

# H&F Council Arts Commission – Final report

## Contents

1. [Introduction](#)
2. [Statement from the chair](#)
3. [Overview](#)
4. [Process](#)
5. [Recommendations in details](#)

[R1: Make a new cultural strategy](#)

[R2: Amplify and celebrate the diversity of the borough](#)

[R3: Embed culture into the diversity of the borough](#)

[R4: Uncover local strengths, wants and needs](#)

[R5: Join up what's going on in the borough](#)

[R6: Shout about what's going on](#)

[R7: Build capacity inside the town hall with a fully resourced and staffed culture team](#)

[R8: Support small local organisations](#)

## [Appendix](#)

- [The Arts Commission](#)
- [PeoplemakeltWork](#)
- [Expert Witnesses](#)
- [Timeline of Actions](#)

# 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 Shepherd's Bush Empire, LAMDA, Riverside Studios and the Bush Theatre, to name a few. Not to mention, the ever-popular H&F ArtsFest, Royal College of Art and the emerging Shepherd's 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

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 through careful stewardship

#### The eight recommendations

##### Being strategic

R1: Make a new cultural strategy

R2: Amplify and celebrate the diversity of the borough

R3: Embed culture into the diversity of the borough

## **Amplifying strengths**

R4: Uncover local strengths, wants and needs

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

R6: Shout about what's going on

## **Investing to improve**

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

R8: Support small local organisations

## 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 Doerer 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 seven 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 could 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 platform for celebrating the extraordinary diversity inherent in Hammersmith & Fulham, and create a structure for better understanding and addressing the inequalities across the borough. The Centre could include a resource /study centre. It would benefit the whole of the borough as well as those directly represented, and would be built on principles of access and inclusion. 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, access 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, Taxi Pata Pata Music & Arts, Bhavan Centre, 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 &	Awareness of, and investment in addressing, societal inequalities in the

Cultural Association, Irish Cultural Centre, Iranian Association, etc.	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.
Local studio/creative space providers (e.g. ACAVA, Kindred, Open Cell, Protein, HQI, Riverside, Matrix Studios, etc.)	Experience of negotiating, creating and managing workspace for artists & creative industries

**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](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](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 Durham International 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

## 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 Maggie 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, a local not for profit organisation that promotes photojournalism and provides photo and reporting projects to amplify the community voices, foster bonding and practical media skills. 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 Theatre circus clown, performer and visual artist. She 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. Ella 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.

### **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.

## **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.

## **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.



## 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 adjusted framework for future discussions	Everyone
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

		<p>Yvonne Thomson</p> <p>Thomas Dodd</p> <p>?</p> <p>Imogen Tranchell</p> <p>Timothy Prager</p> <p>Richard ?</p> <p>Eury ?</p>
6 Oct 2020	Sector expert feedback session (responding to draft recommendations)	<p>Commissioners</p> <p>Richard Watts</p> <p>Yvonne Thomson</p> <p>Thomas Dodd</p> <p>CLlr Andrew Jones</p> <p>Mark Davy (FutureCity)</p> <p>Rachel Tackley(Riverside Studios)</p> <p>Alison King (Turtle Key Arts)</p> <p>Sarah Frankcom (LAMDA)</p> <p>Mel (H&amp;F Arts Fest)</p> <p>Angelique Schmidt (Kindred Studios)</p> <p>Paula Murray (LB Croydon)</p> <p>Paul Bristow (Arts Council England)</p> <p>Ros Scanlan (Irish Cultural Centre)</p> <p>Rosie Whitney-Fish (Dance West)</p> <p>Matt Steinberg (Outside Edge Theatre)</p>
21 Oct 2020	Meeting to review refined recommendations	<p>Commissioners</p> <p>Richard Watts</p>

		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 ?