



Historic England

# High Streets Heritage Action Zones – Cultural Programme Grants

Application Form



Historic England



# Grant Application Form

Before completing an application form please read these guidance notes in full.

Please type directly into the boxes. They will auto expand as you type. If you would prefer not to use this form, please complete the application on a separate document, and use the sections below as headings.

If you require the form in a different format then please contact [CulturalProgramme@HistoricEngland.org.uk](mailto:CulturalProgramme@HistoricEngland.org.uk)

## Section 1

### Programme Overview

**Historic England Reference Number (if already known/allocated)**

HSLSE07

**Programme Start Date**

January 2021

**Programme Name**

Petticoat Lane (full title/ subtitle to be decided by Community Panel)

**High Streets HAZ High Street**

Wentworth Street

## Version and Submission Date

15 December 2020

## Total grant amount being applied for (£):

Year 1

Year 2

37,400

Year 3

40,400

Year 4

42,400

Total for all years

120,000

## Programme Summary (150 words max):

A community decision making group (CDMG) made up of local stallholders, businesses, creatives and residents will collectively design, curate and deliver a Cultural Programme of art experiences, monthly themed activities & the annual Festival of Petticoat Lane. Proactive marketing of the programme will increase awareness of Wentworth Street and its market, increasing footfall and supporting thousands of people to discover and make use of this space.

An experienced Cultural Consortium will support the CDMG with training, mentoring & skills-building to ensure that they can continue the programme beyond the funded period.

Community connections will be built and the programme co-produced during the first six months, after which the CDMG and Cultural Consortium will commission creatives to create specific landmark experiences on the high street that are locally relevant, include local people in design and construction and raise the profile of the area to a broader London audience.

# Section 2

## Applicant Details

Name of Cultural Consortia Lead Organisation / individual applying

Toynbee Hall

Legal structure of Lead Consortium e.g. Company registration number, Charity registration number, VAT registration number if applicable

Charity & Registered company

Registered Charity Number: 211850 a company limited by guarantee – Registered number: 20080

Lead contact name responsible for managing the programme

Elizabeth Archer

Job title/position in the organisation

Head of Services & Service Design

Lead contact phone number

07715356652

Lead contact email address

Elizabeth.archer@toynbeehall.org.uk

Address and postcode for correspondence

28 Commercial Street

E1 6LS

### Cultural Consortia Details:

Organisation / Individual	Lead Contact	Contact email	Type of org: Charity/VAT etc.
Toynbee Hall	Elizabeth Archer	Elizabeth.Archer@toynbeehall.org.uk	Charity
Arts Admin	Deborah Chadbourn	deborah@artsadmin.co.uk	Charity - arts
Whitechapel Gallery	Luke Gregory-Jones	LukeGregory-Jones@whitechapelgallery.org,	Arts
Numbi Arts	Kinsi Abdulleh	kinsi@numbi.org	Charity – arts & culture
Swadhinata Trust	Julie Begum, Ansar Ahmed Ullah	julie@swadhinata.org.uk, philipchand@hotmail.com	Charity – heritage & culture
SPAB	Victoria West	victoria.west@spab.org.uk	Charity - heritage
Raphael Samuel History Centre, Queen Mary University	Nadia Valman	n.d.valman@qmul.ac.uk	Academic organisation
School of Art, Architecture & Design, London Metropolitan University	Jen Ng	J.Ng@londonmet.ac.uk,	Academic organisation
Tower Hamlets Archives	Halima Khanom	Halima.Khanom@towerhamlets.gov.uk	Local history library
Community Engagement Team, City of London	Laura Ratling	Laura.Ratling@cityoflondon.gov.uk	Local authority
Aldgate Connect Business Improvement District	Zoe Barwick	Zoe@aldgateconnect.london	Business representative

# Section 3

# Programme Details

## Programme Overview

Wentworth Street is located in East London, bordered by the City of London, Spitalfields, Aldgate and Brick Lane. The street was named after Lord Wentworth, Lord of Stepney Manor, in the early 17th century and is famous for the Petticoat Lane Market, a name given to the market spanning Wentworth and Middlesex Streets (the latter being Petticoat Lane until a change of name to suit Victorian sensibilities.. There is an additional weekday market on Wentworth Street only and it is closed on Saturdays, continuing in the tradition of the Jewish Sabbath observed by the many Jewish immigrants that settled in the East End from Eastern Europe in the late 19th century. In its heyday, Petticoat Lane Market was bustling on 'Golden Sunday' mornings. Characters along the street included Prince Monolulu or the giant Balloon Man. There were tailors making suits to measure, as well as stalls like the Sarspirilla stall, the gyroscope stall and the china demonstrators. Old school pitchers included men like Gussy Schwartz, Spiri Bessy, Sulkin Graham and Gary Tubby Isaacs. Nowadays, the market now sells luggage, cheap clothing, bric-à-brac, fruit & vegetables and cooked food. Wentworth Street has a concentration of shops selling West African fabrics and accessories. A significant proportion of current residents are of Bangladeshi heritage, with most immigration from the 1970s.

Given the area's layers of rich cultural history and interest in it from far and wide, there have been a number of cultural activities in the area, but few which focus in on Wentworth Street and Petticoat Lane Market and tell the story of the shop keepers and the market traders. There is a vast array of materials and memories about Petticoat Lane, collated well at 'Memories of Petticoat Lane and Surrounding Areas' on Facebook, but also through the archives on Bishopsgate and Bancroft Road, as well as with local historians. There are many cultural organisations in the local area, e.g. the Whitechapel Gallery, Numbi Arts, Arts Admin, the Swadhinata Trust and the SPAB, as well as community centres at Toynbee Hall, Artizan Street and the Attlee Centre, alongside two schools and a university.

London Borough of Tower Hamlets and the City of London are currently carrying out several community engagement activities in and around Wentworth Street as part of regeneration work in the area (these are not HSHAZ projects but involve similar stakeholders and outreach). These include a Banners Project, a Petticoat Lane Bunting Collective, an annual Aldgate in Winter festival and an Art Trail, spanning the length of Wentworth Street, between Brick Lane and Middlesex Street, to include art installations and murals to promote footfall and aid wayfinding.

## Aims and Outcomes/

Wentworth Street is within an area of huge cultural richness, including renowned galleries, historic settlements, universities and cultural venues. And yet this High Street does not reflect the surrounding area's regeneration and renaissance over the past decade. Indeed, the regeneration of the area has in some ways impacted on the amount of heritage space available and in others has excluded local people from the local economy. Wentworth Street, together with the neighbouring Middlesex Estate, is unique locally as a place where people who have lived and worked for decades continue to live and maintain small businesses, where in other areas across the borough we see locally run businesses being replaced with chains and local people moving out as the area becomes too expensive for them. With them, their memories are at risk of being lost. The Cultural Programme is an opportunity to celebrate the street's culture, history and heritage through old and new voices and experiences to shape an enduring identity and legacy for the street.

There is an opportunity to bring in regeneration to Wentworth Street in a way that reflects the history of the area and respects and values local people. There is a real sense of community in this area that we can tap into in order to ensure that everyone benefits from this project. The intention is to work within the wider Wentworth Street HSHAZ scheme to consider how local people and business owners can utilise heritage to make their own life better. By working alongside the capital works projects, as well as the building maintenance projects for local business owners, people will be equipped with the skills and motivation to continue to protect this area.

Wentworth Street is mostly traffic-free and its low rise, fine grain character sets it apart from busy and noisy neighbouring areas, however the street is currently underused and feels neglected. It suffers from poor waste management/ cleanliness, as well as anti-social behaviour and has a limited sense of place. The capital works, which include shop front improvements with traditional signwriting, and public realm improvements with new seating, market facilities and greenery, as well as the repair and conversion of the Victorian underground public conveniences, will make the street a more attractive and welcoming place. With the addition of the Cultural



Programme, Wentworth Street has the potential to be a place where more people will want to visit and linger, supporting stallholders, shop- keepers and adding to the vibrancy of the street.

The long-term aim of the Wentworth Street HSHAZ is a vibrant and prosperous high street with a busy market. The Cultural Programme supports the following objectives of the Wentworth St HSHAZ:

- Use the built historic environment on the high street as a catalyst to support local businesses by developing its distinctive identity and the social vitality of the street
- Work in partnership with local residents and businesses and gain commitment from stakeholders to the programme, building on existing networks set up by the High Streets & Town Centres team
- Local communities feel a sense of ownership with the scheme and are able to influence decisions
- Enable residents, businesses, academic institutions and visitors to have an enriched understanding of the value and role of heritage through a range of participatory activities, cultural and training events

The Cultural Programme will both establish new partnerships and developments, as well as consolidate existing ones. The Cultural Consortium is made up of both very small hyperlocal organisations and large university and cultural institutions. The consortium members are used to working with one another and to working in the community in which we are based, however an ongoing structured and invested collaboration with local employers and business owners will be a new collaboration that will result in a unique and vibrant High Street being maintained for the next generation. The formalisation of regular casual meeting spaces and opportunities for business holders to contribute to the local area in which they feel comfortable will revolutionise the interconnectedness of heritage and business.

We see the Cultural Programme as a fully integrated initiative with the community engagement projects as part of the wider High Streets HAZ programme (Projects 5: Historic Building Maintenance Skills & 6: Community & Project Hub), with a Community Organiser (Arts & Heritage) role, who will be based out of an empty shop unit within the High Street HAZ area.

The Community Organiser will concentrate on engaging hyperlocal stakeholders including, but not limited to, stall holders on the market, shop and business owners, local creatives and residents of the area. Working with them to interpret their shared ambitions for the area, understanding of its history and uniqueness and how that can be leveraged into a Cultural Programme that can benefit the area and the people in it. This proposal has several assumptions at its core.

- That people who live and work locally have the greatest stake in deciding how their heritage is celebrated. and in ensuring that any investment in the area has real impact on themselves and the economic state sustainability of the market.
- There needs to be some investment in some level of community organising in order to ensure that local people are heard and that their needs are reflected in what is commissioned.
- That the traditional ‘professional panels’ reinforce inequality, as larger organisations are more likely to have staff capacity to attend, whereas smaller grassroots organisations either won’t be able to send representation or will have to represent themselves unpaid. This re-entrenches inequality and is often reflected in commissioning practices favouring larger organisations.
- That any community decision making group not twinned with grassroots community organising is likely to reflect ‘the usual suspects’ rather than engaging overlooked points of view. And a transformational programme for an area has to engage those who expect to be overlooked and unheard.

The Community Organiser will support the formation of a community decision making group (CDMG) which will ensure the cultural grant benefits the local area by: reflecting its history, reinvesting in local organisations/ individuals, building skills in the local community, having a sustainable impact on cultural life in the area. They will facilitate and support community members to build a shared vision of what their monthly mini exhibitions and their annual festival will look and feel like, as well as plan how they’ll market the area and events to bring in people to the area and raise awareness of its history. They will then to seek out collaborators that complement values as well as support needs.

Support for the objectives of the Cultural Programme is outlined in the outcomes of the project below.

<p><b>Strand 2:</b> Facilitating cultural activities and events celebrating the history of the high street and its importance to local communities over the generations</p>	<p><b>Strand 3:</b> Giving local communities a key role in deciding what works they want to see happening on their high street and what sort of place they want it to be.</p>
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<ul style="list-style-type: none"> <li>- Increase in visitors to the high street and market/ proportional reported increase in trade</li> <li>- Local organisations project positivity about the future of their business weighted against other streets in the local area to show that this high street is thriving.</li> <li>- High street polls on visitors show intent from visitors to come to this high street and an ability to identify what is unique and different about it.</li> <li>- An increased awareness of the cultural relevance of the high street</li> <li>- Press and website reach of content promoting both the activity and the heritage of the space.</li> </ul>	<ul style="list-style-type: none"> <li>- More than a hundred local residents to be actively engaged in either commissioning or delivering activities</li> <li>- An increased proportion of residents say they feel more informed of and proud of the history of their local high street</li> <li>- An increased proportion of residents say that they feel that the Cultural Programme was owned by them and that they felt respected in decision-making</li> <li>- Local community members are identified who intend to sustain the annual high street festival beyond the initial three years</li> <li>- Numbers of stall holders who believe that an investment from them in the annual festival/ mini exhibitions is a good marketing investment.</li> </ul>
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## Stakeholders and Partners

One of the key strengths of this project is the breadth of skills and experience across the already engaged stakeholders in the area, as well as the untapped potential of stakeholders who are not traditionally engaged in this kind of work.

The Cultural Consortium has met regularly since September. Meetings are attended by local authority neighbourhood team members, local charities, representatives of national arts organisations that are based in the area, internationally recognised galleries, two local universities and several small organisations who specialise in the history of the area of the people who live here. This established group has committed to understanding the neighbourhood's needs and supporting the development of local people in order that investment in this area is credible and genuinely improves the lives and prospects of people who live and work here.

The Community Decision-Making Group (CDMG) will be recruited through the many connections the Consortium has with local housing associations, schools, charities and social prescribers to bring as many stakeholders into this decision-making group as possible.

The Cultural Consortium will use their skills across architectural design, community developments, co-production, participation rights-based practice and cultural creating to mentor and support members of the Community Decision-Making Group both individually and as a collective to share our skills and assets with them in order that the work that they undertake is sustainable. We will help the decision-making group to map their own skills against their hopes and expectations for the area and consider how intellectual and physical resources can be best utilised.

## Project Plan

This project is made up of 5 discrete elements -

- 1) Developing the capacity of local stakeholders to work in partnership and explore new ways of sharing assets and resources between stakeholder groups for community benefit
- 2) Offering a rolling regular programme of cultural events that will drive repeat traffic to the market on weekends and encourage it to be considered as an area with a clear and consistent cultural offer
- 3) Undertaking an annual Petticoat Lane Festival. The purpose of this festival is to be a focus for tourism marketing in terms of press coverage and where people will travel from further distances to experience the historical and cultural offer in the space.
- 4) Providing an overall skills audit of local residents and business holders and working with the cultural consortia and wider groups of experts to develop the skills needed to sustain cultural activity beyond the period of the funding
- 5) Marketing and promoting the area and the cultural programme both using traditional media, social channels and by supporting local residents and stakeholders to build and use their own profiles.

We will use co-production methodology throughout this project in order to ensure that any work undertaken on Wentworth Street is aligned with the ambitions and intentions of the local community.

We will use the Community & Project Hub based in an empty shop unit (Project 6 of the wider HSHAZ programme) as the base of activities in order that there is a place that the local community know that they can go to for up-to-date information, to engage and to share their opinions. As the high street is already used as a market regularly no additional street closures will be needed however there will need to be work done to ensure that there are the correct licences in place for any additional activities or entertainments put on in the period.

Particular health and safety considerations will be around social distancing at least initially during public events. We may need to consider commissioning events that remain static for longer such as virtual treasure hunts and art trails rather than live music events at least while trying to manage numbers into the area. In addition, we will need to undertake risk assessments around all of the usual public events, concerns such as fire, crime, terrorism and bad weather and ensuring we have the correct provision of first aiders.

Building a long-term 3-year relationship with the local community based upon shared goals, planning and assessment, skills and shared assets will ensure that the people who need to continue the cultural programming once the funding period is over have had a complete planning and evaluation experience. At a community level there will be increased understanding of how to share and utilise power in order to ensure they have the resources they need.

Wentworth Street is an historically important area in a vibrant part of London. The hope and expectation from this project are that the people that live and work there now will be able to harness this as cultural capital to build the use and value of their shared spaces.

## Timeframe

For Year 1 of the 3 year programme the first 6 months will be devoted to the recruitment and training of a community panel who will work to understand what challenges different stakeholders are facing and the difference they hope the High Street HAZ and the Cultural Programme in particular will make in the area. This panel will consist of a cross section of people who live, work and study locally, recruited through partner organisations and through direct engagement with Petticoat Lane market. We will work with this group to deliver direct community engagement in order to shape themes for the commissioning process.

This group will be diverse and representative of the local community ensuring that BAME and LGBTQ voices are heard throughout.

This group will then lead a rolling programme of community engagement, cultural commissioning, and evaluation. Commission monthly mini exhibitions, tours or other micro events reflecting the themes developed through the community engagement process. As well as an annual larger scale 'Petticoat Lane Festival' including static works of art that would be in place over the period of a full month or more, and one or two weekend's worth of activity drawing visitors to the market/ area.

Through this programme of events we hope to celebrate the cultural and historical relevance of the area and build community cohesion among the people who live, work and study here. In addition to this the commissioning process will develop local skills and confidence to continue this celebration beyond the three-year cycle of the High Street HAZ programme. Skills development will enable local traders and residents to have the planning, marketing and evaluation skills to invest their time and resources in effective cultural activity that benefits their lives and businesses beyond the term of this project.

## Outputs

### *Output 1 – Community Scoping*

Forming of community decision making group made up of people who live, work, study or create in the area. Community information gathering results in clear indication of what success looks like for local people.

➔ Start Jan 2021 - Complete (first iteration) June 2021

- Cultural professionals- 3
- Participants – 20
- Audience in person – 150+
- Audience online – n/a

### *Output 2 – community commissions (x30)*

Monthly commissions for cultural experiences co- created with or inspired by local people/ heritage. Focused on drawing in increased footfall to the high street, new custom for traders, and building physical or virtual community assets (including new skills in community). Different each month but could be a geocaching experience along the market leading to portraits of local people by local school children, or a musicscape map of the market, or an autumn pumpkin trail where all stall holders have access to carve your own workshops, for example.

➔ Start July 2021, then monthly until January 2024

- Cultural professionals- 2 / month, 60 (total)
- Participants – 20 (a month), 300 (total – assuming some participants will get involved regularly, others only once)
- Audience in person– 150+ (a month), 3000+ (total, assuming some people will attend monthly, others as one off)
- Audience online – 20,000+ unique individuals over project period

### *Output 3 – Annual Market Festival*

Weekend festival, with month long installations bringing together commissions across the year with engagement and learning events and cultural happenings. All commissioned by and co-delivered with a community decision making panel.

➔ Start September 2021, then Sept 22 & 23

- Cultural professionals - 15 (average a festival) 45 total
- Participants= 60 each (150 total – assuming some participants will get involved regularly others only once)
- Audience in person = 600 + each year
- Audience online = 20,000 unique visitors over period

### *Output 4 – Virtual High Street*

Online archive of history, activities and ways to get involved

➔ From July 2021 onwards

- Cultural professionals – 4 +
- Participants – 10+ (local people developing & adding content)
- Audience (online only) – 20,000

### *Output 5 community training*

responding to our findings from initial skills and development scoping putting into place a skills development programme for local stakeholders to ensure that within the length of the program they have developed the skills they need to continue it beyond the funding period

➔ Start date June 2021

- Completion date January 2024
- Cultural professionals - 10 +
- Participants - 20 +

Audiences in person and online are equivalent of full audiences for festival

## **Communication and Marketing**

There are a variety of audiences for this piece of work which means that a blended communications approach will be applied.

- Local Residents – traditional outreach in person, physical presence on high street, leafleting, community walk rounds, community referrals.
- Local business owners/ traders – This follows the delivery model for local residents but also includes clear information on business benefits of revitalising and promoting historic relevance of the area

- People who work/ study here- targeted online promotions (via social with strong imagery), shop window posters, developing hyper-local influencers/ champions
- Potential consumers for business /cultural activity – full comms plan including development of web/ social channels, marketing through destination tourism (practically speaking this means that every monthly event should have some element that photographs well so that people will share on socials, and identifying micro- influencers who can help us reach local/ London wide audiences). The CDMG will want to agree on a strong visual brand for the area.

The promotions cost is more in the first year as in order for us to put together a really great site that links well to a variety of social media channel and build our initial base of imagery. Ongoing works will be commissioned from local people on a month by month basis to record and upload content. This budget might also include professional photography and advertising costs.

## Community Engagement

There will be a funded post (Community Organiser (Arts & Heritage)) who will focus on the Cultural Programme and the community engagement elements of the wider High Street HAZ scheme, supported by a Community Engagement Plan. All commissioning as part of the Cultural Programme will come from local residents/ workers/ creatives working together as a decision-making group. This group is not a replication of a professional commissioning panel such as you would see in local authorities, but a more organic community-led cooperative that works alongside other stakeholders to decide what it is they would like to see – and then to find people to deliver who share their values and have local links.. A community-led commissioning approach bases itself on trust and outcomes and on an equitable process being a core part of any interaction. This allows sustainable, mutually beneficial, relationships to be fostered that have impact beyond the life of the project

One of the key rules of engagement for this piece of work must be that the diversity of local communities and lived experience is reflected in the makeup of the group. In particular, it is important that the formats of meetings and interactions isn't one that will overly give preference to people with professional careers and experience over those working at a grass roots level locally on the high street or in the market. Boardroom style meetings will not be the best way to get the most out of our local community. Community coffee mornings and creative ideas sharing sessions, for example, work better.

The Community Organiser and Toynbee Hall will facilitate and support community members to build a shared vision of what their monthly mini commissions and their annual festival will look and feel like, as well as plan how they'll market the area and events to bring in people to the area

In order to ensure that local artists and local unconstituted groups that are doing good locally are not excluded from this process any applications to draw down the Cultural Programme funds will be done in a way that is accessible to local community groups. With the facilitating organisation ensuring that these meet procurement standards, but that the procurement system is not so arduous as it gets in the way of good work being done by local people.

The cultural consortium will support the work of the local community and the facilitating organisation by:

- Sharing ideas and resources that already exist with the CDMG to inform their thoughts
- Making suggestions as to how they could work with the group, and any investment needed for that
- Promoting the outputs of the panel both to artists/ organisers that might want to work with them and to the general public who might want to consume the outputs
- Help with thinking through maximising impact, and evaluating what works
- Help understanding historical/ artistic context where relevant

## Impact and Evaluation

In the first 6 months of the programme the CDMG will work together to baseline where the area is now and build agreed measures of success for the programme, they will do this with the support of the Local Authority, London Metropolitan University and others from the Cultural Consortium. These might include:

- Increased no. visitors to the high street & market/ proportional reported increase in trade by straw poll
- Local organisations projected positivity about the future of their business weighted against other streets by straw poll

- Visitors are able to identify what is unique and different about the high street by straw poll
- No. visitors visiting website and social media events
- 100+ local residents have been actively engaged in either commissioning or delivering the activities
- 100+ residents are saying they feel more informed of and proud of the history of their local high street
- 100+ residents felt respected in decision-making
- 100+ residents who say that they feel that the Cultural Programme (or some events within it) was owned by them
- No. stall holders and shopkeepers who believe that an investment from them in that festival/ mini exhibitions is a good marketing investment.

As well as measures of skills development, pride and satisfaction in local area of local residents, students and workers, as well as reduction in unlet commercial spaces and pitches for market stalls. The CDMG will be also able to draw on footfall data for Wentworth Street collected by the local authority.

## Related Projects and Programmes (Interfaces)

The Memories, Craft and Project Hub based out of an empty shop unit (Project 6 of the wider HSHAZ programme) will form a base for the Community Organiser and from which monthly mini exhibitions can be held. The Hub will also be a location for crafts workshops and building maintenance skills and advice workshops (Project 5 of the wider HSHAZ programme). These projects and the Cultural Programme will provide an opportunity for communities and audiences to engage with the capital works on the high street, by highlighting individual buildings as well as traditional building construction, skills and maintenance. It is an opportunity to tell the narrative of the people and events behind individual buildings (as in the Survey of London), archaeology (on Cobb St, Boar's Head Theatre), specific market stalls, particular street corners (assisted by, for example, local archives, local historians, Historic Area Assessment).

Toynbee Hall's heritage programme focuses on work alongside the diverse communities of East London to examine the history of social action at Toynbee Hall and build an accessible, inclusive visitor experience exploring this history with them and using this co-produced history to engage new individuals and community groups in Toynbee Hall's Heritage space, history and current work. This includes the evolution of our permanent exhibition and monthly Heritage Open Days. The most recent of these (pre Covid-19) had an attendance of 175 adults (most of whom attended with children). Toynbee Hall also has a Heritage Learning & Participation Manager.

Whitechapel Gallery have operated community programmes for over a decade, working with community partners on dedicated projects. The Gallery will be working closely with Tower Hamlets Council on their Art Trail in 2020 where there will be an arts competition for local artists to design murals and other artwork on and around Wentworth Street. This will provide an opportunity for collaboration and skills sharing and mentoring between the judging panel and the CDMG and Community Organiser.

## Sustainability and Legacy

The participatory methodology in this cultural application means that while it is more difficult to predict in detail activities undertaken each month, the development of skills and infrastructure in the hyper-local area is easier to predict, with participants in the CDMG all gaining the equivalent of a level 3/4 experience in marketing, heritage & cultural event production and creating cultural capital out of the unique history of the area.

As a result of the training and development programme we anticipate that the area's stall holders and business owners will continue to be able to run monthly experiences that draw people to the market after the project is completed. The skills they've developed in using culture and heritage as leverage for marketing, means that they will not only know how to do this, but understand the value to their business of doing so.

We would hope that over the 3-year period of working together as a consortium that new cross-pollination of ideas would happen and that all organisations cultural partnerships would be adjusted and changed around our shared experiences. Learning will be collated by the cultural consortia together with the Community Organiser and the local authorities both City and Tower Hamlets and will be held in an accessible format on the Petticoat Lane website that is created as a part of the project it will also be stored on Toynbee Hall's digital archive to ensure that is accessible to the heritage sector at large and searchable and usable by community high streets up



and down the country. In the final year 2023, we will host a high streets and heritage event to disseminate what communities learnt from the project, e.g. via a webinar, as an opportunity to share learning.

Physical art works will be maintained by the local neighbourhood team as a part of the ongoing neighbourhood upkeep for Wentworth Street and Petticoat Lane.

## Project Team and Experience

The Cultural Consortium lead is Toynbee Hall, where the Community Organiser will be based. This person will be recruited hyper-locally; this will be a local resident with deep grassroots community relationships and experience co-producing cultural events. From Toynbee Hall, staff inputting into the projects have substantial experience in grassroots community action, community services, events management, art curation and participatory action research. As a heritage building ourselves, we are skilled at making heritage accessible and disseminating information about heritage in a way that feels vibrant and inclusive.

This project will be delivered by a crossed cutting or cross organisational team made up of the Whitechapel Gallery, Artsadmin, the Swadhinata Trust, the School of Art, Architecture & Design at London Metropolitan University, Numbi Arts, Aldgate Connect Business Improvement District, the Community Engagement team at the City of London, SPAB, Tower Hamlets Local History Library & Archives and the Raphael Samuel History Centre. The skills provided in this group include historic research and using historical collections, guided walks and talks, community engagement (and plans), co-production of community events, small business support, youth and community programmes, local networking, capacity-building, schools engagement, language support, arts development and commissioning, festival production, oral history, public programme creation, project co-ordination and management, BAME community knowledge & connections, exhibition and interpretation of archive material, educational events online and in person, student project work, art design & architecture skills, brief development & tendering, local arts and heritage projects, international national and local artist networking, fundraising, etc.

A full list of the Cultural Consortia is provided in Appendix 5, with details on their skills and current or previous involvement in projects in the area.

## Performance Management

Toynbee Hall's Programme Management Co-ordinator will support the Community Organiser to create measurable milestones throughout the project and report against them every 6 weeks to the Cultural Consortium board who will have oversight of budgets, risk registers and monitoring the impact of the project.

The Community Organiser will be directly line managed within Toynbee Hall's Youth, Heritage and Arts team, but will be matrix managed in partnership with the High Street HAZ Project Officer at Tower Hamlets Council. Attending High Street HAZ meetings, and co-ordinating activity for maximum impact

## Please confirm all Consortia members and delivery teams have:

- Health and Safety Policy Statement
- Equal Opportunities Policy Statement
- Where relevant that all Disclosure and Barring checks have been undertaken

## Please confirm you are enclosing the following supporting documents with your application:

These documents are required elements which should be submitted along with your application for grant funding

- Programme Timeline
- Risk Log
- Task List

## Declaration

Your completed application form must be signed by the person within the Cultural Consortia lead organisation who has the authority to approve this application.

Date of application

16/12/2020

Signed Certification by an appropriate person within the organisation

E Archer

Print name

Elizabeth Archer

Date of signatory

16/12/2020