MGLA051026-9245

GREATER**LONDON**AUTHORITY

AGREEMENT FOR THE PROVISION OF FUNDING RELATING TO OLD MANOR PARK LIBRARY CREATIVE WORKSPACE REDEVELOPMENT

between

The Greater London Authority

-and-

The London Borough of Newham

Summary cover sheet for publication
In compliance with the Local Government Transparency Code 2014

The Greater London Authority must publish details of all grants to voluntary, community and social enterprise organisations. **By signing the grant agreement overleaf, organisations are also accepting the publication of the information** set out below (by GLA officers) and confirming its accuracy:

The beneficiary is:	*A voluntary and community sector organisation:* *A social enterprise:* *Other:* *If "Other" please provide more detail: Local Authority*	☐ ☐ ☒
The award of this grant was formally approved by:	*MD*	*1469*
The grant is awarded on:	*01/04/2015*	
The grant covers the following time period:	*from 01/04/2015 to 31/03/2016*	
It is awarded by:	*GLA Regeneration team, Development, Environment, and Enterprise directorate*	
to:	*London Borough of Newham*	
Company or charity registration number:	*Company number: _ _ _ _ _ _ _ _* *Charity number: _ _ _ _ _ _ _ _*	
The grant is for a total of:	*£177,534*	
Purpose of the grant:	*LBN are working with Create and the Bow Arts Trust to reopen and animate the LB Newham owned grade II listed library in Manor Park to deliver a new vibrant hub for artists, creative businesses and the community on the High Street.*	

IN ORDER FOR THE GLA TO COMPLY WITH THE 2014 LOCAL GOVERNMENT TRANSPARENCY CODE, ***THE GLA OFFICER WILL FORWARD THIS SHEET AND THE FUNDING AGREEMENT WHICH FOLLOWS TO THE GOVERNANCE TEAM*** *AS SOON AS IT IS SIGNED.*

(Azadur Rahman azadur.rahman@london.gov.uk / Post Point 17A / Tel extension: 4818).

MGLA051026-9245

THIS AGREEMENT is made this 1st day of April 2015

BETWEEN:

(1) **THE GREATER LONDON AUTHORITY** whose principal offices are at City Hall, The Queen's Walk, London, SE1 2AA ("the Authority"); and

(2) **THE LONDON BOROUGH OF NEWHAM** whose principal office is at Newham Dockside, 1000 Dockside Road, London E16 2QU ("the Recipient")

IT IS HEREBY AGREED THAT:

1. Background

1.1 The Recipient requested funding from the Authority and provided to the Authority a proposal for the use of such funding. A copy of the Recipient's proposal is attached at Schedule 4 to this Agreement.

1.2 Under its powers under Sections 30 and 34 of the Greater London Authority Act 1999 to do anything it considers will facilitate or which is conducive or incidental to the promotion of economic, social development and wealth creation in Greater London, the Authority wishes to assist the Recipient in its Old Manor Park Library Creative Workspace Redevelopment project by the provision of the GLA Funding to the Recipient.

1.3 The Recipient's total costs of fulfilling the Project Objectives are three hundred and ninety thousand, six hundred and eight pounds sterling (*£390,608*), the Recipient has committed itself to meeting the Project Objectives and contributing two hundred and thirteen thousand, and seventy four pounds sterling (£213,074) to the Project ("the Recipient's Contribution") and use all reasonable endeavours to secure Additional Funding for the for use in meeting the Project Objectives.

1.4 This Agreement sets out the terms and conditions upon which the Authority will make the funding available to the Recipient.

1.5 The provision of the GLA Funding amounts to a conditional gift and is therefore not subject to VAT. If, at any time, it is held by the UK government to be subject to VAT, then the Recipient agrees and acknowledges that the GLA Funding shall have included any and all applicable VAT.

1.6 In this Agreement capitalised terms shall have the meaning prescribed to them in Clause 18.

2. The Project Objectives

2.1 The Recipient shall use the GLA Funding only to meet the Project Objectives in relation to the Project in accordance with this Agreement.

2.2 The Recipient hereby warrants that it has sufficient resources, including competent and qualified personnel, financial resources, premises and other resources as necessary, to meet the Project Objectives fully in accordance with this Agreement.

2.3 The Recipient shall:

(a) promptly and efficiently deliver the Project Objectives and complete the Project fully in accordance with this Agreement; and

(b) where the meeting of Project Objectives consists of the achievement of:

(i) Milestones, notify the Authority in writing immediately upon becoming aware that any Milestones are unlikely to achieved fully in accordance with this Agreement: and

(ii) Project Outputs, notify the Authority in writing immediately upon becoming aware that any Project Outputs are likely to exceed or are likely to be less than the relevant agreed number of Project Outputs set out in the Annex to Schedule 1.

2.4 Where the Project involves any element of urban design, streetscape design and or architecture, the Recipient shall submit full details of such proposed design and/or re-design work to the Authority for its consideration and will co-operate and engage fully with the Authority to agree design dialogue arrangements to be followed (in accordance with available guidance as outlined in schedule 1) in the procurement, commissioning and undertaking of agreed design and/or re-design work. To the extent that the undertaking of any agreed design and/or re-design work necessitates in the opinion of the Authority, the amendment of this Agreement all such amendment shall not be valid unless made in accordance with Clause 11.

2A. Designated Capital and Revenue Funding

2A.1 The Recipient's statutory chief finance officer or other officer validly authorised to act on his or her behalf has certified that (a) zero pounds sterling (£0) will be used solely as a contribution to revenue expenditure; and (b) one hundred and seventy-seven thousand, five hundred and thirty four pounds sterling (£177,534) in the 2015-16 Financial Year will be used solely as a contribution to capital expenditure, incurred in relation to the Project Objectives such certification being made on the basis that the Recipient's determination of capital expenditure accords fully with all laws and best practice, is estimated to deliver benefits that will accrue over a period of 15 years on average and on the basis that it will recorded in the Recipient's accounts in this manner. A copy of the certification is attached at Schedule 8 to this Agreement.

3. Duration of Agreement and Funding breakdown

This Agreement shall commence on the date at the head of this Agreement and, subject to the provisions for early termination set out in this Agreement, shall continue in force until April 1st 2016.

4. Payment and Performance Monitoring Arrangements

4.1 Subject to the Recipient complying with all of the terms of this Agreement, the Authority shall pay to the Recipient a sum not exceeding the GLA Funding, such payments to be made in accordance with the Funding Schedule and this Clause 4. For the avoidance of doubt the Recipient shall not be permitted to make claims for GLA Funding designated as capital funding at Clause 18.8 and certified in accordance with Clause 2A in respect of revenue expenditure; nor for GLA Funding designated as revenue funding at Clause 18.8 in respect of capital expenditure.

4.2 Where Project Objectives are to be met on a

(a) Milestone basis the provisions of Part A of the Funding Schedule shall apply to and govern the Recipient's making of claims for and the Authority's making of payments of GLA Funding; and

(b) Project Output basis, the provisions of Part B of the Funding Schedule shall apply to and govern the Recipient's making of claims for and the Authority's making of payments of GLA Funding.

4.3 The Recipient shall use all reasonable endeavours to secure income and/or additional funding for the Project from third parties ("Additional Funding") providing written evidence of the same to the Authority with each Project Monitoring Form. To the extent that Additional Funding is to be applied specifically toward any of the Project Objectives, the Authority may in its discretion reduce any further payments of the GLA Funding by an amount equivalent to that Additional Funding.

4.4 Where this Agreement contains Milestones requiring the Recipient to undertake post-Project delivery monitoring and evaluation the Recipient shall do so evaluating the impacts and outcomes of the Project in accordance (as a minimum) the self-evaluation template set out at Schedule 7.

4.5 The Recipient shall also make all documents of its Sub-Grantees, suppliers and sub-contractors available to the Authority upon demand and procure access to such persons for the Authority and/or its agents, contractors or servants at any time for inspection visits, audit and scrutiny of the involvement of such persons in or about the Project and their respective contributions to the Recipient's delivery of Milestones and/or Project Outputs.

4.6 For the avoidance of doubt the Recipient hereby acknowledges that no further funding shall be provided in respect of such evaluation and warrants that the GLA Funding is sufficient in this regard.

5. Ineligible Expenditure

5.1 Without prejudice to the fact that the Recipient must only use the GLA Funding for the purpose of meeting the Project Objectives, the Recipient must not use monies paid to it by the Authority under this Agreement for:

a) activities or objectives not listed in Schedule 1 or 4;

b) recoverable input VAT incurred;

c) any liability arising out of the Recipient's negligence or breach of contract;

d) payments for unfair dismissal, constructive dismissal or redundancy to staff employed on fixed term contracts signed after June 1996, where this arises in respect of the expiry of that term without it being renewed; and/or

e) the payment of any Ombudsman's award or recommendation as regards compensation for maladministration.

5.2 The list in Clause 5.1 is not exhaustive and other expenditure not listed in Clause 5.1 may also be ineligible for GLA Funding under the terms of this Agreement and various incorporated documents. The Recipient must consult the Authority if there is any doubt as to whether particular costs are eligible.

6. Financial Accountability

6.1 The Recipient must ensure that the requirements set out in this Agreement, and in any clarification or guidance issued from time to time by the Authority, are complied with. In particular the Recipient shall:

a) agree in writing in advance with the Authority any changes to any of the Project Objectives, Milestones and/or Projects Outputs;

b) establish, implement and utilise effective monitoring and financial systems, so that as a minimum the costs funded by the GLA Funding can be clearly identified and the propriety and regularity of all payments and handling of the GLA Funding are ensured;

c) notify the Authority of the monitoring and financial systems in place, and comply with the Authority's reasonable requirements for these systems;

d) notify the Authority immediately if any financial irregularity in the use of the GLA Funding is suspected, and indicate the steps being taken in response. Irregularity means any fraud or other impropriety, mismanagement or use of funds for any purposes other than those approved;

e) notify the Authority immediately if any other financial irregularity is suspected, and indicate the steps being taken in response;

f) notify the Authority immediately if the Recipient is Insolvent, or if it has no reasonable prospect of avoiding Insolvency in the future;

g) keep a record of all Expenditure Incurred together with full supporting evidence including (without limitation) copy invoices clearly showing Expenditure Incurred on the Milestones and/or Project Outputs or in the absence of such invoices contract documents and transaction listings from the Recipient's finance management system and certified as true and accurate records of such expenditure by the Recipient's Chief Financial Officer) and Additional Funding received. All evidence of Expenditure Incurred such as original invoices, receipts, timesheets and other relevant documents must be kept for at least 6 years after the date of the Project;

h) make (complying always fully with the requirements of the Data Protection Act 1998 and all applicable regulations) all relevant data, information and documents available and provide access at any time for:

i) inspection visits and scrutiny of files by the Authority or any other public body undertaking an audit function (whether by itself or its contractors, servants and/or agents);, and

ii) an external audit and review of the Project Objectives, Milestones and/or Project outputs and of financial appraisal and monitoring systems; and

and cooperate fully with the Authority and/or anyone acting on their behalf or any other public body undertaking an audit function (whether by itself or its contractors, servants and/or agents) in this regard;

i) retain and maintain data and systems required (in the reasonable opinion of the Authority) for the verification of the delivery of Project Objectives, Milestones and/or Project Outputs providing the Authority with copies of and access to the same upon request; and

j) notify the Authority in writing of any change in the identity of the Recipient's Representative.

6.2 During its useful life no Capital Asset should be sold charged loaned or otherwise disposed of by the Recipient or cease to be used for the purposes of the Project without the prior written consent of the Authority which (if given) may be conditional on re-payment to the Authority of the relevant part of the GLA Funding and shall be subject to clauses 6.5 & 6.6 below.

6.3 The Recipient shall procure the maintenance of an insurance policy with an insurer of good repute for every Capital Asset which must cover loss or damage for the full

replacement value of those Capital Assets and (for the avoidance of doubt) in the event of any loss of or damage to any Capital Asset the Authority shall not be obliged to pay for its replacement or repair.

6.4 The Recipient shall keep a register of all Capital Assets which shall be accessible to the Authority its agents and auditors upon request at all reasonable times. Where the GLA Funding is used for the purchase of a Capital Asset such item or items must be included on the register of Capital Assets and the register shall include (for each Capital Asset):

a) the date of purchase;

b) a description sufficient to identify it;

c) the purchase price excluding recoverable VAT;

d) any third party interests or charges over the Capital Asset;

e) the location of the documentation showing the Recipient's title to the Capital Asset; and

f) date of disposal and sale proceeds (net of VAT).

6.5 Where a Capital Asset is disposed of (subject always to the Authority having consented to such a disposal being made) the Authority shall require the Recipient to reimburse the Authority with the actual or estimated open market value of the Capital Asset at the time of disposal less any necessary sale expenses reasonably incurred or where the Capital Asset was partly funded by the GLA Funding the Authority may require the reimbursement of the percentage of the net sale value which represents the initial GLA Funding contribution to the purchase.

6.6 Unless otherwise agreed by the Authority all disposals of Capital Assets shall be at the best price reasonably obtainable based on an open market valuation evidenced in writing.

7. Breach of Conditions, Retention, Suspension, Withholding and Recovery of GLA Funding

7.1 The Authority may at its absolute discretion reduce, suspend or withhold GLA Funding, or require all or part of the GLA Funding to be repaid and, at its option, terminate this Agreement by giving written notice to the Recipient (with such termination to take effect either immediately or at the end of such notice period as the GLA may stipulate), if:

a) the Recipient fails to apply the Recipient's Contribution to the Project Objectives; Milestones and/or Project Outputs

b) the Recipient fails to deliver the Project or meet the Project Objectives Milestones and/or Project Outputs and/or the delivery of the Project, Project Objectives Milestones and/or Project Outputs is reasonably adjudged by the Authority to be unsatisfactory, which shall include (without limitation) the Recipient's failure;

b) there is a substantial change to the Project or the Project Objectives, Milestones and/or Project Outputs which the Authority has not approved, or any attempt is made to transfer or assign any rights, interests or obligations created under this Agreement or substitute any person in respect of any such rights, interests or obligations, without the prior consent in writing of the Authority;

c) any information provided in the application for funding or in a claim for payment or in subsequent or supporting correspondence is found to be incorrect or incomplete to an extent which the Authority reasonably considers to be material;

d) the Recipient fails to comply with any of the terms and conditions set out in this Agreement;

e) the composition, ownership or control of the Recipient changes, or the Recipient becomes Insolvent or is dissolved in any way;

f) any other circumstances significantly affect the Recipient's ability to deliver the Project and/or meet the Project Objectives, Milestones and/or Project Outputs or result in or are in the reasonable opinion of the Authority likely to lead to the Project and/or the meeting of the Project Objectives, Milestones and/or Project Outputs as approved not being completed;

g) any of the events referred to in Clause 6.1 (d), (e) or (f) occur;

h) insufficient measures are taken by the Recipient to investigate and resolve any financial irregularity or the Authority reasonably concludes the GLA Funding is at risk of being misapplied; and/or

i) the Recipient fails to comply with the Authority's policies on sustainability and accessibility from time to time in place in undertaking activity pursuant to the Project including (without limitation) those comprised in the Mayor's London Plan;

j) the Recipient fails to provide the Authority upon request with:

(i) copy invoices clearly showing Expenditure Incurred on the Milestones and/or Project Outputs or in the absence of such invoices contract documents and transaction listings from the Recipient's finance management system and certified as true and accurate records of such expenditure by the Recipient's Chief

Financial Officer; or

(ii) documentary evidence verifying (in the opinion of the Authority) the delivery of the Project Objectives, Milestones and/or Project Outputs;

k) the acts or omissions of the Recipient, its contractors, agents, servants of any persons receiving grant funding from the Recipient might (in the opinion of the Authority) conflict with the objectives of the Authority, bring the Authority into disrepute or adversely affect the reputation of the Authority.

7.2 The Recipient shall notify the Authority immediately and provide the Authority with a full written explanation, if any of the circumstances in Clause 7.1 above arise.

7.3 If the Authority becomes entitled to exercise its rights under Clause 7.1, it may nevertheless decide not to exercise those rights, or not to exercise them to the fullest extent possible, or to delay in exercising those rights. Any decision not to exercise the Authority's rights under Clause 7.1, or to exercise them only partially or to delay in exercising them, may be made on conditions which will be notified to the Recipient provided always that any such decision by the Authority shall not prevent the subsequent enforcement of any subsequent breach of that provision, and shall not be deemed to be a waiver of any subsequent breach of that or any other provisions.

7.4 The Authority may also in addition to but without prejudice to its rights under Clauses 7.1 to 7.3 (inclusive) and at its sole discretion terminate this Agreement at any time by giving two calendar months' notice in writing to the Recipient.

7.5 In the event that the Authority exercises its right to terminate this Agreement under

a) Clause 7.1:

i) the relationship of the parties shall cease and any rights granted under or pursuant to this Agreement shall cease to have effect save as (and to the extent) expressly provided for in this Clause 7.5;

ii) any provision which expressly or by implication is intended to come into or remain in force on or after termination shall continue in full force and effect;

iii) the Recipient shall promptly return to the Authority or dispose of in accordance with the Authority's instructions all information, other data and documents and copies thereof disclosed or supplied to the Recipient by the Authority pursuant to or in relation to this Agreement;

iv) the Recipient shall repay to the Authority such amounts of the GLA Funding paid to the Recipient prior to termination as it deems appropriate;

b) Clause 7.4:

i) the provisions of Clause 7.5(a) shall apply; and

ii) the GLA shall pay the Recipient a pro-rated sum calculated by reference to Expenditure Incurred on or before the date on which notice is served under clause 7.4 and for which it has yet to invoice the Authority provided always that the Recipient provides the Authority with an invoice for the same with all supporting documentation required by the GLA in accordance with Clause 4 of this Agreement and the Funding Schedule.

8. Procurement and State Aid

8.1 All procurement of works, equipment, goods and services shall be based on value for money and suitable skills and experience and conducted:

a) using a fair and transparent documented decision making process taking account of public sector accountability and probity;

b) in accordance with all relevant law including the Public Contracts Regulations 2015 and underlying European Union Procurement Directives if applicable. For the avoidance of doubt:

(i) 3 or more written quotations must be sought in respect of purchases with values between £5,000.00 and £150,000.00 (inclusive); and

(ii) an advertised competitive tender exercise (in accordance with the Public Contracts Regulations 2015 where the thresholds therein are met/exceeded) must be conducted in respect of purchases with values exceeding £150,000.00; and

c) in accordance with government best practice relating to procurement practices and procedures; and

8.2 In accepting and disbursing the GLA Funding the Recipient shall comply with all applicable European Union rules on State Aid and shall ensure that all requirements for the application of the Block Exemptions or notification and approval by the Commission under such rules are met.

8.3 Unless otherwise notified by the Authority when utilising the GLA Funding to fund Relevant Aid to a Relevant Enterprise under the Project (whether directly by the Recipient itself or by funding the Relevant Enterprise in question to do so) the Recipient shall ensure that such aid is provided as "de minimis aid" in accordance with the De Minimis Aid Exemption.

8.4 In order to prevent any single Relevant Enterprise receiving aid in excess of the De Minimis Threshold (whether under the Project or otherwise from the Authority or any other public body or public source) the Recipient shall:

a) obtain a completed De Minimis Disclosure Form from the enterprise before allowing it to participate in the Project, providing it with any Relevant Aid or releasing any funding to it;

b) only provide Relevant Aid to a Relevant Enterprise when satisfied that doing so will not raise the total amount of Relevant Aid received by that enterprise from the Authority or any other public body or public source above the De Minimis Threshold;

c) maintain copies of the De Minimis Disclosure Forms and information about the amount and nature of the Relevant Aid provided for a period (in each and every case) of ten financial years after the date on which the Relevant Aid is provided to the enterprise in question; and

d) permit the Authority its auditors and agents access to the Minimis Disclosure Forms and to any other related records and information it considers necessary for assessing whether relevant State Aid rules have been complied with within ten (10) working days of a request for the same which the Authority may then disclose to the Department of Business Innovation and Skills and European Commission.

8.5 The Recipient shall notify the Authority when the value of Relevant Aid provided under the Project to any single Relevant Enterprise reaches the Relevant Aid Trigger Point in order that if the Recipient envisages that Relevant Enterprise's continued participation in the Project the Authority may consider what measures will have to be implemented to ensure that any further Relevant Aid received by the Relevant Enterprise complies with State Aid rules including (without limitation) directing the Recipient:

a) not to provide the Relevant Enterprise with any further Relevant Aid;

b) to utilise the Block Exemptions or any other applicable exemption or European Commission notification and approval procedure.

8.6 If the Authority directs it to do so the Recipient shall itself complete a De Minimis Disclosure Form in respect of any portion of the GLA Funding utilised by the Recipient that the Authority considers to be Relevant Aid to the Recipient as a Relevant Enterprise and shall fully cooperate with the Authority in utilising the Block Exemptions or any other applicable exemption or European Commission notification and approval procedure to comply with State Aid rules.

8.7 The Authority reserves the right to vary the requirements relating to State Aid in line with changes to relevant European legislation from time to time.

8.8 The Authority may monitor the Recipient's compliance with the requirements of this clause 8 (where applicable) and for the avoidance of doubt any failure to comply with such requirements (where applicable) shall be deemed a breach of a material term or condition of this Agreement for the purposes of clause 7.1(d).

9. Publicity and Intellectual Property

9.1 The Recipient shall ensure that, where appropriate, publicity is given to the Project and the fact that the Authority is financially supporting the Project. In acknowledging the contribution made by the Authority, the Recipient must comply with any guidance on publicity provided by the Authority and the Authority's logos (in the form set out in Schedule 3) shall be used wherever possible.

9.2 All publicity generated by the Recipient referring to the Mayor of London and/or the Authority including (without limitation) all press and media releases must be approved in writing at least two weeks in advance of any release of publicity material (in any form) by the Authority's Representative. The Recipient shall also ensure that any proposals for any launch or other related publicity activity are approved in writing by the Authority at least one month before the date of such proposed launch or other related publicity activity.

9.3 The Recipient shall ensure that it does not by its own actions or omissions, or those of its contractors or agents, harm the Authority's reputation or bring the Authority into disrepute.

9.4 If any part of the GLA Funding is used directly or indirectly to purchase or develop any Intellectual Property Rights then the Recipient shall take all necessary steps to protect such rights and hereby grants a perpetual, royalty-free license to the Authority to use the same for the purposes related to, and connected with, policies, initiatives and campaigns, and related to, or connected with, the Authority's discharge of its statutory duties and powers.

10. Agency

10.1 The Recipient is not and shall in no circumstances hold itself out as being the agent or partner of the Authority.

10.2 The Recipient is not and shall in no circumstances hold itself out as being authorised to enter into any contract on behalf of the Authority, or in any other way to bind the Authority, to the performance, variation, release or discharge of any obligation or power; or to make any statement on behalf of the Authority (unless approved in writing in advance).

10.3 The employees of the Recipient are not, shall not hold themselves out to be, and shall not be held out by the Recipient as being, employees of the Authority for any purpose whatsoever.

11. Amendment

The Recipient understands that amendments to this Agreement may be necessary in accordance with instructions and guidance issued by the Authority. No amendment to this Agreement shall be effective unless it is in writing and signed by or on behalf of each of the parties hereto, but the Recipient shall comply with any formal procedures for amending agreements which the Authority may have in place from time to time, and shall not unreasonably withhold or delay its consent to any amendment proposed by the Authority.

12 Review, Consultation and Final Report

12.1 In preparation for each of the Review Meetings (as that term is defined in Clause 12.2), the Recipient shall not less than 7 days before the date of the relevant Review Meeting submit to the Authority a report detailing the Recipient's activities in relation to meeting the Project Objectives, Milestones and/or Project Outputs.

12.2 The Recipient and the Authority shall meet to review the progress of the Project and the meeting of the Project Objectives, Milestones and/or Project Outputs ("Review Meeting") from time to time on a regular basis, at such times as agreed by the parties. Review Meetings will be organised by the Authority.

12.3 The agenda for the Review Meeting (which shall be attended by the Recipient's Representative) shall be informed by the Recipient's claims for payment and Project Monitoring Forms and shall include but not be limited to:

a) the progress and delivery of the Project and Project Objectives, Milestones and/or Project Outputs against the Milestones, any risks which may have any cost, funding, programme delay or quality implications and/or which may affect the delivery of the Project Objectives, Milestones and/or Project Outputs or any part thereof fully in accordance with this Agreement and the action the Recipient proposes to take to prevent and/or mitigate such risks adversely affecting the Recipient's ability to deliver the Project Objectives, Milestones and/or Project Outputs;

b) the amount of Additional Funding secured by the Recipient;

c) the Recipient's proposals for publicising, branding and acknowledging the Authority's funding of the Project; and

d) any revisions that may be necessary to the Project Objectives, Milestones and/or Project Outputs for whatever reason.

12.4 Any variations to this Agreement that appear to be necessary as a result of a Review Meeting shall be made in accordance with Clause 11.

12.5 In addition to the Review Meetings, throughout the term of this Agreement, the Recipient shall.

(a) cooperate fully with and provide the Authority and its agents, servants and contractors with all information and assistance that it reasonably requests from time to time including (without limitation) participating in and supporting the Authority's evaluation of the Project; and

(b) procure that its agents, servants and contractors cooperate fully with and provide the Authority and its agents, servants and contractors with all information and assistance that it reasonably requests from time to time including (without limitation) participating in and supporting the Authority's evaluation of the Project.

13. Compliance with Legislation and Policies

13.1 The Recipient shall ensure that it, and anyone acting on its behalf, complies with the law for the time being in force in England and Wales, and in particular:

a) shall take all necessary steps to secure the health, safety and welfare of all persons involved in or attending the Project; and

b) shall have in place appropriate equal opportunities and complaints policy/procedures and shall not unlawfully discriminate against any person.

13.2 The Recipient warrants that it has or will obtain the necessary authority (legislative or otherwise) to deliver the Project.

13.3 Without prejudice and in addition to clauses 13.1 and 13.2 the Recipient:

(a) shall comply with all relevant enactments in force from time to time relating to discrimination in employment and the promotion of equal opportunities;

(b) acknowledges that the Authority is under a duty under section 149 of the Equality Act 2010 to demonstrate it has paid due regard to the need to:

(i) eliminate unlawful discrimination and harassment;

(ii) advance equality of opportunity between groups who share protected characteristics and those that do not, in particular, minimise disadvantage suffered by the equality groups; taking steps to meet the needs of equality groups that are different from the needs of others; encouraging equality groups to participate in public life or in any other activity (such as elected office or management positions) in which their participation is disproportionately low.

(iii) Foster good relations between people who share a protected characteristic and those that do not.

The protected characteristics noted in the Equality Act include: age, race, gender, disability, religion or belief, sexual orientation, gender reassignment. For the first tenet, marriage and civil partnership would also be applicable.

In undertaking any activity concerning the Project the Recipient shall assist and cooperate with the Authority where possible in satisfying this duty;

(c) acknowledges that the Authority is under a duty under section 404(2) of the Greater London Authority Act 1999 to have due regard to the need to:

(i) promote equality of opportunity for all persons irrespective of their race, sex, disability, age, sexual orientation or religion;

(ii) eliminate unlawful discrimination; and

(iii) promote good relations between persons of different racial groups, religious beliefs and sexual orientation,

(iv) and undertaking any activity concerning the Project, the Recipient shall assist and co-operate with the Authority where possible to enable the Authority to satisfy its duty; and

(d) shall assist and co-operate with the Authority where possible with the Authority's compliance with its duties under section 1 and section 149 of the Equality Act 2010 as and when section 1 and/or section 149 come into force, including any amendment or re-enactment of section 1 or section 149, and any guidance, enactment, order, regulation or instrument made pursuant to these sections;

(e) shall if required by the Authority , ensure that the Project shall incorporate and be carried out in accordance with the Responsible Procurement Policy in which case, if requested by the Authority, the Recipient shall develop a responsible procurement plan (the "Recipient's Responsible Procurement Plan") setting out how the Recipient intends to carry out the Project in accordance with the Responsible Procurement Policy, and the Recipient shall submit the Recipient's Responsible Procurement Plan to the Authority for approval, such approval not to be unreasonably withheld. The Authority shall monitor the Recipient's compliance with this clause and the Recipient's Responsible Procurement Plan, and any failure to comply with such requirements shall constitute a material breach of this Agreement; and

(f) shall if relevant to the Project be fully responsible for complying with all obligations on the part of the "client" contained in the Construction (Design and Management) Regulations 2015 and the Recipient shall indemnify the Authority in respect of all liabilities which the Authority may incur or suffer in relation to such Regulations.

14. Liability and Insurance

14.1 The Recipient shall be liable for and shall indemnify and keep indemnified the Authority from and against any loss or damage incurred and any injury (including death) suffered and all actions, claims, costs, demands, proceedings, damages, charges and expenses whatsoever brought against the Authority and arising in connection with the management (including financial management) and delivery of the Project to the extent that such loss, damage, injury (including death), actions,

claims, costs, demands, proceedings, damages, charges and expenses are due to the negligence of the Recipient or the default of the Recipient in carrying out its obligations under this Agreement.

14.2 The Recipient shall ensure that at all material times it maintains in force policies of insurance with an insurance company of long-standing and good repute in respect of:

a) public liability for a minimum amount of five million pounds sterling (£5,000,000.00) in respect of any one occurrence or a series of occurrences arising out of any one event; and

b) such other insurance as may be required in order to fulfil the conditions of this Agreement including (without limitation) employers liability insurance for the statutory minimum amount of cover.

14.3 The Recipient shall on the written request of the Authority from time to time allow the Authority to inspect and/or provide the Authority with evidence that it has all necessary policies of insurance in place.

15. Data Protection, Freedom of Information, Confidentiality and Transparency

15.1 The Recipient shall ensure that at all times it complies with its obligations under this Agreement in manner so as to comply with the Data Protection Act 1998 including (without limitation) the maintenance of an appropriate registration with the Information Commissioner and complies in all respects with the provisions of the Data Protection Act 1998 and all applicable regulations.

15.2 The Freedom of Information Act 2000 (FOIA) gives a general right of access to information held by a public authority. Subject to any exemptions applicable, the Recipient shall co-operate fully with the Authority as reasonably requested by the Authority in respect of any request for information made to the Authority in connection with this Agreement pursuant to the FOIA.

15.3 Subject to Clauses 15.2, 15.4 and/or 15.5 the parties shall keep confidential any information exchanged between the parties which either party has specified as confidential or which would be likely to prejudice the interests of either party commercially or otherwise.

15.4 The obligations under Clause 15.3 above shall not apply to:

(a) information which at the time of disclosure is in the public domain;

(b) information which is required to be disclosed by law;

(c) information which is disclosed with the consent of the disclosing party.

15.5 The Recipient acknowledges and agrees that the Authority:

(a) is subject to the Transparency Commitment and accordingly, notwithstanding Clause 15.3 the Recipient hereby gives its consent for the Authority to publish the Agreement Information to the general public; and

(b) the Authority may in its absolute discretion redact all or part of the Agreement Information prior to its publication. In so doing and in its absolute discretion the Authority may take account of the exemptions/exceptions that would be available in relation to information requested under FOIA (as defined in Clause 15.2 above). The Authority may in its absolute discretion consult with the Contractor regarding any redactions to the Agreement Information to be published pursuant to this Clause 15.5. The Authority shall make the final decision regarding publication and/or redaction of the Agreement Information.

15.6 For the avoidance of doubt in the event that the Authority consents to the Recipient's disposal or cessation of use in the Project of any Capital Asset (pursuant to Clause 6.2) the Recipient shall ensure all data collected used or in any way related to or connected with the Project is erased (so that it cannot be recovered there from) from the Capital Assets to which such consent relates.

16. Entire Agreement

This document sets out the entire agreement between the parties and supersedes all prior oral or written agreements, arrangements or understandings between them. The parties acknowledge that they are not relying on any representation, agreement, term or condition, which is not set out in this Agreement.

17. Force Majeure

17.1 Either party shall notify the other in writing of any Force Majeure event as soon as it is aware of it.

17.2 Neither party shall be in breach of the Agreement by reason of any Force Majeure event. Each party shall bear their own costs arising as a consequence of the Force Majeure event.

18. Definition of Terms

In this Agreement the following terms shall have the following meanings:

18.1 **"Additional Funding"** has the meaning prescribed to that term in clause 4.3 of this Agreement.

18.2 **"Agreement Information"** means (i) this Agreement in its entirety (including from time to time agreed changes to the Agreement) and (ii) data extracted from

the claims made under this Agreement which shall consist of the Recipient's name, the expenditure account code, the expenditure account code description, the document number, the clearing date and the claim amount;

18.3 **"Authority's Representative"** means any person nominated by the Authority from time to time to be its representative for any matters relating to this Agreement.

18.4 **"Block Exemptions"** means as the context requires the De Minimis block exemption (EC Regulation 1998/2006) SME Aid block exemption (EC Regulation 70/2001 as amended) Training Aid block exemption (EC Regulation 68/2001 as amended) Employment Aid block exemption (EC Regulation 2204/2002 as amended) and/or Regional Aid block exemption (EC Regulation 1628/2006).

18.5 **"Certificate of Output Delivery"** means the certificate to be completed and submitted to the Authority in accordance with part B of the Funding Schedule 2, in the form set out Schedule 10 as amended by the Authority from time to time.

18.5 **"De Minimis Aid Exemption"** means the De Minimis block exemption (EC Regulation 1998/2006).

18.6 **"De Minimis Disclosure Form"** means the form attached at Schedule 5 or such other disclosure form as the Authority may on the giving of notice to the Recipient require it to use.

18.7 **"De Minimis Threshold"** means the ceiling on Relevant Aid provided under the De Minimis Block Exemption to a Relevant Enterprise as more particularly set out in the De Minimis Disclosure Form.

18.8 **"Capital Asset"** means any item of equipment or other asset which has a purchase value of one thousand and five hundred pounds sterling (£1,500.00) or more and which on the date of its purchase by the Recipient has a useful life of more than three (3) years and is purchased wholly or partly out of the GLA Funding.

18.9 **"Expenditure Incurred"** means expenditure connected with the Project in respect of which the Recipient has received relevant goods and services, or in respect of which it has entered into contractual obligations, for which payment has been made or is due to be made.

18.10 **"Funding Schedule"** means the schedule of payments agreed between the parties as set out in Schedule 2 to this Agreement.

18.11 **"GLA Funding"** means a sum of up to one hundred and seventy seven thousand, five hundred and thirty four pounds sterling (£177,534) to be paid to the Recipient by the Authority in accordance with the terms and conditions of this Agreement.

18.12 **"Insolvent"** means:

- where the Recipient is an individual (or if more than one individual than any one of them):

  (a) the subject of a bankruptcy petition;

  (b) is the subject of an application for an interim order under Part VIII of the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002;

  (c) enters into any composition, moratorium or other arrangement with its creditors, whether or not in connection with any proceeding under the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002; and

- where the Recipient is a body corporate (or if more than one body corporate than any one of them):

  (a) a proposal for a voluntary arrangement is made under Part 1 of the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002 or the Directors of the Recipient resolve to make such a proposal;

  (b) a petition for an administration order is presented under Part II of the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002 or the Directors of the Recipient resolve to present such a petition;

  (c) a receiver (including a receiver under section 101 of the Law of Property Act 1925 or manager or administrative receiver of its property (or part of it) is appointed;

  (d) a resolution for its voluntary winding up is passed under Part 1V of the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002 or a meeting of its creditors is called for the purpose of considering that it be wound up voluntarily (in either case, other than a voluntary winding up whilst solvent for the purposes of and followed by a solvent reconstruction or amalgamation);

  (e) a petition for its winding up is presented to the court under Part IV or by virtue of Part V of the Insolvency Act 1986 as amended by the Insolvency Act 2000 and the Enterprise Act 2002 or a resolution is passed that it be wound up;

  (f) an application is made under section 895 of the Companies Act 2006 or a proposal is made which could result in such an application;

  (g) entry into or a proposal to enter into any arrangement, moratorium or composition (other than any referred to above) with its creditors; or

(h) the dissolution or removal from the Register of Companies of the Recipient or it ceasing to exist (whether or not capable of reinstatement or reconstruction).

18.13 **"Intellectual Property Rights"** means copyright, patents, registered and unregistered trade marks, registered and unregistered designs and all other industrial and intellectual property rights anywhere in the world whether registered or unregistered and including any applications for any of those rights

18.14 **"Milestones"** means the milestones for the Recipient's fulfilment of the Project Objectives set out in Schedule 1.

18.15 **"Output Related Funding"** means the GLA funding paid in respect of Project Outputs as set out in Part B of Schedule 2.

18.16 **"Outputs Value Return"** means, where applicable, the return confirming Outputs delivered in a quarterly claim period and cumulatively from which, using the Unit Rates, the claim amount for the Quarter will be calculated as well as the cumulative amount claimed to date in the form set out at part (c) of Schedule 2 as amended by the Authority from time to time.

18.17 **"Overall Unit Cost"** means, where applicable, the total Output Related Funding divided by the number of Sustained Outcomes.

Where the Authority exercises its right to reduce, suspend or withhold GLA Funding, or require all or part of the GLA Funding to be repaid pursuant to Clause 7.1, where the sums in question relate to GLA Funding paid in respect of Project Outputs the GLA Funding may be re-calculated based on the revised maximum number of Sustained Outcomes deemed achievable by the Authority (at its discretion) and multiplied by the Overall Unit Cost, regardless of the associated value of the volume of prior Project Outputs achieved at the date on which the GLA notifies the Recipient of its exercise of its Clause 7.1 rights provided always that the Authority reserves the right to apply an alternative methodology to re-calculate the GLA Funding amount.

18.18 **"Project Outputs"** means the outputs including the Sustained Outcomes to be met by the Recipient as set out in the Annex to Schedule 1 and/or to any annexure thereto and any amendment thereto agreed between the parties in accordance with clauses 11 and 12, and to be carried out in accordance with the undertakings set out in Schedule 1.

18.19 **"Project"** means the Old Manor Park Library Creative Workspace Redevelopment project.

18.20 **"Project Monitoring Form"** means the form to be completed and submitted to the Authority by the Recipient under Clause 4.2 and which shall take the form of the template set out at Schedule 6a.

18.21 **"Project Objectives"** means the objectives to be met by the Recipient as set out in Schedule 1 and any amendment thereto agreed between the parties in accordance with clauses 11 and 12, and to be carried out in accordance with the undertakings set out in Schedule 1.

18.22 **"Recipient's Representative"** means the representative of the Recipient responsible for ensuring the effective delivery and management of the Project.

18.23 **"Relevant Aid"** means any financial or non-financial aid or assistance provided to a Relevant Enterprise incusing (without limitation) any capital or revenue grant payments any diagnosis and/or consultancy services and/or training services provided to a Relevant Enterprise and/or its employees at less than market value and subsidies towards the normal operating costs or the enterprise any guarantees against any of its liabilities and loans charged at less than market interest rates (in the case of novel or contentious forms of aid and assistance the Recipient should seek the Authority's advice).

18.24 **"Relevant Aid Trigger Point"** means unless the Authority notifies the Recipient otherwise the value of the Euro equivalent (at the date of this Agreement) of fifty thousand pounds sterling (£50,000.00) of Relevant Aid provided by the Recipient to a Relevant Enterprise within the last three consecutive financial years.

18.25 **"Relevant Enterprise"** means an entrepreneur sole trader partnership firm of business (whether incorporated or not) or other body (public or private) undertaking activities of a commercial character or conducted with a view to profit or providing goods and services in an environment for which there is a commercial market but (for the avoidance of doubt) excluding aid and assistance to children young people and adults in education unemployed persons apprentices persons on work placements and employees where the Relevant Aid provided does not directly assist their employer.

18.26 **"Responsible Procurement Policy"** means the GLA Group Responsible Procurement Policy in place from time to time and the current version of which can be obtained from https://www.london.gov.uk/priorities/business-economy/vision-and-strategy/focus-areas/responsible-procurement/responsible-procurement-policy.

18.27 **"Schedule"** means a schedule to this Agreement which shall form part of this Agreement as if set out here.

18.28 **"Statement of GLA Funding Expenditure"** means the statement to be provided by the Recipient to the Authority in accordance with section 1 of Part B of the Funding Schedule setting out full details of Expenditure incurred on the Project and in respect of which claims for GLA Funding have been made [in the previous Financial Year], which shall be accompanied by copy invoices clearly showing Expenditure Incurred on the Project Outputs or in the absence of such invoices

contract documents and transaction listings from the Recipient's finance management system and certified as true and accurate records of such expenditure by the Recipient's Chief Financial Officer in the form set out in Schedule 8 as amended by the Authority from time to time.

18.29 **"Sub-Grantee"** means any person which the Recipient funds in whole or in part from the GLA Funding.

18.30 **"Sustained Outcomes"** means any outputs or outcomes which by their nature are to be measured over a sustained period as set out at the annex to Schedule 1

18.31 **"Transparency Commitment"** means the transparency commitment stipulated by the UK government in May 2010 (including any subsequent legislation) in accordance with which the Authority is committed to publishing its agreements, contracts, tender documents and data from invoices and claims received.

18.32 **"Unit Rates"** means, where applicable, the values associated with each specific Project Output as set out at Schedule 2

19. A reference to any statute, enactment, order, regulation or other similar instrument shall be construed as a reference to the statute, enactment, order, regulation or instrument as amended or re-enacted by any subsequent statute, enactment, order, regulation or instrument and shall include all statutory instruments or orders made pursuant to it whether replaced before or after the date of execution of this Agreement.

IN WITNESS OF THE ABOVE the parties have executed this Funding Agreement as a deed on the date written at the head of this document.

The Corporate Seal of the)
GREATER LONDON AUTHORITY)
Hereto affixed is authenticated by:)

[redacted]

.....
(Signature of Authorised Signatory)

.....
(Print Name)

.....
(Date)

THE COMMON SEAL of THE MAYOR AND BURGESSES OF THE LONDON BOROUGH OF NEWHAM

was affixed to this Deed in the presence of:-

[redacted]

.....

(Signature of Authorised Signatory)

[redacted]

.....

(Print Name)

21.07.15

.....

(Date)

Schedule 1
Project Description

The project will reopen, renovate and reanimate the disused Grade II Old Manor Park Library, creating a new vibrant hub for artists, creative businesses and the community - with an extensive public programme that involves the whole community, delivered by artists and practitioners occupying the building's affordable studios.

The project will be delivered in partnership with LB Newham / CREATE and Bow Arts, both of which will bring specific expertise and valuable local knowledge, and will use their extensive networks to ensure the project's long-term success. The council has agreed a lease for the building for an initial seven years and is to support the project with additional funding. The aim is to embed the new venue into the local community, reopen and design the heritage building as a local asset and create a major creative and cultural resource in Manor Park, an area of the borough with disproportionately low levels of deprivation and cultural engagement.

Affordable workspace is crucial to the development of artists' careers, but the high cost of housing in London, combined with the joint demands of live and workspace, can severely limit the time that artists can devote to their creative practice. If London is to remain a vibrant global creative powerhouse, allowing artists to bring innumerable social and economic benefits to areas of deprivation, then we need to provide the resources to allow them to thrive. Manor Park has very few artists working in the area but it is well connected and will be even more so with the forthcoming Crossrail train link thus we think this will be an attractive and affordable place for artists to work in a way that will be transformative. We want to support artists to come to live and work in the area, but do so in a way that directly benefits local residents and small businesses.

This project will produce a high quality community space and café facilities on the building's ground floor and produce 20 new affordable studios for local artists, creative businesses and makers, who will contribute to a public programme. The new space will be unique and will offer a different model having an 'open front door' policy. Create will run the public programme, prioritising artists who express strong interest or have proven track records in delivering community-focused work and working with diverse communities.

This new project will develop our practice and that of Bow Arts in east London and set new precedents for integrating artists into deprived communities to share skills and deliver projects. We believe that demonstrating the value of artists to deprived areas could influence sector-wide change and facilitate the development of this kind of project in other parts of Newham and wider London.

Income from the studios and the new café facilities will contribute to the centre's sustainability, and the project will create an enterprising and virtuous circle:

- the local population benefits from increased access to art, a community space (for hire by local clubs and residents) and a public programme of events
- the borough benefits from the reanimation of the disused, listed building. It also sets a precedent for the imaginative use of other disused heritage assets across London
- local artists, charities and small creative enterprises benefit from affordable studios, a local community space, a place to facilitate the development of local networks and increased arts investment and interest in Manor Park in east London
- The high street and surrounding area benefit from a new landmark building and an influx of artists, creative businesses and visitors
- Small local businesses benefit from a greater profile and new customers.

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To note, when the proposal was submitted it was thought that the building would be able to accommodate a community cafe. However through the interview and research process and through working with Bow Arts Trust it is felt that a permanent community café may not be financially viable in the short term or indeed something that the community and the artists in the building would want as a fixed facility. LBN, Create and Bow Arts Trust want to find a whole building solution that makes for the best resource for the community and tenants and for the long-term financial viability of the building, with time to evolve and grow in time. This is what happened with another of Create's projects, the Blackhorse Workshop which now has a permanent cafe a year after opening to the public.

With his in mind, the project will instead provide public catering facilities by maximising the capacity of a communal kitchen, fitting it out to the highest standard and with adequate equipment so that it can provide for OMPL's creative tenants for the day-to-day and to provide for catering for community events and users involved in the engagement programme. We are factoring into the design and capital programme the ability for these catering facilities to evolve into a permanent fixed cafe space if this becomes viable and desirable. Flexibility is key to the project and we are integrating this into our thinking around a cafe space. We are also looking at mobile coffee providers who can have a pitch adjacent to the OMPL that provides for all parties using the building and other consumers on the high street and are keen to explore the viability of this over time too.

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Design dialogue and project management arrangements

The above activities will be developed in collaboration with the GLA, paying due regard to the following arrangements, in particular for activities involving design, placemaking, or 'look and feel' issues.

1. Project Scoping
LB Newham and delivery partners will share any scoping work that has been undertaken and arrange a meeting to present and discuss this work. The GLA lead will provide comments and, if required, recommend further work to be undertaken before Brief Writing begins.

2. Brief writing
The GLA lead and LB Newham and delivery partners will collaborate on brief writing and the brief will be agreed by both parties before issue. This will involve regular discussion on approach to the brief or briefs and brief writing with direct input from GLA lead.

3. Procurement
Procurement options and the final procurement route will be discussed and agreed by the GLA lead, LB Newham and delivery partners before actions are taken and procurement process begun. LB Newham, delivery partners and GLA lead will also agree processes associated with the chosen route, such as selection criteria, framework panel selection, e-tendering portals or other processes. The GLA lead will be invited to contribute to selection and interview processes.

4. Project development
Regular meetings will be organised with the GLA lead and any relevant appointed consultants in attendance. A mutually convenient timetable will be agreed by the GLA and delivery partner lead. The delivery partner will keep the GLA lead informed of all developments and share all material such as drawings and other documents in advance of any meetings and as requested. The GLA lead will offer comments on project design and process, and arrange design reviews and workshops as required or agreed with the borough and delivery partners.

5. Development-to-delivery milestone
A single primary development to delivery milestone will be agreed between LB Newham, delivery partners and the GLA lead. This milestone is anticipated to be around June 2015, to coincide with the appropriate stage in the Project programme. A formal project review will then be arranged by the GLA lead to coincide with this milestone. Delivery funding will be subject to a satisfactory report from the review panel. Secondary project specific development to delivery milestones may also be agreed for some of the individual sub-projects.

6. Delivery
LB Newham and delivery partners and the GLA lead will hold regular (at least monthly) update meetings during delivery phases to review all work including any development of, or change to designs or initial proposals. The borough will share all relevant documents including all drawings, technical reports and other documents and offer site visits where required.

7. Completion and evaluation
LB Newham and delivery partners and the GLA lead will agree the process of evaluation and LB Newham and delivery partners will share all work associated with evaluation process with the GLA lead.

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8. Meetings and Reviews

Project team meetings (Operational Group – Project Managers, Project Leads, and consultants, where relevant)
Recurrence: bi-weekly or 3-weekly as required
4 days in advance:

- Agenda prepared by borough/delivery partner lead
- Documents circulated to GLA and provided at meeting, at appropriate scales and number of copies. These should include:
  - Related reports and studies
  - Briefs or project scoping documents
  - Drawings – plans, sections, maps, illustrations as appropriate
  - Site photographs

Within 1 week:

- Notes circulated by delivery partner lead to other team members and GLA project lead.

Informal project design workshops (Strategy Group – Operational Group as above and Senior Managers)
Recurrence: as required by GLA lead, anticipated to be two over project lifetime, to take place either side of the development-to-delivery milestone. Agenda, attendees, timing and location agreed by borough and GLA.
1 week in advance:

- Agenda circulated by GLA lead.
- Relevant and up-to-date documents circulated by consultants on instruction from borough lead.

Within 1 week:

- Review recommendations circulated by GLA lead to delivery partner lead.

Formal/high-level project reviews (Mayor's Design Advisory Panel)
Recurrence: as required, to coincide with the development-to-delivery milestone.
10+ days in advance:

- Agenda circulated by GLA lead.
- Relevant documents circulated by consultants on instruction from the delivery partner lead.

Within 10 days:

- Recommendations circulated by Project Review Panel Chair.

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Annex to Schedule 1

Outputs and outcomes

Outputs / outcomes	Baseline	Target	Total	Monitoring Approach Overview	Information Collected
	Where applicable please include a baseline figure	*What is your overall aim against this output?*	*What was the actual you achieved?*	*Please insert a brief description of the approach you will take*	*List monitoring & verification information you intend to collect*
Value of match funding	N/A	£213,074		From LB Newham, Create London and Bow Arts	Invoices and project plan
New jobs created	N/A	15		Created across the lifetime of the project, those for the artists, office staff, venue and event management staff	Payslips, job contracts, freelancers contracts
Jobs safeguarded	N/A	1		Named staff and evidence of renewed contracts	Contract information
Increase in visitor satisfaction rate (%)	54%	65%		Baseline survey from street interviews	Further surveys will continue through the lifetime of the project
Increase in footfall (%)	5,700s	+12,000 (210%)		Through community hires, community engagement programme, art projects, exhibitions and theatrical events, creative businesses and artists studios	Booking records, noting visitor numbers, tenancy agreements, visitor books, high street surveys
New apprenticeships starts	N/A	10		training opportunities created through the Create Jobs programme which is run by Create and A New Direction. This is a job creation and vocational training programme that is for local young people, aged 18-25 years, wishing to work in the creative industries	Client records, placement records, case studies and employer feedback.
New or improved commercial/ business space (m2)	N/A	570 m2		Existing information as provided by the borough's surveyor	Architects and design team evidence and physical evidence through project plans and photo-documentation

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Area of public realm improved (m2)	N/A	20m2		A small area of external space with planting	Photos and architectural plans
Number of businesses supported	N/A	15		local traders and creative businesses will be supported to grow and thrive through the creation of the hub and the new customers the project will bring. They will also benefit from marketing workshops that Create and partners will provide	Recording the number of local artists using studios, local traders as suppliers (invoices) booking evidence from workshops.
Number of events held	N/A	50		delivered over the course of a year	Booking evidence, recording of visitors to events, website and social media postings, leaflets and marketing materials.
Number of buildings/shop fronts improved	N/A	1			Architects and design team evidence and physical evidence through project plans and photo-documentation
Number of new start-ups created	N/A	1		The new initiative producing resources including studios, creation and community spaces that the redeveloped Old Manor Park Library will bring	Architects and design team evidence and physical evidence through project plans and photo-documentation

PLEASE INCLUDE A BRIEF DESCRIPTION OF HOW EACH OUTPUT MEASURE RELATES TO THE OVERALL PROJECT –

Increase in footfall
Improving this will bring renewed interest to the new building, sustaining its future. It will bring increased income to nearby high street retailers generating new customers and helping to sustain existing businesses and possibly encouraging them to make improvements or changes to their provision/services to meet the needs of new customers.

Number of jobs created/safeguarded
By providing job creation and training opportunities for local resident, and supporting the area's transformation there will be local buy-in and support for the new enterprise. This will encourage local people to use the building and understand its wider benefits above being a meeting and event space.

% Change in Business Turnover

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The disused space will be brought back to life and with a full arts, community and cultural events programme and workspace for creative businesses. It will have a year round, full programme drawing in all members of the local community and local. All of this will contribute to the animation of the high street and to provide a much-needed cash injection into the local economy.

% Change in Visitor Satisfaction
The transformation of the landmark building and its reanimation will help to provide a new identity for Manor Park. A large-scale successful project as described will have the purpose of attracting national media attention and generating local interest. Through marketing, press and PR we will bring this project to the wider attention of other residents living elsewhere in the borough, external visitors and the creative sector. In bringing new people to the area and to the building, we can help to make Manor Park a new destination for arts audiences, to support existing businesses and to attract new homebuyers. All of this will instill a sense of pride and galvanize the community to make further positive changes to the area and for them to feel that this is a good place for people to live and raise their families.

% Change in Vacancy rates
The new space will produce 20-25 new studios/workspaces for artists and businesses to develop and thrive. It will also bring an empty community asset back to life. The provision of workspace is a local, sub-regional and national priority.

Young people receiving support / training/ Young people placed in Apprenticeships
The project will support the borough, the sub region and wider London's key priorities to provide high quality training and job opportunities for young people who are facing disproportionate levels of unemployment.

Number of high street frontages improved
The new project will contribute to improvements in the public realm, including conservation and enhancement of heritage assets, both along key routes where it can contribute to legibility, and for the nearby residential areas where it can contribute to the desirability of the area to live.

Commercial floorspace created or improved (m2)
We are improving on and implementing high quality, sensitive design approaches working with innovative architectural practices and studio providers. We will produce a modern building that is fit for purpose and works efficiently and effectively as a social enterprise and community resource. It will in the long-term act to kick-start other improvements to the high street either through Cross Rail interventions or private investment.

Number of empty shops / buildings activated (pop-ups)
The disused space will be brought back to life and with a full arts, community and cultural events programme and workspace for creative businesses. It will have a year round, full programme drawing in all members of the local community and local. We see this as long-term sustainable project.

Area of Public Realm Improved (sq.m/ Wayfinding/signage improvements
The importance of a high quality, accessible public realm and enhancement of architectural features not only enhances the building's attractiveness it will eventually improve the commercial offer of the immediate area.

Business support and training: young people, individuals, and businesses
These measures will promote collaboration between creative tenants and high street businesses so that they can work collaboratively; we can establish local supply chains and so that there might be knowledge transfer.

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Number of new business start-ups
The Old Manor Park Library will have a business model that generates income supporting local businesses. This project offers a tried and tested model that can kick-start the local economy, fostering growth and regeneration This project will make the area more attractive to other businesses that are looking to relocate to the area, and to developers that are looking at potential sites for commercial buildings or for social housing. Such developers usually view thriving cultural hubs in a neighbourhood as an indicator of a healthy and growing economy.

Number of events held
The event programme will allow us to give a new purpose for the building for the high street and the neighbourhood. It will ensue that the building has a relationship as a resource and a local asset that local people can value.

LIST OF SELECTED OUTPUT DEFINITIONS AND METHODOLOGY FOR COLLECTING EVIDENCE

Outputs	**Definitions**	**Verification**
Public Realm improvements (m2)	**Improved:** significant improvement in the quality of the built environment through improved use of space, urban design and improved quality of materials used. Could be linked to measurement of time savings, reductions in road safety incidents, increased perception etc. **New:** space which was previously not for public use which is transformed into pavement, road, street furniture & park area.	Architect drawings demonstrating the area improved (before and after) and invoices and contracts to demonstrate work has been commissioned and completed. The designs should be supplied as part of invoicing.
Value of match funding (£) from partner bodies as a result of GLA investment	Covers all funding committed to Mayoral projects or programmes. Two types recorded include: **1)** Direct match in the Grant Agreement and monitored as part of the project quarterly claims; **2)** Match committed to a programme or area-based intervention where there is a series of complementary investments.	Value of other funding attracted to the target area in addition to GLA funding. Gross funds spent - completed schedule signed by Finance Director, validated by receipts. In kind contributions – all contributions should be converted to cash and signed off by Finance Director. Validated as above by receipts, time sheets, invoices.
No. of jobs created	**New** - should not have existed in the London borough or the employer before the intervention. **Permanent** - should have a life expectancy of at least 26 wks. FTE - 35hrs or more per wk.	**Business** – name, address, post code, telephone number, ownership and number of employees. **Job** – title of the new or attracted job, contract of employment with expected start date, hours of work.

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		Letter or form signed by employer to confirm jobs are as a result of the project. To avoid double counting, a job must not be counted again if it is filled over time by different people. Safeguarded jobs (i.e. those that may have been lost without the intervention) are not included. Positions created before the start of the current Mayoral term are not to be included, even if they are recorded as achieved after the start of the Mayoral term (for example referring to outcomes recorded after 26 weeks).
No. of jobs safeguarded	Must be a permanent, FT equivalent job which is at risk when the project is approved. At risk is defined as being forecast to be lost normally within one year (i.e. must be specified or if the sector is in longer term decline a longer period might be appropriate).	**Business** – name, address, post code, telephone number, contact details, ownership, number of employees **Safeguarded** – job title, contract of employment and duration (1 year of longer), hours of work (for FTE calculation) A letter from employer or form at end of project confirming that safeguarded job is as a result of project.
Increase in business turnover	Increased financial turnover can be defined as the volume of a business output in terms of profits over a given number of years or period of time	Annual audited business accounts, via Company House.
Increase in visitor satisfaction	Increase in visitor satisfaction in the target area over agreed period.	Start and End Surveys of town centre users – at start of delivery (baseline position) and at end

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Increase in footfall	Also known as People Counting or Shopper Counting, as the measurement of the number of people entering passing a certain location or entering a shop or shopping mall. An increase in football is measure from the baseline position over a period of time compared to another survey after an expected change or trend has taken place.	Survey count verification comparing baseline position at two particular locations where people are expected to pass or enter and a new survey count at a different time or date.
Reduction in vacancy rate	Vacancy rates are statistics kept on vacancies in rental properties, homes for sale, and hotels. High vacancy rates are usually viewed as a sign that the market is struggling, while low rates are desirable, because they indicate that property is a hot commodity and that vacancies rarely remain unfilled for very long.	Consulting census data, local government offices.
New apprenticeship starts	A job with an accompanying skills development programme designed by employers in the sector. Allowing apprentice to gain technical knowledge, real practical experience, with functional and personal skills.	Name or employee number, details of previous employment (or worklessness), employee start date, apprenticeship start date (if different), postcode, date of birth, gender, ethnic origin, disability, criminal convictions, job title, details of apprenticeship framework, level, provider of apprenticeship. Apprenticeships can be counted only if they represent a new post in a company. An existing post in a business replaced by an apprenticeship post cannot be recorded
New or improved commercial/ business space (m2)	**New or upgraded:** new buildings constructed as part of the project, refurbished, improved or adapted for productive use as part of the project. **Improved:** Actual floor space or potential market value has been increased by some physical improvement.	An architect's floor plan drawings showing floor space area. Copy of completion certificate to demonstrate works undertaken. Surveyor reports from pre and post completion of works.

Schedule 2

Funding Schedule and Milestones

Part A

Milestone Related GLA Funding

1. On achievement of the Milestones, the Recipient shall submit a claim form in the form set out at Schedule 6b (with supporting evidence of Expenditure Incurred on the Project Objectives including copies of third party invoices, and/or contract documents and transaction listings from the Recipient's finance management system and certified as true and accurate records of such expenditure by its statutory chief financial officer (which shall mean where the Recipient is a London borough council including, without limitation, the Royal Boroughs, the City of Westminster and Corporation of London, the officer of the Recipient who is responsible for the proper administration of its financial affairs pursuant section 151 of the Local Government Act 1972 (Recipient's Chief Financial Officer)) to the Authority for the appropriate amounts as set out in the Funding Schedule for the relevant Milestone such claims to be accompanied by:

   (a) a written report detailing progress in meeting the Project Objectives, the application of the Recipient's Contribution to the Project Objectives and its efforts to secure and the details of any Additional Funding secured together with such evidence and other information as the Authority may reasonably require (in the form of the Monitoring Forms set out at Schedule 6a); and

   (b) such other evidence and information as the GLA may require from time to time (as set out in the Funding Schedule or otherwise).

2. The Authority shall make payment to the Recipient, or as otherwise directed in accordance with the Funding Schedule, within 30 days of receipt of a valid invoices which the Recipient may issue following the approval by the Authority of valid claim forms submitted in accordance with paragraph 1 above.

3. If the report referred to in Clause 6.1(g) of this Agreement shows that the GLA Funding paid to the Recipient as at the date of the report is in excess of the total Expenditure Incurred by the Recipient for the achievement of the Project Objectives, then the Recipient shall repay that excess amount to the Authority forthwith and in all circumstances no later than 30 days following the approval of the report by the Authority in accordance with Clause 6.1(g) of this Agreement. Without prejudice to this obligation, the Authority may recover this excess by reduction of any funding still to be paid under this Agreement, or by set off against any other money due or to be due from the Authority to the Recipient.

Project Name:	Kid Manor Park Library Creative Workspace Redevelopment													
Milestones	Description of activities	Evidence	GLA		GLA (only Match Funding (TfL funds, LEP funds etc))		Local Authority Match Funding		Private Sector/Other Match Funding		2015/16 (Apr '15-Apr '16)			
			Cap	Rev	Cap	Rev	Cap	Rev	Cap	Rev	Q1	Q2	Q3	Q4
	Design and construction of studios		97,400											
	Design and construction of lobby and kitchens		37,730											
	[illegible]													
	contingency		18,000											
	Construction project management		24,404											
	rental subsidy													
[illegible]	[illegible]													
Artist Studio subsidy (£4,200 per annum for 3 years)	Artist Studio subsidy (£4,200 per annum for 3 years)													
Community hire subsidy (£7800 per annum for 3 years	Community hire subsidy (£7800 per annum for 3 years													
Community engagement and consultation workshops														
[illegible]														
Create London engagement & audience development programme (2015-16)														
[illegible]														
Totals			177,534	0	0	0	12,000	88,000	0	142,114	Q1	Q2	Q3	Q4
											Total GLA funding by quarter			

See attached excel and pdf documents

Part B

Output Related GLA Funding

1. The Recipient shall complete and submit to the Authority, within 14 days of the end of each quarter (quarters commencing on 1 April 201[ ], for the term of this Agreement, a:

   (a) completed Outputs Value Return (in the form set out at part B of Schedule 7 as amended by the Authority from time to time).The Recipient shall ensure that all Outputs claimed meet the eligibility criteria as specified in Schedule 11 (Programme/Project Output Definitions & Evidence Requirements);

   (b) written report detailing progress in meeting the Project Outputs, the application of the Recipient's Contribution to the Project Outputs and its efforts to secure and the details of any Additional Funding secured together with such evidence and other information as the Authority may reasonably require such other documentation and information as the GLA may require from time to time (in the form of the Monitoring Forms set out at Schedule 7);

   (c) such other evidence and information as the GLA may require from time to time (as set out in the Funding Schedule or otherwise).

   (d) in addition and without prejudice to the forgoing provisions of this paragraph 1 the Recipient shall prepare and submit to the Authority an end of Financial Year Estimate Claim which shall confirm actual Outputs delivered pursuant to the Project to date and the associated drawdown of GLA Funding and provide a prudent estimate of all outstanding Outputs to be delivered pursuant to the Project to the end of that Financial Year (31 March) no later than 4 March in each Financial Year in respect of which GLA Funding has been or is to be sought;

   (e) the Recipient shall no later than fifteen (15) Working Days after the end of a Financial Year in respect of which GLA Funding payment has been or is to be sought submit to the Authority a fourth quarter actual claim indicating actual Outputs delivered in the fourth quarter (January-March) of the previous Financial Year;

   (f) as soon as reasonably practicable after the end of each Financial Year in respect of which GLA Funding payment has been or is to be sought and by such date as the Authority shall specify (provided always that such date shall be no later than 31 July in the Financial Year immediately succeeding that Financial Year (the "Final Statement Date")) the Recipient shall submit to the Authority a Certificate of Output Delivery which shall confirm actual Outputs delivered and the associated drawdown of GLA Funding.

2. The Authority shall make payment to the Recipient in accordance with the Funding Schedule, within 30 days of receipt of a valid invoice which the Recipient may issue following the approval by the Authority of valid claim forms submitted in accordance with paragraph 1 above provided always that Recipient hereby acknowledges and agrees that in any event the Authority shall not pay any claim(s) for the final ten percent (10%) of the GLA Funding until it is satisfied, having conducted any final monitoring and/or verification exercises which it considers, in its absolute discretion, necessary or otherwise.

3. The Recipient shall only include in any claims made in respect of Outputs made under this Agreement sums calculated in accordance with the Unit Rates for delivered Project Outputs as set out in this Output Related Funding Schedule and which meet the eligibility criteria as specified in Schedule 11.

4. If the Certificate of Output Delivery shows that the GLA Funding paid to the Recipient as at the date of the submission exceeds the Project Outputs delivered in the period to which the Certificate of Output Delivery relates, then the Recipient shall repay that excess amount to the Authority forthwith and in all circumstances no later than 30 days following submission of the Certificate of Output Delivery to the Authority. Without prejudice to this obligation, the Authority may recover this excess by reduction of any funding still to be paid under this Agreement, or by set off against any other money due or to be due from the Authority to the Recipient.

5. In accordance with the guidance set out in the Output Definitions & Evidence Requirements document (Schedule 11 of this Agreement), the Recipient shall retain data and systems needed for verification of each Output that has been delivered. This information shall be reviewed by the Authority at review meetings in accordance with Clause 12 of this Agreement.

Output Related Funding Schedule and output definitions

N/A

Schedule 3

The Authority's Logo

Schedule 4

Proposal

INITIAL APPLICATION FORM ATTACHED

Schedule 5

De Minimis Disclosure Form

Please complete this form as appropriate.

Name of Business/Organisation: London Borough of Newham .....

Address: Newham Dockside, 1000 Dockside Road, London E16 2QU
Telephone: Main number is 020 8430 2000 direct number 020 3373 1276

1. I/ We recognise that the assistance, grants and other benefits (as relevant) funded by the Greater London Authority and being provided under the above Project involves the provision of assistance that under European Union rules is characterised as "De Minimis Aid[1]" within the meaning of the European Commission's De Minimis Aid Exemption Regulation (EC Regulation 1998/2006[2]).

2. I/ We declare that within the past 3 consecutive financial years (1st April to 31st March) the above business **[has] [has not]** received assistance, grants or other benefits from the Greater London Authority whether under this Project or any other Greater London Authority programme, or any other public body or public source

   and that the value of the assistance received (if any) in the last three (3) consecutive financial years is as follows:[.....]

(If none was received in the last 3 financial years, state "None" or "N/A" below; include any aid you have applied for but not yet had a decision about.)

Date of Payment	Name of Provider	Amount £	Reason for Payment

I/ We undertake to inform you as soon as possible of any further assistance, grants or other benefits we receive from the Greater London Authority or any other public body or public source in the future.

I/ We recognise that the business may be required by the European Commission to repay the value of the assistance received under the Project (with interest) at any time within the next 10 years if the information in this form is misleading or incorrect.

(As a result of this information the Project Manager will confirm whether you are eligible to receive assistance under this Project.)

Signed ..... Name .....

Date .....

Please return this form to the Project Manager

Annexure 7 (a)

[1] See Annexure 7(a) for an explanation of De Minimis Aid
[2] Made 15th December 2006, effective 1st January 2007

Explanation of the European Commission's Rules on "De Minimis Aid"

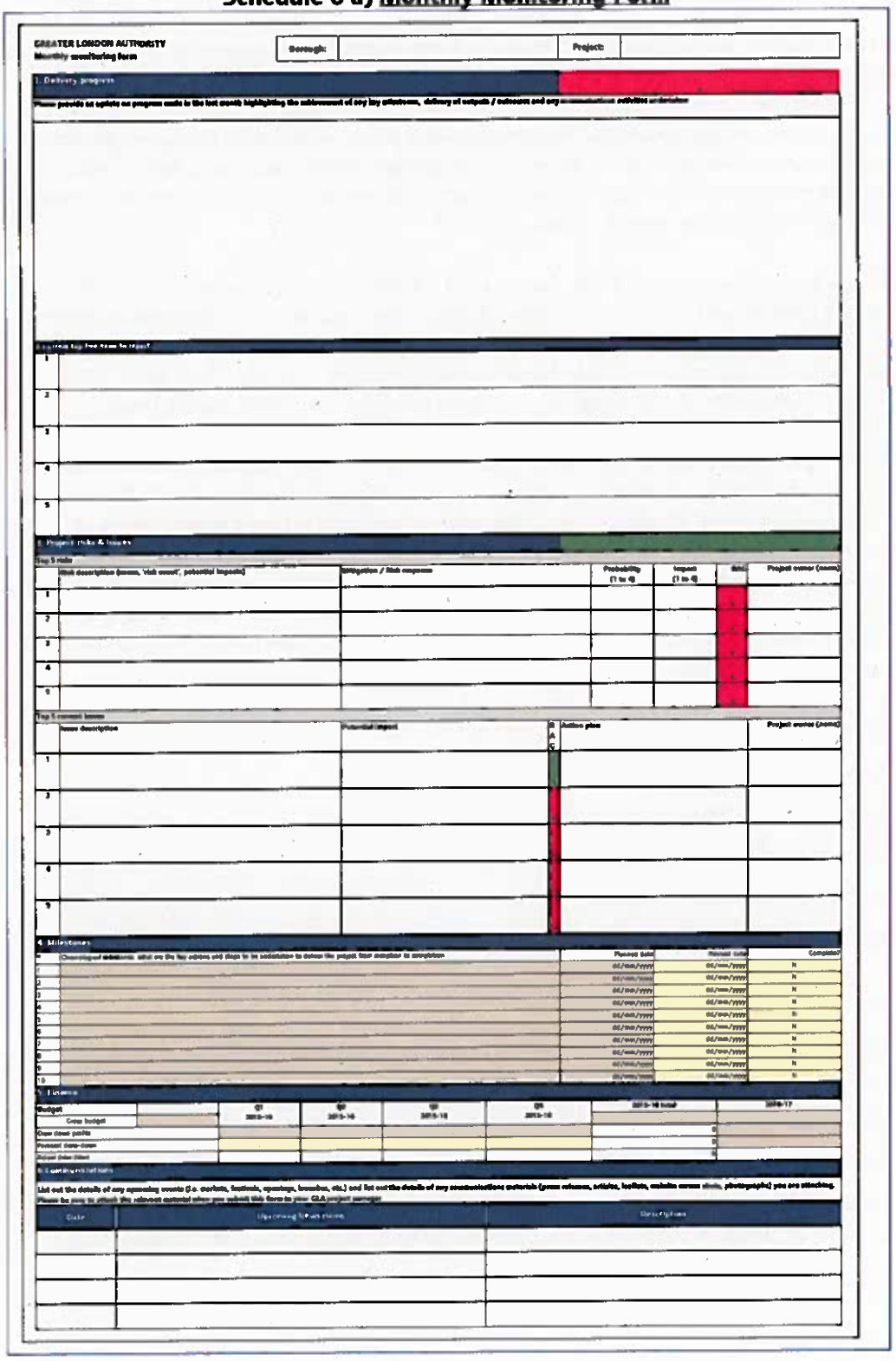
You are being offered assistance under this Project in accordance with the European Commission's rules on "De Minimis Aid" (Commission De Minimis Aid Exemption Regulation 1998/2006). These rules allow any single business (firm, company, sole trader or entrepreneur) to receive up to €200,000 of aid and assistance from public bodies over any consecutive three financial years without contravening European state aid rules. (State aid rules are designed to prevent the public sector giving the private sector subsidies, or covering costs that commercial firms would normally be expected to bear themselves, in order to ensure the common market in goods and services within European Union.)

If your business has received any aid or assistance as "De Minimis Aid" from a public body in the past 3 consecutive financial years (1st April to 31st March) then it must be disclosed and recorded in this form in the table at paragraph 2. This includes aid and assistance provided by the Greater London Authority under this Project or any other one, as well any provided by another public body or source. The Project Administrator will use this information to decide whether you are eligible to receive assistance under the Project.

Any type of assistance, grant or other benefit funded by or from a public body might be caught be these rules if it covers (completely or in part) a cost, risk or liability your business would normally be expected to bear itself if run on normal commercial lines. The following is a list of the more common forms of aid that might come within these rules; however it is not exhaustive. Potentially **any** assistance from a public body or source might be caught. Depending on the circumstances aid may have been provided as "De Minimis Aid" or under another State Aid regulation. Should you have any doubts on this matter, please contact the body who provided the assistance to clarify the terms on which was given (ask if it was classed as "De Minimis aid") or the Project Administrator.

- Consultancy advice provided either free or at a reduced rate
- Training provided either free or at a reduced rate
- Grants from public bodies (capital or revenue)
- Loans from public bodies at favourable rates
- Loan guarantees from public bodies
- Aid for investment in environmental projects at a free or reduced rate
- Provision of a free or reduced rate feasibility study for research and development or other assistance with research and development
- Grants from an investment trust (including charities) which may themselves have received the funds from a public body
- Grants from a part publicly funded venture capital fund
- Publicly administered funds, even if the funds were originally not public such as the national lottery
- Waiver or deferral of fees or interest normally due to a public body such as the waiver or deferral of rent or waiver of interest normally due on late payment of taxation, rent or other costs to a public body.

Schedule 6 a) Monthly Monitoring Form



GREATER LONDON AUTHORITY
Monthly monitoring form

Borough:		Project:	

1. Delivery progress

Please provide an update on progress made in the last month highlighting the achievement of any key milestones, delivery of outputs / outcomes and any communications activities undertaken

2. Issues top five issues to report

1	
2	
3	
4	
5	

3. Project risks & issues

Top 5 risks

	Risk description (cause, 'risk event', potential impacts)	Mitigation / Risk response	Probability (1 to 4)	Impact (1 to 4)	RAG	Project owner (name)
1						
2						
3						
4						
5						

Top 5 current issues

	Issue description	Potential impact	RAG	Action plan	Project owner (name)
1					
2					
3					
4					
5					

4. Milestones

	Chronological milestones: what are the key actions and steps to be undertaken to ensure the project runs smoother to completion	Planned date	Revised date	Completed
1		dd/mm/yyyy	dd/mm/yyyy	N
2		dd/mm/yyyy	dd/mm/yyyy	N
3		dd/mm/yyyy	dd/mm/yyyy	N
4		dd/mm/yyyy	dd/mm/yyyy	N
5		dd/mm/yyyy	dd/mm/yyyy	N
6		dd/mm/yyyy	dd/mm/yyyy	N
7		dd/mm/yyyy	dd/mm/yyyy	N
8		dd/mm/yyyy	dd/mm/yyyy	N
9		dd/mm/yyyy	dd/mm/yyyy	N
10		dd/mm/yyyy	dd/mm/yyyy	N

5. Finance

Budget		Q1 2015-16	Q2 2015-16	Q3 2015-16	Q4 2015-16	2015-16 total	2016-17
Comp budget							
Over/ (under) profile						0	
Forecast comp/ (over)						0	
Actual (over)/ (under)						0	

6. Communications

List out the details of any upcoming events (i.e. markets, festivals, openings, launches, etc.) and list out the details of any communications materials (press releases, articles, leaflets, exhibition banner stands, photographs) you are attaching.

Please be sure to attach the relevant material when you submit this form to your GLA project manager

Date	Upcoming Event name	Description

b) Quarterly Claim Form

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Schedule 7 Section B

Cover Sheet

For borough use	*Host Borough:* _____ *Project name:* _____ *Project Manager:* _____ *Start Date:* _____ *Completion:* _____

For internal use	*GLA Lead:* _____ *Date submitted to GLA Programme Manager:* _____

Contents	Guidance
Section I	**Please submit an electronic copy of** this **claim form signed by your** Section 151 Officer, **and follow up with an** hard **copy.** Electronic copies **should be returned to:** your **project manager and programme manager. Hard copies should be returned to: your project manager, Greater** London Authority, **City Hall,** The Queen's **Walk,** London, SE1 2AA **Please** attach **evidence of expenditure** (see section II for guidance on acceptable evidence).
Section II	Set out the details of your use of GLA funding on the project objectives to date (with evidence of expenditure, e.g. third party invoices, purchase orders and/or contract documents and transactions listings from your finance management system and certified as true and accurate records of such expenditure and or committed expenditure by your section 151 officer).
Section III	A declaration that you have read, understood and complied with all the conditions of the grant set out in the Funding Agreement to which the particular claim refers. Please note, although we will not be asking delivery partners to evidence their match funding expenditure, a signed quarterly claim from your section 151 officer will act as a declaration that monies have been spent as agreed in the Funding Agreement. Should there be any slippage, an explanation would need to be provided. This declaration must be signed by both the project manager and the section 151 officer.
Section IV	A reminder of the deadlines for quarterly claim submissions and monthly monitoring forms. Please note, should you miss these claim deadlines, you will be required to wait until the following quarter to submit your claim.

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Section I: Quarterly Claim Form

Guidance

Host Borough	
Project Name	
Quarter	
Name(s) of officer applying for grant	
Position in borough	
Email address	
Correspondence address	
Postcode	
Telephone Number	
Mobile Number	

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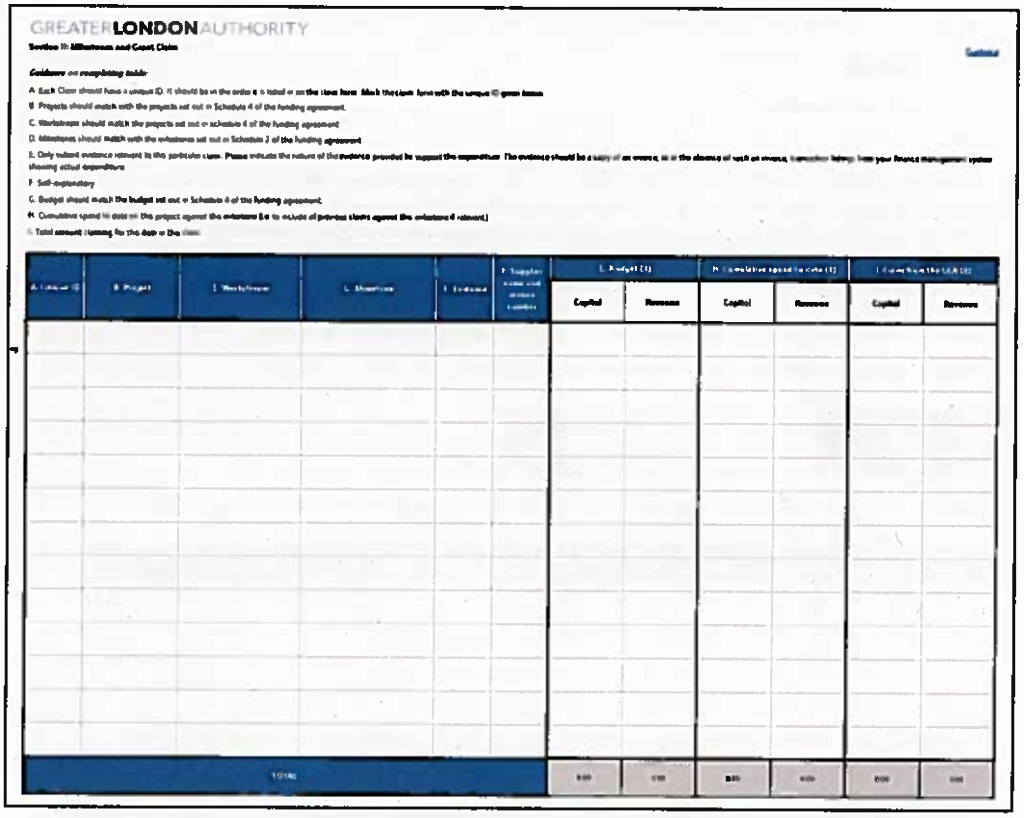

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Section H: Milestone and Grant Claim

Guidance on completing table:

A. Each Claim should have a unique ID. It should be in the order 1, 2, 3 etc. on the claim form. Mark the claim form with the unique ID given below.

B. Projects should match with the projects set out in Schedule 4 of the funding agreement.

C. Workstream should match the projects set out in schedule 4 of the funding agreement

D. Milestones should match with the milestones set out in Schedule 2 of the funding agreement

E. Only submit evidence relevant to the particular claim. Please indicate the nature of the evidence provided to support the expenditure. The evidence should be a copy of an invoice, or in the absence of such an invoice, a transaction listing from your finance management system showing actual expenditure.

F. Self-explanatory

G. Budget should match the budget set out in Schedule 4 of the funding agreement.

H. Cumulative spend to date on this project against the milestone (i.e. to include all previous claims against the milestone if relevant.)

I. Total amount claiming for this date on the claim.

A. Claim ID	B. Project	C. Workstream	D. Milestone	E. Evidence	F. Supplier name and invoice number	G. Budget (£)		H. Cumulative spend to date (£)		I. Claiming from the GLA (£)	
						Capital	Revenue	Capital	Revenue	Capital	Revenue
TOTAL						£0.00	£0.00	£0.00	£0.00	£0.00	£0.00

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Section III: Declaration and undertaking

Guidance

We declare that:

- **We have read, understood and complied with all the conditions of the grant set out in the Funding Agreement to which this claim refers.**
- **The information on this form is correct to the best of our knowledge and belief and I/we accept full responsibility for it;**
- **We undertake that we will keep accounts, invoices and receipts for 5 years after the last date grant is paid in connection with this grant and make them available for inspection on request by GLA officers;**
- **We have taken delivery of and/or incurred expenditure on the project objectives for which we are claiming grant and our claim covers only the amounts spent on the items described in this form. Our claim is for the net costs of the items, excluding recoverable VAT.**
- **We undertake that we will notify the GLA immediately in writing or by email of any changes to the details provided in this form.**
- **We confirm that this claim is for the following amount and relates to the following quarter:**

Capital		Q1
Revenue		Q1

- **We confirm that the following match funding has been spent on the project this quarter as set out in the schedule 4 of the funding agreement:**

Delivery Partner	Forecast (£)	Actual (£)	Variance	Comments
			0.00	
			0.00	

- **We confirm that the following is an accurate reflection of the GLA funding drawdown to date:**

GLA Funds	Project Lifetime Budget	15/16 Budget	FY 15/16 YTD	15/16 Remaining Budget	Future Years Budget*
Capital				0.00	
Revenue				0.00	

- **We confirm that the following is an accurate reflection of the match funding accounts:**

Match Funds	Project Lifetime Budget	15/16 Budget	FY 15/16 YTD	15/16 Remaining Budget	Future Years Budget*
Capital				0.00	
Revenue				0.00	

- **We confirm that the following is an accurate reflection of the overall project accounts, including both match and GLA funds:**

Total Project Budget (inc GLA and Match funds)	Project Lifetime Budget	15/16 Budget	FY 15/16 YTD	15/16 Remaining Budget	Future Years Budget*
Capital	0.00	0.00	0.00	0.00	0.00
Revenue	0.00	0.00	0.00	0.00	0.00

This declaration must be signed by the project manager and the Section 151 Officer.

Signature	Name in BLOCK letters	Position	Date
		(Project Manager)	
		(Section 151 Officer)	

*Only complete if there is approval for budget beyond 15/16.

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Performance Reporting Schedule 2015/16

Financial period	Deadline for quarter (n) submissions by delivery partners
Quarter 1	TBC
Quarter 2	TBC
Quarter 3	TBC
Quarter 4	TBC

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Schedule 7

SELF-EVALUATION TEMPLATE

Use this template to complete the self-evaluation.

Project Summary	
Place Name	
Borough Name	
GLA Project Manager	
Manager completing the self-evaluation	
Total GLA funding for project	
Total lifetime cost of project	
Other public/private investment	
Actual Project start date	
Actual Project end date	

1.0 Executive Summary

A one page (maximum) Executive Summary of your project and key achievements and/or lessons learned.

2.0 Project Background, Context and Rationale

Please provide a brief overview of your project; including a description of the study area (ideally this should include a map).

Please also provide a brief overview of the background to your project, including the theoretical market failure rationale if known. Please also refer to the stated rationale set out in your application for the High Street Fund.

Please also acknowledge any potential limitations of your evaluation. For example, inconsistent data collection, unrepresentative survey samples, couldn't get in contact with key stakeholders etc. This will help us to contextualize your findings.

3.0 Project Aims and Objectives

Please briefly list the key aims and objectives, including a logic chain to illustrate how these aims and objectives are expected to occur. See attached logic chain.

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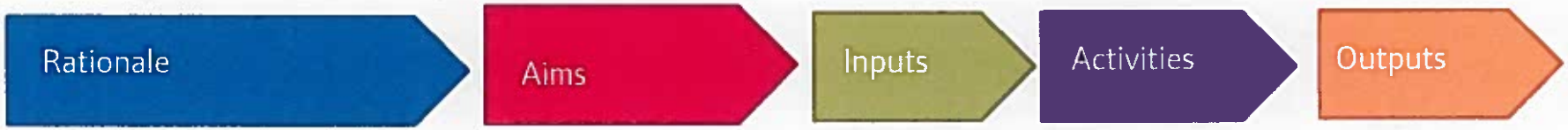

We will reopen, renovate and reanimate the disused Grade II Old Manor Park Library, creating a new vibrant hub for artists, creative businesses and the community - with an extensive public programme that involves the whole community, delivered by artists and practitioners.

This is a new creative space that is open to, and that actively involves, the local community and where all the tenants are part of an ambitious programme. The project reflects the original aspiration for the building to empower communities, to be a focus for improving the lives of people in Manor Park and to promote growth and prosperity.

There is a seven year lease from LBN for the building and the aim is to embed the new venue into the local community, reopen and design the heritage building as a local asset and create a major creative and cultural resource in an area of the borough with disproportionately high levels of deprivation and low levels of cultural engagement.

- Make the high street feel more welcoming
- Provide a place for budding entrepreneurial creatives and makers to trade and to develop their businesses
- Diversify the high street offer giving local people and visitors more and new reasons to visit and spend time there and to help local businesses to be sustained and to thrive
- Reanimate an unoccupied Grade II Listed building giving it a new lease of life and a useful purpose
- Produce new workspaces (studios and offices), event and performance space to create a broader appeal for Manor Park and the borough and to attract local people to become involved in the arts and promote inward tourism
- Promote growth on the high street that responds to the implications of costly offices and workspace
- Support local businesses and create jobs.

- High quality design
- Specialist expertise
-Evidenced need

- LBN Economic Development study
- Growth Boroughs SRF
- ACE and the National Artist Federation of studio Providers policy development

- Partnership working towards common goal
- User feedback and consultation

- Taster sessions
- Community Events
- Artist-led events
- Community and art engagement programme
- Construction programme
- Vocational training and employability programme
- Business development support

- 15 FTE Jobs created
- 20 workspaces/ studios produced
- 1 FTE design team job safeguarded
- 1 FTE construction job created
- 4,000 direct beneficiaries
- 15 young people trained and in apprenticeships
- 1 new start up
- £213,074 matched funding
- 50 events held/supported
- 2,374m2 of improved commercial floor space
- 1 empty building activated

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4.0 Methodology

This should set out your methodology for evaluating your project e.g. has an independent evaluation been carried out overall? Please also include something about your approach to measuring progress towards the project outcome targets.

Create has a fully comprehensive evaluation framework that they will implement to help all parties to measure the impact, benefits and success of this project. A variety of quantitative and qualitative evaluation methods will be employed to provide evidence that it is and will be of value for all beneficiaries and stakeholders - artistically, socially and financially. The various methods are detailed below.

Increase in footfall
LBN carried out street surveys in May 2015 to assess the levels of footfall in locations in and around the Manor Park, particularly the Romford Road and Rabbits Road. This will be measured again at end of the project to establish the relative increases in footfall throughout the duration of implementation. Working with Create, the local neighbourhood team are also gathering qualitative information and evidence that indicates the importance of the building and related engagement programmes, to changing perceptions of the level of vibrancy, attractiveness and animation of the Romford Road and areas surrounding the Old Manor Park Library. Positive changes in perception and improved resources will encourage increased footfall for the long-term for the benefit of businesses and the wider community.

Number of jobs created/safeguarded
We will keep records of the specific jobs created and safeguarded, including project managers, construction workers, artists and creative practitioners. With the high level skills, expertise and knowledge transfer that these jobs will bring to the new building and area we will be adding value to the talent pool for the area as well as producing employment opportunities. The evaluation will include recording specific details of businesses, and signed confirmation of new job title, start date, and contracted hours from employer.re

% Change in Business Turnover
The building is currently empty and not operating as a business, therefore has no accounts. We will work with Bow Arts Trust and Create London in view of looking at levels of rent and any income/expenditure from the engagement and events programme to assess the increase in turnover once the building is fully operational

% Change in Visitor Satisfaction
We will make an assessment from initial surveys from street interviews, neighbourhood team surveys and feedback from the local users to ascertain changes in visitor satisfaction. There will be both qualitative and quantitative evaluation undertaken.

% Change in Vacancy rates
The building is currently vacant once it is complete and occupied we will use tenancy and rental agreement as evidence of increase in occupancy. We will also record all visitor numbers for events and sessions within the building for occupancy figures for the public/event spaces.

Young people receiving support / training

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There will be 15 young people who will undergo a structured vocational training programme: their details will be documented as per the systems already in place the Create Jobs programme and to meet Job Centre Plus requirements. The young people will have work plans so that there can be a fair assessment of the benefit of the programme to their career and personal development.

Young people placed in Apprenticeships
Details of apprenticeships will be documented as per the systems already in place the Create Jobs programme. Evidence of the nature of the apprenticeships and employer details will be recorded; self-assessments, employer and FE provider feedback will also be sought.

Number of high street frontages improved
There will be better signage and lighting and clearing of foliage outside the listed building. Evidence will be provided through architectural plans, invoices and photo-documentation.

Commercial floorspace created or improved (m2)
570m2 improved as evidenced by architectural plans, construction work and related invoices.

Number of empty shops / buildings activated (pop-ups)
The redeveloped Old Manor Park Library building as evidenced by the architects plans and newly signed lease, evidence of occupancy for the studios.

Area of Public Realm Improved (sq.m)
20 square metres will be improved in and around the footprint of the building, as evidenced by the architect's plans, related invoices and photo-documentation of improvements.

Wayfinding/signage improvements
Building signage and LBN street signs will be provided to enhance the new building, as evidenced by the architects plans, related invoices and photo-documentation of improvements.

Business support and training: young people, individuals, and businesses
We will be working with employers to provide specific work based learning as part of the vocational training package for young people, as well as providing marketing support for artists and creative businesses within the new building around engagement programmes and supporting the local community. Evidence will be provided by recording the details of the beneficiaries, evidence of marketing or training materials.

Number of new business start-ups
1 new start-up by the new enterprise that will be created by the redeveloped Old Manor Park Library. This will be evidenced by the lease agreements, launch events, Press and PR and marketing materials.

Number of events held
Booking evidence, recording of visitors to events, website and social media postings, leaflets and marketing materials.

5.0 Key Project Activities (NB this may be best presented in the form of a table)

5.1.1 Key Activities Delivered

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Please summarise the key activities which have been delivered. Please specify if there are any activities which were not originally set out within your original proposal.

5.1.2 Key Activities Originally Planned but not Delivered

Please describe any activities which were not delivered (but which were set out in your original grant agreement) and why.

6.0 Project Outputs and Spend

6.1: Project outputs and outcomes

Methodology

Output and outcome table (Please complete the table below setting out all of those outputs / outcomes achieved which can be verified. If there are other outputs and outcomes which you aware of which have been achieved and which have not been verified or which do not relate to those specified below, please record these separately.

If different targets were set for your project i.e. original target outputs and re-profiled outputs, which were agreed with the GLA, then please add an additional column to differentiate between these/0

6.2: Assessment of project impact

Discussion on target vs. actual

Summary of project impact and how these relate to the original aims and objectives

Other benefits not captured (i.e. future outputs)

6.3: Key Findings and Conclusions

Please explain your key findings including any reason for any variance from your original proposals both overall and within the Programme itself.

6.4: Project spend table

6.4.1: Commentary on project spend

6.5 Management and administration costs

Please provide a separate breakdown of the management and administrative costs (further information on this will be provided below).

7.0 Assessment of Impact by Aim/Objective and Outcome

Please summarise the key achievements under the aims and objectives.

7.1 Achievements against project objectives

7.1.1 Aim/Objective 1

7.1.2 Aim/Objective 2

7.1.3 Aim/Objective 3

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8.0 Strategic Added Value

Please provide an overview of the Strategic Added Value of the project ideally using the table below. Note: only a few bullets for each relevant area is required.

9.0 Wider Impacts and Issues

To complement the raw data on deliverables, this section of the evaluation is intended to capture wider issues, both successes and challenges, for this funding programme, as well as for London's high streets.

9.1 Key Barriers to Achievement

Please briefly summarise the key barriers to delivering your project successfully?
(this could range from underlying economic or political issues on your high street, to the resources available to deliver the programme, achieving consents, or the timeframes to demonstrate impact)

9.2 Key Achievements

Please briefly state the key achievements of your project.
Beyond milestones stated earlier, this could include progress like culture change, growing partnership working with non-local authority partners in your high street; momentum to secure further funding .

9.3 Management and Delivery Processes

Please briefly summarise the key management and delivery processes. Do you feel that these arrangements worked well? If not, why?
Areas to expand on could include:

- *Co-ordinating multiple small projects with differing clients and permissions and stakeholders in the borough*
- *Procurement of contractors and consultants to carry out the project*
- *Providing grants to businesses, and monitoring the spend*
- *Challenges of staffing the project management (in-house or externally)*
- *Partnership working with other organisations (such as BIDs, town teams, land owners)*
- *Determining the impact of business support on bottom line/ employment uplift*
- *Co-ordination of multiple stakeholders within the local authority (eg highways, licensing etc).*

9.4 GLA advice and support

Has the support from the GLA regeneration team been of assistance?
Areas to expand on could include:

- *Input/support from the GLA project contact*
- *The development to delivery milestone review*
- *Support from the Specialist Assistance Team*

Do you have any suggestions on how this can be improved upon?

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9.5 Value for Money

This should set out benefit cost ratios for each project. This will set out the cost per output / outcome stated in the table above (Table 2-core targets).

9.6 Exit Strategy

Please specify whether any elements of the programme will continue. How will these be funded?

10.0 High streets and their future

This section provides an opportunity for you to provide feedback on the issues, themes and challenges which have become prominent during the course of project delivery or which have characterised your project. What are the major challenges for your high street? Are these the same as when you set out the OLF programme? How has the fund helped you to tackle some of the problems faced by your town centre/high-street?

You may wish to consider issues such as

- *Difficulty in identifying/negotiating with multiple freeholders/landowners in order to make wider improvements*
- *The increase in business rates*
- *The consequence of current use class policy*
- *Development pressure, or lack of investment*
- *Forging effective 'place based' partnerships to support and nurture your high street*
- *"who to go to" issues for the high street, and the changing landscape of town centre managers, town teams and Business Improvement Districts*
- *Lack of up-to-date raw data on actual current business and employment economy and activity on the high street*
-
- What problems remain? What problems are increasing?

11.0 Key Conclusions & Lessons learnt

Please set out the key conclusions and lessons learnt (we suggest 3 to 5 in total).

12.0 Using and Sharing the Results from the Evaluation (if appropriate)

How do you intend to use and share the results of the evaluation?
Do you plan to carry out any further evaluation work at a later date? If so, please provide further information regarding timing and approach.

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13.0 GLA Peer Review

	GLA Project Manager Comments
	Notes to GLA Managers: *(see suggested guide questions below) the purpose of your commentary is to provide a level of scrutiny of the report that is appropriate to your role and responsibilities as the project's GLA Manager rather than strict verification of all of the report's content; where possible, recommend where and how you think improvements can be made to produce the highest quality self-evaluation that is reasonably possible; avoid yes/no answers – try to offer specific examples from the report to support your comments;*
1. Compliance	*<Have all relevant parts of the report been completed?>*
2. Timeliness	*<Was the self-evaluation completed in time?>*
3. Accuracy of the evidence base	*<Is the data and information presented factually correct?>* *<Is the evidence used to support the analysis and conclusions made in this report sound, robust, credible?>* *<Have sources of information been adequately referenced?>*
4. Objectivity	<Are the findings and conclusions objective /impartial – e.g. sufficiently supported and justified by the evidence and analysis presented in the report?>

GLA Manager Approval:

Name: _____

Signature: _____

Date: _____

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Annex to Schedule 7

Table 1. Core Targets

Output / Outcome		Final Target	Actual Achieved	Variance against Final Outputs /Outcomes		Notes: please provide further detail on the following: a) assumptions made in arriving at achieved targets **b)** any insight you can provide into the nature of support which has resulted in these impacts (e.g. were jobs mostly created through the shop front improvement scheme or something else?) . Please back this up with figures where possible.
				(Actual)	(%)	
Core direct / indirect jobs	FTE Jobs Created	15				This will be for artists delivering work within the new space and those jobs created due to the provision of the new studios. Verification will be through providing details of the businesses for the new jobs; details of posts created; letters verifying the new jobs from the creative businesses in question.
	FTE Jobs Secured	1				Verification will be through providing details of specific post-holders whose posts have been secured as a result of this project; details of posts and renewed contracts will be produced.
Temporary construction	New Jobs Created - please state total	1 FTE				Gruppe/BAT. Verification will be through providing details of new fte construction jobs, details of posts, letter verifying the

/ design jobs	hours worked for all temporary construction / design jobs					new jobs from the architects and the design team.
	Jobs secured – please state total hours worked for all temporary construction / design jobs	1 FTE				Gruppe/BAT. Verification will be through providing details of fte design team jobs, details of posts, letter verifying the jobs from the architects and the design team.
% Change in Business Turnover		100%				The building is currently empty and not operating as a business. Whilst it will not have its own accounts that of Bow Arts Trust and Create London will show the increase in turnover for the designated project.
% Change in Visitor Satisfaction		10%				A recent baseline survey from street interviews shows that visitor satisfaction is at 54% very satisfied or satisfied: 26% were very satisfied with current provision; 28% were very satisfied with current provision; 26% were neither satisfied nor dissatisfied with current provision; 12% were dissatisfied with current provision and 7% were very satisfied with current provision. Further surveys will be conducted throughout the lifetime of the project.
% Change in Footfall		10%				We have set baseline figures and will conduct further surveys as the engagement programme for the Old Manor Park Library beds in.
% Change in Vacancy rates						The building is currently vacant we will use tenancy and rental agreement as evidence of increase in occupancy.
Young people receiving support / training		15				There will be 15 young people who will undergo a structured vocational training programme: their details will be documented as per systems in place for our Create Jobs programme and to meet Job Centre Plus requirements.
Young people placed in Apprenticeships		10				One of the trainees will be placed with the architects and design team. The rest with other businesses as part of Create's skills

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					and employability programme

Table 2: Additional Indicators

Indicator	Target	Actual	Variance		Notes - please specify any notes which you think are appropriate e.g. assumptions made in meeting targets set.
			(Actual)	(%)	
Number of high street frontages improved	1				There will be better signage and lighting and clearing of foliage outside the listed building.
Commercial floorspace created or improved (m2)	2,374m2				As evidenced by the architects and Bow Arts.
Number of empty shops / buildings activated (pop-ups)	1				One building as evidenced by the architects plans and lease.
Area of Public Realm Improved (sq.m)	20m2				20 square metres will be improved in and around the footprint of the building, as evidenced by the architects and Bow Arts.
Number of street trees planted					
Wayfinding/signage improvements	2				Building signage and LBN street signs to new building.
Junction/highways improvements					
Number of pocket parks established					

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Individuals supported into employment					
Young people supported into employment					
Business support and training: young people, individuals, businesses	15				We will be working with employers to provide work based learning as part of the vocational training package for young people, as well as marketing support for artists and creative businesses.
Number of new business start-ups	1				1 new start up. A new enterprise will be created for the Old Manor Park Library.
Number of events held/ supported	50				50 events will be delivered throughout the lifetime of the project.
Town teams established					
Business associations established					
Business Improvement Districts (BIDs) supported/established					
...Please add any additional indicators which you think are appropriate.					

Table 3:Project Spend Table				
	Final Budget (£)	Actual Spend (£)	Variance Actual Spend against Final Budget	Notes - please specify any notes which you think are appropriate e.g. assumptions made

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			(£)	(%)	
OLF Funding: Revenue					
OLF Funding: Capital	£213,074				
Total OLF Funding					
Borough Contribution: Rev					
Borough Contribution: Cap	£70,960				
Total Borough Contribution	70,960				
Private Contribution: Rev					
Private Contribution: Cap					

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Total Private Contribution					
Other Contribution: Rev	£46,300				Create London
Other Contribution: Cap	£95,814				Bow Arts Trust
Total Other Contribution					
Project Cost: Revenue					
Project Cost: Capital					
Total Project Cost					

Table 4: Strategic Added Value

SAV Type	Definition and Examples	Description of SAV
Strategic leadership	Articulation and communication of regional development needs, opportunities and solutions to partners in the region and	We aim for this to be a template for other high quality studio and artist workplace provision that can

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	elsewhere, which improves confidence and capacity for growth. **Examples**: • Communicating the needs of locations in Outer London • Improved confidence in parts of Outer London? • Innovative approaches which could be replicated elsewhere?	be replicated across London and elsewhere.
Strategic influence	Stimulating activity that defines the distinctive role of partners, gets them to commit to shared strategic objectives and to behave and allocate their funds appropriately. Generating cross-regional partnerships. **Examples:** • Influencing partners to contribute to projects in Outer London – involvement from retail, culture, leisure and the arts? • New partnerships formed as a result of the programme/more effective partnerships	We will deliver a partnership model that values cooperative working, builds stronger partnerships and increases the efficiency of the project delivery. We have been able to influence the Arts Council to fund an 18-month arts project, which feeds into the community development objectives of the project. We have developed a new partnership with Bow Arts Trust and will develop other relationships as the engagement project is delivered.
Leverage	Provision of financial and other incentives to mobilise partner and stakeholder resources – equipment, people as well as funding. **Examples:**	We have been able to lever in £70,960 of council funds; £95,814 from Bow Arts Trust and £46,300 from Create London.

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	• Has funding been secured from a range of sources?	
Synergy	Using organisational capacity, knowledge and expertise to improve transfer and coordination and / or integration of the design and delivery of interventions amongst partners. **Examples:** • Existing interventions or partnerships more joined up • Partners working more closely to GLA goals • Part of a co-ordinated approach to addressing issues in these areas? • Is there any evidence of strategic partnerships working across administrative and sectoral boundaries • Collaboration with GLA, TfL and Design for London • Has there been examples of synergy with major events such as London 2012?	The project has allowed partners to meet their core missions by focusing on shared objectives. We have been able to support the GLA in meeting a number of core goals around convergence, provision of artist space and reanimating areas experiencing urban decay and deprivation. The project supports job creation, cultural and creative industry development strategies, social and economic development plans and increasing cultural engagement. We are working with Create London around convergence objectives as set out in the Growth Boroughs' plan whereby 2020, the boroughs can reach the London average for standard living conditions. Create are the strategic lead on cultural strategy for the Growth

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		Boroughs. We are working with the GLA on the recruitment of the architects that would meet industry standards.
Engagement	Setting up mechanisms and incentives for more effective and deliberative engagement of stakeholders in the delivery of regional and sub-regional priorities and programmes. **Examples:** • Examples of business engagement • Engagement with retail, culture, leisure and the arts? • Engagement with the community • Engagement with other public sector organisations • Political engagement and support? • New Traders Associations or BIDs being developed	LBN and our partners have existing partnerships with local cultural and creative industries that will benefit from the new facility. We have worked with Create to secure funds from ACE to deliver and 18-month arts and community engagement programme. Bow Arts also run an extensive schools programme in the locality. We will work with the partnership to see which measures can be developed for the benefit of retailers nearby the Old Library. We are ensuring that the projects are being delivered with the support of the community neighbourhood development officer so that all can mindful and sensitive to local politics.

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Table 5: Summary of approach to evaluation and evidence collected

Agreed Target			Monitoring Approach Overview	Proposed Sample Size	Sample Size Achieved	Monitoring Timings	Information Collected
CORE HIGH STREET FUND OUTPUT TARGETS							
Permanent Jobs	*New Jobs Created*	• 15 FTE jobs created	• Written documentation of artists in the 20 new studios, programme manager	• 15 Direct beneficiaries (should be 100% of direct beneficiaries • 0 Indirect Beneficiaries (should be a representative sample) •	• xxx Direct beneficiaries • N/A Indirect Beneficiaries	• Quarters 3-4	**Business full details, evidence of** ownership and number of employees. contract of employment Letter signed by employer to confirm jobs are as a result of the project. •
	Jobs Safeguarded	• 1 FTE jobs safeguarded	• These are FTE project staff whose	• Actual Direct Beneficiaries (should be 100% of direct beneficiaries	• xxx Direct beneficiaries • N/A Indirect Beneficiaries	• Quarters 1-4	• [List monitoring & verification information collected]

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			contracts were at risk prior to the winning this contract.	• N/A Indirect Beneficiaries (should be a representative sample) •	•		
Temporary Jobs	*New Jobs Created*	• 1 FTE jobs created	• Written documentation evidencing construction jobs created	• Actual beneficiaries	• xxx beneficiaries	• Quarters 1-3	**Business full details, evidence of** ownership and number of employees. Contract of employment Letter signed by employer to confirm jobs are as a result of the project. •
	Jobs Safeguarded	• 1 FTE jobs safeguarded	• Written documentation evidencing architects and design team jobs	• Actual beneficiaries	• xxx beneficiaries	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]
% Increase in Turnover		• Estimated increase in turnover of 100% within	• [Audited account and management	• 4,000 Direct Beneficiaries (should be 100% of direct beneficiaries	• 4,000 Direct Beneficiaries • xxx Indirect Beneficiaries	• Quarters 1-3	• Payments signed off by Finance Director, validated by receipts.

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	defined impact area	accounts .	• N/A Indirect Beneficiaries (should be a representative sample)			
Increase in Visitor Satisfaction	• Change in visitor satisfaction levels from 54% in Manor Park to 65% after OLF R2 interventions.	• Customer street surveys	• 300 town centre visitors		• Quarters 1-4	• [List monitoring & verification information collected]
Increase in Footfall	• Change in footfall levels from x% in xxxx to x% after OLF R2 interventions.	• [Please insert a brief description of approach]	*NOT APPLICABLE*	*NOT APPLICABLE*	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]
Change in Vacancy Rates	• Change in vacancy levels from x% in xxxx to x% after OLF R2 interventions.	• [Please insert a brief description of approach]	*NOT APPLICABLE*	*NOT APPLICABLE*	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]

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Young people receiving business support	• 15 young people receiving business support /training	• [The young people will undertake a structured programme of vocational training and will receive mentoring advice.	• All those receiving support	• 15	• Quarter 2-4	• Beneficiary details as recorded on the database and employer records.
Young people in apprenticeships	• 10 young people in apprenticeships	• They will undertake 8-12 week training as part of this project as part of Create Jobs.	• All those in apprenticeships	•	• Quarters 3-4	• [List monitoring & verification information collected]

ADDITIONAL HSF PERFORMANCE MEASURES

Please outline any indication additional measures which you plan to use to demonstrate performance, and give an indication of your monitoring plans.

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Insert as many measures as relevant into the rows below. Measures may include (but are not limited to): • Individuals (or young people) supported into employment; business support / training outputs (other than those captured above); area of public realm improved (sq. mts); number of empty shops/buildings activated (pop ups); number of high street frontages improved; commercial floorspace created or improved (m2); number of new business start-ups; number of events held/supported; number of street trees planted; way-finding/signage improvements; junction/highways improvements; number of pocket parks established, Town teams established, Business associations established, Business Improvement Districts (BIDs) supported/established						
Insert performance indicator	• [please insert target, if one has been set]	• [Please insert a brief description of approach]	• [Please insert, if relevant]	•	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]
Insert performance indicator	• [please insert target, if one has been set]	• [Please insert a brief description of approach]	• [Please insert, if relevant]	•	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]
xxx	• [please insert target, if one has been set]	• [Please insert a brief description of approach]	• [Please insert, if relevant]	•	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]
xxx	• [please insert target, if one has been set]	• [Please insert a brief description of approach]	• [Please insert, if relevant]	•	• [Please insert timescales for when monitoring took place]	• [List monitoring & verification information collected]

Schedule 8

Name of project: Old Manor Park Library Creative Workspace Redevelopment

Name of applicant organisation: London Borough of Newham

	Total project value (GLA + Match)	Total GLA funding	GLA capital funding	GLA revenue funding	Total Match	Non Recipient match	Recipient match	Recipient match Capital	Recipient match Revenue	Non-Recipient match Capital	Non-Recipient match Revenue
2015-16	£390,608	£177,534	£177,534	£0	£213,074	£142,114	£70,960	£12,960	£58,000	£0	£142,114

I hereby certify that:

1. the organisation named above is eligible to provide public match funding

2. the match funding provided does not contain any funds which have been provided by the GLA group

Signed: [redacted]

Name: [redacted]

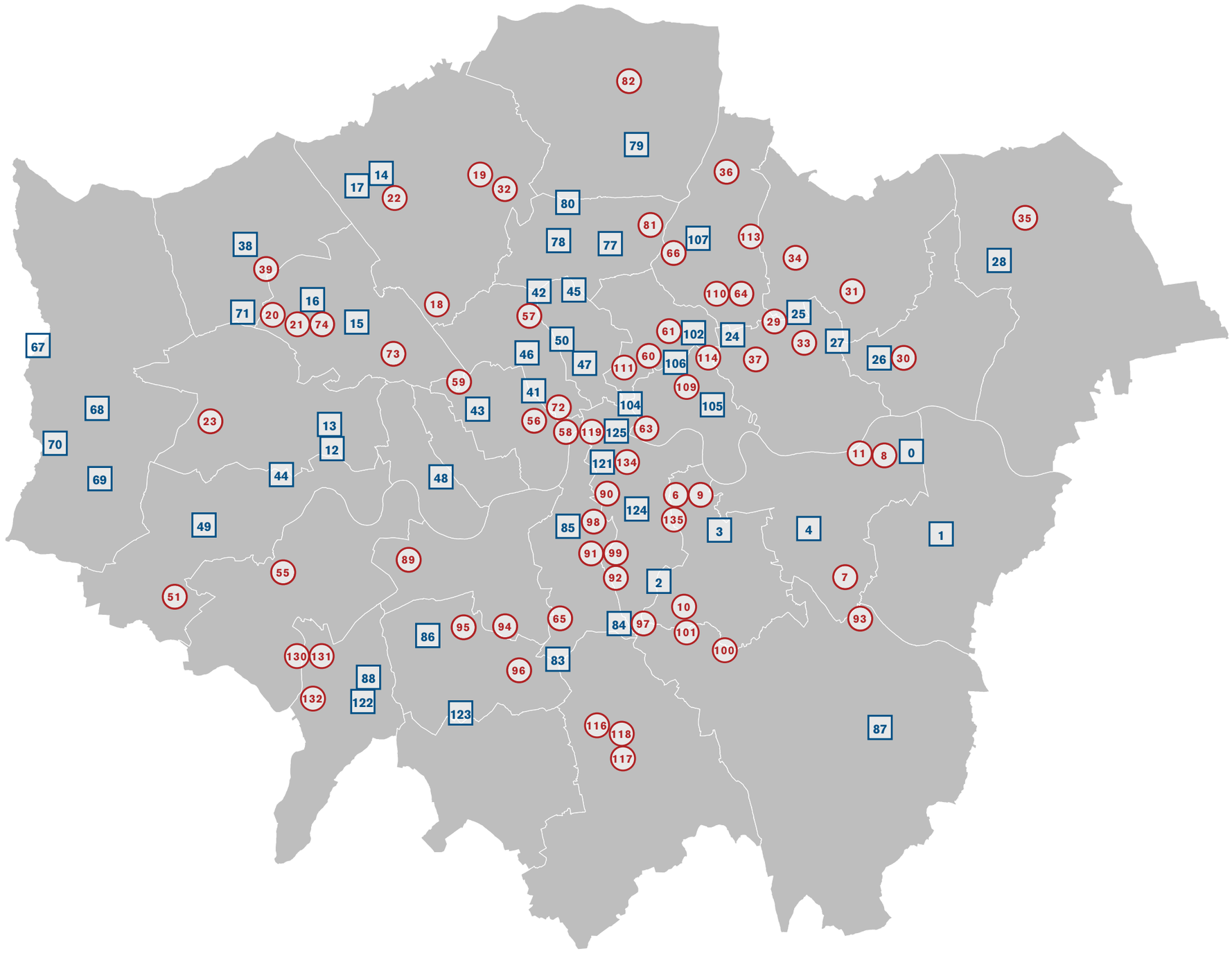
Date: 21/7/15

HIGH STREET FUND

MGLA051026-0245

Applications for funding

0	Abbey Wood	S_LA 100
1	Bexleyheath	S_LA 114
2	Forest Hill	S_LA 121
3	Ladywell	S_LA 66
4	Eltham	S_LA 76
5	Deptford	S_SA 125
6	New Cross	S_SA 127
7	New Eltham	S_SA 29
8	Plumstead	S_SA 32
9	New Cross	S_SA 36
10	Sydenham	S_SA 78
11	Plumstead	S_SA 94
12	Acton	NW_LA 110
13	Uxbridge Road	NW_LA 111
14	Mill Hill	NW_LA 55
15	Church End	NW_LA 88
16	Wembley	NW_LA 89
17	Burnt Oak	NW_LA 95
18	Cricklewood	NW_SA 104
19	North Finchley	NW_SA 15
20	Sudbury	NW_SA 17
21	Wembley	NW_SA 44
22	Mill Hill	NW_SA 58
23	Southall	NW_SA 86
24	Stratford	NE_LA 23
25	Manor Park	NE_LA 31
26	The White House	NE_LA 42
27	Barking	NE_LA 60
28	Romford Town	NE_LA 87
29	Forest Gate	NE_SA 06
30	Barking t.c.	NE_SA 113
31	Ilford	NE_SA 138
32	Woodgrange	NE_SA 30
33	Green Street	NE_SA 33
34	Wanstead	NE_SA 34
35	Romford	NE_SA 43
36	Highams Park	NE_SA 45
37	Stratford	NE_SA 53
38	Greenhill	NW_LA 14
39	Greenhill	NW_SA 129
40	Wood Green	NW_LA 09
41	Bloomsbury	NW_LA 109
42	Archway	NW_LA 117
43	Harrow Road	NW_LA 120
44	Brentford	NW_LA 123
45	Finsbury Park	NW_LA 124
46	Regent's Park	NW_LA 21
47	Angel	NW_LA 39
48	Fulham Broadway	NW_LA 75
49	Hounslow	NW_LA 91
50	Caledonian Road	NW_LA 96
51	Feltham	NW_SA 101
52	Villiers Street	NW_SA 103
53	Angel	NW_SA 12
54	St. Peter's	NW_SA 122
55	Richmond	NW_SA 16
56	St. James's	NW_SA 35
57	Gospel Oak	NW_SA 70
58	West End	NW_SA 72
59	Harrow Road	NW_SA 93
60	Queensbridge	NE_SA 05
61	Hackney Central	NE_SA 08
62	William Morris	NE_SA 106
63	Portsoken	NE_SA 107
64	Leyton	NE_SA 119
65	Furzedown	NE_SA 47
66	William Morris	NE_SA 71
67	Uxbridge	NW_LA 49
68	Hayes Parades	NW_LA 50
69	Harlington	NW_LA 51
70	West Drayton	NW_LA 52
71	Sudbury Hill	NW_LA 56
72	Soho	NW_SA 01
73	Harlesden	NW_SA 20
74	Wembley Central	NW_SA 64
75	Brentford, Barking	PL_LA 81
76	Vauxhall	PL_SA 116
77	Tottenham Green	NE_LA 105
78	Crouch End	NE_LA 118
79	Edmonton Green	NE_LA 126
80	Wood Green	NE_LA 68
81	Tottenham H. Road	NE_SA 10
82	Enfield t.c.	NE_SA 134
83	Northborough	S_LA 102
84	Upper Norwood	S_LA 112
85	Brixton	S_LA 61
86	Raynes Park	S_LA 77
87	Orpington	S_LA 90
88	Motspur Park	S_LA 97
89	Roehampton	S_SA 03
90	Coldharbour	S_SA 128
91	Brixton	S_SA 135
92	Herne Hill	S_SA 18
93	St Mary Cray	S_SA 22
94	Colliers Wood	S_SA 25
95	Wimbeldon	S_SA 27
96	Mitcham	S_SA 28
97	Upper Norwood	S_SA 48
98	Brixton	S_SA 62
99	Herne Hill	S_SA 79
100	Beckenham	S_SA 80
101	Penge	S_SA_38
102	Hackney Wick	NE_LA 115
103	Blackhorse Lane	NE_LA 131
104	Whitechapel	NE_LA 57
105	Chrisp Street	NE_LA 67
106	Roman Road	NE_LA 74
107	Walthamstow	NE_LA 85
108	Weavers	NE_SA 130
109	Mile End East	NE_SA 132
110	Leyton	NE_SA 26
111	Hoxton	NE_SA 73
112	Chatham	NE_SA 82
113	Wood Street	NE_SA 92
114	Wick	NE_SA 98
115	Bankside	S_LA 54
116	Croydon	S_SA 19
117	Croydon	S_SA 37
118	Croydon	S_SA 41
119	Waterloo	S_SA 65
120	Elephant & Castle	S_SA 69
121	East Street	S_LA 04
122	New Malden	S_LA 11
123	Rosehill	S_LA 13
124	Peckham Rye	S_LA 63
125	London Bridge	S_LA 84
126	Grove	S_SA 02
127	Grove	S_SA 07
128	Peckham	S_SA 108
129	Peckham	S_SA 133
130	Kingston	S_SA 136
131	Kingston	S_SA 137
132	St. Mark's	S_SA 24
133	Peckham	S_SA 40
134	East Walworth	S_SA 46
135	Nunhead	S_SA 59
136	Newington	S_SA 83



large applications

small applications

MGLA051026-0245

Rationale

We will reopen, renovate and reanimate the disused Grade II Old Manor Park Library, creating a new vibrant hub for artists, creative businesses and the community - with an extensive public programme that involves the whole community, delivered by artists and practitioners.

This is a new creative space that is open to, and that actively involves, the local community and where all the tenants are part of an ambitious programme. The project reflects the original aspiration for the building to empower communities, to be a focus for improving the lives of people in Manor Park and to promote growth and prosperity.

There is a seven year lease from LBN for the building and the aim is to embed the new venue into the local community, reopen and design the heritage building as a local asset and create a major creative and cultural resource in an area of the borough with disproportionately high levels of deprivation and low levels of cultural engagement.

Aims

- Make the high street feel more welcoming
- Provide a place for budding entrepreneurial creatives and makers to trade and to develop their businesses
- Diversify the high street offer giving local people and visitors more and new reasons to visit and spend time there and to help local businesses to be sustained and to thrive
- Reanimate an unoccupied Grade II Listed building giving it a new lease of life and a useful purpose
- Produce new workspaces (studios and offices), event and performance space to create a broader appeal for Manor Park and the borough and to attract local people to become involved in the arts and promote inward tourism
- Promote growth on the high street that responds to the implications of costly offices and workspace
- Support local businesses and create jobs.

Inputs

- High quality design
- Specialist expertise
-Evidenced need

- LBN Economic Development study
- Growth Boroughs SRF
- ACE and the National Artist Federation of studio Providers policy development

- Partnership working towards common goal
- User feedback and consultation

Activities

- Taster sessions
- Community Events
- Artist-led events
- Community and art engagement programme
- Construction programme
- Vocational training and employability programme
- Business development support

Outputs

- 15 FTE Jobs created
- 20 workspaces/ studios produced
- 1 FTE design team job safeguarded
- 1 FTE construction job created
- 4,000 direct beneficiaries
- 15 young people trained and in apprenticeships
- 1 new start up
- £213,074 matched funding
- 50 events held/supported
- 2,374m2 of improved commercial floor space
- 1 empty building activated

Project Name:	Old Manor Park Library Creative Workspace Redevelopment													
Milestones	Description of activities	Evidence	GLA		GLA family Match Funding (TfL funds, LEP funds etc)		Local Authority Match Funding		Private Sector/Other Match Funding		2015/16 (Apr '15-Apr '16)			
			Cap	Rev	Cap	Rev	Cap	Rev	Cap	Rev	Q1	Q2	Q3	Q4
	Design and construction of studios		97,400									97,400		
	Design and construction of toilets and kitchens		37,730								37,730			
	gas and heating, asbestos and exterior works						12,960							
	contingency		18,000											18,000
	Construction project management		24,404										£24,404	
	rental subsidy							58,000						
Facilities Management	Marketing, views and interviews, induction, caretaker training, licences and agreements, design, FM supplies									5,130				
Artist Studio subsidy (£4,200 per annum for 3 years)	Artist Studio subsidy (£4,200 per annum for 3 years)									12,600				
Community hire subsidy (£7800 per annum for 3 years	Community hire subsidy (£7800 per annum for 3 years									23,400				
Community engagement and consultation workshops										8,300				
Bow Arts Education Programme 2015-18										54,684				
Create London engagement audience development programme (2015-18)										13,000				
Create Jobs employment programme (2015-18)										25,000				
		Totals	177,534	0	0	0	12,960	58,000	0	142,114	Q1	Q2	Q3	Q4
										Total GLA funding by quarter	£37,730	£97,400	£24,404	£18,000

CREATE

Monthly Meeting OMPL, 6th August 2015

Present: [redacted]

Action Points

1. Building schedule and progress

1.1. [redacted] is going to see whether she can locate the original opening invite from 1905, which the architects found in the basement. **Action:** [redacted] is to send an image of the print.

1.2. [redacted] reported on additional asbestos being found that was not detailed in the initial survey; Gruppe has produced a report on this. **Action:** [redacted] to send through this report to [redacted]

1.3. [redacted] touched on the MDAG meeting and said that she is to send a letter detailing their report next week. **Action:** [redacted] to review the points and how we can incorporate comments into the project delivery plan.

1.4. [redacted] said that it is important that we invite key Councillors, including Cllr Ken Clark to see the building have an understanding of the project. The building is in the Little Ilford ward, which is in his patch. **Action:** [redacted] to send through dates, [redacted] to find a suitable time before 28th August 2015.

1.5. Gruppe is now based in OMPL and have an open door policy for passers-by and local people showing interest in the project. They are also talking to local businesses.

1.6. There is external work that would enhance the project that Gruppe would like to do alongside the internal works. [redacted] has been liaising with [redacted] but all are worried about the work being done within the timeframe and to a high

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quality. **Action:** [redacted] to send a quote of the work and [redacted] to see whether this can be taken forward.

1.7. [redacted] said that he had invited Cllr Corbett to see the building before completion. **Action:** [redacted] to chase this up with [redacted]. [redacted] to follow-up on this too.

2. Training and engagement of young people

2.1. [redacted] is to pursue leads with Newham Workplace and [redacted] contacts, once all officers/personnel return from holiday. [redacted] n has also committed young people from the borough's Payback project to clear and make good the front of the building. **Action:** [redacted] to follow up.

2.2. [redacted] talked about the Barking Cultural Connectors' model and how we can engage local people in advocating for the new space. She thinks it is important to demonstrate the social value of the OMPL. **Action:** [redacted] to send an update of all community engagement aspects of the project as part of the monthly reporting.

3. Rabbits Road Institute and wider engagement update

3.1. [redacted] reported that [redacted] have produced an engagement plan and programme for the RRI for the next 18 months. This will inform the input from artists and creative tenants, once they occupy the building. **Action:** [redacted] to share this outline plan.

3.2. Weekly conversation meetings are being delivered by RRI and [redacted] are working closely with [redacted] in view of local engagement.

4. Press and Comms

4.1. Press report given out. **Action:** [redacted] to send copies of Newham Mag out.

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4.2. [redacted] said that we are aware of local artists concerns about them being able to rent space in the building and we are working with all parties to keep local people informed of the rental process.

4.3. An invites to artists and creative businesses will be sent out in the next few weeks and open days about the workspaces will be offered. We are also producing a dedicated website for the project. **Action:** Create and BAT

4.4. There will be a temporary sign produced by Gruppe, telling people that workspaces and community space will be available from October. This will replace the existing sign.

5. Launch and opening

5.1. There are to be two launches, open door on the 24th October and an official launch in the 28th October. [redacted] said to flag this to [redacted] [redacted] and [redacted]. Action: [redacted] to take this forward.

6. AOB

6.1. [redacted] and [redacted] both away for next scheduled meeting. Action: [redacted] to send alternative dates over for September, meeting to be held at Old Manor Park Library.

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Meeting Actions Old Manor Park Library HSF Monthly Review meeting
4th June 2015

Present:

[redacted] Create
[redacted] Create
[redacted] LBN
[redacted] GLA
[redacted] Bow Arts Trust (for part of the meeting)

Contract update

1. [redacted] is to get the baseline footfall figures from colleagues on 5th June. This will then be added to the contract, which will then be ready for signing. **Action:** This should be with [redacted] w/b 8th June – [redacted]
2. After review there are a series of changes to be made to the monitoring form. **Action:** [redacted] to send changes to [redacted] by the 8th June.

Programme update

1. [redacted] gave an overview of developments and It was noted that:
   - the lease on the building is still outstanding. [redacted] said that he would work with LBN for a license to lease, which would allow the architects to get on site without delay.
   - [redacted] also mentioned that there might be planning consents needed for some aspects of the build.
2. There will be a site visit for all parties from 10-11am on the 24th June.
3. It was noted that there would be an open call to artists at the end of July. **Action:** BAT and Create are working on the brief and would share with LBN/GLA. There would be careful consideration for including and attracting local artists for the call and ensuring a good mix of different disciplines.
4. [redacted] said that it would be good for the project to have some presence for the Newham Show on the 12th July. **Action:** Create/BAT.

Updated Architect's Plans

1. Gruppe have updated to their initial proposals. **Action:** [redacted] and [redacted] to get digital copies of the current presentation.
2. Gruppe to produce a further revision for the MDAG meeting on the 30th June. **Action:** [redacted] noted that there are architects such as Daniel Moyland from TfL and Peter [redacted] from NLA sit on this committee and they may have ideas to enhance the plans
3. Gruppe:
   - want to reveal the original flooring, much of which is in good condition.
   - will remove many layers of paint on the ceiling and wall cornices, to expose the original features
   - will use lighting options closer to the original Carnegie lamps
   - will create a garden at the front to improve the high street and make the building more welcoming. External lighting and signage are also being considered to enhance the building's presence on the high street. There will be measures to improve way-finding
4. Create is discussing with them on how best to incorporate 6-week work placements via our Create Jobs scheme, and for local volunteer days to be incorporated into the build phase. **Action:** Create to explore whether they can work with Workplace, Active Newham or Team London for recruitment.
5. Create is awaiting the signing off of the GLA / Newham contract so that they can officially appoint Gruppe. **Action:** [redacted] to complete contract by 8th June
6. Create reported that they will increase the architect's fee to £125,000 and

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aim to contract and receive the first invoice from Gruppe by the end of June.

Overview of Rabbit Road Institute

1. Artists [redacted] are delivering an art/library-focused project for 18 months. This is currently in the R&D phase, and activities to engage local people started with drop-in sessions in May. **Action:** [redacted] to send digital versions of project overview, marketing materials.
2. [redacted] asked about crediting on the project for the HSF. [redacted] reported that the project is solely funded by ACE but in the press materials, in reference the Old Manor Park Library, the HSF will be credited.
3. [redacted] reported that there would be a wider programme of engagement events produced over the lifetime of the project e.g. from the artists occupying the studios.
4. BAT have been running a schools programme for some years and Create and BAT will work to see how the new resource can add value to this engagement programme and draw new audiences to the building.
5. It was noted if there were special ticketed events e.g. screenings there would be discounts for local people to encourage local engagement.

Comms Plan

1. [redacted] wet over the summary plan:
   - **Action:** Digital copy of Comms plan to go to [redacted] and [redacted]
   - **Action:** [redacted] to ensure BAT logo on all Comms
   - **Action:** HSF boilerplate to be included in the press release about the Old Manor Park Library and Comms plan to clearly identify the GLA's role investment.
   - **Action:** Open call dates to artists for the studios to be added to the Comms Plan.

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07.05.15

Manor Park Work Room

Reuse of Library as Public Hall, Arcades, and Work Rooms

for CREATE and Bow Arts, April 2015

GROUP

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Manor Park Work Room
Reuse of Library as Public Hall, Arcades, and Work Rooms
-

for CREATE and Bow Arts, May 2015
A4 document
07.05.15
-

A project by
[redacted]

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"...if design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of bourgeois model of ownership and society, then we must reject architecture; if architecture and town planning is merely the formalization of present unjust social divisions, then we must reject town planning and its cities...until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture..."

Adolfo Natalini, 1971

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Manor Park Work Room Introduction

This document describes the design potential, costing, and practical completion method for the reuse of the Old Manor Park Library.

The document touches on the history and current status of the Library. The design inherently suggests how the building might be managed.

The project started off with 4 questions:

1.
How is is possible to respond to the existing building?

2.
How can the building be open to the public and provide safe controlled access to the occupants?

3.
What is the nature of creative work today, what kind of spaces does it require? And by extension, what kind of spaces are required to make tomorrows work?

4.
How can the social mission of the public library movement be realised spatially today?

The first question led us to see the building as a kind of Petra on the Romford Road, a cavernous structures carved from a single material.

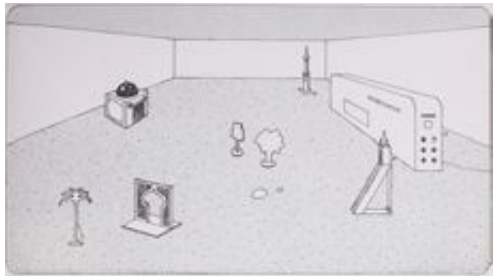
The second question led us to view the meeting of the public and occupants through the building as an opportunity, where these meeting spaces become streetscapes with street frontages.

The third point led us to look in to the history of the relationship between the studio and work being produced within the space. We examined the very nature of work, production and collective life. We looked for the ancestors of the types of rooms related to creative production we have now, looking at what they were used for, when they were invented (see Addendum 1 for more details). We believe that the Library should put together occupants with mix of disciplines, skills, and modes of production. This would mean the creation of a variety of spaces of production, allowing the building to have the capacity to perform as forum, archive, community centre, workshop, gallery, street, co-operative, and a series of spaces for private investigation.

The last point led us to think of the Library as a People Palace of sorts, a place that provides spaces where the fixing in place of a few architectural devices opens up possibilities. We see the development of the building over 7 years as the development of an as yet unknown form of public building. Developing the framework for this will be key in the next design stage.

What follows on the remainder of the page a short series of images from a longer research in to the nature of work, production and collective life.

Dubrovnik Franciscan Monastery, founded 1200s, built 1300s



Residential Parking Lot, No-Stop-City , Archizoom, 1969-71

Sea of Cubicles, Playtime, Jacques Tati, 1967

Les Artisans dans leurs Ateliers, approximately 1450, Modène

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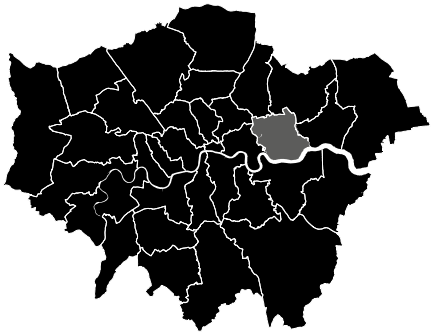
Scales of Context



London

(Newham indicated in grey)

Newham

(Library indicated with white spot)

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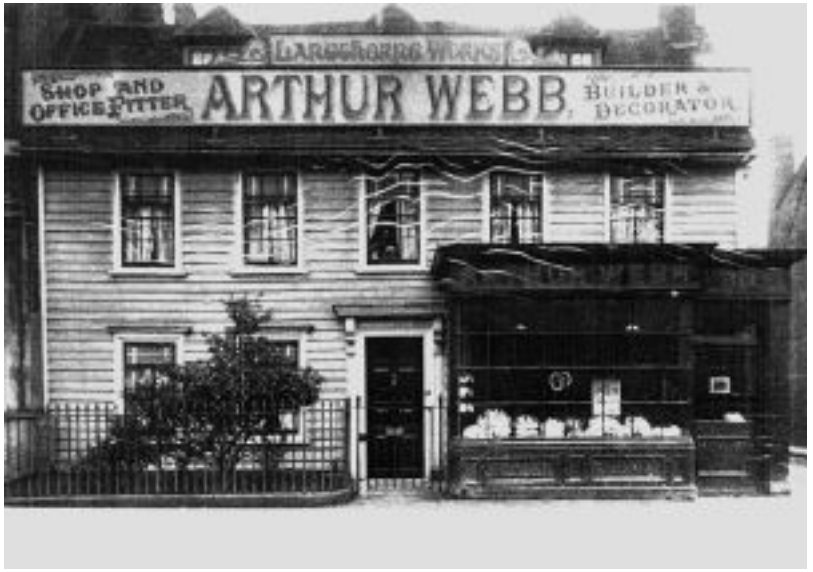
Historic Manor Park High Street

Manor Park High Street, Romford Road, 1910s



Manor Park High Street, Romford Road, 1910s

Manor Park High Street, Romford Road, 1984

Manor Park High Street, Romford Road, 1984

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Manor Park today

Manor Park High Street is an active and lively community space. The street is almost completely dominated by independent shops. This offers a potentially fantastic network of connections. The community is highly diverse, with the largest community present in the area being Asian, and in particular Muslim asians. Although the Hindu community is one of the smallest communities in the neighbourhood, there is an architecturally important Hindu temple in the area. The area is a low-income suburb, predominantly comprised of of low-rise semi-detached homes.

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Manor Park High Street shops

The shops on the High Street are largely independent, with active local economic and social roles. The variety of goods available on the high street means most what might be required for everyday life is available without having to go beyond the High Street. We did have looked into if it would be possible to buy everything necessary on the High Street. Shops include wholesale food, electronics, windows, doors, beds, furniture, restaurants, cafes, hairdressers, car parts and so on.

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Library City Block

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Old Manor Park Library

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Historic Old Manor Park Library

Community laying the Manor Park Library ground stone
The restructuring of the library would engage the community

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Manor Park Library Hall (licensed for dance and singing)
The Project Space and Yard would become the equivalent today

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Manor Park Library Stack Room with radiating shelves, 1946
Note that in the photo that there was only one column

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Manor Park Library Newspaper Room, at rear extension
The room features highly specific bespoke furniture

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Extensions and construction history

Original render

As built

1910-20s extention (photo 1920s)

1930s + 1940-50s extention (photo 2015)

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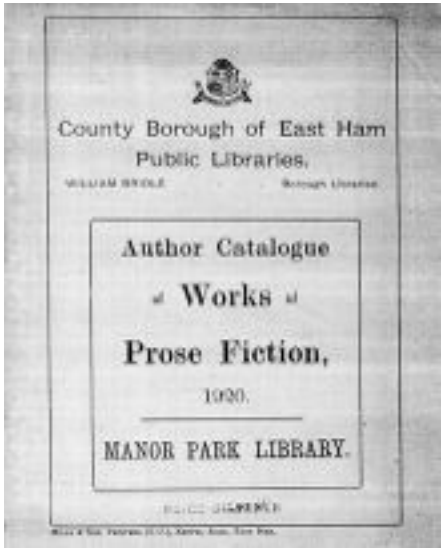
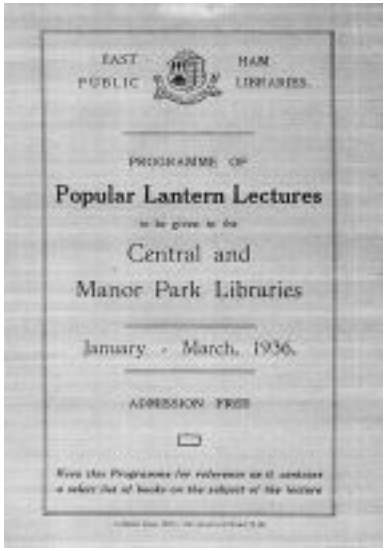
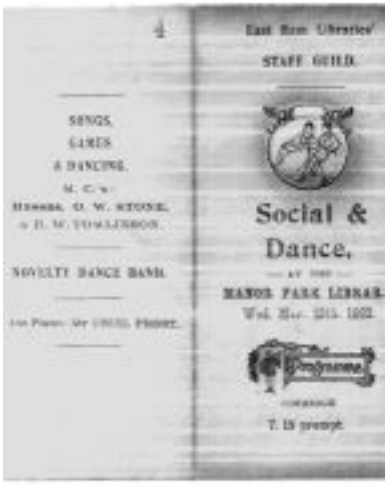
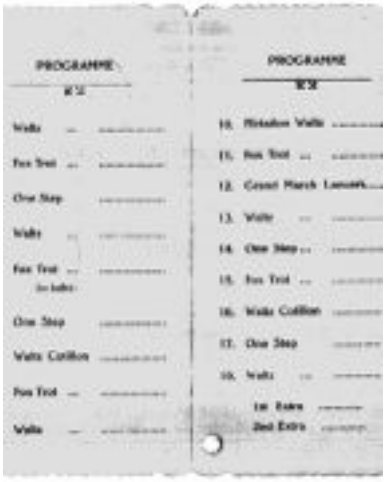
Old Manor Park Library Ephemera





Literature amphlets



Dance leaflets

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Old Manor Park Library Mobile Library and events

1930s mobile library

1950s mobile library

1950s library events

1950s mobile library

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Old Manor Park Library 1989, pre-refurbishment

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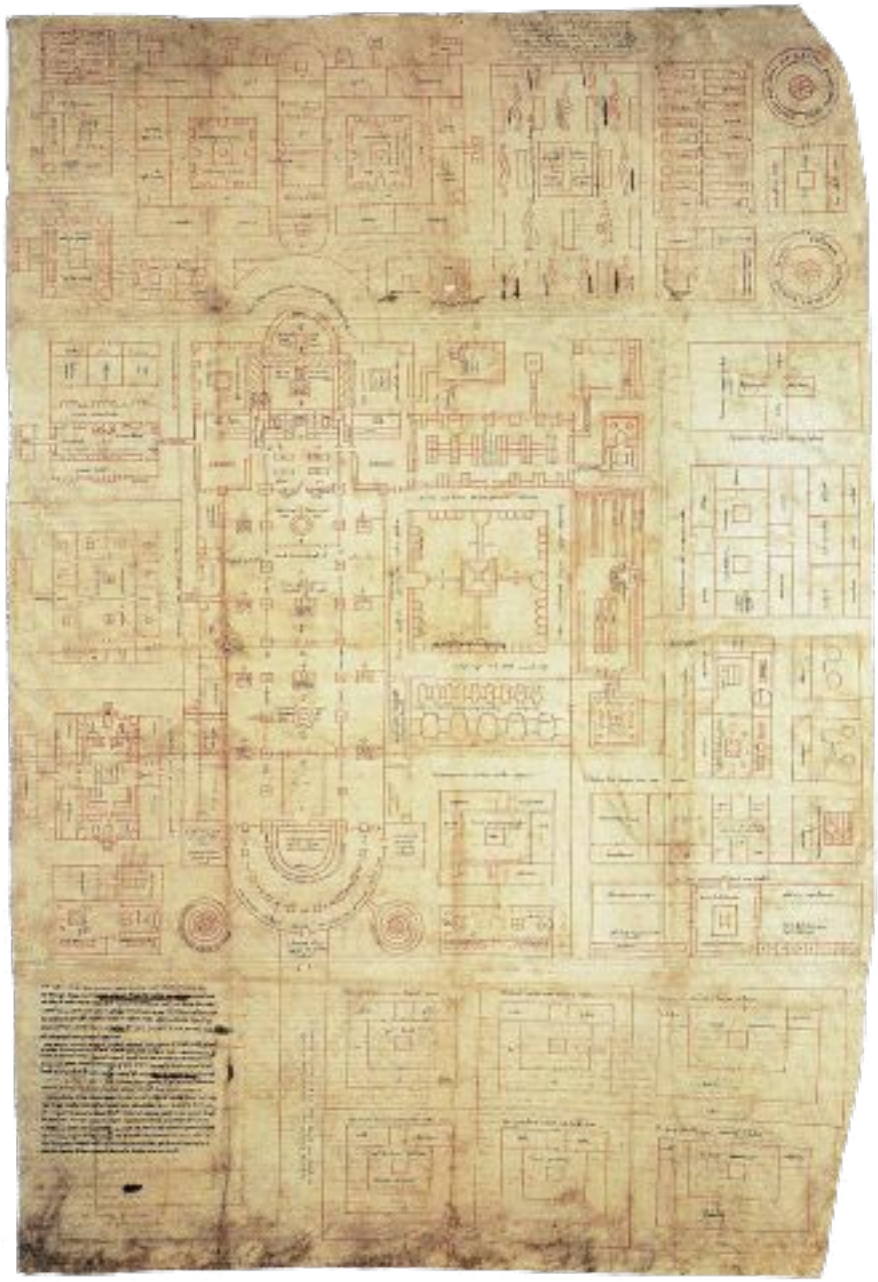

The Plan of St. Gall

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Carnegie Libraries

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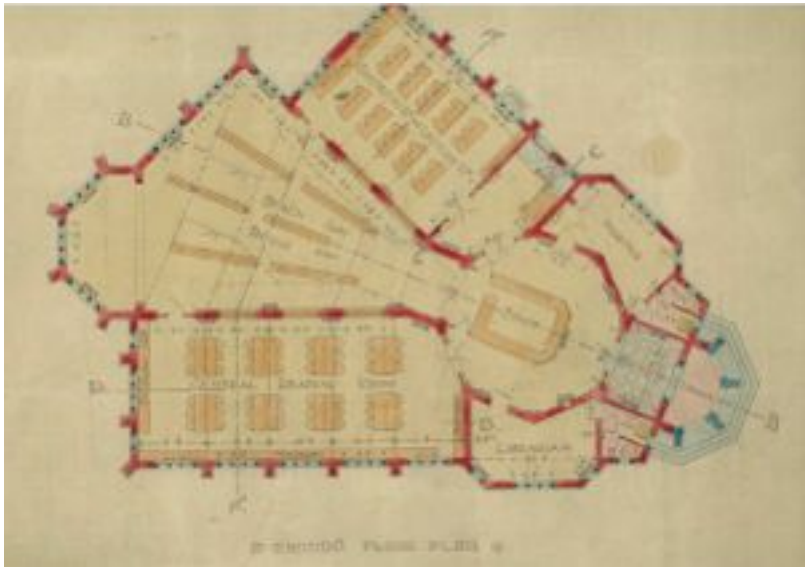
Carnegie Libraries



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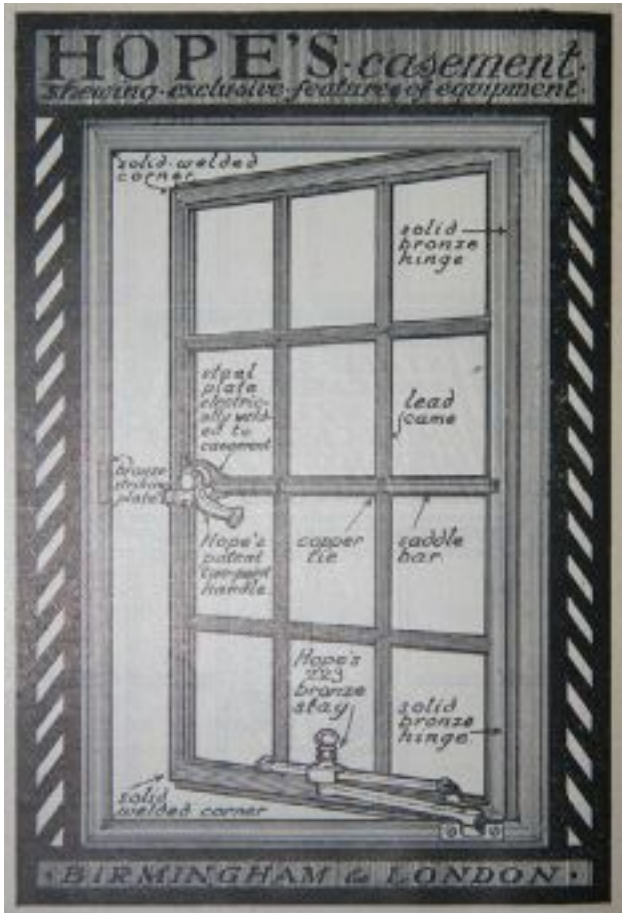

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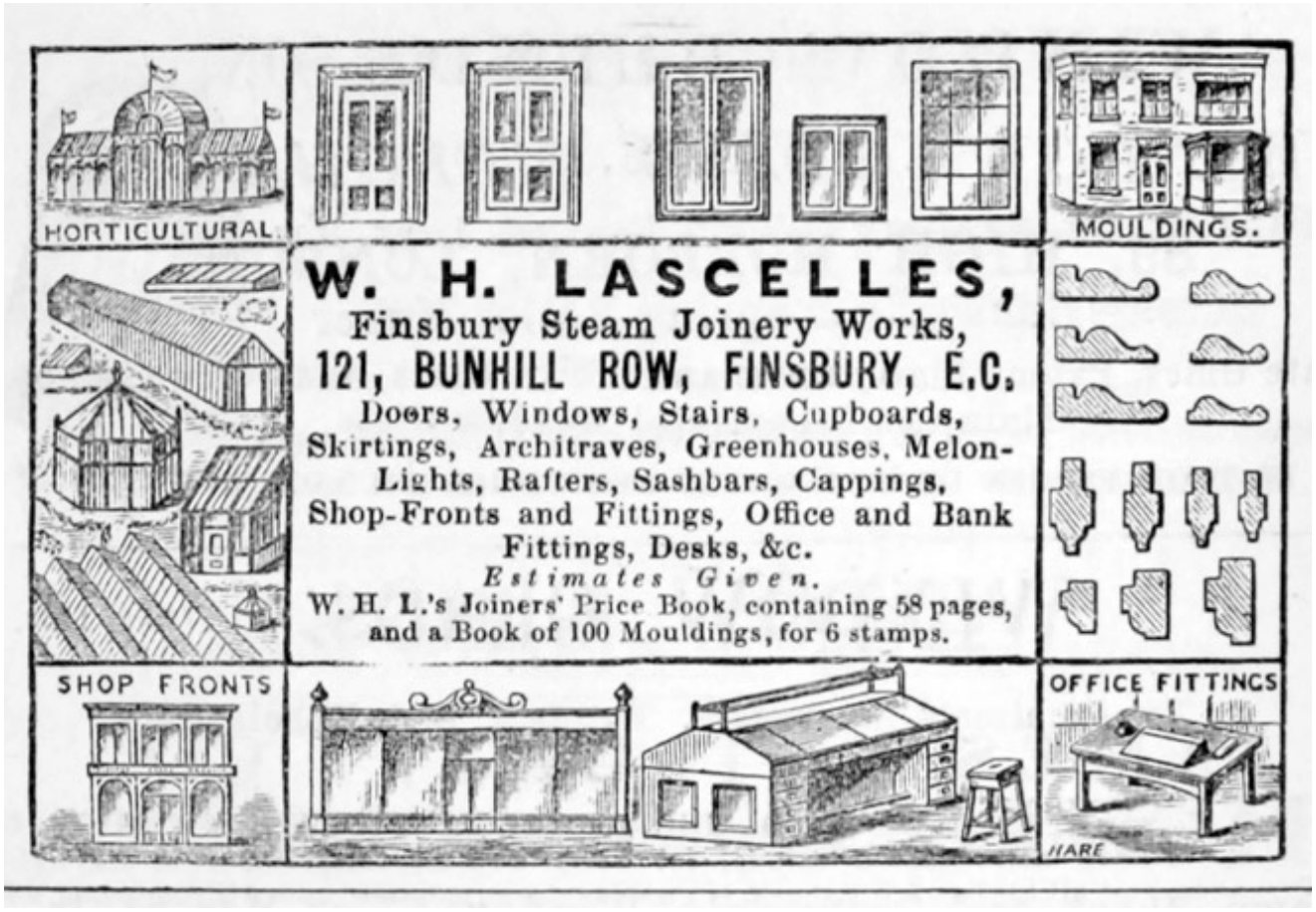
Late Victorian and Edwardian partitions



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Places of creative work and display

Bottega

Studiolo

Studio

Atelier

MGLA051026-9245

Places of creative work and display, ongoing research project

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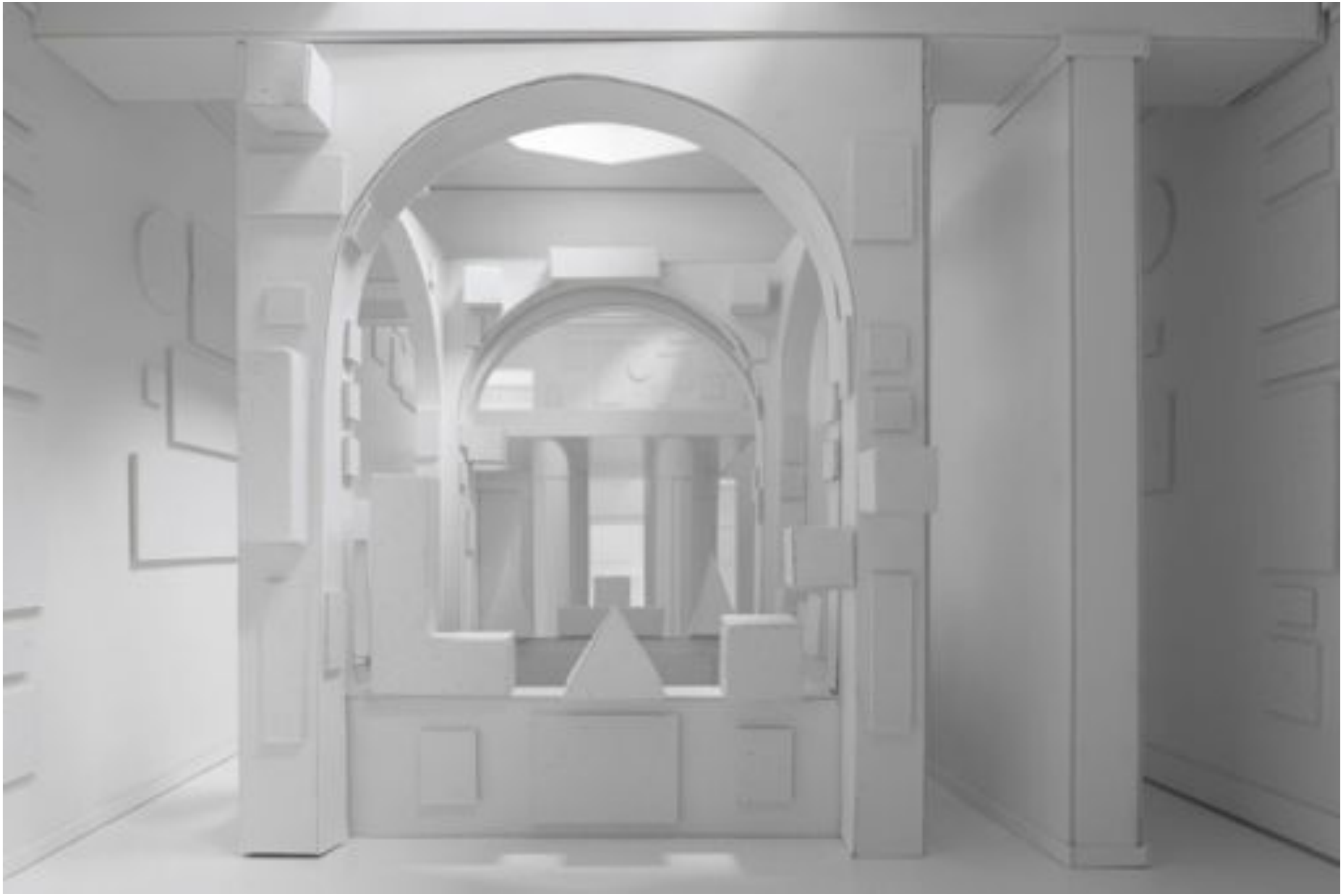

MGLA051026-9245

Old Manor Park Library today

The library today offers an epic space, with rich detailed architectural features. Recent renovations have mistreated the building in terms of removed original furniture, and covering of original surfaces. Note that there are two columns unlike the 1946 photo on the previous page. This additional column is probably due to the third of the three extensions the Library has had. We have prepared drawings tracing the additions to the Library. (Photo by Astrid Smitham.)

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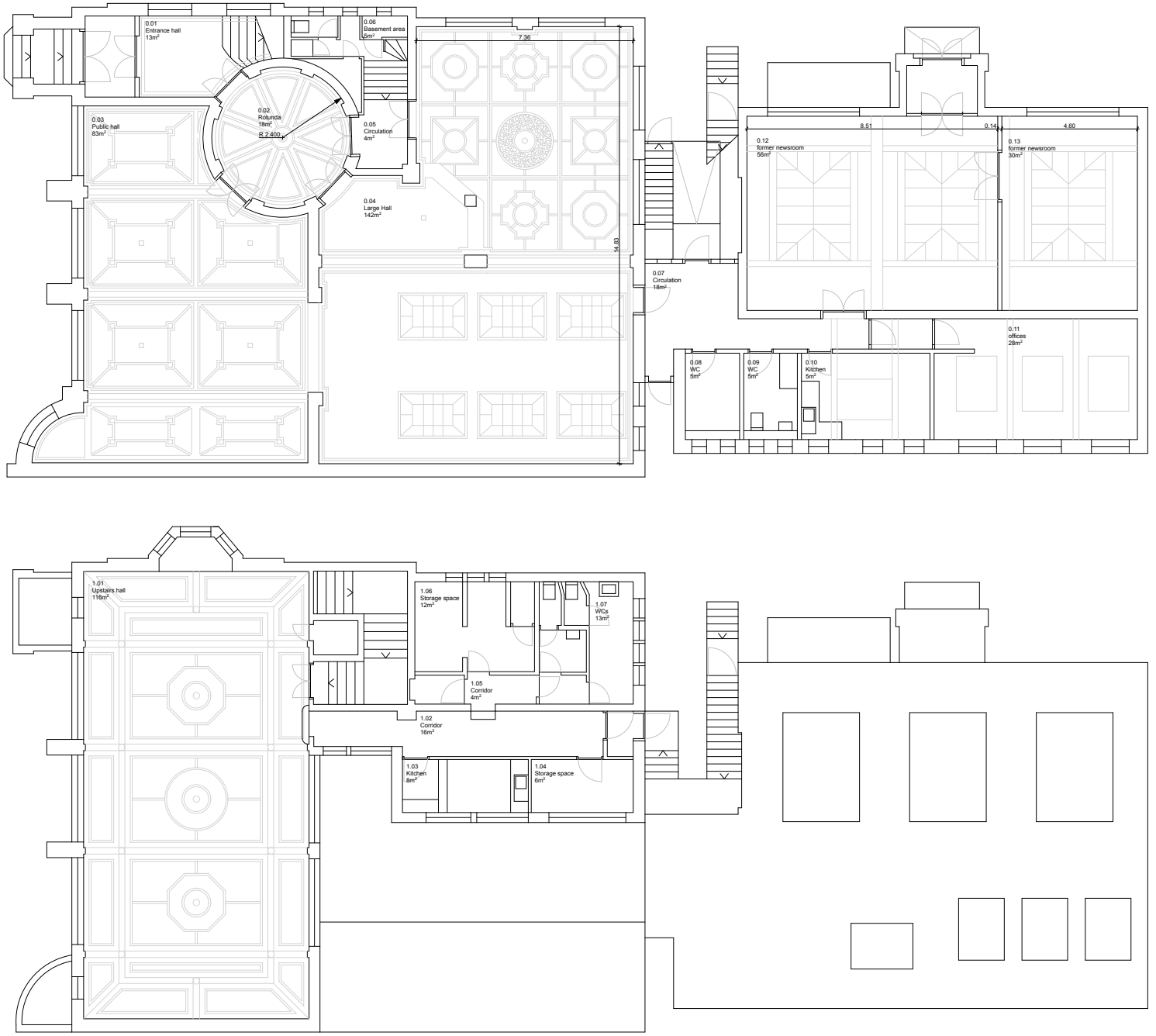
Old Manor Park Library Survey



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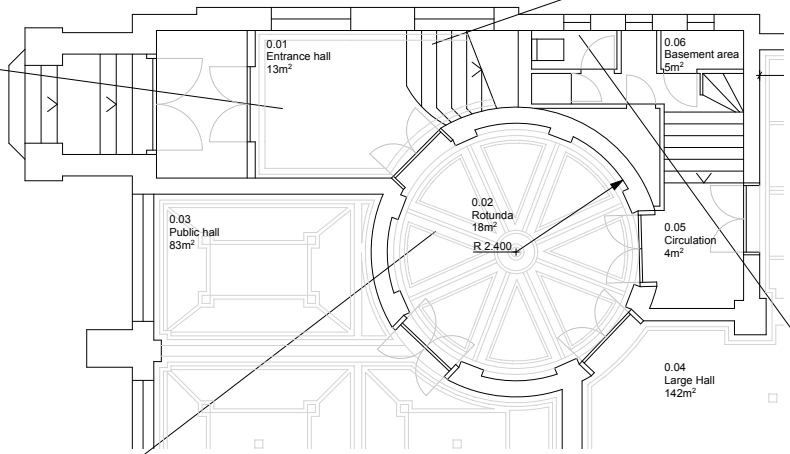
Ground floor, Entrance areas

Rooms 0.01 - 0.02 plus stairs

Height rotunda: 2.46m
Ceiling rotunda: ornate, painted, in good condition
Walls: painted
Floor in rotunda: Terrazzo
Floor in stairwell: carpet in bad condition, suface under carpet possibly concrete

Entrance hall

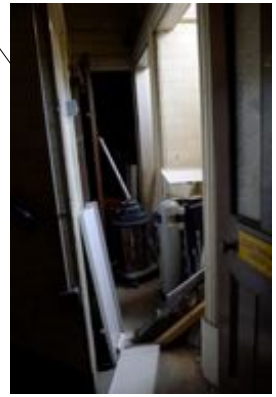


Stairs

View from entrance into rotunda

Rotunda

Floors stairs and landing



Basement area, major damp issues

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Ground floor, Public Hall

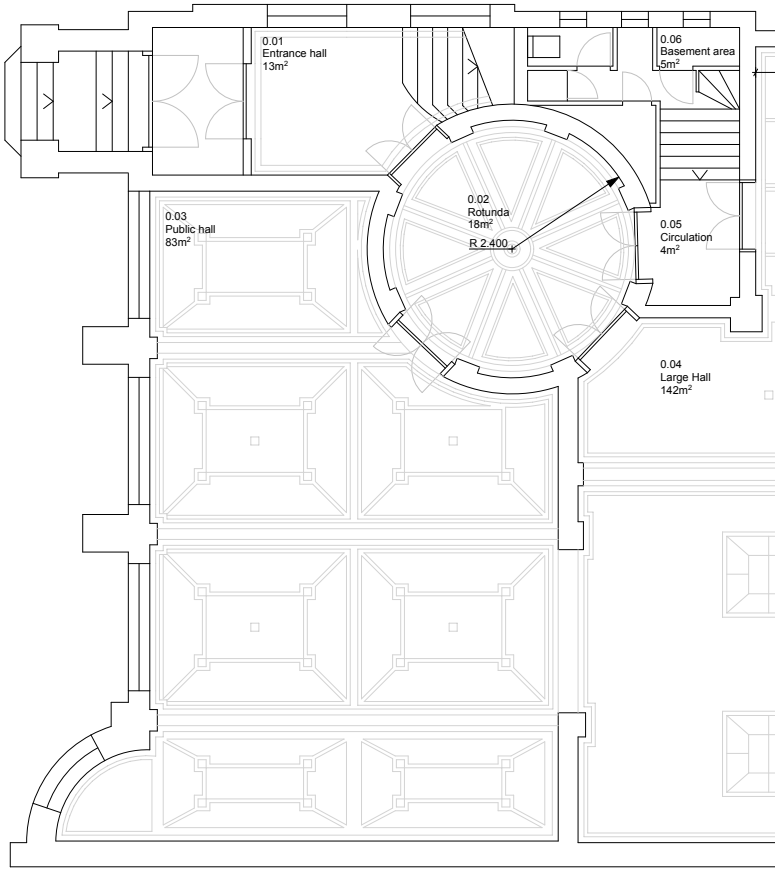
Room 0.03

Area: 83m2
Height: 3.77 - 4.04m
Ceiling: ornate, painted, chaotic wiring but otherwise in good condition
Walls: textured wallpaper
Floor: carpet tiles in bad condition, glued on to plywood. Surface under plywood unknown, possibly parquet

View towards windows

View through archway to next room

View of bay corner window



Ceiling

Walls

Floor

MGLA051026-9245

Ground floor, Large Hall

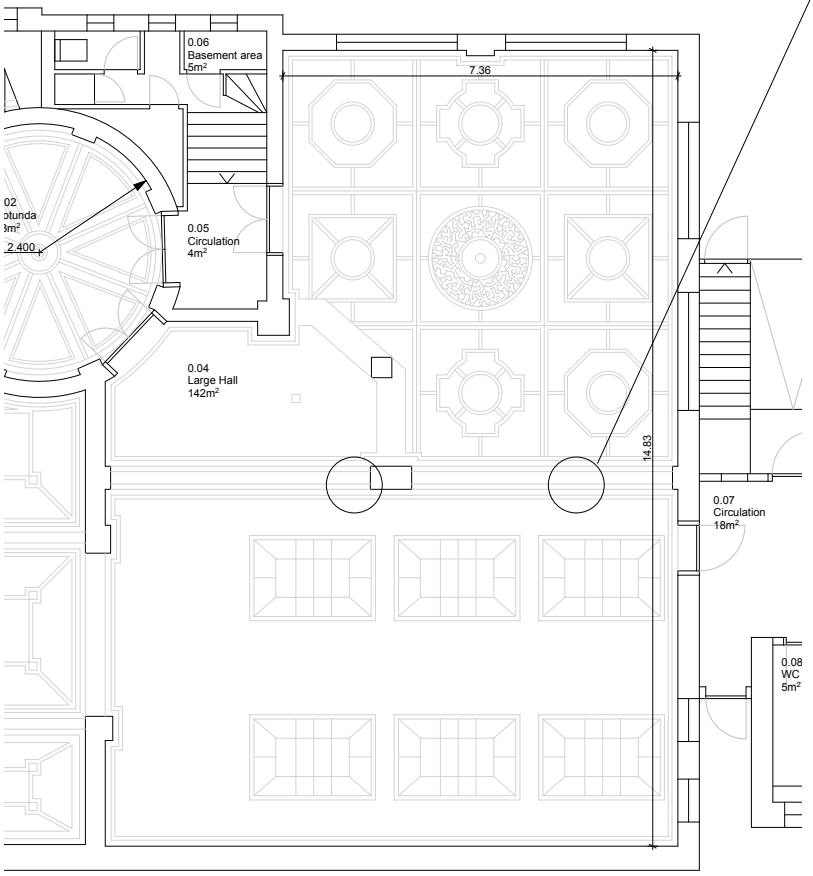
Room 0.04

Area: 142m2
Height: 3.99 - 4.12m
Ceiling: ornate, painted, some water penetration, skylights covered externally.
Walls: textured wallpaper, sometimes peeling and/or stained
Floor: carpet tiles in bad condition, glued on to plywood. Surface under plywood unknown, possibly parquet

View towards windows

View towards rear exit

View towards rotunda



Ceiling

Walls

Floor

MGLA051026-9245

Ground floor, back of house

Rooms 0.07-0.13

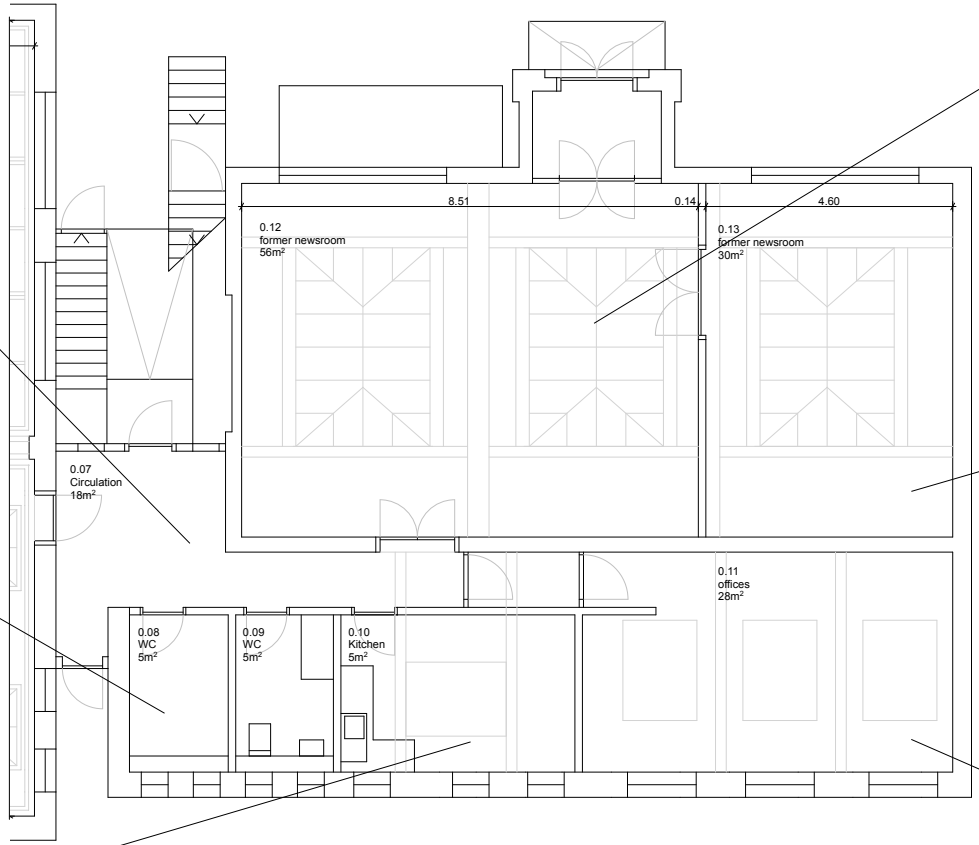
Area: approx. 150m2
Height: 3.53m in rooms 0.12 and 0.13; 2.5m in remaining rooms
Ceiling: painted, some areas peeling
Walls: paint, some areas peeling
Floor: carpet in bad condition, glued on to plywood. Surface under plywood unknown, possibly parquet in newsrooms

Toilets in good condition
Kitchen in bad condition

Circulation space 0.07

WC 0.08

Kitchen 0.10



Room 0.12

Room 0.13

Room 0.11

MGLA051026-9245

First floor, Upstairs Hall

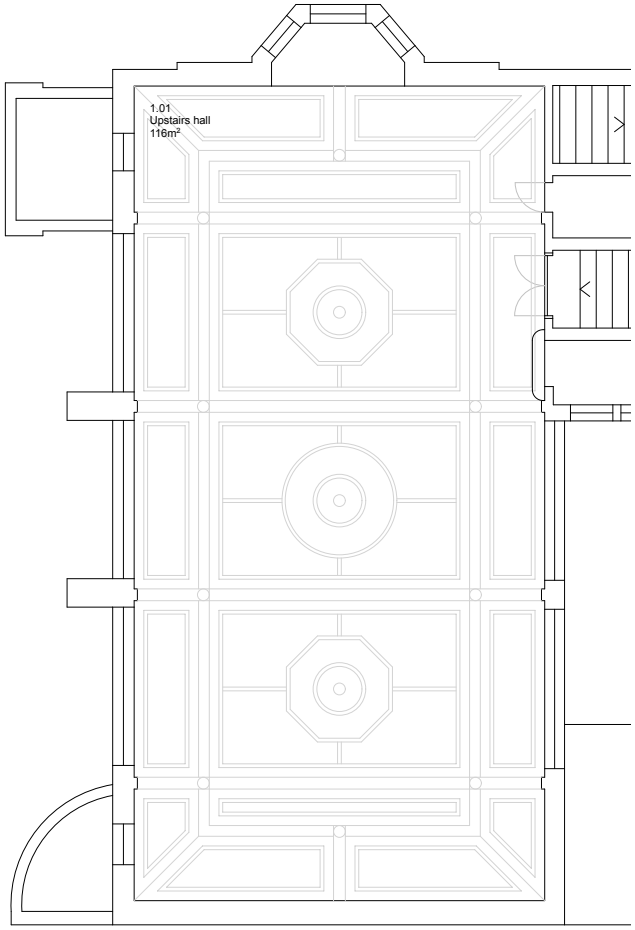
Room 1.01

Overview

View of bay window

View of entrance

Area: 116m2
Height: 4.34 - 4.61m
Ceiling: ornate, painted, chaotic wiring but otherwise in good condition
Walls: paint
Floor: carpet and underlay. Surface under carpet: original floorboards in relatively good condition as far as could be determined



Ceiling

Floor

MGLA051026-9245

First floor, back of house

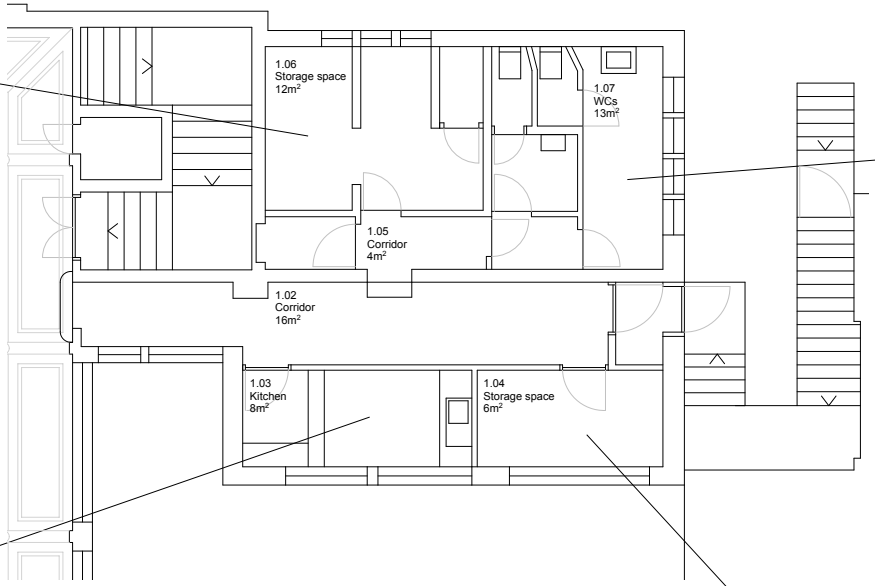
Rooms 1.02-1.07

Area: approx. 80m2
Height: 2.32-2.45m
Ceiling: painted, some peeling
Walls: paint, peeling
Floor: carpet in bad condition; surface under carpet unknown, possibly parquet i

Toilets in good condition
Kitchen in reasonable condition

Storage space 1.06

Kitchen 0.10



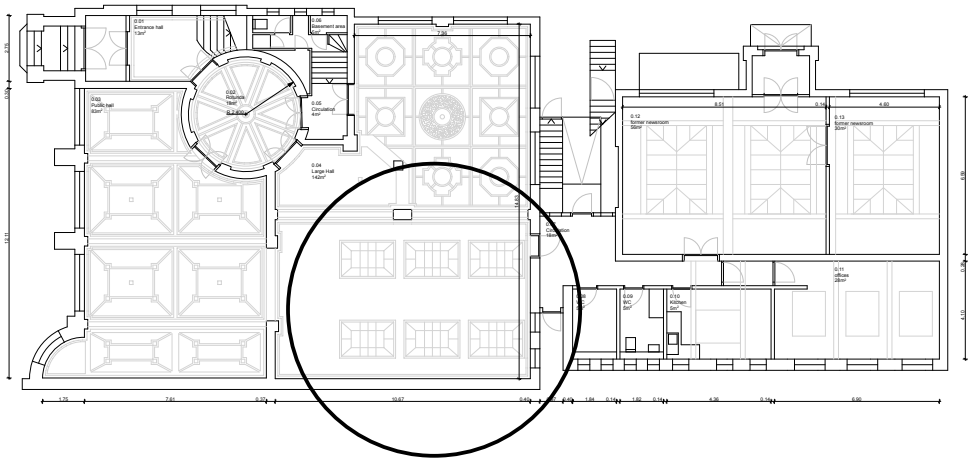
WC Room 1.07

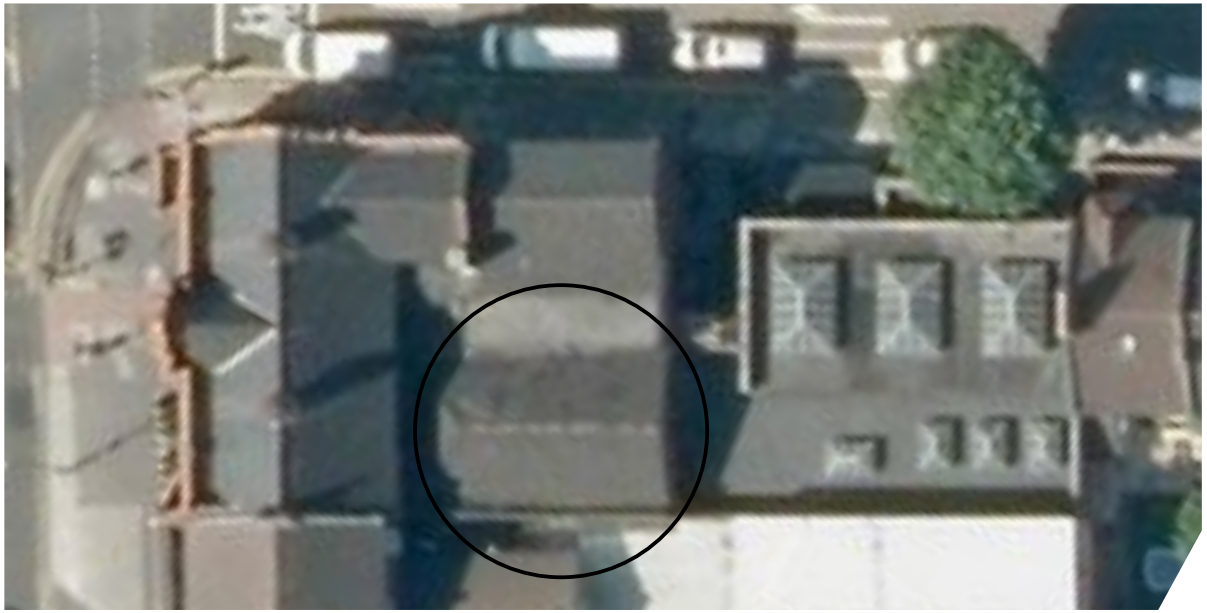
Room 1.04

MGLA051026-9245

Skylights in Room 0.04

At present the skylights in the rear area of large hall are covered. Ideally these would be unconvered for the best possibly usage of the interior areas. From satellite images it appears that a tiled roof has been constructed over the skylights.





MGLA051026-9245

Manor Park Library with the painted 'San Girolamo nello studiolo' superimposed, painting by Antonello da Messina, 1474-1475

MGLA051026-9245

Project description

It i s almost unimaginable to add anything to the old Manor Park Library building.

To keep the magnificence of the old library we believe three rules are important:

1. Strip out any refurbishment that is not necessary to keep (painted over, wall paper stripped, carpet, partitions and so on)

2. Add as little as possible, keep as much as possible mobile, transparent.

3. Anything added that is immobile must work is a simple straight forward way. The additions must be good rooms that respond to the geometry, details, and architectural themes of the building. These new additions must create social rooms; where the various users of the building can meet.

We propose to add two timber glazed arcades and a mobile studiolo (polycarbonate glazing, or possibly open with mesh) that are in themselves rooms. The arcades are wide enough to sit face to face and allow ambulators to easily pass. These miniature crystal peoples palaces are built in the manor of traditional London windows. The arcades have windows and doors, allowing them to open up in a number of ways.

The arcades allow for the public to have controlled access to the depth of the building, whilst also connecting the studio work rooms with a common space rather than mere corridor. The arcades provide fire escape routes, distribution, and common ground. They also act as electricity infrastructure, distributing wiring to the spaces around it (spaces already next to a plug socket will not require electricity from the arcade).

The ground floor workrooms off the arcade can be either separated by mobile walls of opened up in to a collective ‘yard’ space, capable of hosting larger events and actions.

The upper floor workrooms can also be adapted in size, but are more fixed in nature, recalling in some ways a cloister.

The public arcades allow for what is in the studio workroom to be easily viewed or accessed by visitors. In this way the arcades are like streets where shop fronts can open their windows and sell their wares, or a school where each room off the hall is a department for a particular skill.

The arcades provide commonality, privacy, security, safety, utility, and a sense of publicness that the building requires to become an active part of the community again.

MGLA051026-9245

Project Tender Factsheet

Lettable surface area (studio space):
322 sqm

Design and Build cost:
Approx. £90'000 for building works and fees and 10% contingency but NO VAT

Approx. £98'000 for building works and fees plus 20% VAT but NO contingency

Approx. £108'000 for building works and fees including 10% contingency and 20% VAT

-

Design Team:
Astrid Smitham
Nicholas Lobo Brennan
GRUPPE

Construction consultant:
Philip Ryan

Quantity Surveyor:
Simon Cash
Director of Cost Management
ARTELIA UK
www.uk.arteliagroup.com

Simon Cash is a highly experienced QS, who has worked on a range of types and scales of projects, including community projects which require unconventional delivery of the project.

Engineer:
[redacted] Nevin
Partner
Blue Engineering
www.blueengineering.co.uk

Construction development:
Philip Ryan
Astrid Smitham
Nicholas Lobo Brennan

Construction execution:
Philip Ryan
with
his construction team
Astrid Smitham
Nicholas Lobo Brennan

Construction administration and management:
Philip Ryan
Astrid Smitham
Nicholas Lobo Brennan

-

Community concept:
From our experience we believe that by including stakeholders in the construction execution of a build forms strong bonds, and links the project into its social context. The project then becomes a discussion platform to develop and imagine what possible futures there might be.

We propose to form a social network by both focused and open invitations to local people and other communities that might use the spaces provide by the building.

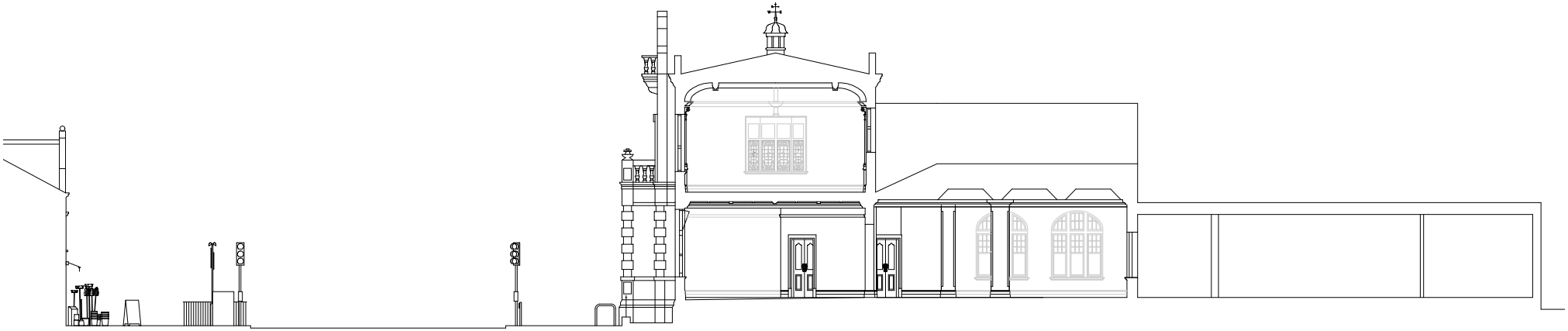
Construction an Costing concept:
We propose to use a mix of professional makers and contractors, with self-build, and community volunteering. This will be management intensive, but keep costs down.

We have developed a table of options to help build up where the best place to use the funding.

Opportunity work:
It is important to note that the skylights at the rear of the main library building are underneath a tiled roof. From exampling historical drawings and photos it is clear the library has had one calamitous extension that probably caused the addition of an extra structural column and the coving of the roof lights. We feel it would be an enormous improvement to the building to bring the roof lights in question back in to use. This would certainly fall outside the budget as you have it now, but would be worth investigating further to see what the possibilities are.

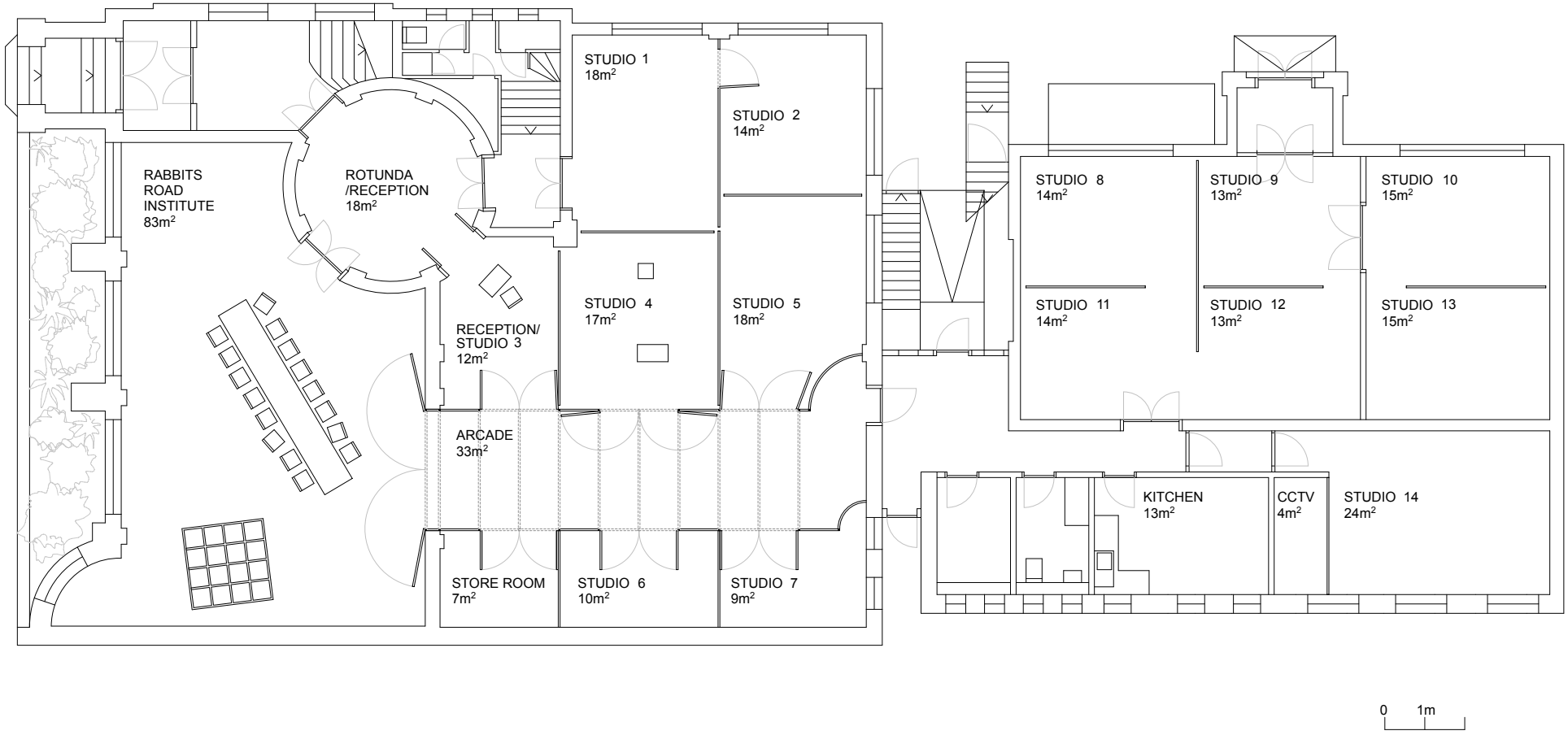
The detailed costing attached here is set to market prices. Onsite review of condition of surfaces behind finished is required to make full costing.

MGLA051026-9245



MGLA051026-9245

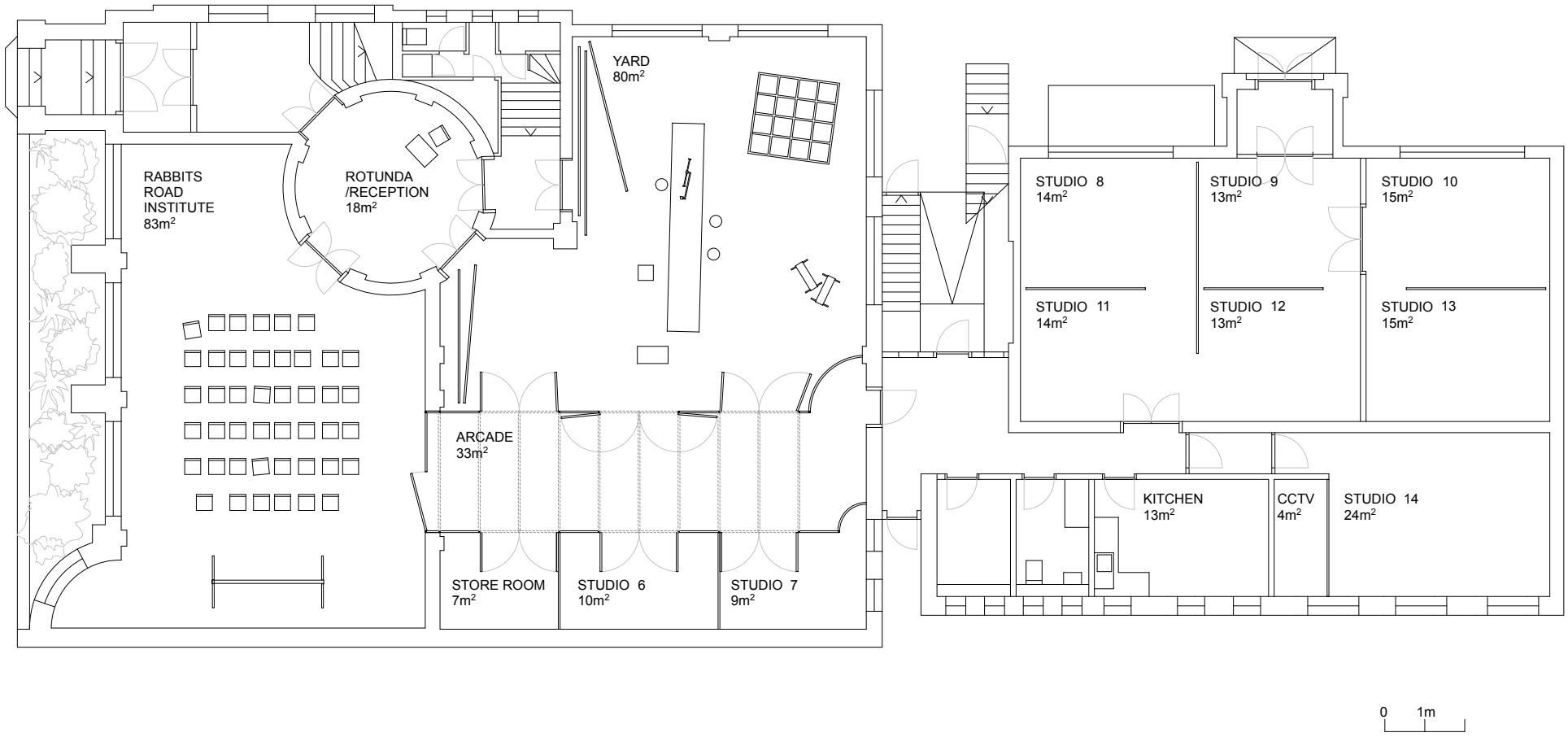
Ground floor plan



Note:s A small garden has been restored to the street front; staircase toilet has been reactivated

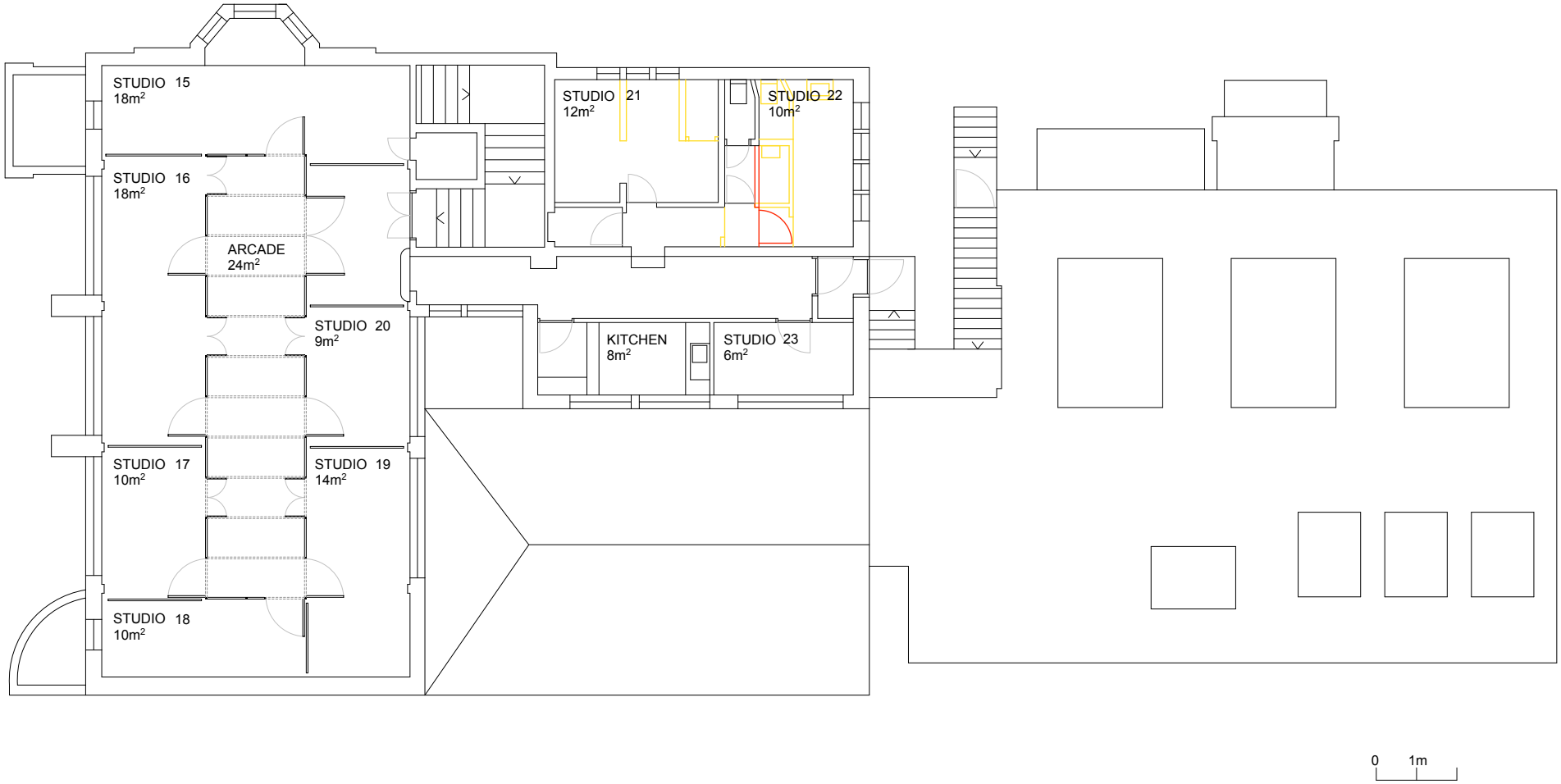
MGLA051026-9245

Ground floor plan, with ‘yard’ opened out at rear of main library building



MGLA051026-9245

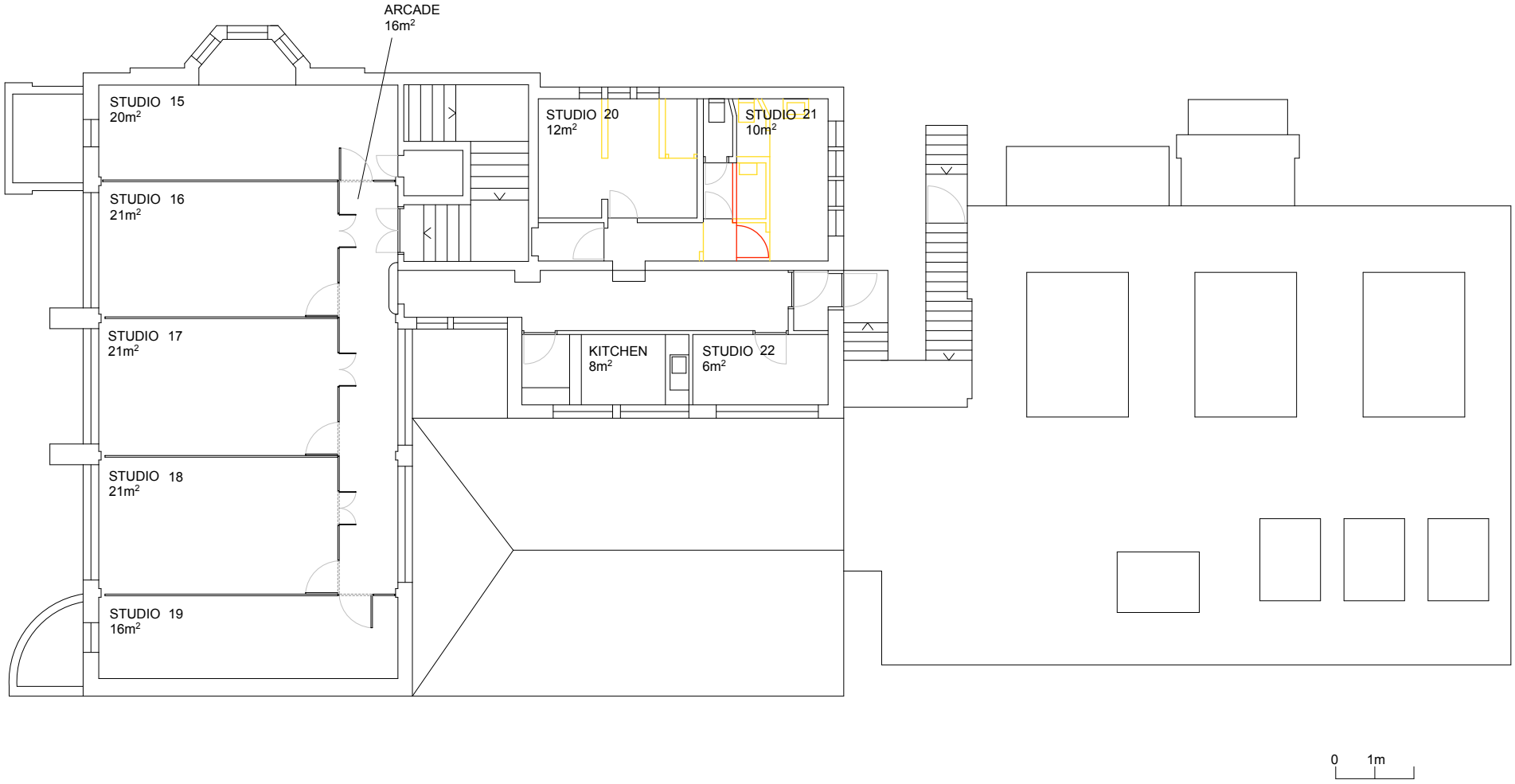
First floor plan



Note: yellow lines indicate demolition, red lines indicate change to existing

MGLA051026-9245

First floor plan, alternative

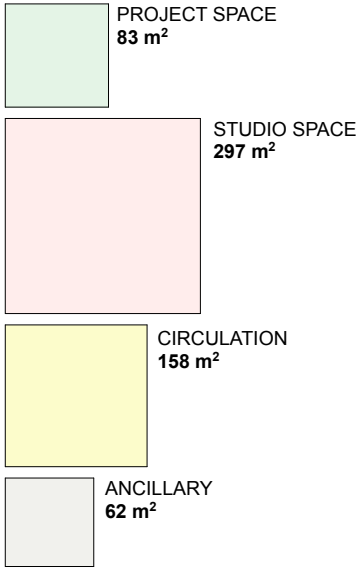


Note: yellow lines indicate demolition, red lines indicate change to existing

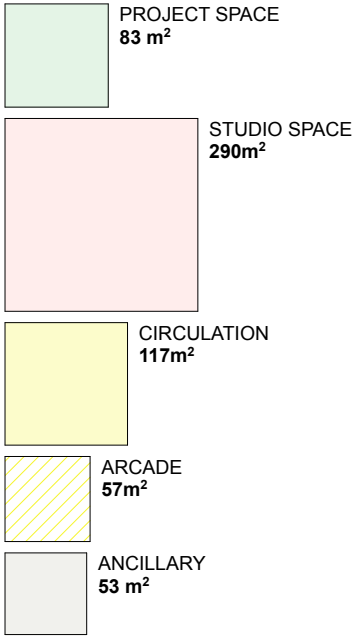
MGLA051026-9245

Comparative surface area usage

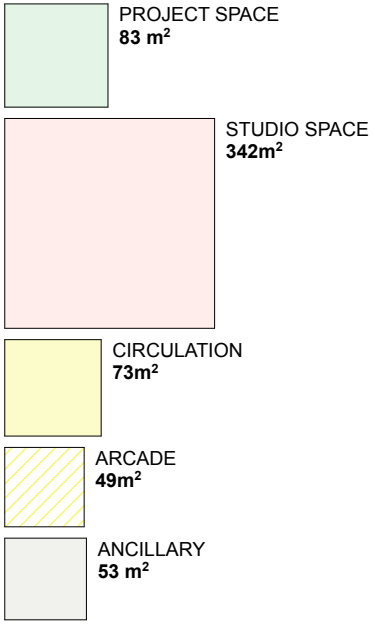
PLANNING
APPLICATION



PROJECT WITH
SMALLER STUDIOS
(MOSTLY 13-18m²)



PROJECT WITH
LARGER STUDIOS
(MOSTLY 18-30m²)



APPROX.
TOTAL USABLE SPACE
600 m²

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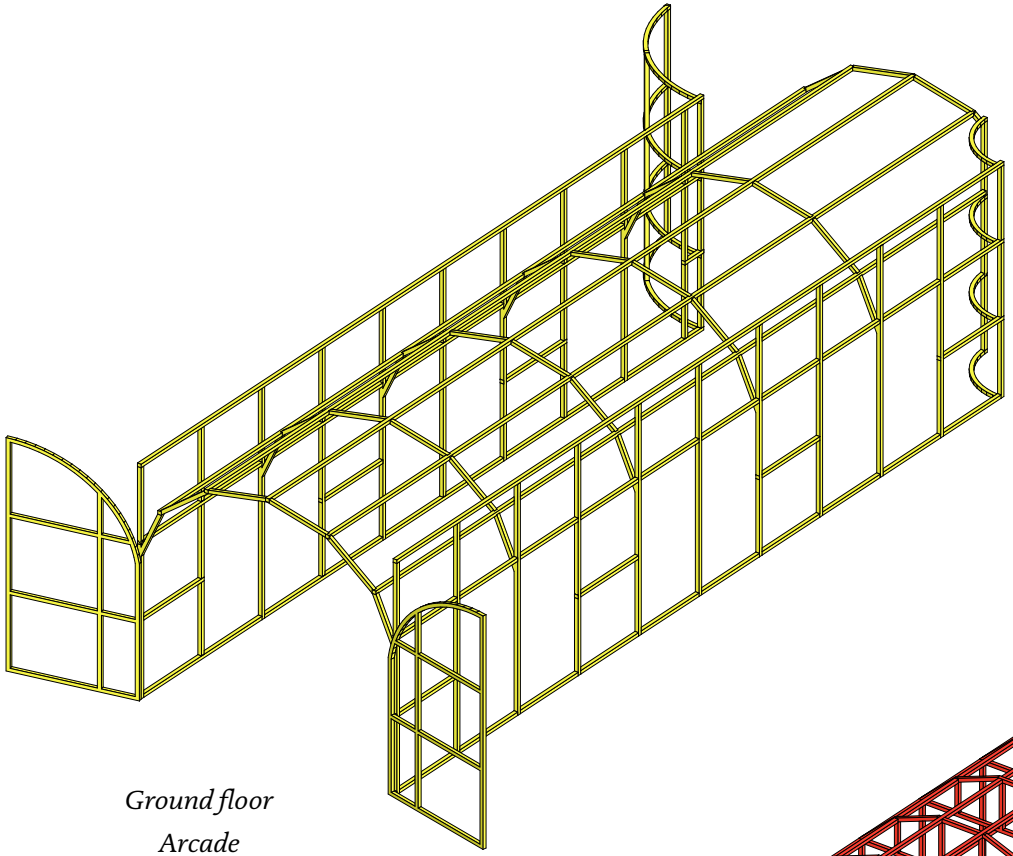
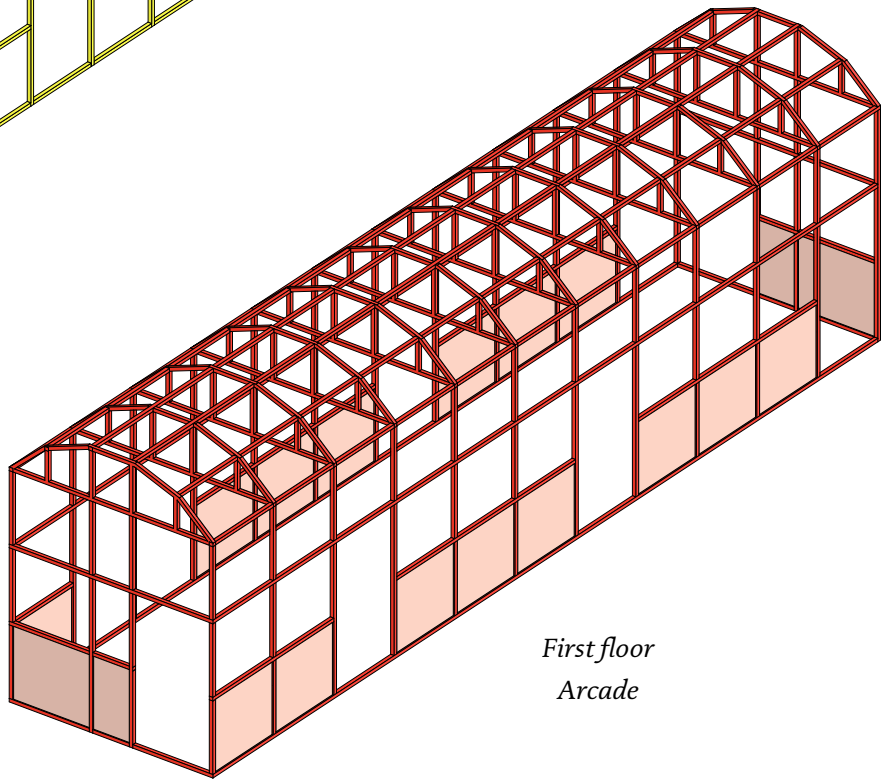
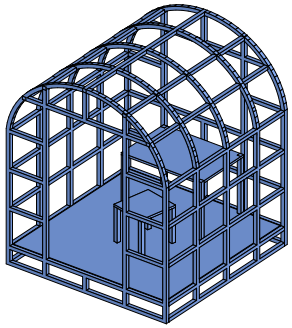
Three new rooms/structures



Ground floor
Arcade



First floor
Arcade



Ground floor
Mobile Studiolo

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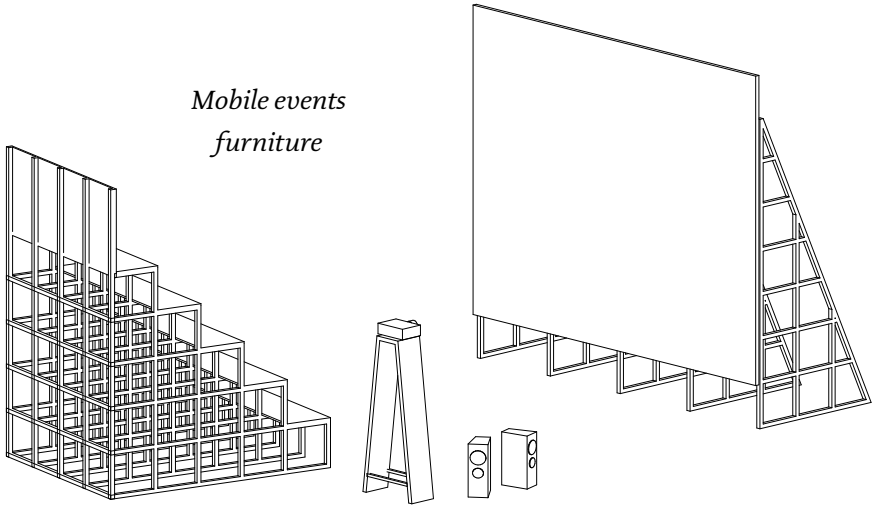
Mobile furniture

Mobile events furniture

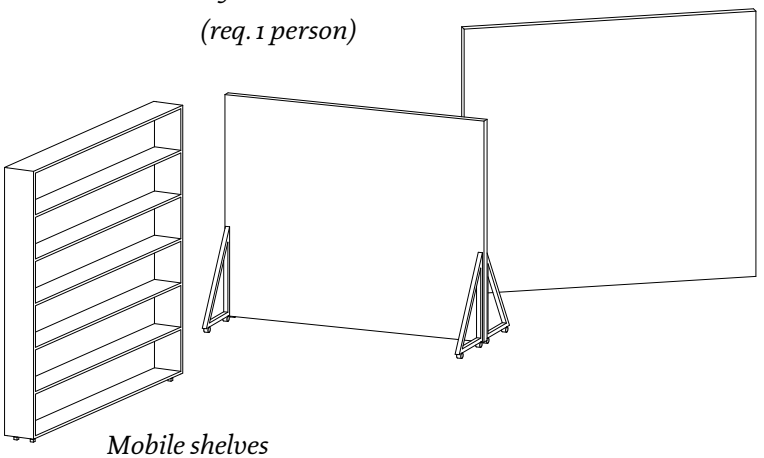


Projector tower

Bluetooth speakers

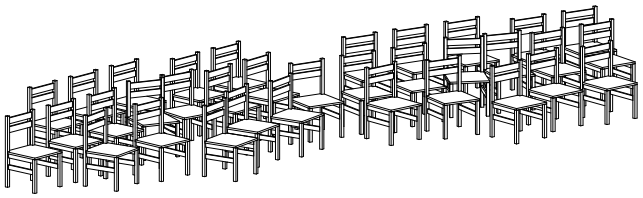
Annual movable wall (req. 3 person)

Daily movable wall (req. 1 person)

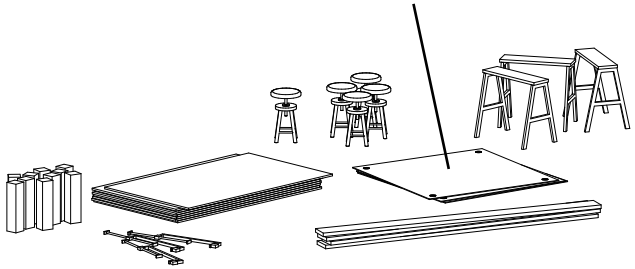


Mobile shelves (req. 2 persons)

Chairs

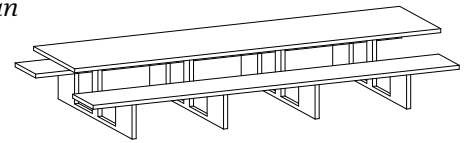


Blackout felt



Furniture kit made from standard construction materials (manual provided)

Community table, rather than seperate tables and chairs



All mobile furniture designed to be moved through in single pieces or in parts between the Rabbits Road Institute and the yard

MGLA051026-9245
Images of key rooms and structures

View of Rabbits Road Institute, with mobile studiolo and doors to arcade

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View of arcade from Rabbits Road Institute

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View of arcade. Small work rooms to the right, yard space to the left. The Mobile Studiolo is shown in the yard, it is moved through the largest doors to the rear of the arcade

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View from arcade to large work room/yard

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View of stair to first floor arcade/street front

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View from work room to arcade

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View of first floor arcade/street front in centre, work rooms to left and right

MGLA051026-9245

Revision A

07.05.15

Manor Park Work Room

Reuse of Library as Public Hall, Arcades, and Work Rooms

for CREATE and Bow Arts, April 2015

GROUP

MGLA051026-9245

View of first floor arcade/streetfront, without covering

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View of arcade from Rabbits Road Institute, with skylights returned to use

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View of studio workroom

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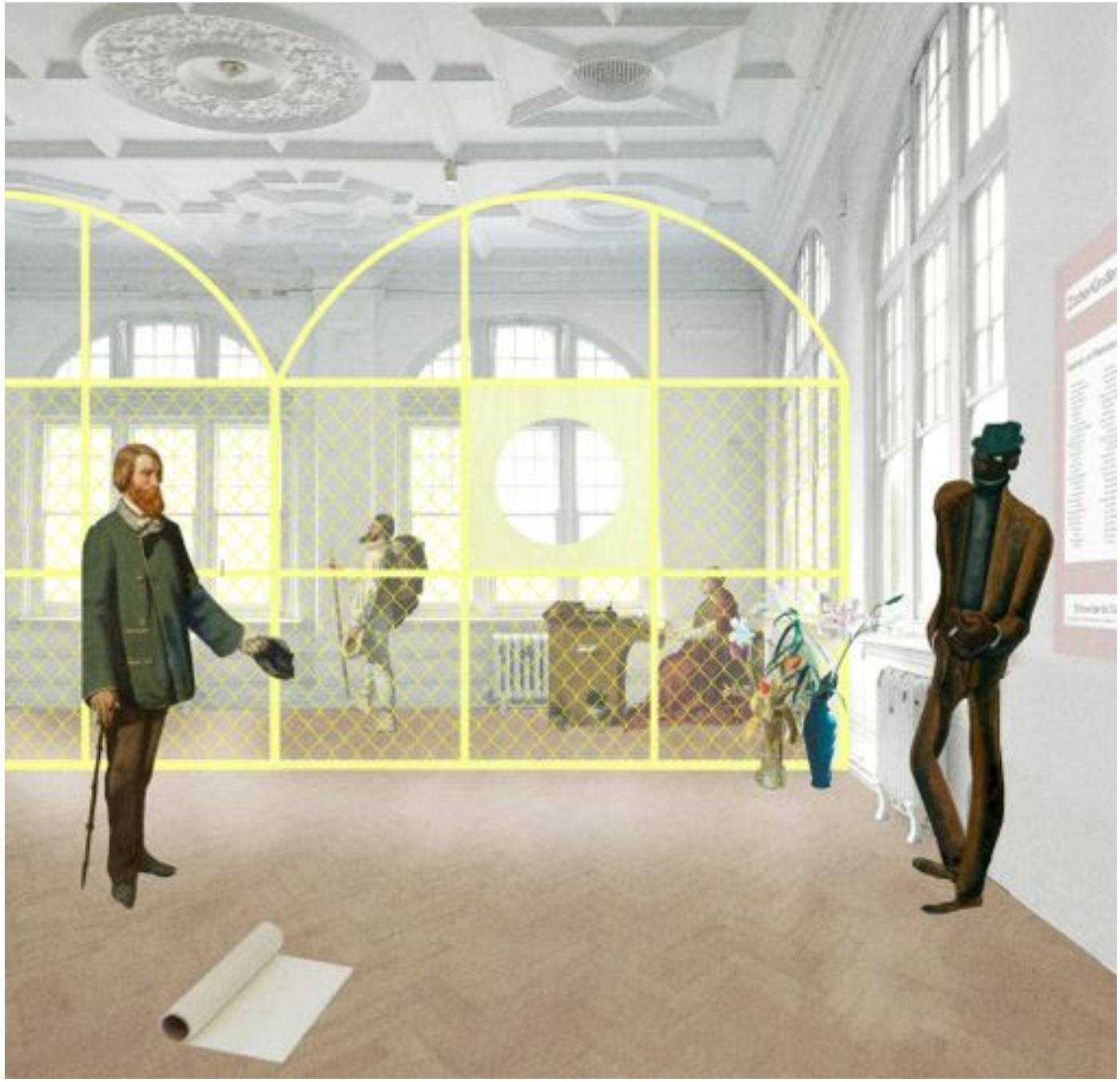

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MANOR PARK LIBRARY

NICHOLAS LOBO BRENNAN AND ASTRID SMITHAM, GRUPPE / 27.04.15

Approximate Quantities and Costs

		Quantity	Unit	SPONS Price per unit GBP	Total GBP	Estimate Days work	Estimate no. of people	no. of volunteers
DEMOLITION AND REMOVAL					**673.50**			
DEMOLISH STUD WALLS		**20.0**	**m2**	**18.00**	**360.00**			
	1F Back studios	20.0	m2	18.00	360.00			
REMOVAL		**20.0**	**m2**	**14.50**	**313.50**			
	Library shelves and furniture throughout building				0.00	(sell or give away to collector)		
	Material in basement area	3.0	m3	10.00	30.00			
0.10	Kitchen units	4.0	Nr	17.30	69.20			
1.03	Kitchen units	5.0	Nr	17.30	86.50			
	Material in upstairs area	3.0	m3	10.00	30.00			
	Radiator covers	5.0	m	6.00	30.00			
	Fixed shelving units	11.3	m	6.00	67.80			
1.01	Remove railings in front of windows							
EXISTING WALLS AND CEILINGS					**12677.20**			
WALLPAPER STRIPPING		**285.0**	**m2**	**7.00**	**997.50**			
0.03	GF Public workshop	110.0	m2	3.50	385.00			
0.04	GF Large studio hall	175.0	m2	3.50	612.50			
PAINTING (WALLS)		**1232.2**	**m2**	**6.00**	**7393.20**			
0.01	Entrance + stairs	202.0	m2	6.00	1212.00			

	0.02	Rotunda walls	36.0	m2	6.00	216.00
	0.03	GF Public workshop	134.0	m2	6.00	804.00
	0.04	GF Large studio hall	175.0	m2	6.00	1050.00
		GF Back studios	364.0	m2	6.00	2184.00
	0.07	corridor	70.0	m2	6.00	420.00
	0.10	kitchen	37.0	m2	6.00	222.00
	0.11	office	57.0	m2	6.00	342.00
	0.12	old newsroom	115.0	m2	6.00	690.00
	0.13	old newsroom back	85.0	m2	6.00	510.00
	1.01	1F Upper hall	136.5	m2	6.00	819.00
		1F Back studios	184.7	m2	6.00	1108.20
	1.02	corridor	51.0	m2	6.00	306.00
	1.03	kitchen	14.4	m2	6.00	86.40
	1.04	store/studio	24.4	m2	6.00	146.40
	1.05	corridor 2	24.7	m2	6.00	148.20
	1.06	store/studio	34.5	m2	6.00	207.00
	1.07	WCs	35.7	m2	6.00	214.20
PAINTING (CEILINGS)			**254.5**	**m2**	**9.18**	**2336.50**
SIMPLE:		GF Back studios	127.00	m2		934.00
	0.10	kitchen	13.0	m2	6.00	78.00
	0.11	office	28.0	m2	6.00	168.00
	0.12	old newsroom	56.0	m2	8.00	448.00
	0.13	old newsroom back	30.0	m2	8.00	240.00
ORNAMENTAL:	1.01	1F Upper hall	127.5	m2	11.00	1402.50
GLOSS PAINT (RADIATORS, WINDOWS, SKIRTING BOARDS)			**248.0**	**m2**	**12.50**	**1950.00**
		GF Back studios	72.5	m2		906.25
		4 doors	20.0	m2	12.50	250.00
		8 radiators	20.0	m2	12.50	250.00
		Skirtingboard (0.10,0.11,0.12,0.1	13.5	m2	12.50	168.75
		Windows	19.0	m2	12.50	237.50
	1.01	1F Upper hall	136.5	m2	12.50	556.25
		7 radiators	17.5	m2	12.50	218.75
		window sills	7.0	m2	12.50	87.50
		Skirtingboard	20.0	m2	12.50	250.00
		1F Back studios	39.0	m2	12.50	487.50
		7 doors	35.0	m2	12.50	437.50
		windows (1.07)	4.0	m2	12.50	50.00

FLOORS						**10295.50**
CARPET REMOVAL			**569.00**	**m2**	**7.43**	**4225.50**
	0.01	Entrance + stairs	30.0	m2	4.50	135.00
	0.03	GF Public workshop	83.0	m2	9.00	747.00
	0.04	GF Large studio hall	142.0	m2	9.00	1278.00
		GF Back studios	145.0	m2	9.00	1305.00
	0.07	corridor	18.0	m2	9.00	162.00
	0.10	kitchen	13.0	m2	9.00	117.00
	0.11	office	28.0	m2	9.00	252.00
	0.12	old newsroom	56.0	m2	9.00	504.00
	0.13	old newsroom back	30.0	m2	9.00	270.00
	1.01	1F Upper hall	118.0	m2	4.50	531.00
		1F Back studios	51.0	m2	4.50	229.50
	1.02	corridor	16.0	m2	4.50	72.00
	1.04	store/studio	6.0	m2	4.50	27.00
	1.05	corridor 2	4.0	m2	4.50	18.00
	1.06	store/studio	12.0	m2	4.50	54.00
	1.07	WCs	13.0	m2	4.50	58.50
FLOOR FINISHES			**400.0**	**m2**	**15.18**	**6070.00**
SCENARIO ASSUMING WOOD FLOORS GROUNDFLOOR:						**6070.00**
cleaning residue	0.01	Entrance + stairs	30.0	m2	5.00	150.00
sanding and treating	0.03	GF Public workshop	83.0	m2	16.00	1328.00
sanding and treating	0.04	GF Large studio hall	142.0	m2	16.00	2272.00
sanding and treating		GF Back studios	145.0	m2	16.00	2320.00
leave as is	1.01	1F Upper hall	118.0	m2	0.00	0.00
		1F Back studios	59.0	m2	0.00	0.00
SCENARIO NEW FLOORING linoleum						**13086.00**
cleaning	0.01	Entrance + stairs	30.0	m2	5.00	150.00
Linoleum	0.03	GF Public workshop	83.0	m2	24.00	1992.00
	0.04	GF Large studio hall	142.0	m2	24.00	3408.00
		GF Back studios	145.0	m2	24.00	3480.00
	1.01	1F Upper hall	118.0	m2	24.00	2832.00
		1F Back studios	51.0	m2	24.00	1224.00

INTERIOR WALLS AND PARTITIONS						**18150.00**
PARTITION WALLS (timber frame and glazing)			**330.00**	**m2**	**55.00**	**18150.00**
	0.04	GF Large studio hall	142.5	m2	55.00	7837.50
		GF Back studios	75.0	m2	55.00	4125.00
	0.12	old newsroom	40.5	m2	55.00	2227.50
	0.13	old newsroom back	34.5	m2	55.00	1897.50
	1.01	1F Upper hall	112.5	m2	55.00	6187.50
SERVICES						**7950.00**
ELECTRICS AND LIGHTING						**7950.00**
Artist studios		Double plugsockets (Electrician)	25.0	Nr	50.00	1250.00
		Light fittings (Electrician)	25.0	Nr	80.00	2000.00
		Lamps	25.0	Nr	100.00	2500.00
Public workshop	0.01	Light fittings (Electrician)	8.0	Nr	75.00	600.00
		Lamps	8.0	Nr	200.00	1600.00
FIXTURES AND FITTINGS						**6052.00**
		Black out curtains		m2		0.00
		Curtains	60.0	m2	5.00	2000.00
		AV system and screen				2000.00
		Sunshades in GF back studios	36.0	m2	32.00	1152.00
	0.10	very simple kitchen	6.0	units	75.00	450.00
	1.03	very simple kitchen	6.0	units	75.00	450.00

FURNITURE					**19500.00**	
Furniture	Tables (public work shop)	8.0	Nr	650.00	5200.00	
	Chairs (public work shop)	45.0	Nr	140.00	6300.00	
	Steel cabinets (studios)	25.0	Nr	200.00	5000.00	
	Shelving	12.0	m	250.00	3000.00	
ADDITIONAL COSTS					**2115.00**	
Skip hire		9.0	Wks	235.00	2115.00	
CONTINGENCY					**7741.32**	
				Provisional total	77413.20	
Reserve budget	%ge of building costs		10%		7741.32	
FEES					**5000.00**	
Architects' fee design			4%	fixed rate	3000.00	
Printing and project related expenses				fixed rate	500.00	
Third party fees: engineer				fixed rate	1000.00	
Third party fees: quantity surveyor				fixed rate	500.00	
PROJECT TOTAL						
Total building costs					77413.20	
Contingency					7741.32	
Fees and project related expenses					5000.00	
				Total project costs excluding VAT	**90154.52**	
			20%	VAT	18030.90	depending on VAT status CREATE/Bow Arts
				Total project costs including VAT	**108185.42**	
				Costs excluding contingency	98895.84	

COUNCIL WORK

Roof repairs above large hall
Painting outside windows
Removal of broken pidgeon netting (optional replacement with new netting)
Repair of broken windows

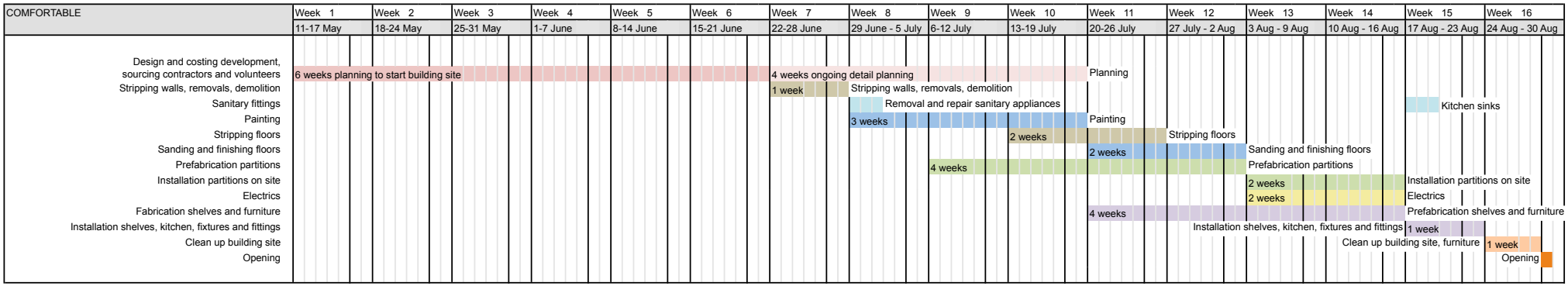
FUTURE WORK

ROOF / SKYLIGHTS				**32226.76**
Removal of tiles	86.0	m2	8.46	727.56
Removal of rafters	86.0	m2	12.20	1049.20
Clear skylights of felt/paint	25.0	m2	50.00	1250.00
New roof	86.0	m2	200.00	17200.00
New skylights over old ones	6	Nr	2000.00	12000.00

MGLA051026-9245

Draft Schedule, subject to site investigation and brief development

SCHEDULE OF WORKS
Manor Park Library



MGLA051026-9245

Question List

1.
What is your VAT status? Are you VAT exempt?

2.
What kinds of work are you looking to be being produced in the building (importantly what are you not looking for)?

3.
How many hours a week do you need to keep the building open to the public?

4.
Is there a budget to pay for the reception to be manned? This would solve many of the security issues.

5. How much capital do you need to bring in a month to keep the building running in its proposed model? According to our calculations the property would take up to £4,900 a month, following what we estimate to be Bow Arts average square-metre-per-month rental rate (£15.3 p/m)

6. Would you consider setting up rules for renters to establish community/co-operative rules to care and maintain the building?

7. Would you consider offering us a work room to rent if we are appointed?

MGLA051026-9245

Profile

[redacted]

[redacted]

GRUPPE architecture and design practice was established in Zürich in 2010 by Nicholas Lobo Brennan, Christoph Junk, and Boris Gusic. They teach at ETH Zürich, The Sandberg Institute at the Rietveld Akademie (Amsterdam, NL) and at the HEAD Geneva University of Art and Design.

They are an architecture and building office whose work is concerned with thinking through making. Whether constructing furniture and small structures, or designing buildings, all their projects begin with investigations into the elements of architecture.

They believe in architecture as a way of thinking and acting, where the gathering of materials is inseparable from the assembly of people.

In 2012 they won the Swiss Art Award for Architecture and in 2013 they were finalists for the Debut Award at the Lisbon Triennale. GRUPPE has been nomited for this years Iakov Chernikov Price.

GRUPPE have taught and lectured at the Sandberg Institute at the Rietveld Akademie (Amsterdam, NL), the Berlage Institute (Delft, NL), Karlsruhe Architekturschaufenster (D), amongst other places.

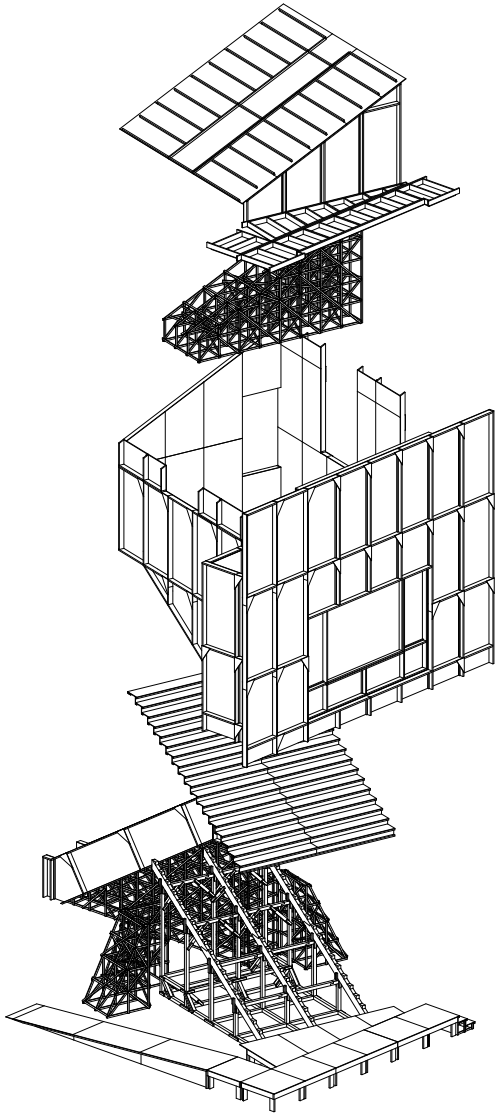
They are insured to the value £10,000,000.

There are three relevant projects on the pages that follow. These are relevant in term of very limited of budget, mix of subcontractors and self-build, quality of build, and the social functions of physical objects.

MGLA051026-9245

Black Maria

Location: Kings Cross, London
Client: ARGENT
Constructed: February 2013
Use: Cinema and theatre



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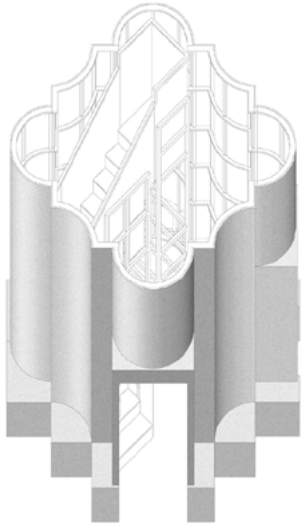
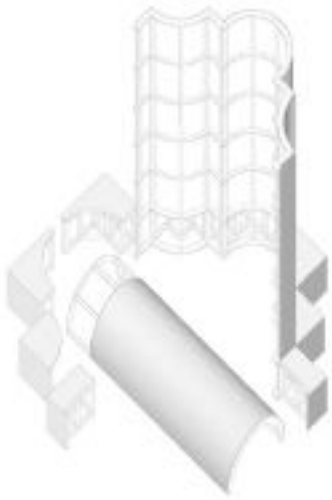
House of Muses

Location: Barbican, London
Client: Museum of London
Constructed: March 2014
Use: Object to open the discussion about the future of the museum, and street furntiture





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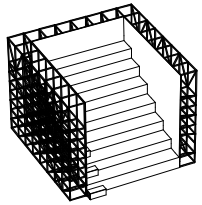
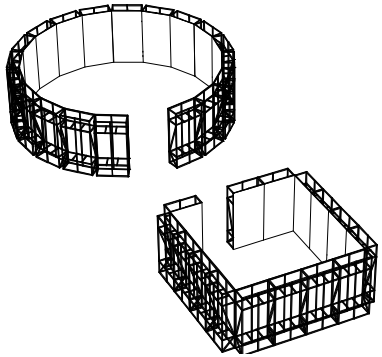
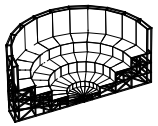
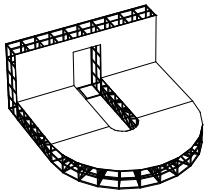
Stages

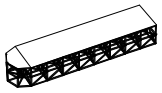
Location: ETH, Zurich
Constructed: September 2014
Use: Performance and exhibition space

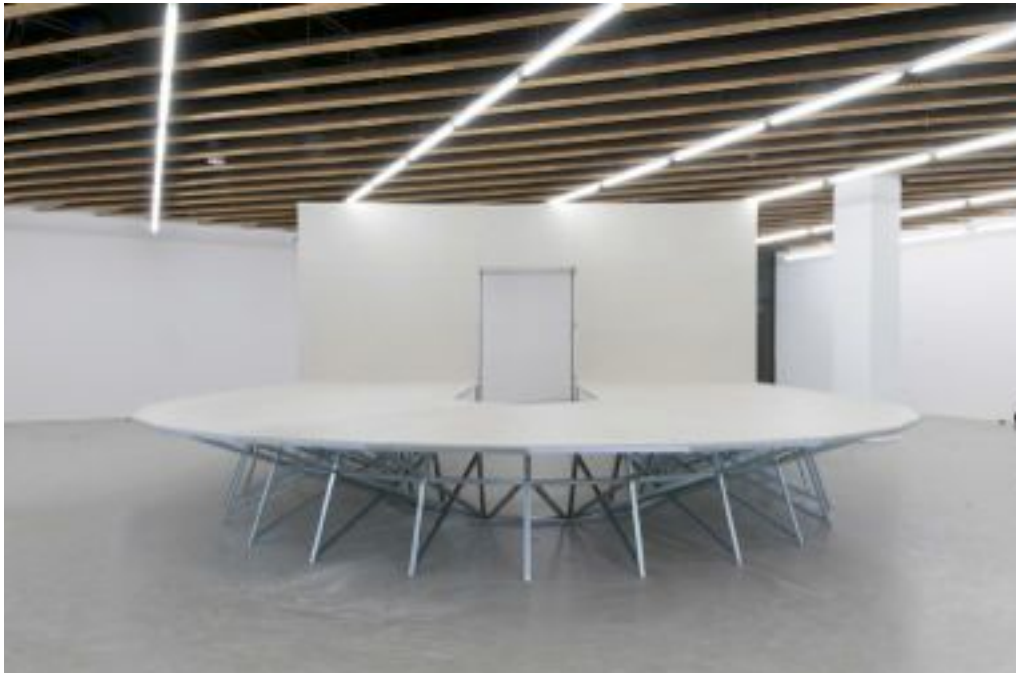


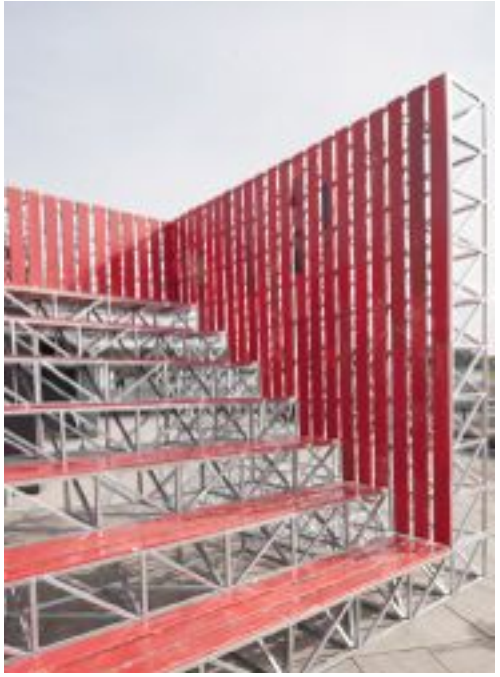












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Amphitheatre, 2014, installation view at the show *Stages*, ETH Zurich
Plasterboard and metal studs, 6m x 3m x 2.5m

In collaborartion with Tom Emerson, constructed with his students

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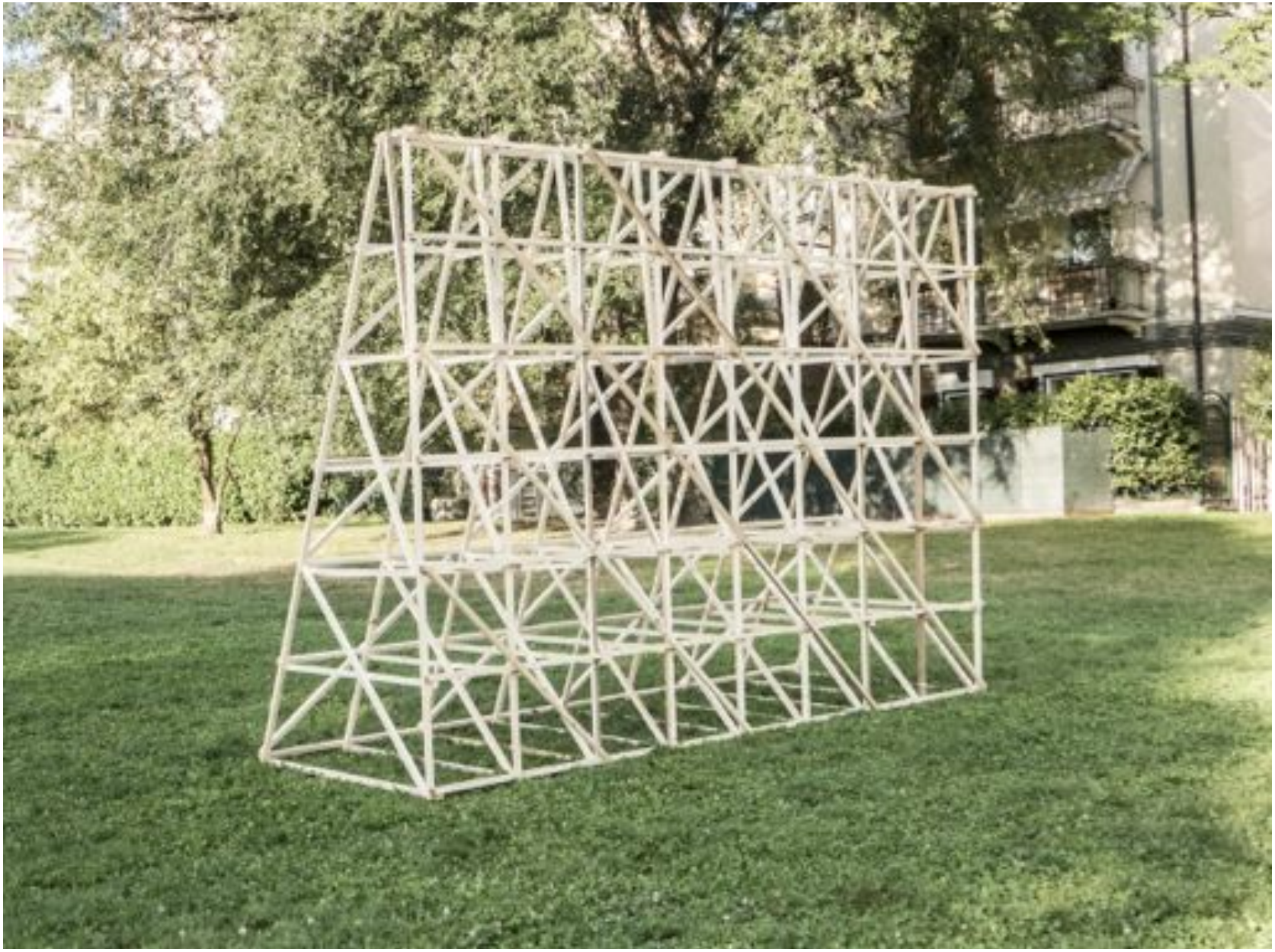

Part of *Wall-roof-seat*, 2014, *Centre Periphery* symposium and workshop, Free University of Bozen Bolzano
Timber battens

MGLA051026-9245

Wall-roof-seat, 2014, *Centre Periphery* symposium and workshop, Free University of Bozen Bolzano
Timber battens

MGLA051026-9245

Siren, 2014, installation view at the Barbican, London
Scagliola, plaster, timber frame, 3.5m x 3.5m x 3.2m

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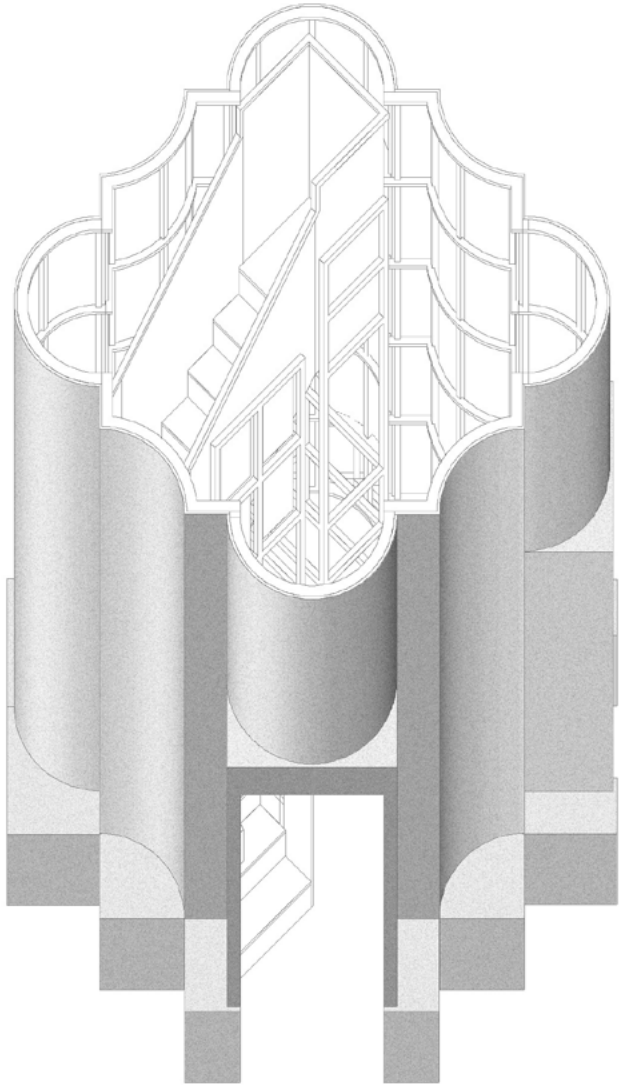

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Process documentation, *Siren*, 2014
Scagliola, plaster, timber frame, 3.5m x 3.5m x 3.2m

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Siren, 2014, installation view at the Barbican, London
Scagliola, plaster, timber frame, 3.5m x 3.5m x 3.2m

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Siren, 2014, installation view at the Barbican, London
Scagliola, plaster, timber frame, 3.5m x 3.5m x 3.2m

MGLA051026-9245

Walls and columns, 2014, installation view at the Sandberg Institute, Amsterdam
Felt, various sizes

Produced during a workshop at the Sandberg Institute

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Walls and columns, 2014, installation view at the Sandburg institute, Amsterdam
Felt, various sizes

MGLA051026-9245

Black Maria, 2013, installation view at the Granary Building, London
Ply boards, timber planks and battens, 9.8m x 13.5m x 7.3m

Invited by London based artist Richard Wentworth

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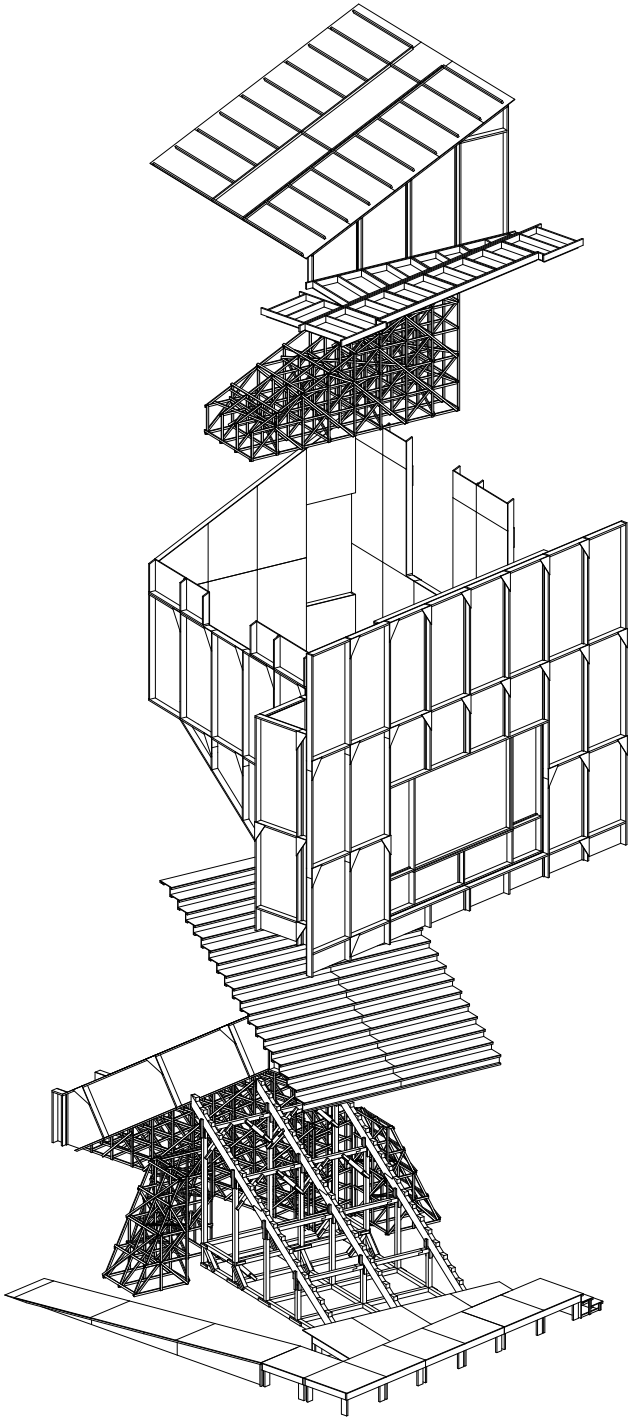

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Invited by London based artist Richard Wentworth

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MGLA051026-9245

Putting Things Together Taking Things Apart, 2012, installation view at the show *Swiss Art Awards*, Messe Halle 4, Basel
Ply boards, timber planks and battens, 4m x 4m x 3.2m

MGLA051026-9245

Putting Things Together Taking Things Apart, 2012, installation view at the show *Swiss Art Awards*, Messe Halle 4, Basel
Ply boards, timber planks and battens, 4m x 4m x 3.2m

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Events hosted with in *Putting Things Together Taking Things Apart*, 2012, installation view at the show *Swiss Art Awards*, Messe Halle 4, Basel
Ply boards, timber planks and battens, 4m x 4m x 3.2m

MGLA051026-9245

Process documentation, *Putting Things Together Taking Things Apart*, 2011
Ply boards, timber planks and battens

MGLA051026-9245

Putting Things Together Taking Things Apart, 2011, installation view at the show *Purismus und Opulenz*, AKKU gallery Lucerne
Ply boards, timber planks and battens, 4m x 4m x 3.2m

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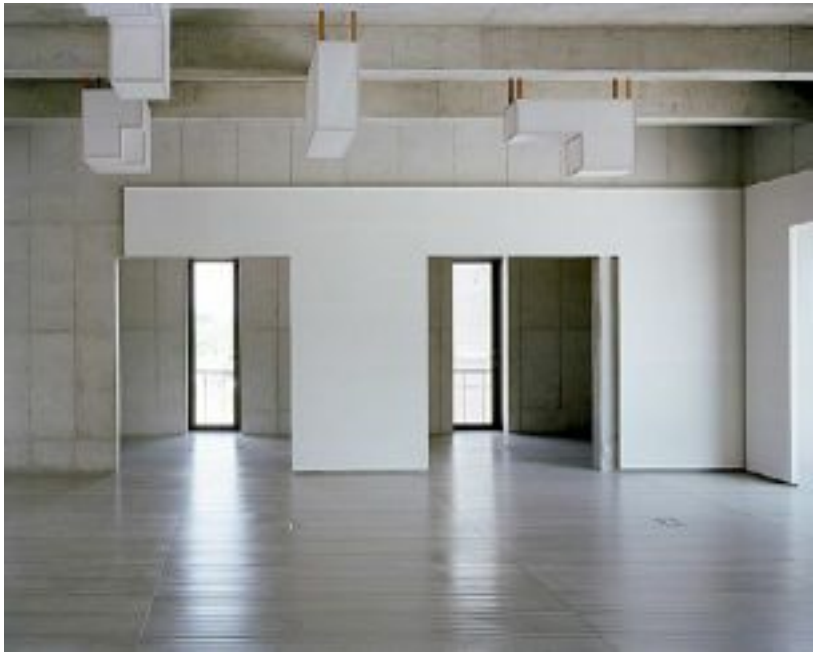

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Addendum 1

European art production as we know it today is founded in the Middle Ages, where art production and commissioning was dominated by the church. Most art produced with the church, within its monasteries.

With the increase of the social requirement of privacy, and the rise of a wealthy merchant class during the Renaissance, art became produced not within ecclesiastical spaces but rather from within private rooms. Various forms of private rooms were invented during the Renaissance, radically reformatting everyday life. Artist began to work from their bottega (work room), producing commissioned works for patrons, forming the spatial basis of our understanding of an artist studio today. The bottega was a place of production rather than reflection like the studiolo, another Renaissance invention. The master-artists most probably had their own studiolo in addition to the bottega. The studiolo was a space of cultural reflection and of, as the word suggests, study. The studiolo was private library, laboratory, office, hiding place, cabinet of curiosities.

The spaces of creative production went through several developments and transformations over the next 600 years, profoundly affecting the works produced in relation to them. In the 1700s the bottega became a place of reflection and introspection. In essence the bottega fused with the studiolo. New slow drying paints for hyper realistic paints transformed the pace of art production. Still lifes and self-portraits become valid topics for art as never before.

The studio fully developed in to the idea Atelier, a place of large-scale production and learning. This remained unchallenged as the primary domain for the development and criticism of art until the invention of the Académie des Beaux-Arts. The Académie was set up to institutionalise art production, interpretation and validation. Within a few short decades the idea of the Académie resulted in its own well-known revolution against it. The en plein air revolution was interesting for a number of reasons, least not that it proposed to observe the world outside the studio, reject the Atelier as a way forward beyond the Académie, but also because it was led through the technological industrial developments of the material used by the artists. As technology changed the social limits of what was possible changed. Action and invention became key artistic concepts.

The next significant challenge to the modes and spaces of creative production came with the advent of modernism, but for our purposes here we will jump forward to Warhol's Factory as more profound development in the spaces of art production. The Factory perhaps marks the final chapter of the monastery-bottega-studiolo-Atelier-Académie-en plein air studio cycle. The Factory, critically playing on the idea of Fordism, formalised the idea of a studio being a space of event and setting up situations as much as the production of physical objects. Following the Factory and similar art spaces criticality itself became a key tool for creative production.

Today we live in the era of the break-up disciplines and media specific practice. An explosion of forms of practice have questioned the nature and role of the studio, artist and designer: intervention, installation, documentation, collection, conceptual works (without the artist as maker), community engagement, site specific, event, games, performance and so on. It could be said that we are in a post-discipline, post-studio era, but this would not be quite correct. Rather we are in an era where many forms of practice are recognised, extending the possibilities of cultural production. As such this anarchy of the appetites requires spaces that support it, spaces which allow the possibility of new unknown forms of practice.

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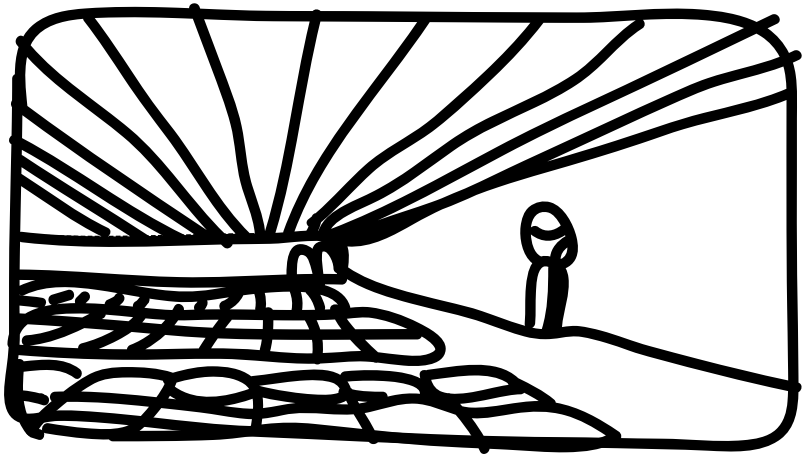

GRUPPE

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Old Manor Park Library
Press Plan – Launch of Building

National / London-wide press

Create's PR Company Rees & Co will be leading on the project's national press strategy with input from all project partners.

Key Messaging:

- The Old Manor Park Library will be a new centre for artist workspaces informed by the ethos of free public libraries and workers' education movements.
- It will be a place where artists and people living in east London connect and share knowledge.
- The Library will incorporate affordable artist studios, community centre, meeting space, event venue and office.
- Local groups will be able to hold meetings at the library and all artists will contribute to a programme of activity including talks, a crèche, meals, dances and other activities with artists and local residents.
- Artists invited to work at The Old Manor Park Library will include emerging and established artists working within global art discourse and artists living in the London Borough of Newham with specific local knowledge.
- The library has been provided on a seven year lease from Newham Council.
- A new two-year artist project, Rabbits Road Institute, will be based in the Library's public facing project space.

Press Targets

- 1 x major feature (art/design title)
  Initial target: *Wallpaper**
- 3 x small features
  Initial targets:
  - 1x newspaper e.g. *The Guardian*, The London Evening Standard
  - 1 x London title e.g. *Time Out*
  - 1 x art or lifestyle title e.g. *Creative Review*, *Architects' Journal*
- 5 x online pieces
  Initial targets: *Designweek*, *Arnet*, *The Art Newspaper*, *Dezeen*, *PORT*, *ArtReview*

Rees & Co currently have pending conversations with the following publications:

- *The Guardian*
- *Front Row*
- *Blueprint*
- *Monocle*

Online publication *The Spaces* is confirmed to run a follow up piece to their announcement article, which was published earlier this year.

Create
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Email: info@createlondon.org

istered Office: Create London, Barbican Centre, Silk Street, London EC2Y 8DS
npany Registered in England and Wales No. 7586759 Registered Charity No. 1146063

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Local press

Create's Communications Manager will liaise with local press to ensure the launch of the project is communicated borough-wide.

So far we have pending conversations with the *Newham Recorder* to attend the launch event.

Press Timeline

Early October	Approaches to architecture & design critics at all national papers / approaches to London publications (Time Out, ShortList, The London Evening Standard etc)
Mid October	Approaches to arts correspondents / local and national broadcast for news stories
26 October	Create's photographer to take press images of empty building and Rabbits Road Institute
27 October (am)	Press photocall at Old Manor Park Library
28 October (pm)	VIP launch event (Create photographer present) Updated Old Manor Park Library press release distributed (with press images)

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Old Manor Park Library Announcement
Communications Plan

Objectives

- Announce the plans for the Old Manor Park Library project.
- Announce the selection of Gruppe as project architect.
- Raise awareness of the new facilities that the Old Manor Park Library will offer the local community and how they can get involved with the project (i.e. via Rabbits Road Institute).
- Promote the mission / ethos of the new space to a London-wide / national audience.

Marketing Channels

- Local print media
- Local TV and radio
- London / national media
- Create website
- Bows Arts website
- LB Newham website
- Greater London Authority website
- All partners social media platforms
- All partners newsletters
- Local borough magazines
- Community groups
- Rabbits Road Institute website (launch date TBC)
- Rabbits Road Institute printed flyers

Press

Create's PR Company Rees & Co will be leading on the project's national press strategy with input from all project partners.

Create's Communications Manager will work in partnership with Newham Council to liaise with local press and ensure the project is communicated borough-wide.

Key Messaging:

- The Old Manor Park Library will be a new centre for artist workspaces informed by the ethos of free public libraries and workers' education movements.
- It will be a place where artists and people living in east London connect and share knowledge.
- The Library will incorporate affordable artist studios, community centre, meeting space, event venue and office.
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- Artists invited to work at The Old Manor Park Library will include emerging and established artists working within global art discourse and artists living in the London Borough of Newham with specific local knowledge.

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- A new two-year artist project, Rabbits Road Institute, will be based in the Library's public facing project space.

Communications Timeline

May – July 2015	Rabbits Road Institute research and development phase. Regular events to include: • Conversation Club (name TBC) every Thursday, 10-11am. • Drop-in Sessions the last Thursday of every month, 2-4pm.
W/C 8 June 2015	First draft of press Old Manor Park Library press release circulated; lead by Create, approved by all partners. Local Newham press to be contacted regarding upcoming weekly / monthly Rabbits Road Institute events; lead by Create, approved by all partners.
W/C 22 June 2015	Old Manor Park Library press release distributed; lead by Create. Old Manor Park Library webpage goes live on the Create website. *Building work begins on site.* Regular social media activity to document the build and create buzz around the project begins.
July 2015	Promotion of studio spaces; lead by Bow Arts. Regular social media activity documenting the build to create buzz around the project. Invitations to launch event drafted / designed; lead by Create, approved by all partners.
August 2015	Invitations to launch event distributed; lead by Create, approved by all partners. 'About Manor Park Library' wall text drafted, designed and printed. Regular social media activity documenting the build to create buzz around the project.
September 2015	Case studies of artists based within the library prepared for press; lead by Create, approved by all partners. Updated press release and professional images distributed to press; lead by Create, approved by all partners. Manor Park Library launch event.

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Old Manor Park Library Comms Update
July 2014

Published Press

* *London's Old Manor Park Library to become a collaborative arts space* | **The Spaces** | 2 July 2015 | Online http://thespaces.com/2015/07/02/londons-old-manor-park-library-to-become-a-collaborative-arts-space/

* *Carnegie's Old Manor Park Library to become work space for creative businesses* | **Design Week** | 14 July 2015 | Online http://www.designweek.co.uk/carnegies-old-manor-park-library-to-become-work-space-for-creative-businesses/

Confirmed Press

* Announcement of project and selected architects | **Architect's Journal** | Date TBC

Marketing update

* Create / Bows Arts have programmed weekly social media activity documenting the buildings progress (using hashtag #OldManorParkLibrary).

* The development of Old Manor Park Library featured as a top story on Create's newsletter.

* Dedicated blog post featured on Create website.

Focus for August

* The promotion of the artists studio open call to a local and London-wide audience.

* Drafting Old Manor Park Library website brief.

* Branding and signage developed.

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