council to ensure further funding opportunities were disseminated across the borough. Details were provided on the Privilege Card and how the use of this had been repurposed when the Hammersmith reopened, to warn people of how the heart of Hammersmith was now operating (with social distancing measures and new cycle lanes). Patricia Bench underlined how important it was for businesses to be quick and pivotal throughout the pandemic and highlighted the role social media and digital forums had played.

Vi Chu, Landsec, Centre Director for W12 Shopping Centre in Shepherd's Bush provided an overview of the shopping centre's retail units, operations and furlough arrangements during the first lockdown. Vi Chu thanked Councillor Vincent and the Council's Business Continuity Team for the assistance the Business Network had provided to the shopping centre by providing social distancing / hand washing guidance and signage to enable businesses to operate safely.

Vi Chu highlighted that he had worked in partnership with Hammersmith BID and the shopping centre had been used as an official food bank collection point during the first lockdown and would continue to do so as the country entered the second lockdown period. It was noted that Pizza Express (on the periphery of the shopping centre) had benefited from the Your Space, Our Space protocols and Vi Chu praised the Shop Safe, Shop Local campaign the Council had devised. Concluding his remarks, Vi Chu confirmed that due to the assistance he had received, the shopping centre was currently operating at 60% of its normal operating capacity.

Sarah King, from the Federation of Small Businesses (FSB) provided an overview of how the FSBs activities had evolved over time. She confirmed the Business Task Force, led by Councillor Vincent, and assisted by Council officers had played a significant role in bringing business partnerships and communities together throughout the lockdown. She confirmed the Council's Shop Safe, Shop Local campaign, with its distinctive rainbow colouring, was one of the first of its kind in the capital and had now been emulated by several Authorities across London.

Sarah King confirmed the weekly FSB bite-sized newsletter was used to tell businesses about Council initiatives, the available grants and it was also used to encourage businesses to sign up to the Council's newsletter so that information could be easily shared across parties. Closing her remarks, Sarah King thanked the

Council for its work in supporting businesses and the self-employed within the borough.

Councillor Andrew Jones echoed the sentiments which had been expressed previously and thanked officers, partners, the BID and the FSB for their hard work. Councillor Andrew Jones confirmed that during the first lockdown, the council had engaged with more businesses than it ever had before, and the Business Networks had enabled the Economy Team to provide an agile response to the pandemic. Officers were praised for their work in disseminating the various grant funding. Given the new business partnerships and networks that had developed in the first lockdown, Councillor Andrew Jones confirmed that the Council was well placed to support businesses, maintain employment and assist businesses to thrive in these challenging times.

Councillor Rowan Ree asked what powers the Council had to enforce face mask wearing in public. Drawing on his retail experience, Vi Chu explained that businesses had no powers to enforce mask wearing and only the Police could do this. However, as their resources were overstretched, he had found the best way, was to politely remind the public in person (when shopping) and by using the shopping centre's PA system. He highlighted that matters had not been helped by the governments' confusing guidelines in the first lockdown which had permitted shop staff not to wear masks.

Councillor Guy Vincent commented that as a result of complaints he had received, the Environmental Health Enforcement Team had visited over 100 hairdressers and barbers across the borough to ensure they were operating safely. And in terms of face masks, he reiterated that education and gentle enforcement were the preferred option. He highlighted that Councillor Ben Coleman had written to local supermarkets to encourage them to do as much as they could to protect the public and their own employees.

Councillor Donald Johnson thanked officers and Councillors for their efforts in shoring up confidence in the business community. Pointing to the officer report and the contraction of the business community, including the 5000 job losses, he asked what steps were being taken by the Council (especially in the low carbon sector) to encourage people to get back into the economy and businesses up and running again. He also asked for comments on the establishment of a green economy.

In response, Councillor Andrew Jones confirmed that the green economy was a central theme of the council's Industrial Strategy but in terms of the statistics raised in the report, more work was required to drill down into these. Hammersmith's green economy was different to that of outer London boroughs, as it tended to focus on biotech starts ups and the Green Knowledge economy. Councillor Andrew Jones confirmed the green economy was not about doing less, but supporting businesses to innovate.

Karen Galey confirmed that the projections in the officer's report were taken from work which had been commissioned in May from Oxford Economics, as part of the West London Alliance. Comments were provided on the scale of the contraction and Karen Galey confirmed it would be beneficial if this was revisited in the future. Details were

provided on the 15-minute neighbourhoods concept, including shopping locally and the tie-in with the green agenda. Concluding, she confirmed the Council was well placed in its green starts up and scale up with its partnership with Imperial to drive these forwards.

Councillor Guy Vincent explained how the Business Networks concept had originated and confirmed that the green agenda would be taken forwards with businesses when the future of high streets was discussed. He provided details of the parcels not pollution initiative which had been launched by Hammersmith BID and encouraged the attendees of the meeting to use the service for their Christmas shopping.

Councillor Donald Johnson stated it was important the Council continued to support local homeworking infrastructures which underpinned people's ability to work from home at present and for the foreseeable future. Asking several supplementary questions, Councillor Donald Johnson enquired about empty buildings, in terms of rental / deposit defaults and whether there was an appetite for landlords to sell these off. And finally, Councillor Donald Johnson asked whether the Council had any plans to emulate Westminster Council whom had chosen to purchase table and seating at wholesale prices to provide additional socially distanced capacity for hospitality venues?

In response, Karen Galey confirmed that Hammersmith and Fulham had one of the largest rates of working from home of the west London boroughs due to residents either being in managerial or highly skilled occupations which made the borough more resilient due to people's working patterns. In relation to the empty buildings, Karen Galey confirmed that officers were currently looking creatively and innovatively at ways these could be repurposed in the future. Commenting on the tables and chairs issue, Councillor Guy Vincent confirmed the Council had not explored this as the borough did not have a Soho-type mass area which businesses could populate. However, as a final observation, he stated that the Your Space, Our Space initiative had been successful, as residents and businesses appreciated this was a symbiotic relationship.

Patricia Bench explained how the BID process operated and confirmed that should Hammersmith BID be re-elected in February 2021, it intended to pilot 15 minute neighbourhoods and prior to Christmas, would be introducing the 'Parcels to Home' delivery service (by bicycle), as part of Bids green agenda to help reduce the number of local car journeys.

Councillor Helen Rowbottom referenced the statistics relating to businesses in the report and asked Karen Galey if officers could have a 'covid-watch' on those areas which were most vulnerable (by sector, size and the gross value added ¹ output of that segmentation). Asking a supplementary question, she enquired what officers thoughts were on office space in the borough given the significant downturn in its use and the ramifications this was having on the local economy. In response, Karen Galey confirmed the Council would be conducting a survey of the borough top 100 Businesses to gauge what their new working practices were. Karen Galey acknowledged that culture and the arts had been particularly badly affected and with

¹ <https://www.ons.gov.uk/economy/grossvalueaddedgva>

the new round of government grants, the council would be revisiting those businesses which had fallen through the cracks with the latest funding opportunities. Clearly businesses needed funding as soon as possible, but Karen Galey confirmed that the Council would be looking at quick wins first such as assisting the Arts and Culture sectors. Moving forwards, Councillor Rowbottom suggested it would be useful if a matrix was produced which tracked how businesses were operating and responding, so the committee could see if this was in line with the Oxford Economic projections. She also suggested that the committee might revisit office space in a years' time when the picture became clearer.

Action: That officers provide an update report in a year's time covering how businesses had responded to the pandemic, as well as office space usage in the borough.

Councillor Adronie Alford commented that certain businesses were not taking track and trace details down as they did not feel it was their responsibility and she asked what the Council was doing about it. As well as the Enforcement Team, Councillor Guy Vincent confirmed the council had distributed posters to all the shops in the borough (to display in their windows) which detailed what all the current legal requirements were including track and trace. If premises were flouting the rules, Councillor Vincent encouraged fellow Councillors to contact him or the Environmental Health Team, who would talk to and educate businesses accordingly. Councillor Guy Vincent suggested it was likely that businesses were not adhering to guidance in some cases as these were changing rapidly and non-compliance stemmed from ignorance.

Councillor Ann Rosenberg noted that disposable masks were being distributed at the entrance to some supermarkets for customers which had forgotten their masks. She asked whether the council might purchase some masks and donate these to small businesses to remind them that this is what they ought to be doing. In response, Karen Galey confirmed that some limited European funding meant this might be possible on a limited scale.

The Chair asked what the net impact had been of more people working from home and therefore shopping locally, as compared to businesses not being open and retail not operating normally overall. In response, Karen Galey commented on how the Council had used the pandemic and shopping locally to support Hammersmith's small and independent sector and focus on the 15-minute neighbourhood locality. Councillor Andrew Jones provided his reflections on the Oxford report, 15-minute neighbourhoods, shopping locally and residents working from home. Further observations included the positive aspects of independent smaller businesses, the recovery of the hospitality sector and the high proportion of residents in the creative and knowledge industries. Councillor Guy Vincent commented that the local business economy had responded, and residents were shopping locally and supporting these businesses across the whole of the borough.

Summarising discussions, the Chair confirmed the Committee applauded many of the initiatives which had been discussed and were encouraged by the feedback the Business Network representatives had provided on the assistance they had received from the Council. Looking forwards, the Committee noted the 15-minute neighbourhood concept, shop safe / shop local, as well as several years of cross

organisational learning which had been achieved in such a short space of time. As a final remark, the Chair thanked all the participants for their hard work and contributions to the local economy and confirmed that committee would revisit some of the themes explored during the meeting at a future committee meeting.

RESOLVED

That the Committee noted and commented on the report.

6. DEFEND COUNCIL HOMES POLICY CONSULTATION UPDATE

Councillor Lisa Homan, Cabinet Member for Housing, introduced the report, provided the context of the Defend Council Homes Policy and summarised the work which had been conducted in the past year. It was noted that resident involvement and engagement had developed significantly since 2014, and despite the consultation for Defend Council Homes falling within the pandemic, over a thousand residents had responded to the online consultation. Councillor Lisa Homan thanked officers and the Defend Council Homes Unit for all their hard work and the comprehensive consultation that was conducted.

Shirley Cupit, Defend Council Homes Unit Chair, explained that a joint presentation would be provided by Daniel Miller, Resident Involvement & Service Improvement Manager and herself. The presentation outlined what the Defend Council Homes Policy was and provided details on the recent consultation with council housing residents. The video that was used as part of the consultation process with residents was also shown at the meeting.

The Chair thanked Shirley Cupit and Daniel Miller for the presentations / video and invited Councillor Lisa Homan to comment. Lisa Homan confirmed it was extremely timely the DCH policy consultation update had come to PAC so any comments it did have could be incorporated into the final report to be considered by Cabinet in January 2021.

Councillor Rowan Ree noted that the last policy was unable to proceed due to changes in Government policy. With the Developers Charter legislation on the horizon, he asked whether the DCH policy would be able to operate effectively. In response, Councillor Lisa Homan confirmed that the DCH policy should work because it was based on good practice and on redevelopment rather than for a major planning application. However, it was essential that the DCH Policy was endorsed before these governmental changes.

Councillor Adronie Alford asked how much it was going to cost to amend the land register and what would the implications be for leaseholders wishing to sell their homes. In response, Shirley Cupit confirmed the cost implications were currently under review and an answer could not be provided at the present time. In relation to the second point, leaseholders and right to buy would not be affected in any way. Mark Meehan, Chief Housing Officer confirmed that discussions were on going with the Land Registry, but the cost implications of the DCH Policy would be included in the

Cabinet report. Councillor Lisa Homan confirmed that with regards to leaseholders, the scheme would afford them greater protection and so would be a positive move.

With regards to the Land Registry, Councillor Adronie Alford asked how the DCH Policy would work and whether this would be an individual property or estate restriction on title, Mark Meehan confirmed that legal negotiations were ongoing, and he would provide Councillor Adronie Alford with further information outside the meeting.

Action: That Mark Meehan provide Councillor Adronie Alford with further information relating to the legal negotiations surrounding the Land Registry.

At the invitation of the Chair, Mr Flynn, resident in attendance asked several questions. Firstly, in relation to the consultation figures, Mr Flynn confirmed that he had calculated the consultation responses were greater than 1000. In response, Daniel Miller confirmed that the consultation platform used by the Council (Common Place) automatically generated the response statistics and this anomaly was something he would need to investigate. Secondly, Mr Flynn asked Shirley Cupit what the implications were for leaseholders, if the landlord decided to make changes and whether this would prompt a large legal battle. In response, Anthony Mason, DCHU, Independent Expert, confirmed that where the Council was the leaseholder, two of the three legal provisions that underpin the policy would still apply and but the restriction on title would not apply (as the Council did not own the freehold title).

Shirley Cupit thanked the Resident Involvement Team and key Housing officers for their assistance and confirmed the Defend Council Homes Policy was a really positive example of residents working with the Council. The Chair welcomed the large number of responses to the consultation which illustrated that residents had really engaged with it. The Committee noted that respondents were very positive about the DCH proposal and strongly supported it moving forwards.

In relation to the DCH Policy, the Chair asked what a redevelopment proposal meant. In response, Peter Bevington, DCH, Independent Expert, confirmed that a definition of redevelopment had been included at the start of the policy and pertained to loss of a resident's homes through being demolished, rebuilt or in the loss of amenities such as green space or other community facilities.

Marilyn Mackie, resident, remarked that the Defend Council Homes proposals had been developed by residents and she thanked officers and the Defend Council Homes Unit for what had been accomplished - preventing redevelopment without good practice consultation first having taken place.

Summing up the discussions, the Chair thanked everyone in attendance for their contributions in devising such a thorough Defend Council Homes policy. He reiterated it was important that residents were fully engaged with any future proposals to redevelop their properties. He hoped the policy would be endorsed and implemented by Cabinet following the January 2021 Cabinet meeting.

RESOLVED

That the Committee reviewed and commented on the report.

The Committee endorsed the Defend Council Homes Policy report to Cabinet.

Meeting started: 6.30 pm

Meeting ended: 8.34 pm

Chair

Contact officer: Charles Francis
Committee Co-ordinator
Governance and Scrutiny
☎: 020 8753 2062
E-mail: charles.francis@lbhf.gov.uk

Joint Policy and Accountability Committee Budget Meeting (CSE & EHA PACs) Minutes

Monday 25 January 2021

PRESENT

NOTE: This meeting was held remotely. A recording of the meeting can be found at: <https://youtu.be/7CsybbQ-IOA>

PRESENT

Committee members for the Community Safety and Environment PAC:

Councillors Bora Kwon (Chair), Iain Cassidy, Fiona Smith Councillor Ann Rosenberg, Victoria Brocklebank-Fowler

Committee members for the Economy, Housing and the Arts PAC:

Councillors Rory Vaughan (Chair), Daryl Brown, Ann Rosenberg, Helen Rowbottom, Adronie Alford

Other Councillors: Councillor Sue Fennimore (Deputy Leader), Wesley Harcourt (Cabinet Member for the Environment), Lisa Homan (Cabinet Member for Housing), Max Schmid (Cabinet Member for Finance and Commercial Services)

Officers: Sharon Lea (Strategic Director of Environment), Emily Hill (Director of Finance), Andrew Lord (Head of Strategic Planning and Monitoring), Daniel Rochford (Head of Finance – Economy), Sukvinder Kalsi (Head of Finance – The Environment), Cliff Parker (Assistant Director Housing Finance), Gary Hannaway (Head of Finance (Parking), Glendine Shepherd (Assistant Director Housing Management), Mark Meehan (Chief Housing Officer),

1. APOLOGIES FOR ABSENCE

There were no apologies for absence.

2. ROLL CALL AND DECLARATIONS OF INTEREST

The Chair (Councillor Bora Kwon) carried out a roll call to confirm attendance. There were no declarations of interest.

3. 2021 MEDIUM TERM FINANCIAL STRATEGY (MTFS)

Councillor Lisa Homan (Cabinet Member for Housing), provided the opening remarks and explained that when the two committees were combined, the Housing Revenue Account (HRA) which is usually considered, was omitted from the agenda. Councillor Lisa Homan confirmed that a Housing Representatives Forum meeting was held on 12th January 2021 and attended by 17 Housing Representatives, which provided them with an opportunity to provide their feedback on the HRA. It was noted that the presentation and the minutes of this meeting were available upon request.

Councillor Adronie Alford expressed her concern that the Committee had not received the HRA and asked to be provided with all the documentation.

Action: That officers provide Councillor Adronie Alford with all the HRA documentation.

Corporate Budget Context

Emily Hill (Director of Finance), gave a presentation outlining the Council's budget proposals and proposed changes in fees and charges in the budget. The gross General Fund budget rolled forward to 2021/22 was £528m of which the net budget requirement of £156.9m was funded from Council resources (such as council tax and business rates) and general government grant. She showed slides that outlined the local spending power increase across local government and the Council. It was noted that the spending power increase for both London and the Council were below the national average. An overview of the Council's savings and growth including the reserves and general balances was also provided.

The budget proposals for 2021/22 and forecast to 2024/25 were summarised. A balanced budget was proposed for 2021/22 with a contribution to general balances, arising from one-off/ non recurrent benefits, to enhance financial resilience of £1.1m and set aside a contingency for unfunded Covid-19 pressures of £1.1m. The direct impact of the Covid-19 pandemic on Council expenditure and income was summarised. The government had announced that the fees and charges grant compensation scheme would continue in the first quarter of 2021/22 and that a new emergency Covid-19 pressures grant of £6.2m would be receivable in 2021/22. The Council anticipated a reduction in business rates income and the ending of the London business rates pool. There would also be an impact on the economic downturn on major Council projects, such as the Civic Campus or Education City development, and risk to future contributions from developers.

Summing up Emily Hill (Director of Finance) provided an overview of the budget assumptions for 2021/22. These included an increased budget gap between 2021/22 to 2023/24 to fund the unfunded 2020/21 collection fund losses. Including a lower council tax rate and allowance for an increase in the number of residents entitled to claim council tax support.

Councillor Victoria Brocklebank-Fowler asked for further clarification to be provided on what was covered in the earmarked and restricted reserves. In response, Emily Hill (Director of Finance) outlined the difference between the two reserves, noting that the earmarked reserves were amounts set aside for specific policy purposes such as the Civic Campus and that the restricted reserves were for grants and insurances purposes. It was noted that a Cabinet report sets out all the reserves in more detail and a copy of this would be provided to Councillor Victoria Brocklebank-Fowler.

Action: That officers provide Councillor Victoria Brocklebank-Fowler with all the reserves documentation.

The Chair asked how the Council forecasted and managed the budget during these challenging times. Emily Hill (Director of Finance) provided a summary of some of the risks faced by the Council, including the reduction in the business rates income due to the Covid-19 restrictions. However, the budget had been based on the minimum amount that was guaranteed to be received by the government. A Covid-19 contingency of £1.1m had also been included in the budget to cover any additional costs.

Councillor Helen Rowbottom commented on the 75% which was being met by government and therefore the 25% shortfall spread over 3 years. She asked what mitigations were in place and how the shortfall would be met. In response, Emily Hill explained that the Council tax loss had been factored into the budget gap. In terms of the fees and charges losses, these would be met from the contingency sums which had been set aside, or alternatively from reserves.

Community Safety and Environment PAC Departmental Budget

Sharon Lea (Strategic Director of Environment) and Sukvinder Kalsi (Head of Finance – The Environment) gave a presentation of the Environment revenue budget for 2021/22, highlighting the following key points:

- The department was responsible for the delivery of a wide range of universal services to residents.
- A number of major service changes had been implemented to reflect the Council priorities.
- The department had a good fiscal and financial management record, including the implementation of any recovery action plans.
- The outturn for 2019/20 showed a marginal overspend of 1.1% of the budget.
- The Covid-19 pandemic would have a major impact on the department finances in 2020/21. Excluding that impact the department was expecting to deliver a net expenditure outturn of no more than £0.5m of the approved budget.
- A summary of the proposed departmental budget for 2021/22 was provided.
- The key budget investments and future strategic issues were outlined in detail

Councillor Victoria Brocklebank-Fowler queried why the Council felt it was necessary to implement the new recycling service in the borough during the Covid-19 pandemic from a financial point of view and asked if residents had been consulted on this. In response Sharon Lea (Strategic Director of Environment) provided a summary of why the Council went ahead with the trial for the new recycling service, noting that majority of the Council's nationally operated with a wheeled bin system. This was a much safer way of collection for the operatives and also encouraged residents to do more recycling.

This was a prototype service to ascertain whether residents would engage and embrace the new recycling service delivery. There had been a lot of interaction with residents over the course of the prototype trial, however the Council encountered some challenges during the Covid-19 pandemic. During the roll out of the trial the Council had achieved an overall increase in recycling rates in the borough. In addition, it was noted that a decision around the continuation of the new recycling trial had not yet been made.

Sukvinder Kalsi (Head of Finance – The Environment) explained that the current waste collection and street cleaning contract with Serco was worth approximately £11.5m. He provided an overview of the costs associated with the new recycling trial and the savings made to date on the Serco contract.

Councillor Wesley Harcourt (Cabinet Member for the Environment) explained that the Council had declared a climate emergency and therefore it was vital to improve recycling rates across the borough in line with the Council's target of being net carbon zero by 2030. He outlined the various cost savings that would be made by implementing the new recycling service and highlighted the increase in recycling rates in the areas where the trial had been rolled out.

Councillor Victoria Brocklebank-Fowler asked for further clarification to be provided on the figures for the new South Fulham traffic cameras. Sharon Lea (Strategic Director of Environment) noted that these figures were not included in the report and if the figures were available these would be circulated to Councillor Victoria Brocklebank-Fowler after the meeting.

Action; That officers provide Councillor Victoria Brocklebank-Fowler with the figures for the new South Fulham traffic cameras if they were available.

Councillor Iain Cassidy asked for further information to be provided on how the equality impact assessment (EIA) was conducted. Sharon Lea (Strategic Director of Environment) explained that officers in collaboration with and the Co-production Team would undertake a review of the EIA. She also confirmed that training and development would be provided by the Co-production Team which would improve how future EIA were managed. It was noted that any proposed changes to EIA that impacted upon residents would be also be acknowledged.

Max Schmid (Cabinet Member for Finance and Commercial Services) provided further assurances to the Committee, explaining that the Council carried out an in-depth EIA for all the individual budget items prior to the

implementation stage (which addressed many of the concerns raised by Councillor Iain Cassidy).

The Chair asked how the Council managed expenditure as well as the loss of income during the pandemic. In response, Emily Hill (Director of Finance) explained that the government had introduced a fees and charges compensation scheme. This scheme provided a mechanism for the Council to be reimbursed by the government on a quarterly basis to cover some of the losses incurred during the pandemic.

The Economy, Housing and the Arts PAC Departmental Budget

Danny Rochford (Head of Finance, The Economy Department) provided a presentation of the Economy general fund budget for 2021/22, highlighting the following key points:

- The plan for the next fiscal year included a combination of inflation and temporary growth requirements as well as savings.
- The proposed budget for the Economy Department includes the following services: Housing Solutions, Operations, Economic Development, Learning and Skills, Planning, Regeneration and Development and Place.
- £1.1m savings had been identified through: The Commercialisation of Planning fees income (£0.35m), Placing homeless residents in to better, longer-term private rented sector housing to reduce the use of Temporary Accommodation (£0.2m), A Facilities Management restructure (£0.2m), Consolidation of management and workforce and reduction in the use of agency staff (£0.1m), A Review of Senior Management and Business Support (£0.18m and other Savings (amounting to) (£0.08m).
- Temporary Growth of £1.24m for one year only included: Planning fees income (£0.7m) and Temporary accommodation cost avoidance payments (£0.94m, of which £0.4m will be met from additional specific grant)
- An overview of the risks as set out in Appendix 2
- An overview of the Fees and Charges as set out in Appendix 4

Councillor Helen Rowbottom asked officers to provide further details on the Design Review Panel (DRP) and specifically whether it included accessibility as one of the equality measures. In response, Danny Rochford explained that the Design Review Panel was a discretionary service which was used for the Council's larger planning schemes. The concept was to roll this out over a wider audience to generate further income for the Department (although in 2022, it was anticipated the DRP might only generate a further £20k).

Action: Danny Rochford to contact the Planning Department and provide Councillor Helen Rowbottom with further information on the commercial opportunities provided by the Design Review Panel.

Councillor Adronie Alford reiterated that the EHA PAC had not been provided with the Housing Revenue Account and expressed disappointment at this, as there was no other opportunity to scrutinise it publicly.

Councillor Adronie Alford asked about the Homelessness Budget and for further details to be provided about the differences between Temporary Accommodation and Private Sector Leasing and the risks associated. In

response, Danny Rochford confirmed that the Authority was already part of a Pan London Agreement which was working with other London Boroughs to reduce the cost of temporary accommodation. Adding further details, Mark Meehan (Chief Housing Officer) confirmed that the Authority did participate in the Pan London scheme, called Capital Letters, which was proving beneficial to Hammersmith and Fulham. Mark Meehan explained that the number of private sector lettings had increased in the last 18 months, but the Authority also operated its own Temporary Accommodation Team. Mark highlighted that the numbers of residents in temporary accommodation had reduced slightly, which given the pandemic, was a remarkable achievement by officers.

Mark Meehan explained that when the Eviction Ban ends in February 2020, there was a possibility of an increased number of homelessness cases. And with the number of homelessness cases, came increased costs. The benefit of using the Private Rented Sector was this cost far less than Bed and Breakfast accommodation.

Action: That Mark Meehan provide Councillor Adronie Alford with the current performance statistics for Capital Letters.

Councillor Lisa Homan, Cabinet Member for Housing, explained the Capital Letters scheme had been successful as it had meant that different Boroughs were not competing in relation to the rates that tenants paid. Echoing Mark Meehan's remarks about driving down the use of temporary accommodation, she also underlined the risks, including the possible rise in the number of evictions and the unknown state of the housing landscape after the pandemic.

Councillor Lisa Homan highlighted the success of the Council's Rough Sleeping Strategy over the past year and formally thanked officers for their hard work in this area. Referencing a previous EHA PAC and the minor changes to the Housing Allocations Policy which were suggested at this meeting, Councillor Lisa Homan explained that as the Council was now discharging its duty into the private rented sector; but still allowing people to stay on the Housing Register; this incentivised the use of the private rented sector.

Councillor Adronie Alford asked about Housing Benefit and Universal Credit. In particular, how reliable officers thought Universal Credit was being with assessing and paying people the correct amount. The point being, that if people went into arrears during the pandemic then landlords would be inclined to evict tenants. In response, Danny Rochford explained that Universal Credit had remained a concern since its inception and the Council had anticipated it having a significant impact on income collection performance. However, since April 2018, Universal Credit had been replaced by Housing Benefit for new clients. Danny Rochford explained that income collection rates by Housing officers were exceptionally good and the Housing Team worked closely with Finance colleagues.

Councillor Lisa Homan commented that she was closely monitoring the prevalence of people entering rent arrears from the Council's housing stock.

She highlighted that there was plenty of support available if people did enter difficulties, as there was in the Private Rented Sector.

Councillor Rory Vaughan, Chair of EHA PAC acknowledged that the report clearly set out what the savings and growth items were. He was encouraged that a Government grant had been received to help reduce temporary accommodation costs.

Councillor Rory Vaughan stated it would be helpful to hear at either then next PAC or outside the meeting, the effect of changing the allocations policy to allow people to use the private rented sector without losing their place on the housing register (which was a disincentive to people before).

Councillor Rory Vaughan noted that the commercialisation of planning fees would raise another £350k and asked if a review had been conducted to see whether this was a realistic target. In addition, he asked for further details on the proposed management restructures and how these would lead to savings. In response, Danny Rochford explained that in terms of the commercialisation of planning fees, the Department had ensured it had a robust charging methodology to ensure it recovered its costs and conducted benchmarking with other Authorities. In response to the proposed restructures, Mark Meehan provided details of how several Housing posts were joint funded between the General Fund and HRA. He confirmed that a restructure had already taken place which had resulted in two senior management posts being deleted.

Action: That Mark Meehan liaise with Committee Services to ensure the HRA Budget information is circulated to all EHA PAC members.

As a final remark, Councillor Rory Vaughan thanked officers for their hard work on the budget. Closing the meeting, Councillor Bora Kwon thanked everyone for the change in arrangements for the meeting and confirmed that the usual PAC arrangements would resume with the next set of meetings.

RESOLVED

- That the joint Policy and Accountability Committee (PAC) considers the budget proposals and makes recommendations to Cabinet as appropriate.
- That the joint PAC considers the proposed changes to fees and charges and makes recommendations as appropriate.

Meeting started: 6:30pm
Meeting ended: 8:21pm

Chair

Contact officer: Amrita Gill and Charles Francis
Committee Co-ordinator
Governance and Scrutiny
☎: 07776 672945 & 07776672845
E- amrita.gill@lbhf.gov.uk & Charles.francis@lbhf.gov.uk

London Borough of Hammersmith & Fulham

Report to: THE ECONOMY, HOUSING AND THE ARTS POLICY AND ACCOUNTABILITY COMMITTEE

Date: 06/04/21

Subject: Arts Commission Recommendations

Responsible Director: Tony Clements (Strategic Director Economy)

Executive Summary

As pledged in the council's 2018 Manifesto, Hammersmith & Fulham has established an independent Arts Commission (AC) to ensure that its collective arts and cultural strengths are maximised to deliver greater economic prosperity for the borough. The comprehensive research, discussion and evaluation process of the AC took a period of two years. The AC harnessed the expertise of both national and local leaders throughout the creative industries. Their scope encompassed overarching threads, ensuring that local opportunities are accessible to all. The AC ensured that arts and culture were viewed as an ecosystem and that diversity and inclusion were central to their work and recommendations. This work has strengthened relationships between the borough and local arts organisations and delivered opportunities for residents. The AC has delivered eight recommendations for consideration by H&F for adoption.

Recommendations

For the Committee to note and comment on the report.

Wards Affected: All

H&F Priorities

Please state how the subject of the report relates to our priorities – delete those priorities which are not appropriate

Our Priorities	Summary of how this report aligns to the H&F Priorities
Building shared prosperity	The AC represents a significant opportunity for the council to build on its shared prosperity through the harnessing of our creative economies to further the borough's economic growth.

Creating a compassionate council	The AC will further the Council's ability to provide compassionate high-quality services that residents can rely on.
Doing things with local residents, not to them	Through a bottom-up approach taken across the public consultations prior to the AC's inception and the committed representation of residents and stakeholders amongst the Commission's panel, we have sought to enshrine resident engagement from the outset.
Being ruthlessly financially efficient	The commission seeks to generate insights that could produce significant return, both financially and socially for all residents.
Taking pride in H&F	The AC will further enhance the council's arts friendly reputation; a key building block of a borough-wide identity that all residents can take pride in.

Contact Officer(s):

Name: Yvonne Thomson
 Position: Strategic Arts Lead
 Telephone: 07788710484
 Email: Yvonne.Thomson@lbhf.gov.uk

Thomas Dodd
 Arts Development Officer
 07814239702
Thomas.Dodd@lbhf.gov.uk

Summary

The Council's Arts Commission, established in November 2018, has explored the cultural landscape of our borough. H&F is in the process of deliberating these and finding the most constructive way of delivering them. The final report from the Arts Commission is contained within Appendix 1.

The core principles of the Commission fit strategically within our manifesto promises and organisational culture of H&F. This synergy will ensure the success of the Commission as we address its recommendations, deliver them and enhance the successful creative industries throughout the borough.

Strategic Background

Two key pieces of Council policy have directly informed the AC's remit and strategic focus; the Arts Strategy and the Industrial Growth Strategy.

- a) The Arts Strategy is built around the three core themes of ‘destination’, ‘creation’ and ‘inclusion’. Outlining a vision to make Hammersmith and Fulham:
- One of the country’s most popular destinations for people to participate in and enjoy the arts.
 - A place in which greater creativity and innovation thrive and the arts are experienced by more people from a wider range of backgrounds.
 - A place where residents and cultural organisations drive more clearly how the council supports the art, ensuring that every penny of arts funding is even more focused than now.
 - A place where the arts are at the centre of a dynamic local economy, fostering local jobs, businesses and economic growth.
- b) The H&F Industrial Strategy, *Economic Growth for Everyone*, reflects the council’s ambition to make the borough the best place to do business in Europe. Key areas impacting the Arts Commission can be seen in its objectives to:
- Develop land policy to deliver affordable flexible workspace for STEM, digital and creative industries.
 - Create new co-working and creative spaces, including council guaranteeing leases in exchange for profit share.
 - Review licensing to support a vibrant night time economy and review planning flexibility for pop-up events.

Process

Arts Commission Background

The Arts Commission was made up of residents, volunteers, arts experts and local arts organisations from across the borough. The Commission was directed to deliver recommendations which would enhance the thriving cultural sector and promote the growth and sustainability of our cultural offer and ensure that it is accessible to all.

Appointment of Commissioners

The AC’s independent chair, Johnathan Church and the appointed consultants, People make It Work, took care in appointing commissioners that reflected a broad cross-section of the borough’s arts practitioners and cultural stakeholders as well as ensuring that gender equality and diversity standards were upheld.

The following areas were fully researched, discussed and debated with expert witnesses’ testimonies ranging from representatives of Arts Council, GLA, Lyric Theatre Hammersmith, The Bush, Riverside Studios and HF Artsfest:

Early Success - London Borough of Culture

As a direct result of the AC's formation, H&F participated in the GLA's London Borough of Culture (LBoC) competition. This process was undertaken with members of the AC playing an integral part in the bid process.

The borough's bid resulted in a Cultural Impact Award announced by the GLA on 11th February 2020. Cultural Impact Awards are granted to 3 boroughs, who displayed exemplary individual projects highlighted in their overall LBoC bid. The award delivered £200,000 to be match funded to deliver an overall programme, using music as a medium to tackle knife crime, gang culture and provide work opportunities for talented, local young people. The award will bridge the gap between local talent and the music industry.

The borough's 'Sounds like Hammersmith & Fulham' programme will kick start a new sustainable arts programme, developing the next generation of stars from a talented, local pool of young musicians. We will enable young people to take their musical talent from the bedroom to the studio.

Early Success - DanceWest and Sands End Arts and Community Centre (SEACC)

Through their inclusion in the AC, DanceWest have found a home at the SEACC. The organisation works with 15,000 people living in the borough and provides both fee paying and free classes. This development will provide a sustainable income stream of £3,000/month for SEACC and ensure that we retain this vibrant organisation within H&F.

Early Success – Kindred Studios

Through their involvement in the AC, Kindred Studios, an organisation providing studio space for artists over a broad spectrum of genres have found a home in the borough. Currently occupying the former St Mungo's in Shepherd's Bush they plan to move to the Ravenscourt Stores and have raised £730k to undertake refurbishment works.

Early Success – Civic Campus

The AC's findings will ensure that creative work on the Council's Civic Campus is informed by its recommendations. This development will ensure, that more creative opportunities are available for our communities and that the views, passion and drive from the local creative industries are reflected across the vibrancy of the Campus. Ultimately, the Civic Campus will provide a viable and commercial vehicle for the borough, to ensure the economic and cultural impact is maximised.

Success during Covid-19

There is potential for the recommendations of the AC to contribute to our Covid-19 recovery strategy, using the creative industries as a mechanism to combat the social isolation and loneliness experienced within our community and provide opportunities to engage in activities which will help the borough to achieve its overall aspirations.

There is every opportunity to focus on celebrating our success and how the borough's artistic community has persevered during these extraordinary times. Their combined cultural offers will provide tangible solutions for communities to ensure we strengthen our cultural offer going forwards.

The medium of the AC has seen the relationships between the borough and local arts organisations strengthened and developed of new ways of working.

During the pandemic we have seen local organisations who were directly involved in the delivery of the AC recommendations taking initiative in delivering cultural experiences within our communities.

- The Irish Centre have delivered telephone story telling opportunities.
- HF Artsfest have delivered a plethora of online workshop opportunities for young and old and an online platform for gallery viewings.
- The Mangrove Steel band have entertained the borough's most vulnerable, whilst they were waiting in food queues to access food from the food banks and other emergency food outlets.
- Artsist Ella Golt has delivered street performances.
- In partnership with the Hammersmith BID, Artsfest have delivered street performances to those most isolated community members.
- Masbro Centre, Turtle Key Arts and others have all delivered online offerings.

Recommendations

H&F has been requested to fully consider the recommendations proposed by the AC.

There is a theme which connects all of the recommendations: creative opportunities must be available to all. At the heart of the recommendations is the firm belief that culture should be accessible to all and hold no barriers. There should be focus on enabling all local people to access these opportunities, investing in local talent, building on what we do best and exploring how we can best enhance our cultural offer. The arts provision in the borough should always be person-centered. We must consider invisible disabilities; work with all the small, powerhouse organisations in the borough to uncover the barriers to inclusion. Joined-up thinking will expedite this approach. We have already begun to work with local organisations to set a borough wide standard for inclusive practice. An outline of the recommendations is below:

Core Principles	Being Strategic	Amplifying Strengths	Investing to Improve
Support a “cradle-to- grave” approach to the arts offer Ensure diversity and inclusion are central to the borough’s approach to the arts Shift towards citizen-led decision-making Build from strengths; don’t duplicate them Preserve and enhance what is distinctive about the borough Be open-minded when defining culture	R1: Make a new cultural strategy	R4: Uncover local strengths, wants and needs	R7: Build capacity inside the town hall with a fully resourced and staffed culture team
	R2: Amplify and celebrate the diversity of the borough	R5: Join up what’s going on in the borough	R8: Support small local organisations
	R3: Embed culture into Planning Policy Framework	R6: Shout about what’s going on	

Action Plan

The recommendations of the AC are supported by an Action Plan that charts each recommendation within a framework, linked to the set of core principles. These high-level recommendations are contained within Appendix 9.

There are quick wins within the recommendations centering on the success stories apparent in the borough. We will deliver these recommendations by uncovering local strengths, joining up what is going on in the borough and amplifying and celebrating diversity. These will be our first steps in ensuring our approach is citizen led: for the people by the people. By enabling the formation of a localised network, we will ensure that the voices of local people are heard and acted upon. Preliminary delivery of this initiative discussions are underway with the HF Artsfest.

There is the opportunity to work internally to undertake the groundwork to stabilise the impacts of covid-19 by refreshing our cultural strategy, embedding culture into our Planning Policy Framework and using the mechanism of our Industrial Strategy

to ensure we support small local organisations. To create a new cultural strategy, the council will engage meaningfully with community members and artists. We will ensure local organisations are fully invested in and supported through a robust funding process, enabling opportunities to apply for funding such as S106 and through the use of a localised mentoring scheme.

There is also the possibility to explore the organisational development recommendations contained within the report. It is our aim to be an enabling authority, to curate in partnership with the community and to develop this function we must invest internally to ensure we have the internal capacity to deliver the joint aspirations of the Commission.

Conclusion

The AC has been a hugely successful initiative. Our model is now planned to be replicated by other London Boroughs. As part of H&F's commitment to do things with residents, rather than to them, and involve residents directly in shaping services and opportunities within the borough. Early successes have strengthened relationships between local arts organisations and the borough. With the delivery of the AC's findings, the borough can expect to see a set of powerful and imaginative ideas and recommendations for improving cultural life in our borough brought to life.

Consultation

Most Council Departments have been directly involved in one or more resident-led commissions, but none have been directly consulted on this report.

Equality Implications

The report is for information. There are no recommendations so there are no equality implications arising from this report.

Legal Implications

The report is for information and there are no legal implications arising from this report.

Financial Implications

H&F will consider and make decisions around the level of investment that is required to deliver the recommendations from the AC. This will have an impact on budgets within H&F.

Implications for Local Businesses

The report is for information. There are no recommendations so there are no implications for local business arising from this report.

Commercial Implications

The report is for information. There are no recommendations so there are no commercial implications arising from this report.

IT Implications

The report is for information. There are no recommendations so there are no ICT implications arising from this report.

Risk Management

The report is for information. There are no recommendations so there are no Risk Management implications arising from this report.

LBHF ARTS COMMISSION - FINAL REPORT

1. INTRODUCTION FROM COUNCILLOR ANDREW JONES
2. STATEMENT FROM THE CHAIR
3. OVERVIEW
4. PROCESS
5. RECOMMENDATIONS IN DETAIL

APPENDICES

6. ARTS COMMISSIONERS – PROFILES
7. PEOPLEMAKEITWORK – BACKGROUND, PROFILES OF CONSULTANTS
8. EXPERT WITNESSES – PROFILES
9. TIMELINE OF ACTIONS
10. BRIEFING PAPERS
11. MINUTES OF MEETINGS

EXAMPLE PHOTOGRAPHS: H&F cultural assets



Lyric Hammersmith



Shepherd's Bush Empire



Bush Theatre



Riverside Studios



This New Ground



Outside Edge Theatre Company



JOY Festival



H&F ArtsFest

Other suggested strengths to highlight:

Legacy of William Morris (Kelmescott House) & contemporaries such as Burne Jones, Emery Walker, Dr Furnivall

Contemporary artists: e.g. Ben Johnson, ArtistsAtHome Annual Exhibitors (AAH), Hanif Kureishi

Football Clubs: Chelsea, Fulham, Queen's Park Rangers

Imperial College (White City Campus) - Environmental Research: world's leading centre for the study of air pollution

Olympia redevelopment

New Hammersmith Town Hall

Hip-hop groups

High number of religious and small cultural/language groups

1. INTRODUCTION

Hammersmith & Fulham Council is working with local residents, artists and organisations to make the borough one of the leading arts destinations in the country.

We want to build an arts scene which not only our aspiring local young talent can benefit from, but a place all our residents regardless of their background can enjoy and participate in.

Our borough is already home to one of the most exciting arts and culture scenes in London. We've got some of the hottest, most historic and hip venues in the capital: Eventim Apollo, Lyric Hammersmith, O2 Shepherds Bush Empire, LAMDA and the Bush Theatre. Not to mention, the ever-popular H&F ArtsFest, Royal College of Art and the emerging Shepherds Bush Comedy Festival which forms part of our vital grassroots scene and launchpad for future young talent in H&F as we work with our local schools and colleges to bring the arts to our young people.

While more exciting new cultural offerings continue to land in H&F such as Broadwick Live's new Exhibition London venue at Westfield London, as well as designer Thomas Heatherwick's plans to turn Olympia into an arts, culture and entertainment hub with a 1,500-seater theatre.

This forms part of the work we're doing with local business leaders in our Industrial Strategy to make H&F the best place to live, work and socialise in Europe.

Arts Commission

The community-led Arts Commission forms part of this mission to build on the success of our Arts Strategy and make H&F an international beacon for the arts.

The independent commission which is made up of residents, volunteers, art experts and local arts organisations has produced a set of recommendations in this report to help us reach our goal.

I would like to take this opportunity to thank the Arts Commission members for their hard work and dedication over the last 18 months. It was made even more challenging given the difficulties everyone has had to face due to the COVID-19 pandemic but the volunteers stepped up to the challenge.

The commission has listened and spoken with our established arts venues and grassroots organisations, to the needs, wants and aspirations of the local community in order to deliver their recommendations.

We will now work with the local arts community and local residents to bring these changes to life and give our thriving arts scene a further boost for all residents, especially the ones with little or no access to the arts, to benefit from and enjoy for generations to come.

Cllr Andrew Jones

H&F Cabinet Member for the Economy, November 2020

2. STATEMENT FROM THE CHAIR

The Hammersmith and Fulham Arts Commission was conceived well before Covid-19 changed our worlds.

Following initial meetings in 2019 with Jo Rowlands (Strategic Director for the Economy), Councillor Andrew Jones, and the Leader, Councillor Stephen Cowan, we set out to form this Arts Commission and pull together a group of commissioners who reflect the diversity and breadth of the arts in the borough.

It has been a major undertaking for a voluntary group of ten commissioners to spend almost two years looking at arts provision within Hammersmith and Fulham and considering how best we might guide its future. We have been ably supported by People Make it Work, one of the most respected arts consultancies in the country. Richard Watts, Dr James Doeser, David Micklem and Becca Pelly-Fry have helped provide us with an extraordinary array of data, case studies, expert witnesses and analysis.

From a personal perspective what made this task so compelling was the clear belief within the Council that they believe the arts is essential to a creative, thriving, healthy and forward-thinking community. The Arts Commission has always been more than an exercise in simply delivering a manifesto pledge. From all the Councillors and officers that we met, there was real encouragement to dream about how Hammersmith and Fulham could be at the forefront of arts provision in the future. What might lead us to be the one of the most significant forces in the arts within London? within the UK? and perhaps with international reach?

At every step we have been encouraged to blend scale, excellence and ambition with community activity and grassroots interests. Throughout this process, the Commission has been guided by the Council to consider ways in which the current arts and cultural infrastructure might be extended and amplified. At every turn we have been encouraged to consider the already rich variety of arts practices across the borough, and to explore ways in which they might be greatly enhanced for the long term.

Although the pandemic has presented massive challenges, we hope that the recommendations we make will help encourage the Council to continue to support, grow and invest in an incredibly diverse, productive and unique part of its economy. There have been many comparisons in the media recently to our recovery - financially, emotionally, and spiritually - being the most significant challenge we will face since the war. We believe the arts can form a vital part of this recovery and that Hammersmith and Fulham's historical, long term support of artists, communities and institutions means it is in an excellent place to build from these strong foundations.

Jonathan Church

Chair of the Arts Commission, November 2020

3. OVERVIEW

The independent Arts Commission sets out eight overarching recommendations that reflect the tone and ambition of their extensive deliberations and discussions. The recommendations seek to reflect bold and ambitious approaches to fundamentally shifting the perception of Hammersmith and Fulham as a rich cultural ecology. The local authority is charged by Commissioners with their delivery.

The Arts Commission is made up of residents, volunteers, art experts and local arts organisations who either live or work in the borough. They have been tasked by the Council to create a set of recommendations to further boost the borough's already thriving arts scene so that all residents, regardless of their background, can actively participate in Hammersmith and Fulham's arts and cultural offer.

The Arts Commission:

- ✓ Asked crucial questions in order to explore arts and culture in the borough
- ✓ Examined the arts and culture scene within Hammersmith & Fulham and its impact for the future
- ✓ Brought a broad range of expertise to questions about arts and culture in H&F
- ✓ Gathered evidence through primary and secondary research in order to have an informed debate
- ✓ Produced a set of recommendations for the borough

They arrived at the following set of recommendations and principles:

Core Principles	Being Strategic	Amplifying Strengths	Investing to Improve
Support a "cradle-to-grave" approach to the arts offer Ensure diversity and inclusion are central to the borough's approach to the arts Shift towards citizen-led decision-making Build from strengths; don't duplicate them Preserve and enhance what is distinctive about the borough Be open-minded when defining culture Be an enabler not a producer Think about arts as an ecosystem improved	R1: Make a new cultural strategy	R4: Uncover local strengths, wants and needs	R7: Build capacity inside the town hall with a fully resourced and staffed culture team
	R2: Amplify and celebrate the diversity of the borough	R5: Join up what's going on in the borough	R8: Support small local organisations
	R3: Embed culture into Planning Policy Framework	R6: Shout about what's going on	

through careful stewardship			
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4. PROCESS

In 2014 the newly elected Hammersmith & Fulham administration inherited a local authority with one of the lowest spending per capita on arts and culture in the country. The current administration has committed to various strategies to reverse this situation – of which the arts commission is one.

Their first task was to develop an [Arts Strategy](#) for 2016 – 2022, which focused on diversity, inclusion and destination. In their last manifesto, the Council committed to taking this work further through an Arts Commission. Commissions take a different approach to open democracy, drawing on local experiences and external expertise. The Council's [Industrial Strategy](#) (2017) shows the scope and scale of the Council's ambitions. The ambition behind the Arts Commission is for a holistic view of the Borough and guidance on where to channel resources in the medium to long term.

In spring 2019 the Arts Commission was established. Profiles of the Commissioners can be found in Appendix 6. The Arts Commission looked at seven themes with a set of accompanying questions (see below). The group explored and debated each issue via a round-table meeting, informed by bespoke desk research and expert witnesses. Dr James Doeser and David Micklem created seven briefing papers for the Commission, each forming the basis for a discussion during a workshop. Where relevant, expert witnesses were invited to each workshop, to give a personal perspective on the specific issue being addressed in the session, offering their views on existing strengths and areas for development within the borough.

It should be noted that with the arrival of COVID-19, the original cycle of 8 themed meetings was adjusted to respond to the pandemic. Two themes - 'Residents' priorities' and 'Artists leading change' were absorbed as discussion points into other themes, and a new theme, 'Art and culture in extraordinary times', replaced them as a new priority.

(All seven briefing papers, summary minutes and profiles of invited speakers can be found in Appendices 8, 10 & 11)

1. **Existing activity:** *What cultural activity is happening across the borough? Where isn't it happening? How much of it is excellent and what would it take for it to be better supported and developed?*
The briefing paper identified four anchor venues, three clusters of activity, investment in art & culture in the borough, geographic spread and scale of existing activity. Expert witnesses were Rosie Whitney-Fish (Artistic Director, Dance West) and Sian Alexander (Executive Director, Lyric Hammersmith)
2. **Social impact:** *What challenges are there in our borough that could be addressed with arts and culture, and what steps would we need to take to make this happen more?*
The briefing paper defined social impact, explored social issues, drew a picture with local examples, and identified leading examples from elsewhere. Expert witnesses were Sally Taylor (Chief Executive, Koestler Trust) and Mellezia (Founder, The RENA Initiative)
3. **Diversity and inclusion:** *How might H&F make diversity and inclusion a more central focus of its plans for arts and culture?*
The briefing paper defined diversity and inclusion, explored the borough through this lens, looked at exemplary local examples, and identified leading examples of diverse & inclusive practice from elsewhere.

Expert witnesses were Lynette Linton (Artistic Director), Lauren Clancy (Executive Director), and Sylvain Malburet (Head of Development) of Bush Theatre, and Lisa Monzon (Youth Service Inclusion Coordinator) and John MacNeely (Youth & Community Services Manager) of Action on Disability

4. **Cultural hubs and town centres:** *How have other boroughs, cities and countries created rich cultural hubs that are vibrant, relevant and sustainable, and what would it take to create more of these in H&F?*

The briefing paper explored the characteristics and cultural infrastructure of the three identified town centres of Hammersmith, Shepherd's Bush and Fulham Broadway, described current approaches to shaping place through culture, and gave local, national and international examples of high street renewal through culture.

Expert witnesses were Andy Robinson (Head of Strategy, FutureCity) and Susie Gray (independent consultant for town centres)

5. **Long term strategy:** *How have other boroughs and places created change through investing in and enabling arts and culture, and how long did it take for that impact to be realised? What alternative funding and resourcing models might be considered in this strategy?*

The briefing paper built on the previous exploration of town centres. It explored a range of long term strategies available to Hammersmith & Fulham, repeatedly touching on three practical aspects of change making; gathering, governing and dispersing resources.

Expert witness was Patricia Bench (Director, Hammersmith BID)

6. **Participation:** *What does high-quality arts engagement look like in 2020 and how might LBHF support it in this part of London?*

The briefing paper explored the changing landscape and language of cultural participation and gave local, regional and national examples. It asked the commission to consider what good arts engagement might look like, why it would want to encourage it in the borough, and how to ensure there were opportunities for all to experience it.

(No expert witness)

7. **Art and culture in extraordinary times:** *What are the short-term implications of Covid-19 on arts and culture in Hammersmith and Fulham? How are local authorities and arts organisations preparing for a 'new normal' of social distancing? What might a post-pandemic period look like for arts and culture? What might look and feel familiar, and what might be radically different?*

In the light of COVID-19, this briefing paper attempted to capture what was happening in the cultural sector, what was happening in the borough, and their implications for the Arts Commission. It explored the current and potential impact of the pandemic through three chronological phases: crisis management, the 'new normal', and post-pandemic.

(No expert witness)

The discussions during each workshop resulted in the development of eight recommendations and an accompanying set of core principles. It was agreed there was a need to increase the range of voices involved in the recommendations, and in response two panels were created to give feedback; a 'residents' panel and a 'sector experts' panel. The recommendations were sent (in draft) to these stakeholders, who were invited to give their feedback, either by attending one of two online forum meetings, or by submitting comments via email or over the phone (a list of resident and sector stakeholders can be found in Appendix 9). The recommendations were then adapted, based on the feedback given, and the updated version signed off by the Commission.

5. RECOMMENDATIONS IN DETAIL

R1: Make a new cultural strategy

CONTEXT

The Commission proposes the development of a wide-reaching cultural strategy, to act as a container for the following six recommendations and to set the ambition for culture in the borough. The overarching principle for the strategy should be to support the ambition of a 'cradle-to-grave' cultural offer for all residents of the borough, building on existing strengths and cultivating a diverse, sustainable cultural ecosystem. As the landscape has changed dramatically since the Commission began its work, the proposal also takes into consideration the cultural sector's immediate need for support during the COVID-19 crisis, and a plan for its recovery. These actions should be seen as the first steps towards a longer term vision and strategy, developed in consultation with a broad and representative range of community, arts and cross-sector voices. Whilst the ambition of the strategy should be set high, the Commission recognises that there is vital work to be done to value and support the existing infrastructure before investing in new large scale development.

EXAMPLE CASE STUDY: Bristol City Council

Every town and city that wants to be serious about culture has a dedicated cultural strategy. The trick is identifying what is unique, authentic and distinctive about any one place. This is best done by recognising that a strategy isn't just a document but an active process - one that involves research, consultation, leadership, imagination and investment. The city of Bristol has been guided by a robust strategy that really takes account of its unique strengths and situation as a 'City of openness', a 'City of imagination' and a 'City of originators'. This recognises Bristol's important and contentious heritage as a global city of trade and the special talents in broadcasting, music, and digital art that are located in the area and continue to attract visitors and investment.

<https://www.bristol.gov.uk/policies-plans-strategies/arts-and-culture>



HOW IT COULD BE DONE

By the end of 2020:

- Assemble steering group within the borough to lead the development of the strategy.

- Capture and absorb all the learning from the Arts Commission.

By March 2021:

- Develop a two year COVID survival and recovery plan for the borough's cultural sector, addressing immediate needs and concerns
- Ensure arts & culture are factored into overarching LBHF recovery plans.
- Identify potential partners for delivering the longer term strategy.

2022 and beyond:

- Develop a vision and strategy for Arts & Culture in LBHF, building on the work undertaken during the recovery, ensuring diverse representation of artist and community voices.
- Continue to position culture within the Council's wider strategies and local plans.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF departments (social care, parks, children's services, public health, community engagement, planning)	Specific social, economic and environmental expertise, networks and objectives for the borough
Cultural and community organisations	Local networks and on-the-ground knowledge of needs and opportunities
National and regional networks (e.g. London Cultural Forum, London Borough of Culture, Cultural Impact Award network)	Wider strategic policies, examples of good practice and sector knowledge
Consultants	Experience of developing cultural strategies for other Local Authorities, national and international sector-wide view
Commercial partners	Ambitions for growth and improved connection to the local area

WHAT WOULD BE DIFFERENT: an example

A young and ambitious participatory dance company looking to establish themselves in London chooses Hammersmith & Fulham as their base. They make this choice because they know the borough has a rich and connected performing arts scene, and they are keen to establish local cross-artform collaborations. They want to work with diverse communities and find that LBHF is not only incredibly rich in its diversity but also has established networks and citizen-led panels that help to inform policy across the borough. The social impact of culture is well understood; a range of both public and private funding and support is made available to cultural organisations and artists who work collaboratively and democratically. As a result of this dynamic and flourishing ecology, internationally renowned companies regularly bring their performances to Hammersmith & Fulham as part of their European tours.

R2: Amplify and celebrate the diversity of the borough

CONTEXT

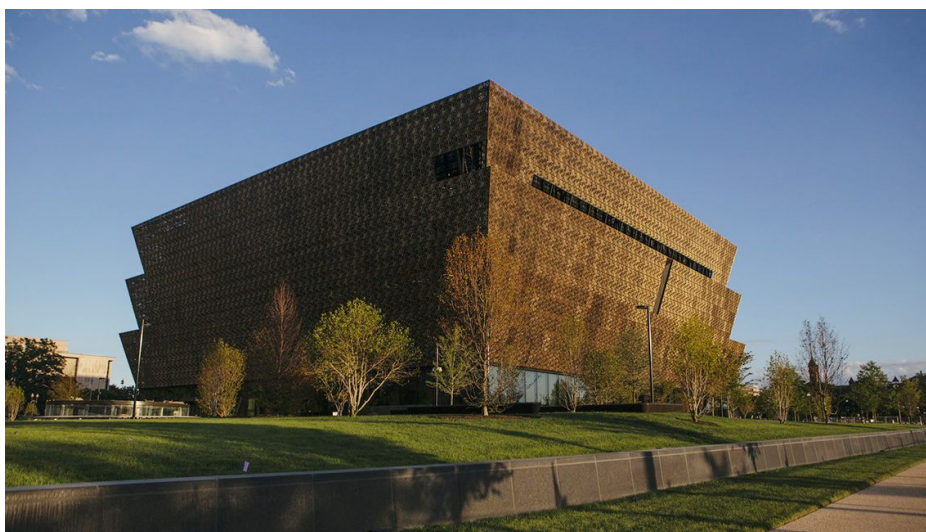
Amidst the global context of the Black Lives Matter movement, and ongoing calls for equality and social justice, the Commission charges the Council with recognising the impact of long-term under-representation and under-resourcing of certain sections of the community. We charge the Council with taking concrete action to address these inequalities, shifting from well-meant statements of intent to specific and measurable actions that lead to systemic change.

It is widely acknowledged that the patchwork of neighbourhoods that make up the borough comprise pockets of rich and poor, connected and isolated, culturally specific and cosmopolitan and that your chances in life are partly determined by your postcode. The 2011 Census found that 31.9% of Hammersmith & Fulham residents belonged to ethnic groups other than White, compared to 22.2% in 2001. The main ethnic minorities identified are Black African (5.8%), Mixed (5.5%), Other Asian (4%) and Black Caribbean (3.9%).

The ambition within this recommendation is to develop a new African Cultural Centre in the borough, representing the interconnected histories and lived experiences of local people, Londoners, and those across the diaspora. The process of developing such a centre would create a structure for better understanding and addressing the inequalities in Hammersmith & Fulham, and creating a platform for celebrating the extraordinary diversity inherent across the borough. There are many good examples of diverse and inclusive cultural practices within the borough, as explored in Briefing Paper 3 (see Appendix 10), and these strengths should be the starting point for further interrogation and development.

EXAMPLE CASE STUDY: The National Museum of African American History and Culture

The National Museum of African American History and Culture in Washington DC is the only national museum devoted exclusively to the documentation of African American life, history, and culture. It was established by Act of Congress in 2003, following decades of efforts to promote and highlight the contributions of African Americans. The Museum opened to the public on 24 September 2016, as the 19th and newest museum of the Smithsonian Institution.



It stands on four pillars:

- To provide an opportunity for those who are interested in African American culture to explore and revel in this history through interactive exhibitions.
- To help all Americans see how their stories, their histories, and their cultures are shaped and informed by global influences.
- To explore what it means to be an American and share how American values like resiliency, optimism, and spirituality are reflected in African American history and culture.
- To serve as a place of collaboration that reaches beyond Washington, D.C. to engage new audiences and to work with the myriad of museums and educational institutions that have explored and preserved this important history well before this museum was created.

HOW IT COULD BE DONE

By the end of 2020:

- Create a citizen-led Diversity & Inclusion advisory group to consult on all developments outlined in this report, ensuring diversity and inclusion are embedded in all elements of a new cultural strategy, policy-making and project development.

By the end of 2021:

- Identify key champions for a project of scale and build a case for an African Cultural Centre based in Hammersmith and Fulham
- Undertake community consultation on the development of an African Cultural Centre for London, in Hammersmith & Fulham
- Commission an outline feasibility study for the development of such a centre, investigating potential sites, baseline cost analysis and possible initial fundraising routes
- Establish likely capital and revenue implications of a such a project
- Work with potential partner organisations in London and across the UK with commitments to celebrating cultural diversity including (but not limited to) the [Black Cultural Archives](#) in Brixton, the [Africa Centre](#) in Southwark, and [INIVA](#) in Westminster.

2022 and beyond:

- Formalise a project group, governance structures and leadership
- Build a business case and advocacy documentation
- Identify partnerships and fundraising prospects
- Establish project budget and timeline

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
Local cultural organisations: Turtle Key Arts, This New Ground, Amici Dance, Bush Theatre, Lyric Hammersmith, Tri-borough Music Hub, etc.	Experience and knowledge of inclusive cultural practices

Local community organisations: The Anti-Tribalism Movement, Polish Social & Cultural Association, Irish Cultural Centre, Iranian Association, etc.	Awareness of, and investment in addressing, societal inequalities in the borough. Connection to specific cultural groups.
LBHF Arts Team	Strategic overview & brokering role
LBHF Community, Children & Young People, Health & Care, Housing, Libraries	Connection to communities, awareness of priority societal issues, data/evaluation of H&F resident population
Local leaders from BAME backgrounds	Knowledge and understanding of local needs and aspirations

WHAT WOULD BE DIFFERENT: an example

Hammersmith & Fulham is globally renowned for its world-class African Culture Centre. A new building becomes an exemplar of inclusive arts practices, representing the impacts of African diasporic culture on British society and the rest of the world. The centre brings about a step-change in understanding cultural diversity, decolonisation, equity and social justice in the UK. Visitors flock to see world class exhibition programmes, co-curated with the local community, which tell the story of African culture in the UK, through objects and lived experiences. Events and performances at the centre, by a mix of local and international organisations, draw large, diverse crowds in celebration of the richness and complexity of human experience in Hammersmith & Fulham and beyond.

R3: Embed culture into Planning Policy Framework

CONTEXT

In order for art and culture to play a role in placemaking (the planning, design and management of public spaces), it must be embedded at a high level within the overarching Local Development Framework and relevant Supplementary Planning Documents. There is a real need for provision of space for cultural activity to take place, for the community to own and occupy and for creativity to be developed; this could form the longer term goal for planning gain agreements with developments coming into the borough. With greater transparency around spend of planning gain, the local community and cultural sector would have a better understanding of opportunities and can help guide the Local Authority towards meeting needs.

EXAMPLE CASE STUDY: Southwark

The London Borough of Southwark has a commitment in their current cultural strategy to Continue to use Section 106 (S106) and Community Infrastructure Levy (CIL) to support the provision of cultural assets. They have supported this through the development of some "Straightforward Advice for Southwark's Creative Economy" which not only recognises that culture helps to drive the development process in London boroughs like Hammersmith and Fulham, but is also potentially vulnerable in its path. The advice sets out how to be included within local S106 agreements and equips smaller community arts organisations with a roadmap to become better joined up with the local planning authority, the landowners and developers, and ultimately serve the local community beyond the disruptive period of development in their area.

<https://www.southwark.gov.uk/assets/attach/7475/Section-106-Guidance-Straightforward-Advice-for-Southwark-s-Creative-Economy-V3.pdf>



Southwark Studios

HOW IT COULD BE DONE

By the end of 2020:

- Review and publish historical Section 106 and Community Infrastructure Levy spending information.

- Begin conversations with Planning Department and Council Members for Planning & Development
- Complete a comprehensive audit of existing spaces and places where culture is created, delivered and experienced

By the end of 2021:

- Use the COVID survival and recovery plan to set a framework for cultural use of “meanwhile spaces”, to aid local high streets, parks, venues and other assets.
- Work with the Planning Department to embed culture into Planning Gain/S106/CIL frameworks, and in return embed place-making into Culture Strategy. The Council should seek to understand the existing and future needs of communities and organisations, in relation to places and spaces, so they can be included in the Culture Strategy and embedded in the Planning Policy Framework.
- Seek to amend the Planning Policy Framework to include a prioritised set of spaces that are needed for cultural provision and activity.

2022 and beyond:

- In line with the new Cultural Strategy create a new cultural space (or spaces) for the borough, informed by citizen-led approaches and robust impact studies to meet local need and improve the cultural vibrancy of LBHF

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF Arts Team	Understanding of the sector and community needs for buildings
Property owners	Under-used buildings, a vested interest in the prosperity of the local area
LBHF Planning department	Ownership and implementation of planning frameworks and policies
Developers and local architects (existing & future)	Responsibility for the well-being of the local area, partly addressed through planning gain agreements
Local amenity societies	Local knowledge and understanding of valuable and vulnerable local assets.

WHAT WOULD BE DIFFERENT - an example

An emerging community festival is supported through the pandemic through access to subsidised office and rehearsal space, enabled by a consortium of local property owners and developers. The organisation works closely with residents in the local area during their tenancy, improving social cohesion and giving hope to the community through difficult times. When a developer wants to establish a new mixed-use development nearby, the council offers the festival a heavily subsidised unit on the site, negotiated as part of the

planning gain agreements. The arts organisation now has a secured long-term future in the borough, and a sustainable, symbiotic relationship with the local community.

R4: Uncover local strengths, wants and needs

CONTEXT

There is a demonstrable need for a more joined-up approach to cultural provision in the borough, that responds more directly to the needs and desires of the community and builds on the strengths that already exist. There is a task required to better understand these strengths, needs and desires that builds on the information gathered during the briefing process for this Commission. This could be undertaken through a programme of commissioned research or by working closely with existing networks to gather on-the-ground knowledge. Undoubtedly, H&F is full of high quality, socially engaged cultural activity and impactful community organisations; we propose initially connecting the dots in a tangible way, through the development of a cultural network. This network can then form the basis for further research, information gathering and consultation to inform longer term strategies.

EXAMPLE CASE STUDY: Made in Corby

There are many excellent examples of community consultation in the arts, particularly to be found through Arts Council England's Creative People and Places programme. Although a very different place from Hammersmith and Fulham, the approach of "Made in Corby" (now "Made with Many") devolved significant decision-making power to the community and invited people to explore, develop, review and take part in culture. This was before any programming decisions had been made. It brought together local and external artists, amateurs and professionals as well as encouraging people to apply for funding to make their own artistic ideas a reality. Using interviews and local evaluation findings, the community-led approach to co-design, production and commissioning in Corby successfully built a sense of local ownership, developed expertise and experience, and gave many new local audiences a sense that art was "for them".

https://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_MadeInCorby.pdf



1. *In the stocks at Corby Pole Fair 1982 © Glyn Dobbs [Northants Telegraph]*
2. *Artist Carole Miles with some of the artwork made as part of Connecting Corby © Paul Stringer*

HOW IT COULD BE DONE

By the end of 2020:

- Establish a borough-wide cultural network to connect the sector and oversee this research and consultation exercise.

By the end of 2021:

- Undertake action (e.g. research or consultation) to better understand the strengths, areas for investment and community needs across the cultural sector in LBHF.

2022 and beyond:

- Strategic and intelligent use of local funding (such as a new grants programme that prioritises collaborative working) to support the ambition of 'cradle-to-grave' cultural provision for all residents informed by the 2021 research findings.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF Arts Team	Overview of cultural provision, connections to local cultural leaders and voices of the sector. Ownership of cultural strategy.
Cultural sector & existing networks (e.g. Arts Fest)	Local knowledge and connection to community
Research consultants	Technical expertise in research, consultation and data analysis.
Elected members	Ward-level connection to community and needs of constituents

WHAT WOULD BE DIFFERENT - an example

The cultural sector will be working more closely together and sharing resources locally and beyond. With greater awareness of the existing strengths, as well as gaps and under-resourcing, the council will be taking a proactive role in developing greater impact, improved collaboration and direction of resource. In bringing people together and establishing a borough-wide network this infrastructure forms the basis for a citizen-led approach to cultural development. Rather than gaining insights from the 'usual suspects', this process will allow for a much wider and more representational range of voices contributing towards future plans.

R5: Join up what's going on in the borough

CONTEXT

The Commission concludes that, although there is a patchwork of great organisations making great work in different places, it does not currently make an impact that is greater than the sum of its parts. Following on from R3, the proposal here is for the Council to act as honest broker, enabling activity and connecting people, organisations and opportunities. The new Arts Team (see R7) would play a key role in connecting and embedding themselves across all areas of the Council in order to grow the impact and value of arts provision.

EXAMPLE CASE STUDY: Cultural Compacts in Southwark & Warwick

Very often the solution to "joining things up" is to have a calendar, a website, a newsletter or coffee morning, but these tend to quickly expire without a sustainable ownership and the ubiquity of effective marketing outlets like social media and word of mouth. In Warwick District Council (and more locally in Southwark too) the local arts leaders and council have initiated Cultural Compacts, which are designed to link together local players, to identify shared opportunities and joint funding. The key aspect for a borough like LBHF is that membership of the Compact can signal commitment to developing the local scene, to have a forum through which to share ideas and expertise, and to link up with all bits of the council bureaucracy. It would seem a useful way to facilitate the legacy of the Commission and help devise the next Strategy.

Southwark:

<https://www.southwark.gov.uk/events-culture-and-heritage/projects-and-programmes/cultural-compact>

Warwick:

https://www.warwickdc.gov.uk/info/20833/creative_framework/1592/creative_framework_compact_and_forum

HOW IT COULD BE DONE

By the end of 2020:

- Commit to absorb and implement the findings of the work resulting from R3.

By the end of 2021:

- Create an accessible digital network for exchange and communication.
- Host regular cross-sectoral get-togethers for community and arts leaders in the Borough, being proactive in connecting individuals and organisations.

2022 and beyond:

- Exploit place-based opportunities through London Borough of Culture Cultural Impact Awards, e.g. hosting Culture Seeds workshops.
- Facilitate/broker long term sustainable partnerships to deliver 'cradle-to-grave' cultural provision for all residents.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF Arts Team	Acting as broker between cultural

	producers, community groups, resources and opportunities
Cultural sector	Networks and connections to their audiences, art form peers and local neighbours.
Community organisations	Networks and connections to their constituents
Private sector	Resources, amplification and communication channels
LBHF departments (regeneration, planning, health, children's services)	Opportunities for cultural intervention/collaboration in meeting a range of societal & environmental needs
Greater London Authority (London Borough of Culture)	Regional network, resources and communication channels
Other London boroughs & UK cities	Examples of best practice
Arts Council England	Seed funding for Cultural Compacts

WHAT WOULD BE DIFFERENT - an example

After three years convening regular cross-sector gatherings of artists and arts organisations - across a range of scales, and from right across the borough – Hammersmith and Fulham is awarded the prestigious London Borough of Culture award in 2025. The bid is derived from a highly networked arts ecology brought together by officers from the arts team, and builds on the GLA's Cultural Impact Award granted in 2019. Monthly meetings have generated smaller self-organised task groups, focused on specific issues and themes. The bid has been written for the Council by arts practitioners from across the borough with significant impact from local people. People look to Hammersmith and Fulham as an exemplar of a networked, generous, supportive, inter-connected local arts ecology.

R6: Shout about what's going on

CONTEXT

General knowledge of the cultural offer across the borough seems to be concentrated in the town centres, and centred on the largest and most established organisations. Areas of the borough and smaller, or less established organisations are missing out on connections with audiences through lack of local/regional profile. The Commission proposes making use of the connections made through earlier recommendations and new partnerships to amplify the voice of the cultural sector, demonstrating the cultural capital (and its impact) inherent within the borough.

EXAMPLE CASE STUDY: BRASS DurhamInternational Festival

There are all sorts of formats for showcasing the work of local organisations and local talent. A conventional approach is to have a local arts festival with a co-ordinated programme of activities delivered in local venues over a weekend or a week or two. If the aim is to raise the profile of smaller local organisations and find ways to reach new audiences then perhaps Hammersmith & Fulham could look towards the example of the BRASS Durham International Festival, which naturally grows out of the city's local heritage but also ignites contemporary cultural responses to the theme of brass bands, with local artists commissioned to create street installations and new music sitting alongside traditional. The event doesn't just connect the local community with the local arts scene but also raises the profile of culture more generally across the city and makes an international statement about the place and what makes it distinctive.

<https://brassfestival.co.uk/>



HOW IT COULD BE DONE

By the end of 2020:

- Commit to absorb and implement the findings of the work resulting from R4.
- Undertake an exercise in establishing the cultural identity of the borough; finding its unique qualities and assets upon which to build a public relations story.

By the end of 2021:

- Trial an exercise in joint marketing by cultural organisations in the borough, facilitated through the Cultural Network established as a result of R5.
- Develop an annual gala festival in which people could experience a 'taster' of what was on offer locally.
- Create a cultural map of the borough.

2022 and beyond:

- Fully exploit regional networks (e.g. London Borough of Culture group) to amplify the voice of the cultural sector in H&F and across the capital.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF Arts Team	Brokerage role, to enable partnerships and collaborations. Overview of cultural sector across the borough.
Existing and new cultural networks (H&F Arts Fest, new LBHF Cultural Network)	Databases and communication channels
Local commercial partners (e.g. Hammersmith BID)	Network of local businesses and organisations, communication channels
Regional networks & forums: Greater London Authority (London Borough of Culture), London Cultural Forum, etc.	Communication channels and partnership opportunities
National networks & forums: Arts Council, Visit Britain, etc.	Communication channels and partnership opportunities
London & Partners	Promoting London internationally as a leading world city in which to visit, study, invest, grow and meet
Festivals, e.g. Edinburgh Fringe, Durham BRASS	Advice and guidance on building successful, sustainable city-based festivals

WHAT WOULD BE DIFFERENT - an example

A visitor from overseas seeking a culturally vibrant part of the city to base themselves for a weekend, chooses to stay here. The borough's reputation for a concentration of arts and culture rivals Kreuzberg in Berlin or Williamsburg in Brooklyn. Every article about London lists Hammersmith and Fulham as the place to experience a density of creative activities. A well-designed and up-to-the-minute website and app showcases the breadth and depth of the cultural offer.

R7: Build capacity inside the town hall with a fully resourced and staffed culture team

CONTEXT

As part of the application process for the London Borough of Culture Awards, Hammersmith & Fulham made a commitment to develop a Culture team, with the shape as outlined below. The Commission and invited stakeholders strongly support this structure; in order to achieve the outcomes suggested in this report, there is a real need for a substantial culture team within the council that has deep relationships across all local authority departments, the cultural sector within the borough and relationships with London-wide and national bodies. It is clear that embedding culture within the council's other goals and strategies requires that the cultural team is at the strategic table both within and outside the borough to ensure the widest possible support for, and engagement with, the sector. The recruitment process for building the new culture team should ensure diversity and inclusion, aiming for a team that both reflects and deeply engages with its local community. It should also be noted that the Cultural Impact Award granted to LBHF is intended to create the stimulus to work towards applying for, and winning, London Borough of Culture in 2025; this will not be possible without a fully embedded and resourced Culture team.

EXAMPLE CASE STUDY: Barnsley Council

In absolute terms there are local authorities like Manchester City Council and the London Borough of Camden who are able to command relatively large budgets to support the work of the local arts service, and have at their disposal a network of partners like anchor institutions, tourism boards, Business Improvement Districts and others. The process of building up the team at Hammersmith & Fulham needs to start from where it is today. One authority to see a transformation through investment is Barnsley where the local authority began with a pivot to a more strategic and entrepreneurial approach after a restructure. It was then able to secure investment, through local and national advocacy for local organisations and initiatives, from the Arts Council and other sources to really amplify the in-house strengths and morale of their culture and visitor economy team through a mixture of investment, peer learning and training.



© The Civic, Barnsley

HOW IT COULD BE DONE

By the end of 2020:

- Reaffirm the commitment of the local council to invest in people and skills.
- Work with consultants to develop roles and job descriptions, in line with culture recovery plan and strategy.
- Get the ball rolling with recruitment, ensuring an integrated approach to building the team, with diversity & inclusion practices built in to the process.

By the end of 2021:

- Have in place a fully resourced team of one Director, one Manager and two Officer level positions inside the council to shape cultural strategy, connect across the borough and deliver the recommendations in this pack.

2022 and beyond:

- Ensure this expanded capacity has political support at the highest level, and a budget that reflects similar levels of investment to other local authority investment per capita.
- Continue to develop and retain expertise in the local arts team.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
Current Arts Team, freelancers and consultants	On-the-ground experience of working with the cultural sector in LBHF
Elected members	Political-level advocacy for art & culture
Cultural sector & community networks	Local level advocacy for art & culture, and networks for recruitment
Other London Boroughs and councils	Best practice and models for Culture teams

WHAT WOULD BE DIFFERENT - an example

Hammersmith and Fulham's world-beating cultural offer is guided by the best available intelligence and experience, pro-actively engaged with local stakeholders and communities. The Culture team advocates for the arts across all departments, developing and delivering the cultural strategy and acting as the connector between the sector, the community and the Local Authority. An artist moving to the borough can easily navigate the Council in their search for resources, local knowledge and networks. Residents and visitors are presented with a rich and connected programme of year-round arts activity, made by with and for the local community.

R8: Support small local organisations

CONTEXT

Strong, sustainable cultural sectors grow from small organisations and freelancers that are connected to local communities and places, creating genuinely connected and relevant experiences and which grow impact over time. Hammersmith & Fulham needs to grow the grassroots and support smaller organisations, freelancers and independent artists; as a prime example, the Commission heard from several stakeholders that many small organisations have had to leave the borough or take their activity outside the boundaries because of lack of access to affordable space in LBHF. This could be addressed in the short term through reallocation of unused space through partnership and/or subsidy. In the longer term, the Council could consider development of incubator spaces (such as Open Cell) in various locations across the borough. There is also a need for increased and sustainable financial support, which would lead to a healthy and secure cultural ecology.

EXAMPLE CASE STUDY: Cockpit Arts

Many city-centre local authorities are finding ways to make space (or re-use existing buildings) to support artists and creative entrepreneurs. One London-based organisation that really works thanks to its wider package of support is Cockpit Arts, who describe themselves as London's leading studios for contemporary crafts and the UK's only business incubator for makers and designers. They are home to over 140 independent creative businesses at two sites: one in Deptford and another in Holborn. It's not just space and equipment that makes the difference at Cockpit Arts, but a suite of other business and creative support. Another aspect to their success is the accretion of credibility and respect that any association with the organisation now conveys.

<https://cockpitarts.com/about-our-incubators/>



Majeda Clarke – woven textiles artist



Darren Appiagyei – Woodturner © Jamie Trounce

HOW IT COULD BE DONE

By the end of 2020:

- Commit to absorb and implement the findings of the work resulting from R4 and begin to think about how to allocate the resources available from R7 via the plans and strategies devised in R1.

By the end of 2021:

- In line with the plans and strategies emerging from R1, identify spaces in the borough for use by small organisations & independent artists, provide professional support, guidance & joint marketing to enable them to grow and develop.

- Support artists and small organisations in skills like 'impact measurement' to facilitate future social investment.
- Look to mechanisms like rate requirements to stimulate new businesses.
- Consider revenue alongside capital support (e.g. a small grants programme that prioritises partnerships).
- Stimulate and encourage nightlife development, through fast-track schemes for local people.

2022 and beyond:

- Develop long-term incubator spaces for small organisations and artists across the borough, fostering collaboration and growth in social capital.

WHO COULD HELP AND WHAT THEY BRING

WHO	WHAT THEY BRING
LBHF departments (Property, Libraries, Community Engagement)	Opportunity to pool resources and expertise (help orgs make the case to other funders for social impact investment, as well as other policies and agendas), venues for community use
Arts Council/Department of Culture Media & Sport/Greater London Authority	Partnership funding & collaboration (e.g. Greater London Authority Creative Enterprise Zone team)
Private sector	Partnerships and collaboration, venues, Corporate Social Responsibility agendas

WHAT WOULD BE DIFFERENT - an example

The Borough is a magnet for young start-ups in the creative industries. The availability of affordable, flexible, and accessible spaces where creative entrepreneurs can gather is central to Hammersmith and Fulham's reputation. These spaces foster a brand new music scene and one is home to London's premier learning-disabled dance company.

APPENDIX

6. THE ARTS COMMISSIONERS

Jonathan Church - Chair

Jonathan is a theatre director from Nottingham. He was the artistic director of Birmingham Repertory Theatre (2001-2006) and artistic director of Chichester Festival Theatre (2006-2016). In 2015 he formed Jonathan Church Productions in association with Delfont Mackintosh Theatres. He is currently artistic director of Bath Theatre Royal's Summer Season. He lives in Chichester with his wife and four daughters.

Sarah Ahern

Sarah is a co-founder of Ginza, a platform for booking tours and experiences hosted by London creatives and entrepreneurs. Prior to launching Ginza, Sarah was entrepreneur-in-residence at travel tech company Secret Escapes. She has a double masters in Management from HEC Paris and CEMS, and an undergraduate degree in Economics from the London School of Economics. Born in Oslo, Sarah has lived in London for 10 years and was a resident of LBHF from 2015 to 2020.

Muz Azar

Muz is an artist and founder of HQI, an alternative and artist-led institution to support and encourage developing visual and recording artists. HQI is based in White City Place in Wood Lane.

Victoria Brignell

Victoria Brignell is a radio producer and has been paralysed below the neck since she was six. She is Chair of Action on Disability, a trustee of Magpie Dance, Chair of Hammersmith Amnesty International Group and an ambassador for the international disability charity CBM UK. Victoria has written widely about disability issues, including for the New Statesman, where for four years she wrote a regular feature. In 2013 she was awarded an honorary doctorate by Anglia Ruskin University for being a 'disability champion'.

Nathalie Carrington

Nathalie is a theatre-maker, drama facilitator and arts-based researcher based in Hammersmith & Fulham. She graduated from LAMDA in 2011 with BA in Acting and went on to work professionally as an actress. Following this, Nathalie studied a masters in Inclusive Arts Practice at the University of Brighton and in 2016 founded This New Ground, a performing arts organisation that seeks to elevate the artistic voices of learning disabled people in Hammersmith & Fulham.

Cinzia D'Ambrosi

Cinzia is an independent photojournalist and founder of the Photojournalism Hub and the Hate Hurts project. She has a masters in Photojournalism and Documentary Photography from the London College of Communication, University of London. She is a

passionate advocate for human rights and social justice and has worked on many projects in collaboration with international charities, NGOs and Amnesty International.

Ella Golt

Ella grew up in Hammersmith & Fulham and has travelled the world as a circus clown performer and visual artist. She has a first class Fine Art degree from the University of East London, a masters from the Slade School of Art and has carried out extensive research in clowning. Ella directs her own company, Ella The Greats mini Circus, and also works as a workshop facilitator at And Circus in partnership with West London Zone.

Steve North

Steve is the general manager for UKTV's comedy and entertainment channels which include Dave, W, Gold and Yesterday. Prior to UKTV, Steve was a Media Planner for the BBC and worked in Presentation at Viacom. He started his career at UKTV in 2001 as a scheduler, before leading the highly successful rebrand of UKTV G2 to Dave. Under Steve's astute leadership, the channel has invested in a raft of brand-defining UKTV shows including BAFTA-winning 'Taskmaster' and the return of multiple award-winning 'Red Dwarf'.

Becca Pelly-Fry

Becca is an independent curator, writer and cultural consultant. Originally trained as a sculptor at Northumbria University, she specialises in working with emerging to mid-career artists, creating immersive experiences that encourage interaction and dialogue between art, artist and audience. Becca was Director and Curator of Griffin Gallery (2013-2018) and Head Curator for Elephant West, a large experimental art space in White City, for its first year of operation (2018-2019).

Chris Tranchell

Chris is an actor, trained at Bristol Old Vic Theatre School. Resident in Brook Green ward since 1969. Started in Repertory UK-wide; including Young Vic, National Theatre, Shakespeare's Globe. Worked locally at the Riverside Studios, Lyric Theatre Hammersmith and BBC TV (with three different Dr Who and the "Survivors" series; 8 years presenting Playschool). As a Member of Hammersmith Community Trust, ran the Emerald Centre and Broadway Information Centre.

7. PEOPLEMAKEITWORK

people make it work help organisations change and develop, working with visionary organisations and their leaders to create and embed transformational change. Change that delivers missions, revitalises workplaces, restores audience relationships, reconnects with artists... Change that delivers real business benefits for the UK's Cultural Organisations.

Richard Watts, Founder and CEO

Richard leads the company and supports 60 colleagues to develop and deliver change programmes across the UK, as well as create change through consultancy and pro bono projects.

David Micklem, Consultant

David is an experienced producer, cultural leader, writer and trainer with a demonstrable track record in supporting artists, delivering significant arts projects and influencing policy.

Dr James Doeser, Research Consultant

James is a freelance researcher, writer and consultant based in London. His work with cultural organisations, artists and agencies in the UK and overseas equips them to find and deploy high-quality research to increase audiences, impacts and revenues.

Becca Pelly-Fry, Consultant

Becca is an independent curator and cultural consultant. Having been Director and Head Curator of Griffin Gallery and Elephant West in west London, she brings experience of managing teams through change, strategic planning and creative thinking to her consultancy work with organisations.

8. EXPERT WITNESSES

Dance West

Rosie Whitney-Fish, Artistic Director

DanceWest has pioneered high-quality dance programmes in West London since 2015 offering a creative response to local and social issues including poor health. They engage 36,000 people in 70 weekly classes across seven inner & outer west London boroughs. In response to the Covid-19 crisis, DanceWest has put together a cohesive programme of online classes, creative challenges and socially distanced programmes. Their mission is to engage people of all ages and abilities in high quality dance activity, and improve the mental, physical health and wellbeing of all people through dance.

Lyric Hammersmith

Sian Alexander, Executive Director

The Lyric Hammersmith Theatre is one of the UK's leading producing theatres; creating world class theatre from the heart of Hammersmith, the theatre's home for a hundred and twenty five years.

The Lyric has two stages, a 130 seat contemporary Studio and 590 seat Frank Matcham designed Main House, and produces work of reimagined classics, contemporary plays and bold new work that celebrate our unique theatres.

At the heart of the Lyric is a commitment to young people's creativity. The theatre has a national reputation for its ground breaking work to forge pathways into the arts for young talent from all backgrounds, helping to diversify our industry. The theatre is West London's largest creative hub and home to an innovative partnership of arts organisations who work together to deliver life-changing creative opportunities for thousands of young West Londoners.

Koestler Trust

Sally Taylor, Chief Executive

Koestler Arts is the UK's best-known prison arts charity. They encourage people in the criminal justice system to change their lives by participating in the arts. They share their artworks with the public, so people can witness this diverse range of voices, stories and talent. Koestler Arts inspires participation in the arts in the criminal justice system through Awards and Feedback, Mentoring, Sales, Exhibitions and Events. They increase public awareness of the potential of people in the criminal justice system through Exhibitions and Events, Publications and contributing to research.

As the charity approaches its 60th anniversary it is looking to raise its public profile and has been supported by the Council to move to a new building which will encourage increased public footfall.

The RENA Initiative

Mellezia, Founder

The RENA Initiative is a new Community Interest Company set up in White City to recognise, empower and nurture hard to reach artists. It is focused on the therapeutic impact of doing art, through weekly workshops with hard to reach women in the borough. Funded by the GLA's Culture Seeds programme it is having a measurable impact based out of a community centre on the White City Estate.

Bush Theatre

Lynette Linton, Artistic Director
Lauren Clancy, Executive Director
Sylvain Malburet, Head of Development

The Bush Theatre is a world-famous home for new plays and an internationally renowned champion of playwrights. They discover, nurture and produce the best new playwrights from the widest range of backgrounds, and present their work to the highest possible standards. They look for exciting new voices that tell contemporary stories with wit, style and passion and they champion work that is both provocative and entertaining.

Action on Disability

Lisa Monzon, Youth Service Inclusion Coordinator

John MacNeely, Youth & Community Services Manager

Action on Disability is a national charity, based in Hammersmith and Fulham, working to highlight the importance of supporting disabled people of all ages to get fair and equal access to a wide range of services. Access, inclusion and the removal of barriers is central to all work from the charity. Funding, on-going support, great partnerships and new thinking enable AoD to bring disabled and non-disabled people together in meaningful ways.

FutureCity

Andy Robinson, Head of Strategy

Futurecity is a cultural placemaking agency that creates cultural strategies, brokers cultural partnerships and delivers major arts projects for clients across the public and private sectors. Founded by Mark Davy in 2007, Futurecity has produced over 125 cultural strategies, brokered over 20 cultural partnerships, and worked on over 100 artist commissions for clients across four continents.

Susie Gray, independent consultant for town centres

Susie has 20 years' experience in the arts and culture sector, embedding arts and culture within regeneration settings, local communities and with young people. She is passionate about the potential of arts and culture to bring places to life and support social wellbeing. She has worked with local authority cultural service and developers, devising and implementing a strategic approach to cultural placemaking. Susie is an advocate of local planning for culture and supporting young people's access to creativity, and established Cultivate, a young people's creative learning programme in south-west London.

Hammersmith BID

Patricia Bench, Director

Hammersmith BID is an independent, not-for-profit, business-led company set up with the aim of improving Hammersmith town centre as a place to work, live and visit.

The money raised through the BID levy represents only 1% of the rateable value of each hereditament and is ring-fenced for the BID area in Hammersmith town centre. This money is spent on services in addition to those provided by the local authority and other statutory bodies.

As one of the UK's longest running BIDs, Hammersmith has set a strong precedent for innovative town centre management which has been developed over the course of the past decade. They have demonstrated through forward-thinking initiatives that a business improvement district can have a hugely influential impact within its boundary and beyond. Hammersmith BID has been accredited twice by British BIDs.

9. TIMELINE OF ACTIONS

DATE	ACTION TAKEN	WHO INVOLVED
29 May 2019	Inception meeting	Commissioners Cllr Andrew Jones (H&F Cabinet Member for the Economy and the Arts) Yvonne Thomson (Growth Team) Thomas Dodd (Arts Dev Officer) Richard Watts (peoplemakeitwork) David Micklem (peoplemakeitwork)
9 July 2019	Discussion meeting Theme 1: Existing Activity	Commissioners Yvonne Thomson Thomas Dodd Karen Galey (Assistant Director for the Economy) Jo Rowlands (Strategic Director for the Economy) Richard Watts David Micklem
10 Sept 2019	Discussion meeting Theme 2: Social Impact	Commissioners Cllr Andrew Jones Yvonne Thomson Thomas Dodd Richard Watts David Micklem
17 Oct 2019	Discussion meeting Theme 3: Diversity & Inclusion	Commissioners Cllr Andrew Jones Jo Rowlands Karen Galey Yvonne Thomson Thomas Dodd Richard Watts David Micklem James Doeser
28 Nov 2019	Discussion meeting Theme 4: Town Centres	Commissioners Karen Galey Yvonne Thomson Thomas Dodd Richard Watts David Micklem
21 Jan 2020	Discussion meeting Theme 5: Long-term Strategy	Commissioners Cllr Andrew Jones Karen Galey Yvonne Thomson David Micklem
March 2020	Updated process proposed and approved, in light of COVID-19	Cllr Andrew Jones Yvonne Thomson Thomas Dodd Richard Watts David Micklem James Doeser
4 May 2020	Email to arts commissioners with an update (in the light of COVID-19), including a proposed way of working and	Everyone

	adjusted framework for future discussions	
26 May 2020	Discussion meeting Theme 7: Art & Culture in Extraordinary Times	Commissioners Cllr Guy Vincent (representing Cllr A Jones) Yvonne Thomson Thomas Dodd Richard Watts David Micklem
8 June 2020	Discussion meeting Theme 6: Participation	Commissioners ??
23 June 2020	Meeting to review draft recommendations	Commissioners Richard Watts Yvonne Thomson Thomas Dodd ?
22 Sept 2020	Community feedback session (responding to draft recommendations)	Commissioners Richard Watts Yvonne Thomson Thomas Dodd ? Imogen Tranchell Timothy Prager Richard ? Eury ?
6 Oct 2020	Sector expert feedback session (responding to draft recommendations)	Commissioners Richard Watts Yvonne Thomson Thomas Dodd Cllr Andrew Jones Mark Davy (FutureCity) Rachel Tackley(Riverside Studios) Alison King (Turtle Key Arts) Sarah Frankcom (LAMDA) Mel (H&F Arts Fest) Angelique Schmidt (Kindred Studios) Paula Murray (LB Croydon) Paul Bristow (Arts Council England) Ros Scanlan (Irish Cultural Centre) Rosie Whitney-Fish (Dance West) Matt Steinberg (Outside Edge Theatre)
21 Oct 2020	Meeting to review refined recommendations	Commissioners Richard Watts Yvonne Thomson Thomas Dodd
4 Nov 2020	Meeting to review draft Final Report	Commissioners Richard Watts David Micklem Yvonne Thomson Thomas Dodd
11 Nov 2020	Meeting to sign off Arts Commission Final Report	Commissioners ?

10. BRIEFING PAPERS

< TO ADD: papers >

11. MINUTES OF MEETINGS

< TO ADD: papers >

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 1: EXISTING ACTIVITY
- WHAT CULTURAL ACTIVITY IS
HAPPENING ACROSS THE BOROUGH,
WHERE ISN'T IT HAPPENING, HOW
MUCH OF IT IS EXCELLENT AND WHAT
WOULD IT TAKE FOR IT TO BE BETTER
SUPPORTED AND DEVELOPED?

BRIEFING PAPER 1: EXISTING ACTIVITY - WHAT CULTURAL ACTIVITY IS HAPPENING ACROSS THE BOROUGH, WHERE ISN'T IT HAPPENING, HOW MUCH OF IT IS EXCELLENT AND WHAT WOULD IT TAKE FOR IT TO BE BETTER SUPPORTED AND DEVELOPED?

This briefing paper is designed to help enhance your current view of the cultural ecology of the borough. It draws upon all the best data available (from national, regional and local sources) and supplements this with on-the-ground insight from eight local experts.

Although this might seem like a straightforward subject of investigation, it's actually quite difficult to retain a stable definition of "cultural activity". You may instinctively include conventional things like classical music, oil painting, ballet, etc. but as you get further from that traditional core, the boundaries can get very fuzzy. As researchers, we're committed to finding out about everything that's relevant to the Commission, to be broadminded and provocative. But we also need to be able to draw some boundaries around our brief, to decide what is in scope and what is out of scope.

There are many forms of everyday participation, which might sit at the edges of what the Commission considers culture, but which are also worthy of recognition by it. In this regard we're talking about beauty salons, small craft and textile production, knitting circles, book clubs, gardening, photography via social media, gaming and online esports, pub quizzes, chess and board-gaming, music tuition, music programming and band practice, and much more besides.

Discussion point – How does the commission want to define culture?

WHAT CULTURAL ACTIVITY IS HAPPENING ACROSS THE BOROUGH, WHERE ISN'T IT HAPPENING, HOW MUCH OF IT IS EXCELLENT AND WHAT WOULD IT TAKE FOR IT TO BE BETTER SUPPORTED AND DEVELOPED?

Hammersmith and Fulham is a performing arts borough, with special strengths in music.

There is lots of activity underway in LBHF, and it's rather typical of an inner London borough. Much of the major activity revolves around four anchor institutions: The Bush, Apollo, Bush Hall, and the Lyric. The people we've spoken to in the borough see this quartet as a real strength. However, there is not much more that is recognised or visibly supported beyond this, and so there are gaps in specific geographies within the borough and forms of artistic practice (such as visual arts).

Within the Lyric are nine resident companies and (like The Bush) it's a building that's alive all day every day, not just three hours per evening. Both venues produce and perform popular and cutting-edge theatre. Both reach out into the communities they exist to serve, often in refreshingly unexpected ways. And both take a very broad view of what comprises 'theatre' (The Bush's work to support communities around Grenfell Tower is one example of many community-driven programmes). A similar balance between innovation and popularity can be found in the complementary programmes of the Apollo and Bush Hall.

Some highly credible educational institutions have a base in the borough. There is LAMDA (once again highlighting the strength in performing arts) and both Royal College of Art and Imperial have campuses at White City.

Further south, Fulham Palace House and Garden reflects the rich riverside history of the borough.

Beyond the big anchor institutions a few of the highlights that we've heard about:

- Fulham Symphony Orchestra - amateur 30 piece symphony orchestra
- Dance West – run dance workshops for older people to combat isolation and dementia.
- The Rena Initiative - artist-led organisation in White City empowering women, especially women of colour.
- White City Youth Theatre Group – fast-growing, working with young people.

- Outside Edge Theatre Group – based in borough for 20 years. Work with addicts using theatre as a means to combat addictions.

Riverside Studios seems full of potential but does not seem to command the same degree of respect or visibility as the quartet of other anchor venues.

There are many festivals, formal and informal, with JOY Festival seen as a marker of the cultural sector in borough having a progressive commitment to disability and accessibility. H&F Arts Fest is now a well-established fixture, its annual summer arts festival highlighting all manner of creative groups and artists in the borough.

There is participatory and community arts taking place across the borough through schools, hospitals, libraries, museums, parks, artist studios, youth clubs, etc. A concern that we've heard many times is how this can be better co-ordinated or connected, and what role the borough can play in making that happen.

There are many cultural leaders in the borough – even those from anchor institutions – who are excited by the prospect of connecting more with a set of everyday cultural practices. They see this not only as a way to increase their reach and relevance to people in the borough, but also as a means of enriching their artist practice and programming. It also means they will be connecting with different teams within the council – not just the arts development team.

Not everybody in the borough has the same experience of these cultural offers. The small number of anchor institutions in the borough, like the Apollo and Lyric, sit on public squares, with vibrant high streets and transport hubs close by. How you navigate your route to and from those venues affects your experience and reveals something about your life (such as where you live and what you prefer [and can afford] to do before or after your experience of culture in the borough).

There is significant grassroots arts and cultural activity happening across the borough but anecdotally it is poorly networked and many interviewees expressed frustration at an inability to identify opportunities through Council officers (within the arts, and more widely). Much of this work is driven by impassioned individuals and provides first-class opportunities for cultural engagement amongst specific communities defined by geography, gender, age and other characteristics. But much of it appears to happen below the radar and in the shadows of the four big national institutions located in the town centres in the borough.

The borough has also traditionally been associated with a visual arts movement and there are still a number of studios whose first use by artists

date back to the 1950s and 1960s. While some of these spaces are still being deployed by established artists, it is felt that there are few studio spaces available for emerging artists within the borough.

Anecdotally, there are emerging centres for the creative industries, most notably around some of the major developer sites in the borough – Westfield, White City, Olympia.

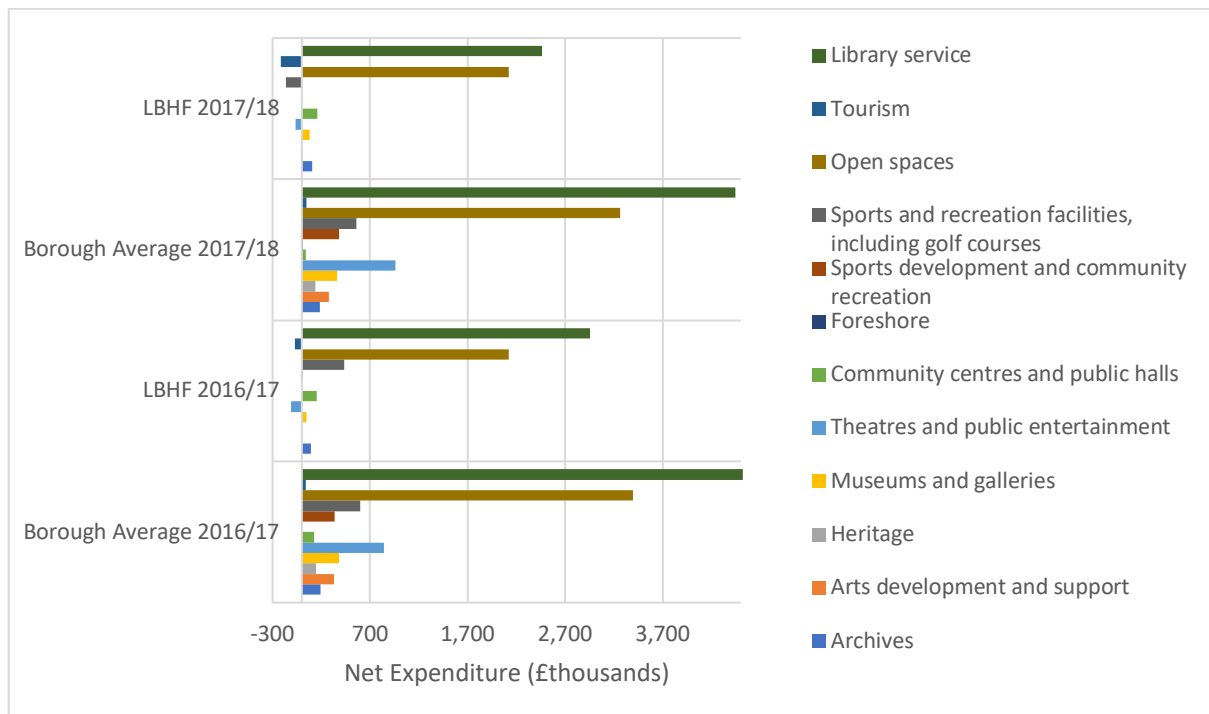
Q: DO MEMBERS OF THE COMMISSION RECOGNISE THIS PORTRAIT OF THE BOROUGH? IS THERE WORK UNDERWAY THAT IS INVISIBLE AND THAT WE SHOULD EXPLORE IN A REFINED BRIEFING PAPER?

SOME DATA ABOUT CULTURAL ACTIVITY IN THE BOROUGH: INVESTMENT AND ASSETS

There are three sources of public funding for which we have data: the local authority, the Arts Council, and the GLA. This means there are some missing pieces of the puzzle: volunteering and smaller donations, private and commercial investment, and capital (re)development of buildings (which is often budgeted separately).

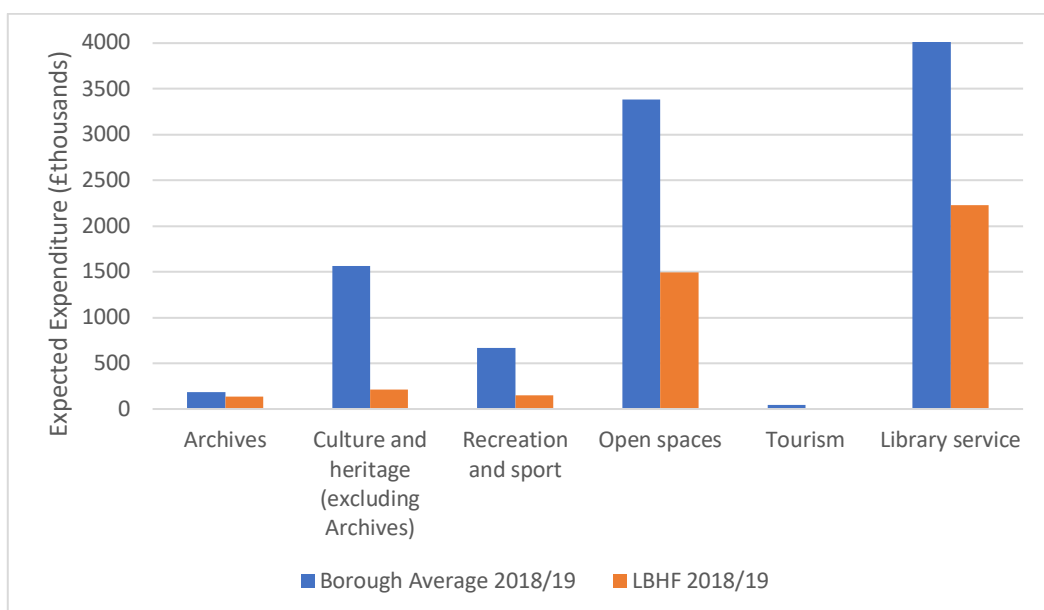
LOCAL AUTHORITY INVESTMENT

The borough invested c £5.6m on “Cultural and Related Services” 2016/17, and c £4.5m in 2017/18. In the chart below the LBHF figures for both years are shown beside the London-wide borough average.



You will see that LBHF actually makes a profit from “theatres and public entertainment” and it spends less than the London average on other aspects of cultural services. (These figures take no account of population or demonstrable need.)

Looking at the current year’s projections (using less detailed categories), the trend for a lower-than average continues to the present day. This may be considered to be a good thing, a marker of ruthless financial efficiency, or it may be a sign that LBHF need to do more to match other boroughs in the capital.



One of the most obvious ways in which the borough supports arts and culture is through its 'Fast Track' and '3rd Sector Investment' grant schemes. In the year to May 2017 the following grants were made:

- Art West Open Studios - £1,000
- Caribbean Steel International Steel Band (Arts Award) - £3,500
- Doorstep Library Network - £26,667
- Fulham Symphony Orchestra - £2,000
- H&F ArtsFest - £10,000
- Lyric Theatre Community Participation Programme - £191,667
- Maleeka School (cultural integration project) - £4,000
- Metta Theatre ('Blown Away' performances) - £1,500
- Polish Educational Society (Poetry festival and 'PGT!') - £1,500
- The Bhavan (facilities upgrade) - £2,000
- Turtle Key Arts - £9,000
- Western Kurdistan Association (Kurdish Museum) - £2,000
- William Morris Society - £12,500

And in the year to May 2018 the following grants were made:

- Doorstep Library Network - £32,000
- Irish Repertory Theatre Company ('Wash House Stories') - £3,000
- Lyric Theatre Community Participation Programme - £230,000
- Metta Theatre ('Blown Away' performances) - £1,500
- Open Age (physical activity sessions) - £1,500
- Polish Educational Society (Poetry festival and 'PGT!') - £1,500
- William Morris Society - £15,000

We know that many valuable Section 106 agreements have provided the local authority resources to fund cultural services in the borough and we are actively investigating the nature and scale of that investment.

The best available data we have currently comes from a Council meeting in November 2018. The papers detail the 20 most valuable S106 agreements since 2014. Since 2014 the Council has negotiated over £310 million worth of funding through developer contributions as part of new developments in the borough. This includes £21,000 for the position of Arts Development Officer (via Imperial Wharf development), just over £450,000 for the Bush Theatre (via Riverside Studios and M&S White City developments) and more than £1m for the refurbishment of Hammersmith Library (via Chelsea Creek and Westfield developments).

LOCAL CHARITABLE INVESTMENT

Hammersmith United Charities

Hammersmith United Charities invests in the people and communities in the 8 northern wards of Hammersmith & Fulham to tackle poverty, deprivation and disadvantage, building on legacies, wisdom, learning and experience gained over 400 years. They offer grants to organisations working to prevent or relieve hardship or distress in the north of the borough against the following criteria:

- Meeting basic needs (food, shelter, advice etc)
- Work with families and children
- Countering isolation (in any group and for any reason)
- Building confident individuals and communities

The Grants committee meets three times per year to make funding decisions on a budget of £250,000. The latest round of grant giving (May 2019) saw the following arts and culture grants made:

- Friends of Wormhole Park - Summer celebration in the park - £3,000
- White City Theatre Project - Participate in the National Theatre Connexions Programme - £6,000
- This New Ground - Music making workshops for people with learning disabilities - £5,000
- The Flying Gorillas - Grenfell Rainbow: Classical music and break dancing concert in honour of Grenfell - £2,000
- Art West Open Studios - Outreach in Kenmont and Old Oak - £1,000
- Rava Music Foundation - Towards the cost of performance of a local choir made up of people from a Farsi speaking cultural background - £1,000

Dr Edwards & Bishop King's Fulham Charity

This is a local charity that helps provide for the needs of people living in the old Metropolitan Borough of Fulham.

In the year to March 2018 expenditure on grants and donations to organisations totaled £263,327 against the following criteria:

- We supply essential items to Fulham residents on low incomes who may be referred by local welfare agencies or who may apply direct

- We give grants for running costs, or for projects, to organisations who are helping local people in need
- We support summer schemes for children who would not otherwise have a break during the summer holidays

In 2017/18 the following arts and culture grants were made:

- Hammersmith and Fulham Arts Fest - £5,500
- Musiko Musica - £4,900
- The Doorstep Library Network - £5,012
- H+F Action on Disability - £4,470

ARTS COUNCIL INVESTMENT

There are six Arts Council National Portfolio Organisations (ACE NPOs) in LBHF. The investment made by in those six between 2018 and 2021 looks like this:

Name	Discipline	Portfolio funded in 2015-18?	Annual ACE grant 18/19 – 2020/21 £
Bharatiya Vidya Bhavan Ltd	Music	Yes	128,999
Koestler Trust	Literature	Yes	75,000
Ockham's Razor	Theatre	Yes	181,044
The Alternative Theatre Company Ltd. [The Bush]	Theatre	Yes	595,281
The Lyric Theatre Hammersmith Limited	Theatre	Yes	1,100,000
Youth Music Theatre UK	Theatre	Yes	77,519

These figures add up to just over £2m of investment per year. You can see that ACE supports a lot of theatre via their NPOs in the borough.

The same artform is also supported via their project grants, along with many others. Some of these projects below are ongoing and will be familiar to you, others are smaller scale and perhaps not on your radar. ACE project funding in the borough last year totalled just over £350,000:

Arts Council National Lottery Project Grants awards made between 01 April 2018 - 31 March 2019			
Recipient	Activity name	Award amount	Main discipline
Hakeem Onibudo	AuthentiCITY	£15,000	Dance
Thomas Mallender	Write-London #Voices from Landmarks	£10,597	Literature
Rebecca Humphries	Final R&D Prom Kween the Musical	£14,999	Theatre
Jonathan Mansfield	Elftet Tour 2018	£14,926	Music
Freddie Gavita	Transient Album Tour	£5,507	Music
Damsel Productions Limited	FABRIC	£14,703	Theatre
Gilane Tawadros	Global Perspectives on Contemporary Art and Difference	£14,589	Visual arts
Carolyn Lilly	Afro Dance Xplosion 2018: Les Femmes	£15,000	Dance
Ensemble Hesperii	The Pheasant's Eye: R&D, showcase & 7-date English tour of a new collaborative Scottish Baroque music project with a Highland dancer & audience participation	£5,718	Music
Arawak Carnivals	Flight	£10,000	Combined arts
Chris Hildrey	Space Gap	£8,000	Visual arts
Katie Gibson	Steel and Iron	£5,400	Theatre
Fulham Opera	Don Carlo 2018.2	£5,843	Music
Katriona Lewis	Migrants Organise Writer in Residence	£14,961	Literature
Joe Hill	Joe Hill's North Ark Tour	£6,484	Music
Hakeem Onibudo	Org Development	£49,339	Dance
Thomas Mallender	Write-London Unheard Voices	£12,931	Literature
Sarah Chew	Lipstick: a fairy tale of Iran	£13,995	Theatre
HF ArtsFest 2017	HF ArtsFest 2019	£45,000	Not discipline specific
Jo Ingabire	Kwibuka - 25 Years On.	£14,435	Literature
Damsel Productions Limited	The Amber Trap	£15,000	Theatre
Annabel Williamson	Double Bill Killymuck and Box Clever	£15,000	Theatre
Tim Luscombe	Western Alliance	£14,024	Theatre
London Borough of Hammersmith and Fulham Libraries	Storycircles	£14,790	Literature

GLA INVESTMENT

GLA investment in culture (beyond the London Borough of Culture) is largely through the [Culture Seeds](#) grants. Of the 50 or so projects funded so far, only one has been in LBHF: Somali Deaf Centre was funded for 'Let's Sign Together' designed to 'support Somali deaf people to plan a one-day event to celebrate their culture' (funded August 2018).

The [new Cultural Strategy](#) from the Mayor of London is built upon the goals of fostering a more equitable cultural life in the capital as well as supporting social cohesion and connectedness. It's four objectives are:

Love London - more people experiencing and creating culture on their doorstep

Culture and Good Growth - supporting, saving and sustaining cultural places

Creative Londoners - investing in a diverse creative workforce for the future

World City - a global creative powerhouse today and in the future

Essentially, what are the ways that communities can be brought together through culture?

We haven't been able to detect many ways in which the GLA's cultural strategy relates to what is happening in Hammersmith and Fulham. Other boroughs (often in the Outer Borough group) where there is greater demonstrable need for investment, are attracting the attention of the GLA and are working harder to be better integrated into GLA thinking.

LOCAL ATTENDANCE AND PARTICIPATION

Participation statistics are available at a borough-level thanks to a nationwide survey called [Active Lives](#). LBHF is high up in the national rankings, similar to Kensington and Chelsea but higher than neighbours Ealing and Brent.

Done in past 12 months	Spent time doing a creative, artistic, theatrical or music activity or a craft	Attended an event, performance or festival involving creative, artistic, dance, theatrical or music activity	Used a public library service	Attended a museum or gallery	Dance	Creative or artistic dance
Hammersmith and Fulham	41.1%	70.4%	32.2%	69.8%	28.7%	7.9%

It's also clear that there are different levels of arts engagement across the borough:

Data from the Cultural Infrastructure Map that indicates different levels of household's ticket-buying for cultural events and activities in 2016/17 (the data comes from the Audience Agency who pool together different box office systems across the country). It is visualised here, where darker areas show greater levels of ticket-buying for cultural activities:



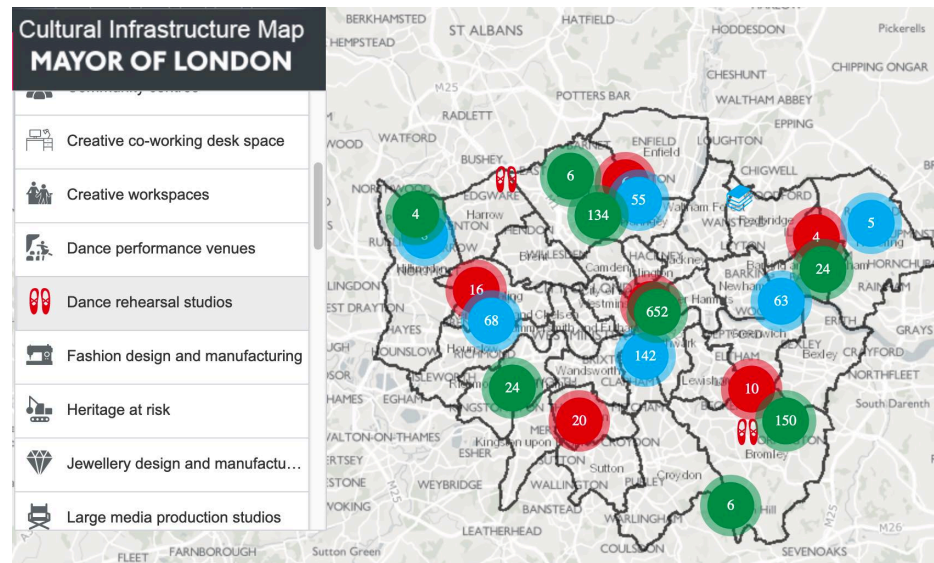
We'll talk more about participation rates in later Briefing Papers, but this highlights the way that the borough is sandwiched between wealthy boroughs to the east and south, and poorer boroughs to the north and west. This affects the way it is viewed at a London-wide perspective. Furthermore, wards within the borough are home to different communities each with their own cultures and privilege and deprivation is more concentrated in some parts than others.

We know quite a lot about the profile of each ward within Hammersmith and Fulham thanks to analysis by experts inside the borough. We've created this map to allow you to click on a ward and view/download the current profile of residents:



WHAT CULTURAL ACTIVITY IS HAPPENING ACROSS THE BOROUGH, **WHERE ISN'T IT HAPPENING**, HOW MUCH OF IT IS EXCELLENT AND WHAT WOULD IT TAKE FOR IT TO BE BETTER SUPPORTED AND DEVELOPED?

Another way to map culture is by counting and describing the various cultural assets in the borough. Luckily for us, the Mayor of London has built an interactive Cultural Infrastructure Mapping tool for us to play with:



Rather than simply supplying you with lots of read-outs from data, we would encourage each of you to visit <https://maps.london.gov.uk/cim/index.html> and play around with the tool. As you are doing so, you might think about the categories of assets that you're able to include and about the parts of the borough that are rich or poor in those forms of cultural infrastructure. Click on the link above and explore for yourself, since there is too much information there for us to unpack here.

This is what we think the picture tells us:

- There are four hubs to the borough (running north-south): Old Oak Common, Shepherd's Bush, Hammersmith, Parsons Green
- Artist studios are clustered up in Hythe Road area NW10 (eg [NWStudios](#) and [Light Factory](#))
- There are nationally important organisations like [Koestler Trust](#) and [ACAFA](#) located in the borough
- There are culturally specific organisations in the borough (serving [Irish](#), [Polish](#), and [Iranian](#) communities)
- The borough is rich with music businesses (major and indie record labels, management, publishing, etc.)

- Similarly, there are lots of music venues in the area, especially between Hammersmith and Shepherds Bush

In all this data there are some missing parts of the puzzle that are worth bearing in mind: commercial cinemas or concert venues, and universities, schools, faith buildings. It can be hard to get good data on these places because they are private commercial entities or because they are 'unofficial' and not well documented.

Since we are committed to ensuring the Arts Commission is well-informed of this aspect of culture in the borough we plan to continually speak with people on the ground throughout this process: people who are experienced, networked, and qualified to talk about the rhythms of culture in the borough.

We've been supplementing this data on known, documented and official culture by talking to a broad range (but not an exhaustive list) of experts on the ground. We've spoken to the following people across the borough:

- 1. MATT STEINBERG, ARTISTIC DIRECTOR AND CEO, OUTSIDE EDGE THEATRE COMPANY**
- 2. NATHALIE CARRINGTON, ARTISTIC DIRECTOR, THIS NEW GROUND AND ARTS COMMISSIONER**
- 3. ALISON KING, CEO, TURTLE KEY ARTS CENTRE**
- 4. MELLEZIA NATASHA, MANAGING DIRECTOR, THE RENA INITIATIVE**
- 5. LAUREN CLANCY, EXECUTIVE DIRECTOR, THE BUSH**
- 6. PETREA OWENS AND FLORA HERBERICH, ARTS FEST**
- 7. REBECCA PELLY-FRY, HEAD CURATOR, ELEPHANT WEST AND ARTS COMMISSIONER**
- 8. CHRIS TRANCHELL, ARTS COMMISSIONER**
- 9. SIAN ALEXANDER, EXECUTIVE DIRECTOR, LYRIC HAMMERSMITH**

Contributors confirmed a picture of a strong performing arts offer within the borough, anchored around the four major venues. Beyond this there was widespread agreement that excellent grassroots activity is being driven by a number of dynamic individuals – but that this work is being overlooked by both the major players and the local authority. A strong sense within LBHF of an implied hierarchy contributed to a feeling held by many interviewees that high quality work at the grassroots was overlooked, under resourced and under valued. Many interviewees expressed concern that rhetoric from elected officials wasn't being matched by financial or human resources on the ground within the Council.

“If Hammersmith and Fulham Council is serious about its manifesto commitments, it needs to properly resource a range of grassroots activity.”

Appropriate and on-going support, access to networks, and brokering services were seen as priorities for officers right across the Council. Interviewees consistently expressed a desire for some simple levels of support that might reflect practices in other boroughs eg an up-to-date online directory of spaces (both meanwhile and longer term) that might be deployed for arts and cultural activity. Several interviewees noted that vacant space in shopping centres and in town centres might be made available for cultural activity, as a short-term solution for artists and arts organisations, and as a longer term driver for regeneration in those parts of the borough that need it most.

A consistent theme from interviews centred on excellence as a focus not just for cultural product but of process too. It is felt by many that if LBHF better valued excellence of process, it would be able to better support a thriving arts and cultural ecology across Hammersmith and Fulham.

“I’d like to see the Council support an ecology that values equally excellent work with disadvantaged communities in the north of the borough and work on the main stages of one of our leading theatres.”

It was widely felt that London Borough of Culture was an opportunity to better integrate ‘bottom-up’ and ‘top-down’ arts and culture through a year long celebration in H+F. However, several interviewees felt insufficiently involved in the 2019/20 bids, and those that did felt the proposal poorly reflected the potential of a Borough of Culture year. A bid for 2021 or 2022 should be bold, distinctive, more ambitious and should realistically and demonstrably match the rhetoric of the Arts Strategy. Given an October 2019 deadline for submission of bids, interviewees expressed a keenness to be involved in the next bid at the earliest opportunity.

Many interviewees sought more information and clarity about local authority investment in arts and culture. There is a widespread feeling that Section 106 funding from developers, for arts and cultural activity, is not

appearing as a resource through grants. Many interviewees felt there was a mismatch between the perception of how much money was coming in to H+F for the arts, and how much was being spent on arts activity. Improved and transparent communication of income and expenditure from Section 106 sources would be widely valued by arts professionals working across the borough.

Having looked at the data and spoken with our borough voices, it's clear there are some parts of the borough that aren't benefitting from the rich cultural offer that's concentrated through the anchor institutions, or, to put it another way, there is work underway (especially in the north of the borough) which is not adequately supported to be visible and sustainable.

So... although there is much activity, it is not well resourced by the local authority or other funders. This means there's a lack of:

- A thriving culture of independent artists and small arts organisations in the borough
- Well-resourced grassroots/ diverse-led/ community-led initiatives in the borough
- High quality and ambitious community/participatory arts projects in the borough
- Accessible and inclusive arts hubs belonging to the people that live in the borough
- Cross sector exchanges between local arts and health, social, education services

We reached these conclusions through a synthesis of what we heard from informants on the ground in the borough, calibrated by our comparisons of LBHF with other boroughs using the cultural infrastructure map. We aren't identifying what the causes for these gaps might be (it's clear that constrained resources hamper a flourishing participatory arts scene in the borough). Nor is it clear to us what is feasible, given the geography of the borough, but an ecology which is better connected within LBHF and between neighbouring boroughs, which links into agendas at the GLA level would make existing infrastructure work better for a greater number of residents.

Q: DOES THE COMMISSION AGREE WITH THIS ASSESSMENT? WHAT ELSE DO YOU THINK IS MISSING THAT WE NEED TO CAPTURE?

WHAT CULTURAL ACTIVITY IS HAPPENING ACROSS THE BOROUGH, WHERE ISN'T IT HAPPENING, **HOW MUCH OF IT IS EXCELLENT** AND WHAT WOULD IT TAKE FOR IT TO BE BETTER SUPPORTED AND DEVELOPED?

There is no Ofsted or Care Quality Commission for the cultural sector, no agency charged with accrediting or ranking the work of theatres, galleries, dance venues, etc. Therefore, we are nervous in this first paper to make quality judgements about what is or isn't excellent in the borough (or even aggregating other's opinions of that). Quite often people use the language of quality when they are really talking about taste. They will say "that was excellent" when what they mean is "I liked it a lot". That habit has been the source of much criticism in our sector as old traditional hierarchies about art and culture begin to fall apart. Nonetheless there are domains of excellence that are worth considering:

Excellence of output: this could be measured by audience reaction, by looking at the cultural or artistic influence the work has on others, or by press and peer reviews.

Excellence of process: this can be evaluated to reveal whether the work of a cultural organisation remains true to its goals, is accountable and transparent for its stakeholders, is an effective use of resources etc.

Excellence of reach and relevance: this is often measured through audience numbers or word-of-mouth buzz (or other popularity metrics). Relevance is a key dimension here as something might be popular to visitors to the borough, but a relevant work will be popular among locals.

Excellence of impact/outcome: some arts organisation care about the difference they make (over and above whether or not they put on a good show) and this can be measured by the difference that an organisation's work has on aspects of people's lives like their health, education, social network, etc.

We know there is data held by cultural organisation that would help the Commission appraise their activity according to the dimensions outlined above. This data would be in the form of audience figures and composition, whether audiences were from the local area or elsewhere. Audience feedback forms, evaluation reports, peer review assessments, Arts Council annual reviews are also crucial. However, before the Commission decides to ask local cultural leaders to be expert witnesses, we can also make a more subjective assessment of the current provision.

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 2: SOCIAL IMPACT-
WHAT CHALLENGES ARE THERE IN OUR
BOROUGH THAT COULD BE (AT LEAST
PARTIALLY) ADDRESSED WITH ARTS AND
CULTURE, AND WHAT STEPS WOULD
WE NEED TO TAKE TO MAKE THIS
HAPPEN MORE?

1. Introduction

This briefing paper is designed to help enhance your understanding of social impact, how this can be delivered through arts and cultural activity, and how this might be amplified across the Borough. It tries to give you sense of the breadth and complexity of research that is underway (whether at national, regional and local levels) and supplements this with on-the-ground insight from local experts and practitioners.

At the end of each section we have added some **discussion points** that might be a good basis for more in-depth conversation at the meeting.

In Briefing Paper 1 we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range of cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

For this theme we've structured the paper to:

1. define social impact
2. explore identified social issues in Hammersmith and Fulham
3. focus on local examples showing social impact through arts and cultural activity and where this might be amplified
4. identify leading examples of socially engaged practice from other parts of London, the UK and overseas
5. identify some ways in which arts and culture might positively impact on social issues in Hammersmith and Fulham

1. Defining social impact

Our focus in this paper is on the impact that cultural engagement might have on social issues in the borough. Cultural engagement is an overarching phrase that we feel encompasses a range of opportunities from active participation (someone trying an arts and cultural activity – acting, painting, dancing, singing) to passive spectatorship (someone visiting a museum or watching a theatre performance). It might be defined as everyday creativity (having a go at something fun) or as something more structured (attending a weekly life drawing class or an after-school beatboxing group).

“The arts can enrich people’s experience of life, providing colour, beauty, enjoyment, relaxation and a source of solace and escape... they are also seen to have some wider outcomes or applications, such as bringing people together, creating links between different communities and encouraging people to feel a sense of pride and belonging in their local area.”

What People Want from the Arts, Arts Council England (2008)

Social impact is often described as an instrumental value of arts and cultural activity (as opposed to an intrinsic value). An instrumental value suggests that if you do x or y arts activity, then some outcomes will result. For example, the thinking goes along these lines: if more young people participate in a beatboxing workshop or painting class, then they might be less likely to commit crime or fail their exams.

Some in the arts sector feel this is a corruption of what arts should be about. They favour an “art for art’s sake” approach. This debate about the role and purpose of culture goes back at least as far as ancient Greece, and if Plato and Aristotle couldn’t resolve it then we don’t expect to either!

Forms of Social Impact

There has been a lot of research worldwide in the last ten years into the whole concept of social impacts of culture. It’s something that funders and policymakers want to understand because they recognise that culture is an asset to other areas of society (housing, health, economy, etc.) and sometimes it can be difficult to convince others of its value when merely talking about fantastic concerts or awe-inspiring exhibitions.

In the UK, the Culture, Media and Sport Select Committee just completed an inquiry which specifically looked at “the social impact of participation in culture and sport”. [Their report](#) and the evidence submitted by experts and practitioners is a fairly representative picture of our current knowledge on this topic. Nationwide funders like Nesta have used their [Arts Impact Fund](#) to support arts organisations to achieve social impacts. The Arts Council, the

RSA, Paul Hamlyn Foundation, Esmeé Fairbairn and others have either conducted research into this issue or use social impact as a criteria for funding. Putting all these together there are generally ten overarching areas of social impact through arts and cultural activity:

1. Health and wellbeing
2. Employment/business prospects, skills and confidence
3. Self-determination and increasing individual agency
4. Social mobility and cultural capital acquisition
5. Educational attainment
6. Community cohesion and personal networks
7. Conflict resolution
8. Vibrant and more liveable neighbourhoods
9. Diversity of voices and perspectives
10. Achieving political objectives and changing the world

The strength of evidence for how cultural engagement helps achieve these areas of social impact can be found on resources like [CultureCase](#) from King's College London and an interactive tool from Americans for the Arts:



We encourage you to click through these links and play around with the tools. Many of the areas of impact mention in the links are ones which are

relevant to live in Hammersmith and Fulham: health and wellbeing, education and community cohesion.

Understanding what makes for high-quality social impact work

As we discussed in our first paper, there are many ways to think about measuring the excellence of culture. There is the “excellence...”

- of output
- of process
- of reach and relevance
- of impact and outcome

For the purposes of this paper we are looking at examples of where art and culture can have a positive impact on a social issue like education, housing or health.

We know that there are certain “success factors” that make it more likely that a cultural programme or project will have a positive social impact, regardless of which is being targeted. These are:

- Depth and duration: the most impactful arts and cultural activity is meaningful and takes place over a considerable period of time. The converse – short term, light touch interventions – rarely have a lasting social impact.
- Clarity of purpose: having a clear set of objectives about what social impact is being addressed
- A robust theory of change/logic model: simply, having a strong understanding about how your cultural activity will generate the social outcomes you want
- Authenticity: not simply imposing an activity on a community or parachuting in people from outside without proper consultation
- Resources: making sure that people have the resources (financial and otherwise) to fulfil their roles with full attention and high quality work

Discussion point – Do the Commission think that cultural activity in LBHF should be supported because of its chances of having a positive social impact?

Discussion point – Does the list of impact areas that can be influenced by cultural engagement contain anything that is especially relevant to Hammersmith and Fulham in 2019?

2. Exploring social issues in Hammersmith and Fulham

There are some commonly held perceptions about the social issues the Borough faces. Anecdotally people think that issues like knife crime, gang violence, literacy rates amongst immigrant communities, and homelessness are some of the biggest issues faced by Hammersmith and Fulham. These social challenges are amplified by the media (both mainstream and social) and contribute to the impression of a West London borough defined by a narrow range of issues.

The current [Hammersmith and Fulham Joint Health and Wellbeing Strategy](#) identifies the following four priorities:

1. Enabling good mental health for all
2. Supporting children, young people and families to have the best possible start in life
3. Addressing the rising tide of long-term conditions
4. Delivering a high quality and sustainable health and social care system

Hammersmith and Fulham Borough Council published its [Safety First](#) 19/20 budget in February of this year, focusing on a commitment to:

- Investing more than ever in the fight against crime and its causes
- Remaining the only council in the country to have abolished charges for adult home care
- Cleaning our air and making our streets and parks smarter and tidier
- Building record numbers of new genuinely affordable homes for our residents
- Tackling food poverty and homelessness
- Investing more in youth facilities and keeping children safe
- Defending Charing Cross Hospital and protecting our NHS.

These are H&F's priority areas for budget commitments in a climate rendered volatile by Brexit uncertainties. Given this, it is recognised that arts and cultural activity that contributes positively to these issues has a stronger case for support.

The [Ward Profiles](#) we shared in Paper 1 identified stark differences between the richest and poorest neighbourhoods in the borough. As you read the rest of this paper it's worth recalling that what is needed in one part of the borough isn't a priority elsewhere.

London-wide, one of the Mayor's current areas of focus is on social integration. The GLA states:

“Social integration is about how we all live together. It is the extent to which people positively interact and connect with others from different backgrounds. It is shaped by the level of equality between people, the nature of our relationships, and our levels of community participation.”

Improving social integration means helping Londoners to build meaningful and lasting relationships with each other.

It involves supporting them to be active in their communities and to play a part in the decisions that affect them. It also means reducing barriers and inequalities, so that Londoners can relate to each other as equals.

From the stated aims of both the local authority and its social providers, as well as the Ward Profiles and the wider city authority we might conclude that the most pressing social issues are:

- crime
- adult social care
- tackling pollution
- affordable housing
- food poverty and homelessness
- children’s safety
- local hospital provision
- social integration

Discussion point - do you recognise these social issues, living and / or working in Hammersmith and Fulham?

Discussion point - are there specific social issues in your ward that are not reflected here?

3. Local social impact through arts and cultural activity, and where this might be amplified.

The borough is characterised by both arts organisations with a focus on a specific social issue (eg Outside Edge Theatre Company supporting people with alcohol and drug dependency issues) and organisations that support a range of social issues through their programmes (eg The Lyric which works with disabled people, young people, people from specific wards in Hammersmith etc).

The borough appears to have a particular strength (which could be amplified) around its arts work by, with and for, disabled people. Organisations including This New Ground (focused on work with learning disabled people), Turtle Key (which has focused programmes for people with dyslexia, and with HIV and AIDS), Amici Dance Theatre Company (an integrated company based at the Lyric) and JoyFest (a festival celebrating disability through the arts through a partnership between Turtle Key and ArtsFest each have a specific focus on supporting disabled people through arts and culture.

More widely there are a number of independent charities offering arts activities for children and young people in the Borough and these include but are not limited to:

- [Young Lyric](#)
- The Bush's [Young Writer's group](#)
- [White City Youth Theatre](#)
- [Scariofunk Collective](#)
- [Young Amici](#) Dance Theatre

Other H&F based arts organisations include [The Rena Initiative](#) (an artist-led arts organisation focused on supporting hard to reach women in White City) and the [Koestler Trust](#) (a national arts in prisons charity). We have invited representatives of both organisations to join us as expert witnesses at our next meeting.

Much of this work is demonstrably excellent. Interviews suggest that these strengths in the borough could be far better connected and that there is a clear role for the Council in supporting this ecology of arts providers at all levels, and across all areas of the borough.

Specific case studies of existing work:

Outside Edge Theatre Company

Based in H&F, [Outside Edge](#) is a theatre company that works with people in recovery from substance misuse. The company has had a 20 year relationship with H&F through the Public Health team. This department recognises the impact of the work that the company does and has consistently provided both project funding and physical space in the Borough. The company has also enjoyed Tri-Borough funding from H&F, Westminster and RBKC through Public Health Commissions (this Tri-Borough agreement has now been pulled apart and Matt has individual Service Level Agreements (SLAs) with these (and other) London local authorities. The company bases itself in the Borough and runs workshops out of the H&F Drug Day Programme space on Munster Road. There is a long standing and dynamic relationship with the Public Health team but this doesn't extend to other parts of the Council.

The company continues to make [work](#) by, with and for people in recovery from substance abuse. There is considerable anecdotal evidence of the impact of this work but Outside Edge struggles to find appropriate evaluation methodologies that might prove that it's their intervention that has helped people out of addiction and substance abuse.

Matt Steinberg has been in post as Artistic Director for a year and aims to bring a greater sense of quality to the company's work. Matt's background is in more mainstream theatre (he's worked at the Lyric as a director) and he wants to enhance the public profile of the company. Matt acknowledges that previously the company hasn't aimed to create high quality work, and now wants to see Outside Edge as peers of Clean Break Theatre (women in prison) and Cardboard Citizens (homeless). Next year OE is co-producing with Cardboard Citizens.

Turtle Key Arts

[Turtle Key](#) is a theatre and dance producer. It is one of nine partners based out of Lyric Hammersmith. Founded in early 1990s in H&F, the company relocated to Kensington and Chelsea for 10 years, and for the last four years has been back in Hammersmith and Fulham.

The company works with a range of companies: [Ockham's Razor](#), [RedCape Theatre](#), [Amici Dance Theatre Company](#), [Joli Vyann](#), [Open Sky](#), [AIK Productions](#) and [Oddly Moving](#); and recent collaborations with: English Touring Opera, Royal College of Music, The Wigmore Hall, National Portrait Gallery, Lyric Hammersmith, Opera North, The Royal Court Theatre and

Oxford University.

They have played a role in advancing participation in the arts by disabled, disadvantaged and socially excluded people, and are recognised as a leader in this field, often charting new territories, such as [Turtle Song](#) for people with Dementia, [Key Words](#) for young people with Dyslexia and [Turtle Opera](#), [The Key Club](#), and [Musical Portraits](#) for young people on the Autism Spectrum.

The company has had regular project funding from Fast Track in the borough (under £10k) but struggles to support its work with additional resources from the local authority (both financial and advocacy).

Hammersmith and Fulham Council also offers arts and cultural activity focused at specific communities throughout the borough, through its network of libraries, and through its Adult Learning and Skills service.

In conclusion, we have begun to identify a range of arts and cultural provision across the borough that aims to support social impact. Some of this is very focused on a specific community or issue, while the larger and regularly funded organisations deliver a broader range of social impacts through their programmes. Interviewees have reflected that all of this work could be better funded, longer-term, and that a more robust and sustainable ecology could be far better networked and integrated with existing Council activity. We reported in Paper 1 a desire amongst providers of arts and culture in the borough for a more coordinated and networked set of opportunities, and these desires – for support for greater connectivity – are echoed here through those seeking to have a social impact through their work. There are also a range of national and international exemplars of social impact through arts and cultural activity that Hammersmith and Fulham might learn from, and adapt and adopt for the borough. A snapshot of some of these examples is included next.

Discussion point - how might Hammersmith and Fulham amplify the impacts of companies like these in the borough?

Discussion point - what other artists and companies might contribute positively to social impact in the borough?

Discussion point – to what extent should the major arts and cultural providers in the borough (eg The Lyric) be expected to deliver social impact for Hammersmith and Fulham?

4. Leading examples of socially engaged practice from other parts of London, the UK and overseas

Arguably the UK leads the world in socially engaged arts and cultural practice.

There are many professional artists and companies making socially engaged work from the UK and further afield. In considering this practice it might be useful to look across a spectrum of activity from work that is artist-led to activity and practices that are artist-facilitated. Both types of practice are equally valid:

Artist-led: this describes socially engaged work driven by an artist or companies creative practice. Example:

Cardboard Citizens

Led by Artistic Director Adrian Jackson, Cardboard Citizens has been making life-changing theatre with and for homeless people for 28 years. They:

- tell stories that need to be told, through theatre performed on the stage, in the street, in hostels, centres and prisons.
- offer a creative hub for excluded people, through workshops, training, support and progression to grow confidence, community and skills

Artist-facilitated practice: this describes a more democratic approach to the making of work where the artists' (or companies') role is to facilitate the ideas of others. This style is often referred to as cultural democracy.

Example:

Shopfront Theatre, Coventry

‘Cultural spaces are normally seen as bastions of culture and lots of people don’t feel like they belong there, those spaces alienate people. We’re not interested in numbers, we’re interested in real relationships.’

Chris O’Connell from Theatre Absolute

The Shopfront Theatre, managed by Theatre Absolute, is a performance, workshop and exhibition space based in an old shop in a dilapidated shopping centre in the centre of Coventry.

The space is designed so that anyone can use and feel comfortable in it, and now their users range from The Belgrade Theatre to community groups, local breakers and artists from a range of disciplines.

Key principles:

- the space is deliberately lo-fi and informal — a few lights, nothing precious, very flexible. It's a blank canvas so you can make it your own
- it feels 'like having a living room in the city centre,' people can pop in and feel welcomed throughout the week
- there are no rules about how the space should be used, there are no curatorial decisions made centrally, anyone who wants to can use it
- everyone participates on an equal footing

Outcomes: Marius, a local breaker, came to the space in 2016 and uses it for rehearsal with his group. As a migrant to the UK, the community around Shopfront made him feel part of something and has been a bridge into 'mainstream culture' — being booked at festivals and local arts centres. Grapevine, a local community organisation, have worked with a group of local fathers. Young people have taken over the space and they've brought together social workers, local authority staff, students and community to debate big issues. The fact that the building doesn't feel like a council space, or a typical cultural space means that everyone can take part on an equal footing.

[The Newbridge Project, Newcastle](#)

The NewBridge Project is an active and vibrant artist-led community supporting the development of artists and curators through the provision of space for creative practice, curatorial opportunities and an ambitious artist-led programme of exhibitions, commissions, artist development and events.

Their work confronts the public with big political issues of the day: climate change, austerity, Brexit with provocative and playful activities that are designed to get into the fabric of the city.

[Fun Palaces](#)

Fun Palaces is an ongoing campaign for cultural democracy, with an annual weekend of action every October.

The campaign promotes culture at the heart of community and community at the heart of culture.

The weekend of action uses the combination of arts, craft, science, tech, digital, heritage and sports activities, led by local people for local people, sharing their own passions and skills, as a catalyst for community-led transformation, with active participation for all ages.

In 2018 over 110,000 people participated in 433 Fun Palaces, delivered by over 9,000 local people.

Fun Palaces is rooted in a simple manifesto statement:

“We believe in the genius in everyone, in everyone an artist and everyone a scientist, and that creativity in community can change the world for the better. We believe we can do this together, locally, with radical fun – and that anyone, anywhere, can make a Fun Palace.”

Elsewhere there are artists and organisations making a difference to the urban communities in which they operate. A few recent placemaking projects in the US sponsored through the [‘Our Town’ Programme](#) that feel to us like they might be of interest to Hammersmith and Fulham:

FLOW (Indianapolis, IN)

Conceived by visual artist Mary Miss, [“FLOW: Can You See the River?”](#) is a city-wide public art project in Indianapolis that reveals how the ordinary activities of citizens affect the health and future of the White River water system. As a collaboration of artists, community organizations, scientists, and city planners, “FLOW” engaged the citizens of Indianapolis through physical installations along the river, an exhibition, and an online interactive mapping tool (trackaraindrop.org) in order to enhance Indianapolis residents’ awareness of the waterway and many of the river-related issues that affect their lives.

My Story (Portland, OR)

Working to put a human face on the City's changing demographics, a local arts-related organization called [My Story](#) developed a project—“We Are Portland”—to teach communities the fundamentals of photography. Using these new skills, community members took family portraits, simultaneously

presenting how they see themselves and documenting the diversity of Portlanders. Displayed in public spaces throughout the city, the photographs reached a broad audience and helped to increase public understanding about the changing nature of the City.

Watts Towers, CA

Located in southern Los Angeles, the Watts neighbourhood is home to the [Watts Towers](#), a vernacular art sculpture made by Simon Rodia. The towers serve as a major cultural asset in the area and are within walking distance of a metro rail public transit stop and other cultural spaces in the neighbourhood. However, because of a lack of signage and promotion, visitors and many LA residents do not realize that these connections exist. Partnering with the city, a [local neighbourhood development organization](#) set out to design and program a visitors centre at the train station in a historic building and design a network of walking paths with public art that would stitch together the neighbourhood's different cultural anchors.

Discussion point – what can we learn from these (inter)national examples that might be useful to consider for Hammersmith and Fulham?

5. How arts can help address areas of social concern in Hammersmith and Fulham

In reviewing the current concerns in the borough and the ways in which social impacts are generated through arts engagement, we have identified a handful of specific activities that the Commission should consider:

Activity that draws together disparate communities to collaborate on a shared civic project like a mural or documentary or performance or piece of public art

Who would run it	Who would benefit	What should be kept in mind
The local authority, through a commission of a local artist	Participants drawn from the community, those who would feature in it and those who would experience it	It needs to be about a subject that binds not divides
It might look something like: the 'People of Southwark' or 'Hackney Peace Carnival Mural' https://www.timeout.com/london/blog/five-ace-london-community-murals-092316		

Micro-budgets to commission arts activity that are placed in the hands of community organisations to distribute and spend themselves, without interference by the Council.

Who would run it	Who would benefit	What should be kept in mind
A local community trust or (if needs be) the local authority	Small scale community organisations that would receive the funding and their audiences	The benefits of community budgeting can be snuffed out by too much control or oversight
It might look something like: the U Decide events run by Stonecrabs in Lewisham https://stonecrabs.co.uk/u-decide/		

Activity which provides people with therapeutic relief from their present troubles. This might be through painting, dancing, singing or writing – but it must be active and structured.

Who would run it	Who would benefit	What should be kept in mind
A local hospital or care home or arts organisation	The individuals participating and their friends/families/carers	Needs to be structured and not a one-off
It might look something like: sessions from the Dance for Parkinson's team https://www.communitydance.org.uk/creative-programmes/dance-for-parkinsons		

Arts activity that gives people (especially young people) the skills and capabilities they need to succeed in life – arts activity is known to build confidence, and the softer social skills that help people form networks and be resilient.

Who would run it	Who would benefit	What should be kept in mind
A local cultural organisation	The children and young people who participate in the scheme(s)	Needs to be accessible to young people of all backgrounds and abilities
It might look something like: My Primary School is at the Museum http://myschoolatthemuseum.site/		

Discussion point – what might we recommend the Council adopts or adapts from these provocations?

Discussion point – are there any quick wins that might be started this year, and what are the areas of intervention that should be given more time to develop?

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 3: DIVERSITY AND
INCLUSION- HOW MIGHT
HAMMERSMITH AND FULHAM
MAKE DIVERSITY AND INCLUSION A
MORE CENTRAL FOCUS OF ITS PLANS
FOR ARTS AND CULTURE?

This briefing paper is designed to help enhance your understanding of how Hammersmith and Fulham might place a more central focus on diversity and inclusion in its plans for arts and culture. It draws upon all the best data available (from national, regional and local sources) and supplements this with on-the-ground insight from local and national experts.

In Briefing Paper 1 we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing Paper 2 we look at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change
- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

At the end of each section of this paper we have added some **discussion points** that might be a good basis for more in-depth conversation at the meeting.

For this theme we've structured the paper to:

1. define diversity and inclusion
2. understand Hammersmith and Fulham through the prism of diversity and inclusion
3. focus on local examples where arts and cultural activity exemplifies a commitment to diversity, and where this might be amplified
4. identify leading examples of diverse and inclusive practice from other parts of London, the UK and overseas

1. Some definitions:

Diversity

Diversity is something that exists as a result of all our many differences. The Equality Act of 2010 enshrines in law the protection from discrimination of people that might result from differences in race, ethnicity, faith, disability, age, gender, sexual orientation, pregnancy and maternity, and marriage and civil partnerships. Diversity more generally in the UK is understood to include class and economic disadvantage, although these areas do not currently enjoy legal protection. Diversity is understood to be a positive and beneficial aspect of our society and cultural organisations are keen to foster it in their workforce, audiences and other beneficiaries. The arts sector increasingly understands that ingrained social and institutional barriers can prevent people from fully participating in and enjoying the arts.

Inclusion

Inclusion is not something that merely exists by default. It is rather a policy or intention, which suggests a world where everyone feels able to participate and achieve their potential. It's quite possible to be diverse but not inclusive. Inclusion can be a pathway or precondition to greater diversity. In the world of arts and culture the idea of inclusion has a rather complicated history and it remains an unresolved area of debate.

For some people the very appeal of the arts is that they are exclusive. Meanwhile, even the proponents of elite or traditional art forms recognise a need to find new audiences and artists to sustain their sector. This has led people to different actions: either they advertise a traditional, enlightening and uplifting arts experience to new and different audiences; or they change the character of the art on offer (or the look and feel of the organisation making the offer) to better reflect the existing preferences and character of the more diverse audience. These are two competing visions of what it currently means to be inclusive in the arts.

Equity

A third and more politically compelling idea is equity. This is taking precedent in conversations in the US and other cultures which recognise the long-term power imbalances that result from centuries of enslavement, discrimination and disadvantage. The current winners and losers in the cultural ecosystem in the LBHF (as in London or the UK) resembles a pattern that results from decades of accumulated privilege or disadvantage. The mission of cultural equity is to make the world fairer and more equal in the distribution of resources and power.

There is a very useful primer on the idea of cultural equity from a thinktank called [CreatEquity](#):



- **Equity through Diversity** seeks to rectify the homogeneity of mainstream arts organisations by calling for these institutions to become more reflective of the communities they serve.
- **Equity through Prosperity** takes Diversity's belief in the power of organizational scale and applies it to institutions started and led by artists of colour. An underlying assumption of Prosperity is that large, established institutions of colour will last longer, and thus provide more benefit to society over many generations.
- **Equity through Redistribution** favours grants for a larger pool of recipients, focusing on the full ecosystem of individuals and institutions that comprise a community and not presupposing the type of art or culture that should get resources. It does not embrace the standard market dynamics of the non-profit arts sector, in which a small number of high-profile institutions dominate.
- **Equity through Self-Determination** is the most radical departure from the status quo. It calls for full participation in and expression of cultural life for marginalized communities through models that are organic to those communities, and that look beyond established nonprofit arts funding and advocacy tactics.

The Creative Case

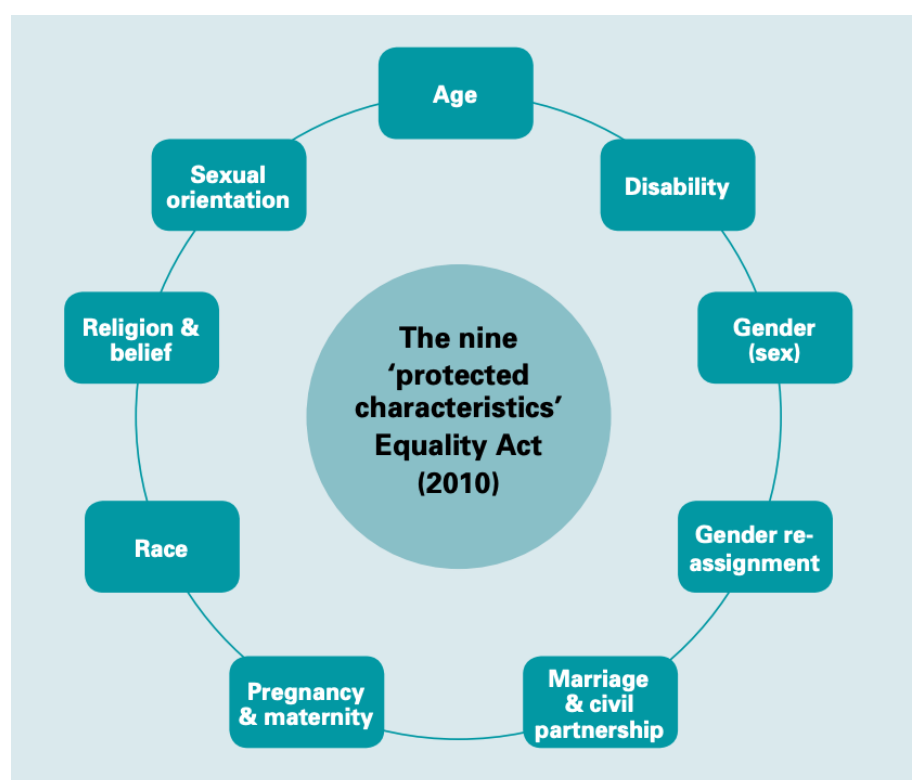
In a radical shift from more conventional ideas of diversity the Arts Council developed what is called [The Creative Case for Diversity](#) in 2015. It is a way to reconcile the fact that simple demographic characteristics are not always an appropriate way to measure diversity with a desire to continue to foster diversity in a way that feels authentic to artists and creative people. In

essence the “Creative Case” is that by fostering a more diverse cohort of artists and audiences the culture itself is enriched and enlivened.

“The Creative Case for Diversity is a way of exploring how arts and cultural organisations and artists can enrich the work they do by embracing a wide range of influences and practices.”

As a condition of their funding from the Arts Council all National Portfolio Organisations need to show how they contribute to the Creative Case for Diversity through the work they produce, present and distribute, through their programming or collections, and by demonstrating how their work is accessible and relevant to their local communities. This will be true for the major NPOs in the borough like the Bush, Lyric and others.

Under the Equality Act (2010) people are not allowed to discriminate, harass or victimise another person because they have any of the protected characteristics below:



Discussion point – what is the Commission’s vision for the borough in terms of diversity and inclusion? How do they want it to look and feel differently from how it looks and feels today?

Discussion point – how might Hammersmith and Fulham learn from the Creative Case for Diversity?

2. Diversity in Hammersmith and Fulham

The council has an [Equalities plan for 2018-20](#). Its current priorities are:

- **Tackling hate-related crime** – We don't tolerate hate crime in H&F. We work with the police and support groups to stamp it out and help victims. But we want to do more and we can co-ordinate better if we appoint a new hate crime coordinator.
- **Tackling Isolation and loneliness** – Nobody should suffer from isolation and loneliness. We want to expand our work teaming up with charities, enhancing our own services and introducing new ways to bring our communities together. This is also a key priority of [H&F's independent Older People's Commission](#).
- **Ensuring economic opportunities for all** – By making sure everyone has the chance to get the training and jobs, and progress in their chosen careers. Our plans include innovative schemes to boost small businesses, such as our [ground-breaking partnership with Imperial College London](#).
- **Supporting people to live fulfilling lives** – We are working hand-in-hand with residents to help them make the changes they want to see in H&F. We have worked with communities to establish [local commissions of residents and experts](#) on a diverse range of issues and have already seen some real, positive changes within our community.

Some highlights from the [2018 Borough Profile](#):

In the last five years the borough has started to gain through international migration; an average of 1,000 people each year, but has continued to lose residents through internal migration; between 2,500 and 3,700 each year.

The ethnicity picture of the borough is constantly changing. The latest GLA 2015 ethnic projections state that 114,000 (61%) residents are from an ethnic group other than White British (London is 60% White British and England 79%).

The 2011 Census found that 31.9% of residents belonged to ethnic groups other than White, compared to 22.2% in 2001. The main ethnic minorities identified are Black African (5.8%), Mixed (5.5%), Other Asian (4%) and Black Caribbean (3.9%). The proportion of White Irish residents as a percentage of the total population (3.5%) is the third highest of any local authority in England & Wales (down from 4.8% in 2001).

Wormholt & White City and College Park & Old Oak wards have the highest proportions of Black and Minority Ethnic (BME) population in the borough (69.1% and 68.4% respectively).

More detailed ethnicity data show that the borough ranked in the top 3 in England & Wales in terms of proportion of Australian/New Zealander population to total population (4,233 people), Irish (6,321 people), Filipino (2,486 people) and Thai resident population (576 people).

There has been a decline in the proportion of the Christian population within the borough (-6.0%), across London (-5.2%) and the country as a whole (-11%). 13.5% of borough residents belong to non-Christian religions, the next largest being Muslim (10.0% of the overall population). Persons stating that they have no religion account for 24% of the total population (21% in London and 25% in England and Wales). The wards of Wormholt & White City and College Park & Old Oak have the two highest proportions of non-Christian population in the borough (24% and 21% respectively).

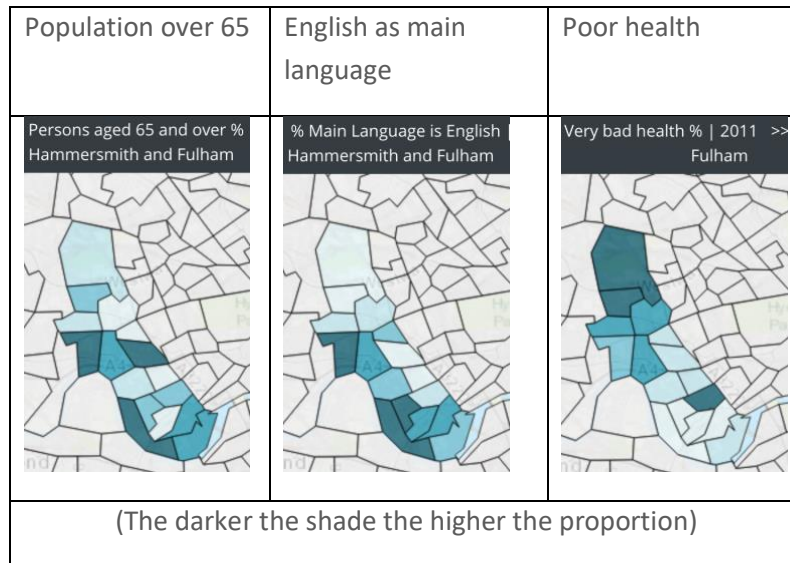
Foreign-born residents made up 42.8% of the borough's population in 2011 (London 36.7% and England & Wales 13.4%). This is the tenth highest level of any local authority in England & Wales and an increase from 33.6% in 2001. In 2011, France supplied most foreign-born residents (4,977), followed by the Republic of Ireland (4,874) and Australia (4,601).

71.8% of households in H&F contain people aged 16 and over who all speak English as a main language (74% in London and 91.2% in England & Wales). Of the other 28.2% of households, 13.7% have at least one member who speaks English but in 2.3% of households the only people who speak English as a main language are aged between three and fifteen. The most common foreign languages spoken in the borough are French, Arabic, Spanish, Polish, Italian, Somali, Portuguese, Farsi/Persian, Tagalog/Filipino and German in that order.

In the 2011 Census, 12.6% of H&F residents reported that they have a long-term health problem or disability that limits their day-to-day activities (14.7% in 2001); this is lower compared to both London (14.1%) and England & Wales average (17.9%). In H&F, the percentage of working age residents suffering from limiting long-term illness at 7.4% is also low compared to London (7.6%) and England & Wales (8.4%). This compares to 11.2% of residents in 2001.

The percentages of ward residents suffering from limiting long-term illness were generally higher in the North of the borough. The percentage of ward residents reporting a limiting long-term illness ranged from 9.9% in Parsons Green & Walham to 15.8% in Wormholt & White City.

There is more data in [The London Data Store](#) which shows a marked difference between populations within the borough. Three such examples are:



It's widely acknowledged that the patchwork of neighbourhoods that make up the borough comprise pockets of rich and poor, connected and isolated, culturally specific and cosmopolitan and that your chances in life are partly determined by your postcode.

Discussion point – What strikes you as the most pressing need for action in Hammersmith and Fulham?

3. Local examples of diverse and inclusive arts practice

Disability

One of the apparent strengths of the borough is its arts and cultural provision for people with disabilities. Through our discussions with practitioners we've heard very positive accounts of the work of This New Ground, H+F JOY Festival, Amici Dance and the work of Turtle Key.

[This New Ground](#) started life as a choir for learning disabled people in the borough and has grown into a much more significant initiative that seeks to elevate the artistic voices and talents of learning-disabled people in Hammersmith and Fulham.

“Our aim is to remove barriers and increase access for learning disabled people to lead, make and participate in the arts.”

Under the Artistic Direction of Arts Commissioner Nathalie Carrington, the company delivers creative projects made by, with and for communities of learning-disabled practitioners, and through research and public engagement, this work is taken to diverse contexts to explore new possibilities for disability-led work.

[Joy Festival](#) is a platform for local established and emerging disabled artists within H&F. JOY is produced by Turtle Key Arts with support from the Lyric Theatre.



[Amici Dance](#) is a dance theatre company integrating able-bodied & disabled artists and performers led by Wolfgang Stange. The company runs regular classes (once a week during term time) for its 40+ members at The Lyric, Hammersmith where they are the resident community arts company. Biannually they produce a full company show performed in the Lyric's main

theatre. The company also offers open-workshops, residencies, student placements and performances throughout the year.

“Amici are totally and utterly inspiring”

The Guardian

[Turtle Key](#), as we explored in Paper 2, is a theatre and dance producer. It is one of nine partners based out of Lyric Hammersmith. Founded in early 1990s in H&F, the company relocated to Kensington and Chelsea for 10 years, and for the last four years has been back in Hammersmith and Fulham.

The company works with a range of companies: [Ockham's Razor](#), [RedCape Theatre](#), [Amici Dance Theatre Company](#), [Joli Vyann](#), [Open Sky](#), [AIK Productions](#) and [Oddly Moving](#); and recent collaborations with: English Touring Opera, Royal College of Music, The Wigmore Hall, National Portrait Gallery, Lyric Hammersmith, Opera North, The Royal Court Theatre and Oxford University.

They have played a role in advancing participation in the arts by disabled, disadvantaged and socially excluded people, and are recognised as a leader in this field, often charting new territories, such as [Turtle Song](#) for people with Dementia, [Key Words](#) for young people with Dyslexia and [Turtle Opera](#), [The Key Club](#), and [Musical Portraits](#) for young people on the Autism Spectrum.

The company has had regular project funding from Fast Track in the borough (under £10k) but struggles to support its work with additional resources from the local authority (both financial and advocacy).

[CommUNITY day](#) is a multicultural celebration of performance and dance in Ravenscourt Park. Born in 2016, following a rise in hate crime seen as a direct result of division triggered by the 2016 EU Referendum, CommUNITY Day celebrates a broad range of cultural activity from around the globe through dance, theatre, music and food.

These, and other arts and cultural providers, are doing exemplary work at the small scale within the borough, but all are at best modestly funded and struggle to deliver against more ambitious plans for H+F and west London. Each argues their progressive commitment to disability and accessibility, and relies on the commitment of charismatic and dedicated leadership. Beyond this, these smaller companies appear to exist on the cusp of sustainability and at the margins of more high-profile arts and cultural provision.

The [Tri-borough Music Hub](#) works across Hammersmith and Fulham, Kensington and Chelsea and Westminster to provide opportunities for all to develop a life-long love of music and realise their musical potential whilst developing their personal and social identity. A broad range of progressive musical pathways are provided in partnership with music organisations around London. The hub is mentioned here as their Inclusive Ethos caught our eye. Its described thus:

We are a music-specific service focused on high quality outcomes inclusive of all learners. We recognise the numerous benefits that music can bring to everyone from all backgrounds and in all circumstances. We are proud partners of the emerging Cultural Inclusion Manifesto with a specific SEN/D offer to pupils participating in all of our activity. We are committed to realising the United Nations Convention on the Rights of the Child (UNCRC).

Development rights: include the right to education, play, leisure, cultural activities, access to information, and freedom of thought, conscience and religion.

Protection rights: ensure children are safeguarded against all forms of abuse, neglect and exploitation, including special care for refugee children; safeguards for children in the criminal justice system; protection for children in employment; protection and rehabilitation for children who have suffered exploitation or abuse of any kind.

Participation rights: encompass children's freedom to express opinions, to have a say in matters affecting their own lives, to join associations and to assemble peacefully. As their capacities develop, children should have increasing opportunity to participate in the activities of society, in preparation for adulthood.

Cultural Diversity

The two regularly funded theatres in the Borough (The Lyric and The Bush) are both making strong commitments to developing and promoting voices from BME communities.

The Bush under Lynette Linton has made a specific commitment to commissioning and presenting women in theatre from Black and Asian backgrounds. Through its new writing programmes, it aims to broaden the pool of British writers to include greater representation from women and artists from BME backgrounds.

The Lyric has also introduced a suite of initiatives to open up its participatory programmes to the broadest range of local voices. Nikolai La

Barrie, The Lyric's Director of Young People and Emerging Artists, makes a compelling case for the supporting this diversity in stories and voices.

“If we have a mono-culture – the same people, telling same stories – culture becomes stagnant and stale...A long-term commitment to supporting genuine diversity and difference enriches our culture.”

His approach at The Lyric is focused on “making space for a conversation to happen that you might not be able to be involved in.” For The Lyric making space rather than controlling what happens in it, is at the heart of their approach to encouraging diversity in their programmes.

The borough is also home to many bases for foreign communities in west London. Each of these is clearly doing good work, for the communities they seek to serve, although none of these appears to offer a more inclusive offer to residents of the borough.

The [Anti-Tribalism Movement](#) is a non-profit organisation aimed at educating and raising awareness about the effects of tribalism within communities. Their methodology is based on a five-strand commitment to:

- Encouraging dialogue
- Fostering tolerance
- Producing leaders
- Advocacy
- Research

Founded in 2010 by a group of young Somalis, the Anti-Tribalism Movement is an international charity seeking to fight tribe-based discrimination from their base in Shepherd's Bush.

We provide practical support to help people affected by tribalism, inequality, and conflicts achieve

lasting solutions. We draw on our shared experiences to improve peace-building, policies, and practice by fostering dialogue and actions that bring individuals and communities together.

The [Polish Social and Cultural Association](#) has been based on King Street since 1972, and was the place where Poles who had escaped the occupation of their country congregated in west London. Guided by the slogan "for the benefit of Poland and free Poles" the association offers social and cultural activities for West London based members of the expatriate Polish community.

Its premises comprise a theatre, bookshop, studio spaces, a gallery and a café, and the organisation specialises in offering traditional Polish dancing classes and a youth theatre company exploring classical literature in the Polish language.

The [Irish Cultural Centre](#) in Hammersmith established since 1995, has a similar focus, for the Irish community in west London. It is acclaimed for its weekly programmes in the UK, featuring Ireland's best traditional and contemporary musicians, an Irish film programme, Irish literary events, Theatre and art exhibitions and more.

The [Iranian Association](#), also based in Hammersmith, is a charity that deals with 10s of thousands of requests annually for information and advice on a wide range of issues such as education, citizenship, health, welfare, immigration, culture, and arts and crafts. The organisation works closely with arts and cultural institutions and museums to improve the participation of the Iranian community in workshops, exhibitions and events. It organises cultural events, guided tours and disseminates information about cultural and artistic activities in London for the Iranian community living in London.

Discussion point – What can be taken from these examples and supported more widely across the Borough?

Discussion point – Does it make sense to look at this through a Borough lens? What can be done to connect the many diverse arts opportunities in neighbouring boroughs?

4. Leading examples of diverse and inclusive arts practice

[Graeae Theatre](#) is a world-class theatre company, based in East London, that places D/deaf and disabled actors centre stage and challenges preconceptions.

Graeae presents a unique approach which:

- works with D/deaf and disabled practitioners on a diversity of new and existing plays
- pioneers a radical dramatic language by exploring the “aesthetics of access”, creatively embedding a range of tools such as audio description and sign language from the very beginning of the artistic process
- explores new territory and theatrical genres – from contemporary classics to musicals, to the outdoor circuit

Graeae champions the inclusion of D/deaf and disabled people in the arts through:

- Intensive actor and writer training initiatives
- Access support for creative and learning situations
- Empowering workshops and training programmes for young artists, led by inspiring role models
- A range of training models for the creative sector – from inclusive practice for drama schools, through to accessible e-marketing for theatre venues

Run by Artistic Director Jenny Sealey, who delivered the London 2012 Paralympic Games Opening Ceremony, the company champions diversity and inclusion across all of its projects. Graeae also runs a creative learning training experience that develops skills for inclusive leadership – building leaders that leverage diversity to get the best out of all their people.

[Touretteshero](#) is an internationally acclaimed performing arts company that aims to share the creativity of Tourettes Syndrome with the widest possible audience. Co-founder Jess Thom, who has Tourettes - a neurological condition that means she makes movements and noises she can't control (called tics) - is a powerful and persuasive campaigner for greater inclusion in museums, galleries and theatres alike. Offering training and workshops to complement its creative work, Touretteshero is on a mission to change perceptions of neurodiversity, 'one tic at a time'.

[Streetwise Opera](#) is an award-winning performing arts charity for people who are, or have been, homeless. They run creative programmes in five regions across England and stage critically-acclaimed operas.

Their productions platform the skills of homeless people in a professional context, developing confidence and opportunities for self-expression. Streetwise formed [With One Voice](#) earlier this year – an independent charity which seeks to build the arts and homelessness sector globally through exchanges in policy and practice

[DaDaFest](#) in Liverpool, is an arts organisation that develops and showcases excellent disability and d/Deaf arts through a multi-art form artistic programme.

This programme includes high quality festivals, interventions, events and a year-round programme of engagement work with young disabled and d/Deaf people, their families and wider community. At the heart of there is a range of festival programmes that act as a focus for talent development, showcasing and promoting disability arts.

Discussion point – how might these case studies contribute to supporting greater diversity and inclusion in arts practice across the Borough?

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 4: CULTURAL
HUBS AND TOWN CENTRES - HOW
HAVE OTHER
BOROUGH/CITIES/COUNTRIES
CREATED RICH CULTURAL HUBS
THAT ARE VIBRANT, RELEVANT AND
SUSTAINABLE, AND WHAT WOULD IT
TAKE TO CREATE MORE OF THESE IN
HAMMERSMITH AND FULHAM?

This briefing paper is designed to help enhance your understanding of identified cultural hubs and town centres across Hammersmith and Fulham. The paper draws upon all the best data available (from national, regional and local sources) and supplements this with on-the-ground insight from local and national experts.

In Briefing Paper 1 we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing Paper 2 we looked at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change
- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

In Briefing Paper 3 we looked at the way that inclusion and diversity is conceived in the arts and how that does or doesn't chime with current local authority priorities in Hammersmith and Fulham. We outlined the creative case for diversity that is used by the Arts Council, and presented some of the key statistics in the borough as well as some ideas for best practice.

At the end of each section of this paper we have focused on some **discussion points** that might be a good basis for more in-depth conversation at the meeting. These **discussion points** stem from three over-arching questions:

1. How vibrant, relevant and sustainable are the town centres of Hammersmith, Fulham Broadway and Shepherds Bush currently?
2. What would Commissioners like these town centres to be like?
3. What does Hammersmith and Fulham need to do to achieve this vision?

Town Centres in Hammersmith and Fulham

The London Borough of Hammersmith and Fulham is widely acknowledged to comprise three different town centres:

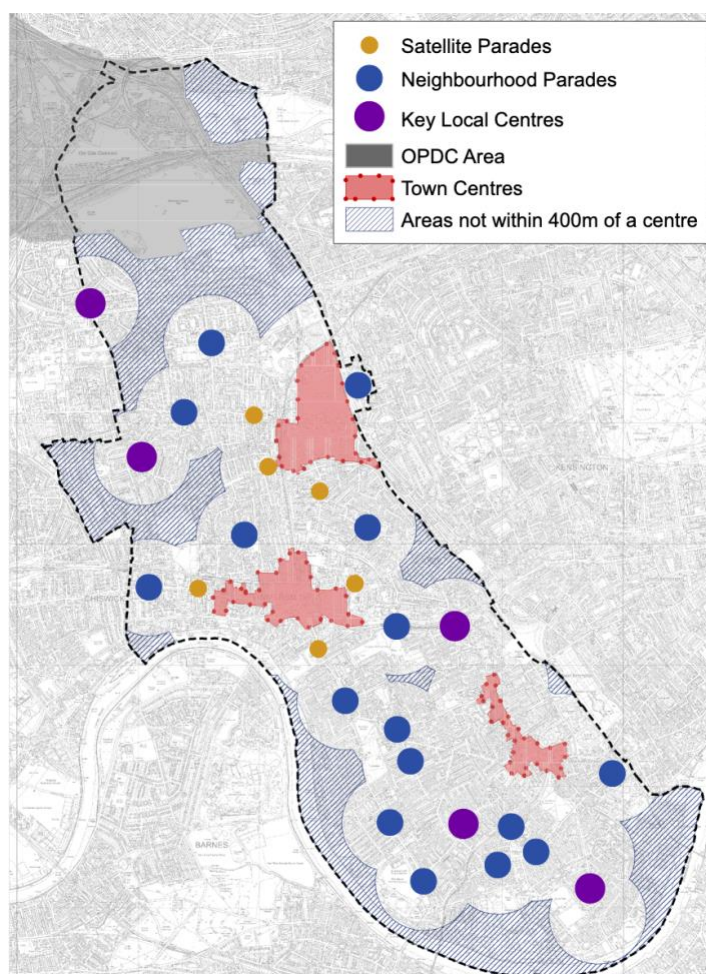
1. Hammersmith
2. Shepherd's Bush
3. Fulham Broadway

There are a few characteristics which each of these neighbourhoods share in common. They have significant transport infrastructure, in the case of Shepherd's Bush and Hammersmith, both are nodes in the Transport for London network.

They are both residential hubs and destinations (not just for people within the borough but also beyond). It would be interesting to consider the extent to which people living in Surrey/Berkshire/Middlesex consider the arts infrastructure of West London to be theirs.

The Westfield Shopping Centre has become an intense centre of gravity in the borough. Should it be regarded as its own self-contained town centre?

The current [Local Plan for LBHF](#) thinks about the borough's retail hubs as follows:



And the plan for arts in the borough is:

POLICY CF3 ENHANCEMENT AND RETENTION OF ARTS, CULTURE, ENTERTAINMENT, LEISURE, RECREATION AND SPORT USES

The council will support the enhancement of arts, culture, entertainment, leisure, recreation and sport uses by:

- a. supporting the continued presence of the borough's arts, culture, entertainment, leisure, recreation and sports venues subject to the local impact of venues being managed without added detriment to local residents;
- b. requiring proposals for new and expanded venues to be accessible and inclusive and to be supported by evidence of how impacts such as noise, traffic, parking and opening hours have been assessed, minimised and mitigated;
- c. seeking retention, replacement or enhancement of existing arts, culture, entertainment, leisure, recreation and sport uses, unless there is clear evidence that there is no longer an identified need for a particular facility or alternative community arts, culture, entertainment, leisure, recreation and sport uses. In these circumstances, a viability report will be required that demonstrates to the Council's satisfaction that the facility or alternative arts, culture, entertainment, leisure, recreation and sport use is not economically viable, including evidence of active and appropriate marketing for a continuous period of at least 12 months; and
- d. Supporting the temporary use of vacant buildings for community uses, including for performance and creative work.

The council's current Industrial Strategy is [Economic Growth for Everyone](#).

In it they talk about priority areas for development like Old Oak Common and King Street in Hammersmith:

“The council is leading on the creation of a new civic heart, with new offices, new affordable and private homes, cinema, retail and restaurants uses. The development will respect the scale and height of the neighbourhood and protect views from the river. This new high-quality development will mean we can demolish the town hall extension and create a public square, and restore the glory of our town hall. We will transform the western end of King Street, bringing more jobs and leisure opportunities to a forgotten part of the borough.”

Elsewhere in the plan the general tone is pretty familiar to readers of local government documentation:

“We’ll also improve the public realm in our town centres to encourage new activity, high-quality retailing, services, arts, cultural and other leisure facilities and decent jobs. We’ll work with developers to create new spaces and to improve existing spaces and places.”

Much of the major arts and cultural infrastructure of the borough is located in the town centres of Hammersmith and Shepherd’s Bush.

Hammersmith is home to The Lyric Theatre (which in turn houses a number of smaller associate companies) – comprising a 591 seat Frank Matcham designed main house, a 110 seat studio and a 54 seat private cinema); and Hammersmith Apollo (currently called the Eventim Apollo and often referred to as the Hammersmith Odeon) – a 3,341 seat capacity venue programmed primarily for rock and pop gigs. Riverside Studios – a once thriving arts centre on the Thames as Hammersmith Bridge – is due to be relaunched as part of a new developer-led initiative but, at the time of writing, plans appear to be on hold.



Eventim Apollo

Shepherd’s Bush is home to The Bush Theatre – a 180 seat new writing theatre based out of a former library; and Bush Hall – a 350 capacity multi-use venue; and The Shepherd’s Bush library housed in the (relatively) new Westfield shopping centre. Nearby White City, occupying the site of the BBC Television Studios, is being developed by an integrated plan from five commercial developers and Imperial College’s business, research and community campus. The White City footprint currently comprises Troubadour Theatre – comprising two temporary commercial theatres (1200 and an 800 seat); Elephant West – a temporary art gallery based out

of an old petrol station; and White City Place – a new ‘creative campus’ for creative industry partners. White City Theatre Group is currently homeless and there are plans to convert the old Dimco building into a new music venue to be run by East London’s Printworks.



Bush Theatre



Dimco Building

Fulham Broadway has a limited cultural infrastructure. Fulham Library is a Grade II listed Victorian library.

1. **Discussion point** – How vibrant, relevant and sustainable are the town centres of Hammersmith, Fulham Broadway and Shepherds Bush currently?

Current thinking about culture in town centres and high streets

Two major trends have shaped the ways that culture operates in town centres and high streets in the UK: austerity and the transformation of retail.

London and the big cities have followed a different trajectory to smaller town centres. This is partly the result of a concentration of affluent and employed people living in or near city centres where the high-value jobs exist, but also the benefits afforded by public transport infrastructure, and the powerful role played by universities and the investment they attract. There is a hint of university pulling power in the way that LBHF are looking to the Imperial College White City campus to drive some of their current economic ambitions through a joint “Growth Partnership”:

“The Council-Imperial Growth Partnership will establish a Business Growth Team, led by a chief enterprise officer. The team will champion the borough as a leading place for science, technology, and the creative industries. It will lead initiatives to create the space, support, and social amenities for enterprise to flourish. And it will forge new connections by promoting opportunities for business interaction and networking. The chief enterprise officer will work with our anchor institutions and firms to help build a tech and creative community, enabling networking, TEDx events, after-work social events and generally build a buzz about working in Hammersmith and Fulham. He or she will also support organisations that want to create a network of tech and creative entrepreneurs.”

Cutbacks to local authorities have meant that the voluntary and private sectors are taking a greater share of the responsibility for keeping town centres alive. Pseudo-public sector governance approaches have begun to play an increasing role in shaping the public realm and animating town centres. Major developments in London like Granary Square in Kings Cross and Cardinal Place in Victoria are illustrations of where streets, squares and plazas may mimic public space like streets and squares but are in fact private property and subject to different regimes of governance and maintenance.

Business Improvement Districts are perhaps the most common vehicle by which urban neighbourhoods are managed outside the classic local authority approaches. [Research](#) by the Arts Council, Mayor of London and King’s College London on BIDs highlights a few case studies where BIDs have come together to support cultural activity in town centres. Their role has usually been to:

- Develop a cultural vision in business plans by consulting with local cultural organisations when creating or renewing BIDs.
- Champion creative solutions to solve local issues by working with cultural organisations at both strategic and delivery levels.

- Invite cultural organisations to bid to BID partnerships and existing forums.
- Establish marketing partnerships with local cultural and tourism agencies to attract new audiences, improve visibility and develop place-branding.
- Put culture at the heart of the night-time offer and set up a forum for culture, police, licensing, environment and transport representatives.
- Offer affordable space to cultural organisations and creative small and medium-sized enterprises (SMEs).
- Lead on neighbourhood plans with local stakeholders.

The [Hammersmith BID](#) is currently the only one in the borough. It has a [Cultural Town](#) strand of work, which is perhaps most visible to people when there is activity underway in Lyric Square. The LBHF Industrial Strategy commits to establishing more BIDs “in the three major business and retail centres to work with businesses to improve the quality, variety and appeal of what is on offer. The next one is proposed for Fulham (subject to a ballot of local businesses).”

A Cultural District sometimes mimics a BID but is made up of exclusively or predominantly cultural members. It’s a familiar way for metropolitan culture to be organised in the US where there is less of a role for local politicians, and is becoming increasingly common in the UK. The consultant Adrian Ellis has [written for the Centre for London](#) about how they might work in the UK:

What makes a great cultural district is fairly easy to define. If you think about the city areas you love, they probably have some of the following features, irrespective of whether you are in Siena or walking along New York’s High Line, or strolling between the South Bank and Bankside in London:

- *human scale*
- *a well-maintained public realm that draws people pretty indiscriminately from all walks of life to see and be seen (the agora)*
- *animated street life*
- *light programming, with public performance and appropriate spaces*
- *street fairs, food fairs, periodic festivals, public art that is intelligently curated*
- *mixed use, of a non mono-cultural kind – including restaurants, cafes, retail and residential.*

The places we like are usually neither wholly historic nor wholly contemporary, but with a sense of living, organic development; the buildings are at different scales, with the larger anchors alongside smaller (an obvious point, yet absent from some of the less successful district planning of the past decade). Small-scale production and opportunities for consumption often sit alongside one another.

These favoured places are usually neither totally pedestrianised nor overwhelmed with traffic; neither wholly sanitised nor overly branded. They tend to include careful historic restoration and to be walkable; you can orientate yourself by landmarks or water, rather than by intrusive signage; and there are clear connections to the rest of the city, whether through clear sightlines or proximity to stretches of water. There are probably some thriving anchor organisations with international resonance, heft, scale and an impressive architectural carapace.

The examples in the next chapter are often from cultural districts, or inspired by them, and in some ways mimic some of the plans in the LBHF Industrial Strategy:

“We are developing plans for a new arts incubator hub and expanding our support for the annual, resident-run ArtsFest. We look forward to the exciting move of the Royal College of Art to White City. The council will support, grow and promote its anchor arts organisations and encourage new events and venues through the planning process. This will include supporting street festivals in our local markets such as North End Road and exploring planning flexibilities for pop-up events. This year, we held our first comedy festival across the borough in collaboration with the Bush Theatre”

Capital West London Growth Summit

In October 2019 the Lyric hosted the Capital West London Growth Summit - an annual event that is run on behalf of the West London boroughs – Barnet, Brent, Ealing, Hammersmith & Fulham, Harrow and Hounslow.

Capital West London is an innovative inward investment and trade partnership that has been commissioned by the West London Alliance. The conference forms part of a programme of activities offering a platform for the private and public sectors and leading business partners to come together to discuss the potential across the sub-region.

“We are trying to work across the private, public and cultural sectors to understand how to flip the conversation from a negotiation into a true partnership. Everybody should be winning in a partnership.”

Sherry Dobbin, Futurecity Partner

- 2. Discussion point –** Against this backdrop, what would Commissioners like the three town centres to be like? What vision do Commissioners have for Shepherd’s Bush, Hammersmith and Fulham Broadway?

Local, national and international examples of high street renewal through culture

Back in 2013 the Mayor of London published [Culture on the High Street](#) which set out the many ways that artists were animating town centres, fuelling the night time economy, taking over empty shops, making the built environment a little more engaging, etc. It was published shortly after the Portas Review into high streets and the year after the London Olympiad had done so much to animate the capital. There are examples in it from the UK and beyond. What's especially useful about the many case studies is the way the budget required for each project is made clear.

In 2016 the Mayor delivered the first London Culture Forum – a conference looking to support the mayor's prioritisation of culture as a driver for the capital. In her introduction to the conference, Deputy Mayor for Culture, Justine Simons says:

“Cultural experts and policy makers need to be advocates and creative thinkers and also civic leaders - comfortable working in tandem with businesses, politicians, transport, education, planning, property and environmental experts to ensure culture at the heart of our future vision for London.”

Across London there are a number of high-profile examples where culture has led the development or regeneration of a high street or town centre.

London's Southbank

Highest profile is arguably the [Southbank](#) which bills itself as London's cultural district, with an integrated offer comprising the National Theatre, Southbank Centre, BFI and, further afield, The Imperial War Museum, The Old Vic, The Florence Nightingale Museum and Oxo Tower Wharf.

The 1951 Festival of Britain provided the catalyst for this development, establishing the basis of today's Southbank Centre and followed in 1976 by the National Theatre, which relocated from its home at the Old Vic to a brutalist building on the river.



Festival of Britain 1951

Today the Southbank Centre comprises the Royal Festival Hall (2,700 seats), the Queen Elizabeth Hall (950 seats), the Purcell Room (293 capacity) and the Hayward Gallery.

The National Theatre has recently completed a £50 refurbishment of its three venues in its iconic home. These comprise the Olivier Theatre (1127 seats), Lyttleton Theatre (894 seats) and Dorfman Studio (450 capacity).



The National Theatre

The BFI (formerly the National Film Theatre) is the national centre for film in the UK and comprises three cinemas, studios and exhibition spaces.

Over time, and with some retrospective coordination, these major cultural institutions provide an apparently coordinated cultural offer (although in reality each operates with little programming or collaborative overlap). Pedestrian access, the food and drink offer, and the programming of the riverside walkways have significantly improved footfall to this part of Lambeth.

Culture Mile

[Culture Mile](#) is an attempt to provide a similar coordination to the cultural offer within the City of London, uniting partners including The Barbican, The Museum of London, Guildhall and the London Symphony Orchestra.

The Barbican, the major anchor tenant in the City of London, was conceived and built on a site that was destroyed in the Blitz. The arts centre at the heart of this utopian and brutalist estate, was opened by The Queen in 1982. It comprises a theatre (capacity 1158), a concert hall (1,943 seats) and various cinemas and exhibition spaces.

Culture Mile was formed in 2017 to coordinate developments in the City of London over the next 10 – 15 years.

Other current London case studies

Kings Cross and **Nine Elms** are two new development areas for London. [Kings Cross](#) is a major new development area comprising Granary Square, Coal Drops Yard and Kings Place (67 acres of land). The developer Argent has pioneered a long-term approach to development placing arts and culture at the heart of its plans for Granary Square and Coal Drops Yard. These developments provide high-end residential accommodation alongside significant and well-designed public realm, a curated shopping experience and a high-profile arts and culture anchor tenants. Granary Square is home to Central St Martins art college, Everyman Cinema and Kings Place comprises a high quality music venue. For 2021 a new [theatre](#), to be lead by the National's Nick Hytner, is to open in the new Facebook headquarters at Kings Cross.



Coal Drops Yard at Kings Cross..

[Nine Elms](#) extends from Lambeth Bridge in the north, to Chelsea Bridge in the south, covering the Albert Embankment, Vauxhall and a large slice of north Battersea. Westminster lies directly opposite on the north bank of the Thames. It is by far the largest regeneration zone in central London and includes the last remaining industrial stretch of the South Bank. At 561 acres it is even larger than the country of Monaco! Arts and culture is at the centre of the plans for this site that includes Battersea Power Station, the new American Embassy and dozens of new venues for residents and visitors to this part of London. [Nine Elms London](#) provides coordination across many developers and local authority interests.



Nine Elms, aerial view

Each of these new developments has adopted its own approach to placemaking. Placemaking describes a relatively new area of activity that is deployed by commercial developers, local authorities and city-wide authorities, to establish community at the heart of new areas. Culture is often seen as a driver for placemaking and is at the heart of several agency approaches, including market-leaders [FutureCity](#) (full disclosure – one of the authors is an associate with FutureCity). Futurecity believes culture is key to unlocking the power and potential of city space. They encourage architects, engineers, landscape designers, developers and city planners to integrate art and culture at the beginning of any project by collaborating with artists to provide a contemporary narrative for our towns, cities and urban centres.

Civic Role Enquiry

The UK branch of the Calouste Gulbenkian Foundation has been running an Enquiry into the Civic Role of the Arts. As writers and researchers both of us have been engaged by the Gulbenkian as part of this work.

The website for the Enquiry is furnished with a whole host of case studies looking at the way that arts have been used to activate town centres. Two case studies that feel especially relevant are [Encounters](#), not as a direct analogue for high street revitalisation, but as an ethic and a kind of practice. The other one is [Ministry of Stories](#) where their partnerships and their business model might be something for the borough to learn from.

Our Town

Due to a variety of factors (including the lack of proper civic infrastructure) the problem of urban decay and de-industrialisation has been a major focus of public policy in the US and their equivalent of the Arts Council has sponsored a programme of activity called [Our Town](#), the results of which are really well documented. Here are some of the most relevant case studies:

[Main Street Creative Corridor](#) (Little Rock, Arkansas): How can an urban corridor be revitalised into a “creative corridor,” centred on affordable housing and arts-based, mixed-use development?

[Art Station](#) (Stone Mountain, Georgia): How did a small town take advantage of abandoned buildings in its downtown area to grow arts opportunities and its local economy?

[Project Storefronts](#) (New Haven, Connecticut): How can artists make empty storefronts become catalysts for economic revitalisation?

[Art Lives Here](#) (Mount Rainier, Maryland): How can a pop-up arts project help reclaim a downtown’s empty spaces and create a new identity for the area?

[Iron Triangle Interactive Art](#) (Richmond, California): How can high-tech art help support downtown revitalisation efforts?

Perhaps the most important report in the last year is the [Cultural Cities Enquiry](#) which looks at more than just neighbourhoods and town centres but at municipal cultural policy in the UK more widely. It was commissioned by the Core Cities Group (that’s the UK’s second-tier cities like Liverpool and Bristol) and its filled with a lot of varied recommendations, mostly aimed at those working in town halls. The “Place” section is most relevant for us. We wonder whether the borough is well placed to establish a Cultural City Compact? It’s the mechanism the report suggests to deliver cultural solutions in a world where power and resources have shifted away from local government and into the private sector and civil society.

The idea is that City Compacts “bring together local partners with a shared interest in maximising the civic role of culture. These partners will work together to create and deliver a plan to drive social and economic benefits from a thriving cultural ecosystem. Compact partners will include business, universities, local authorities,

the cultural sector and LEPs, and will pledge to align focus around key goals, in order to unlock new resources for cultural projects. Compacts will have business plans to drive measurable progress against local priorities such as reanimating city centres, increasing income from tourists or international students, or establishing a creative cluster. Compacts will also take the lead in establishing cultural property portfolios, Corporate Social Venture Funds, improving diversity and relevance of cultural offering, and skills strategies for creative talent – according to local need.”

There are all sorts of issues discussed in the report, from funding to talent, and the most relevant is about space and place, and the way in which that is at a premium in town centres like Shepherds Bush, Hammersmith, and Fulham Broadway:

Many cities experience two key challenges with space

- 1 – **Displacement of cultural activity** following urban regeneration and consequential land value uplift, increased rates and rents
- 2 – **Limited returns on publically owned cultural property assets** due to constraints on asset management capacity, exacerbated by lack of alignment across the public estate or between asset owner and tenant

There are a number models to address these challenges

- **Studio space collectives** – WASPS in Glasgow manages portfolios of studio space for over 900 tenants across Scotland, including publicly owned cultural property assets. Similar models include SPACE in London and Colchester; East Street Arts in Leeds, and Vault Artist Studios in Belfast.
- **London's Creative Land Trust** – based on San Francisco's Community Arts Stabilisation Trust, this will deploy public funds, philanthropy and social investment to build a portfolio of affordable creative workspace.
- **Community Heritage Organisations** – Coventry Council had approved the transfer of 22 heritage assets to Historic Coventry Trust in the largest ever transfer of historic buildings from a local authority to a community heritage organisation. The Trust will restore and reuse the buildings, cross-subsidising across the portfolio.
- **Community-owned creative workspace** – Baltic Creative is the fastest growing creative and digital cluster outside London. As a community interest company, profits from commercial rents are returned to the city's creative sector.
- **Parks Trusts** – Milton Keynes Parks Trust manages a £120m estate, leased on a long term basis from the council and operating as a self-financing charity. As similar model was established last year in Newcastle.

3. Discussion point – What does Hammersmith and Fulham need to do to achieve a new vision for each of its town centres?

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 5: LONG-TERM STRATEGY

HOW HAVE OTHER BOROUGHES AND PLACES CREATED CHANGE THROUGH INVESTING IN AND ENABLING ARTS AND CULTURE AND HOW LONG DID IT TAKE FOR THAT IMPACT TO BE REALISED? WHAT ALTERNATIVE FUNDING AND RESOURCING MODELS MIGHT BE CONSIDERED IN THIS STRATEGY?

CONTEXT

This briefing paper is designed to help enhance your understanding of long-term strategies available to Hammersmith and Fulham. Rather than devising a new strategy and setting goals this paper repeatedly touches on three practical aspects of change-making:

1. gathering resources;
2. governing resources;
3. dispersing resources.

A quick recap:

In Briefing **Paper 1** we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing **Paper 2** we looked at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change
- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

In Briefing **Paper 3** we looked at the way that inclusion and diversity is conceived in the arts and how that does or doesn't chime with current local authority priorities in Hammersmith and Fulham. We outlined the Creative Case for Diversity that is used by the Arts Council, and presented some of the key statistics in the borough as well as some ideas for best practice.

In Briefing **Paper 4** we focused on the identified town centres of Shepherd's Bush, Hammersmith, Fulham Broadway and White City, explored the extent to which each might be identified as a cultural hub, and examined other examples where culture has driven a sense of placemaking. The examples in

this last paper were further amplified by expert witnesses providing case studies of culture-led regeneration in London and further afield.

This paper – a look at long-term strategy and resourcing – builds on our most recent discussion around town centres. It describes some examples of local, regional and national case studies in which local authorities have amplified the role of arts and culture in towns, cities and regions in the UK. Secondly, it looks at a range of mechanisms for securing additional resources for cultural activity.

In this paper we have focused on two over-arching **discussion points** that will provoke more in-depth conversation at the meeting:

1. What policies or approaches to fundraising or spending might H+F adapt and adopt from other local authorities?
2. What radically alternative funding models might H+F explore to secure its long-term support for arts and culture?

AN OVERVIEW OF CURRENT ARRANGEMENTS

Before focusing on case studies from elsewhere we want to first present a little reminder of how things operate in Hammersmith and Fulham. Some of the relevant policies and approaches that are already in place in Hammersmith and Fulham are:

1. An Arts Strategy for 16/17 – 21/22 that sets out an action plan for the borough;
2. A Business Improvement District in Hammersmith;
3. Section 106

1. Arts strategy

As readers know, Hammersmith and Fulham has an [Arts Strategy](#) for the years 2016/17 –2021/22. The strategy centres around three core themes:

1. *Destination – Boosting the local economy by developing and promoting a thriving borough for the arts*
2. *Creation – Supporting people to create and produce excellent art of all kinds*
3. *Inclusion – Giving residents from a wide range of backgrounds more opportunity to experience and participate in artistic and cultural activity.*

We are halfway through the current strategy period. Some of the ambitions have been achieved whereas others are left unfulfilled. As we go through this paper it is important to understand what has led to any failures or successes of the current strategy and whether there are approaches and policies that can be drawn from this paper to give the borough a better chance next time.

2. BID (Business Improvement District)

[Hammersmith Business Improvement District](#) (BID) is an independent, not-for-profit, business-led company set up with the aim of improving Hammersmith town centre as a place to work, live and visit.

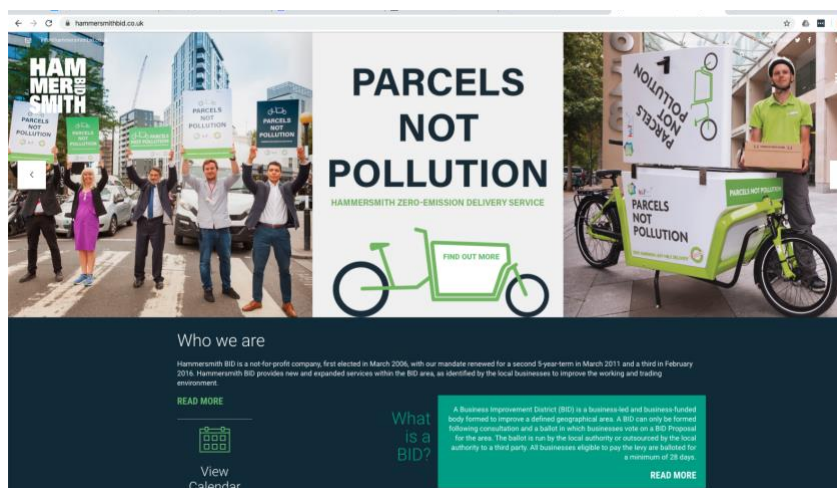
It is funded through a BID levy of 1% of the “rateable value” of each business in the area and the money is ring-fenced for spending on the BID area in Hammersmith town centre.

This money is spent on services in addition to those provided by the local authority and other statutory bodies. A BID term lasts for a maximum of five

years, after which it can only remain in existence if it is approved again by levy payers at a renewal ballot.

Hammersmith BID's vision is focused on a clearly articulated five-point plan:

1. Safer town
2. Cleaner greener town
3. Friendly town
4. [Cultural town](#)*
5. Digital town



*In terms of a commitment to making Hammersmith a 'cultural town' the BID is committed to:

- Building and expanding on the success of our seasonal events
- Increasing the amount of live streaming in Lyric Square
- Developing a strategy for pop-up shops and empty units
- Expanding the BID Ambassador scheme
- Exploring new partnership projects by tapping into Hammersmith's artistic roots
- Attracting new and interesting traders to the high street

"The BID works with partners, such as the Lyric Theatre and other artistic organisations, to bring an eclectic programme of events and activities to the town centre. We explore ways to harness the town's rich cultural heritage to showcase Hammersmith as a vibrant and competitive destination offering widespread cultural entertainment."

<https://hammersmithbid.co.uk/our-projects/cultural-town/>

3. Section 106

One of the main ways in which local authorities can exercise their powers in shaping the art and culture of an area is through the planning process, and in particular through the Section 106 process.

The Local Government Association has [a primer on S106 agreements](#) which describes them as follows:

“Planning obligations under Section 106 of the Town and Country Planning Act 1990, commonly known as s106 agreements, are a mechanism which make a development proposal acceptable in planning terms, that would not otherwise be acceptable. They are focused on site specific mitigation of the impact of development. S106 agreements are often referred to as ‘developer contributions’ along with highway contributions and the Community Infrastructure Levy.”

What this means in practice is that developers are granted planning permission in exchange for unrestricted financial contributions to the authorising borough or alterations to their schemes which suit the stated local needs of residents, communities or local authorities.

We know that many valuable Section 106 agreements have provided the local authority resources to fund cultural services in the borough. And we know from our first meeting that Council Officers are actively seeking a clearer steer on how S106 monies might be deployed.

From Paper 1:

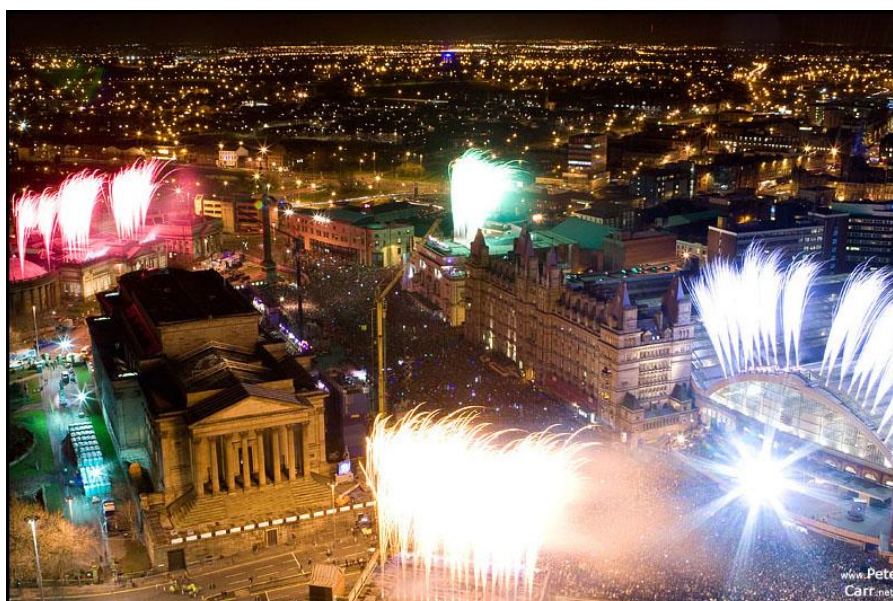
The best available data for how Hammersmith and Fulham currently utilise S106 comes from [a Council meeting in November 2018](#). The papers detail the 20 most valuable S106 agreements since 2014. Since 2014 the Council has negotiated over £310 million worth of funding through developer contributions as part of new developments in the borough. This includes £21,000 for the position of Arts Development Officer (via Imperial Wharf development), just over £450,000 for the Bush Theatre (via Riverside Studios and M&S White City developments) and more than £1m for the refurbishment of Hammersmith Library (via Chelsea Creek and Westfield developments).

HOW HAVE OTHER BOROUGHES AND PLACES CREATED CHANGE THROUGH INVESTING IN AND ENABLING ARTS AND CULTURE AND HOW LONG DID IT TAKE FOR THIS IMPACT TO BE REALISED?

We've written five short sketches to help the Commission appreciate the range of options and the levels of investment that are open to Hammersmith and Fulham to build its arts and cultural sector over the long-term. There is much that we might learn from these examples. One obvious lesson is that these are all distinct places, with policies driven by individual personalities or interest groups operating in unique and complex economic, social and political circumstances.

1. Liverpool

After decades of investment in the social and cultural infrastructure of Liverpool and the wider Merseyside region, the [2008 European Capital of Culture really cemented that progress](#) in the eyes of the country and internationally. Millions of pounds were invested in upgrades to the cultural venues in the city; major formal partnerships between arts organisations, universities and the city council help build momentum and co-ordinate resources for the festival year. Its bid was prepared in 2000-02 through a co-ordinated effort. A rise in employment, population, economic growth and prosperity preceded the 2008 festivities. Since then Liverpool has gone on to use culture to distinguish itself from other places. A designation of [UNESCO City of Music](#) in 2015 illustrates the way in which The Beatles and subsequent acts associated with the city can be used to brand the city and harness resources around a distinct element of the city's heritage.



The [Impacts 18](#) study commissioned for the tenth anniversary of Capital of Culture states:

“The way the city sees itself, and is seen by the rest of the country, has been transformed and sustained over more than a decade, with culture being seen unmistakably at the heart of the city’s rebirth....Liverpool has consolidated its position as a tourism destination, and is now the fifth most listed UK city for international visitors. Positive shifts in the city’s physical cultural and entertainment infrastructure, such as development of Liverpool One and the Arena Convention Centre in 2008, and the opening of the Museum of Liverpool in 2011, have been complimented by intangible cultural heritage accolades such as the 2015 UNESCO Creative City of Music award.”

What can Liverpool teach Hammersmith: that it takes sustained investment in infrastructure to yield spectacular results, but that over time the image and reputation of a place can be transformed.

2. Camden

Boroughs in central London are often home to a complex mixture of need and abundance, and this is true for the cultural sector in Camden. To the south of the borough is the affluence and buzz of the West End while there are pockets of deprivation in neighbourhoods like Somers Town and Gospel Oak further north. The cultural offer in the borough is potentially enormous and of extremely high quality. But it is distributed and enjoyed unequally. The leaders and officers at the borough realise that doing their job well entails the utilisation of existing strengths of individual organisations and networks.



This is exemplified in [Camden Spark](#) (its Local Education Cultural Partnership) which uses a brokerage approach to help cultural organisations connect their offer to schools. They present schools' improvement priorities to cultural organisation to encourage schools and providers to co-design a project that is led by school need. Camden Spark is a collaboration between the local authority and the Roundhouse (pictured) – with Camden playing the role of honest broker, and the Roundhouse providing expertise in working with and for young people in an arts and cultural context.

What Camden can teach Hammersmith: that attempting to be a programmer or producer of activity is not a good use of resources when this expertise already exists locally, better instead to be the connective tissue between working parts.

3. Manchester

Of all the second-tier cities in the UK (i.e. those beneath London and Edinburgh as political and economic power) it is Manchester that has really shined through its strategic use of culture. The first [Greater Manchester Culture Strategy](#) “*Grown in Greater Manchester. Known Around the World*” takes a track record of recognising heritage, culture and creativity in shaping the lives of people in the city but also projecting itself outwards into the world. It’s not our purpose to catalogue the city’s assets, but instead we wish to highlight the way in which consistent and concerted leadership in city hall has prized culture and looked outward. It has invested in research and consultation to craft a sophisticated strategy. It is the leading exponent in making cultural cities outside London [a Soft Power asset](#) for the UK.



Over the past 20 years the cultural ecology of Manchester has changed significantly, with new buildings and revenues supporting the arts and cultural infrastructure across the city. This period has seen the

refurbishment of the [Whitworth Art Gallery](#), the arrival of [HOME](#), a new biennial [Manchester International Festival](#), and the plans for [The Factory](#) on the Granada Studios site unveiled (The Factory is due to open in 2021).

What Manchester can teach Hammersmith: are there ways to champion the borough around the world. Hammersmith is home to a diverse immigrant and diaspora community and could become London's landing strip for those coming from overseas.

4. Greenwich

The Royal Borough of Greenwich currently has a limited arts and cultural infrastructure, but bold plans for the redevelopment of its assets in both Woolwich and Thamesmead. [Woolwich Works](#), the rebranded Royal Arsenal, is to receive a £31.5m investment in arts and culture and will include large-scale concert venues, rehearsal and studio spaces, offices, places to eat, and a base for internationally acclaimed theatre companies such as Punchdrunk. The flexible space will provide opportunities for public interaction and involvement, training and education, as well as being available for hire for weddings, parties, conferences, community meetings or events.



The new developments include:

- a venue for 1200 seated or 1800 standing
- an open-sided quadrangle courtyard for performance seating 600
- five rehearsal studios, which can also be used as informal performance spaces
- artists' studios and offices for resident companies
- generous public facilities, including a cafe / bar and space for hire for community group and events.

What Greenwich can teach Hammersmith: are there ways to support the development of a bold new major culture infrastructure at the heart of a heritage site? How might Hammersmith and Fulham act as broker between its cultural assets and commercial development partners?

5. Greater London Authority

The [current cultural strategy of the GLA](#) is under a year old, and focuses very much on how to amplify existing strengths in the capital, for the benefit of a wider range of Londoners, rather than spend lots of money on grand new projects. In some ways this is in recognition of wider trends of inequality in the arts and in the city, and a desire to move beyond the legacy of the Olympics to more grass-roots everyday cultural activity. In this way it mimics the flavour of Manchester's current strategy.

The Strategy has four priorities:

1. **Love London** - more people experiencing and creating culture on their doorstep
2. **Culture and Good Growth** - supporting, saving and sustaining cultural places
3. **Creative Londoners** - investing in a diverse creative workforce for the future
4. **World City** - a global creative powerhouse today and in the future

What the GLA can teach Hammersmith: The GLA is really trying to better distribute the strengths of London's cultural scene without investing in big vanity projects. Perhaps the borough could have a scheme like a "neighbourhood of culture" or a "crossroads of culture" where a small part of the borough is given the attention for a few months each year?

Conclusions drawn from these examples:

As we argue above, each of these examples provides a snapshot of a unique and complex set of circumstances – people, place, politics, power, history etc. However, some common themes for discussion include:

- boroughs need to invest in a long-term blueprint rather than a short term fix – each of these examples has taken an approach that has yielded impacts over decades, not years;
- the most impactful cultural strategies comprise a significant investment in both capital and revenue – money for bricks and mortar, and money to pay for staff and programming;
- each example comprises multiple partnerships with private and public sector bodies;

- the most successful examples are borne of a cohesive collective cultural coalition of institutions in the borough or city;
- individuals – it is often the vision and determination of an individual or small team that sits at the heart of the most successful examples e.g. Howard Bernstein, CEO of Manchester City Council 1998 – 2017, whose 20-year tenure and commitment to arts and culture has cemented Manchester’s position as a cultural destination.

Discussion point 1: What mechanisms for gathering, governing and dispersing resources might Hammersmith and Fulham adapt and adopt from other local authorities?

WHAT ALTERNATIVE FUNDING AND RESOURCING MODELS MIGHT BE CONSIDERED IN THIS STRATEGY?

Having looked at a number of examples of local authority long-term strategies for arts and cultural success, we wanted to bring to readers' attention some of the other mechanisms that Hammersmith and Fulham might consider to build resources.

1. Leveraging funds

Local authorities are well placed to act as a broker, facilitator and lever of other funding opportunities. Some examples for consideration:

a. London Borough of Culture

London Borough of Culture is an initiative of the Mayor of London that invites each of the 33 London boroughs to bid for funding towards a year-long programme of activity. It is loosely based on the European Capital of Culture and UK City of Culture model, and offers an opportunity to shine a light on specific area of London over a 12 month period.

"The Mayor's London Borough of Culture award brings Londoners of all ages and backgrounds together. It places culture firmly at the heart of local communities, exactly where it belongs. It shines a light on the character and diversity of London's boroughs and reinforces the message that culture is for everyone. The Mayor is keen for Londoners to connect with each other and to feel a part of our great city. Now, thanks to this new award, all Londoners will have the opportunity to be part of something extraordinary."

In December 2017, 22 boroughs (including Hammersmith and Fulham) submitted bids to be named London Borough of Culture. In February 2018, Waltham Forest and Brent were awarded £1.35m of funding to deliver a programme of ambitious cultural activities celebrating the unique character of local people and places. [Waltham Forest](#) has just concluded its year and [Brent](#)'s commenced on 1st January this year. Bids for the next two London Boroughs of Culture (2021 and 2023) are currently being assessed by the GLA and Hammersmith and Fulham is again in the running. This scheme is the main way that the GLA is supporting culture through direct grants.



Rise – the Opening Event for Brent 2020

b. Cultural districts

In some instances there are BIDs (or BID-like outfits) which are exclusively or predominantly formed of cultural organisations.

[Cultural districts](#) are more common in the US or in cities in the Gulf or Asia where cultural policy is less centralised at a national level. They are defined as defined areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. They help strengthen local economies, create an enhanced sense of place, and deepen local cultural capacity. Crucially, they do not respect local government boundaries or bureaucracies, often lying within and across different administrations, and in this way they are similar to BIDs.

In London there are Cultural Districts such as [Culture Mile](#) (which we explored in more detail in our last paper on town centres) and the forthcoming [Fashion District](#) (at the former Olympics site), both of which have taken existing cultural venues and reconstituted them in new organisational structures in order to work more effectively and attract investment. They are doing this *around* as much as *through* local authority administrations.

A recent report on the governance of cultural districts that delved deep into the complexities of how these dynamic yet self-selecting organisations and how they struggle with legitimacy and accountability is set out [here](#) (full disclosure – the author of this report is Dr James Doeser).



Barbican Centre, a central partner in Culture Mile

c. Cultural compacts

Cultural Compacts are a relatively new initiative and gaining traction with funding bodies keen to make more profound connections between arts and culture and other aspects of civic life. Arts Council England has recently supported a pilot project in Southwark to explore how its funding might unlock other opportunities in this south London borough.

“Successful cities are those that create opportunities for people to earn their living, make friends, bring up families and engage in leisure and sport. Culture makes a vital contribution to these activities, while the creative industries are our fastest growing business sector.”

Sir Nicholas Serota, Chair, Arts Council England

The [Cultural Cities Report](#) from Core Cities group proposes City Culture Compacts: “a strategic partnership bringing together city authorities, business, education, cultural and community leaders, to co-design and deliver a vision for culture in the city. Effective Compacts will set out business plans to deliver measurable progress against local priorities.”



In some ways these mimic cultural districts or BIDs in that they respond pragmatically to contemporary local circumstances rather than being wedded to historical limitations or commitments as local authorities so often are. There is no reason these compacts can't operate at sub-city level in boroughs as large and populated as Hammersmith & Fulham.

The major challenge for all of us is that these entities (BIDs, Cultural Districts, Cultural Compacts) are all designed to be responsive to the immediate concerns of the local neighbourhood and to work around (not through) existing bureaucracies like local authorities whilst at the same time trying to be accountable and legitimate.

2. Alternative finance models:

a. social impact bonds and other forms of social finance (eg NESTA)

Rather than investing with grants or donations (as a funding body like the Arts Council or a corporate sponsor like BP might do) it is becoming increasingly common to see arts organisations supported through loan finance such as the portfolio of [social impact](#)

[investments](#) made by Nesta. A lot of their investments are about injecting cash into an organisation to allow them to develop new work or facilities that they believe will generate revenue at a later date. At present there is no local authority in receipt of the Nesta funding.

b. other alternative finance options

There are a number of mechanisms by which local authorities can leverage additional resources into their locality. These include, but aren't limited to:

- i. Trusts and Foundations – looking to grant-givers to support specific capital, revenue or project costs;
- ii. Arts Council England – keeping a close eye on developments with the national funder eg schemes like Great Places or Creative People and Places, or new initiatives like the Cultural Compacts pilot in Southwark or experiments around social prescribing that we discussed in our first meeting;
- iii. Arts And Humanities Research Council (AHRC) – building partnerships with Higher Education Institutions to support investment in arts and culture through research mechanisms eg the [Design Council](#) offering public sector workshop bursaries funded through AHRC.
- iv. Corporate sponsorship – local authorities often partner sponsors on major events eg Bloomberg's sponsorship of Durham County Council's [Lumiere](#) light festival.
- v. Crowdfunding – online fundraising can be an effective mechanism to stimulate support and interest in activity at a local level.

c. endowments

An endowment is a financial mechanism that derives a return from investment, that in our examples might then be used to fund arts and culture. The idea is that the interest from a lump sum investment is spent on arts and cultural activity, and that the investment itself is retained for future use. It's an idea that's long been seen by many as the holy grail of arts funding – identify significant funds for your local theatre or arts group, and then fund them through the interest that's drawn down from this investment. In theory a great idea. In practice more difficult to realise due to three over-arching issues:

1. Who might provide sufficient levels of investment towards this activity – a local billionaire, a network of philanthropists...?

2. Administration – grant-making and fund management can be onerous activities;
3. Interest rates – the last decade has been marked by historically low interest rates and this is causing issues for endowment-based funding around the world.

Arts Council England [wrote a report back in 2010](#) extolling the virtues of arts organisations building endowments. However, it should be noted that returns suggested here are likely to be far lower than were predicted a decade ago.

[Catalyst Endowment funds](#) (launched in 2012) gave organisations in arts and heritage **between £500,000 and £5m to get started**. The [evaluations](#) show a picture that needs more time (and higher interest rates) to identify real new money for arts and culture.

Many trusts and foundations in the UK were started with an endowment with the intention that only the interest on this initial sum would be spent on charitable activity. The Jerwood Charitable Foundation was formed in 1999 with an endowment of £25m.

There could be mileage in exploring endowment options if sufficient levels of investment could be secured. Assuming an average return on investment of 5% per annum (a decent return given UK base rate is currently 0.75%) a £25m lump sum would generate £1.25m in gross revenues per annum (this is before management fees and other costs). To generate £10m pa in revenues would require a lump sum investment of £200m on a 5% return (which we consider to be a very optimistic forecast).

Discussion point 2: What alternative funding and resources models might H+F explore to secure its long-term support for arts and culture?

Concluding thoughts

As Commissioners will see, there is a vast range of opportunities available to enlightened local authorities with a vision for a more dynamic arts and cultural sector. We've looked at several examples of cities and regions that have been transformed by a long-term commitment to making arts and culture centre to civic life. We've also explored a range of possible mechanisms through which additional resources might be secured with a view to higher levels of investment in the arts.

As we concluded in our second meeting, focused on social impact, local authorities are at their best when they act as honest broker and connector, rather than in-house producer, and when they support longer-term funding of key activity. This approach, coupled with a committed and sustained leadership (as we've seen in Manchester or Liverpool), can transform perceptions of and investment in arts and culture in a specific location.

Questions about what mechanism to use to embed systemic and sustained change in a borough need to be informed by political and ethical principles that have legitimacy and accountability. A challenge for local authorities who have been politically and financially emasculated is that the components of a community who have retained power (property developers, major employers, specific civic or religious organisations) have no requirement to be accountable in the same way as local politicians and their officials.

This is doubly challenging for artistic leaders who are able to bring (or build) a vision for an area but need to mobilise those with power and resources in order to realise their visions. When those visions become overtaken by local popular sentiment they can result in "bad art" or specific niche interests take a disproportionate role in setting the agenda.

Many of the examples of structures that we have talked about in this paper require a high degree of directive "top down" decision-making. They are vehicles that bring together in one place local voices and stakeholders which then act upon the community. It can be incredibly difficult and resource-intensive to uphold structures which are continually accountable to democratic local interests.

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 6: PARTICIPATION

WHAT DOES HIGH-QUALITY ARTS
ENGAGEMENT LOOK LIKE IN 2020
AND HOW MIGHT LBHF SUPPORT IT
IN THIS PART OF LONDON?

CONTEXT

In recent years there has been a profound change in the way that arts leaders think about engagement. While there are still many opportunities to attend a theatre performance or to visit an art gallery, it is increasingly common for people to experience art and culture in a more participatory way. A more active engagement with art (more active than merely buying a ticket, then looking and listening) has been proven to be more beneficial in all the ways we've talked about before (on health, wellbeing, community cohesion, etc.). This deeper understanding of what counts as effective engagement has reached the top of the political agenda in the latest Arts Council strategy, [Let's Create](#), published in January 2020. There has never been a better time to think about what we mean by "high-quality arts engagement".

A quick recap:

In Briefing **Paper 1** we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing **Paper 2** we looked at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change
- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

In Briefing **Paper 3** we looked at the way that inclusion and diversity is conceived in the arts and how that does or doesn't chime with current local authority priorities in Hammersmith and Fulham. We outlined the Creative Case for Diversity that is used by the Arts Council, and presented some of the key statistics in the borough as well as some ideas for best practice.

In Briefing **Paper 4** we focused on the identified town centres of Shepherd's Bush, Hammersmith, Fulham Broadway and White City, explored the extent to which each might be identified as a cultural hub, and examined other examples where culture has driven a sense of placemaking. The examples in this last paper were further amplified by expert witnesses providing case studies of culture-led regeneration in London and further afield.

In Briefing **Paper 5** we took a long-term strategy and some of the mechanisms Hammersmith and Fulham has at its disposal to develop and promote arts and cultural activity across the borough. These included:

- clarity and guidance on, and more strategic use of Section 106
- further development of BID's in the borough
- the development of a realistic, costed, prioritised arts strategy
- cultural districts and cultural compacts
- opportunities with the GLA's London Borough of Culture initiative
- new financial instruments e.g. endowments, percent for art etc

This paper **(6)** tackles three big questions:

- What does good arts engagement look like (for young people and adults)?
- Why might LBHF want to encourage high-quality arts engagement in the borough?
- How can LBHF make sure that there are opportunities for all to experience high-quality arts engagement?

GLOSSARY

Getting clear on what we mean by attendance, participation and engagement.

Most of the reports on arts engagement uses the term “participation” to mean just about everything from watching on a screen to the actual making of art. We want to be a little more precise in order to highlight an important trend in the cultural sector that has prompted this session’s discussion.

We use the term “**attendance**” to mean sitting in a theatre or a concert hall, or visiting an art gallery, or reading a book.

We use the term “**participation**” to specifically refer to the active making or sharing of work by singing or strumming, or acting or dancing, or writing or painting. In addition, we use “participation” to mean organising or fundraising or anything that is active but perhaps not traditionally envisaged as “creative”.

“**Engagement**” is our catch-all term that includes all of the above, from walking through a gallery, to attending a special gallery tour, to giving that special tour, to painting the works featured in it!

ARTS POLICY

A changing notion over time

For a very long time the notion of high-quality arts engagement followed a traditional model in which “the masses” would be improved by seeing something from the western canon of art in a setting like a grand neoclassical gallery or a theatre decked out in velvet and brass. Those who didn’t or couldn’t engage would have to find some way to teach themselves. If you weren’t engaging with an improving work from the western canon then you were indulging in entertainment, not art!

While this idea tended to dominate the world of cultural policy and arts administration there was always room for a parallel world of amateur and participatory arts. This would include church choirs, am-dram societies meeting in village halls, knitting circles, book groups, classes at the Workers Educational Association or University of the Third Age.



The RSC's 2016 production of A Midsummer Night's Dream toured the UK blending amateur and professional coasts

Nowadays it is increasingly difficult to distinguish between the amateur and professional, the improving and the entertaining, the highbrow and everyday. It's quite common for theatre productions at elite national companies to feature local volunteers in the cast.

Some of the most exciting contemporary art is made by and with local communities e.g. David Best's Temple, Derry UK City of Culture 2015 (below).

At the same time there has been a growing discomfort with the general orthodoxy that says that the role of public funding is to support the making of 'great art' by artists and its dissemination around the country for the benefit of a grateful public.

[Fun Palaces](#) takes a different approach: it champions community at the heart of culture, and culture at the heart of community.



David Best's Temple, Derry UK City of Culture 2015

FUN PALACES MANIFESTO

We believe in the genius in everyone, in everyone an artist and everyone a scientist, and that creativity in community can change the world for the better. We believe we can do this together, locally, with radical fun – and that anyone, anywhere, can make a Fun Palace.

[64 Million Artists](#) (full disclosure – David Micklem is co-founder and Chair) exists to unlock the creative potential in everyone. It is a campaigning body that since 2016 has focused on:

- [Everyday Creativity](#) – the idea that we are all creative, and that art is not just 'what artists do' but something all of us should feel ownership of;
- [Cultural Democracy](#) – which describes an approach to arts and culture that actively engages everyone in deciding what counts as culture, where it happens, who makes it, and who experiences it.

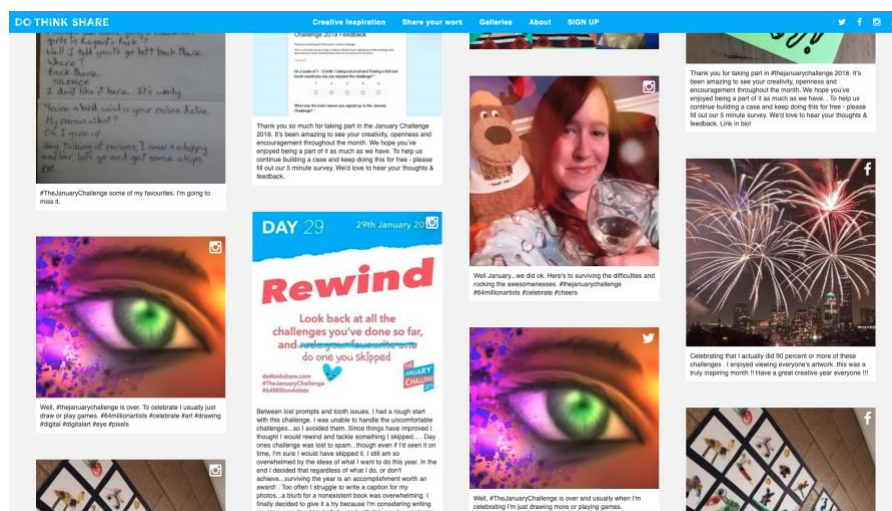
These projects, and other grassroots cultural organisations, have tried to shift the narrative so that policymakers and funders appreciate that everyone has the right to develop and express their creativity. It's a radical rethinking of the purpose of public funding.

This has really crystallised in the most recent [10-year strategy from Arts Council England](#): a document that will shape the agenda in England for cultural funding and policy throughout the 2020s.

It's rallying cry is: A country transformed by culture, Bringing Us Together, Happier, Healthier. To Excite, Inspire, Delight. To Enrich Our Lives.

It aims to achieve the following three outcomes by 2030:

1. **Creative People:** Everyone can develop and express creativity throughout their life.
2. **Cultural Communities:** Villages, towns and cities thrive through a collaborative approach to culture.
3. **A creative and cultural country:** England's cultural sector is innovative, collaborative and international.



64 Million Artists Do, Think, Share website featuring contributions from everyday artists across the UK

The new Arts Council strategy, and the shifting landscape of arts and culture in the UK, have changed the ways in which we think about engagement. Rather than specific artform or activity, we can begin to talk about high quality arts experiences in terms of a set of principles, ethics and conditions that lead to high quality engagement. These principles are already known to you...

In **Paper 2 (Social Impact)** you will remember we identified a number of 'success factors' that make it more likely that a cultural programme or project will have a positive social impact, regardless of which is being targeted. These were:

- **Depth and duration:** the most impactful arts and cultural activity is meaningful and takes place over a considerable period of time. The converse – short term, light touch interventions – rarely have a lasting social impact.

- **Clarity of purpose:** *having a clear set of objectives about what social impact is being addressed*
- **A robust theory of change/logic model:** *simply, having a strong understanding about how your cultural activity will generate the social outcomes you want*
- **Authenticity:** *not simply imposing an activity on a community or parachuting in people from outside without proper consultation*
- **Resources:** *making sure that people have the resources (financial and otherwise) to fulfil their roles with full attention and high quality work*

EXAMPLES

Many of our arts and cultural organisations are changing how they engage people.

Local

[The Lyric's](#) commitment to nurturing young people sits at the heart of its mission as one of the UK's leading producing theatres. Their Young Lyric programme includes classes, performance opportunities, apprenticeships, work experience, supporting emerging artists, schools' activity and targeted work supporting vulnerable young people.

As we've discovered, The Bush is one of London's premiere new writing theatres and supports a broad range of local community initiatives to support its commitment to reflecting the diversity of its audiences and participants.

We looked at these organisations, and other grassroots exemplars of community engagement practice in our first paper and discussion. Beyond the big anchor institutions a few of the highlights that we've heard about:

- Fulham Symphony Orchestra – amateur 30-piece symphony orchestra
- Dance West – run dance workshops for older people to combat isolation and dementia.
- The Rena Initiative – artist-led organisation in White City empowering women, especially women of colour.
- White City Youth Theatre Group – fast-growing, working with young people.
- Outside Edge Theatre Group – based in borough for 20 years. Work with addicts using theatre as a means to combat addictions.

National

Elsewhere there are many examples of new and dynamic thinking from arts organisations. Some examples for this paper:

[Battersea Arts Centre / Contact Theatre – The Agency](#)

The Agency is a creative entrepreneurship programme enabling young people aged 15 to 25 from some of the most deprived areas in the UK to create social change projects based on the needs they identify in their own communities. The programme began in 2013 in the UK through a partnership between Battersea Arts Centre (BAC), Contact and People's Palace Projects (PPP). Since the pilot year in 2013, it has had a significant

impact not only on the young people who have taken part but also the organisations and communities that enable them to realise their ideas. W

It is based on 5 over-arching principles:

1. It puts young people from some of the most deprived areas of the UK at the centre of social change, using an asset-based approach to achieve sustainable, local change through young peoples' life experience, community resources, culture and passion.
2. It supports young people on an individual level to improve their opportunities but also creates a collective force for systematic change, mobilising young people around social issues they care about.
3. It changes the way cultural and community organisations work with young people by adopting more inclusive, co-created, collaborative working practices across their organisations
4. It uses creativity as its key currency to unlock innovation, helping young people to achieve their potential and achieve future success in education, employment and enterprise.
5. It is a tool to create robust networks within a locality where young people, cultural organisations and communities work together around shared goals and values.



Agents gathered at Battersea Arts Centre 2017

[Heart of Glass](#)

Heart of Glass is the Creative People and Places project for St Helens. It is one of 30 CPPs across the UK which aim to bring people and communities together through the power of arts and culture. Recent and exemplary projects have included:

Rupture: a coaching support programme for early career artists directly engaged in, or passionate about, socially engaged practice.



A Right Knees Up – Heart of Glass

Madlove: an arts festival for mental health.

#dearsthelens: young people invited to contribute to a declaration for the local authority in response to the question: what does a child-friendly borough look like and feel like to live in?

With For About: an annual conference on the role of artists in civil society

[Hounslow Creative People and Places](#) – consortium led by Watermans

In Hounslow, the approach has been to work from the grass roots up with the vision of creating a confident, colourful and creative Hounslow. They run things like a community choir and a community brass band. It also works in conjunction with a new [GLA Creative Enterprise Zone](#) (the so-called Great West Creatives) located in the neighbourhood. We'll hear more from Lucy Thurley from Hounslow at our meeting.

[Creative Barking and Dagenham CPP](#)

The programme underway in LBBD is devised by their Cultural Connectors (an ever-expanding network of adults living locally), who are making decisions about the Creative Barking and Dagenham programme. There are now more than 180 connectors part of the open, supportive and flexible network. Cultural Connectors give as much or as little time as they would like and are never made to feel bad about being busy. They are invited to all

our events and opportunities and given support if they have their own ideas for creative projects.

[Coventry UK City of Culture 2021](#)

In 2021 Coventry will be UK City of Culture. Learning from Derry (2013), Hull (2017) Coventry is working on a bold plan that puts the people of the city at the very heart of everything. There will be a programme developed and made by, with and for everyone, and will run for five years, starting now and running through 2021 into future years programmed and curated by communities on the ground in Coventry.

It's a high-risk strategy and one that shuns the parachuted in spectacles of other years of culture. But if it works it will suggest a new grassroots approach to participation and engagement. It places the principles of Cultural Democracy that we touched on above at the heart of an approach that aims to enable Coventry citizens to positively influence and shape the city they want to live in through arts and culture.



Block9

[National Theatre of Wales](#)

Since its inception in 2009, the English-language National Theatre of Wales has placed participation and engagement at the heart of its thinking. It started life as an online community and over the past decade has grown dozens of productions through dialogue between professional and amateur creative practitioners.

It has been an exemplar in blurring the boundaries between top-down and bottom-up culture, participant and commissioned artist and audience member, between formal and informal arts and cultural activity. The project

that perhaps describes this was WildWorks' The Port Talbot Passion in 2011 that brought together former resident and Hollywood star Michael Sheen, a cast of over 1000 community volunteers, and hundreds of artists and creative practitioners to retell the story of The Passion in one of Wales' most overlooked communities.



Michael Sheen in NTW and WildWorks' The Port Talbot Passion

DISCUSSION POINTS

- What does good arts engagement look like (for young people and adults)?
- Why might LBHF want to encourage high-quality arts engagement in the borough?
- How can LBHF make sure that there are opportunities for all to experience high-quality arts engagement?

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 7: ART AND CULTURE IN EXTRAORDINARY TIMES

CONTEXT

The Covid-19 crisis is an unprecedented public health emergency. It has had a devastating impact on individuals, families and communities, here in the UK and around the world. It is first and foremost a human crisis which has affected London more acutely than anywhere else in the UK. Without a vaccine or a cure for the varied symptoms of the disease, we will be making adjustments to our daily lives for many months to come. Certain groups within our society are more likely to be at risk of the catching the virus (key workers and front-line staff in public services) and others are most at risk of dying from the disease (the elderly and those with underlying health conditions). The policy response in the UK has caused immense disruption to many households and sectors of the economy. People are suddenly having to look after their children or finding themselves unexpectedly out work. The cultural sector has been especially hard hit.

It's mid-May 2020 and all our theatres, libraries, art galleries and festivals have been forced to close. Their functions – to bring people together for shared experiences – are now considered a risk to public health. A return to normal is likely to be far off in the future. This paper is an attempt to capture what is happening in the cultural sector, what is happening in the borough, and their implications for the Arts Commission. The paper is deliberately pithy. Our predictions and interpretations are delivered with some big caveats and some of this content will age very quickly. In all of the gloom and trauma this moment is also presenting opportunities to think afresh about what we've discussed in the Commission. We are eager that those opportunities be grasped before they disappear.

So much has changed since the Arts Commission started its deliberations a year ago. However, much of what we have discussed is still relevant, despite (or perhaps because of) the moment we're living through. Here is a quick recap:

In Briefing **Paper 1** we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing **Paper 2** we looked at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change

- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

In Briefing **Paper 3** we looked at the way that inclusion and diversity is conceived in the arts and how that does or doesn't chime with current local authority priorities in Hammersmith and Fulham. We outlined the Creative Case for Diversity that is used by the Arts Council, and presented some of the key statistics in the borough as well as some ideas for best practice.

In Briefing **Paper 4** we focused on the identified town centres of Shepherds Bush, Hammersmith, Fulham Broadway and White City, explored the extent to which each might be identified as a cultural hub, and examined other examples where culture has driven a sense of placemaking. The examples in this last paper were further amplified by expert witnesses providing case studies of culture-led regeneration in London and further afield.

In Briefing **Paper 5** we took a long-term strategy and some of the mechanisms Hammersmith and Fulham has at its disposal to develop and promote arts and cultural activity across the borough. These included:

- clarity and guidance on, and more strategic use of Section 106
- further development of BID's in the borough
- the development of a realistic, costed, prioritised arts strategy
- cultural districts and cultural compacts
- opportunities with the GLA's London Borough of Culture initiative
- new financial instruments e.g. endowments, percent for art etc

Covid-19 changes some, but far from all, of the debate and recommendations that have underlined this process. This paper, written to reflect a significant moment in our history, attempts to explore three big questions:

- What are the short-term implications of Covid-19 on individuals and communities, and on arts and culture in Hammersmith and Fulham?
- How are local authorities and arts organisations preparing for a 'new normal' of social distancing?
- What might a post-pandemic period look like for arts and culture? What might look and feel familiar, and what might be radically different?

COVID-19

On Monday 16th March the UK government followed many others in Europe in ordering an immediate lockdown. Under the banner of 'stay at home, protect the NHS, and save lives' people were immediately instructed to restrict all non-essential movement, work from home, and to close much of our civic infrastructure. On the same day in mid-March, and with little notice, all arts and culture venues were closed. Performances and exhibitions have been cancelled or postponed, and buildings locked for the foreseeable future. This followed a period of public health advice to self-isolate if anyone had symptoms, to exercise good hand hygiene. Even in early March people were cautious about going out and engaging in cultural activities.

At the time of writing almost quarter of a million people have tested positive for Covid-19 in the UK, and 35,000 have officially lost their lives to the virus (although this figure is suspected to be much higher). The measures designed to reduce its spread have already triggered an economic decline larger than anything since the Great Depression of the 1930s. Lives and livelihoods have been lost, millions have been furloughed or face the loss of their employment, and freelancers have seen work fade or disappear completely. The scale of impact on all walks of life is unprecedented.

This has led to severe consequences for everybody who works in and around the cultural sector. It has consequences for audiences too. Culture is still here: but it's in our homes, on our screens and coming through our headphones.

To be frank, we are still trying to understand the implications of these closures. The rapid and seismic shift in operating procedures is unprecedented in our lifetimes. Some of the pain brought about by the lockdown and social distancing measures has been compensated for by government schemes and creative entrepreneurial work-arounds. However, these are not sustainable, and so what we see today will change as we go through the remainder of 2020.

At the moment everyone in the sector is trying to make sense of the situation: to understand the present and to make some sort of forecast for the future. We are all operating with limited data. Many in the arts sector are driven by their public mission: they don't want to put people at risk, they want to be responsive to community needs. But it's hard to say what the community want or need in these circumstances: many people are scared and are behaving in unusual ways.

To help us in our deliberations we have broken down the chronology of the response to the pandemic into three phases: crisis management, the 'new normal', and post-pandemic.

PHASE ONE: CRISIS MANAGEMENT

Mid-March – early May 2020

The response of cultural organisations

The past six weeks have seen all arts and cultural organisations – at all scales and levels of funding – fundamentally change their operating models. For building-based companies – The Lyric and the Bush, Bush Hall, the Eventim Apollo, libraries and galleries – this has principally required shifting to ‘low power mode’.



This phase has been characterised by:

- building closures
- furloughing staff
- redeploying staff
- rapidly reducing overheads
- maintaining dialogue with stakeholders
- refunding ticket-buyers
- applying for emergency funding / business support loans / mounting fundraising campaigns
- making content available online

Hammersmith and Fulham Borough Council has created a digest of the implications of Covid-19 on all of its arts and culture institutions on its [website](#). Local organisations are being energetic and responsive although their circumstances have changed and their futures look precarious.

“We all need to do everything we can to support our popular arts and culture venues during this terrible

pandemic. They are the backbone to our vibrant arts and culture scene. Together we will build on the success of our Arts Strategy and continue to make H&F one of the leading local art scenes in the country.”

Cllr Andrew Jones, H&F Cabinet Member for the Economy

Lyric Theatre



For The Lyric this phase has meant immediate closure. At the time of writing bookings are being taken for the Lyric panto, Aladdin (14 November to 3 January 2021), with “early-bird offers” until the end of May.

The Lyric has had to furlough around 80% of its current staff (and 95% of casual staff) to maintain the lowest possible operating overhead. A skeleton staff is rapidly modelling a range of different scenarios and maintaining a building that this July will celebrate its 125th anniversary.

Like many cultural venues their public-facing work has moved online: there was a free screening of A Doll’s House, Rachel O’Riordan’s acclaimed 2019 production of Ibsen’s play, on 20 May ([available on YouTube](#)).

The theatre continues to work in the community with initiatives such as the Key Workers Project (in conjunction with H&F Council), designed to stimulate children’s imaginations via playwriting (with playwright Simon Stephens). Full details on the [Lyric's website](#) along with a major focus on an emergency fundraising initiative (something else that venues are busy doing) at [Lyric Recovery Fund](#).

The Executive Director at the Lyric hopes that the company’s deep roots in the local community will sustain the organisation through this crisis and out

the other side. This “values and mission-based approach” to thinking through the company’s future is an essential part of the senior management team strategy.

In the short term the Lyric’s financial position is reasonably resilient. The company isn’t applying for the current round of ACE emergency pandemic funding, but will expect to apply at a later round. Core funding from ACE is guaranteed and The Lyric has every expectation that H+F will maintain its current level of support through this crisis. Without it the organisation’s survival would be immediately in jeopardy. It is hoped that The Lyric can further develop partnerships within and without the local authority to support the community through this pandemic. The current work with the Education Department is an exemplar of how the Lyric would like to work qacross the Council to develop resources for people in need at this time. The company is also partnering The Bush and LAMDA on other locally focused projects in the medium term.

This New Ground

Hammersmith and Fulham’s leading learning disabled arts organisation has moved quickly to announce [Isolation Art](#) – a series of weekly workshops to develop approaches to inclusive art-making across digital platforms. The company has also been successful in its application for emergency funding from ACE to develop new models for digital collaboration within the learning disabled community, to stabilise its finances, and to pump-prime new initiatives for online collaboration.

Bush Theatre

For The Bush lockdown has meant developing online masterclasses, reworking content for podcasts, and honing its fundraising ask.



Like many building-based companies The Bush has had to furlough the majority (75%) of its staff, leaving a core team of 11 to look at scenario planning for the future.

The company is currently looking at a range of options that include reopening in September (it's acknowledged across the team that this is increasingly unlikely), reopening at the end of the year with a combination of socially distanced live work augmented by a digital strand, and a longer period of closure with a stronger digital offer through the interim. The company has felt very well supported by the Arts Council (cashflow and finances are sufficient until September) but has yet to engage in meaningful dialogue with the local authority.

Libraries

The borough has a well-used library service across 5 sites (1,123,187 visits in 2019/20). In the short term most staff (31 FTE) have been redeployed to 'frontline services'. In the longer term the library service is looking to develop its online offer, both to support users in this crisis and beyond. The additional costs of these shifts to an online portal will be offset over the next year by a reduction in opening hours. In April 2020 'electronic issues' of reading and listening material were double those of the previous year. The library service is also looking at delivery services for isolated members of its community as well as building on its successful events programme (while incorporating social isolating).

The response of artists

Many artists, musicians and writers are self-employed and are currently without support from government or employers. They have been waiting in anticipation for support which will arrive (if they are eligible) in early June. Many artists are not eligible for the Self-Employment Income Support Scheme, either because of their complex portfolio of income streams (some freelance, some salaried teaching, etc.) or because they only recently turned to freelancing. Some of the better paid and well-known names will pay themselves as directors of their own 'personal service companies' meaning they will be ineligible for all government support.

A [survey of 4,000 artists in the UK](#) has some pretty stark results:

"82% of respondents have had upcoming work cancelled, including events, performances and

public activities, and a further 59% have had to cancel their own work activities.

96% of respondents indicate income reduction as a significant immediate impact of the pandemic, with 60% expecting income to be down over 50% in 2020. Those working in craft and applied arts and performance, as well as those based in rural locations, predict the greatest reduction.”

Artists have therefore been applying in high numbers to support grant schemes from the Arts Council and other agencies. They have also been applying for Universal Credit (currently £410 per month for a single person over the age of 25) or forced to seek alternative work. Those working in the gig economy are facing an extremely uncertain future.

The response of ‘the rest of us’

For many people the leisure time devoted to going out or painting or reading has evaporated as household duties have taken over – home-schooling, running errands, caring for loved ones.

For those with disabilities, those that rely on social care or personal assistance and those who have been advised, or feel the need to shield themselves from this disease, this situation is especially harsh, and likely to have implications over a longer period than the majority in society.

Access to good affordable digital services and connective devices that create a good user experience are a privilege that everyone in the borough does not have.

Many people who have remained working have had to juggle increased care responsibilities, personal anxiety and a less secure financial future. Many in our borough have poor housing, live in restricted spaces and will have experienced the lockdown as extremely confining.

However, for those with time to fill (or with a need to infuse the home-schooling with some expert content) then the internet has become a place of unlimited creativity. Just as “PE with Joe” has got people jogging on the spot in front of the TV so things like [Grayson’s Art Club](#) or the BBC’s [Lockdown Orchestra](#) have invited people to get creative in their own homes,

making pictures, doing dance routines, singing along in virtual choirs or orchestras.



Grayson Perry's Art Club, C4

Prior to lockdown, the notion of everyday creativity was gaining traction. Initiatives like [64 Million Artists](#) January Challenge, [Fun Palaces](#)' annual festival and [BBC Get Creative](#) were contributing to a growing sense of the importance of everyday participation, and the role of amateur arts practice as a central plank of a healthy society.

There is growing evidence that regular creative practice makes a positive contribution to individual mental health with just 20 minutes of art-making every day helping support individuals suffering with low mood, anxiety, stress and depression.

These pre-Covid shifts in our understanding of the role of everyday creativity that have largely underpinned the new focus expressed in Arts Council England's ten year strategy [Let's Create](#). And while much of the new direction suggested in Let's Create will necessarily be put on hold as ACE redirects funding to propping up its infrastructure with emergency funding, the principles of everyday participation are here to stay.

Many arts organisations have made their existing content available for free online. The National Theatre at Home is the highest profile initiative in the UK regularly attracting an audience of just under one million for its weekly release (Jane Eyre attracted 976k viewers on YouTube the week it was released).

There is a sudden wealth of content online – from the BBC's Culture in Quarantine and Performance Live strands, to work from The Lyric, the Young Vic and other theatres and concert halls around the country. And there's

evidence that we're watching more online – a useful summary of audience attitudes to online content is [here](#).

Accumulate (the '[art school for the homeless](#)') has been sending 500 Art Kits out to young people in hostels and shelters in London and accompanying them with online mentoring and tutorials. Youth clubs and youth workers are having to turn to online activities to keep people creative and away from harm. Up in Liverpool ComicsYouth (who would normally hold regular get-togethers) are sending out care packages and have started [an online radio station](#).

Art galleries that have been forced to close are putting their exhibitions online but also sending out kits and packs and other goodies to local families. The schools, families and outreach programmes at these institutions are often supported by local authority funding.



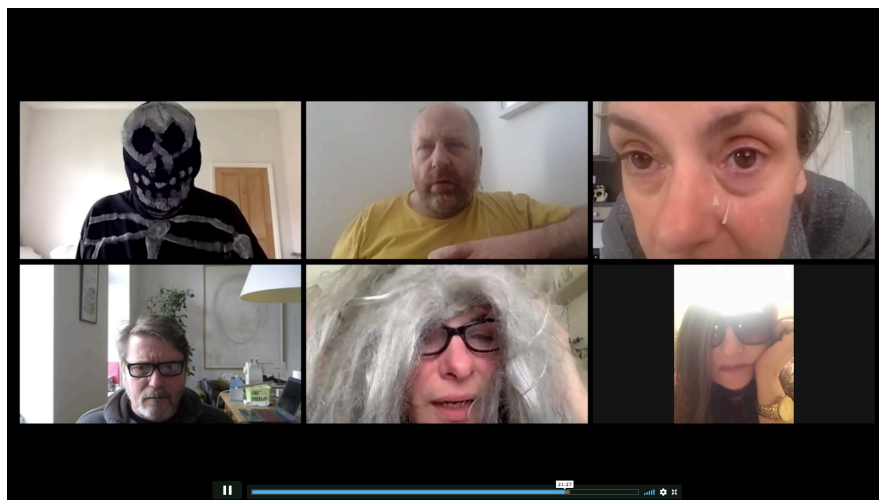
Towner Gallery 'Art Packs', Eastbourne

There's much to celebrate about the wider availability of a vast archive of online culture now available to stream. And some early warnings too:

- there is a general perception that the marketplace is already crowded, and for many impenetrable
- while content filmed by the BBC or National Theatre is high quality, high definition, multi camera capture, much is not – a poor viewer experience is bad for perception of the arts and culture sector

- many arts and culture operators are rushing to establish themselves in the digital sphere when their expertise lies elsewhere
- we need to remember that many people in the UK do not have ready access to high speed broadband, smart TV's or internet-ready hardware – sticking content online risks further stratifying socio-economic divides
- Many children only experience things like painting and music while at school, so it is likely that inequalities around access to space, expertise and equipment will be further exacerbated in lockdown
- most content is free to air – the long-term implications are not sustainable and arts and culture organisations are desperate for earned income*

*interestingly some artists (e.g. [Daniel Kitson](#)) are starting to monetise their back-catalogues with some success (limiting online audience numbers, charging a nominal fee for access, encouraging simultaneous viewing).



Forced Entertainment, End Meeting for All – April 2020

The response of funders

Arts Council England – is widely considered to have acted well, with clear messaging, decisive action, and a staged approach to supporting its portfolio and the independent sector. Under the leadership of Darren Henley (whose blog is cited as an exemplary approach to the crisis) ACE has repackaged its project funding for emergency measures, relaxed all funding agreements, improved organisational cashflow, and worked across the ecology to build a strong case for continued support from government.

Local authorities – there are some examples of good practice but culture is generally taking a back seat to other social services ([Bournemouth Council](#), [Cornwall County Council](#) and [Preston Council](#) are cited as leading the field).

Notwithstanding the devastating impact of a summer with few tourists, **Cornwall County Council** has been busy collecting [data](#) and strategising for the sector. The **City of London** is more typical of what London boroughs are currently capable of: signposting to resources and help elsewhere on its [website](#). A lot of local authorities are taking their cultural offer online:

The [Leeds Discovery Centre](#), has been using Facebook to deliver videos by their Learning and Access Officer, examining artefacts from the city collection. The [City Art Gallery](#) is also making videos available about artists, their style and techniques.

The **City of York Council** has provided library service partners (Explore York) £17,000 of funding to expand the range of virtual services available. This comprises an extended range of e-books and e-audiobooks, access to newspapers and magazines, hosting local book groups online, and artists spaces are in the future), and support for residents who are isolated, vulnerable and/or residents with limited access to virtual content.

In **Manchester** the city council has supported [United We Stream](#), leading the fight back on behalf of all our restaurants, pubs, theatres and venues and will showcase our world class cultural talent. Every night they stream live bands, DJ's, singers and performers in a UK first, to "entertain, educate and enrich you in your home".

At the **Greater London Authority** the Mayor has launched [a new emergency £2.3m fund](#) to support culture and creative industries at risk due to the impact of the coronavirus. It is providing £450,000 to the Music Venue Trust to support up to 147 grassroots music venues and £225,000 to support up to 56 LGBTQ+ venues. There is £1.5m to the Creative Land Trust to support 200 artist studios workspaces and £150,000 to the BFI to help up to 25 of London's independent cinemas.

Trusts and foundations – many have already made a commitment to only supporting charities with whom they have an on-going relationship, effectively shutting the door (temporarily at least) to new recipients of funding. There is also emerging evidence that the endowments upon which trusts and foundations rely have been severely hit by recessionary pressures on the financial markets.

Many of the big trusts who fund cultural organisations in London have clubbed together to form a partnership between trusts and foundations, recognising that together they form a powerful collective pool of support for civil society organisation – these may or may not include artists or cultural

organisations. (Funder's priorities have been re-oriented away from genre or sector and more towards the communities who face the greatest need). They have coalesced into Covid19funders.org.uk who say:

“We recognise that the covid-19 outbreak is an exceptional event that will have an impact on civil society groups, and want to offer reassurance that we stand with the sector during this time.”

- What are the short-term implications of Covid-19 on arts and culture in Hammersmith and Fulham? What should the local authority do in order to support its art and culture? This could include:
 - engaging the arts and cultural sector in pan-local authority conversations to establish need and see where this sector might be able to support
 - convening local arts and community leaders to share expertise and make plans (recognising the central and civic value of arts and culture to our local communities)
 - providing emergency funding for individuals and organisations at risk of bankruptcy
 - turning over vacant space that might be more appropriate for socially distanced arts engagement to artists and arts professionals eg shopping malls, open public spaces etc
 - easing licensing restrictions to enable free festival activity across the borough once lockdown restrictions are lifted.

PHASE TWO: THE 'NEW NORMAL'

The next 3 or 6 or 12 months....

This second phase sees art and culture organisations rethinking their medium-term roles in a society where social distancing and other restrictions are likely to be the 'new normal' for the foreseeable future. Building-based companies are starting to plan for scenarios that might see their doors closed for a considerable period. Social distancing is incompatible with any venue that normally thrives on the intense energy of the collective experience.

Longer-term, the gig at the Apollo, the Chekov at the Lyric, the blockbuster release at the Vue Westfield, the new play at the Bush Theatre... all of them are unlikely to be recognisable until we see the complete relaxation of all restrictions. And this in turn is unlikely before either the spread of the virus is under control, the widespread availability and take-up of a vaccine, or the availability of medicines and procedures that limit the symptoms and infectiousness of Covid-19. None of these seems likely within the next 18 months, and so building-based organisations are going to be forced to completely rethink what they do and how they reach their audiences.

In a general sense, governments around the world are preparing conditions for arts organisations to restart their work – many of them will be working without an audience.

And more widely society and the economy will be significantly altered by the impacts of the disease and the measures taken to prevent its spread. Arts leaders of NPOs (at the time of writing) are preoccupied with:

- Future of furloughing
- Impact on box office
- Arts Council resources
- Trusts and foundations

Those working in festivals, community settings, and with young or Deaf and disabled people are focused on:

- Already depleted local authority resources
- Competing pressures for frontline spend
- The impact of the closure of schools
- People with decreasing leisure time and / or increased childcare responsibilities
- Finding ways to replicate the benefits of cultural participation that come from face-to-face contact
- Reaching those who are not digitally savvy

Socially engaged artists and cultural leaders will be looking to play a role in addressing the likely impacts of:

- Global recession and its consequences
- Mass unemployment (within and without the cultural sector)
- A burgeoning mental health crisis born of grief, anxiety and the impact of lockdown
- Potentially rethinking the way we organise our society, our capital city, our lifestyles.

It's fair to say that in general arts leaders are struggling to comprehend what things might look like in a 'new normal'.

The Young Vic

The key to reopening will be an end to social distancing. "It's almost impossible economically to socially distance a theatre," says Kwame Kwei-Armah of the Young Vic.

"In order to social distance at 2m, we would lose three quarters of our audience. And then we have to work out how you create safe space for the rest of the staff - backstage and in a rehearsal room.

"And then we have to work out what the public appetite might be towards coming back into a theatre."

"It will then take three months to get back up and running, taking staffing and rehearsals into account", he adds.



The Young Vic Theatre thrives on the buzz of 550 people crammed into its bars and foyers

The Young Vic is planning different reopening scenarios up to next April - more than a year after going dark.

The venue has furloughed most staff but has continued some work - reaching 100 members of its young directors' scheme online every day, and running a local playwriting programme. Staff are also making food deliveries for a local charity.

Orchestras in Berlin have been advised that they will be rehearsing (not performing) with [the following conditions](#) which include:

- Hand disinfection at least when entering and leaving the workplace
- String players to be 1.5m apart, wind section players 2m apart, with plexiglass protection around the brass section
- Daily self-examination of players for clinical signs indicative of COVID-19

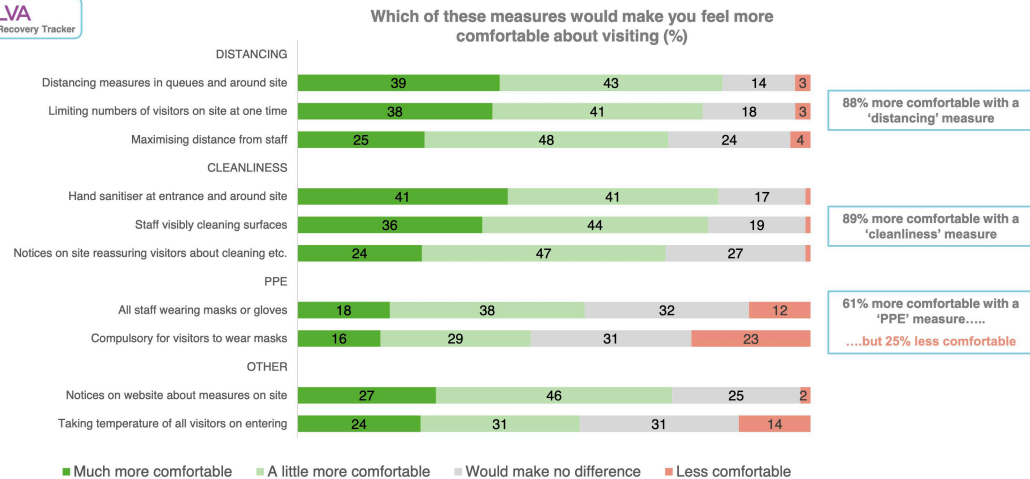
The International Council of Museums has produced [the following guidance](#) for museums thinking of reopening, it includes:

- Consider ground markings to ensure social distancing in the gallery
- Close cloakrooms
- Ensure hand sanitiser is available
- Systematically disinfect audio guides and other devices
- Closing down any installation that is interactive

Movie theatres in one German state are reopening but requiring people to leave three empty seats between each other.

This isn't to predict that there will be the same conditions applied here in the UK once we're deep into the summer. It's to merely highlight that even if cultural venues like galleries and theatres are to re-open it will be under very strict conditions – many of which will feel unusual to audiences, and may even be off-putting enough to entice people back.

People are scrambling to understand what will make people feel comfortable enough to return to cultural venues. There are a few surveys of the public in circulation right now. They all show a similar picture:



Cultural democracy

We've talked before about Cultural Democracy – the idea that art and culture is unbounded, and encapsulates all kinds of activities – from the personal to the collective, from grime to opera, knitting to line dancing, the West End to fringe to gardening, cooking and everything in between. Cultural democracy underpins a culture that is debated, designed, made...by, with and for - everyone. In the first phase of this crisis it is those companies that have taken a culturally democratic approach – listening to the needs of their stakeholders – that have perhaps fared best (see Eden Court case study below). And arguably it is these artists and companies – socially engaged, inherently civic, democratic – that might have the best chance of working this through this crisis intact. Those arts organisations that have resolutely stuck to an old-fashioned, top-down approach to arts and culture that are now struggling to reconceive of a role in the medium term (the new normal).

- How can local authorities and arts organisations prepare for a 'new normal' of social distancing? This might include:
 - making changes to the physical fabric of the borough like widening streets or pedestrianising areas to allow crowds to congregate safely
 - changes to licencing to allow the temporary alternative use of available venues
 - establishing a calendar of events in the borough which all conform to distancing guidelines
 - establishing a credit or voucher scheme for people to spend supporting local arts venues)

PHASE THREE: BEYOND COVID-19

18 months from now

Arts leaders are currently engaged in thinking about their long-term plans. It is presumed, that at some point the pandemic will fade, and that some kind of normality will return. For this phase, which could be as far as two years away, what will artists and companies keep from their old operating models, and what will they do that's different and informed by the impact of Covid-19 on their communities?

Arts and culture often thrive on intimate social interaction, and until there is a reliable and widely administered vaccine, or we come to terms with the likely risks of infection and its consequences, then social distancing (whether mandated or self-chosen) will remain a feature of British life.



Is a drive-in theatre culture around the corner?

Arts organisations with a clear sense of core purpose may be able to redirect their activity in new ways that work within a world of social distancing. But many – especially those with a reliance on significant box office receipts for their survival – will struggle to emerge from this crisis. Individuals and organisations with a focus on community cohesion, specific interest or demographic groups, or on deaf and disabled communities, may well be at the vanguard of recovery from the economic and health impacts of the pandemic, but at present it seems that their ways of engaging with people will have to be radically different from current approaches. Artists and companies across all scales are already recognising their strengths within local communities and how their civic roles might be a driver for hyper-local resilience.

All across the sector people are seriously concerned about the long-term outlook for building-based cultural institutions. (These same people have privately acknowledged that the pre-Covid model of survival was unsustainable.) Across the country, a decade of austerity has taken its toll on arts and culture. Increasing reliance on finite project funds, continued pressure to find private or commercial revenue, and vastly reduced local authority budgets have contributed to a cultural ecology that was feeling vulnerable to an economic shock of this sort.

Some commentators suggesting that it might be time for a radical reinvention of the UK's arts and cultural offer. The end of WW2 and the establishment of the welfare state contributed to an arts and cultural ecology that has survived for 75 years. What impact might a pandemic that has similarly impacted public life have on arts and culture in the Hammersmith and Fulham?

Perhaps the Commission might consider a range of longer-term options for the borough. What bold moves might H+F make to repurpose the borough as a destination for socially distanced arts and culture?

What about:

- Making Westfield entirely "Covid-proof" and using the space to showcase theatre and arthouse cinema in the Vue and other spaces
- Pedestrianising King Street and giving it over to the display of artists galleries and empty shop installations
- Having all the street signs and advertising hoardings repurposed by artists to deliver public health messages
- Reimagining Shepherd's Bush Green as an outdoor performance environment hosting a festival every weekend from May to October 2021

The circumstances we are living through are constantly in flux. However, there are some 'assumed truths' we imagine will shape cultural engagement in the years ahead:

There will be increased social deprivation and inequality which will put pressure on organisers to reach all audience segments through such measures as discounting or free tickets, increased isolation for those with disabilities and older people, higher digital take up as people are more comfortable using their computers and phones to interact with the programme, some enduring travel restrictions for artists and audiences meaning consumption happens closer to home and in smaller groups.

- What might a post-pandemic period look like for arts and culture?
What might look and feel familiar, and what might be radically different?

Arts Commission Recommendations

Appendix 9

Action Plan for Consideration

Arts Commission	Overarching Theme		Overarching Theme		Overarching Theme	
Core Principles	Being Strategic	Delivery Timescale	Amplifying Strengths	Delivery Timescale	Investing to Improve	Delivery Timescale
<p>Support a "cradle-to-grave" approach to the arts offer</p> <p>Ensure diversity and inclusion are central to the borough's approach to the arts</p> <p>Shift towards citizen-led decision-making</p> <p>Build from strengths; don't duplicate them</p> <p>Preserve and enhance what is distinctive about the borough</p> <p>Be open-minded when defining culture</p> <p>Be an enabler not a producer</p>	<p>R1: Make a new cultural strategy</p>	<p>By Summer 2021 Develop a 2 year covid recovery strategy for the boroughs cultural sector</p> <p>By the end of 2021 Local steering group set up /capture and absorb learning from arts commission</p> <p>March 2022 Deliver vision and strategy for Arts and Culture in LBHF</p>	<p>R4: Uncover local strengths, wants and needs</p>	<p>By mid/end 2021 Ideally establish a borough wide cultural network.</p> <p>Undertake research to better understand the strengths and community needs throughout the borough.</p> <p>2022 and beyond Use Strategic intelligence to fund "cradle to grave" approach to creative industries support.</p>	<p>R7: Build capacity inside the town hall with a fully resourced and staffed culture team</p>	<p>By spring 2021 Reaffirm the commitment of LBHF to invest in people and skills.</p> <p>Work with consultants to develop structure, JD's etc.</p> <p>Summer 2021 Commence recruitment</p> <p>Autumn 2021 Have team in place</p> <p>Autumn 2021 and beyond Ensure extended capacity is fully integrated across LBHF and with key stakeholders.</p> <p>Deliver recommendations from AC.</p>

Arts Commission Recommendations

Arts Commission	Overarching Theme		Overarching Theme		Overarching Theme	
Core Principles	Being Strategic	Delivery Timescale	Amplifying Strengths	Delivery Timescale	Investing to Improve	Delivery Timescale

Think about arts as an ecosystem improved through careful stewardship	<p>R2: Amplify and celebrate the diversity of the borough</p>	<p>By the end of 2021 Create a citizen led diversity and Inclusion group</p> <p>By end of 2022 Identify key champions and build a case for an African Cultural centre</p> <p>2022 and beyond Formalise project group (governance structure etc)</p> <p>Build Business Case</p> <p>Establish project budget, fundraising strategy and timeline</p>	<p>R5: Join up what's going on in the borough</p>	<p>By end 2021 Commit to absorb and implement the finding of work from R3.</p> <p>Exploit place based opportunities through LBoC CIA.</p> <p>Mid 2022 Deliver an accessible digital network.</p> <p>Host cross sectoral seminars.</p> <p>2022 and beyond.</p> <p>Broker long term sustainable partnerships to facilitate "cradle to grace" opportunities for all residents.</p>	<p>R8: Support small local organisations</p>	<p>By Summer 2021 Commit to absorb and implement the findings from the work on R4, and pave way for delivery of R7 and R1.</p> <p>By End 2021</p> <p>Stimulate and encourage nightlife development.</p> <p>Facilitate social investment in culture.</p> <p>By mid 2022 Identify and implement incubator spaces programme.</p>
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Arts Commission Recommendations

Arts Commission	Overarching Theme		Overarching Theme		Overarching Theme	
Core Principles	Being Strategic	Delivery Timescale	Amplifying Strengths	Delivery Timescale	Investing to Improve	Delivery Timescale

	<p>R3: Embed culture into Planning Policy Framework</p>	<p>By end of 2021 Begin dialogue with Planning and Council members on embedding Cultural Strategy and amending PPF to include prioritisation of cultural provision.</p> <p>Use covid recovery plan to set meanwhile space.</p>	<p>R6: Shout about what's going on</p>	<p>By mid 2021 Commit to absorb learning from R4.</p> <p>By end 2021 Undertake an exercise in establishing the cultural identity of the borough.</p> <p>Create cultural map.</p> <p>Pilot exercise in joint marketing by cultural organisations.</p> <p>Deliver an annual culture festival.</p> <p>2022 and beyond Fully exploit regional networks and raise profile across the capital and beyond.</p>		
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Tackling homelessness with Beam

PAC Meeting: 6th April 2021

Context for Hammersmith & Fulham Council commissioning Beam

- Since the Homelessness Reduction Act in 2018, the number of Hammersmith & Fulham residents requiring advice and prevention services has increased.
- With limited social housing on offer, the council chose to address this problem head-on, with plans to work collaboratively with residents through the Resident Involvement Strategy.
- Beam's emphasis on empowering those impacted by homelessness was well-aligned with the council's strategy and ultimate goal of eliminating homelessness in the borough by 2027.

What is Beam?

Beam uses community-powered crowdfunding and technology, to empower and support residents impacted by homelessness into employment and their own rented homes.

A History of Hammersmith & Fulham and Beam's partnership

April 2019 → H&F is the first UK Council to partner with Beam, with 50 programme spaces available for residents over a period of 12 months

April 2019 → In the first month, H&F's first two residents launch their Beam campaigns: [Boris](#) & [Monique](#)

January 2020 → Crowdfunding milestone reached. £100,000 has been donated to fund training and other work related costs to help H&F residents start and sustain work

April 2020 → Beam and H&F's Year 2 Partnership begins with another 50 programme spaces

June 2020 → Beam launches an Emergency Coronavirus Fund, sending personalised care packages to 84 H&F families to help with homeschooling and other essentials

July 2020 → Beam adds housing support to its service, raising funds for deposits and first month's rent to help homeless residents move into the private rented sector

April 2021 → Beam and H&F's partnership for Year 3 begins with a further 50 residents able to benefit from the programme

Outcomes achieved for H&F residents to date

(April 2019 - 22nd March 2021)

Service user engagement	87	H&F residents have had a Beam crowdfunding campaign
The power of crowdfunding	£243,482	donated from the public for H&F residents' campaigns
	£25,961	donated by residents living in the borough of H&F
Impactful and meaningful outcomes	38	residents have started work
	82%	of residents have sustained work for at least 3 months
	33	households have moved on or been prevented from homelessness

How do H&F residents access Beam?

H&F housing officers and locally commissioned housing services, like St Mungo's and Centrepont, refer their clients to Beam who are affected by homelessness. This may include those sofa surfing, in temporary accommodation, at risk of homelessness, impacted by the benefit cap or those who have recently left homelessness in the last 12 months.

How does Beam support H&F residents?

After being referred, each client is assigned a dedicated Beam case worker who provides personalised 1:1 support tailored to the individual and their support needs.

- For employment support, this includes: budgeting, identifying a suitable career path and related job training. Plus, support with their CV, completing job applications, interview preparation and priority access to Beam's 50+ employer partners.
- Housing support includes: 1:1 budgeting and affordability sessions, tenancy training, introductions to landlords who agree to let to tenants on benefits, admin and paperwork between landlords and tenants, plus ongoing support for 12 months.

Where does the funding come from?

Through Beam's website, residents can raise funds to remove the financial barriers they face:

- For work, that might be laptops and wifi, training courses, clothes, travel costs or childcare
- When it comes to housing, financial obstacles include rental deposit, first month's rent in advance, basic home furnishings and moving van costs
- Beam's case workers support each resident to launch their crowdfunding page. You can see all live campaigns at beam.org/campaigns
- Members of the public and businesses can donate to a specific individual or spread their donation evenly between everyone – and leave messages of encouragement
- Innovative technology ensures campaigns fund evenly - and 100% of campaigns fund, with the average time taken to raise the funds for each H&F resident at just 18 days
- Over £240,000 has been donated to support 87 H&F residents with their crowdfunding campaigns, with an amazing £25,961 donated from H&F residents alone



H&F Resident Success Story

H&F resident [George](#) (pictured on the left) was living in a hostel when his housing officer referred him to Beam. Beam helped George to raise £4,935, including rental deposit, first month's rent, moving van, a laptop, a forklift training course and travel to work. George is now living in his own private rented flat, and working with Beam to secure a new job role as a warehouse operative. George told his Beam supporters:

"This is the first time in more than 10 years that I've got a space to call my own. I'm so relieved I get to take charge of my life again. I feel like I can motivate myself here. I can be determined to go and get a job."

I just want to say a huge thank you to everyone who donated to my campaign. You and Beam have made my dreams come true."

How much money does Beam save the Council?

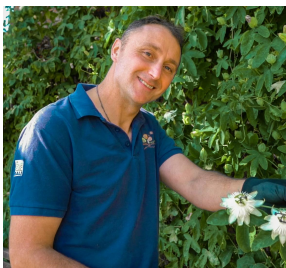
H&F Council has provided Beam with local data, such as how much is saved when a household is prevented from homelessness or exits temporary accommodation and when a resident starts working.

With 38 H&F residents starting work and 33 residents either moving on or successfully being prevented from homelessness, Beam has saved Hammersmith & Fulham Council over **£285,000**. The cost breakdown is as follows:

£10,300 → saved per person who leaves homelessness, such as moving into their own private rented home and moving out of Council provided temporary accommodation

£6,500 → saved per person who is prevented from becoming homeless, such as a household or individual not entering Council provided emergency temporary accommodation

£1,600 → reduction in unemployment related costs, plus increase in council tax paid per person starting work

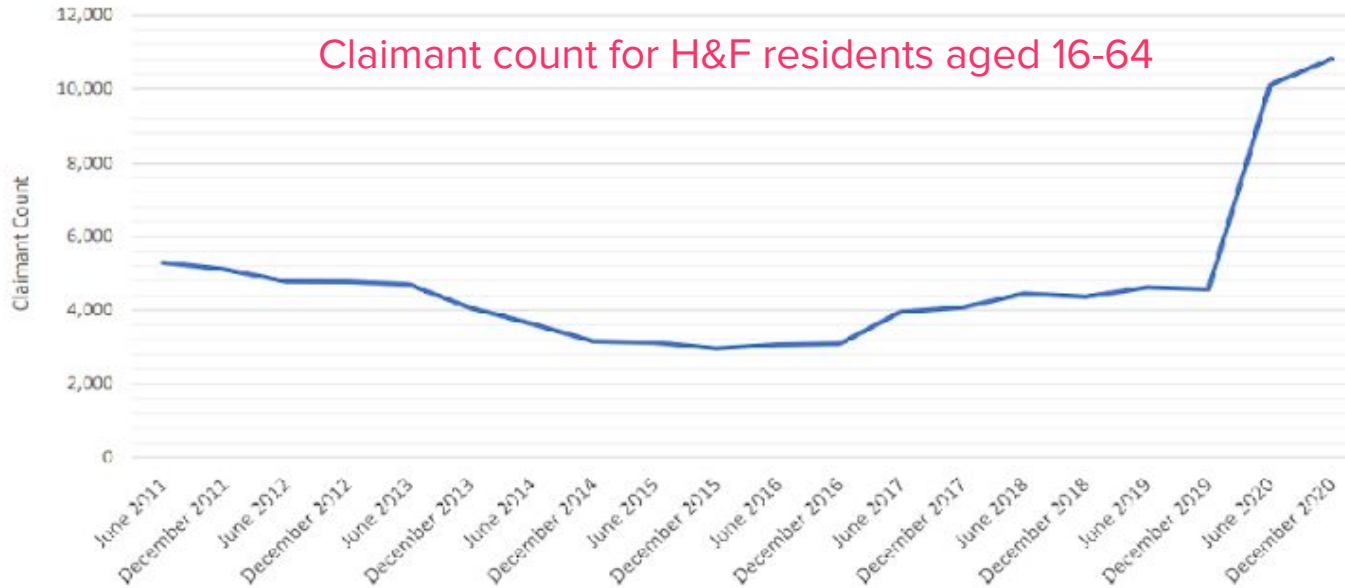


H&F's Partnership with Beam

April 2021

Long term trend before the pandemic

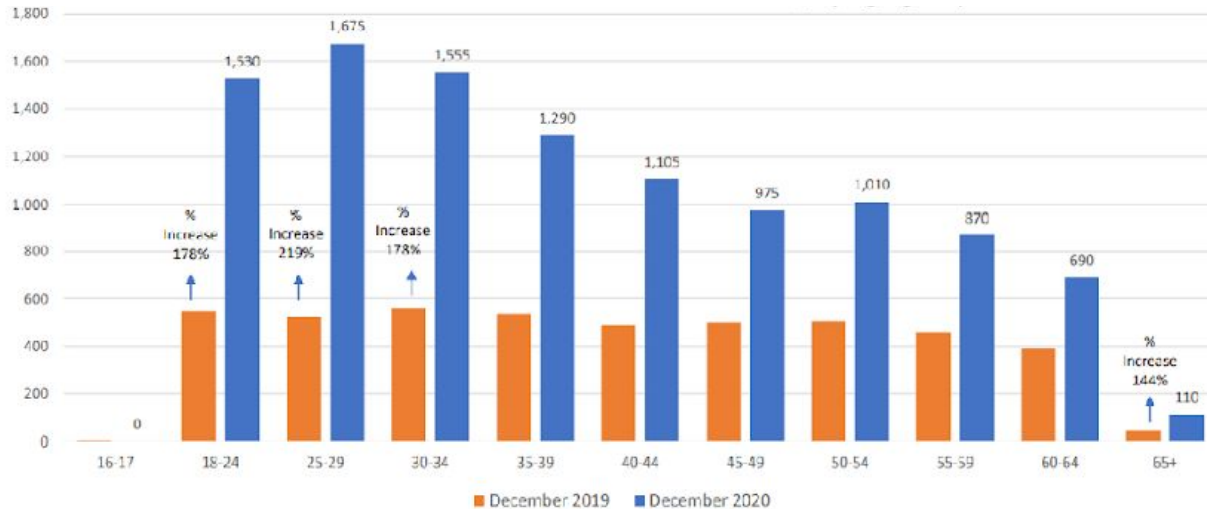
- Prior to the start of the Covid-19 pandemic, the 1-year average for claimant count was 4,235 residents in the borough
- Data from the last decade show that the claimant count remained relatively stable, between the range of 3,000 to 5,000



Age Groups in LBHF

- In H&F, the cohorts with the highest number of claimants are the younger age groups, particular 18-24, 25-29 and 30-34
- Compared to data from December 2019, the number of claimants was spread evenly across all age groups. The largest % increase in claimant count is observed in the 25-29 and 30-34 age groups, with a 219% and 178% increase, respectively

Claimant count of LBHF in Dec 2020, by age group





WHAT IF...

...anyone who needs a job or home, could get one?



Beam is a service for people who are **homeless or at risk of homelessness**



Page 191

01/

Person referred

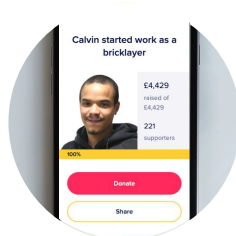
People who are experiencing or at risk of homelessness are referred by council staff or charity partners



02/

Caseworker supports

Each person is supported by a Beam caseworker to plan a career personalised to their strengths and ambitions



03/

Goal crowdfunded

Beam fundraises all costs required for their new career, including childcare, a laptop and training. Beam can also fund deposits and 1st month's rent.



04/

Work sustained

Each person is supported to find stable work with in-work support provided for 6 months after entering employment

Beam uses the power of public to lift people out of homelessness - for good

Page 192

- Beam's experience cuts across users with multiple support needs¹
 - **28%** have experience with rough sleeping
 - **43%** are long term unemployed
 - **57%** are refugees/migrants
- Beam provides **personalised and intense support** to help people start and sustain work and a PRS tenancy
- Beam helps people get better access to technology. We can fund items including a **smartphone, laptop and wifi**.
- Beam creates new support networks from the local community giving people increased **self-worth and confidence**, like Imen →

Source: 1. Beam's baseline data

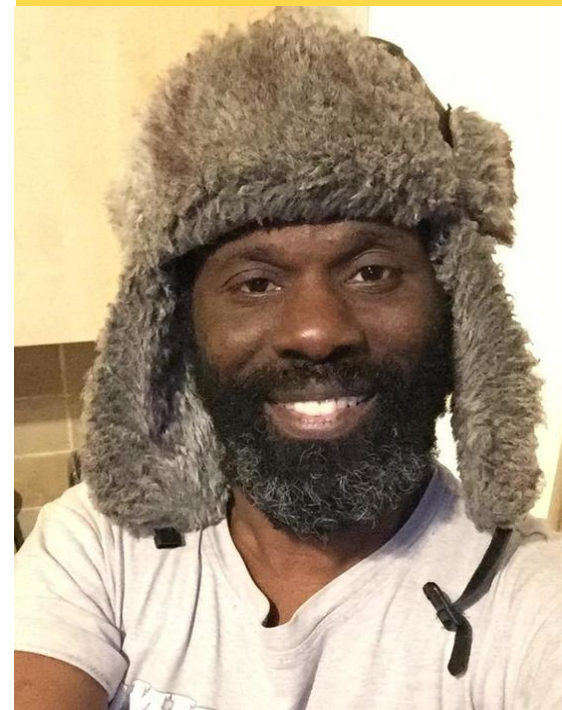


Imen, H&F service user, working as an Accountant

"The one thing that affected me most was your messages - people saying 'don't give up'. I read them all one by one. For me, they were the only positive, genuine messages I'd ever received via online comments"

H&F and Beam's Partnership

- **April 2019** → H&F was the first Council in the UK to partner with Beam
- **April 2019** → In our first month, H&F's first 2 residents launched their Beam campaigns; [Boris](#) & [Monique](#)
- **January 2020** → £100,000 was donated to fund training & items to support residents start and sustain work
- **June 2020** → Beam launched an Emergency Coronavirus Fund, supporting 84 individuals with care packages
- **July 2020** → Beam adds housing support to their service, raising funds for deposits and 1st month's rent
- **January 2021** → H&F submit external bid for Beam to support another 250+ residents over 3 years



[George](#), H&F service user, who has now exited his hostel and living in his new home

Beam's work with so far

hammersmith & fulham

Service User Engagement



87

residents are
funding with Beam



92%

engagement
rate

The power of crowdfunding



£245,861

donated from
public



100%

campaigns funded
average funding time: 18 days

Impactful Outcomes



37

people have
started work



33

households left, or prevented
from homelessness



[Ahmed](#), H&F service user, working
as a security officer

"I just want to say a massive thank you for everything you have done for me and the changes you have made to my life. I never imagined myself getting to a job like this, especially so young - thank you!."

Meet Jolantyte

Referred by Shelly Musa, staff member in H&F's Link & Support Housing Team

Jolantyte was sofa-surfing with her two children and staying in hotels when she could afford it

She was struggling to rent a PRS property on benefits and with children. She wanted to get back into stable work quickly, so she was a more appealing tenant

The goal: a job in the NHS as a Healthcare Assistant

“But how do I get there?”

👉 [Let's see Jolantyte's Beam campaign](#)



“I want to say a huge thank you to Adut at Beam who was always so positive and helpful. I'm so grateful to be in work and helping people who need it during this time!”





ocado



Royal Botanic Gardens
Kew

EMPLOYMENT OPPORTUNITIES

Where do the jobs come from?

50+ (and growing) employer partners looking to meet skill shortages, and support local residents through Corporate Social Responsibility requirements. Beam are working collaboratively with the Council's in house job support services too.

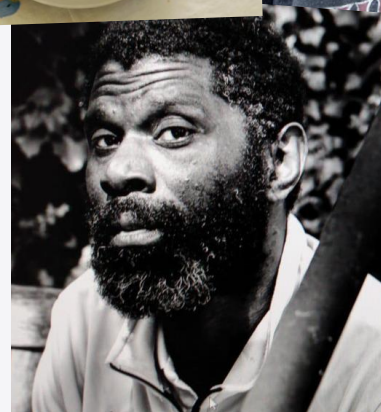


33

people have moved on from, or been prevented from homelessness

Page 197

- [Phoebe](#) secured PRS for her & her daughter, before a TA placement
- [Monique](#) is no longer sofa surfing and has a room of her own
- [George](#) has exited emergency TA after 28 days moved into his new home





Phoebe has a new home and has left homelessness

5 days ago

I've been so fortunate to work with Beam to find my new home. Moving is a complicated process but they took care of everything so seamlessly, from handling all the paperwork up to me receiving the keys. It spared me so much stress knowing that they're there taking care of things for me.

The place I was living in last just felt like a roof over my head, rather than a home. It was so confined, I felt like I had no freedom, and I was constantly cautious around the people I lived with.

I've started to make my new flat into my own, and it finally feels like a home. I can only say a massive thank you to all of you who supported me along the journey. This new flat really came to me at the right time in my life and I wouldn't have been able to find a home so quickly without your support. Thank you so so much from the bottom of my heart.



[Phoebe](#) in her new private rented property!

Bibi, H&F Beam
service user
who started
work as a
construction
operative

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BUILDING THE SERVICE TOGETHER

9.9 out of 10

from H&F staff

- *“Doing great job to support people to get back into employment and now support with housing”*
- *“Thank you for making your referral form easy to complete; and acknowledging receipt quickly.”*

9.7 out of 10

from Beam beneficiaries

- *“Everything was perfect...Beam listened, understood and made a plan for me.”*
- *“My coach is amazing. He is very patient, and he really boosts your morale”*
- *“Finding a job is hard but with Beam, it makes it much easier having different options you can actually choose from”*

Chloe, H&F
service user in
TA, training as a
Health Trainer

Page 200

SOCIAL IMPACT EVALUATION

How much money does Beam save the Council ?

CASHABLE SAVINGS EXAMPLE FROM WORK SO FAR

£10,300 costs saved per person who leaves homelessness, such as moving into PRS from temporary accommodation

£6,500 costs saved per person who is prevented from becoming homeless, such as a household or individual not entering temporary accommodation

£1,600 increase in council tax paid per person starting work

£280,000+ total cashable savings for H&F so far

Support Beam's work within H&F

£26,000+

donated from residents living in H&F

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Hire a Beam member for a role within your organisation

→ [Complete this form](#) or email chloe@beam.org

Refer an H&F resident who needs Beam's support

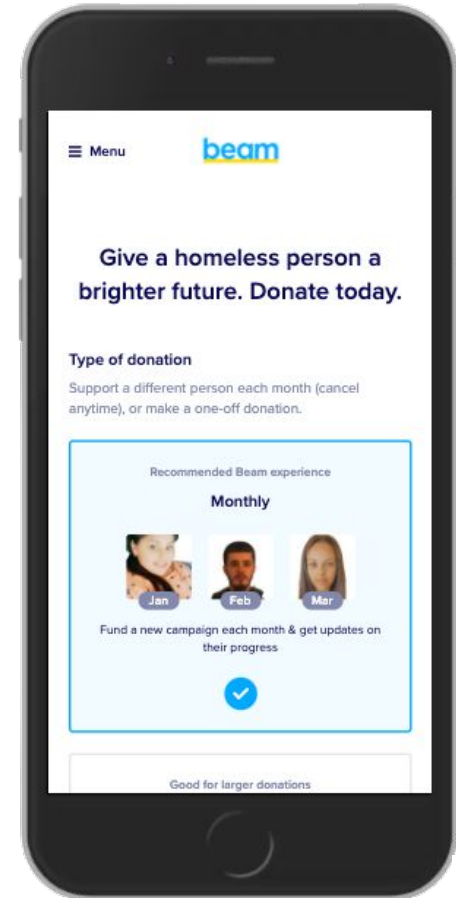
→ beam.org/refer

Create a team H&F impact page, like Plentific did

→ beam.org/plentific

Organise a Beam fundraiser

→ beam.org/fundraisers/new



beam.org/donate



Europe's Top Financial
Inclusion Startup



UK's Most Innovative
Employment Service



London Homelessness
Awards, First Place



Best Use of Technology
in Homelessness



Contact

Mark Meehan
mark.meehan@lbhf.gov.uk

Chloe Moore
chloe@beam.org



Nirvana

H&F service user in temporary accommodation, training as a Chef

LONDON BOROUGH OF HAMMERSMITH & FULHAM

Report to: The Economy, Housing and The Arts Policy and Accountability Committee

Date: 6 April 2021

Subject: Opportunity to comment on the Council's draft Equalities Plan, setting the inclusion agenda for 2021-2025.

Report Author: Dawn Auger, Assistant Director of Transformation, Talent and Inclusion

Responsible Directors: Tony Clements, Director of The Economy, Rhian Davies, Director of Resources

Summary

This report alerts members to the recently launched draft Equalities Plan 2021-2025, currently open to public consultation for a 12-week period until the end of April.

Recommendation

The Committee is asked to note and comment on the draft Equalities Plan, which will reframe and set the borough direction for progressing equality of opportunity over the next four years.

H&F Priorities	Summary of how this report aligns to the H&F Priorities
Creating a compassionate council	We are a council that acts with compassion. Our vision is to become the most inclusive borough in the country. We are committed to tackling unfairness and ensuring the most vulnerable among us are looked after, including as part of our response to Covid-19.
Doing things with residents, not to them	Residents are at the heart of our draft Equalities Plan for 2021-25. We are committed to residents developing and co-producing council policies and strategies that impact on their lives, so they are valued and we remove barriers to participation.
Building shared prosperity	Consideration of the needs of people who are disadvantaged or suffer inequality is central to the Public Sector Equalities Duty. Through considering equalities, diversity and inclusion implications at every stage of the

	decision-making process and creating targeted programmes where necessary, we seek to remove barriers and ensure that all can share in prosperity.
Taking pride in H&F	Our actions and policies for equalities, diversity and inclusion celebrate and protect the diversity of the borough, creating a place we can all be proud of.
Being ruthlessly financially efficient	Working with and valuing the contributions of residents leads to services which better meet the needs of our population in a financially efficient way.
Rising to the challenge of the climate and ecological emergency	Providing opportunities for training and employment are central to the Equalities Plan (particularly objectives 3 and 4). A green new deal will help recovery from the employment effects of Covid by creating new jobs and skills.

Introduction

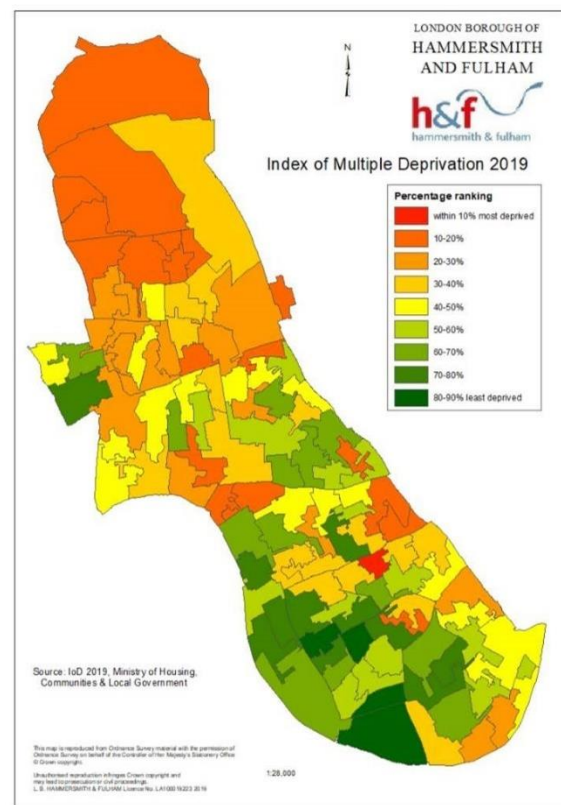
1. Equalities, diversity and inclusion is at the heart of what H&F is about, both as a place and a council. That's why we have a Cabinet Lead for Social Inclusion (the Deputy Leader), are the only local authority to have abolished home care charges for adult social care and we also provide free breakfasts to all school-age children.
2. Our vision is to become the most inclusive borough in the country, where residents feel valued, welcome and included, embracing the diversity of backgrounds, experiences and perspectives.
3. In 2020, the Covid-19 pandemic highlighted inequalities more than at any other time in a generation, making this work more important than ever and has dominated the inclusion agenda. Examples of this work, have included addressing language barriers to spread the stay at home message; supporting children and families to access education; tackling vaccine hesitancy; supporting residents whose incomes have been significantly impacted; and supporting vulnerable, particular older, residents, to shield. The launch of 'H&F Can' in March of 2020 underpinned and co-ordinated the support provided to and needed by residents during the pandemic and gave an in-depth and comprehensive understanding of the inequalities some residents face.
4. Following the success of the resident lead Disabled peoples' commission, we have been working in partnership with disabled residents on the new Civic campus project to ensure it becomes the most inclusive and accessible building possible. All senior staff and Cabinet Members have been provided with training on the social model of disability as recommended by the commission.
5. After the murder of George Floyd in America in May 2020, evidence of racial inequalities and ethnic disparities became further highlighted. The impact of the

pandemic raised clear health inequalities for many communities within the borough. These areas of work are a key focus.

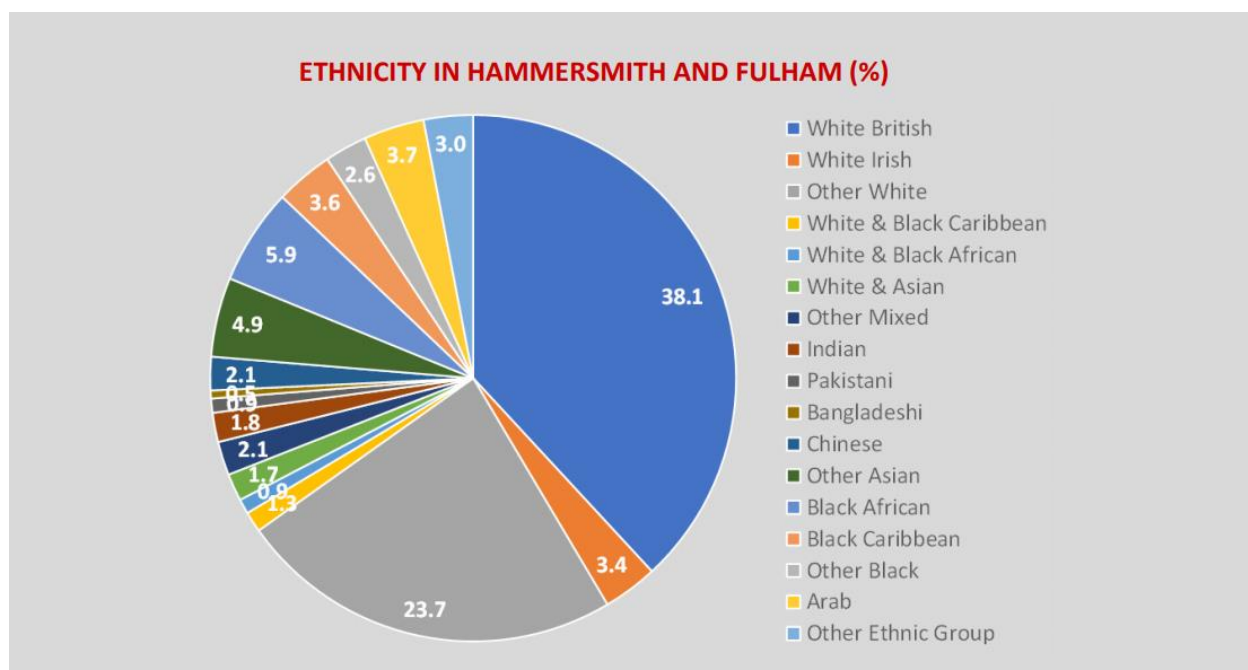
6. The Equalities Plan will provide focus and a framework for inclusion activities over the next four years.
7. Members should note that equalities work is well embedded in all departments, with equalities implications detailed in every policy and expenditure report as a key part of the decision-making process.

Background

8. H&F is one of the most diverse local authorities in the country. It has a young, diverse and mobile population, with the sixth highest mobility rate in London.
9. While parts of the borough are among the least deprived and most affluent, there are pockets of deprivation. Overall, in 2019 H&F was ranked the 112th most deprived local authority in England according to the national deprivation index which looks at measures including living environment, housing, crime, income, employment, health and education.
10. The borough is split into 113 parts, each comprised of around 1,550 residents or 700 households. Only one of these (Clem Attlee estate) is ranked in the 10% most deprived nationally. Some 17% are ranked in the next band, 10-20% most deprived. These areas are mostly in the north of the borough including College Park & Old Oak and Wormholt & White City wards, but also in parts of Hammersmith and north Fulham.
11. This is an improvement from the previous two datasets in 2015 and 2010, where H&F was ranked 91st and 55th most deprived respectively.
12. The northern part of H&F is more ethnically diverse than the southern part, with diversity greatest in younger age groups. 43% of its residents were born outside of the UK, coming from over 100 different countries.



13. In mid-2020, 35% of the borough's residents were estimated to be from an ethnic group other than white (up from 32% in 2011). 12% of our population are from a Black background, 10% Asian, 7% Arab & Other, and 6% Mixed.



Launching the 2021-25 H&F Equalities Plan Consultation

14. Steered by the Deputy Leader, our equalities plan seeks to deliver measurable improvements.
15. There are nine 'protected characteristics' set out in the Equalities Act 2010: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The Act sets out the public sector equality duty to ensure public authorities think about the needs of people who are disadvantaged or suffer inequality when making decisions about how they provide services and implement policies. Our plan seeks to promote equality of opportunity for all.
16. We've launched a [12-week public consultation](#)¹ of our [draft Equalities Plan 2021-25](#) which is open until the 30th of April on the council's consultation platform Citizenspace.
17. We're asking residents to comment on the draft five key objectives.

¹ For those not able to access the embedded hyperlink, the consultation can be found at <https://www.lbhf.gov.uk/equality>

I. Everyone in our borough must feel valued when the Covid-19 pandemic ends

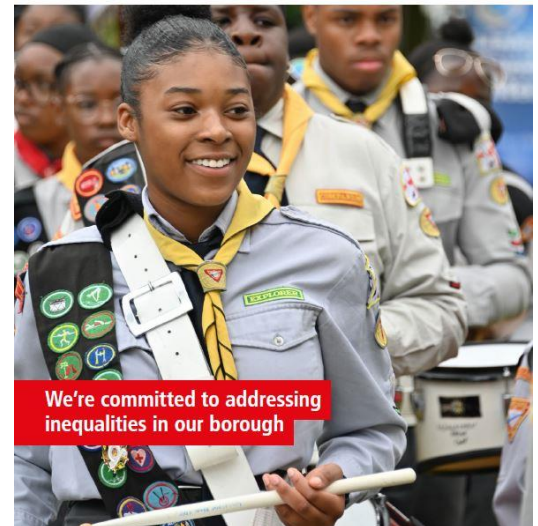
The Covid-19 pandemic has highlighted the importance and impact of community wellbeing and collaboration. Our goal is to keep this at the heart of our public health response and draw on it to strengthen wider community and social cohesion.

**Consultation on our
Draft Equalities Plan
2021-25**



II. Removing barriers to inclusion

Our objective is to establish H&F as the most accessible and inclusive borough in the country. Following the recommendation of our local Disabled People's Commission, led by local Disabled residents, our aim is for all residents to be involved in developing and co-producing all council policies and strategies that impact on their lives.



III. Ensuring that our services tackle the disproportionate impact on young people of the risks of street crime and exploitation by gangs

We want to make sure that all children and young people at risk of gangs and street crime receive the critical services and interventions available to better equip them to secure positive opportunities and bright futures.

IV. Improving opportunities for all

We want to create opportunities for residents and communities of all backgrounds to flourish, developing their skills and abilities in their chosen career paths.

V. Becoming an employer of choice and fostering greater inclusion

We want to recruit from all sections of our community to ensure that the council's workforce reflects the borough's diversity whilst creating an environment where all staff feel secure and confident in being themselves.

18. Everyone is encouraged to participate in the [survey](#). Equalities, Diversity and Inclusion is a corporate commitment and underpins all our priorities and practice and we want to ensure a high profile and active engagement across our borough. A full report is going to the Public Services Reform Policy and Accountability Committee on 7 April which reflects the range of work already in train across the council.

Appendices

Appendix 1 - Draft Equalities Plan 2021 - 2025

Consultation on our Draft Equalities Plan 2021-25



**We're committed to addressing
inequalities in our borough**



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Front cover: CommUnity Day marchers arrive in Ravenscourt Park for the celebration.

This page: Residents enjoy a Black History Month event, Hammersmith & Fulham Foodbank volunteers work to distribute parcels at Olympia London, and Free school lunches underway at Fulham Cross Academy.

H&F Draft Equalities Plan

Foreword from Councillor Sue Fennimore



We're committed to making Hammersmith & Fulham the most inclusive borough in the country; a place where everyone feels valued and residents have equal access to the opportunities our borough offers. I believe that local government should change people's lives for the better – it can and it does. Fundamental to achieving that is identifying and dismantling inequalities that hold us back.

The council has a major role to play, both in tackling inequality and in creating new opportunities. That's why we're working hard and have created an Industrial Strategy that responds to the needs of young people and provides access to future growth sector careers, such as digital media and STEM (Science, Technology, Engineering and Maths) industries amongst other projects and policies that create a strong and inclusive environment.

We want to hear your views as part of this consultation, we don't have all the answers but we're committed to doing things with residents not to them. We want to hear the barriers you or others may face and how you believe they can be tackled. We believe that if we work together we can develop new policies that really go to the heart of the barriers that our residents face and together, we can address them.

We've set out our vision for tackling inequality. It has five draft objectives:

1. Everyone in our borough must feel valued when the Covid-19 pandemic ends.
2. Removing barriers to inclusion.
3. Ensuring that our services tackle the disproportionate impact on young people of the risks of street crime and exploitation by gangs.
4. Improving opportunities for all.
5. Becoming an employer of choice and fostering greater inclusion.

But we want to know what you think. Are these the right objectives for H&F's Equalities Plan? What else should we include?

The council has already made great strides over the last seven years in addressing inequality by tackling issues ranging from food poverty, crime and discrimination to loneliness and homelessness. We've also supported and helped local businesses, generated employment and educational opportunities and we continuously promote social cohesion. We put compassion at the heart of everything we do.

But we can do more

The coronavirus pandemic has put into stark relief the inequalities that still persist within our communities – disproportionate numbers of people from our Black, Asian and Minority Ethnic communities have lost their lives and the most deprived communities have been the hardest hit, both economically and in terms of unemployment and worsening mental health. We also know that working women and female carers have borne a disproportionate impact and that our Disabled residents face new and specific challenges.

But this pandemic has also revealed the strength in our communities as illustrated by the army of volunteers who have provided food, company and support to those in our community who needed it most.

When we emerge from this pandemic, we have an opportunity to not only build back better, but to build back fairer. Please let us know how you think we can achieve that.

Councillor Sue Fennimore
Deputy Leader Hammersmith & Fulham Council



Fairness and Equality at the heart of what we do

Hammersmith & Fulham Council puts fairness, equality and compassion at the heart of everything we do. Here's a snapshot of some of our recent work:

In 2019, we started providing free school breakfasts for all our primary school children and pilots in two secondary schools, to help them reach their full potential. We already provide free home care for all our Disabled and older residents, and, in partnership with local charities, a free Christmas meal to the over 60s, which helps to tackle loneliness and isolation at a critical time. Supporting our residents always come first, but we're also proud that we were able to offer sanctuary to unaccompanied refugee children many of whom were stranded in terrible conditions in camps in mainland Europe.

This borough celebrates our residents' diversity, whether during Black History Month, Inter Faith Week or UK Disability History Month and throughout the year. Our International Women's Day celebrations are important to us and last year we promoted a full community programme marking 16 Days of Gender-Based Activism.

We proudly fly the EU flag over our Town Hall because we value our EU citizens and the contribution they have made to our communities over generations.

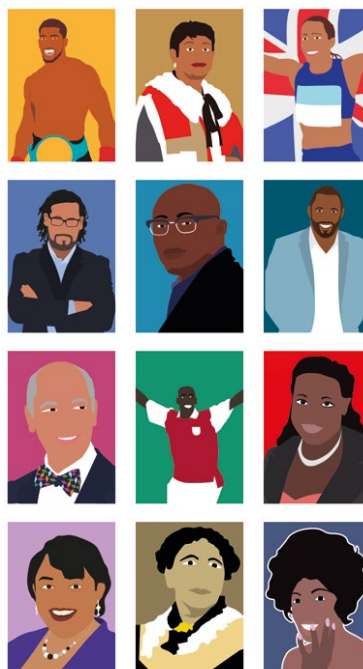
We work hard to tackle all forms of discrimination and prejudice and we launched CommUnity Day in response to the spike in hate crime we witnessed after the Brexit Referendum. It's our answer to efforts to divide our communities and provides an opportunity to come together in celebration of our borough's rich multicultural heritage.

These events are important symbols of our determination to tackle inequality, but they are not

only symbolic. Through our ambitious Industrial Strategy: 'Economic Growth for Everyone,' which will shape our post-Covid-19 recovery efforts, we're determined to provide educational and employment opportunities across our borough through apprenticeship incentives and employment support for local residents.

Our Town Hall redevelopment is being co-produced with a group of Disabled residents to make sure it is the most accessible and inclusive Civic Campus in Britain allowing everyone to share in the prosperity it will bring.

And we take our responsibilities as a large local employer seriously too, with a diverse workforce across all grades including senior management and a focus on inclusive and responsive services, solutions and opportunities that address the needs of people who are faced with disadvantage or inequalities.



Previous page: Our efforts to challenge violence against women and girls included 16 days of activism as part of an international campaign, Lord Alf Dubs and Vanessa Redgrave joined local refugees to celebrate Refugee Week, an International Women's Day event, our campaign to encourage EU citizens in H&F to apply for full settlement rights before Brexit. This page: Black History Month.



Who can participate in this consultation?

Everyone!

Hammersmith & Fulham is one of the most diverse places in the country, home to communities of people with different identities, cultures, languages and traditions including some of the poorest and some of the wealthiest in London.

We encourage participation from all sections of our diverse community, irrespective of age, disability, sex, gender reassignment, pregnancy and maternity, race, religion or belief, sexual orientation, or because someone is married or in a civil partnership.

We believe our borough will be a better, more creative and innovative place to work, visit and live in if we can actively listen to lots of different perspectives, so please tell us what you think.

We'll produce an updated final plan once we've considered your views and ideas.

Take part in our survey

We've drafted five objectives for our H&F Equalities Plan 2021-25 in response to our public sector equalities duty. We're serious about achieving measurable and sustainable change.

We would welcome your feedback on the following questions:

- Are these the right objectives for H&F's Equalities Plan?
- What else should we include?

To take part and improve Hammersmith & Fulham Council, please visit:
www.lbhf.gov.uk/equality

This consultation will be open from
1 February 2021 until midnight on
30 April 2021.

Accessing the H&F website

We're committed to a website that is accessible to all users. We've taken on board international guidance and web accessibility legislation about how to do this.

Our accessibility statement provides details on the steps we've taken. We review the site and make updates to improve access regularly.

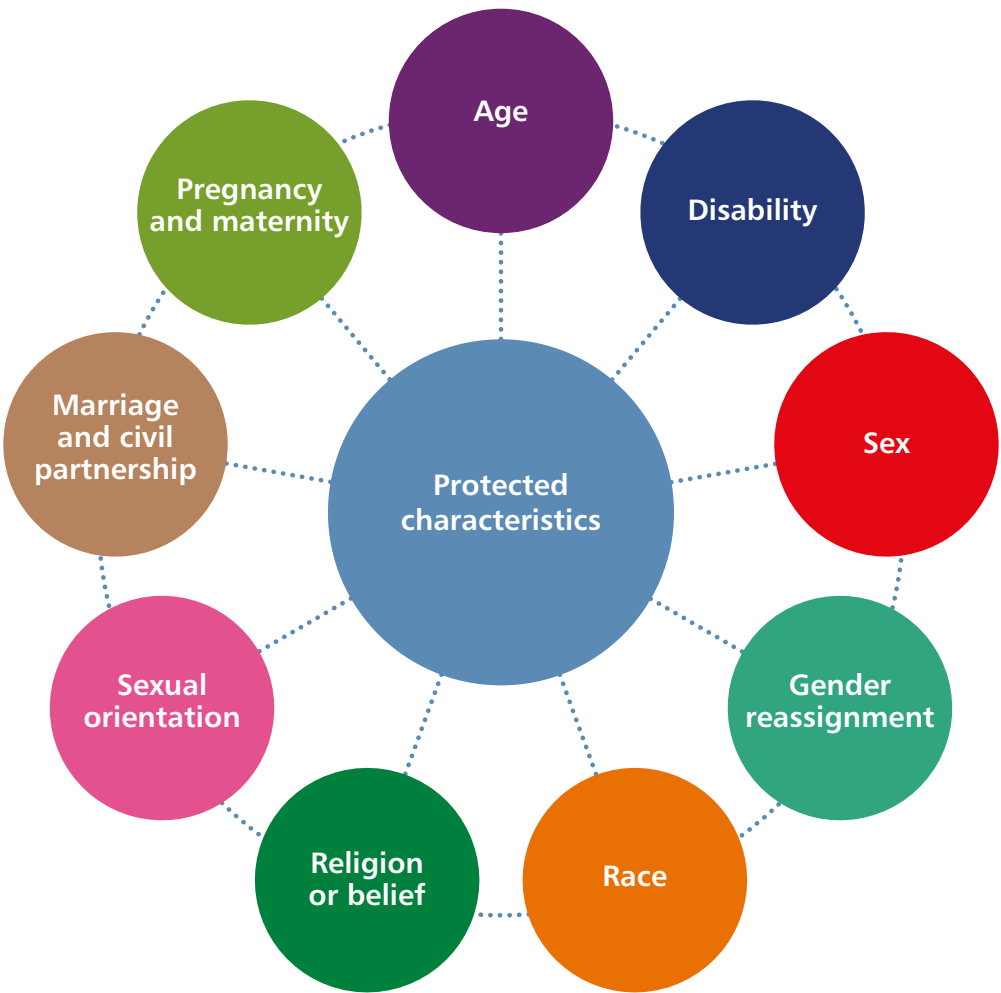
Need more help?

If you need more help accessing this consultation, or need the material in a different format, please email: **equalitiesconsultation@lbhf.gov.uk** or call 020 8753 1040.

Previous page: Residents join our annual CommUnity Day celebrations and our fight against racism, a Fulham Cross Academy pupil takes part in the annual H&F Chef of the Year competition, local business winners at our annual H&F Brilliant Business Awards ceremony, an Adult Education class at the Macbeth Centre in Hammersmith, and members of the independent, resident-led Women's Equality Commission get to work, Youth Takeover Challenge day at Chelsea FC, a same sex wedding ceremony.

Our Draft Equalities Plan – the protected characteristics

There are nine protected characteristics and in the following pages we outline five key draft objectives to focus on deliverable outcomes.



Our draft objectives

Objective 1

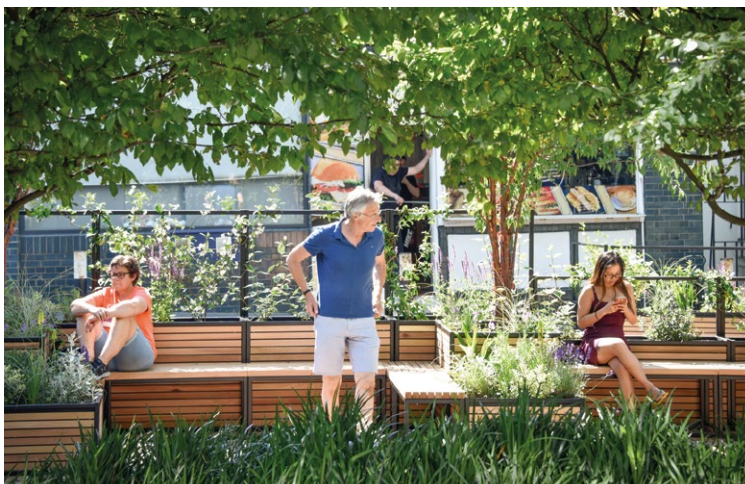
Everyone in our borough must feel valued when the Covid-19 pandemic ends

We aim to foster an environment in which all residents, workers and borough visitors feel valued, included, safe from discrimination and prejudice and that our public services are responsive to their needs.

The Covid-19 pandemic of 2020 has highlighted the importance and impact of community wellbeing and collaboration. Our goal is to keep this at the heart of our public health response and draw on it to strengthen wider community and social cohesion.

We want to ensure that everyone in Hammersmith & Fulham is free from the fear of attack or abuse on the basis of their age, disability, sex, gender reassignment, pregnancy and maternity, race, religion or belief and sexual orientation or any other factor that defines their unique identity, that they are not isolated from wider society and that they have access to a healthy environment.

As a local authority, we use our limited powers and resources to enable us to achieve these objectives as far as we can. We work in partnership with other agencies and look to central government to provide supportive legislation and enforcement to promote equality.



The council's workstreams already supporting this objective include:

- Tackling health inequalities and disproportionate impact.
- Tackling social isolation and loneliness.
- Supporting greater community participation, volunteering and involvement.
- Delivering environmental improvements, e.g. cycle paths and pocket-sized areas of seating and greenery called "parklets".
- Tackling poverty, homelessness and rough sleeping.
- Supporting local businesses and access to good quality jobs.

This page: One of four new community green spaces opened in Hammersmith Grove.



Objective 2

Removing barriers to inclusion

Our objective is to establish Hammersmith & Fulham as the most accessible and inclusive borough in the country. We're connecting with more and more residents to identify the challenges and barriers they face. Those connections have grown stronger during the pandemic.

Following the recommendations of our local Disabled People's Commission, led by local Disabled residents, our aim is for all residents to be involved in developing and co-producing all council policies and strategies that impact on their lives.

We recognise that as well as facing discrimination on individual grounds of age, disability, sex, gender reassignment, pregnancy and maternity, race, religion or belief and sexual orientation our residents can face discrimination for more than one reason. The push for greater inclusion and equality will increasingly identify those different experiences so that they are reflected in what we do.

The work we're doing is all about 'Doing things with residents and not to them'. Co-production (working together) is a way for us to make that happen in practice and includes everyone. The work we've been doing shows that we can be successful in bringing about inclusive change if we adopt the approach of 'Nothing About Us Without Us' with residents and staff.



The council's workstreams already supporting this objective include:

- Co-producing council policies and strategies with those they impact.
- Ensuring the Civic Campus development is co-produced, inclusive and fully accessible.
- Working with residents to co-produce more public projects such as White City.
- Developing our Independent Living vision with residents to support more choice and control over support and services in areas such as social care, housing, employment and education.
- Recruiting residents to support the delivery of our new Disabled People's Housing Strategy.
- Developing resources with community organisations so residents can feel confident to get involved if they want to.
- Challenging digital exclusion and connecting residents with council services.
- Continuing to foster a resident focused culture within the council.

All our work is about building good, inclusive, relationships with residents.

Previous page: Year 11 pupils conduct an experiment at Imperial College in White City. This page: Councillor Sue Fennimore presents the final report of the Independent Disabled Residents' Commission alongside members of the commission.



Objective 3

Ensuring that our services tackle the disproportionate impact on young people of the risks of street crime and exploitation by gangs

Our values include economic prosperity for all. We want to ensure that all children and young people at risk of gangs and street crime receive the critical services and interventions available to better equip them to secure positive opportunities and bright futures.

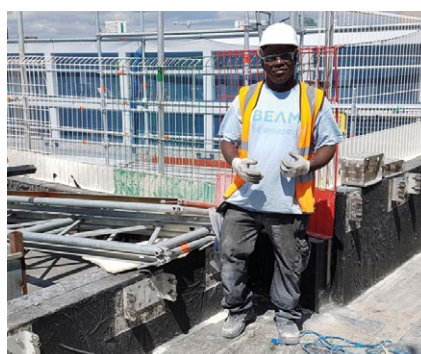
Over the past eighteen months the borough has seen an increase in serious youth violence, largely attributed to organised gang activity. In response, we've set up a new Gangs, Violence and Exploitation Unit, in partnership with the Metropolitan Police Service, tasked with keeping people safe, preventing young people from being victimised or exploited by organised criminals and tackling the fear of crime.



The council's workstreams already supporting this objective include:

- Getting the most value from our new dedicated Gangs unit.
- Embedding The NET, our expanded street Neighbourhood Enforcement Team.
- Developing a safer streets and gang strategy.
- Continuing to tackle hate related crime.
- Delivering the Prevent strategy (which identifies and engages with individuals who may be susceptible to being radicalised and drawn into terrorist activities).
- Promoting inter-generational initiatives that are proven to deliver greater community cohesion and a better understanding of the different challenges affecting younger and older people.
- Ensuring that the Hammersmith & Fulham's Industrial Strategy responds to the needs of young people and is a catalyst for boosting career opportunities and enterprise in growth sectors, such as digital media and science, technology, engineering and mathematics (STEM) industries.

Previous page: H&F Council Leader Stephen Cowan and Deputy Leader Sue Fennimore launch the new Gangs, Violence and Exploitation Unit, in partnership with the Metropolitan Police.



Objective 4

Improving opportunities for all

We want to create opportunities for residents and communities of all backgrounds to flourish, developing their skills and abilities in their chosen career paths.

We'll use our influence, powers and resources to ensure that borough residents have full access to training, enterprise and career opportunities, to help them reach their full potential and fulfil their aspirations. No one should face any disadvantage in the labour market in Hammersmith & Fulham.



The council's workstreams already supporting this objective include:

- Ensuring our Industrial Strategy helps tackle a post-Covid-19 recession in collaboration with key anchor institutions and business, regional and pan-London partners.
- Targeted employment and training initiatives, including:
 - Earn while you Learn initiative: expanding council and borough-wide apprenticeship activity, from entry level to advanced and improving access for all residents.
 - Growing our Supported Interns programme.
 - Rebooting Workzone: our borough-wide employment brokerage service so we better support access for all residents to good jobs and skills opportunities.
 - Beam programmes: helping homeless people get the training and support they need to access skilled jobs.
- Promoting adult learning and skills training and building greater access to employability and life-long learning for all.
- Valuing the voices of the Youth Council in all our work.

Previous page: Working with Imperial College means we can encourage young people to fulfil their potential in science and technology, Youth Parliament at Hammersmith Town Hall 2017, H&F and Beam are helping homeless people get the training they need to access skilled jobs, International Day of Persons with Disabilities event at Hammersmith Town Hall. This page: Duke at Pedal Back Cycling in Fulham, Adult education courses at H&F's Macbeth Centre.



Objective 5

Becoming an employer of choice and fostering greater inclusion

We want to recruit from all sections of our community to ensure that the council's workforce reflects the borough's diversity whilst creating an environment where all staff feel secure and confident in being themselves.

We believe that the council cannot ensure the delivery of equal opportunities and equal treatment and inclusion for its residents and service users, if its workforce doesn't reflect the community it serves. We aim to employ a workforce that represents our borough's demographic, one that is treated equally and respectfully with all its differences embraced and celebrated.

The council is working on its pledge to ensure equality of opportunity among staff and potential recruits. We'll lead by example. We'll monitor our own standards to make sure we achieve and maintain an inclusive workforce at all levels of the organisation through coaching, mentoring, job carving and career pathways.



The council's workstreams already supporting this objective include:

- People and Talent initiatives, e.g. Get Ahead (promoting internal staff development opportunities).
- Recruitment and selection policies and procedures – maximising inclusive career opportunities for residents and young people.
- Inclusion matters – developing a participative staff culture (e.g. H&F Way, a staff led initiative).
- Tackling race inequality initiatives in response to the Black Lives Matter movement.
- Communicating with our customers – improving customer services.

Previous page: H&F Council aims to be a fully inclusive employer. However, focusing on inclusion does not mean that we don't need to think, talk or take action around issues of diversity and equality. This page: Earn While You Learn (apprenticeships).

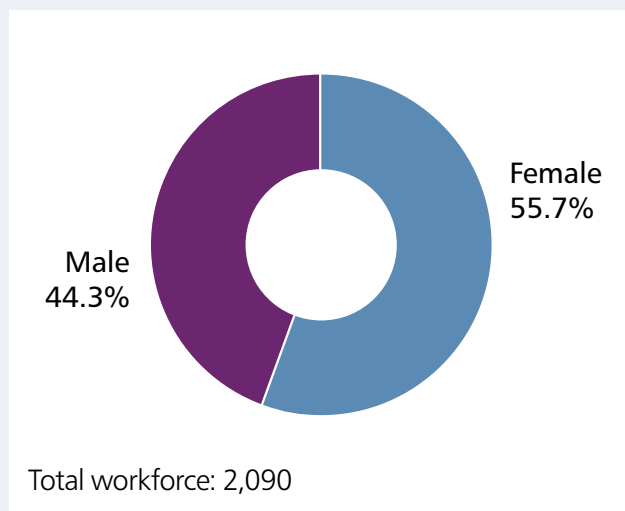
A volunteer at the Hammersmith & Fulham Foodbank helps package a parcel for a resident in need.



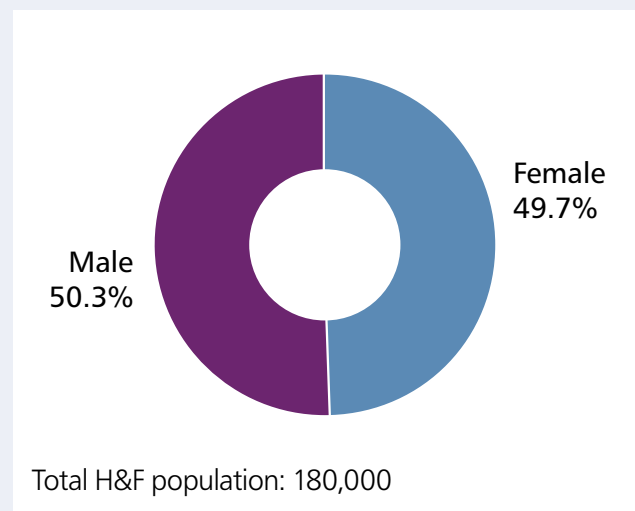
How the council is doing as an employer – a snapshot

We employ 2,090 people and work well with a good number of contractors. The opportunity to be an exemplar employer for equality, diversity and inclusion is something we are striving towards.

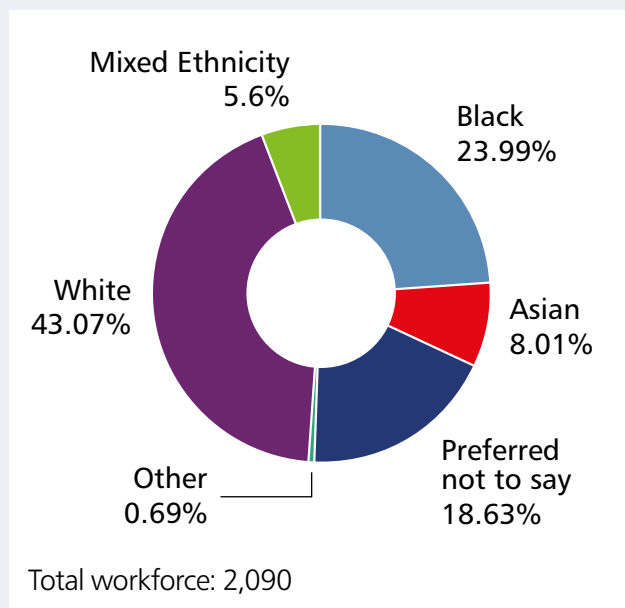
Workforce by gender, December 2020*



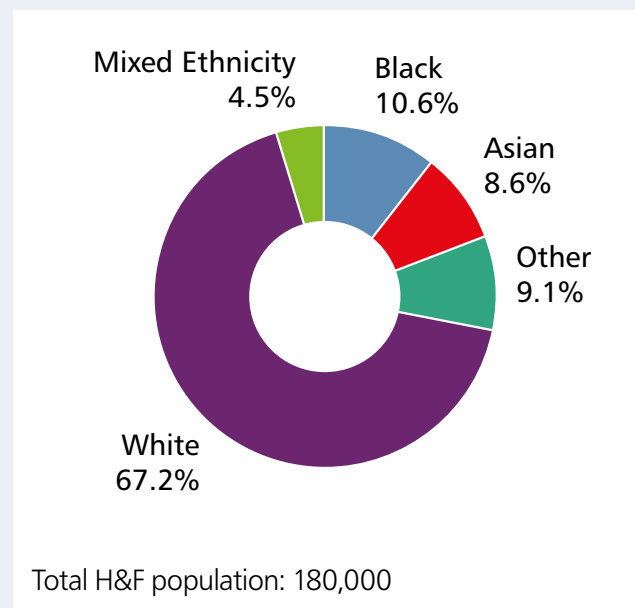
H&F working age population by gender, 2020



Workforce by ethnicity, December 2020*



H&F working age population by ethnicity, 2020



*At the council we are promoting a 'share not declare' initiative with staff and are pleased to see that more staff are sharing their data.

