


<b>Grants Determination (Cabinet)</b> Sub-Committee  Wednesday 4 <sup>th</sup> March 2020	 <b>TOWER HAMLETS</b>
<b>Report of:</b> Debbie Jones, Corporate Director, Children's and Culture.	<b>Classification:</b> Unrestricted
<b>Event Fund Annual Report - 2019-2020</b>	

<b>Lead Member</b>	<b>Cabinet Member for Culture and Youth</b>
<b>Originating Officer(s)</b>	Alison Denning, Festivals and Events Officer
<b>Wards affected</b>	All Wards
<b>Key Decision?</b>	No, no decision required
<b>Forward Plan Notice Published</b>	04/02/2020
<b>Reason for Key Decision</b>	N/A
<b>Strategic Plan Priority / Outcome</b>	<b>One Tower Hamlets</b>

### Executive Summary

This report provides an overview of Event Fund applications received and awards made for the first two quarters of the financial year 2019-20.

This report details the applications received and the awards made for activities from April 2019 to and including September 2019. It also includes an overview of the wards that were covered and the beneficiaries reached. This report also includes the monitoring and evaluation information received post event.

This is the final Event Fund Report as it has now been discontinued. The remaining budget was transferred to the East End Community Foundation to form part of the new Small Grants Fund operational from October 2019, however this fund has no commitment to supporting the arts or culture so there is now no funding available to support the arts or cultural events in Tower Hamlets.

### Background

The Event Fund was a unique small grant fund specifically to support community arts events which has been operating successfully since 1998. It was the only funding allocation specifically for arts and cultural activities offered by the Council and was very highly subscribed to. Over the years the fund has supported hundreds of arts projects and events.

The Event Fund formed part of the Council's revenue budget and was designed to encourage participation from the local community across the borough to support small scale local events, high quality public events and festivals which have arts

content. The fund operated on a rolling programme, initially working to monthly deadlines and was administered by the Arts, Parks and Events team. The fund became quarterly from 1<sup>st</sup> April 2017 following the intervention by the Commissioners and the additional levels of approval and scrutiny required.

There are numerous articles and research papers which highlight the importance of the Arts and how they influence society. Research has shown that the arts such as painting, sculpture, music, literature and the other arts are often the way that we build a picture of society in a historical context.

To quote the Arts Council: *“When we talk about the value of arts and culture to society, we always start with its intrinsic value: how arts and culture can illuminate our inner lives and enrich our emotional world. This is what we cherish.*

*However, we also understand that arts and culture has a wider, more measurable impact on our economy, health and wellbeing, society and education.*

*It’s important we also recognise this impact to help people think of our arts and culture for what they are: a strategic national resource.*

*The value of arts and culture to people and society outlines the existing evidence on the impact of arts and culture on our economy, health and wellbeing, society and education.”*

The Arts Council also produced a report entitled “The Value of Arts and Culture to People and Society” in which they highlight the amount of money that the arts bring to the economy and the benefit to society through improving health and wellbeing and improving literacy, participation, improving employability, contributing to community cohesion, reducing social exclusion to name a few.

The Event Fund has contributed to and provided progression routes into careers in the arts, and developed skills and confidence for many participants over the years.

## **Process**

As part of the application process, the applicants had to demonstrate that the events and activities were accessible to, and of benefit to the community and promoted the values of the Tower Hamlets Plan across the borough, which are:

- Better health and well being
- Good jobs and employment
- A better deal for Children and Young People
- Strong, resilient and safe communities.

The projects were also expected to demonstrate:

## **Administration and management of events**

- An engaging programme of events through a combination of directly delivered

events and events which are delivered in partnership with other groups or community organisations.

**A robust process for collaborating with community groups or organisations**

- Evidence they have a strong approach to partnership working with local organisations across the borough and robust partnership processes in place.

**A strong understanding of equality, including:**

- 1) Understanding of the council's commitment to equality through the Tower Hamlets Plan and ideally some understanding of the council's commitment across the protected characteristics as detailed in the Single Equality Framework.
- 2) A proposal that outlines what issues or topics will be addressed through the events, why these have been selected and how they help the council to achieve the One Tower Hamlets principles and how they would meet the TH Plan themes.

The level of detail required depended on the size of the event and the size of the grant request. Special small grants of £250 were offered for people to come together and organise street parties and community gatherings to commemorate the life and contribution of Jo Cox as part of the Big Lunch / Great Get Together. For these small grants the emphasis was less on arts, and more on demonstrating community cohesion and accessibility.

**Recommendations:**

The Grants Determination Cabinet Sub-Committee is recommended to:

1. Note the report

**1. REASONS FOR THE DECISIONS**

- 1.1 No decisions are required, this is for information only

**2. ALTERNATIVE OPTIONS**

- 2.1 There are no alternative options

**3. DETAILS OF THE REPORT**

**Event Fund Annual Report - 2019-20.**

- 3.1 This report gives an overview of all of the applications received for quarters one and two of the financial year 2019-20.

A total of 34 applications were received and 29 were awarded funding although one withdrawn as it was not able to open to the public so 28 actual awards were made. A total annual budget of £52,500 was available, of which £30895.80 was awarded in grants, and £1000 used for workshops. The balance of £20,604.20 was transferred to the EECF for the Small Grants Fund to be allocated for activities from October 2019 to March 2020 inclusive.

- 3.2 Applications were all assessed by three officers independently of each other. Applications were initially checked for eligibility, if not eligible they were rejected and not assessed. If eligible, applications were scored across a number of areas:
1. Track record of delivery of the organisation – applicants needed to demonstrate past events and previous grants awarded and general level of activity in the borough and previous experience of delivering similar events and activities.
  2. Event details – the Event Fund only supported events which have arts content, however for the grants of £500 or less, the overall community benefit was taken into consideration.
  3. Benefit – we assessed how it would involve the community including but not only the following: skills development for local people; progression routes as a result of participating; is it taking place in areas where there is little arts activity; are they organisations not previously engaged in the Event Fund process; will the project tackling social isolation; is there a particular section of the community who will benefit e.g. elderly, young people, people with disabilities, mental health, women etc.
  4. Partnerships – organisations were required show that they had support either financially or in-kind through being actively engaged with delivery partners who could be a mixture of volunteers, community organisations, local businesses etc. This was not mandatory for grants under £500.
  5. Innovation – applicants were asked to demonstrate a level of innovation through their approach to planning, programming and how they planned to bring new audiences to the arts. This is not mandatory for under £500.
  6. Accessibility & marketing – applicants were required to demonstrate how they would reach the community across the borough, how they would actively endeavour to engage with communities and new audiences, how they would promote their activities and any barriers to participation such as entry fees or inaccessible venues.
  7. Applicants were asked to provide information on how they are meeting one or more of the Tower Hamlets Plan themes
  8. Value for money. We took into consideration the total cash budget, number of beneficiaries, overall project costs and any in-kind support.

These areas formed 8 sections on the assessment form for grants from £501 - £2500 and 6 sections on the assessment form for grants up to £500.

Each section attracts a maximum score of 5 where 1= very poor and 5 = Excellent, with the overall application receiving a maximum score of 40 by each assessor for grants of £501 - £2500 and 30 for grants up to £500. The three assessors' scores are then added together to give a maximum score of 120 or 90 respectively.

Applications not scoring sufficiently during the assessment process were not recommended to receive funding. (The minimum score of 3 out of 5 for each section was recommended by the Commissioners with an absolute minimum of 3 for the question of benefit, in order to be considered for funding.) The ultimate decision on successful awards and amounts was made by the Divisional Director, Sports, Leisure, Culture & Youth on a quarterly basis once applications had been assessed and scored by officers.

For full details of the Guidelines and Criteria, please see Appendix A.

Applications not receiving funding were unsuccessful for a number of reasons such as:

1. Closed event – e.g. Taking place in a school or not open to the general public
2. Lack of match funding (support in kind or cash)
3. High costs for number of beneficiaries
4. High ticket prices (on some occasions applications were awarded funding with ticket prices, but they usually had free content for people who found the ticket price a barrier to participation)
5. Benefit to TH residents not sufficiently demonstrated,
6. Lack of plan demonstrating how wider community will be targeted.
7. Insufficient information on the application form or not completed correctly
8. Late applications post deadline.

### 3.3 Quarter 1 - £11,000 was awarded.

A total of 14 applications were received.

A total of 11 applications were awarded funding.

A total of 3 applications were declined (including one which was offered an award if it could include the wider community however it was unable to open up to the public as it was a schools event) funding.

Big Lunch / Royal Wedding / Great Get Together - £1,250 was awarded.

A total of 5 applications were received

A total of 5 applications were awarded funding

A total of 0 applications were declined funding

Quarter 2 - £18,645.80 was awarded

A total of 15 applications were received

A total of 12 applications were awarded funding

A total of 3 applications were declined funding.

£1000 was allocated from the budget for workshops for each quarterly deadline.

Quarter	Total Award	Number of applications	Number awarded	Number declined
1	£11,000	14	11	3
Big Lunch	£ 1,250	5	5	0
2	£18,645.80	15	12	3
Workshops	£ 1,000			
<b>Total</b>	<b>£31,895.80</b>	<b>34</b>	<b>28</b>	<b>6</b>

A full list of the applications received can be seen in Appendix B.

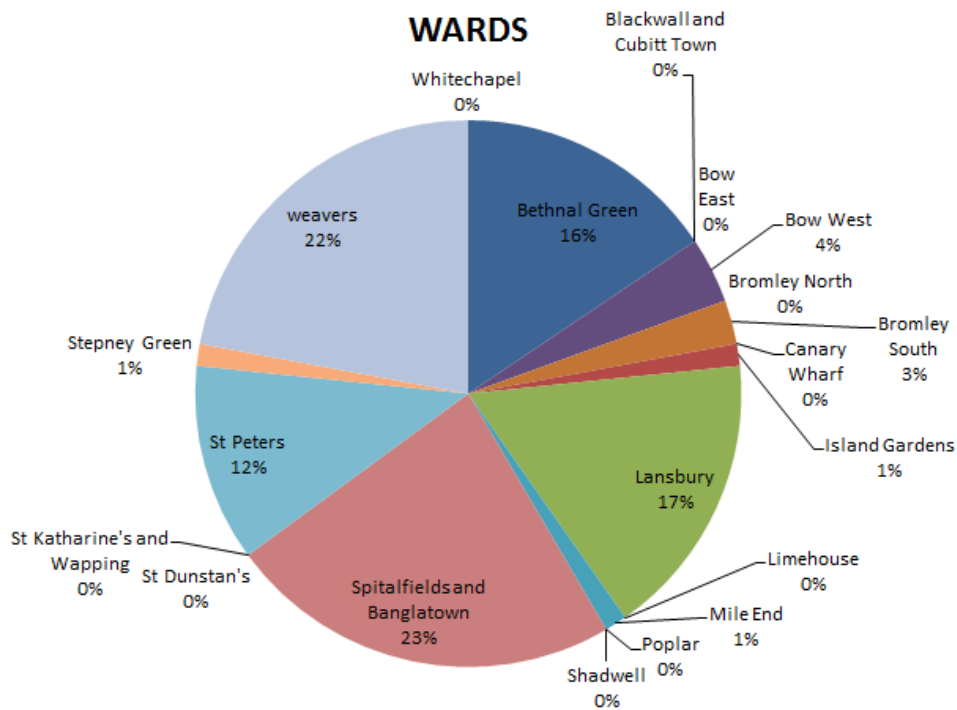
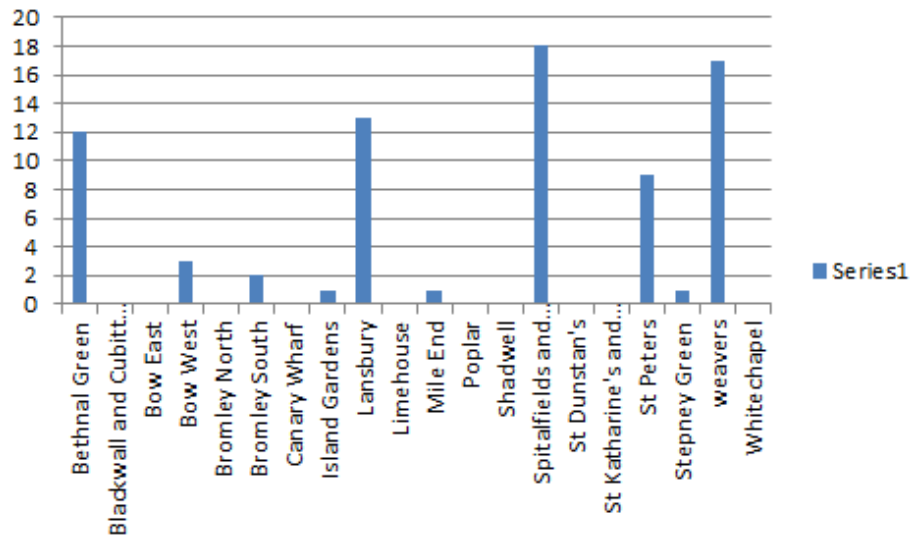
- 3.4 Although there were 28 grant awards, a total of 77 events were scheduled to happen in 30 different venues and open spaces, 5 of which were new venues that had not been supported previously.
- 3.5 Outreach - We encouraged applications for events and activities to be organised in under-represented wards in the borough and specifically encouraged applications for events in the eastern and southern wards of the borough.

Applications were received for events and activities in 10 wards: Bethnal Green, Bow West, Bromley South, Island Gardens, Lansbury, Mile End, Spitalfields and Banglatown, St Peters, Stepney Green and Weavers.

No applications were received for events in Blackwall and Cubitt Town, Bow East, Bromley North, Canary Wharf, Limehouse, Poplar, Shadwell, St Dunstons, St Katharine's and Wapping or Whitechapel Wards this year.

Due to the funding only covering Quarters 1 and 2, we did not have the usual multi event, multi venue applications for Photomonth or Womens History Month which normally have a number of events which cover a lot of the borough.

The majority of events happen in wards where there are existing venues such as Lansbury, Spitalfields and Banglatown, Weavers, St Peter's and Bethnal Green.



For the full list of venues and wards see Appendix C.

### 3.6 Transition to the Small Grants Fund:

Outreach was carried out to aid with the transition from the Event Fund to the Small Grants Fund. Council Officers contacted arts organisations and community groups who have received funding over the past 4 years to inform them to apply to the Small Grants Fund. Officers signposted organisations who had previously received funding through the Event Fund to the EECF as we were unable to provide details of the priorities and guidelines for funding. Emails were sent out to organisations in addition to a campaign via the Arts Forum online newsletter and Tower Hamlets social media outlets.

The Arts, Parks and Events team invited representatives from the EECF (East End Community Foundation) who are administering the Small Grants Fund to

come to speak at the Council’s Black History Month networking event in 2019. Advice on applying was also offered at a number of workshops to the community prior to the process going live.

3.7 Overview of projects:

The Event Fund supported a wide range of events, activities and projects in 2019 – 2020. These included a broad range of themes including: LGBT; May Day (complete with maypole dancing); international film festival; Bengali arts; intercultural events fusing eastern and western music styles, rural arts and crafts; community wellness for older people; glass blowing; celebrating the Women’s Hall; intergenerational music projects; disability arts; the Big Lunch; Fashion; volunteering opportunities; performing and volunteering opportunities.

**Examples of projects and feedback:**

<p><b>May Day Festival, Stepney City Farm</b></p> <p><i>“We all had a great time at the farm. It was well attended by both families and children and the atmosphere was very positive with lots of excitement and interest shown in all the special events like the Maypole, art and pottery. It was really good to have the sheep shearing so that children could see the whole process of wool production. We thought the questions we were asked (in so many languages) were of a high quality and showed a real interest in what we were doing as spinners. The tea, coffee, ice lollies and fruit were also most welcome😊”</i></p>	
<p><b>The Women’s Hall Garden Party, Victoria Park, Alternative Arts</b></p> <p><i>“The Women’s Hall Garden Party celebrated and commemorated the brave women of the East London Federation of Suffragettes who fought for the right of ordinary women to have the vote. It was attended by members of the local community and visitors from across the borough.”</i></p> <p><i>“.....Helen Pankhurst came to open the event and was thrilled to be standing where her grandmother Sylvia Pankhurst had stood when addressing rallies in the Park over 100 years ago.”</i></p>	
<p><b>Unorganised Response, Auto Italia South East.</b></p> <p>Unorganised Response brought together leading digital artists, creative communities and local residents from across LBTH in a series of events and artistic commissions.</p> <p>The project addressed important conversations for the artists and residents of LBTH around migrancy, belonging, and social inclusion using the exhibition as a catalyst as well as through workshops and ongoing conversations with the community.</p> <p>Specific workshops were carried out with young people and older</p>	



residents of the borough. The community event was designed as a safe meeting point off the streets and space to talk about the challenges many people in their direct community face in our current political climate and brought together people from different parts of the community to hear one another's voices.



### **Deep Sea Sting Rave, Backyard Comedy Club, Bubble Club.**

This event was a one off deep sea themed nightclub experience at Backyard Comedy Club made specifically welcoming and accessible to people with learning disabilities, it did however also include people without learning disabilities. This integration was also for the benefit of people with learning disabilities. The entertainment included *Drag Syndrome*, a downs syndrome drag act.



### **Glassblowing and Glassmaking workshops at the Tommy Flowers, Fitzrovia Noir**

*"We managed to combine the heritage of 19<sup>th</sup> Century glassmaking around the West bank of the lower River Lea with contemporary practice, giving the community of Tower Hamlets a rare opportunity to actually make their own glass, supervised by three professionals. Some had watched the process before but not have ever done it themselves."*

*"By being able to keep the piece that they made, for display at home or work, these act as ambassadors for promoting creative practice in the borough"*

*"By siting our activities from the pub backyard out onto our Lansbury Gardens parking spaces, spilling over to our next door unit, we attracted much attention during Friday afternoon prayers at the neighbouring mosque, when setting up the furnace and kiln. So many passers-by on their way to the mosque inquired about our activities, they would never enter the pub from the front..."*



## **Poplar Fashion Week - Poplar HARCA**

(previously People's Fashion Festival)

*"Poplar Fashion Week was a first for Poplar, allowing local people in the neighbourhood to access top quality arts education. It helped to build a local network of like-minded people, who live close to each other which will build towards a good sense of community"*

*"Poplar Fashion Week offered free training and enterprise panels as part of the programme. One of our target groups was local designers & budding entrepreneurs, and sessions such as the Introduction to Intellectual Property and the Practical Intro to digital Embroidery offered participants a chance to develop skills"*

*"...This opened up the workshops to people that usually would not be able to attend, and led to some lovely unexpected meetings of neighbours that would not have happened otherwise. For example, at the pattern cutting workshop on the last day, there was a local young woman that recently graduated from fashion college, a Bengali mother, and a city worker from Canary Wharf learning together..."*

Partners included London College of Fashion & Bow Sewing Centre



## **Creating History: All Together! St Hilda's East Community Centre** (Anniversary event and street party)

*"A large aspect of our street party was celebrating the fantastic achievements of our centre and the people that make it. But it also celebrated the area; the exhibition commemorated the achievements of the Addison Act and the importance of the Boundary Estate, as well as the position of St Hilda's within the local community. This celebration, both in our centre and on Rochelle Street, successfully championed the locale"*

*"We offered 25 volunteer placements on the day of the street party, including for unemployed volunteers - which included planning the event in the weeks coming up to it, and on the day through marshals, serving food etc. Our volunteer coordinator forged excellent working relationships with the volunteers, and those who live locally or have come to help us through the Welcome to Tower Hamlets programme will be invited to volunteer in future events and even our services, for example the food co-op or Boundary Women's Project..."*



## **Bangla Music Festival, Rich Mix, Saudha**

*“The festival has turned to be an ideal example of community cohesion e.g. South Asian audience with core Western art loving audience., young meet older, socially excluded women group meet working women, middle-class art loving audience meets fresh new audience from working class background. Audience from different parts of Borough meets in different venues. Our dedicated marketing targets those areas while we publicise the event. Feedback in the comment book.”*

*“Local young people had the chance to learn number of new skills through participation, and volunteering. ...  
-The festival gave the chance of networking with different artists, art groups, marketing groups etc  
- Local talent had the opportunity to learn different form of music from renowned musicians through free workshops  
- Through collaboration with black musicians e.g. jazz trumpet player and a wonderful African instrument Kora, a new horizon of opportunity has been created for Bengali musicians in fusing Bengali music with other global music”*



## **4. EQUALITIES IMPLICATIONS**

### **Monitoring & evaluation**

- 4.1 Organisations are expected to have a system in place to measure the outputs and outcomes through the protected characteristics as set out in the Public Sector Equality Duty where relevant and appropriate. They are also required to submit numbers of participants, audience, organisers and performers..
- 4.2 Monitoring and Evaluation information has to be submitted post event in order to receive their second grant payment. Each successful applicant is given a monitoring and evaluation form to complete post event and a sample monitoring sheet to use to gather the information.
- 4.3 Of the 28 events that went ahead, 2 awardees had not submitted their evaluation and monitoring by the time this report was written. The monitoring and evaluation information is therefore based on a total of 26 funded events (74 individual events) and 20,518 beneficiaries.

Full monitoring information can be found on Appendix D Equalities Data.

## **5. OTHER STATUTORY IMPLICATIONS**

- 5.1 This section of the report is used to highlight further specific statutory implications that are either not covered in the main body of the report or are required to be highlighted to ensure decision makers give them proper consideration. Examples of other implications may be:
  - Best Value Implications,

- Consultations,
- Environmental (including air quality),
- Risk Management,
- Crime Reduction,
- Safeguarding.
- Data Protection / Privacy Impact Assessment.

## **6. COMMENTS OF THE CHIEF FINANCE OFFICER**

- 6.1 This report provides an update to the Grants Determination Sub Committee on payments made for the first two quarters of the financial year 2019/20. There is a total budget of £52,500 for 2019/20 of which £31,895.80 has been spent.
- 6.2 The Event Fund has been discontinued and the remaining budget transferred to East End Community Foundation to form part of the new Small Grants Fund from October 2019.

## **7. COMMENTS OF LEGAL SERVICES**

- 7.1 There are no direct legal implications arising from this report

## **Linked Reports, Appendices and Background Documents**

### **Linked Report**

None

### **Appendices**

- Appendix A: Guidelines And Criteria
- Appendix B: Event Fund Applications and Awards 2019-2020
- Appendix C: Venues and Wards
- Appendix D: Equalities Data

### **Background Documents – Local Authorities (Executive Arrangements)(Access to Information)(England) Regulations 2012**

None

### **Officer contact details for documents:**

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