Shoreditch & Hoxton Art Fund Evaluation

Final report

JUNE 2023

Hackney

SOCIAL LIFE

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Forward

This report details the impact of the Shoreditch and Hoxton Art Fund, a three-year grant programme that used development levies to deliver cultural activity for local people. The report assesses the approach taken by the London Borough of Hackney in creating the fund, gives recommendations of how the approach could be improved in the future and provides a toolkit for other local authorities to use.

The Shoreditch and Hoxton Art Fund was established through an innovative approach to the use of Section 106 development levies for public art. In the borough, the levies are typically used for single works of public art and in this case the funding was used to deliver multiple community-created arts and cultural projects.

The findings of this report confirm one approach for local authorities to take to harness the benefits of high levels of growth and more strategically direct them towards the communities that are most impacted.

As shown in the report, this approach not only engaged the community in creating locally relevant public art but had wider benefits such as improving community cohesion, mental health and economic opportunity.

Shoreditch has a well-established identity as a desirable London neighbourhood with strong cultural heritage and economic growth. Despite neighbouring Shoreditch, Hoxton suffers from higher than borough average levels of deprivation and ranks highly in the most deprived parts of the UK.

Officers from the Area Regeneration Service identified the opportunity to utilise underspent public art levies to establish a fund that would support local creative organisations to work with communities in Hoxton to deliver the public art obligations through co-design and co-production. In this way, the Council was able to support the local creative sector and give residents direct access to public art as well as the opportunity to be part of creating and sharing locally relevant artwork.

Following three years of funding, 16 projects delivered, over 5000 direct beneficiaries, over 42,000 audience and exhibition attendees and over 4m people more widely engaged through billboards and digital campaigns, the Council has commissioned this review of the impact of the fund.

This report looks at the impact on local communities, to understand how participating in projects has benefited individual participants and to evaluate the success in the governance of the fund. Its purpose is to establish how we use Section 106 public art contributions and possible other types of Section 106 and development contributions in the future to deliver more direct benefit to those most impacted by change. The learnings from the report show that levies from private development can deliver positive social impacts.

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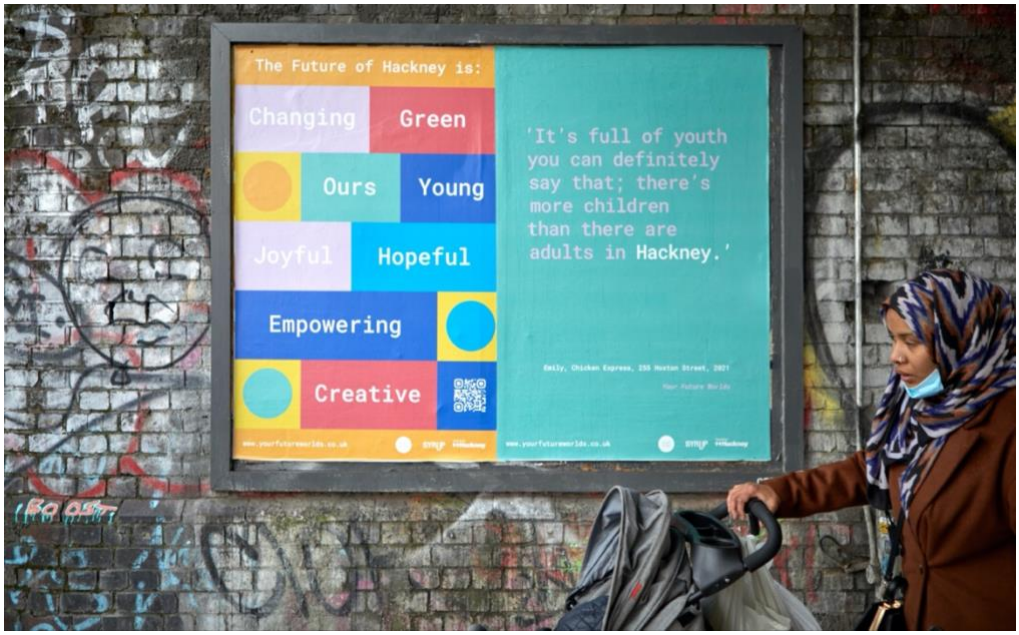
Shoreditch and Hoxton Art Fund Programme Team

1 Introduction

The Shoreditch and Hoxton Art Fund was set up in 2018 and launched in 2019, pooling funds from Section 106 contributions from two developments in south Shoreditch. This grant fund took a unique and innovative approach to deliver public art by commissioning arts organisations to work with local residents and create art for the wider community. The Fund aimed to tackle the disconnect between Shoreditch, Hackney's most active economic centre with high levels of investment and continued rapid growth, and Hoxton, a diverse residential area with pockets of severe deprivation. It strived to use public art to improve social cohesion, make arts and culture accessible for all and create new opportunities for the residents of Hoxton. It aimed to build a greater sense of community representation in local culture in an area that does not typically feel the benefit from development in the south of the borough.



Billboard from Your Future Worlds, delivered by Eastside Educational Trust

In 2023, Hackney Council commissioned Social Life to carry out a programme evaluation of the Art Fund. This assessment has multiple goals: to evaluate the social impact of the projects on local communities in Hoxton; to understand how directly participating in the projects has benefitted individual participants and grantee organisations; and finally, to understand and appraise the process and governance of the Fund. The aim is to support Hackney, and other local authorities in the future, to use levies on development to invest in the arts in ways that maximise community benefits.

This report highlights our findings from primary research carried out throughout February 2023.

1.1 Scale of impact

The findings highlighted in this report demonstrate the significant social impact the Fund has had on project participants, the funded arts organisations and on the wider community and neighbourhood. The programme introduced a new way to spend public art contributions negotiated through developments. These are often spent on the creation of physical public art, for example a sculpture or mural, positioned on the development site. Communities and local artists are rarely engaged in the creative process and the resulting artwork can have little connection or meaning to local communities.

The experience of the Shoreditch and Hoxton Art Fund demonstrates that contributions from development funded through Section 106 can have wide-reaching social impacts on local communities. The evaluation shows how the Fund has positively affected community connection, improved the health and confidence of participants, while providing skills and new perspectives.

Hackney Council has been innovative in their Arts and Cultural Strategy. They have established five dividends for arts and culture in the borough and aligned strategies and policies to the economic and social benefits of arts and culture. These five dividends—community, economic, employment, education, and health—were used to underpin the application and selection process for the Art Fund. All of the 16 projects achieved one or more of these dividends, with the strongest impacts on community, education and health.

The projects all supported community networks and created opportunities for meeting new people and connecting members of the community. Even during the COVID-19 pandemic, when some of the workshops moved online, participants were able to meet and learn from professional artists and from one another. **93%** of the participants surveyed mentioned meeting someone new through this work and **84%** of residents who were aware of this work believed that it led to new social connections. **Half** of the participants surveyed saw positive impacts on their mental health as a direct result of their engagement. This is a remarkable impact, particularly during the pandemic when many people became isolated.

Distributing the Fund to a multitude of arts organisations instead of delivering one larger project meant that a wider audience and range of demographic backgrounds was engaged in the work. This included students from local schools, older people, women from migrant communities, young refugees and people seeking asylum as well as ESOL (English for speakers of other languages) students and local people recovering from a stroke. The funded projects offered opportunities for intergenerational encounters and multi-cultural exchanges.

Funded organisations reported that the biggest long-term benefits of participating in the programme were the connections they made through the project, the local partnerships that were formed and the new audiences they reached through the work.

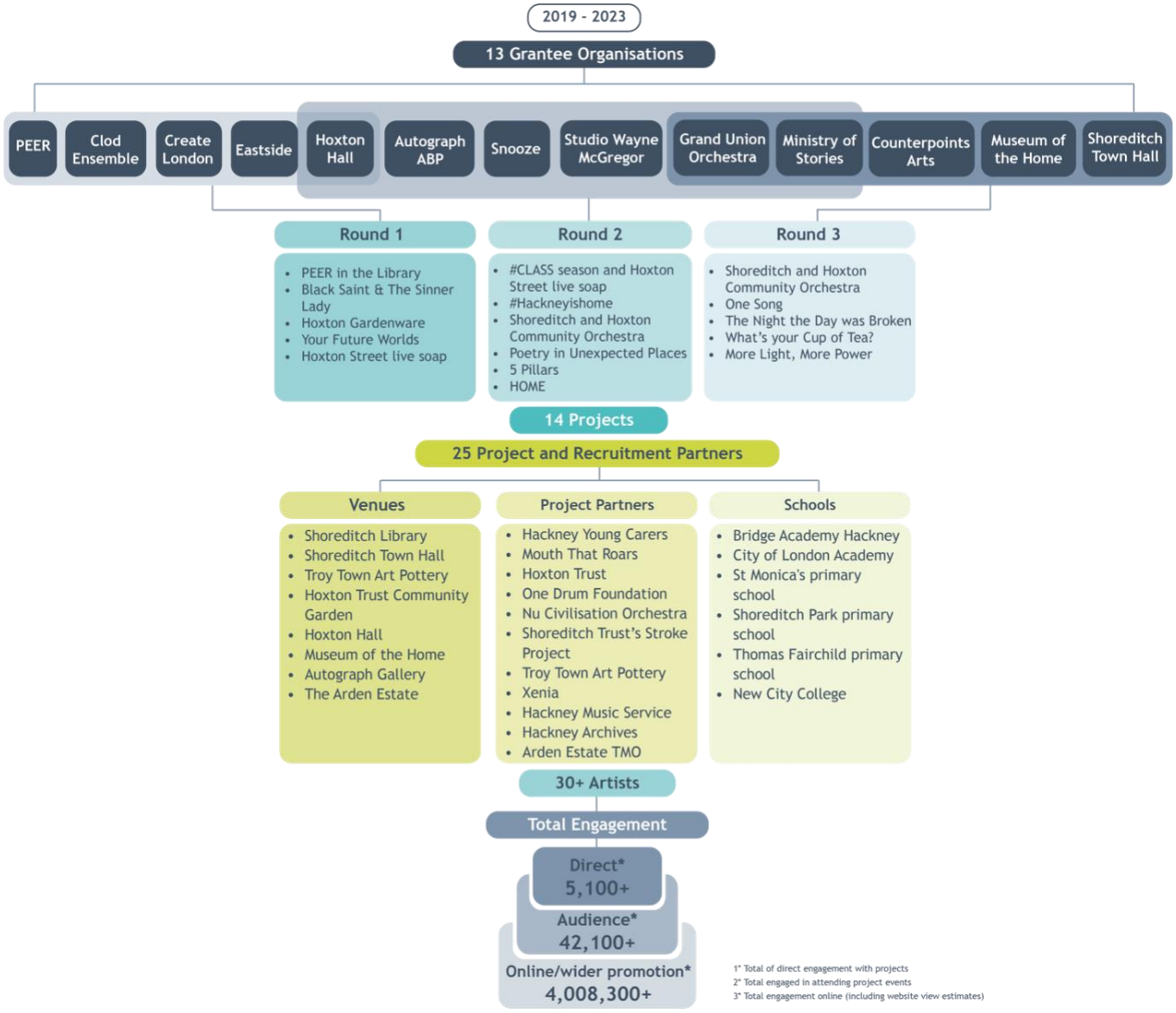
Inviting participation in the creative process makes art feel culturally relevant to participants. This is what made the projects unique to the area. It enabled local groups to feel represented and proud of the output they co-created. **All** of the participants surveyed felt that the work was relevant to them and their community, **70%** of residents felt the work was culturally relevant to the local community. This kind of local engagement leads to greater agency and sense of belonging and both have a positive impact on wellbeing.

Participating also led to learning: **86%** of participants learned something new or deepened a skill they already had. The projects strongly encouraged engagement in future cultural activities and almost all participants surveyed wanted to take part in future projects. **Over half** of the participants were interested in working in the creative industry.

Local heritage was also celebrated through this work with **72%** of the participants reporting that they learned about the local area through taking part in the projects. While few of the residents and participants surveyed knew how the projects were funded, approximately **half** agreed that this changed their perception of regeneration, mainly positively. These benefits reinforced a sense of "placekeeping" of the rich cultural heritage of Hoxton, a neighbourhood positioned within a wider area that is changing and seeing major development, supporting a greater sense of cohesion between Hoxton and Shoreditch.

The impacts of the projects will live on long after the completion of the grant funded work with new connections, networks, learnings and career paths seeded. Approaching arts and culture through arts organisations clearly benefits local residents and supports the local economy. The Shoreditch and Hoxton Art Fund is a case study in itself of how councils can leverage Section 106 contributions from private regeneration or funds collected through the neighbourhood element of the Community Infrastructure levy to directly benefit local people.

Over three years, 16 grants—£250,000 in total—were awarded to 13 arts organisations (three organisations received a second round of funding to expand their projects or start a new one). An additional £228,000 was raised in match funding. A total of nine local schools were engaged in the process and various other venues in the area partnered with the organisations to host the work. In total the projects engaged over 5,100 participants in their workshops and worked with over 30 artists including writers, potters, documentary film-makers and musicians.



1.2 Key findings

- **Unsurprisingly, the impact of the projects was greatest for people who directly engaged in them**. All the people surveyed reported a positive experience and felt this work was culturally relevant to them. Cultural relevance in community arts is important for participants to feel they are able to relate to the process and outcome and see their identity, knowledge and emotions feature in the work. 95% gained confidence after participating and 86% gained or improved a skill; 50% of project participants surveyed agreed that taking part affected their mental or physical health and of those all reported an improvement in mental health and wellbeing.

- For the grantee organisations, the largest gain in participating was the **network and relationships** they built in the area with other institutions such as schools, community organisations as well as local artists and makers and the new audiences they reached.

- Overall, the greatest impact projects had at both project and neighbourhood scale was the **opportunity for social connection.** They brought people together, particularly during the isolating time of the pandemic.

- Within the neighbourhood there was approximately **50% awareness of the Fund** among people surveyed on Hoxton Street. The projects that were most noticed had the strongest public presence. Local traders had less engagement with the work but the majority (59%) of those we spoke to agreed that these projects benefit them.

- The reach of the projects differed with **nearly half of the grantees mentioning that they had fallen short of the numbers they hoped for**. The experience of the pandemic had a negative effect on participation for some projects. 21% of residents surveyed also felt that the outreach for the projects was not targeting them and they didn't know about the projects taking place. Some mentioned they would have preferred more "human" or door-to-door contact.

- **£228,000** of match funding investment was raised and brought to the area.

- **A majority** of the traders (59%) surveyed agreed that these projects directly benefit them because they build greater social cohesion, bring a unique identity to the area and increase footfall. Approximately **half (47%)** of the participants surveyed supported the local economy by visiting a local business when attending a project.

- 51% of residents said they have taken part in other arts and cultural activities in this area in the past few years and only 18% agreed there is enough support for arts and culture in the area (42% were unsure and 14% of project participants believed there is adequate support). **This data has the potential to become a baseline for arts and cultural activities in the area and be used to track the impact of future investments on engagement and perception of support needed.** This benchmark is important as it looks at both behaviour and perception in relation to arts and culture. Both are good indicators for how a community may benefit from projects and investments.

- **The Fund successfully supported organisations that are perceived as local cultural anchors and that are strongly rooted in the area.** The governance of the Fund was successful in providing adequate support, not overburdening small arts organisations with extensive reporting and demonstrated flexibility in response to necessary adaptations caused by the pandemic.

1.3 Best practice for local authorities

Out of the research findings, a more detailed good practice toolkit has been created. This toolkit describes how to set up a community arts fund using developer contributions. It is aimed at funding bodies and local authority officers—particularly in planning, regeneration, arts and culture and economic development roles—who want to leverage resources from development to directly benefit local people through funding for arts and cultural projects.

Five key themes emerge from the data to support best practice for Hackney Council going forward and other local authorities: 1**. Making the process replicable; 2. Expanding cultural relevance and reach; 3. Fostering relationships and building a network; 4. Supporting the long-term viability of local arts groups; and 5. Tracking impact.**

1. Making this process replicable

Hackney Council established a policy focus which enabled the creation of the Shoreditch and Hoxton Art Fund. The Council embedded arts and culture as a social and economic driver across planning, economic development and regeneration policy. In London, Hackney is unique as a borough in valuing arts and culture in this way. Their Local Plan recognises the economic importance of arts and culture, particularly to key urban centres. This alignment across policy and practice enabled the creation of the Shoreditch and Hoxton Art Fund using Section 106 contributions. Their key strategic policies that prioritise cultural investments include the Local Plan, the draft Future Shoreditch Area Action Plan, the Inclusive Economy Strategy as well as the Arts and Cultural Strategy. This approach is rooted in robust public consultation and engagement. Evidence of resident support for community and participatory arts has underpinned this policy approach.

2. Expand cultural relevance and reach

A community arts project needs to have cultural relevance as well as an inclusive reach to deliver social benefits for communities. These two outcomes must be embedded at all stages of the funding approach to the projects' delivery:

a. Setting up the application

Application parameters for the type of project and the target audience should reflect local priorities and address local needs and gaps in services. Potential cultural anchors should be considered broadly, including churches and some local businesses, as well as a wide range of arts and cultural institutions.

The process of project delivery is where most of the social benefits take place. Depending on the funding criteria and any funding constraints, a grant programme could also consider funding projects that do not necessarily culminate into a final piece but instead propose classes, workshops, learning experiences, or partnering with schools on a more ongoing basis.

b. Selection process

Including local artists, residents as well as officers that work closely with arts and cultural and community organisations (such as Cultural Development and Regeneration Officers) in a steering committee to guide the selection process and to provide some oversight of the work could make a bridge between the local authority, grantee organisations and local groups. This could increase the projects' local relevance and ease the outreach process. This would require additional resourcing from the local authority and must be balanced with the scale of the programme and nature of the area targeted.

c. Project engagement and outcomes

Councils have access to substantial networks of organisations and institutions. Supporting organisations to build their network locally, particularly around local recruitment of young people in schools and in developing partnerships, will support the successful delivery of the work. The Council could support smaller organisations in their engagement through media exposure, recruiting, and advertising.

3. Fostering relationships and building a network

The biggest impact of the Art Fund for all groups (beneficiaries, grantee organisations, residents and traders) was the relationships and connections the projects supported. It is important to foster these relationships throughout the process and after the work is complete. The programme can provide ongoing opportunities for grantees to meet and learn from each other's experiences and networks through events. Structures could be created to allow grantees to meet as a cohort to share milestones, challenges and resources. This would sustain connections, enable organisations to reflect on their work and continue collaborating, and supporting the local networks to thrive.

4. Support the long-term success of local arts organisations

The research has demonstrated the value that local arts organisations have on the perception of place and on Hackney's cultural dividends. Ongoing support to help these organisations thrive is essential. To level the playing field between large and small and older or newer organisations in the area, the programme could organise an informal conversation between interested organisations before applications are submitted. This would enable those without established local relationships to get advice and find potential partners. For example, at the start of the Art Fund, the Council hosted a breakfast briefing event at a local venue, giving interested organisations an opportunity to find out more information and ask questions.

The programme could also allocate a percentage of the grant to support core funding rather than just the project delivery (although wording in the Section 106 agreements would need to enable this).

5. Track impact locally

Tracking impact can make the case for more funding in the future. While the Art Fund had reporting requirements around outputs, reach and impacts, some grantee organisations demonstrated interest in learning how to collect more robust data on their work. Data could be used to support learning, deepening their practice and helping them secure future funding.

New grant funds or similar programmes can use indicators set out within this framework, or create new ones based on local priorities, to track and assess how the projects are having impact over the course of the project. To ensure this research work takes place the Fund can either provide a stipend for organisations to develop participants' surveys or make participants' surveys a requirement in the application process. Additional support on survey design, administration and data analysis can be provided through workshops and information sharing sessions.

Data collected should inform the application criteria and priorities of the next round.

1.4 The social value of community and participatory arts

There is strong evidence about the value of community-based and participatory arts in making and building community resilience and increasing wellbeing, and the importance of place in the way that we take part in and observe arts and culture.

"The way we create, shape, experience, and involve culture and creativity in our lives is intricately connected to the places in which we live and work." (A New Direction)[1]

A recent review for What Works Wellbeing[2] brought together research and evidence on the value of participation in community arts. It concluded that "Arts, cultural and community engagement positively influences our wellbeing in multiple ways. Participating in these activities can improve life satisfaction, mental health functioning and physical health." The review highlights how participating in arts and cultural activities has a positive effect on our health and wellbeing. This confirms the findings of a large body of research and evidence. One study found that cultural approaches to the social aspects of local regeneration have been shown to lead to changes in perceptions of place, increased confidence, aspirations and volunteering, strengthened social capital, and stronger relationships between community and government[3][4].

"Given the health benefits of arts and cultural engagement, it is reasonable to assume that expanding access to these programmes, especially in deprived areas, may help to reduce health and wellbeing inequalities, in line with the Government's "Levelling Up" programme." (What Works Wellbeing evidence review)

Community arts can increase belonging and social integration, build social networks, reduce isolation and increase wellbeing. In neighbourhoods where people from different backgrounds live together, community arts can recognise the value of individual communities and their cultures, making them visible, confirming their contribution to the area and celebrating diversity. For communities that have fewer resources and who may feel disrupted by (even anxious about) the changes brought by regeneration this can reassure residents that they have a stake and a future in the area.

1.5 The Shoreditch and Hoxton Art Fund and awarded projects

The Shoreditch & Hoxton Art Fund was a £250,000 programme funded through S106 contributions to support arts projects co-created with local communities. Grants were up to £20,000 and required 50% match funding (which could be in-kind). Collectively, £228,000 was raised from match funding and brought to the area. The funding started in 2019 with projects delivered from 2020 to the start of 2023.

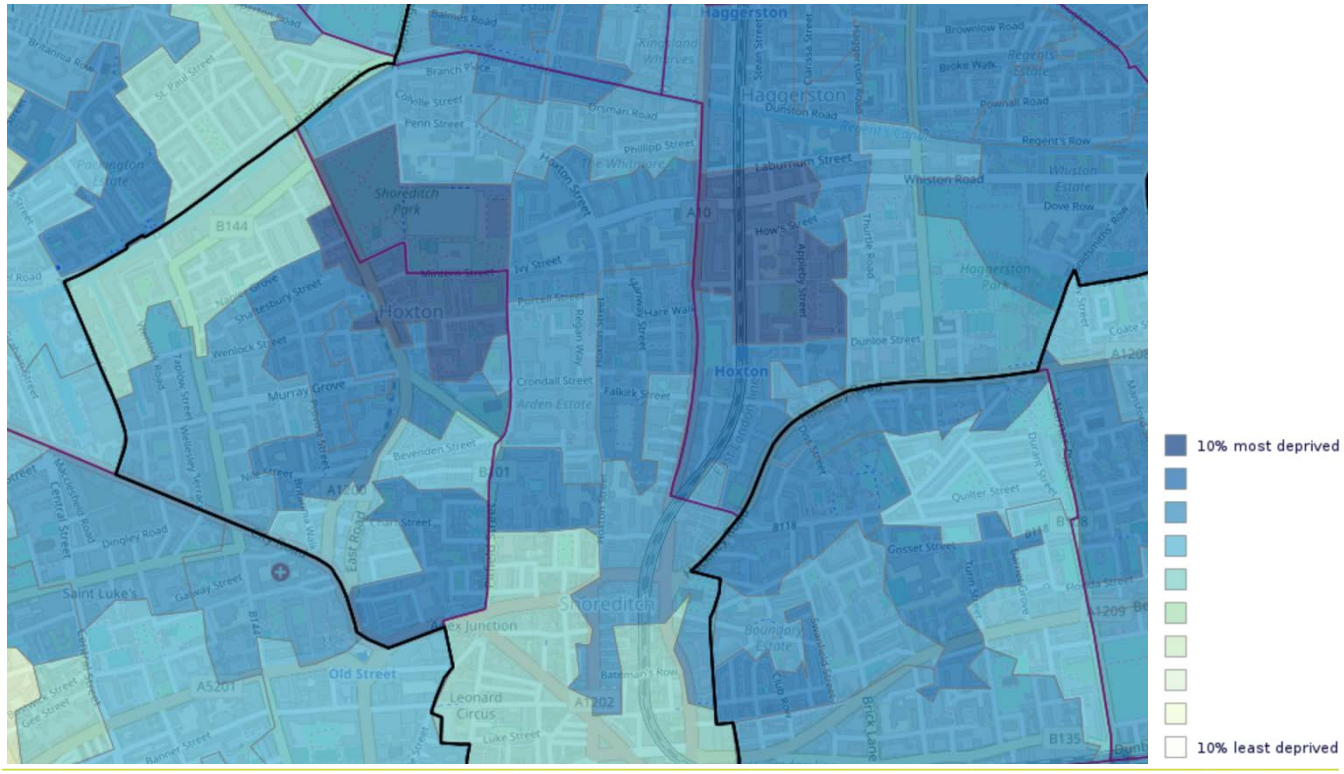
1 A New Direction (2022) Place Strategy https://www.anewdirection.org.uk/research/place-strategy-2022
2 Soffia M. Cultural, arts and community engagement can benefit wellbeing, but how do our neighbourhoods influence our participation? Briefing, April 2022, What Works Centre for Wellbeing.
https://whatworkswellbeing.org/wp-content/uploads/2022/04/WWW-Briefing-Neighbourhood-influence-on-culture-arts-and-community-engagement.pdf
3 Dierdre Williams, The Social Impact of Arts Programs: How the Arts Measure Up: Australian Research into Social Impact Working Paper 8, Editor (Stroud: Comedia, 1996).
4 G Evans and Phillida Shaw, The Contribution of Culture to Regeneration in the Uk: A Review of Evidence, Editor (London: London Metropolitan University, 2004).

The delivery of Phase 1 and Phase 2 projects was impacted by various COVID-19 restrictions which sometimes affected the project approaches.

The Art Fund was created by Hackney's Area Regeneration Service in reaction to officer's knowledge of the low impact of public artworks that had previously been delivered through planning agreements in the area. These often delivered anonymous and disconnected public sculptures, bringing cultural capital to the development but with few direct benefits to communities living near the development. The goal of Section 106 contributions is to mitigate the impacts of development on places and neighbourhoods. These are a negotiation between a developer and the local authority. In setting up the Art Fund, Hackney Council decided that these contributions had the potential for greater impact if they were controlled and managed by a public sector body and funded arts organisations rooted in the community, delivering cultural projects that directly impacted local people.

Shoreditch and Hoxton are adjacent neighbourhoods in Hackney but are very distinctive from one another. Shoreditch is a commercial centre, renowned internationally for its creative industries. It has experienced significant growth, with over 20 new major developments completed and more under construction within the concentrated area in the last 10 years. Hoxton is more residential with pockets of severe deprivation and also, a multi-cultural community. The area benefits from a high amount of Council-owned housing and almost 70% of local residents surveyed through the *Hoxton Socio-economic Insights Study* had lived in Hoxton for more than 11 years, demonstrating a rooted community. There is one main shopping street, Hoxton Street, which is made up of several small retailers and cafés and is home to one of London's oldest and largest street markets. These differences and adjacencies were key to the decision of setting up an art fund to benefit local communities. The programme aimed to directly benefit local residents by bringing developer contributions from Shoreditch-based development to Hoxton as well as bringing distinct communities together through engaging artistic processes.

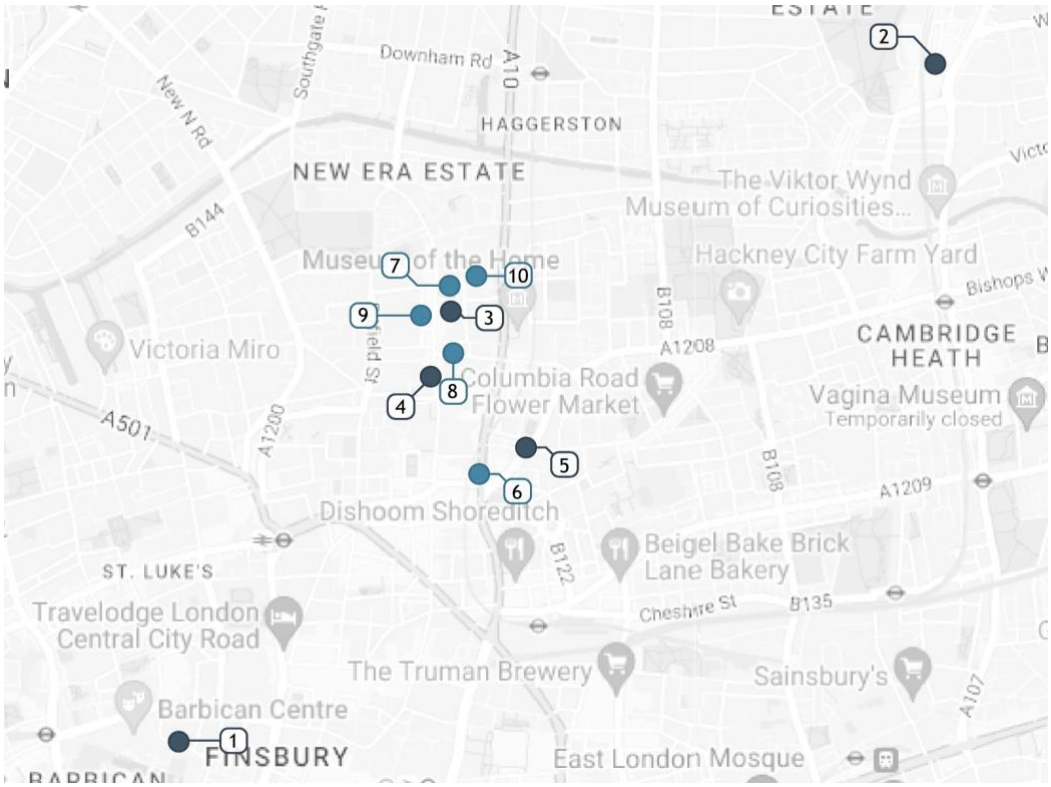
Deprivation in Shoreditch & Hoxton: Index of Multiple Deprivation (IMD 2019)[5]



[5] https://dclgapps.communities.gov.uk/imd/iod_index.html#

Over three rounds of funding, 16 projects were delivered. These varied in scope, beneficiaries and type of activities. Below is a brief summary of each funded project.

Map of Phase 1 awardee and project locations



Round 1 Awardees

Round 1 Locations and venues

1	Create London	6	Shoreditch Town Hall
2	Clod Ensemble	7	Hoxton Street Market
3	Hoxton Hall	8	Shoreditch Library
4	PEER Gallery	9	Hoxton Street
5	Eastside Educational Trust	10	Troy Town Art Pottery

Hoxton Gardenware potters, commissioned by Create London in partnership with Troy Town Pottery. © Emil Charlaff

Round 1: launched in 2019

Project: The Black Saint & The Sinner Lady
Project organisation: Clod Ensemble in partnership with Nu Civilisation Orchestra and Shoreditch Town Hall
Main beneficiary: Older local residents and young people
A dance theatre programme, bringing together older residents and young people with world-class musicians and dancers, culminating in a performance at Shoreditch Town Hall.

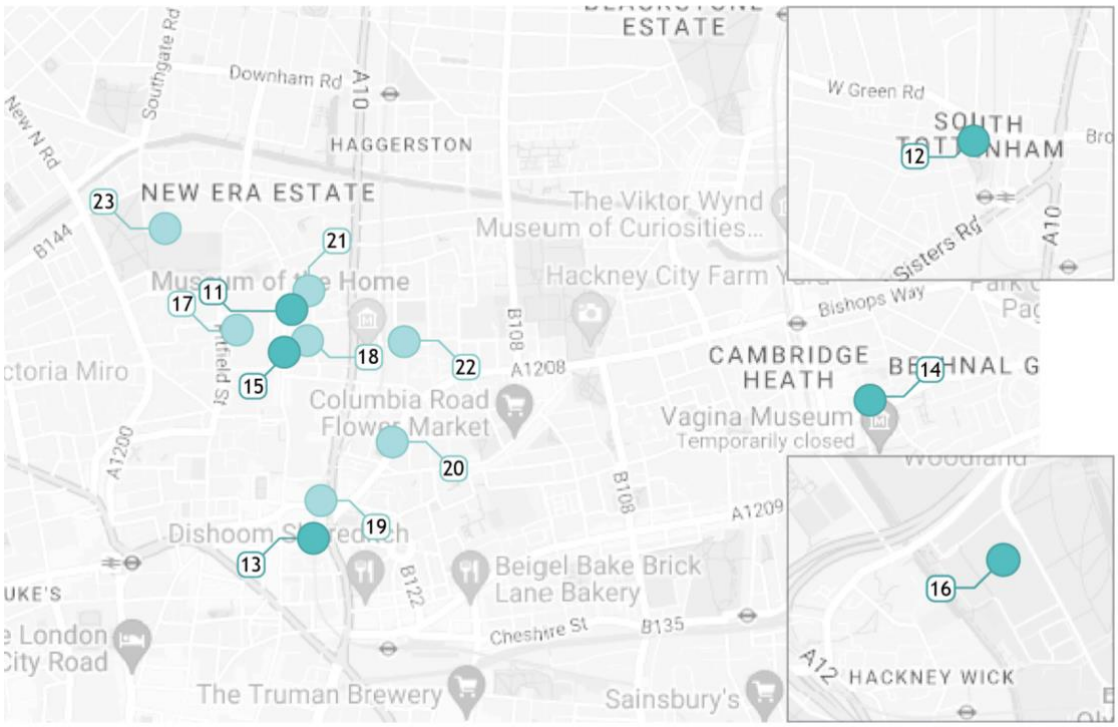
Project: PEER in the Library
Project organisation: PEER UK
Main beneficiary: Local residents
PEER in the Library was a three-part visual arts exhibition taking place in and around Shoreditch Library over 12 months. This included an exploration of paper and other stationary materials (delivered in partnership with artist Sara Mackillop), a print shop in which visitors could make their own zines, postcards and books (hosted by collaborative One Of My Kind) and a poetic celebration of Hackney's different languages (hosted by poet and translator Stephen Watt).

Project: Your Future Worlds
Project organisation: Eastside Educational Trust
Main beneficiary: Young people
Your Future Worlds celebrated the young voices of Hoxton and their aspirations for the future of Hackney. Artist duo Syrup worked with young people in the area to produce an interactive digital artwork. This was also displayed on local billboards, businesses, and on the Shoreditch Digital Canvas.

Project: Hoxton Gardenware
Project organisation: Create London, in partnership with Troy Town Art Pottery
Main beneficiary: Young people
Hoxton Gardenware is a youth-led not-for-profit enterprise producing terracotta gardenware inspired by British garden pottery from the Roman to Victorian periods. Facilitated by Aaron Angell and Edmund Davies, this project provided high-quality manufacturing training and paid employment opportunities for local 18-24 years old.

Project: Hoxton Street
Project organisation: Hoxton Hall
Main beneficiary: Local residents
Hoxton Street was a live soap opera written in collaboration with local residents and inspired by the local area. Taking place over four half-hours 'episodes,' the audience could vote on the direction of the storyline.

Map of Phase 2 awardee and project locations

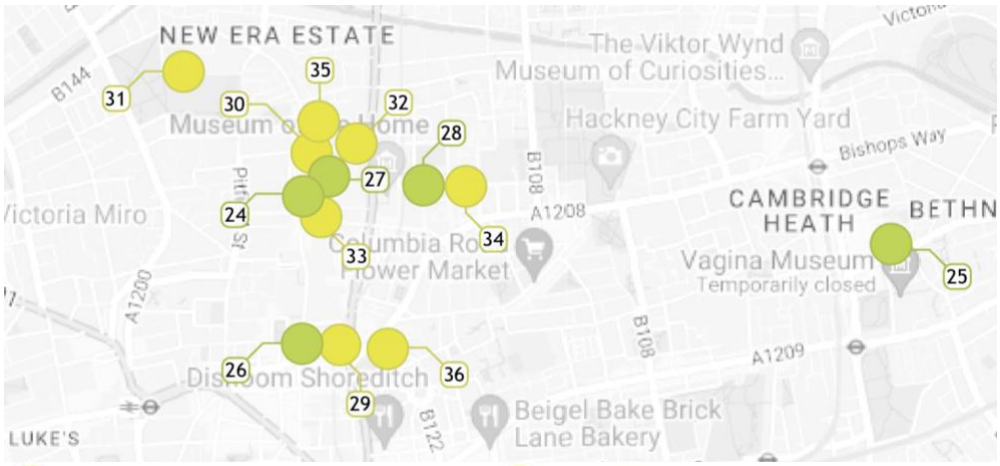


Round 2 Awardees **Round 2 Locations and venues**

11 Hoxton Hall
12 Snooze Fabric
13 Autograph
14 Grand Union Orchestra
15 Ministry of Stories
16 Studio Wayne McGregor

17 Shoreditch Trust Healthy Living Centre
18 Hoxton Street
19 Shoreditch Town Hall
20 Mouth That Roars
21 The Hoxton Trust Community Garden
22 Museum of the Home
23 Shoreditch Park

Map of Phase 3 awardee and project locations



Round 3 Awardees **Round 3 Locations and venues**

24 Ministry of Stories
25 Grand Union Orchestra
26 Shoreditch Town Hall
27 Counterpoints Arts
28 Museum of the Home

29 Shoreditch Town Hall
30 Hoxton Street Market
31 Shoreditch Park
32 The Hoxton Trust Community Garden
33 Shoreditch Library
34 Museum of the Home
35 Arden Estate
36 Shoreditch Church

Round 2: launched in 2020

Project: #Hackneyishome
Project organisation: Autograph, in partnership with Mouth That Roars
Main beneficiary: Young refugees and people seeking asylum
#Hackneyishome provided workshops, training and a creative media qualification for eight young people from refugee and migrant backgrounds. They worked with artists and film-makers for inspiration about how to tell stories and reflect on identity and belonging in Hackney. Asking what makes Hackney home, their work was featured online, on social media, and on a digital billboard at one of east London's busiest intersections.

Project: Shoreditch and Hoxton Community Orchestra
Project organisation: Grand Union Orchestra
Main beneficiary: Local residents
A new intergenerational, cross-cultural orchestra was created, painting a musical picture of Hoxton's communities. The orchestra performed in parks and around Hoxton Market. Alongside, a formal programme of music workshops and free performances were offered to residents.

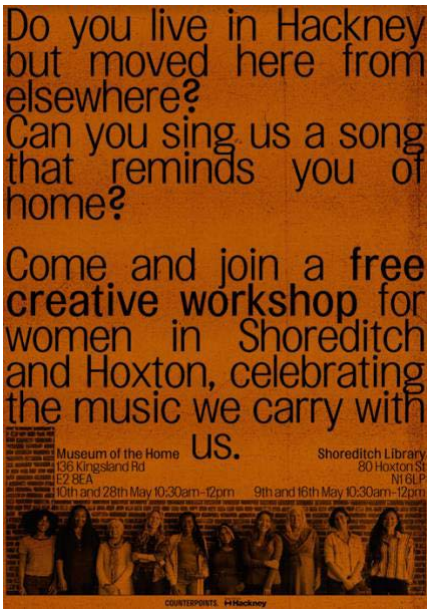
Project: #CLASS festival
Project organisation: Hoxton Hall
Main beneficiary: Local residents
The #CLASS festival season extended Hoxton Hall's previous work on *Hoxton Street*, supporting episodes 2 and 3 of the live soap opera and its performance as an 'omnibus'. This was the centrepiece of Hoxton Hall's seasonal celebration of working-class identity in Hoxton.

Project: Unexpected Poetry
Project organisation: Ministry of Stories
Main beneficiary: Young people
Unexpected Poetry was a guerrilla poetry project that supported young writers to create professional poetry. These were planted in innovative locations, including in nature and in local businesses, around Hoxton.

Project: 5 Pillars
Project organisation: Snooze Fabric
Main beneficiary: Young people
Snooze worked with local young people to produce a mural in Hoxton Hall, working with vulnerable young people during the pandemic. This mural explored and represented the value of community. Through workshops and co-designed artwork, Snooze sought to make art accessible to participants who might not otherwise consider creative careers.

Project: HOME
Project organisation: Studio Wayne McGregor, in partnership with Shoreditch Trust and Museum of the Home
Main beneficiary: Local residents, including ESOL students and survivors of stroke
This 20-minute dance film explored the ever-changing concept of home, including personal experiences of gentrification, displacement and migration. HOME was developed in collaboration with an intergenerational cast of local residents, including ESOL students from New City College and members of Shoreditch Trust's Stroke Project.

Round 3: launched in 2021



Project: One Song
Project organisation: Counterpoints Arts, in partnership with artist Kadir Karababa and Museum of the Home
Main beneficiary: Women from migrant communities
One Song was a digital exhibition at the Museum of the Home, which was developed in collaboration with women from local migrant communities. Participants contributed songs from the places where they were born.

Project: Shoreditch and Hoxton Community Orchestra
Project organisation: Grand Union Orchestra
Main beneficiary: Local residents and young people
This stage of the project expanded the work of the Shoreditch and Hoxton Community Orchestra undertaken in Round 1 of the funding, extending it to young musicians and programming another series of musical workshops and events.

Project: The Night the Day was Broken
Project organisation: Ministry of Stories
Main beneficiary: Young people
This project saw the world's first ever escape room fully designed by young people from Hoxton. Each part of the project was written and produced by young writers aged 11-15, who took part in Community Writing Labs.

Project: What's Your Cup of Tea?
Project organisation: Museum of the Home
Main beneficiary: Local residents
This project engaged Hoxton residents, particularly those living on the Arden Estate, in discussions of how tea plays a part in the collective history of the area. It saw a distinctive tea-mobile go out into the community, which provided residents with free cups of tea and opportunities to create their own blend. Participants also nominated local heroes to be commemorated on jubilee-style tea mugs.

Project: More Light, More Power
Project organisation: Shoreditch Town Hall
Main beneficiary: Young people
More Light, More Power consisted of a series of workshops led by Shoreditch Town Hall's production team, in which local young people from Haggerston School learned about video mapping and live feed projection. Participants took inspiration from the places that are important in Hackney. The work culminated in a two-day projection showcase which animated and illuminated both the Town Hall and nearby Shoreditch Church.

2 The evaluation process

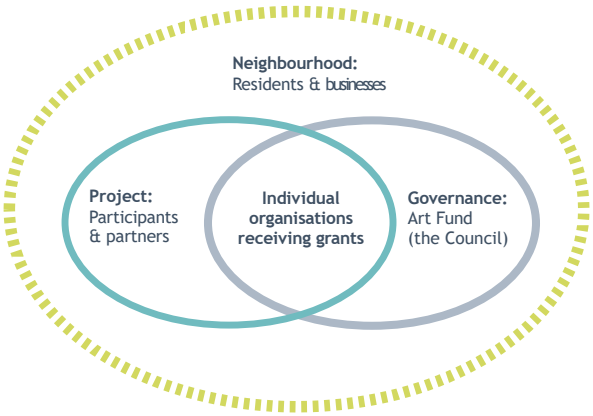
2.1 Approach to the evaluation

The evaluation was conducted at three scales.

1. **Evaluation of the projects** and their impacts on grantee organisations and beneficiaries

2. **Assessment of the neighbourhood and community impacts** of the Fund's investment

3. **Appraisals of the Fund's governance**, processes and operations to maximise community benefits



The three scales are based on a common framework of indicators developed at the beginning of the research.

Hackney Council assessed applications submitted against their contribution to the Council's five Arts and Cultural Strategy dividends. These dividends are community, economic, employment, health and education. The evaluation used these themes as a starting point to develop specific indicators. Hackney had a particular interest in evaluating the social impacts of the investments on community cohesion, accessibility and social isolation in Hoxton. Indicators were also drawn from and overlapped with Hackney's Inclusive Economy Strategy, the Young Futures Commission, the Local Plan 2033, and the Community Strategy and Strategic Plan.

Each level of evaluation used a different set of qualitative and quantitative research methodologies to collect the necessary data.

The first and second rounds of projects were greatly impacted by the COVID-19 pandemic and the evaluation also aims to gauge how the funds may have supported greater resilience and recovery during the pandemic.

1. Evaluation of the projects and their impacts on grantee organisations and beneficiaries

The information was gathered through reviewing applications and reporting documents submitted for each project. This was complemented by interviews focused on discussing both the process and delivery as well as the perceived impact of each project and the long-term benefits of acquiring the grant for the arts organisations.

Four grantee organisations (Counterpoints Arts, Clod Ensemble, Museum of the Home and Grand Union Orchestra) were selected to help administer an online survey to direct beneficiaries of their project. This included event attendees or participants of programmes. The data collected through this survey provided insights on the direct social impact the work has had on participants.

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

While this scale is core to the assessment, it is the hardest to evaluate as the projects spanned over three years and were relatively small. Surveys were conducted with residents in Hoxton near the location of most of the projects and with businesses on Hoxton Street.

The survey included gauging awareness of the projects taking place, their involvement, the impact they have noticed in terms of community benefits and their interest in future investment into arts and culture.

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

The last scale of evaluation is to understand internal processes and relationships with grantee organisations to maximise success and align the work to Hackney Council's other strategic goals for the area. An online survey was administered to the Fund's five key stakeholders within the Council. Another survey was administered to project leads and partners. Questions focused on processes, relationships, challenges encountered and support needed.

2.2 Developing a framework

After reviewing Hackney Council's various strategy documents and the application forms for receiving the grants, an evaluation framework was developed. This framework centres on the five dividends laid out in the Arts and Cultural Strategy that were foundational to the application process. These are:

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

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

Employment dividend
How the cultural, creative and arts sector provides jobs, development of skills and economic opportunities, within industries that can be hard to access for many residents

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

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

Two new themes were identified to complete the evaluation approach. These were:

Perception of place
How cultural, artistic and creative activities and events can improve communities' perception of a place and their neighbourhood

Process and delivery
How the application process, available support and communication between funder and grantee maximise project impact on local communities and the grantee organisation

Indicators for evaluation were then developed for each theme and research methods and questions pulled from these.

2.3 Themes and indicators

Perception of place and arts and cultural dividends

Perception of place	Public awareness of and satisfaction with Art Fund projects
	Perception of cultural anchors
	Perceptions of regeneration
	Effective investment in the public realm
Economic dividend	New audiences are attracted to the area
	Local businesses experience increased footfall
	Partnerships between local cultural organisations are created or strengthened
	Hackney's reputation as "the creative heart of London" is strengthened
	Grantee organisations experience lasting benefits after the projects end
Education dividend	Beneficiaries create something they feel proud of
	Beneficiaries are encouraged to participate in arts and cultural activities in the future
	Beneficiaries strengthen their existing skills or gain new ones

Community dividend	Projects forge relationships between arts and culture organisations and local communities
	Projects encourage diverse participation in cultural activities
	Projects have cultural relevance to local communities
	New social connections are formed as a result of the projects
	Arts and culture participation in the area is increased
	Beneficiaries gain a better understanding of and pride in Hackney's culture and heritage
Employment dividend	Projects offer employment or training opportunities to local residents
	Beneficiaries develop new skills
	Beneficiaries develop confidence in their ability to find employment
Health dividend	Beneficiaries experience an increase in confidence
	The projects decrease levels of isolation
	Taking part in projects improves beneficiaries / participants' physical or mental health

Fund governance

Project process and delivery	Clear, manageable and fair application process
	Adequate support is provided to the grantee to deliver their project
	Funding acquired with the match funding covers the cost of the project
	Communication between the fund and grantee organisation is clear and transparent

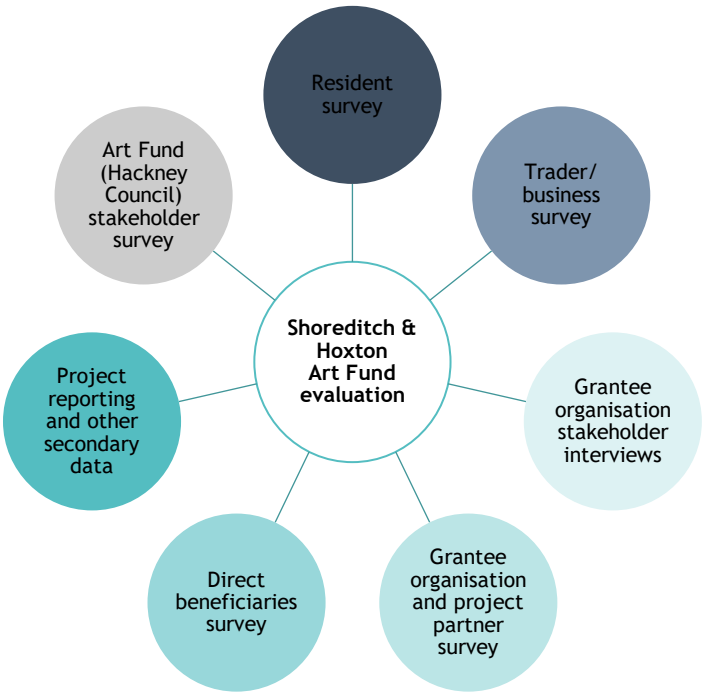
Indicator Framework and survey questions

Themes	Indicator/ dimension	Scale 1: the individual projects		Scale 2: the neighbourhood		Scale 3: governance	
		Grantee organisation survey	Direct beneficiaries survey	Residents survey	Businesses/ local community organisations survey	The Fund survey	Grantees and partners survey
		Interview question	Survey question	Survey question	Survey question	Survey question	Survey question
Perception of place	Public awareness of and satisfaction with Art Fund projects	- Please describe the project (goals, audience, etc.) - Were you happy with the project's turnout?	-What project did you take part in? - What was positive about taking part in a project like this? - Was there anything you didn't like so much?	- Have you seen ...? - What did you think of them? - Did you like them?	- Have you seen ...? - What did you think of them? - Did you like them?	- In your view, how well have grantee projects met the Art Fund's original goals? - Why did you give this score? - Did the turnout to Art Fund projects and events meet your expectations? In what way? - Which three projects do you think were most successful and why?	- How successful do you think the project was, on a scale of 1-10? Why did you give this score? - Was there anything that didn't work so well?
	Perception of cultural anchors	na	Who would you say are the main cultural organisations in this area?	Who would you say are the main cultural organisations in this area?	Who would you say are the main cultural organisations in this area?	na	na
	Perceptions of regeneration	na	This project was funded through Section 106, a levy taken from large development schemes to impact and directly benefit local communities. Were you previously aware of this? Does knowing this change your perception of local development? How so?	This project was funded through Section 106, a levy taken from large development schemes to impact and directly benefit local communities. Were you previously aware of this? Does knowing this change your perception of local development? How so?	This project was funded through Section 106, a levy taken from large development schemes to impact and directly benefit local communities. Were you previously aware of this? Does knowing this change your perception of local development? How so?	na	na
	Effective investment in the public realm	na	- What kinds of arts and culture do you think most benefit your neighbourhood?	- What kinds of arts and culture do you think most benefit your neighbourhood?	- What kinds of arts and culture Do you think most benefit your neighbourhood? - Do you think that local arts and culture projects like these carry benefits to local business owners? how so?	na	na
Community dividend	Projects forge relationships between arts and culture organisations and local communities	- How would you describe the history of your relationship with local residents? - Has this project supported a closer relationship between your organisation and the local community? How so? and with which local communities? - How has covid impacted the delivery of your project?	- Did you become more aware of the arts and cultural organisations catering to the neighborhood while participating/ attending this project?	na	na	na	- Has this project supported a closer relationship between your organisation and the local community? How so?
	Projects encourage diverse participation in cultural activities	- How did you do outreach for this project? - Did you reach the demographics intended? - Who was harder to reach and how did you address this?	- How did you hear about the project? - What motivated you to get involved? - Was there anything that would have made it easier for you to participate?	- Would you like to see or take part in similar projects in the future?	- As a business, are you interested in engaging more with these kinds of projects?	na	na
	Projects have cultural relevance to local communities	- How was the project designed with the local area and its residents in mind? - Did you target any particular groups within the local area? (probe)	- To what extent do you agree or disagree with the following statement: These projects were culturally relevant to me These projects were culturally relevant to Hoxton communities	- To what extent do you agree or disagree with the following statement: These projects were culturally relevant to me These projects were culturally relevant to Hoxton communities - Do you think there are any other benefits to these projects for Hoxton residents?	na	Do you see the Fund's grantee projects as representative of the cultural diversity of Shoreditch and Hoxton residents?	Can you tell us about any diversity and inclusivity considerations you made, and how you ensured your project was inclusive and welcoming to local people?
	New social connections are formed as a result of the projects	na	- Did you make any new friends or connections through the project?	To what extent do you agree or disagree with the following statement: These projects increase connection between residents	na	na	na
	Arts and culture participation in the area is increased	- As a result of this project, have you seen a growing interest from the local community to participate in local arts and cultural programming?	- Have you taken part in any other arts and culture activities in the local area in the past few years? What kind of things? - Do you think there is enough support for arts and culture in the area?	- Have you taken part in any arts and culture activities in the local area in the past few years? What kind of things? - Do you think there is enough support for arts and culture in the area?	- Do you think there is enough support for arts and culture in the area?	na	na
	Beneficiaries gain a better understanding of and pride in Hackney's culture and heritage		- Through taking part in this project, did you learn anything new about the neighborhood and the people that live here? If so, what?	- Did you learn anything new about the area and the people who live here through these projects?	na	na	na

Themes	Indicator/ dimension	Scale 1: the individual projects		Scale 2: the neighbourhood		Scale 3: governance	
		Grantee organisation survey	Direct beneficiaries survey	Residents survey	Businesses/ local community organisations survey	The Fund survey	Grantees and partners survey
		Interview question	Survey question	Survey question	Survey question	Survey question	Survey question
Economic dividend	New audiences are attracted to the area	- how would you describe your audience? Did you notice people coming from further afield? from Hackney, the City or other parts of north east London? from further away?	- Are you local to the area? What is your postcode?	na	- Do you think that local arts and culture projects bring visitors to the area?	na	na
	Local businesses experience increased footfall	na	- Did you visit any local businesses while taking part in the project? Which ones?	na	- Have you noticed increased footfall because of these projects?	na	- Did you use Hackney based suppliers for the delivery of your project?
	Partnerships between local cultural organisations are created or strengthened	- Do you think that the Art Fund has strengthened the relationship between local cultural organisations? How so?	na	na	na	- Do you think that the Art Fund has strengthened the relationship between local cultural organisations?	Has this project supported a closer relationship between your organisation and local communities? How so?
	Hackney's reputation as "the creative heart of London" is strengthened	na	na	na	na	- What has the wider response to Art Fund projects been like? - Do you think that the Art Fund has affected Hackney's artistic and cultural reputation? In What way?	na
	Grantee organisations experience lasting benefits after the projects end	- has the Art Fund grant benefited your organisation In any other ways? - has this project changed the way your organisation works In the future? - Would your organisation benefit more from acquiring core funding versus project funding?	na	na	na	na	- Do you feel this funding enabled you to leverage any more funding (for this or other projects)? Where from? - Did receiving this funding support your organisation's recovery from the impact of covid-19? In what way? - Has this project benefited your organisation in any other ways? (new partnerships, increased turnover, increased knowledge/expertise, new audiences, press exposure etc)
Employment dividend	Projects offer employment or training opportunities to local residents	Did your project provide any local employment or training opportunities?	Have any employment or training opportunities come your way because of this project?		na	na	Did your project provide any local employment or training opportunities? If yes, please give details
	Beneficiaries develop new skills	na	- Did you learn any news skills or improve existing ones through taking part? What were they?	na	na	na	na
	Beneficiaries develop confidence in their ability to find employment	na	- Has taking part in this project made you feel differently about your future career path? in what way?	na	na	na	na
Health dividend	Beneficiaries experience an increase in confidence		To what extent do you agree or disagree with the following statement: Participating in this project has increased my confidence	na	na	na	na
	The projects decrease levels of isolation		na	na	na	na	na
	Taking part in projects improves beneficiaries / participants' physical or mental health	- Do you think that taking part in this project had an effect on participants' mental and physical health or wellbeing? - Do you have an example of this?	Has taking part affected your mental or physical health? In what way?	To what extent do you agree or disagree with the following: these projects improve residents' mental or physical health?	na	na	Do you think that taking part in this project had an effect on participants' health or wellbeing? Do you have an example of this?

Themes	Indicator/ dimension	Scale 1: the individual projects		Scale 2: the neighbourhood		Scale 3: governance	
		Grantee organisation survey	Direct beneficiaries survey	Residents survey	Businesses/ local community organisations survey	The Fund survey	Grantees and partners survey
		Interview question	Survey question	Survey question	Survey question	Survey question	Survey question
Education dividend	Beneficiaries create something they feel proud of	na	- What did you think of the final product?	na	na	na	na
	Beneficiaries are encouraged to participate in arts and cultural activities in the future	na	- To what extent do you agree or disagree with the following statement: I would like to take part in other arts and culture projects in the future because of this experience - Are you interested in a career in arts and culture? If so, has taking part in this project brought you any closer to that?	na	na	na	na
	Beneficiaries strengthen their existing skills or gain new ones	na	na	na	na	na	na
Project process and delivery	Clear, manageable and fair application process	- Did you get the support needed to deliver your project? - What additional support would have helped you?	na	na	na	- Did you see large discrepancy In grant writing abilities between applications and how Did you account for this In your selection process? - Did you provide bid writing support? How? - Were you happy with the quality of applications you received In each round?	- how did you find the application process? - Did you get the support needed to deliver your project? If not, what additional support Would have helped you?
	Adequate support is provided to the grantee to deliver their project	- Was the funding available adequate to deliver your project?	na	na	na	- What support were you able to provide for delivering the project? (regulatory, permits, etc.) - Was there any additional support you would have likes to offer?	- Was the funding available adequate to deliver your project?
	Funding acquired with the match funding covers the cost of the project	- How did you find the reporting requirements?	na	na	na	- Why was the funding set to a £20k max? how was that decision made?	- Did you find the reporting requirements useful and easy to follow?
	Communication between the fund and grantee organisation is clear and transparent	- Was communication between your organisation and the Fund easy and responsive?	na	na	na	-What was communication with projects like? Did any challenges arise because of communication difficulties?	- Was communication between your organisation and the Fund easy and responsive?

3 Research methods



A range of methods were used to gather data from different stakeholders of the programme (organisers, partners, participants, local residents and local traders).

Three scales of evaluation	Impacts	Primary research methods						
		Review of grantee organisation application and reporting documents	Grantee stakeholder interviews (13)	Grantee organisation and project partner survey (10)	Beneficiaries survey (4 projects x 20)	Resident survey (73)	Business / trader survey (39)	Fund stakeholders survey (5)
Individual projects' evaluation	social impacts on beneficiaries	x	x		x			
	economic and social impacts on grantee organisation	x	x	x				x
Neighbourhood social and economic evaluation	economic and social impacts on local businesses	x	x				x	
	social impacts on local residents	x	x	x	x	x	x	
Fund's governance evaluation	impacts on delivery processes	x	x					x

Secondary data

The grantees' applications and end of grant reports were used to fill in gaps in the research and gain a good understanding of the projects, their reach and outcomes as described by each organisation.

Grantee stakeholder interviews

Each grantee organisation's project lead was interviewed. Questions included reflections on the process and delivery of the projects, the impact of the pandemic, other benefits to the organisation from gaining the grant and self-assessment of the success of the work on the neighbourhood and communities. Thirteen stakeholders were interviewed throughout the months of February and March 2023.

Grantee and project partner survey

This quick survey was aimed at gaining rapid feedback from project partners on their perceived impact and the Art Fund's processes. The survey findings add some data to the richness of the interviews. Fewer than anticipated responded to the survey with only 10 respondents out of approximately 30 project partners (the organisations sent out the link to the survey and we were unable to track the exact number of partners reached).

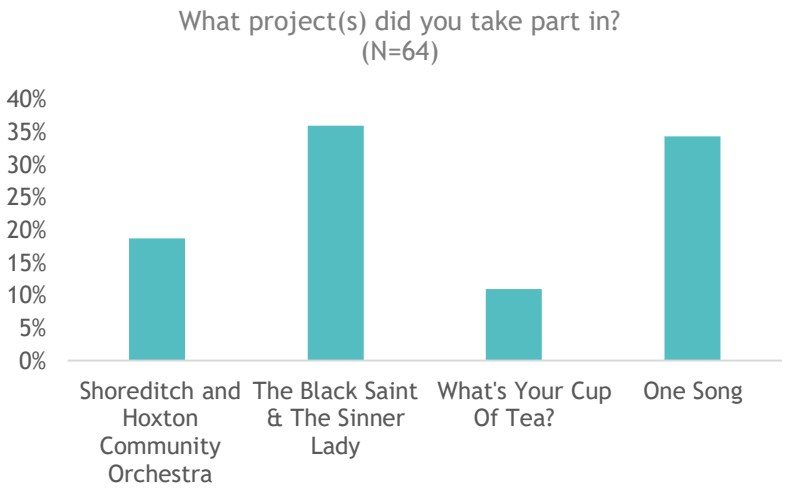
Beneficiaries survey

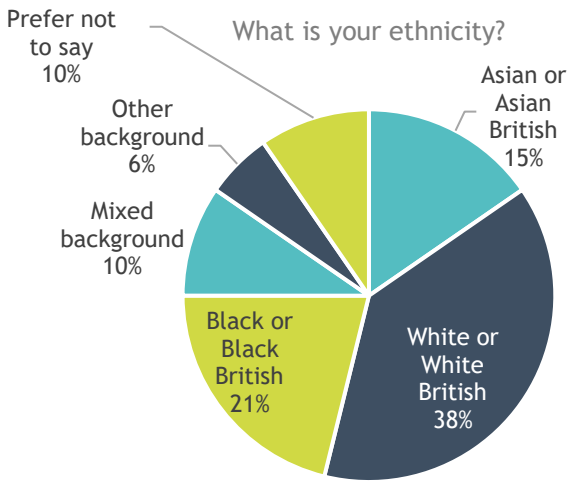
Four grantee organisations agreed to help us conduct a survey with the direct beneficiaries of their projects. Many of the organisations did not have capacity to help us administer this survey, citing constraints with staffing and resources.

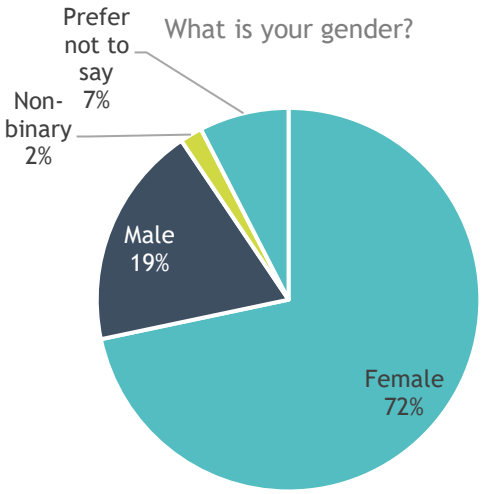
The survey was made available online and 64 participants from the following projects responded: The Shoreditch and Hoxton Grand Union Community Orchestra (Grand Union Orchestra), Black Saint and the Sinner Lady (Clod Ensemble), One Song (Counterpoints Arts and artist Kadir Karababa) and What's Your Cup of Tea (Museum of the Home). A majority of responses were from women. This aligns with the reported participants of the projects: Black Saint and the Sinner Lady had 90% women participants and One Song had 100% women beneficiaries. 42% of participants have been living locally for 10+ years demonstrating reach to long standing community members.

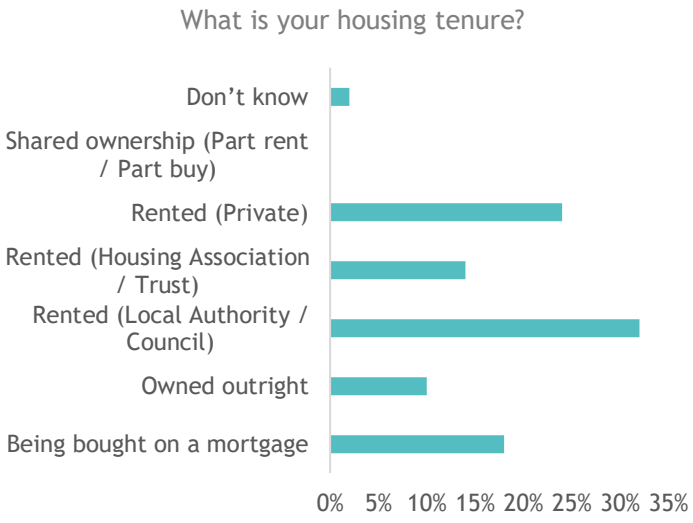
Top left: The Black Saint & The Sinner Lady delivered by Clod Ensemble © JJ Lorenz
Top right: Shoreditch and Hoxton Community Orchestra delivered by Grand Union Orchestra
Bottom left: One Song delivered by Counterpoints Arts
Bottom right: What's Your Cup of Tea? bicycle cart delivered by Museum of the Home

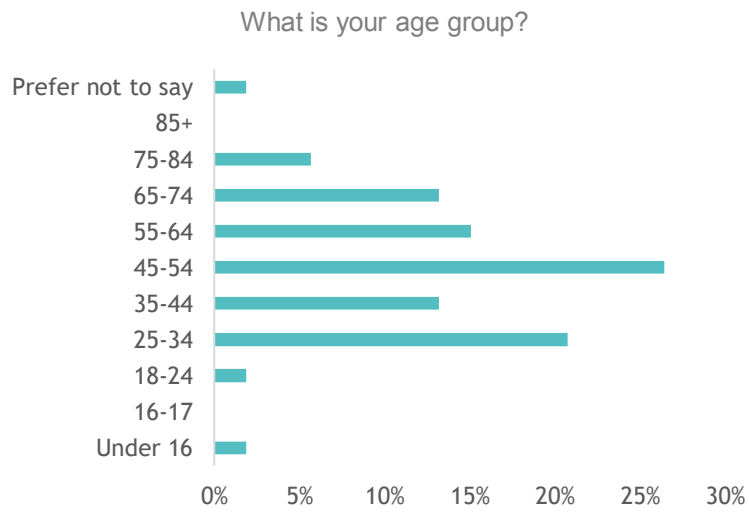
Demographics of beneficiaries surveyed





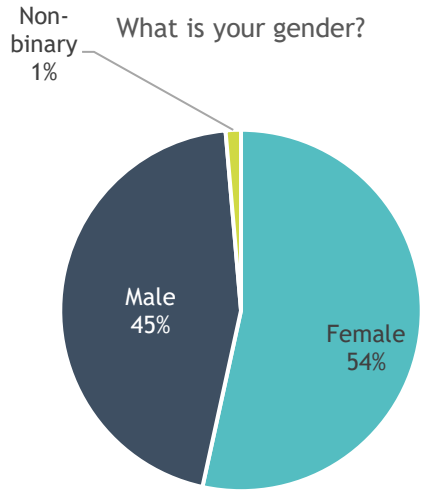


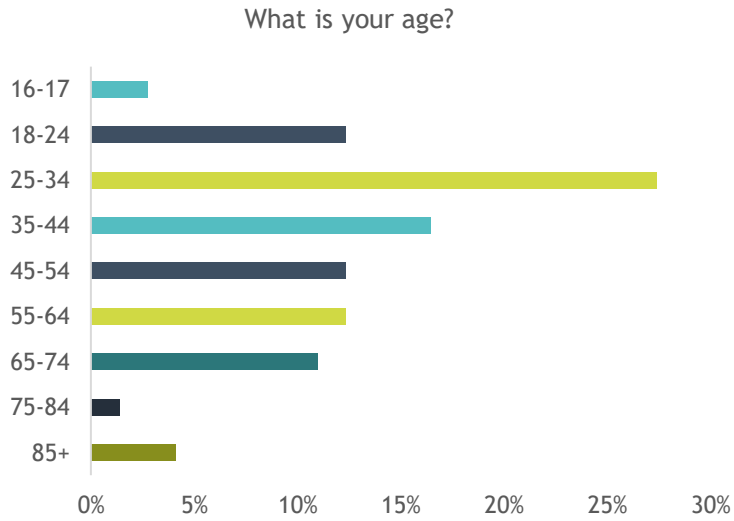


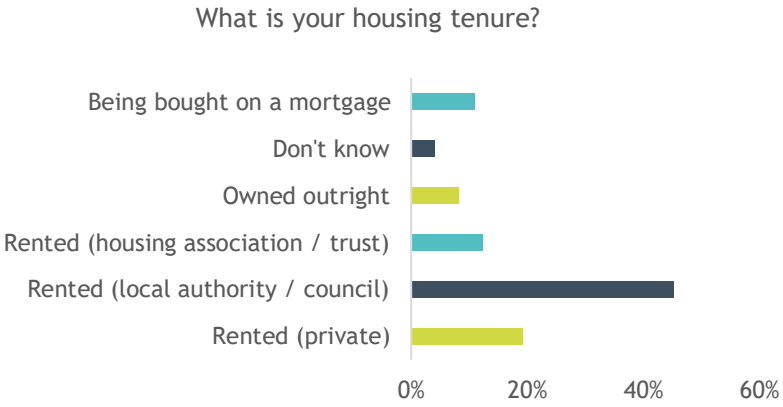


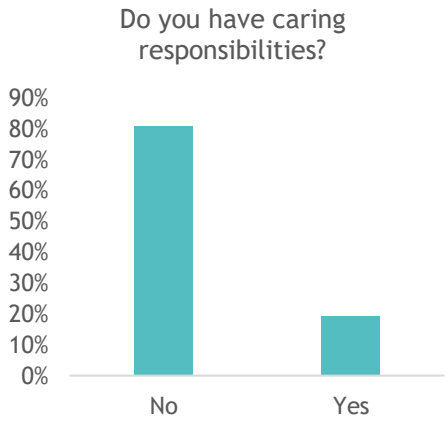
Resident survey

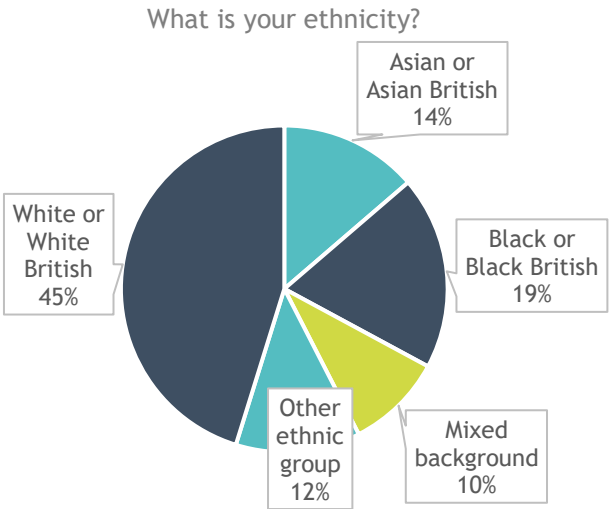
Street interviews were carried out on Hoxton Street in February 2023. Interviewers were asked to move up and down Hoxton Street to make sure that they covered a range of locations and reached a wide range of people. 73 residents were interviewed. A summary of their demographics are below.





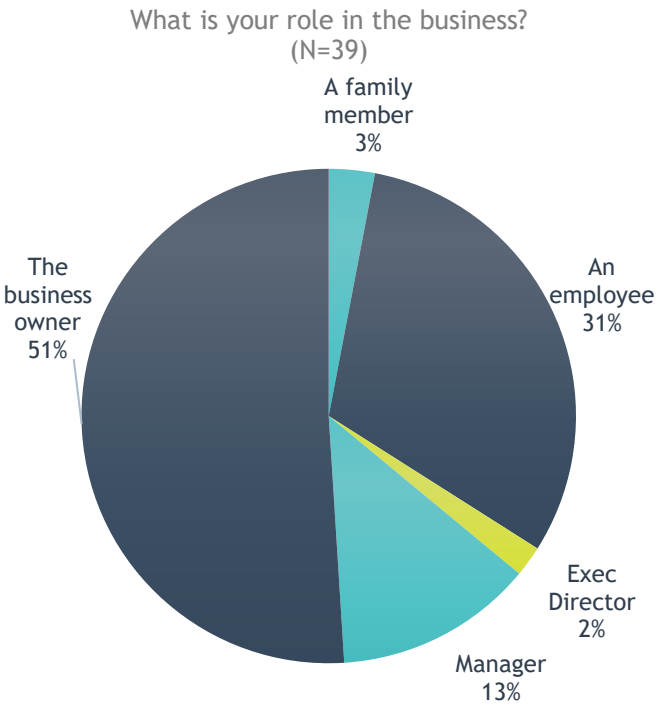


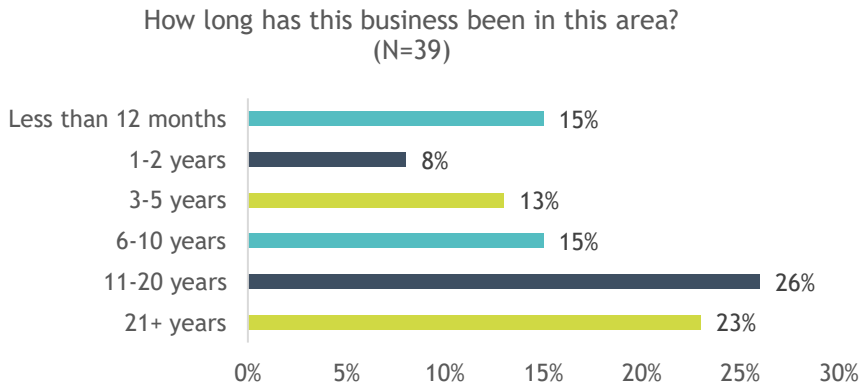




Trader survey

Trader interviews were carried out on Hoxton Street in February 2023. Interviewers aimed to cover a range of type and scale of businesses. 39 traders were reached including some market stall holders from the Saturday market. The data collected provides a perspective of the impacts from a business point of view, however some of the employees interviewed did not necessarily live or have a strong stake in the area, and many market traders only come once a week to Hoxton Street.





Art Fund stakeholder survey

This survey was responded to by Council officers who had a role in establishing the Fund and in allocating the grants to organisations.

Reporting

This evaluation report presents the analysis of the findings around each theme and indicator of the framework and will be reported in this order.

Research limitations

Street surveys: These were carried out in places people spend time in their everyday lives—whether this is a shopping street or a shop—and are a useful way of speaking to people who will not attend engagement events or focus groups or take part in online surveys. Interviewers tried to speak to people from the full range of backgrounds of people they observed on Hoxton Street. Traders were selected to take account of the type of business, ethnic background, and size. However, there are limitations to this sort of research that need to be borne in mind.

Capacity of grantee organisation to fully participate: Organisations funded were mostly small in size and many didn't have the capacity to help us reach their beneficiaries. All were very generous with their time during the interview, but we felt we could not ask a lot more, particularly to help administer the project partner survey. This survey got very few responses and is not used in the data analysis.

Response from young people: It was difficult to gather feedback from young people outside of project work given safeguarding requirements in carrying out street surveys which required respondents to be above 16 years of age or require parental/guardian consent. Therefore, we had anticipated reaching young beneficiaries through our online survey, but only one under 16 participant responded. 15% of resident surveys were completed by under 24 and only 4% of project beneficiaries who filled out the survey were under 24. So young people's perspective is lacking in this report, and we know how important their perspective might be as they were the primary audience of a few projects.

Representativeness: The research team adapted their approaches through the fieldwork to make best efforts to speak to a group of people whose overall demographic profile mirrored the profile of Hoxton West and Shoreditch and Hoxton East wards, as captured in the Census 2021. However, because our approach used convenience sampling (speaking to people in a certain place at a certain time) rather than a more structured sampling strategy, it is not possible to say that the findings are representative of the people living in Hoxton. We can say that the interviewees' profile broadly mirrors the best available information about the demographics of people living in the area.

Self-selection: The people who were interviewed and the beneficiaries who responded to the online survey were those who chose to be involved. This means that people who are less assertive, people who do not speak English confidently, and people who are fearful of contact with agencies were less likely to engage in the surveys and their views will therefore not have been captured.

Lack of awareness of the projects: Many of the residents and particularly traders surveyed had no awareness of the projects taking place which give insights on the reach and scope of the projects, while also bearing in mind that the COVID-19 pandemic had an impact on a lot of the engagement processes and ability for groups to meet and host events for round 1 and 2 projects. This adds complexity to assessing the neighbourhood-wide impact of the programme.

4 Data analysis

4.1 Perception of place and arts and cultural dividends

4.1.1 Perception of place

Summary

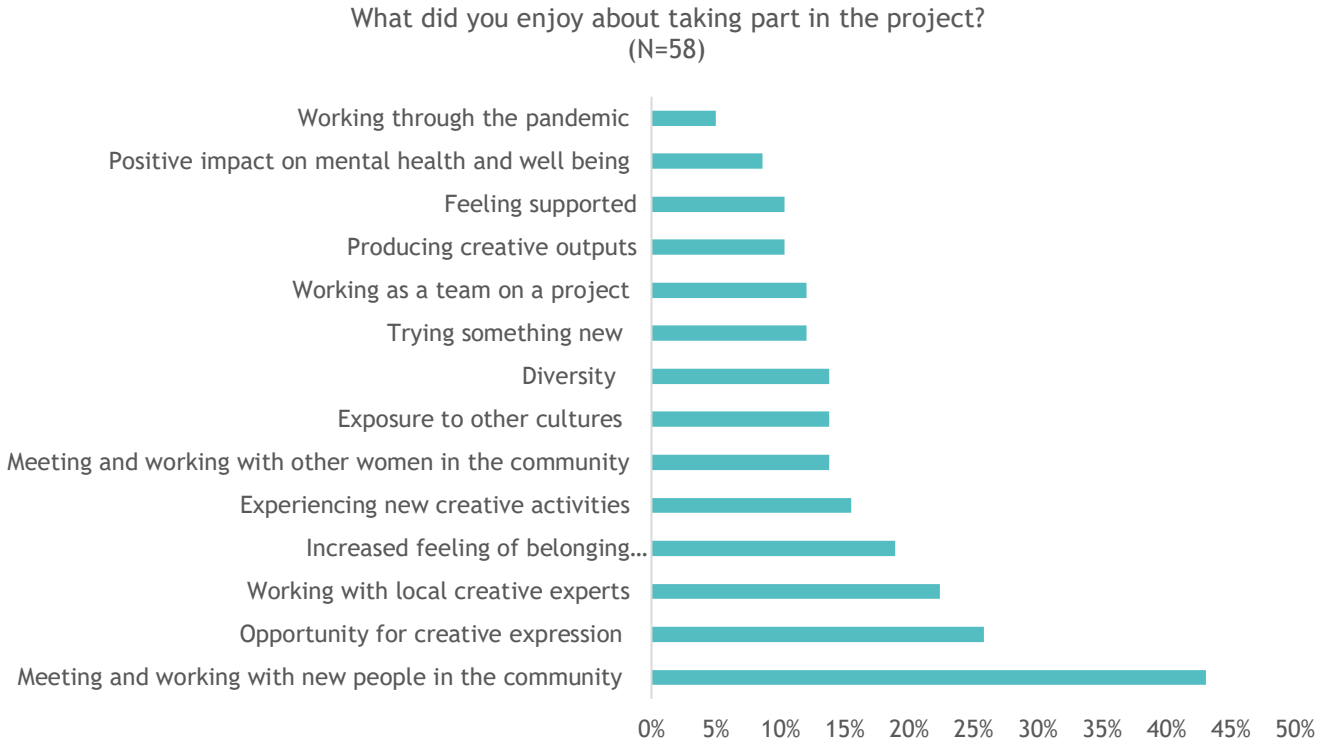
- Satisfaction with the projects was high from participants with 70% saying there was nothing they disliked about participating. Their top reasons for liking the projects were meeting and working with new people (43%), having an opportunity for creative expression (26%) and to have the opportunity to work alongside local creative experts (22%).
- At a neighbourhood level, over 50% of surveyed residents were aware of the projects and gave positive feedback with some constructive feedback related to wider outreach.
- Many of the organisations perceived as local cultural anchors by residents and project participants received funding, demonstrating the Fund reached rooted community-based cultural institutions.
- There was very low awareness of how the projects were funded among all stakeholders (among residents was (12%), traders (5%) and project participants (24%)). However around 50% of people surveyed mentioned knowing this changed their view, of those 25% mentioned it was a good thing to keep investing in the arts. On the other hand, 18% of the resident surveyed mentioned competing priorities (affordable housing and the delivery of artist studios for example), with some mentions of tokenism.
- Both residents and traders saw cultural projects targeting young people as a key priority for the area. Community projects were seen as beneficial. Project participants also agreed—89% mentioned community projects as their top priority followed by activities for young people as their second priority (64%).

Public awareness of and satisfaction with Art Fund projects

"We had a speech that we projected onto the side of Shoreditch Church, it was huge. People were leaning out of windows looking at it, we had people passing by asking what it was, we had people who were in the park, which is public. It was hyper-local which is what we wanted." **(Grantee interview)**

Project participants' main reasons for enjoying the project was meeting and working with new people with 43% mentioning this. The second reason was about having an opportunity for creative expression (26%) and the third to have the opportunity to work alongside local creative experts (22%).

All of these and the other reasons described have three themes in common: social contact and relationships building, exposure to diversity and different cultures, and the value of participating in something creative and experiencing something new. Some mentioned the positive impact of this on their mental health and wellbeing.



Most project participants did not have any criticism about their project with 70% saying there was nothing they disliked. The most repeated criticism was around reach of the projects and better communication about where and when sessions were taking place to make sure a wider range of community members would attend (9%). The other criticisms were in relation to the impact of COVID-19 and restrictions at the time, limiting face-to-face engagement on some projects or access to indoor facilities.

Awareness of the project at the neighbourhood level by residents who did not directly engage with the work was above 50% with 59% of residents aware of one or more of the projects. The top three most noticed projects were: the digital billboard artworks from *#Hackneyishome* by Autograph (46%), *Shoreditch and Hoxton Community Orchestra* by Grand Union Orchestra (35%) and the poetry displayed around the neighbourhood in *Unexpected Poetry* by Ministry of Stories' young participants (32%).

53% of respondents added positive thoughts about the projects and used non-specific terms such as “nice”, “fun” and “brilliant” to describe them.

Of the 39 traders we spoke with, 56% had seen at least one Shoreditch and Hoxton Art Fund project. Most of these had a passive level of engagement, such as seeing the Museum of the Home's *What's Your Cup of Tea?* cargo bike. 30% of respondents had heard the *Shoreditch and Hoxton Community Orchestra* by Grand Union Orchestra, 23% had seen poems from *Unexpected Poetry* by Ministry of Stories, and 10% had seen the *Hoxton Street* live soap opera delivered by Hoxton Hall, *PEER in the Library* delivered by PEER, and *What's your Cup of Tea?* delivered by the Museum of the Home. Most traders (63%) that had seen one or more Art Fund projects felt positively about them, though comments were mostly short and non-specific. The rest felt unsure or mixed, characterising themselves as not having much interest in art, or being too busy at work to pay much attention to the projects.

Exemplary case study of wide reach to residents and an effective COVID-19 adaptation

SHOREDITCH AND HOXTON COMMUNITY ORCHESTRA by Grand Union Orchestra

For 40 years, Grand Union Orchestra have showcased the world's musical traditions through their 18-member orchestra. Working with the Art Fund allowed them to create the Shoreditch and Hoxton Community Orchestra, which is open to residents, students, and workers. Participation is free and open to all regardless of musical skill, as rehearsals are conducted by ear. The band played in outdoor public locations such as Hoxton Market and the Hoxton Trust Community Garden. These performances were popular with passers-by and were an effective way to recruit new members. The orchestra also played in Shoreditch Town Hall.

A series of workshops accompanied this programme, which celebrated music from around the world. The project consisted of 20 core group members, and a further 30 that participated in events and workshops. It attracted participants from many of Hackney's cultural groups, including Bengali, Somali, and Turkish communities.

While multiple lockdowns affected delivery of the project, it was able to adapt by moving many of its performances outdoors. It also relied on multiple strong partnerships in the area, such as with the Hoxton Trust, Hoxton Market, and Hoxton Radio, to host performances and get the word out.

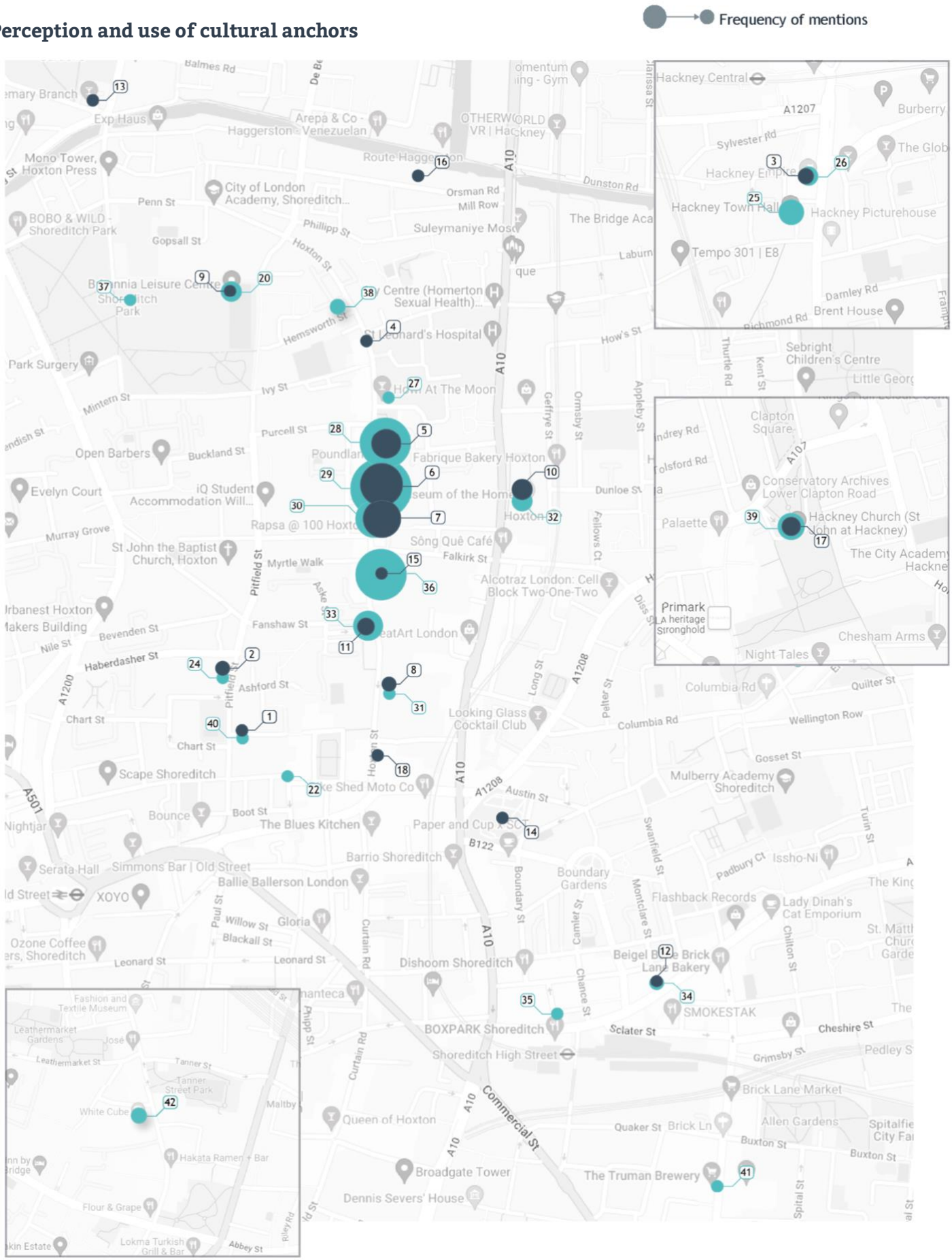
A second round of funding allowed Grand Union Orchestra to extend this project to young people aged 12-26. The Shoreditch and Hoxton Community Orchestra is still going and seeking additional funding, with performances planned into summer 2023.

Community Dividend: The project celebrated Hackney's abundant cultural heritage through music, increasing pride and neighbourliness.
Health Dividend: The creative and imaginative nature of the project positively impacted wellbeing, countered loneliness and isolation and supported participants to share their sense of identity.
Employment Dividend: The project offered participants access to local creative industries, and also engaged diverse young professionals whose opportunities had been diminished throughout the pandemic.
Education Dividend: The project shared with residents the neighbourhood's history and cultural make-up and brought this rich range of musical styles to the attention of local colleges.

"We have a quirky evaluation technique, we talk about the smiling faces, people looking jolly after the show and offering to buy the musicians a drink."

"The way that we were able to organise it depended on our other relationships in Hackney. We were able to avoid the worst effects of lockdown because we could do workshops and recruit in the open air by performing in Hoxton Market. It was wonderful because people who were passing by came and joined in."

Perception and use of cultural anchors



Have you taken part in any arts and culture activities in this area in the past few years? What kind of thing?

1	Courtyard Theatre	8	Humdingers	Other cultural activities and locations mentioned that are not mapped:
2	Curzon Cinema	9	Britannia Leisure Centre	
3	Hackney Empire	10	Museum of the Home	
4	Hoxton 253 Gallery	11	PEER Gallery	Gardeners association
5	Hoxton Trust	12	Rich Mix	Gardening club
6	Hoxton Hall	13	Rosemary Branch Pub	Hackney Carnival
7	Hoxton Monster Supplies/Ministry of Stories	14	Shoreditch Church	Shoreditch Carnival
		15	Shoreditch Library	Local galleries
		16	Shoreditch Trust	Local murals
		17	St John's Church	Mural workshop
		28	Troy Bar	Pottery group
				Walking Group
				Christmas Carols

Who would you say are the main cultural organisations in the area?

20	Britannia Leisure Centre	31	Humdingers	Other cultural organistion and locations mentioned that are not mapped:
21	St Mary Moorfields Church	32	Museum of the Home	
22	National Centre for Circus Arts	33	PEER Gallery	
23	Columbia Flower Market	34	Rich Mix	Local Churches
24	Curzon Cinema	35	Shoreditch House	Local Galleries
25	Hackney Council	36	Shoreditch Library	Local Jamaican culture
26	Hackney Empire	37	Shoreditch Park Adventure Playground	Local Turkish culture
27	Howl At the Moon Pub	38	St Anne's Church	Local newspapers
28	Hoxton Trust	39	St John's Church	Local schools
29	Hoxton Hall	40	The Courtyard Theatre	Local shops
30	Hoxton Street Monster Supplies/ Ministry of Stories	41	Truman Brewery	Local traders
		42	White Cube	

Residents' top three mentions of perceived local cultural anchors:

1. Hoxton Hall (33%)
2. Shoreditch Library (20.5%)
3. Hoxton Trust/Garden (19%)

Most traders interviewed (44%) were unsure who the main cultural organisations in the neighbourhood were. The top two most frequently named were: Hoxton Hall (35% of respondents) and Ministry of Stories (12% of respondents).

While most organisations named had received Art Fund grants, some other organisations were also mentioned such as Shoreditch Library and Hoxton Trust which were both partners on some of the projects as well as Britannia Leisure Centre and several local churches. Some residents also mentioned local businesses as core to local culture, especially Turkish owned businesses.

Perceptions of regeneration

A very low percentage of residents from the street survey (12%) were aware that these projects were funded through Section 106 contributions from private development, however 42% of those who didn't know about the S106 funding agreed knowing this changed their perception of local development. There were mixed views on impact with 25% of those 42% mentioning it was a good thing/idea to keep investing in the arts, and 7% saying that the work positively impacted mental health and rates of loneliness. On the other hand, 18% mentioned that it was tokenistic and there were more important priorities locally, 12% stated that the overdevelopment in the area and recent changes overshadowed the benefits from these investments and 7% claimed the projects did not reach all of the local communities, particularly lower income residents.

Only two traders were aware of the Section 106 levy with 47% saying that knowing this changed their perception of local development, mostly positively. Respondents said that they thought projects like these brought more to do in the area and attracted new people. However, some felt negatively about the Fund, saying that the Council should have directed the funding to more urgent problems like social housing. Others were sceptical that residents were benefiting at all from development, highlighting the disruption of building works in the area and rising social inequality.

25% of project participants knew about how the projects were funded and of those 58% felt that changed their perspective about development. Most comments mentioned it was a good thing but also that more needed to be done to mitigate the negative impacts of developments on certain communities.

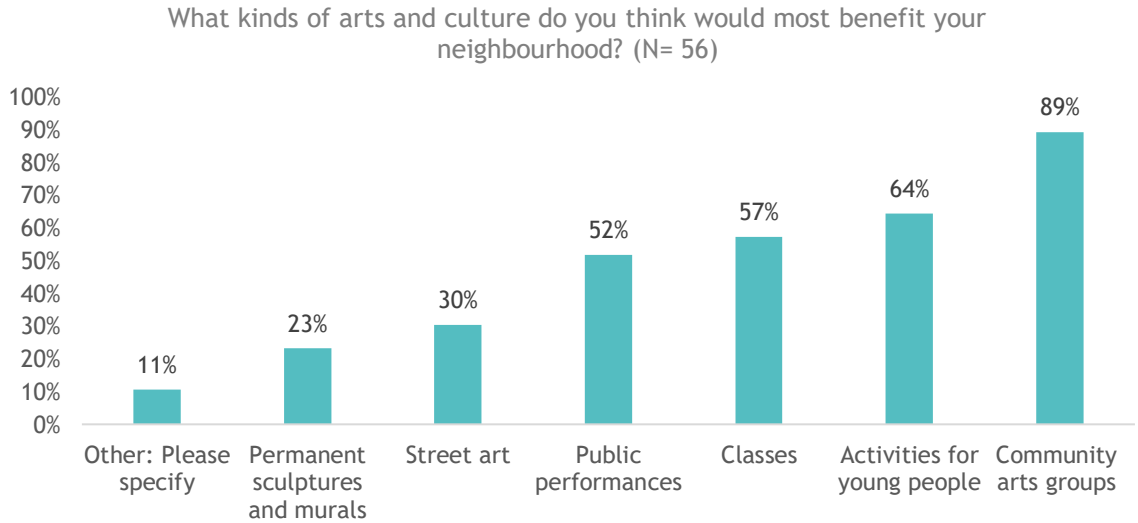
Effective investment in the public realm

Interviewed residents' top three kind of arts and culture projects that most benefit the neighbourhood were: activities for young people (66%), public performance (48%) and community arts (42%).

58% of traders also wanted to see more activities for young people in the area; 41% wanted to see support for community arts groups and for public performances. Street art was also mentioned by 30% of respondents. Some people gave additional suggestions for projects they would like to see funded, such as pop-up markets, car boot sales, and street parties as projects which would directly benefit business footfall.

However, several traders also mentioned that too much priority was given to arts and culture in the area, and particularly to culture that benefits a group seen to be white and young rather than longstanding locals and businesses. However, the audiences and participants reached through the projects don't reflect these perceptions. It is common to perceive arts and culture projects as another gentrifying initiative, particularly in areas that are undergoing change in the built environment and seeing change in demographics. Traders also agreed that these projects do benefit them, so there is an opportunity to engage them more in the process to shift some of these negative perceptions.

Project participants surveyed also had a similar set of preferences for activities in the neighbourhood, the priorities for them were community arts groups (89%), activities for young people (64%), classes (57%) and public performances (52%).



4.1.2 Community dividends

Summary

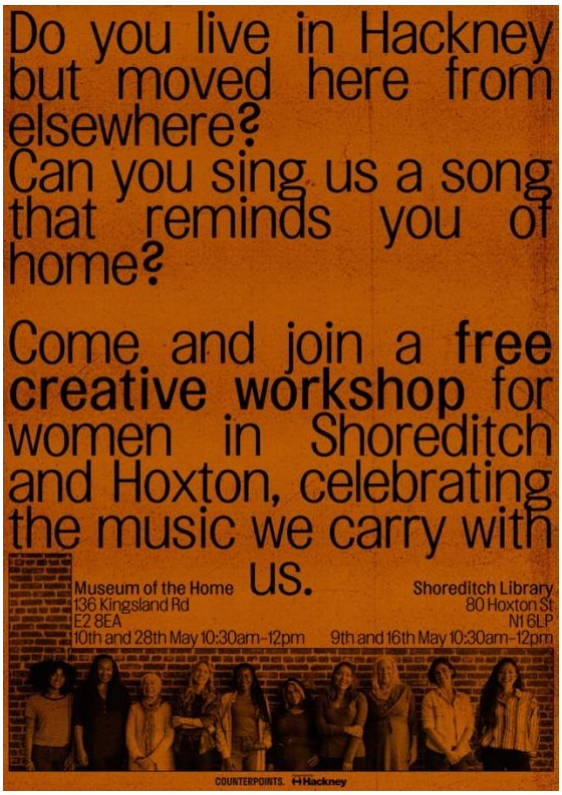
- Many of the grantee organisations already had strong ties with local community groups and a strong presence through their premises located on or near Hoxton Street. The Fund succeeded in allocating grants to local organisations already playing an important role with local communities.
- For other (fewer) organisations however, engaging locally was new and the Art Fund grant was an opportunity to extend their work and audience. Establishing partnerships with existing institutions that serve the targeted groups was crucial to the success of these projects.
- Organisations with fewer partnerships and local ties would have benefitted from more support from the Fund to build partnerships. This would have helped recruitment and their ability to reach their intended audience.
- Some residents also reported that the outreach for the projects was not targeting them, especially senior residents. At a neighbourhood level 91% of residents interviewed would want to take part in similar projects demonstrating a keen interest to get involved in the future.
- Participants of the projects surveyed heard about the projects through different means. Word of mouth through friends, colleagues and family seems to have been the most successful recruitment strategy (27%) followed by partnering with a specific organisation who catered to a targeted audience (19%). Flyering, letterbox leaflets and posters in local shops and cafés also reached 14% of the participants.
- 97% of direct beneficiaries reported that the projects they participated in were culturally relevant to them. 95% agreed that projects were culturally relevant to local communities in Hoxton.
- Residents also agreed that the project were culturally relevant to them (67%) and culturally relevant to local communities (70%).
- Another major benefit from the work was the increased community connections they yielded. 84% of residents agreed these projects increase connection between residents and 93% of beneficiaries made new connections while participating.

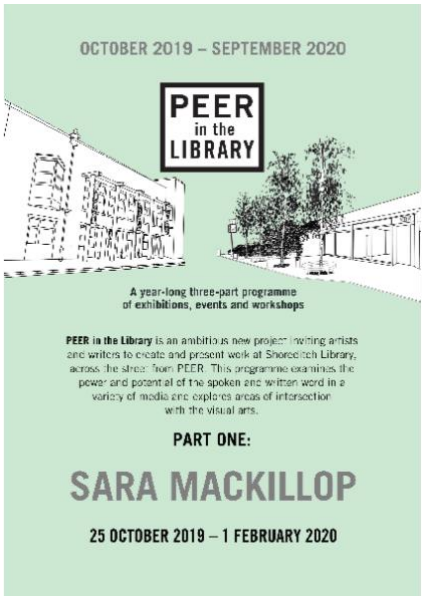
Projects forge relationships between arts and culture organisations and local communities

Grantee organisations described historically varied relationships with the local communities of Shoreditch, Hoxton, and wider Hackney. Some organisations are visible in the area, with premises that are well-used by local people. These organisations take a hyper-local approach to their work, putting on projects that directly cater to the tastes and needs of Hackney residents. Receiving Art Fund grants allowed these organisations to extend their work to new projects, new audiences, or both. Some organisations had a more distant relationship with Hackney residents. This was especially true of organisations that have a national remit and run projects around the UK. Some organisations had not run a project with local people explicitly in mind before, and the Art Fund represented an opportunity to do this.

> ***"We're quite intimidating looking because we're grand, and you have to buzz to get in. We don't have public access yet, although that's part of our capital plans. How can young people understand what we're doing and be welcomed in? We thought: how cool would it be to do something outside where people can discover us without having to come inside?"*** **(Grantee interview)**

Others were concerned that their institution projected an intimidating or confusing image to local people—giving the impression of being only for 'high art' or having an unclear cultural remit. One institution had a particularly strained relationship with some local communities due to their historical ties to slavery. The Art Fund represented a chance to invest in and repair their relationships with local people.





Exemplary case study of building ties with local residents and a local anchor.

PEER in the Library

PEER in the Library was a three-part visual arts exhibition that took place in and around Shoreditch Library over 12 months. This included an exploration of paper and other stationary materials (delivered in partnership with artist Sara Mackillop), a print shop in which visitors could make their own zines, postcards and books (hosted by collaborative One Of My Kind) and a poetic celebration of Hackney's different languages (hosted by poet and translator Stephen Watt). Over 30 participatory workshops, artist talks, poetry readings, online events and more were offered free of charge throughout the three-part visual arts exhibition. Along these lines, professional development was also provided to PEER Ambassadors and Mouth That Roars trainees that were involved in these workshops.

30% of those engaged were ethnically diverse with an age range of 25-34 (27%) then 35-44 (19%), 55-64 (16%) and 16-24 (14%). 45% of those engaged lived locally and 40% had not previously visited PEER. An estimated 4,000 people visited the exhibitions, participated in workshops, attended events and engaged online.

Working together and having an official partnership agreement has enabled PEER and Shoreditch Library to reach a wider audience. Through this project, both organisations became key parts of the local community by providing engaging and interesting content. Participants in workshops and activities, especially local school groups, were a success. This session exposed young people to the gallery, exhibitions and promoted activities available in the library.

Community dividend
- Forged strong partnership working with a local public venue
- Highlighted and celebrated artistic wealth in the borough and attracted new audiences

Employment dividend
- Built skills and employability of Creative Access Interns, PEER Ambassadors and participants
- Employed **three** Creative Access Interns
- Provided paid training to PEER Ambassadors to help deliver public workshops and invigilate the exhibitions
- Provided paid training to **four** young people in event documentation and filming with Mouth That Roars.

Education dividend
- Engaged local young people with art and culture
- Provided learning opportunities for local people through creative activities
- Removed barriers of access to art and culture

Feedback from participants:

"Creative events are so important for communities, especially after the last two years. The arts play a major role in mental wellbeing. Thank you."

"Like all PEER projects this was carried out thoughtfully, with care for the art/poetry and in a way that embraces community. The event I attended and the wider Swirl... project is utterly inspiring on so many different levels."

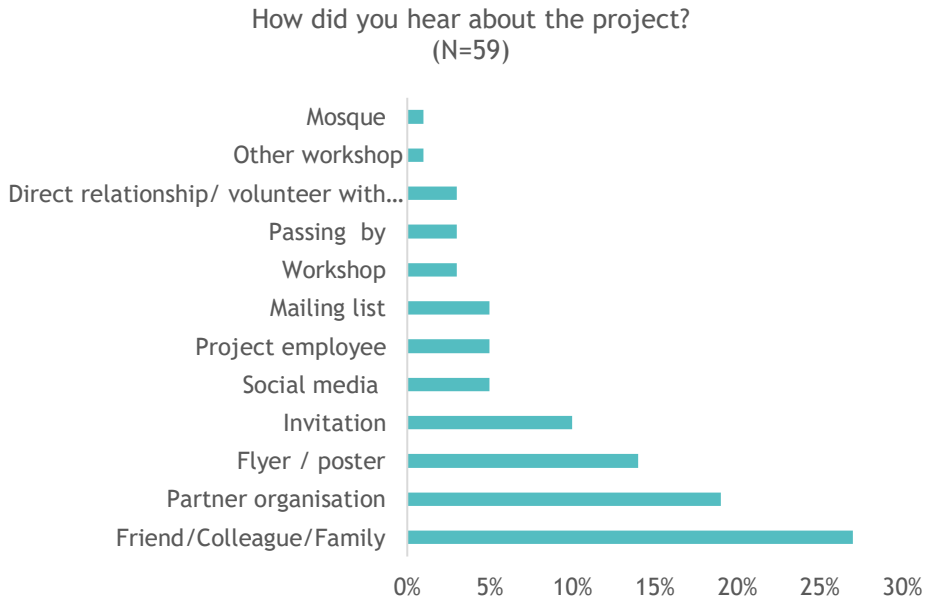
Projects encourage diverse participation in cultural activities

Some projects (such as *One Song* and *Unexpected Poetry*) took a targeted approach to recruitment, seeking out participants from certain groups such as migrant women, or local young people. In these instances, successful recruitment depended on strong partnerships from institutions already serving these groups, such as schools, social clubs, or other cultural organisations. In some cases, these partnerships yielded high attendance. Others struggled to make these connections, especially with schools. Some mentioned that they would have liked more support from the Art Fund with recruitment.

***"The harder part of engagement is engaging members of the wards who weren't already members of a group. So we did a number of drop-in sessions which I advertised everywhere in the press and in the host venues but that was poorly attended. That was a key learning point, it's so difficult to get people to come to a workshop without a pre-existing buy-in."* (Grantee interview)**

At a neighbourhood level 91% of residents interviewed mentioned wanting to take part in similar projects in the future demonstrating a keen interest to get involved in the future. However only 44% of traders interviewed said that they would be interested in engaging more with these kinds of projects in the future. A further 26% said that they might be, or were unsure.

Participants of the projects surveyed heard about the projects through different means. Word of mouth through friends, colleagues and family was the most successful recruitment strategy (27%) followed by partnering with specific organisations who cater to a targeted audience (19%). Flyering, letterbox leaflets and posters in local shops and cafés also reached 14% of the participants.



76% of participants felt that nothing would have made it easier to participate; 5% mentioned that more and longer sessions would have helped, another 5% thought that more diverse times or days in schedules accounting for school holidays and weekends to accommodate their busy life would have helped; 3% mentioned Covid as a barrier to participation.

Projects have cultural relevance to local communities

Projects demonstrated their relevance to the communities of Shoreditch and Hoxton in two ways. The first was by giving local people an opportunity to design cultural projects and let their talents shine. All projects had a strong emphasis on codesign, facilitating participants to create a project of their own from scratch, or to participate in making workshops alongside seasoned professionals. Many projects were shaped from the start by the stories, perspectives, and skills of their participants. Where project themes were determined in advance, these often referred to local histories or traditions.

The second way was by increasing cultural visibility for groups that have historically been under-represented on London's arts scene. This included young people, people from socioeconomically disadvantaged backgrounds, women, migrants and refugees, older people, and people from Black and Ethnic Minority groups. Recognising the barriers these groups face to public recognition, many projects took a hyper-visible approach to telling Hackney's stories, making use of giant billboards in high-traffic public spaces, lighting displays, or performances on busy streets.

Grantees shared positive feedback from their members about how the projects made them feel. In some cases, projects helped challenge cultural stereotypes, such as around the perceived connection between young people and violent crime. Others valued the visibility taking part had given their stories.

> ***"It made them feel seen and heard. That was one of the major goals of the project to increase visibility of migrant women in the area. One of their daughters said she was so grateful for this project because older women are so invisible."*** **(Grantee interview)**

67% of residents also agreed these projects were culturally relevant to them and 70% agreed that these projects were culturally relevant to local communities with 42% strongly agreeing.

97% of beneficiaries agreed that the projects they participated in were culturally relevant to them, 3% were unsure; 95% agreed that the projects were culturally relevant to local communities, 5% were unsure. There were no negative responses to these questions.

Case study that exemplifies cultural relevance and wide reach of a project

#HACKNEYISHOME by Autograph ABP in partnership with Mouth That Roars

Hackneyishome provided workshops, training and a creative media qualification for eight young people from refugee and migrant backgrounds. They worked with artists and film-makers for inspiration about how to tell stories and reflect on identity and belonging in Hackney. Asking what makes Hackney home, their work was featured online, on social media, and on a digital billboard at one of East London's busiest intersections.

The work involved eight local participants originally from Djibouti, Democratic Republic of the Congo, Madagascar, Bolivia and Ecuador in 20 creative and practical workshops that resulted in 14 collaborative artworks exploring the theme of home and reflecting on intergenerational experience.

The public was invited to join in the #HackneyIsHome campaign and help show the many perspectives and experiences of home, identity and community life in the borough. The Guardian, BBC Radio London Early Breakfast Show, Hackney Citizen and others took up this project, in press and media outlets resulting in local, regional and national press coverage on and off-line. This project was also one that was most noticed by local residents given it's display on the Old Street Digital Canvas.

Autograph's website estimates there were a total of **1.9 million views.**

Community dividend: Fostered social cohesion with a wide range of images submitted by the public in response to the social media campaign.
Economic dividend: The billboard and press coverage highlighted the creativity of Hackney's communities and reinforced this reputation. It was also attractive to local businesses.
Employment dividend: Awarded 6 NCFE qualifications to young people opening future pathways for them.
Health dividend: Project participation fostered confidence: sense of belonging and wellbeing was reported among participants.

New social connections are formed as a result of the projects

84% of residents agreed these projects increased connection between residents (56% strongly agree) and anecdotally many of the residents and traders interviewed mentioned strengthening community ties and connections as a key benefit of this type of work.

Most beneficiaries surveyed made new connections through participating in the projects with 93% stating they met someone new.

Participation in arts and culture in the area is increased

51% of residents said they had taken part in other arts and cultural activities in this area in the past few years and 18% agreed there was enough support for arts and culture in the area (42% are unsure). Only 14% of project participants agreed with this. This data has the potential to become a baseline for arts and cultural activities in the area. It could be reassessed after any future cultural investments are made. Any shift will demonstrate how much new projects are impacting cultural participation and the perceived need of more support.

Projects made use of several different ways to encourage participation. While some highly visible projects (such as the Shoreditch and Hoxton Community Orchestra) found it easy to recruit members of the public, other projects found it challenging to recruit people who were not already involved with the groups that they were partnered with. Traditional forms of promotion had only a limited effect, although some projects had success with other methods such as hiring an outreach worker.

> ***"Something we talked about in our application was trying to meet the young people who wouldn't already sign up for this and who wouldn't necessarily be doing anything extracurricular already. In projects I've worked on in previous organisations, we've done that with the relationships with teachers." (Grantee interview)***

Nearly half of the grantees we spoke with mentioned that they had fallen short of the numbers they hoped for, and Covid had a negative effect on participation for some projects. In some cases, projects shifted their recruitment focus to more accessible groups, broadened their inclusion criteria or reduced their beneficiary numbers but focused their engagement to those most in need.

Beneficiaries gain a better understanding of and pride in Hoxton's culture and heritage

21% of residents interviewed learned something new about this area and the people who live here from these projects. Anecdotally, respondents repeatedly mentioned the benefit for children and young people of these types of projects and the community ties and network they support.

A higher number of direct beneficiaries (72%) reported that they learned about the local area through participating in the projects.

4.1.3 Economic dividend

Summary

- A minority of businesses felt they do not benefit from arts and culture projects (23%); 59% felt projects benefitted them by strengthening the community and local identity, increasing footfall and creating curiosity, encouraging people to stop and linger.
- 47% of direct beneficiaries visited a local business while participating, mostly cafés and restaurants.
- The wider reach of the projects outside Hackney was not clear but many grantee organisations cited that reaching wider audiences was challenging.
- Grantees' perception of the impact of the Art Fund on the relationship between local cultural organisations was mostly positive.
- The most significant lasting benefit that grantee organisations received was new relationships. Almost all projects that had formed new partnerships felt optimistic these would last, several had already yielded more opportunities to work together.

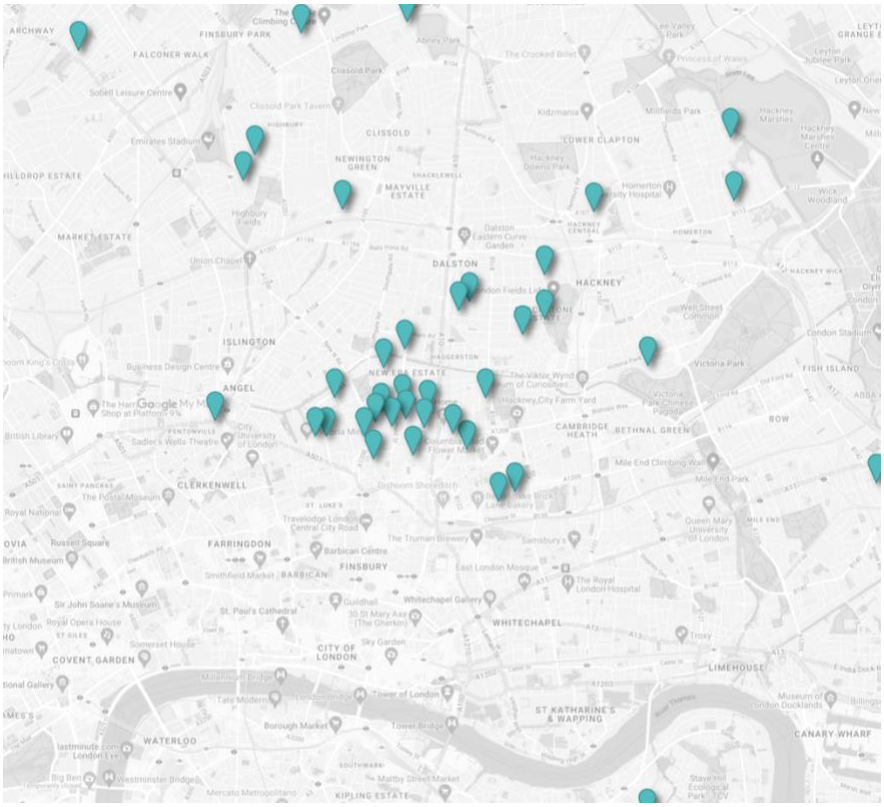
New audiences are attracted to the area

59% of business respondents agreed that projects like those funded by the Shoreditch and Hoxton Art Fund brought benefits for local businesses. These benefits were characterised by three main themes. The first was bringing the community together: giving the area an identity, creating a feeling of belonging, and increasing awareness of local events. The second was increased footfall in the area, as cultural projects were felt to attract people to the area and create a better environment. The third was the curiosity factor: giving people a reason to stop and look, or congregate in public spaces. Several people highlighted the importance of bringing life to the Hoxton Market area, in the context of the Iceland store closing and a slow recovery from the pandemic.

23% of business respondents didn't think that arts and culture projects bring any benefit to local businesses, and a further 12% were unsure. Most declined to give further detail, but some mentioned that they weren't sure how much local people were interested in the projects or benefiting from them. 62% of traders thought that local arts and culture projects bring visitors to the area.

Hands at Paula's Café, Unexpected Poetry delivered by Ministry of Stories
© Tom Oldham 2021

The postcode map below shows where project participants who responded to the survey came from, demonstrating a wider reach with the majority living locally.



Local businesses experience increased footfall and local supply chains are used

30% of traders noticed increased footfall as a result of the projects, and a further 25% said maybe or were unsure.

47% of direct beneficiaries visited a local business while participating in the project. The main type of businesses were local cafés (36%) followed by local shops (21%), the Museum of the Home (21%) and local restaurants (12%).

Many of the projects worked with local businesses, organisations and creatives, re-investing the grant funds and match funding back into the community.

***"We focused on trying to source costumes from local designers."* (Grantee interview)**

***"I would say 80% to 90% of the money was reinvested into the community."* (Grantee interview)**

Hackney's reputation as "the creative heart of London" is strengthened

Projects which aimed to attract wider audiences to specific events faced particular challenges during the Covid-19 pandemic. Also, many of the organisations did not have the additional resources for extensive outreach and media strategies. However, all projects intended to primarily engage the local community and represent local artists and, in that sense, they were very successful.

It is unclear whether the investments made by the Fund had a direct impact on Hackney's reputation in wider London and nationally. The projects' scale and audiences have meant their primary reach has been limited to the local area (which was their goal). Some projects received more press attention than others such as *#HackneyisHome* delivered by Autograph which was featured in The Guardian, BBC Radio London Early Breakfast Show and the Hackney Citizen. This may have been because Autograph is an institution with national reach, as well because the projects were so visible on Old Street roundabout, and possibly also because the project enabled continued engagement through an active online campaign that had members of the public share their photographs.

"Obviously, you need the wider audience as well to make it work financially. So, it would have been nice to have got that wider audience, too - that was something we struggled with." **(Grantee interview)**

Partnerships between local cultural organisations are created or strengthened

Grantees' perception of the effect of the Art Fund on relationships between local cultural organisations was mostly positive, with a few exceptions.

Some reported extremely beneficial local partnerships, either formed or strengthened by the Art Fund. These could be between different venues or organisations working together, or between organisations and local artists.

"I would say in terms of the organisation that it just inevitably created stronger links for us across Hackney and, you know, created opportunities for us to build those relationships and establish them further." **(Grantee interview)**

Some projects collaborated in a less formal (and often unpaid) way on project delivery with other cultural venues, local press organisations, parks, markets, shops and businesses. This included mutual promotion to using space or collaborating on projects. These projects mentioned that these new connections brought their organisation closer to the neighbourhood, and that they looked forward to drawing on them more in the future.

A few grantees reported that their working partnership had been strained, with misunderstandings on one or both sides and a lack of willingness to work together again. They characterised Hackney's cultural landscape as somewhat uncooperative, divided between longstanding community-facing organisations and newer creative, design, and technical agencies.

A common suggestion was that the Art Fund could do more to make introductions between grantee organisations and provide networking opportunities. Some went further and suggested that 'matching' institutions and artists for funding might also work. This is discussed in more detail in the 'Process and Delivery' section 4.2 of this report.

Grantee organisations experience lasting benefits after the projects end

The most significant lasting benefit that organisations received from the Art Fund was new relationships. Receiving funding allowed them to work with local artists, businesses, and cultural organisations that they would not have been able to collaborate with otherwise. Some partnerships, such as with local schools, had been desired for a long time. Almost all projects that had formed new partnerships felt optimistic that these would last into the future, and several have already yielded more opportunities to work together.

"We wanted to have ongoing relationships with schools, which are really hard to get." **(Grantee interview)**

One of the most important relationships for many projects was that with Hackney Council, whether they had worked with them before or not. Some hoped that it might lead to more investment or more opportunities to work together again in the future.

"This fund came around about 2019, so I was keen to work with Hackney Council, to make a fresh reintroduction of [organisation] to the Council, to say that we're here, we're doing great work, let's get close with a project on this. That was useful." **(Grantee interview)**

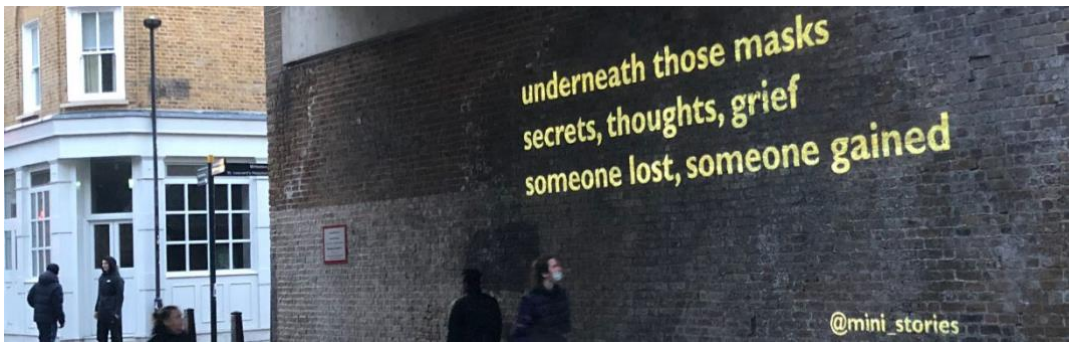
"One of the things that we would love is a deeper longer-term relationship with our borough. We would love to be more investable or invested in by local authorities." **(Grantee interview)**

Art Fund grants helped projects leverage new funding, marking an initial 'vote of confidence' that attracted other grant-makers, increasing benefit to the borough by bringing in more funding. This was especially true of organisations that were looking to apply for more local sources of funding in the future.

"Other pots of funding that are locally focused, are easier for us to get now that we've done a project that's so locally focused. Because we're building up experience of trying to meet young people and trying to be this local. We already are a local asset and seen by that as lots, but we are wanting to grow that." **(Grantee interview)**

Projects also led to press exposure for many organisations and raised awareness of their work among local communities.

Another significant, lasting benefit was the project itself. Several projects are now self-sustaining and will continue to benefit Shoreditch and Hoxton residents in the future. Others will go on tour nationally, raising Hackney's artistic profile. Some acquired new resources, such as technical equipment or construction materials, that could be reused.



Exemplary case study of cross organisation partnerships, building strong ties with community and having lasing benefits for the grantee organisation

UNEXPECTED POETRY by Ministry of Stories

Unexpected Poetry was a guerrilla poetry project that supported young writers to create professional poetry. These were planted in innovative locations, including in green spaces and in local businesses, around Hoxton. Unexpected Poetry ran over the spring school term across ten weeks which led to a public unveiling of the temporary installations in April 2021. Over 50 poems were installed around Hoxton Street and at schools in the catchment area. More poetry was also available via poem vending machines in set locations, Hoxton Street Monster Supplies and at partner schools. Final installations included poems printed on vinyl in the windows of local shops and cafés, and printed onto pizza boxes and coffee cups.

Workshops were run for the young writers about poetry writing and they also explored different kinds of public art and installation. Young people were able to be involved in organisational decision-making through shortlisting of locations and businesses around Hoxton Street that would serve as the sites for installations. 67% of young people (aged 9-12) from Hackney, Islington, and Tower Hamlets took part in the project. The project helped strengthen Ministry of Stories' relationship with the Shoreditch and Hoxton community through public installations, many of which were presented in collaboration with local businesses. This partnership led to the production of a short film that was used as part of an ongoing advocacy and outreach campaign to increase supporters and donors.

Community dividend: Members of the wider community were given increased access to the arts by engaging with the poetic public artworks.
Education dividend: Writing workshops improved young people's creative writing skills, impacting confidence, pride and wellbeing.
Economic dividend: Partnerships with local businesses engaged them in the project and they benefitted from having the work feature in their premises.

"It's about that freedom to write and create unbounded by constraints. It's great because we can stealthily improve skills as well like communication, creativity, writing, wellbeing. And again: pride. I've got lots of quotes from the young people ...and they couldn't believe the transformation of the space they know so well. Everyone found something they contributed. People screaming, 'that's my bit!'"
"The exposure that we've got in local communities—our profile has been raised...We've worked with local organisations like Punchdrunk as a result... The fact that we had this funding enabled us to leverage other funding and support because other funders then have confidence in us."

4.1.4 Employment dividend

Summary

- This dividend was not explicit for most projects, but many did create jobs, employing local artists as illustrators, film-makers and workshop facilitators. Projects working with young people seemed especially mindful of employment benefits and providing formal qualifications.
- 26% of participants surveyed benefitted from gaining employment and training opportunities. This was mainly to continue performing with the group, or further training in dance and music. Several also gained the opportunity to run workshops.
- 86% of direct beneficiaries gained a new skill or improved existing ones through taking part. The main skills included an art practice connected to the project, they also reported gaining confidence (22%).
- 37% of beneficiaries said that taking part made them feel differently about their future career paths.

Projects offer employment or training opportunities to local residents

Although few grantees seemed to have local employment as an explicit aim of their work, many found that it was an incidental benefit. Outside of projects' core teams, Art Fund grants provided employment opportunities for many local artists who supported them as illustrators, film-makers, and workshop facilitators. They also created several other roles, such as for outreach workers and interns. Some projects employed new workers, but were not sure if they were local despite local hiring practices being championed by the Art Fund.

"We hope that the training that the teachers and the students received in their school residencies, would have introduced them more deeply to the world of the creative industries. We employed a photographer as well to do some photo shoots. We also employed young film-makers to help us document the project as well." **(Grantee interview)**

"We had Kickstarter funding, which employed a young man as a trainee technician. He did a great job and he still works with us on a professional basis - doing technical and front of house work." **(Grantee interview)**

Projects working with young people seemed especially mindful of the employment benefits their projects could offer to participants. Some projects, such as *Hoxton Gardenware* and the extension to include young people in the *Shoreditch and Hoxton Community Youth Orchestra*, took training and future employment for young people as a key focus, strengthening skills that could help with finding jobs, getting into university, or starting businesses. They situated the importance of creative opportunity for young people in the context of limited access to Shoreditch's technical and creative economies for residents in the area.

"We wanted to reach young people that were moving on to further education or higher education. So that if they're applying to university, or they're trying to get into college, they've got something to talk about, that isn't just a

***lesson, it's actually a project they've been involved in, and they've opted in to do that."* (Grantee interview)**

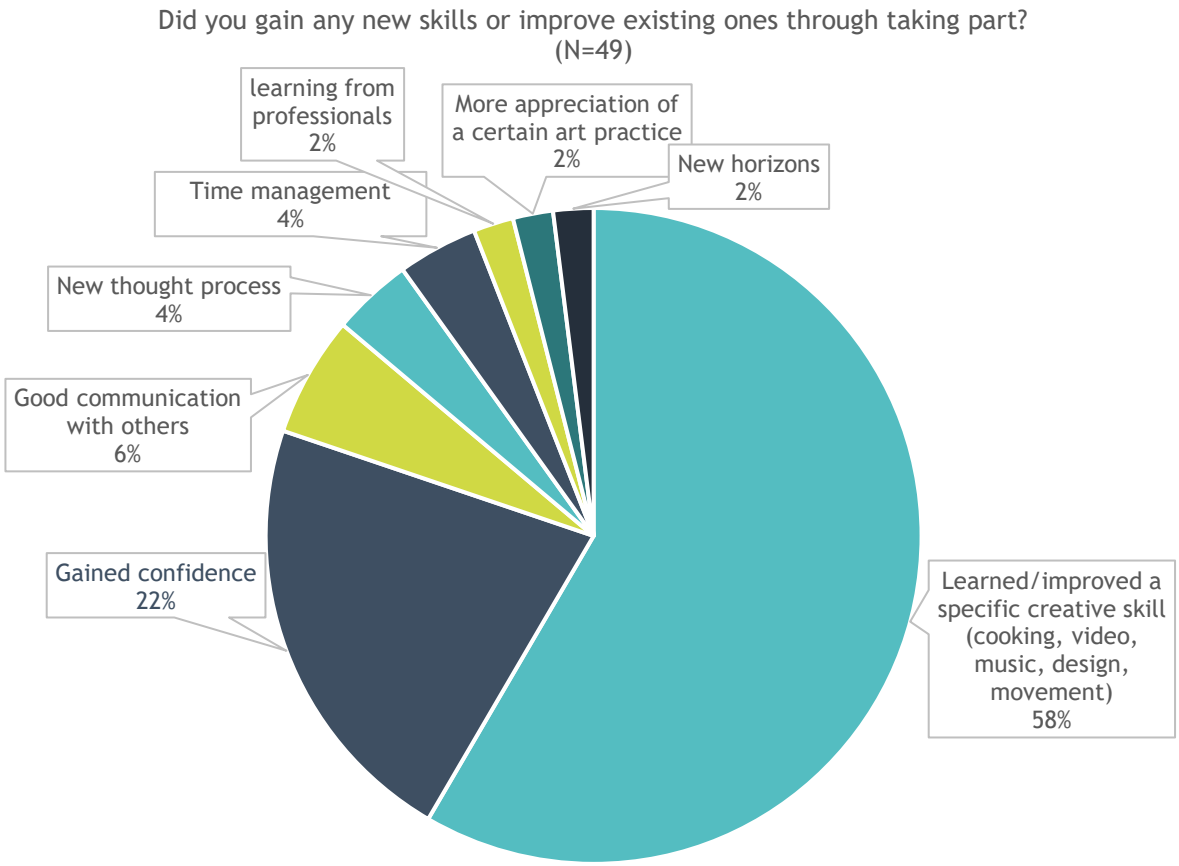
***"I really hope that in the future the women that took part might have the opportunity to co-lead the workshops. So maybe some future employment there."* (Grantee interview)**

Several projects experimented with ways to compensate participants for their contributions, either during the project or in the future. *More Light, More Power*, delivered by Shoreditch Town Hall, offered a small financial reward for participation for example. Many projects offered catering to participants. Others hope to employ participants in leadership roles, such as workshop facilitators, in the future.

26% of participants surveyed benefitted from gaining employment and training opportunities through participating in one of the four projects. Most of the opportunities mentioned included continuing to perform with the group, as well as the opportunity to run workshops. Some respondents mentioned that participating has led them to pursue further training in music and dance.

Beneficiaries develop new skills

86% of direct beneficiaries gained a new skill or improved existing skills through taking part. The main set of skills mentioned were in relation to the project and gaining or improving creative practices such as video making, music (with a special focus on the ability to listen), design and movement. The second main skill described was a gain in confidence, particularly in public performance, or filmed performance. Finally, some mentioned, it increased their ability to communicate well with others as all projects were group based.



More grantees' projects aimed to increase skills of their participants, particularly the projects targeting younger people.

"They've really got the buzz of being involved in this group, learning stuff. None of them were professional singers either so they valued having a vocal coach to teach them. They learned a new skill." **(Grantee interview)**

"Part of it was that they learned new skills. They were able to work together. They worked in small groups and pairs. From what we saw, I feel it gave them - the ones who were engaged - an insight into the end result. They were surprised at what they could do." **(Grantee interview)**

"What the participants did get by only being a smaller group, they got real one on one skill learning through those workshops. Tangibly learning skills and becoming part of a public facing project. The journey of that. To have their work projected onto Shoreditch Church, their designs and ideas. There was a real sense of pride and achievement that came from that." **(Grantee interview)**

Beneficiaries develop confidence in their ability to find employment

37% of beneficiaries mentioned that taking part in the project made them feel differently about future career paths. 58% didn't think this and 5% mentioned "maybe". Most of the comments were from respondents feeling they gained more confidence to continue pursuing their creative career. A few mentioned that it opened horizons in their existing work and clarified their interest. One mentioned it made them want to become an artist, another one that it will push them to apply for a job at the museum and finally one that it has led them to reboot an old community dance group.

Exemplary case study of providing an employment opportunity and supporting the development of a new skill

HOXTON GARDENWARE by Create in partnership with Troy Town Art Pottery

Hoxton Gardenware created a youth-led not-for-profit enterprise producing terracotta gardenware inspired by British garden pottery from the Roman to Victorian periods. It was facilitated by the artists and potters Aaron Angell and Edmund Davies. This project provided high-quality manufacturing training and paid employment opportunities for local 21–25-year-olds. Weekly workshops were organised to develop ceramic skills at Troy Town Art Pottery. Along with this, there was a series of business and mentoring workshops with Create's corporate supporter Bank of America. The target number of participants was small with five direct beneficiaries but the impacts were significant by supporting them to become professional potters, with the ability to do production pottery—a difficult skill.

Unfortunately plans to launch regular weekend drop-in sessions and market stalls in Hackney were halted due to COVID-19 restrictions so the focus shifted to launch a website for online sales with limited but some outdoor sales in Hoxton Trust Community Garden and at the street markets. The website was well received and people were enthusiastic about the products. The project was able to pay the Hoxton Gardenware participants at London Living Wage by April 2020.

Another key element of the project was taking part in 'Housewarming', an international residency commission by the British Council. Daniel Valero, a Mexican artist, worked remotely with the group to create bespoke gardenware for the new British Council building in Stratford which was installed in October 2022. The design was informed by photographs taken by the Hoxton Gardenware group in and around Hoxton, inspired by local geography and imagery. In October 2020, Troy Town presented 'Illustrated Pots', participant Toyin Olubamiwo's first solo exhibition.

The group managed to build up a strong social media presence over lockdown with 1,467 followers on Instagram, 60% of whom are based in London and The Hoxton Gardenware website had 89 unique customers visit the website since its inception and recorded 53 online transactions at the time of the end of grant report submission in November 2020. Finally, an estimated 200 visitors attended Toyin's week-long exhibition in October 2020.

Employment dividend: the project achieved its original aim of supporting a fledgling creative business and ensured the participants were paid for their time and involvement in the project.
The shift, due to COVID-19, to focus the output on online sales and the use of social media proved fruitful with online sales amounting to £4436 and in-person sales of Hoxton Gardenware during the exhibition totalling £2,460 for around 220 sales. These sales will support Hoxton Gardenware and its future development. The project also managed to develop a number of creative and business partnerships, through the British Council's Housewarming project.

Education dividend: The project supported skills development as well as creative and business entrepreneurship. It increased the confidence of participants while also providing them with a paid opportunity.

4.1.5 Health dividend

Summary

- 95% of project participants surveyed felt an increase in confidence after participating.
- 50% of direct beneficiaries agreed that taking part positively affected their mental or physical health and of those all reported an improvement in mental health and wellbeing.
- Connecting with others was the number one reason for why participating in the project improved beneficiaries' mental health. These projects were well timed and responded to the negative impacts of lockdown on loneliness on mental health.

Beneficiaries experience an increase in confidence

95% of participants agree that participating increased their confidence with the remaining 5% being unsure.

The projects decrease levels of isolation

The primary impact of this work has been around creating relationships both at a community level and across the grantee organisations. The majority of the work also took place during or just after lockdowns when feelings of isolations were heightened. All of the projects addressed this by bringing people together (even if this was only online in some instances).

Taking part in the projects improves participants' physical or mental health

50% of direct beneficiaries agreed that taking part positively affected their mental or physical health. Of those, almost all respondents reported an improvement in their mental health and wellbeing. The most repeated reasons for this were the ability to make connections with others, particularly during and after Covid where isolation and experiences of loneliness were high. The second was the creative inspiration that participating in something artistic brought, respondents wrote about being 'inspired', 'transported' and 'uplifted'. Finally, a few also mentioned an increase in confidence after taking part as well as several mentions of having something to look forward to.

Grantee organisations mostly felt their work had a positive impact on the mental health of their participants, especially when in or emerging from the pandemic. Projects working directly with the elderly felt their project also benefitted physical wellbeing through movement.

"I would say definitely mental health was one really positive outcome and some people did also talk about, particularly some of older people who participated, physical health. … they hadn't really moved that much because of being locked down and that it was of welcome opportunity to move in a different way that was expressive rather than functional." **(Grantee interview)**

"We always find that young people's confidence, their teamwork and skills, their oracy, their literacy improved. And wellbeing has become a much more important agenda piece since the pandemic." **(Grantee interview)**

Exemplary case study of positive health impacts on participants and audience

BLACK SAINT & THE SINNER LADY by Clod Ensemble

Black Saint & The Sinner Lady was a dance theatre programme that brought together older residents and young people with world-class musicians and dancers. It culminated in a live screening and streamed performance at Shoreditch Town Hall.

The project included 11 workshops with a total of 69 local participants. Post-workshop data collected shows a mix of demographics reached with a majority of women (90%), 5% under 16, 25% 16-30 yrs, 30% 30-50 yrs, 25% 50-65 yrs, 5% over 65 yrs and 45% from an ethnic minority. The live event was well attended with 926 attendees and of those, at least 178 from the target groups of local residents.

Some of the workshops had to move online due to the pandemic but the project received positive responses on this blended approach to the programmes. The online workshops were able to create a sense of community and connection that was not anticipated. The responses collected indicated that the workshops made a real difference in people's feelings of connection and togetherness. Given the context of the pandemic, many people felt anxious or were experiencing low moods, leading to several last-minute cancellations. The team adapted to these and was open to people engaging in whatever way they felt possible for them.

The live event was described as a therapeutic experience and energised the audience to stay creative, positive, and connected through the lockdown. The decision to livestream the film premiere from Shoreditch Town Hall gave the event a sense of occasion. The audience indicated that the 'liveness' was greatly appreciated even though it was entirely pre-recorded.

Clod Ensemble is now using the project as a springboard for longer-term ambitions for both the organisation and the local community. The film was present in other places and contexts such as at the BFI as part of EFG London Jazz Festival. In addition, several new projects were developed with partners in the area:
Hackney Rooms was a music project for 18-30-year-olds taking place in March and April 2021 in De Beauvoir. The resulting piece was launched online using the learning from Black Saint.
Performing Medicine initiative is a project in partnership with healthcare professionals that links workers and arts organisations in Hackney to better understand social prescribing and how it can help older people living in Hackney.

Community dividends: Successfully encouraged more local people to engage in cultural activities in an intergenerational manner.
Employment dividends: Two residents were employed as Local Engagement Representatives.
Health dividends: Participation in art workshops has increased wellbeing in both the elderly and young, with reports of improved mood and social cohesion. In addition, the project led to increased levels of activity toward a healthy lifestyle. The outcomes were particularly significant due to the impact of multiple lockdowns with reduced access to arts and physical activities available and increased rates of anxiety and depression.

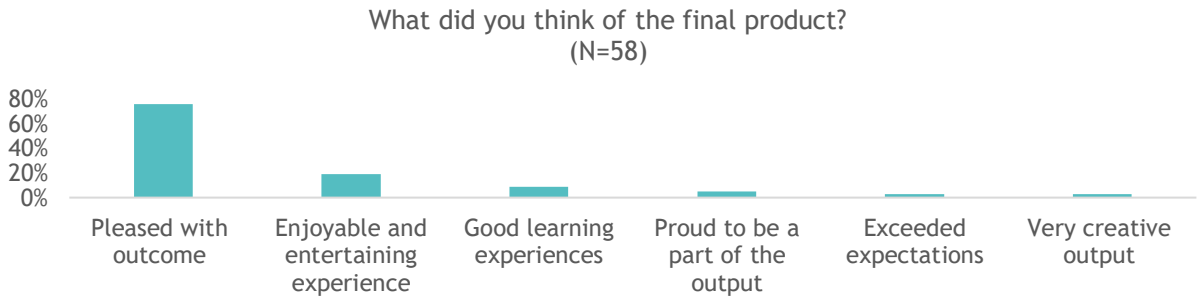
4.1.6 Education dividend

Summary

- Most project participants felt happy with the outcome of their work (76%). Grantee organisations engaging with young people and through schools talked particularly about their participants feeling proud of the outcome of their work.
- The projects strongly encouraged future engagement in cultural activities with almost all beneficiaries surveyed wanting to take part in future projects.
- They also instigated interest in pursuing creative practice as a career with 53% showing interest and of those 43% agreeing that the project directly influenced this.

Beneficiaries create something they feel proud of

Most beneficiaries were pleased with the outcome of their work (76%) with some saying the experience was enjoyable (19%) and educational (9%) and that the outcome exceeded their expectation (3%).



The grantee organisations mentioned the feeling of pride after participating and witnessing the outcome of their work, particularly on projects engaging young people and schools.

"... we can stealthily improve skills as well, like communication, creativity, writing, wellbeing. It's stealth. And again: pride. I've got lots of quotes from the young people ..., and they couldn't believe the transformation of the space they know so well. Everyone found something they contributed. People screaming, 'that's my bit!'" **(Grantee organisation)**

Beneficiaries are encouraged to take part in arts and cultural activities in the future

98% of beneficiaries agreed with the statement *I would like to take part in other arts and culture projects in the future because of this experience* with the remaining 2% being unsure. 53% mentioned they were interested in a career in arts and culture, and 43% of those agreed that it was these projects that brought them closer to this. The remaining 52% who disagreed gave reasons that they were already part of the creative industry or they were retired.

4.2 Process and delivery

Summary

- Having a pre-existing relationship with Hackney Council supported easy and supportive conversations before the application process. While the application provided the contact of the programme manager and invited interested organisations to send through questions, new organisations lacked confidence to discuss project proposals prior to applying. Carrying out interviews with interested organisations about their ideas, before the application process, may improve access to those without existing relationships with the Council.
- Larger organisations found the process easier and more straightforward. Organisations with a smaller team struggled with the volume of the questions and the time the application took.
- Reporting requirements were felt by all grantees, apart from one, to be reasonable and well-structured.
- The Fund's flexibility, especially during COVID-19, was valued by grantees.
- Some organisations would have benefitted from more help from the Fund with recruitment, especially through potential partner institutions like schools.
- Many grantees also mentioned hopes that the Fund would foster more of a community between grantee projects to learn and benefit from each other's expertise and contacts.
- Most grantees found that they managed to deliver the project successfully with the money they were given. Some managed to leverage an Art Fund grant to raise significantly more in match funds, and a few projects were pleased to receive additional funding in later rounds of the Fund to markedly expand the reach or the scope of the pre-awarded project.
- Most projects found that they needed to put significantly more time into projects than was budgeted for.
- Grantees unanimously felt that having funding available to cover core costs would go a long way to easing their precariousness. Estimates on the ideal proportion of the project budget that should be allocated to core costs ranged between 20% and 60%. However, this would not have been possible through the Art Fund due to constraints from the S106 contributions.
- All grantees interviewed felt that communication between themselves and the Fund met their needs.

Clear, manageable and fair application process

Two factors seemed to affect grantees' perception of the application process. The most significant factor was whether organisations had a pre-existing relationship with Hackney Council Art Fund administrators. If they did, they often heard about the Fund through this connection, and took the opportunity to talk through ideas in advance of sending in their application. Several mentioned long standing working relationships with the Council that aided their conversations. Meanwhile, organisations that had less experience of working with Hackney Council felt less confident in the application process. Two organisations mentioned that the same local institutions tend to take the lion's share of arts funding. One organisation suggested that having interviews in advance of sending in a full application would have given them the opportunity to discuss their project and revise it if needed, before spending time on the form.

Hackney Council provided the manager's contact in the application form to send through questions or schedule a conversation. A breakfast briefing also marked the launch of the Art Fund, in which organisations were able to learn more information and ask questions. Their process for allocating the grants had to do with whether a project was genuinely going to benefit local residents, had a clear process for delivering the work and was led by an organisation with prior experience in delivering arts and culture projects for communities in Hackney. In addition, applications that had already identified and

made connections with other project partners, such as local schools and Voluntary Community Sector (VCS) organisations working with local residents, were looked at favourably.

> ***"It was very clear and easy. They always make themselves available to talk before you put the application in."*** **(Grantee interview)**

The second factor was the size of the organisation. Larger, more established organisations seemed to find the application process straightforward and manageable, and the outcome grid useful in thinking about goals from the start. In some cases, the application process was compared favourably to other funds that projects have applied to. However, organisations with a smaller team struggled with the volume of the questions and the time the application took. Some suggested that practical changes, such as not using a Google Form, would have made the process more manageable.

> ***"It was quite a lengthy application form. For what I felt was a relatively small fund, it was time consuming. But it was the first time around, and I know that local authorities need to make sure that every penny is spent wisely. So that was challenging. I think we had an interview in person, after we submitted our application, which I think is a sensible thing to do. It might be that you could flip the process, invite people to do a very short expression of interest, then an interview, then go on to a full application. So, you save those who aren't awarded the fund the time."*** **(Grantee interview)**

> ***"You have to take lengthy application forms on the chin, but it's hard for smaller organisations to do that."*** **(Grantee interview)**

With the exception of one grantee, who felt that the evaluation was disproportionately intensive given the size of the grant, reporting requirements were felt by all grantees to be reasonable and well-structured.

Adequate support is provided to the grantee to deliver their project

Most grantees felt positively about the support they had received from the Shoreditch and Hoxton Art Fund, although all had different support needs. As with the application process, perceptions of who could access this support were affected by pre-existing relationships with Hackney Council. Some organisations enjoyed a longstanding working relationship and saw the Art Fund as an extension of support that they had received in the past, seemed to feel they were given extensive exposure, and felt more able to approach the Fund with requests. Others hoped that the Fund might signal the start of a closer working relationship with Hackney Council in the future.

Three themes emerged around the support that grantees valued, or needed, from the Art Fund. The first was the Fund's flexibility. Projects characterised the Fund's administrators as understanding and accommodating to change. When projects needed to be revised, or were not hitting targets, grantees felt able to talk about their concerns and possible solutions. Changes to dates or formats, especially due to the COVID-19 pandemic, were received helpfully by the Fund's administrators. No-one characterised the Fund as rigid or overly involved.

"We were about two thirds of the way through before we were coming to the final celebration, which was scuppered by the pandemic. We had to lick our wounds and work out what to do next. The 'Fund' were very understanding about time delays, and we eventually got the website published." **(Grantee interview)**

"I had a really good relationship with Caroline throughout in terms of: can we refocus the money on this different way of doing things? The Council were really responsive to allowing us to change or reimagine what it might be." **(Grantee interview)**

A second theme was around hopes that the Fund might use their connections to help with recruitment and publicity for the project. While the Council provided help to advertise workshops and activities, through channels such as Love Hackney, Young Hackney, the Council's social media and other resident newsletters to every grantee organisation, only some of projects praised the Fund for providing them with promotional support. Others hoped for more help particularly with recruitment, especially through potential partner institutions like schools.

"And it's always great to work with Hackney Council, they are always really supportive, and they help us promote our activities... And yeah, they definitely help us promote the events and the exhibitions..." **(Grantee interview)**

A third theme was around hopes that the Fund would foster more of a community between grantee projects. While some were given the opportunity to work together through receiving grant funding, and connections were made through email introductions, others saw it as an unrealised opportunity to bring local cultural organisations closer together. They suggested networking events, and opportunities to share best practice.

"I think the one thing that was missing was connecting the projects a bit more. So connecting other funded projects, or linking partners together, or finding ways that we could provide in kind support or knowledge support...I think a really good network could have developed." **(Grantee interview)**

"What would be cool is to bring together the grantees of the Fund to share best practice and peer review, and work more closely together. What's beneficial for the Art Fund is then its cost saving as well, because if organisations collaborate it drives down costs." **(Grantee interview)**

Funding acquired with the match funding covers the cost of the project

Grantees gave mixed answers to the question of whether funding was enough for project delivery. While one told us that the funding received had been significantly less than what they asked for, with the result that the full project could not be delivered, most others found that they managed to deliver the project successfully with the money they were given. Some managed to leverage an Art Fund grant to raise significantly more in match funds, and a few organisations were pleased to receive another grant in later rounds of the Fund.

"No, we had to raise a lot more money. But it was brilliant to do seed funding to attract other funds." **(Grantee interview)**

"It's a relatively modest amount of money. We had to make a jigsaw. The most difficult thing for us to fund is people's time and so we put more time into it than we were able to charge for the project." **(Grantee interview)**

However, most projects felt that while the project was successfully delivered, their financial situation was strained. They found that they needed to put significantly more time into projects than was budgeted for. Often this was time that fell outside the remit of production costs, such as building relationships with participants or accommodating other people's schedules. This was especially true of projects that were working with vulnerable people or people with care needs. For some this problem was compounded by the Covid-19 pandemic, which necessitated changes to delivery formats and caused participation numbers to fall.

"As with many projects, it didn't help us in terms of COVID recovery, because we had to probably work twice as hard to finish the project with the same amount of money. So, we probably overreached and overspent just to get things finished." ***(*****Grantee interview)**

"No funding is ever enough. It's never representative of the true cost…We did spend 40k rather than 20K. I think there needs to be a degree of realism of how much goes into delivering a project. It's difficult for funding partners to swallow the true cost. There needs to be proper remuneration for work beyond production time. It's actually about the development work, building trust with the communities and partnerships, and building these relationships. This is not reflected in the budget for delivery because things take longer when working with [community group], you have to work around their needs and schedules." **(Grantee interview)**

Grantees unanimously felt that having funding available to cover core costs would go a long way to easing this problem. All organisations described the negative effect that lack of core funding is having on their institution, from reducing the quality and quantity of artistic output, wasting resources, and placing staff into silos, to placing the organisation under real threat of closure—especially in a period of crisis

following the pandemic. Organisations suggested that receiving core funding would represent the Council's long-term commitment to local art, and enable Hackney to thrive creatively. While this was not possible using the specific S106 contributions that created the Fund, it is important to find ways to support local arts groups thrive in the longer term.

Estimates on the ideal proportion of the project budget that should be allocated to core costs ranged between 20% and 60%.

"Core funding lets you plan and grow in a confident way, steadily, and apply for other funding. Core funding from the Council would involve some commitment to the local work. It would be hugely beneficial to us to build a network of local artists." **(Grantee interview)**

Communication between the Fund and the grantee organisation is clear and transparent

All grantees interviewed felt that communication between themselves and the Fund met their needs. Everyone had different ideas about what made for good communication. Some appreciated having a hands-off, functional relationship with regular check-ins. Others liked that the Fund got in touch more regularly with offers of help, or showed up to events.

Image annotations

P.12

From top to bottom
The Black Saint & The Sinner Lady delivered by Clod Ensemble © JJ Lorenz
PEER in the Library delivered by PEER
Your Future Worlds delivered by Eastside Educational Trust © Tom Harrison
Hoxton Gardenware delivered by Create London in partnership with Troy Town Art Pottery
Hoxton Street delivered by Hoxton Hall

P.14

From top to bottom
#Hackneyishome delivered by Autograph ABP in partnership with Mouth That Roars
Shoreditch and Hoxton Community Orchestra delivered by Grand Union Orchestra
#CLASS delivered by Hoxton Hall
Pinch a poem, Unexpected Poetry delivered by Ministry of Stories © Kirsty Telford, 2021
HOME delivered by Studio Wayne McGregor, in partnership with Shoreditch Trust and the Museum of the Home

P.15

From top to bottom
One Song delivered by Counterpoints Arts, in partnership with the Museum of the Home
The Night the Day was Broken delivered by Ministry of Stories
What's your Cup of Tea? delivered by the Museum of the Home
More Light, More Power delivered by Shoreditch Town Hall

P.35

Top left: One Song delivered by Counterpoints Arts, in partnership with The Museum of the Home
Top right: #Hackneyishome delivered by Autograph ABP in partnership with Mouth That Roars
Bottom left: Shoreditch and Hoxton Community Orchestra delivered by Grand Union Orchestra
Bottom right: PEER in the Library delivered by PEER

P.36

Left and Right: PEER in the Library delivered by PEER

P.39

Images 1-4: #Hackneyishome by Autograph ABP in partnership with Mouth That Roars

P.45

Top: A Garden of Words, Unexpected Poetry delivered by Ministry of Stories © Tom Oldham, 2021
Bottom Left: Underneath Those Masks, Unexpected Poetry delivered by Ministry of Stories © Tom Oldham, 2021
Bottom Right: Pinch a poem, Unexpected Poetry delivered by Ministry of Stories © Kirsty Telford, 2021

P.49

From left to right
Hoxton Gardenware delivered by Create London in partnership with Troy Town Art Pottery © Emil Charlaff
Hoxton Gardenware delivered by Create London in partnership with Troy Town Art Pottery © Ned Davis
Hoxton Gardenware delivered by Create London in partnership with Troy Town Art Pottery © Emil Charlaff

P.51

From left to right
The Black Saint & the Sinner Lady delivered by Clod Ensemble © Atelier Waldbilling
The Black Saint & the Sinner Lady delivered by Clod Ensemble © JJ Lorenzo
The Black Saint & the Sinner Lady delivered by Clod Ensemble © JJ Lorenzo

P.57

Top left: The Night the Day was Broken delivered by Ministry of Stories
Top right: #CLASS delivered by Hoxton Hall
Bottom: PEER in the Library delivered by PEER

About this report

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

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

A special thanks to Counterpoints Arts, Clod Ensemble, Grand Union Orchestra and Museum of the Home for supporting us reaching their project participants with an online survey.

The report was written by Larissa Begault and Izzy Gibbin, with help from Nicola Bacon. Lavanya Kumaran designed the maps.

Fieldwork was carried out by Izzy Gibbin, Imogen Bullen-Smith, Natasha Shah.

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

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