

St George's Creative Hub, Gravesend

Full Business Case for Getting Building Fund

January 2021



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The template

This document provides the business case template for projects seeking funding which is made available through the **South East Local Enterprise Partnership**. It is therefore designed to satisfy all SELEP governance processes, approvals by the Strategic Board, the Accountability Board and also the early requirements of the Independent Technical Evaluation process where applied.

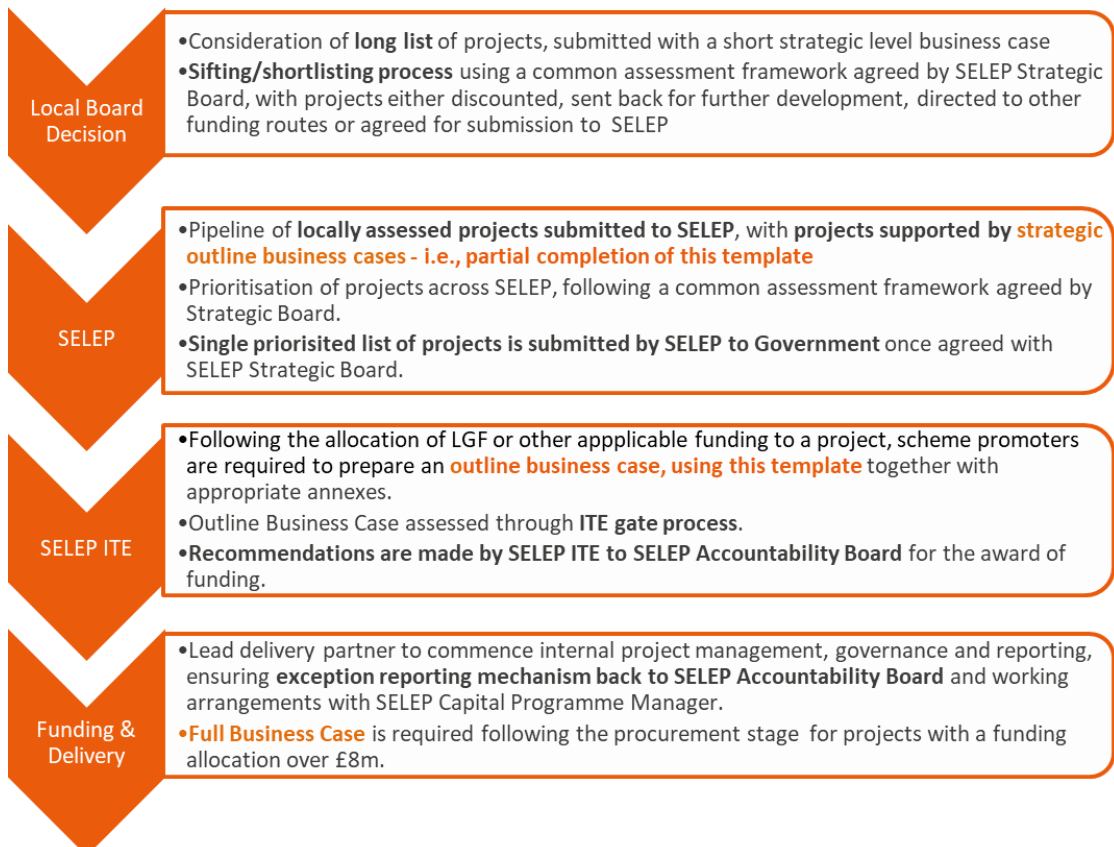
It is also designed to be applicable across all funding streams made available by Government through SELEP. It should be filled in by the scheme promoter – defined as the final beneficiary of funding. In most cases, this is the local authority; but in some cases the local authority acts as Accountable Body for a private sector final beneficiary. In those circumstances, the private sector beneficiary would complete this application and the SELEP team would be on hand, with local partners in the federated boards, to support the promoter.


Please note that this template should be completed in accordance with the guidelines laid down in the HM Treasury's Green Book (<https://www.gov.uk/government/publications/the-green-book-appraisal-and-evaluation-in-central-government>)

As described below, there are likely to be two phases of completion of this template. The first, an 'outline business case' stage, should see the promoter include as much information as would be appropriate for submission though SELEP to Government calls for projects where the amount awarded to the project is not yet known. If successful, the second stage of filling this template in would be informed by clarity around funding and would therefore require a fully completed business case, inclusive of the economic appraisal which is sought below. At this juncture, the business case would therefore dovetail with SELEP's Independent Technical Evaluation process and be taken forward to funding and delivery.

The standard process

This document forms the initial SELEP part of a normal project development process. The four steps in the process are defined below in simplified terms as they relate specifically to the Note – this does not illustrate background work undertaken locally, such as evidence base development, baselining and local management of the project pool and reflects the working reality of submitting funding bids to Government. In the form that follows:



| Version control | |
|-----------------|---|
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| Version | 3 |
| Author | Gravesham Borough Council |
| Document status | Final for submission |
| Authorised by |  |
| Date authorised | 12 February 2021 |

1. Project Overview

1.1 Project name:

[Specify the name of the scheme, ensuring it corresponds with the name of the scheme at programme entry (when added to the LGF prioritised list of projects or other shortlisting process).]

St George's Creative Hub

1.2 Project type:

[Site development, skills, innovation etc.]

Town centre regeneration; cultural development

1.3 Federated Board Area:

[East Sussex, Kent & Medway, Essex, and Thames Gateway South Essex]

Kent and Medway

1.4 Lead County Council / Unitary Authority:

[East Sussex, Kent, Medway, Essex, Thurrock, Southend-on-Sea]

Kent County Council

1.5 Development location:

[Specify location, including postal address and postcode.]

18/19 and 20A St George's Centre, Gravesend, Kent DA11 0TA¹

1.6 Project Summary:

[Provide a summary of the project; max. 0.5 pages.]

Overview

The **St George's Creative Hub** will be a new arts facility in the heart of Gravesend town centre, offering gallery space, a range of activities linked with an active cultural programme, and workspace for creative businesses. This will be delivered through the redevelopment of two vacant adjacent units in the St George's Centre, which are owned by Gravesham Borough Council and which together occupy a prominent site.

The project forms a core part of Gravesham's Arts and Cultural Strategy and complements existing cultural spaces in Gravesend and an extensive programme of events, festivals and educational and cultural outreach.

The case for intervention

¹ The unit numbering system at the St George's Centre has changed over time. The unit numbers above are as marked on the plans attached as an appendix to this business case.

While delivery of the scheme will offer significant economic benefits to Gravesend town centre and to the development of a diverse, vibrant and inclusive cultural offer, it is unviable without grant support, and there are no prospects of this changing in the medium term. Without GBF, the units will remain vacant, with a negative impact on the St George's Centre and ongoing holding costs to the public sector. This will also mean that the opportunity in the short term to bring additional creative activity and a greater diversity of uses in the town centre will be lost.

Deliverability

No permissions are required, design work is complete and implementation can take place once GBF funding is approved. Revenue funding is confirmed from GBC for operational delivery in the first three years.

1.7 Delivery partners:

[List all delivery partners and specify the lead applicant and nature of involvement, as per the table below.]

Gravesham Borough Council is the promoting body, owns the freehold of the building and will be responsible for operational delivery on completion.

Reef Group, the Council's development partner for the regeneration of the town centre (and the leaseholder of the St George's Centre), is responsible for the delivery of the capital works.

1.8 Promoting Body:

[Specify who is promoting the scheme.]

Gravesham Borough Council

1.9 Senior Responsible Owner (SRO):

[Specify the nominated SRO and provide their contact details. The SRO ensures that a programme or project meets its objectives and delivers projected benefits. This is not the same as a Section 151 Officer.]

Melanie Norris

Director of Communities, Gravesham Borough Council

Melanie.norris@gravesham.gov.uk; 01474 337324

1.10 Total project value and funding sources:

[Specify the total project value, how this is split by funding sources, and any constraints, dependencies or risks on the funding sources, as per the table below.]

Table 1-1: Project capital value and funding sources

| Funding source | Amount, £ | Constraints, dependencies and mitigations |
|---------------------------|-----------|---|
| Getting Building Fund | 323,204 | Subject to approval |
| Gravesham Borough Council | 220,294 | - |

| Funding source | Amount, £ | Constraints, dependencies and mitigations |
|----------------------------|----------------|---|
| Total project value | 543,498 | |

In addition, the operational phase will require public funding [REDACTED]. This will be mostly paid for with Section 106 monies in Years 1-3.

1.11 SELEP funding request, including type (LGF, GPF, GBF etc.):

[Specify the amount and type of funding sought from SELEP to deliver the project. Please also confirm that the funding will not constitute State Aid.]

Funding request

£323,204 Getting Building Fund capital.

State Aid

This project does not involve state aid. It involves the provision of cultural activity, generally regarded as a public good. It is not proposed that any business support products will be offered as part of this project, although they may be offered to tenants of the co-working space at a later date. Should this apply, they will be made available as de minimis aid.

1.12 Exemptions:

[Specify if this scheme business case is subject to any exemptions (and provide details of these exemptions) as per the SELEP Assurance Framework 2017, Section 5.7.4 and 5.7.5]

Paragraph V.3.3.i.b of the 2020 version of the Assurance Framework states that there is an exemption to the value for money requirements set out in para. V.3.2 if the project has a funding request of less than £2 million. This is reflected in the guidance in this business case template, which states that a full quantified economic appraisal is not required and that the Appraisal Summary Table in the Economic Case does not have to be completed.

While we note this exemption, we have provided a proportionate analysis of economic costs and benefits, and we have set this out in the Economic Case.

1.13 Key dates:

[Specify dates for the commencement of expenditure, the construction start date and the scheme completion/opening date.]

Table 1-2: Key dates

| Key milestone/ deliverable | Date completed |
|---|----------------|
| Stage 4 designs completed | December 2020 |
| Procurement complete | January 2021 |
| Start of works | April 2021 |
| Completion of works | June 2021 |
| 'Pre-completion' opening for Estuary Festival | May 2021 |
| Full opening | June 2021 |

1.14 Project development stage:

[Specify the project development stages to be funded, such as inception, option selection, feasibility, outline business case, detailed design, procurement, full business case, implementation, the current project development stage, and a brief description of the outputs from previous development stages. Add additional rows as necessary. Please note, not all sections of the table may require completion.]

Table 1-3: Project development stages completed to date

| Task | Description | Outputs | Timescale |
|----------------------------------|--|------------------------|------------------|
| St George's Centre refurbishment | Improvements to Centre as basis for re-use of vacant units | Refurbishment complete | 2018 |
| Arts and Cultural Strategy | Overarching strategy providing context for Creative Hub | Strategy adopted | September 2020 |
| Designs | Creative Hub design complete | Design complete | December 2020 |
| Procurement | Procurement complete | Procurement complete | January 2021 |

Table 1-4: Project development stages to be completed

| Task | Description | Timescale |
|---------------|--------------------------|------------------|
| Capital works | Delivery of Creative Hub | June 2021 |
| Recruitment | Recruitment of core team | March 2021 |
| Opening | Creative Hub open | June 2021 |

1.15 Proposed completion of outputs:

[Include references to previous phases/ tranches of the project (link to the SELEP website) and to future projects to be funded by SELEP. Please see SELEP Programme for more information.]

All construction/ refurbishment outputs will be complete by the start of June. The Creative Hub will have a 'limited opening' once the main construction works are complete in May to coincide with the Estuary Festival (although this will obviously be subject to the Covid-19 restrictions at the time), before fully opening in June.

There are no previous or current projects funded via SELEP that are directly linked with this proposal. However, the project should be complementary with North Kent College's Getting Building Fund award for the Digital and Performing Arts Facility in Dartford, which was approved in 2020 and is now underway.

2. Strategic Case

The Strategic Case should present a robust case for intervention, and demonstrate how the scheme contributes to delivering the SELEP Strategic Economic Plan (SEP) and SELEP's wider policy and strategic objectives. It includes a rationale of why the intervention is required, as well as a clear definition of outcomes and the potential scope for what is to be achieved.

The outlook and objectives of the Strategic Case need should, as far as possible, align with the Monitoring and Evaluation and Benefits Realisation Plan in the Management Case.

2.1 Scope / Scheme Description:

[Outline the strategic context for intervention, by providing a succinct summary of the scheme, issues it is addressing and intended benefits; max. 2 pages.]

Scheme summary

The **St George's Creative Hub** will be a new arts facility in the heart of Gravesend town centre, offering gallery space, a range of activities linked with an active cultural programme, and workspace for creative businesses. This will be delivered through the redevelopment of a two currently vacant adjacent two-level retail units in the St George's Centre, which are owned by Gravesham Borough Council and which occupy a prominent site.

Specifically, the St George's Creative Hub project will deliver:

- a 2,200 sq ft flexible gallery space on the ground floor, suitable for accommodating exhibitions, creative learning activity and events and including a reception area
- a 800 sq ft café area, adjacent to the gallery space on the ground floor, and encouraging public use of the Cultural Hub and supporting its events function
- 761 sq ft of creative co-working space on the first floor, alongside a meeting room.

This is supplemented by an outdoor performance space which is already available in front of the ground floor entrance to the Cultural Hub and which while not requiring any investment as part of this business case, is a complementary asset.

As well as providing additional cultural infrastructure, the redevelopment of 18/19/20A St George's Centre will bring empty retail units back into productive use. This will help to bring greater diversity to Gravesend's retail core, increase footfall within the St George's Centre and improve the general attractiveness and vibrancy of the retail environment. It also adds value to the recent refurbishment of the Centre, and complements plans for wider mixed use development associated with it.

There is no requirement for planning permission for the Creative Hub scheme itself, delivery of which will be through a single-stage design and build contract procured via the Council's development partners, Reef Group. On completion, Gravesham Borough Council will retain the freehold of the Creative Hub unit. The Council will also manage the Creative

Hub directly, alongside the other cultural facilities (the Woodville Halls Theatre and the St Andrew's Arts Centre) that it currently operates.

The issues that the project is addressing

The St George's Creative Hub scheme seeks to address three issues: the opportunity to **embed creative activity as a key element of community and economic regeneration**; the need to support the **vibrancy of Gravesend town centre**, especially in the context of the trends accelerated by the Covid-19 pandemic; and the **contribution to the town centre's longer term development**. The following paragraphs consider each of these in turn.

The opportunity to embed creative activity as a key element of community and economic regeneration

Art and culture have long been important elements of Gravesham's approach to building strong and cohesive communities: the Borough Council's recent Arts and Cultural Strategy (discussed further in Section 2.4 below) notes that in a Borough of considerable socio-economic and cultural diversity, *"the arts and culture have a vital role to play in drawing us together"*.

In this context, Gravesham Borough Council operates important cultural facilities at [The Woodville](#) theatre and [St Andrew's Arts Centre](#). This is accompanied by an extensive cultural programme, including celebrations for St George's Day, Eid, Diwali and the Chinese New Year, the Riverside Music Festival, and support for Artist in Residence schemes and initiatives (such as Make It in Gravesham) to help independent artists produce and exhibit. The Council also has a successful track record in working with and securing funding from Arts Council England and charitable trusts.

The Cultural Hub at the St George's Centre augments this existing activity in two ways:

- First, **the network of artists and creative practitioners that has been built up through existing facilities and programmes has created further demand for space** in which artists can exhibit their work and engage the public and from which educational and creative activities might be delivered. The St Andrews Arts Centre already fulfils this function to an extent, there is capacity to extend this, and a town centre location in a venue accessible to a wide range of people (including those who might not ordinarily access a typical gallery facility) presents an opportunity to expand the audience for cultural activity in a way that is consistent with the Council's aim of an inclusive and diverse offer.
- Second, the Council recognises that **there is a need for additional workspace for freelancers, self-employed people and micro businesses within the creative sector**, based on the experience of those creative practitioners with which it is in contact. We have not undertaken a detailed study of creative workspace demand in Gravesend as part of this business case, but there is extensive evidence of an under-supply of space for people working in the arts sector, given that commercial rents are not generally viable: even in London, the great majority of artists' workspaces are provided by charitable or not-for-profit organisations, often

with some form of public grant support². The proposition is that increasing the number of artists based in the town requires additional workspace provision, which will not be provided by the market (or by independent charitable organisations, until sufficient critical mass is reached).

Supporting the vibrancy of the town centre

Alongside its contribution to Gravesend's cultural offer, the St George's Creative Hub will support increased diversity in the town centre and will help to drive footfall.

Gravesend has an attractive and historic town centre: there has been significant investment in regeneration in recent years (including in projects which add value to the town's cultural offer³) and there is a history of active and successful town centre management. However, in common with many other centres, changes in the retail market have led to a loss of some 'anchor' stores and increased vacancy rates. While there is a need to attract alternative uses in the short term, recent changes in retail demand are structural and have been accelerated in the current pandemic, as pre-existing trends towards increased online retailing models have been reinforced. In that context, it is important to create a greater *diversity* of uses within the town centre, reducing its dependency on retail, as well as helping to drive footfall.

The St George's centre will play an important part in this. The Centre is a 1970s open mall, which contains several major high street retailers and which has recently been refurbished as part of the first phase of a wider town centre regeneration scheme (see Figure 1-1). However, vacant space within the Centre is a blight on the customer experience. In particular, the closure of Units 18/19 and 20A mean that a prominent stretch of frontage is no longer in use; this is especially important given that the units front onto an outdoor performance venue, the value of which is compromised by vacant surroundings. Within the Centre, there is therefore a need to create alternative uses as part of the wider short-term strategy for the town centre, and this should build on and reinforce recent investment in the Centre.

Figure 2-1: Recent investment in the St George's Centre: Before and after refurbishment



Source: Reef Group

² Greater London Authority (2014), [Artists' Workspace Study: Report and Recommendations](#)

³ For example, the redevelopment of [Gravesend Old Town Hall](#) as an events venue and the development of [The GR@ND](#) (a Healthy Living Centre with a focus on arts-based youth services) in the town's former court buildings).

Supporting the longer-term development of Gravesend town centre

Beyond the recent refurbishment works at the St George's Centre, there are ambitious plans in place for the wider regeneration of Gravesend town centre. These involve mixed-use development at 'St George's Phase 2' and elsewhere in the town, which are being taken forward by the Council's development partner Reef Group. Early work to support the town centre offer, linked with improvements to the existing Centre, will contribute to the longer-term success of these proposals.

Intended benefits

In summary, and taking these issues into account, the St George's Creative Hub will deliver a new cultural venue, which will:

- **Increase public access to arts and culture**, complementing and adding to Gravesend's existing offer, and providing new learning and engagement activities.
- **Create new opportunities for artists and other creatives**, by providing space for exhibitions and public engagement and by providing appropriate and affordable workspace.
- **Increase the vitality and vibrancy of the town centre** (and the St George's Centre in particular), by increasing footfall, bringing a prominent vacant unit back into use, re-energising an existing outdoor performance venue and reducing dependency on retail.
- **Act as a catalyst for further investment in the town centre**, contributing to the context in which the larger St George's 2 development will come forward.

Across all of these benefits, it should be noted that **the St George's Cultural Hub is a key addition to a co-ordinated package of cultural and regeneration measures**: while physically it is a self-contained and relatively small project, it is an integral part of a wider strategy. This will be important to its long-term success and to the contribution it is able to make to cultural development and town centre regeneration.

2.2 Logic Map

[Establish a Logic Map using information from Appendix E. This will provide a logical flow between inputs, outputs, outcomes and impacts for the scheme]

Table 2-1: St George's Creative Hub: Logic map

| Inputs | Outputs | Outcomes | Impacts |
|---|---|--|--|
| <ul style="list-style-type: none"> Getting Building Fund grant: £323k Gravesham Borough Council matched funding: £220k Support to associated revenue costs to 2026/27: ██████████ (funded through Section 106 contributions and Gravesham Borough Council) | <ul style="list-style-type: none"> Creative exhibition space: 2,200 sq ft Creative workspace: 761 sq ft Restored active frontage in the St George's Centre | <ul style="list-style-type: none"> Employment outcomes: <ul style="list-style-type: none"> ➤ Direct jobs supported: 5.3 FTE gross ➤ Freelance/ sessional worker opportunities Increased space for creative business expansion Improved built environment within St George's Centre Increased diversity of uses Increased footfall and activity in town centre Increased public access to arts and culture | <ul style="list-style-type: none"> Increase in number of creative businesses starting up and staying in Gravesend Sustained increase in Gravesend's cultural offer Sustained increase in measures of public participation in arts and culture Future investment (charitable/ not-for-profit, public or private) investment in creative workspace as demand rises and market proven Increased attractiveness of the town centre as a place to live, visit and work, driven by an increasingly vibrant cultural offer Increased expenditure in the town centre Reduced vacancy rates as expenditure rises/ opportunity for non-retail uses is increasingly recognised Strengthened viability of future town centre regeneration schemes. |

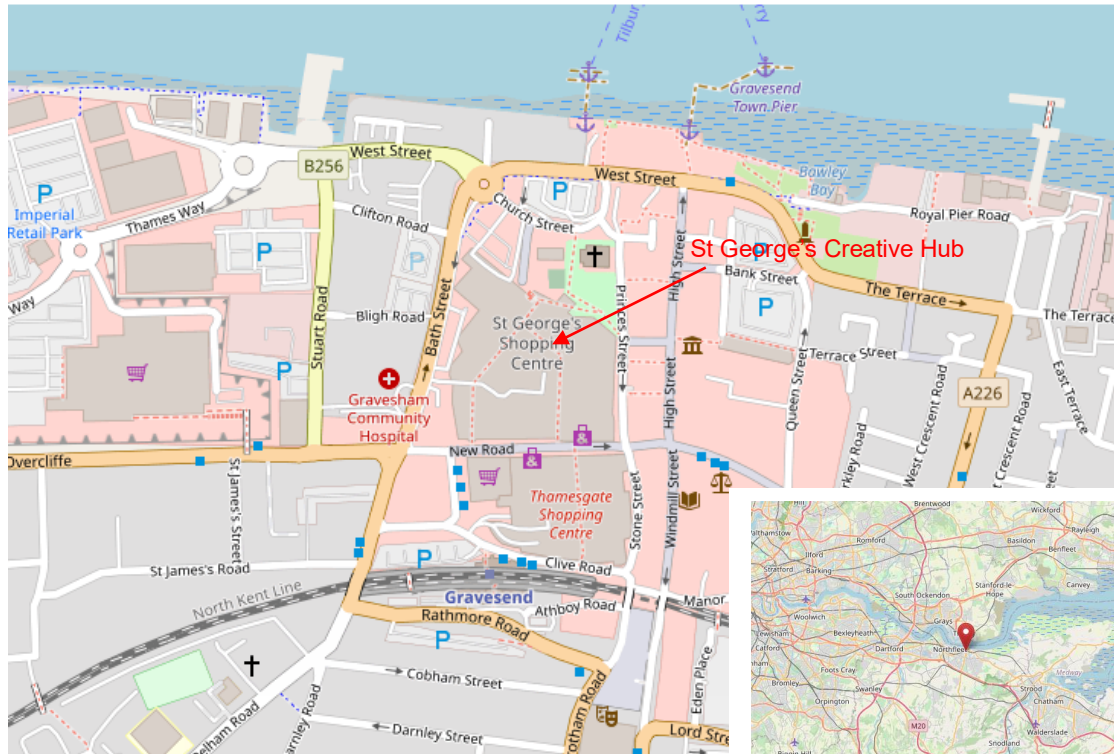
2.3 Location description:

[Describe the location (e.g. characteristics, access constraints etc.) and include at least one map; max. 1 page excluding map.]

General location

The project is located in Units 18/19 and 20A, St George's Centre, Gravesend DA11 0TA.

Figure 2-2: Location map



Source: OpenStreetmap

The proposed Creative Hub is a two-level retail unit located in the St George's Centre, within the main shopping area of the town centre. The main pedestrian access is from New Road (the town's main pedestrianised shopping street), with access to St George's church and gardens on the north side. The unit is five minutes' walk from Gravesend rail station, with ample public car parking in the vicinity.

There are no site constraints identified that are material to the Business Case, and there is no requirement for planning consent.

2.4 Policy context:

[Specify how the intervention aligns with national/regional/local planning policies and the SELEP SEP; max. 3 pages]

The St George's Creative Hub scheme aligns with national, regional and local policies, in respect of both the cultural development and town centre regeneration objectives of the project.

National policy context

Arts and culture policy

The importance of arts and culture in community development and place-making is widely recognised and is strongly articulated in policy. The [Culture White Paper](#) (2016) contains a strong commitment to the development of local cultural infrastructure: it notes a desire to see cultural strategies embedded at local level, and commits national institutions (such as Arts Council England and the Lottery distributors) to “backing local vision”. In this context, the Culture White Paper calls on communities “*to consider how culture could be central to plans for wellbeing, for regeneration and for economic growth*”, with an emphasis on the wider, and integrated, benefits of cultural investment.

More recently, Arts Council England has published [Let's Create](#), its strategy for 2020-30. This focuses on “*preparing the ground for a blossoming of creativity across the country*”, and places a strong emphasis on inclusion and participation in local arts development. Following the direction set in the Culture White Paper, it also notes that while cultural investment has intrinsic value, it also delivers wider social and economic benefits, some of which are not always fully captured in assessing the value of investment⁴.

Town centres policy

Nationally, there has been a strong policy focus in recent years on measures to revitalise and repurpose town centres, in the context of structural changes in the retail market. A series of reports and commissions have supported this focus, including the independent [Grimsey Review](#) (2013) and the more recent Government-appointed [High Streets Expert Panel](#) (2018), chaired by Sir John Timpson. Among the recommendations of the Expert Panel was the need for public support to help diversify town centres, including through increased business, residential and community uses to offset reduced retail floorspace requirements.

The Expert Panel led directly to Government intervention, in the form of the [Future High Streets Fund](#); more recently, this has been supplemented with a £3.9 billion [Towns Fund](#), cast as a key element in the Government's ‘levelling up’ agenda. Both the FHSF and the Towns Fund are capital programmes: two features common to both are worth noting, as they highlight important elements of the Government's approach:

- First, **there is an emphasis on investments that will lead to lasting transformation**, in preference to ‘cosmetic’ measures or schemes to shore up the existing offer. Within the FHSF, proposed investments have included schemes to bring forward new forms of cultural and creative space (in the context of both redundant retail space and in many cases an overhang of secondary office stock).
- Second, **both Funds focus on specific investments in the context of a wider and longer-term strategy for the town centre**, recognising the need for a joined-up approach as well as specific priorities for intervention.

Gravesend has not benefited from either the FHSF or the Towns Fund (although the Creative Hub was identified as a potential FHSF investment in an unsuccessful expression of interest made to the Fund in 2019). However, the principles behind both these initiatives

⁴ Arts Council England (2020), *Lets Create*, p.18

ought to apply to town centre interventions funded through other central Government sources, including the Getting Building Fund. By defining a specific scheme which will deliver substantive benefits in its own right and will also contribute to the broader Gravesend town centre regeneration strategy (described further below), we aim to follow the Government's overall strategic approach.

Counter-recessionary policy

While the Government's focus on town centres pre-dates the Covid-19 crisis (although is likely to be amplified by it), an immediate concern of the Getting Building Fund is the need to create demand in the short term to mitigate the impacts of recession. In that context, capital schemes that can deliver quickly and create direct local benefit are a priority: as set out elsewhere in this Business Case, The St George's Creative Hub is quickly deliverable and will help to bring forward further economic activity 'with the grain' of likely post-Covid demand.

Regional and sub-regional policy context

South East LEP

The South East LEP published [Smarter, Faster, Together](#), its Economic Strategy Statement, in 2019. This document anticipates the preparation of a new Local Industrial Strategy, which is currently in development. The Strategy Statement identifies the creative industries as of strategic importance, given its growth potential.

To that end, the LEP sponsors the [South East Creative Economy Network](#) (SECEN), the ambitions of which are set out in a [prospectus for the creative economy](#). This aims to "build a more self-sustaining, creative and cultural infrastructure in the South East", and includes as priorities the need to secure additional workspace for cultural and creative businesses and, more broadly, to support opportunities for freelancers and micros. This is clearly relevant to the workspace element of the St George's Creative Hub.

The Thames Estuary

Gravesend is at the heart of the Thames Estuary, a nationally-significant area for housing and employment growth. Regeneration in Gravesend town centre will complement major developments such as the delivery of Ebbsfleet Garden City and the proposed London Resort, and strengthening the existing town centres within the context of wider growth has long been regarded as a strategic priority.

A high-level strategy for the Thames Estuary, [The Green Blue](#), was adopted in 2020. This highlights the role that culture can play in creating "happy and successful" places and in enabling economic development. It also commits Thames Estuary partners to implementing the Arts Council England *Let's Create* strategy locally. Linked with this, relevant initiatives include the Thames Estuary Festival, the Creative Estuary programme and the development of the Thames Estuary Production Corridor initiative.

County-wide strategy

At county level, Kent and Medway Economic Partnership launched the [Economic Renewal and Resilience Plan](#) in August 2020. This sets out a medium-term strategy to support economic recovery from the Covid-19 pandemic. The Plan notes the importance of

accelerating infrastructure investment as a counter-recessionary measure, where this aligns with the Plan's key principles (Greener Futures; Productive and Open; Better Opportunities, Fairer Chances). The Plan specifically references the importance of town centre investment in the light of the pandemic, as well as the cultural and creative industries as an area of growth. Subsequently, KMEP has endorsed the St George's Creative Hub proposal.

From a cultural policy perspective, Kent County Council published the [Cultural Ambition for Kent](#) in 2017. This seeks to grow cultural infrastructure in line with population growth, with an emphasis on 'cluster-led growth' and the provision of creative workspace alongside investment in arts facilities and programmes.

Local policy context

Cultural strategy

The strategic rationale for the St George's Creative Hub is clearly set out in *A Creative Gravesham*, the Borough's Arts and Cultural Strategy agreed in 2020. This is deliberately aligned with the *Let's Create* strategy, and seeks to build on Gravesham's strong track record of investment in culture in recent years. Relevant priorities set out in the Strategy include:

"Gravesham is home to some incredible artists and arts organisations who are working with our communities to expand our offer, making it accessible, vibrant and interesting... We will work with our regeneration partners to establish arts and culture in our built environment [and] we will embed our cultural vision in our policies"

A Creative Gravesham, p.7

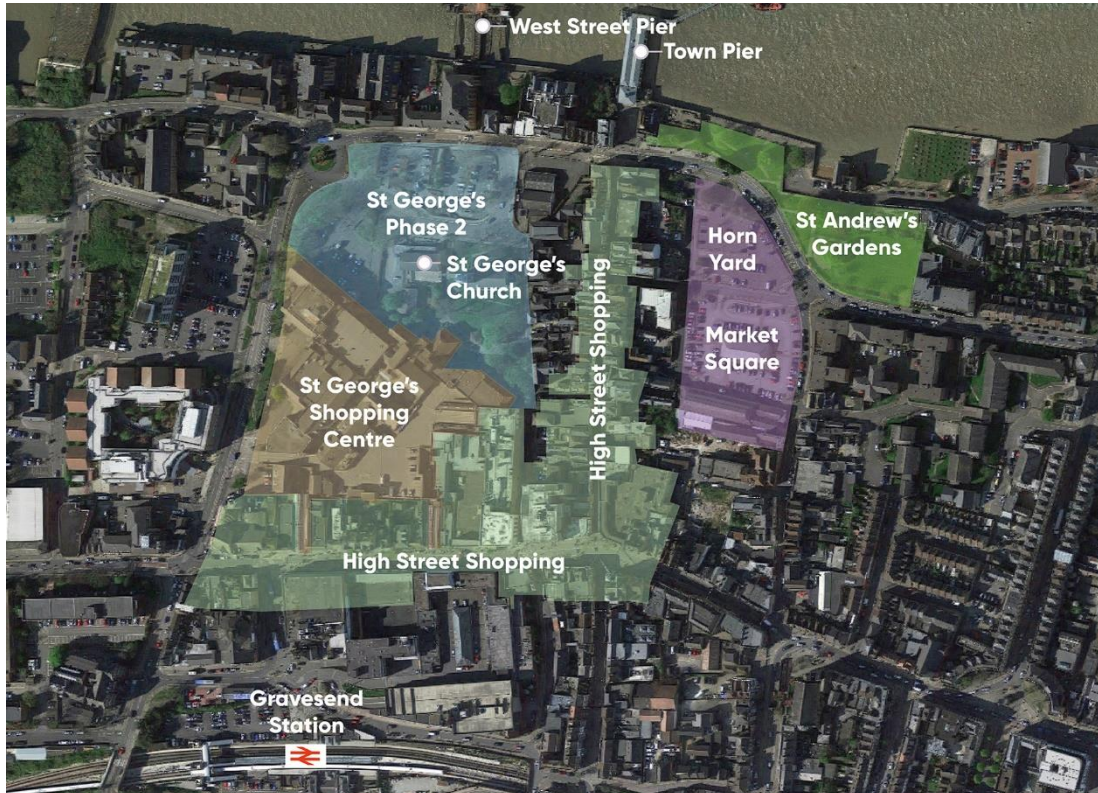
- Growing a cultural and creative community, including by developing a cluster of 'Make It' spaces for artists to make and present work (including at St George's)
- Supporting and developing artists and creatives, including by "helping freelance practitioners to grow their practice to the next level"
- Establishing a vibrant and aspirational arts and cultural events programme.

Town centre strategy

In 2018, Gravesham Borough Council entered into an agreement with Reef Group to take forward a major programme of development in Gravesend town centre. This involves the refurbishment of the St George's Centre (which is completed, as set out above), and a series of transformational developments that will see new housing, retail and leisure space, hotel and cinema. The extent of these proposals within the town centre is illustrated in Figure 2-2 below.

While the St George's Creative Hub can obviously proceed regardless of this wider strategy, it represents an 'early win' and clearly adds value to the work that has already been completed

Figure 2-3: Gravesend Town Centre Regeneration programme



Source: Reef Group

2.5 Need for intervention:

[Specify the current and future context and articulate the underlying issues driving the need for intervention referring to a specific market failure, need to reduce externalities, Government redistribution objectives etc.; max. 2 pages.]

Section 2.1 sets out the case for the provision of a new Creative Hub in Gravesend town centre, on cultural infrastructure and economic development grounds. Building on this, there are two aspects to the need for public sector intervention: first the need to deliver creative space in general terms; and second, the specific need for intervention at Units 18/19 and 20A St George's Centre. The following paragraphs consider each in turn.

The need for creative space in general terms

Section 2.1 established the strategic need to provide additional creative space in line with the Arts and Cultural Strategy. However, this will not be delivered without public intervention:

- First, the majority of the space in the Creative Hub will be flexible gallery, exhibition and learning space, aimed at enabling artists to display their creativity and encouraging public engagement. While the costs of running this space will be partially offset by events hire, art sales and surplus from the café, income will be marginal relative to costs. Revenue costs will also need to be borne by the public sector. Delivery of the Creative Hub facility is therefore impossible without grant. This is unsurprising: space of this nature, and the programmes delivered within it, are generally publicly funded or receive funding from charitable bodies and there is no commercial market.

- Second, there is potential for greater income to be secured from the creative workspace element. But the terms needed by creative freelancers and micros (flexibility and generally low rent) mean that this type of space is generally not provided by the market (as set out above, it is usually publicly funded or delivered by non-profit organisations). In any case, the workspace element is small relative to the overall facility.

Bringing this together, the case for intervention is that the Creative Hub is mostly a 'public good': the social benefits are widespread but mostly cannot be monetised, and while there are some private benefits from the scheme (e.g. freelancers supported), there is no commercial market for the facility proposed.

The case for specific intervention in Units 18/19 and 20A

The other rationale for intervention relates to town centre regeneration and the activity and footfall that the Creative Hub will bring. It is clear that without intervention, no alternative suitable use will come forward in the short to medium term: the unit has been vacant for some time, there has been no retail interest, and it is not suitable for alternative use without refurbishment (and there is no commercial interest in alternative use anyway). This is explained further in the Economic Case.

2.6 Sources of funding:

[Promoters should provide supporting evidence to show that all reasonable private sector funding options have been exhausted; and no other public funding streams are available for or fit the type of scheme that is being proposed]

Public funding is regarded as a last resort. Promoters are encouraged to think carefully about and provide strong evidence that the intervention they are proposing has exhausted all other potential sources of funding and there is a genuine need for intervention from the public sector; max. 1.5 pages.]

Proposed sources of funding

The capital cost of the project is £543,498.

These costs will be funded by:

- Getting Building Fund (£323,204)
- Gravesham Borough Council (£220,294). This is funded through Section 106 contributions arising from the expansion of Bluewater.

In addition, the net revenue costs of the scheme to 2026/27 are approximately [REDACTED] (or around [REDACTED] per annum in steady state). Gravesham Borough Council will support this for the first two years utilising the remainder of the Bluewater s106 monies (£298,700), with further funding anticipated thereafter depending on the success of the project and opportunities for external funding to offset costs.

Alternative sources of funding

The analysis in Section 2.5 demonstrates that the scheme is not commercially viable. Alternative sources of funding that have been explored include:

- Capital funding from Gravesham Borough Council: The Council is already committed to the revenue costs of the scheme and to part funding the capital via s106. However, there are insufficient resources to extend this further, given the ongoing revenue demands.
- Alternative sources of grant: The Council has a strong record in securing grant funding, and ACE and charitable grants are important contributors to the cultural programme. However, there are no obvious sources of capital available (there is an ACE Small Capital Grants Scheme, although it is currently closed).
- Subsidised loan finance (e.g. Growing Places Fund): This is not viable, as there is insufficient income to repay the capital.
- Developer contributions: The scheme is already accessing s106 contributions from the expansion of Bluewater. As the project is coming forward in advance of the wider town centre regeneration programme, there is no prospect of additional developer contributions from that source at this stage.

2.7 Impact of non-intervention (do nothing):

[Describe the expected outcome of non-intervention. Promoters should clearly establish a future reference case and articulate the impacts on environment, economy and society, if applicable. The future reference case should acknowledge that market conditions are likely to change in the future, with or without any intervention. 'Do nothing' scenarios where nothing changes are unlikely; max. 1 page.]

In the absence of intervention, the Reference Case assumes that Units 18/19 and 20A remain vacant for the foreseeable future.

Non-intervention would therefore have the following impacts:

- There will be a holding cost to the Council in respect of empty property rates, which will be non-recoverable. This could be mitigated by some form of meanwhile use, although this would incur a cost to the Council in terms of utilities, service charges, etc. This is set out in the Economic Case.
- There will be no benefit to the town centre in terms of footfall and greater diversity of uses. This will further weaken the vitality of the St George's Centre, potentially leading to further voids.
- While it is possible that the Creative Hub could be brought forward at a different location, this would (all things being equal) still require grant. As existing facilities are at capacity, the absence of the Creative Hub will mean that the cultural programme (and therefore the ambitions of the Arts and Cultural Strategy) will be constrained.

2.8 Objectives of intervention:

[Outline the primary objectives of the intervention in the table below, and demonstrate how these objectives align with the problems presented in the Need for Intervention section.]

Project Objectives (add as required)

- Objective 1:
- Objective 2:

Problems or opportunities the project is seeking to address (add as required)

- Problem / Opportunity 1:
- Problem / Opportunity 2:

[Complete the following using a system of 0, ✓, ✓✓, ✓✓✓ which maps the objectives to their ability to address each problem. Add rows and columns as required and note not all sections of the table may require completion; max. 1 page.]

Table 2-2: Mapping objectives and issues

| | Objective 1: Embed arts and creative activity | Objective 2: Support the short- term vibrancy of the town centre | Objective 3: Support the longer term development of the town centre |
|--|--|---|--|
| Strategic focus on arts and culture... | ✓✓✓ | ✓ | ✓ |
| ... with emphasis on inclusion and participation | ✓✓✓ | | |
| Demand for additional exhibition/ event space | ✓✓✓ | ✓ | |
| Unmet demand for creative workspace... | ✓✓✓ | ✓ | |
| ... and need to retain and grow network of creative practitioners | ✓✓✓ | | |
| Falling town centre footfall due to retail market changes... | | ✓✓✓ | ✓✓ |
| ... leading to increased vacancies | | ✓✓✓ | |
| Ambitious plans for regeneration... | | ✓✓ | ✓✓✓ |
| ... building on successful initial refurbishment... | | ✓✓✓ | ✓✓✓ |
| ... and opportunity for early win | | ✓✓✓ | ✓✓ |
| Active and innovative local authority keen to invest... | ✓✓✓ | ✓✓✓ | ✓✓✓ |
| ... and strong confidence in securing revenue grant | ✓✓✓ | | |

2.9 Constraints:

[Specify high level constraints or other factors such as social/environmental/financial/developments/schemes/legal consents and agreements which may affect the suitability of the Preferred Option; max. 0.5 page.]

There are no significant constraints. Full planning permission is in place and the Council has an accelerated timetable to bring forward delivery (see Commercial and Management Cases).

2.10 Scheme dependencies:

[Provide details of any related or interdependent activities that if not resolved to a satisfactory conclusion would mean that the benefits of the scheme would not be fully realised; max. 0.5 page.]

The project does not depend on the completion of any other schemes for its benefits to be realised and there are no highways or other infrastructure works required to enable project delivery.

However, successful delivery will depend on:

- Ensuring that the Getting Building Fund grant is committed by March, to ensure that work can be completed to the required timetable
- Securing sufficient revenue grant to enable the supporting programme of cultural activity to come forward. There is high confidence, based on the Council's commitment. This is already partly funded through the s106 contributions from the Bluewater expansion, and the Council is committed to supporting the Creative Hub and making best efforts to secure additional external funding going forward. This is set out further in the Financial Case.

2.11 Expected benefits:

[This section identifies scheme benefits (which will be achieved through delivering the scheme) which may not be valued in the Economic Case. Specify the extent of the scheme benefits referring to relevant economic, social, environmental, transport or other benefits. This is where any 'GVA based' estimates of benefits should be reported together with any dependent development (e.g. commercial or residential floorspace). Please reference the relevant section of the Economic Case where additional information regarding the assessment approach can be found; max. 0.5 page.]

Building on the earlier analysis in this Strategic Case, the key benefits of the scheme are:

- Related to arts and cultural development:
 - Public engagement in arts and culture, through an increase in cultural activity and greater access to new audiences

- Additional creative employment and business opportunities facilitated by the creative workspace and the cultural programme associated with the Hub
- Increased collaboration between creative practitioners – building critical mass in Gravesend's creative offer
- Related to town centre development:
 - Improved use of the St George's Centre
 - Increased footfall and economic activity – leading to further diversification and investment (and potentially raising demand for linked uses)
 - Wider benefits associated with the integration of the arts into the town centre

2.12 Key risks:

[Specify the key risks affecting delivery of the scheme and benefit realisation e.g. project dependencies, stakeholder issues, funding etc. Information on risk mitigation is included later in the template. This section should be kept brief and refer to the main risk register in the Management Case; max. 0.5 page.]

Key risk are set out below. Mitigation and scale of risk is set out in Annex C and in the relevant chapters:

Table 2-3: Key risks

| Ref | Risk | Mitigation |
|-----|--|---|
| 1 | GBF grant does not receive final approval | Early engagement with SELEP and Independent Technical Advisor |
| 2 | Lack of revenue funding to sustain creative programme | First years guaranteed by s106 contributions Early application to external sources of funding as part of wider programme |
| 3 | Lack of demand for workspace | Conservative take-up projections; engagement with potential occupiers |
| 4 | Weaker than anticipated public participation | Active promotion, including through existing programme |
| 5 | Continued Covid restrictions limit ability to operate | Adaption of opening schedule as with other facilities |
| 6 | Further retail closures impact on wider footfall in St George's Centre | Active engagement with retailers through town centre management |
| 7 | Capital costs exceed budget | Single stage design and build procurement route. Realistic client contingencies in place |
| 8 | Lack of interest from delivery partners | Active promotion before opening, building on strong existing networks |
| 9 | Inability to procure café operator | Engagement with a range of providers, including social enterprises. |

Stakeholder awareness

There are no risks associated with stakeholder awareness. Engagement has taken place with creative organisations in Gravesham and the project is specifically referenced in the Arts and Cultural Strategy.

3. Economic Case

The economic case determines whether the scheme demonstrates value for money. It presents evidence of the expected impact of the scheme on the economy as well as its environmental, social and spatial impacts.

In addition to this application form, promoters will need to provide a supporting Appraisal Summary Table (AST). This should provide:

- a calculation of Benefit-Cost Ratio (BCR) according to the DCLG Appraisal Guidance, with clearly identified, justified and sensitivity-tested assumptions and costs*
- inclusion of optimism bias and contingency linked to a quantified risk assessment*
- inclusion of deadweight, leakages, displacement and multipliers*

Smaller schemes (less than £2 million) are not required to provide a supporting AST, and do not have to calculate a BCR.

3.1 Options assessment:

[Outline all options that have been considered, the option assessment process, and specify the rationale for discounting alternatives.

Promoters are expected to present a sufficiently broad range of options which avoid variations (scaled-up or scaled-down version) of the main options. The key to a well scoped and planned scheme is the identification of the right range of options, or choices, in the first instance. If the wrong options are appraised the scheme will be sub-optimal from the onset.

Long list of options considered:

*Description of all options which have been considered to address the problem(s) identified in the **Need for Intervention** section above, including options which were considered at an early stage, but not taken forward.*

Options assessment:

Describe how the long list of options has been assessed (assessment approach), rationale behind shortlisting/discarding each option.

Short list of options:

The 'Options Assessment' section is an opportunity to demonstrate how learning from other projects and experience has been used to optimise the proposal, and the Preferred Option is expected to emerge logically from this process; max. 2 pages.

Smaller schemes (less than £2 million) are required to complete an Options assessment which is proportionate to the size of the scheme; max. 1 page.]

Options assessment process

As the Strategic Case outlines, the key objectives of the project are to:

- Embed arts and creative activity in Gravesend's approach to community and economic regeneration
- Support the vibrancy of the town centre, in the light of the Covid-19 pandemic
- Contribute to the town centre's longer-term regeneration.

In addition to these objectives, other considerations included:

- The need for any option for a creative facility to be complementary with the existing cultural offer. This means avoiding duplication with St Andrew's Arts Centre or facilities offered by the third sector.
- The need for flexibility, to accommodate a wide range of cultural activities.
- The need for any option to be deliverable, in terms of time and resources. More recently, with reference to Getting Building Fund, any proposal needs to deliver outputs and spend by the end of March 2022.

At this stage, the options assessment process is theoretical: the Council has made a commitment to the Creative Hub in anticipation of GBF funding, and GBF funding itself is predicated on schemes being 'shovel ready'. The long-list assessment of options below therefore reflects the range of options that were considered at the start of the process.

Options long-list

The following options were considered at long-listing stage:

Table 3-1: Options long-list: Summary

| Option | Headline description | Shortlisted? |
|---|--|---|
| Do nothing | No additional creative hub in the town centre. The units in the St George's Centre remain vacant | Yes. This does not meet the objectives above, but 'doing nothing' is the default option if funds are not available: it is the status quo and is used as our Reference Case. |
| Refurbishment of units for retail let | Units refurbished for re-let to commercial occupier | No. This does not meet the cultural objective above. There is also limited commercial demand, and new (perhaps temporary) retail would not diversify the town centre offer |
| Refurbishment of units for creative workspace only | Refurbishment of the units entirely for creative workspace | Yes. This could meet demand and would be a potentially suitable use of the space in line with our objectives |
| Refurbishment of units for gallery/ exhibition space only | Refurbishment of the units entirely for gallery and exhibition space | Yes. This would be a potentially suitable use of the space in line with our objectives |
| Refurbishment of units for Creative Hub | This is the preferred option, set out in this Business Case | Yes. This option would meet all our objectives. With grant, it is financially viable. |

| Option | Headline description | Shortlisted? |
|---|--|--|
| Development of Creative Hub in alternative location | Provision of the preferred option in an alternative town centre location | No. The St George's Centre units are advantageous as they are owned by the Council. Alternative premises would incur higher cost. |
| Revenue-only option | No Creative Hub, but revenue funds deployed from other locations | No. The cultural programme could be delivered from other locations, although there is a need for additional space. But this option would not deliver the town centre vibrancy and regeneration objectives. |
| Dispersed capital investment in existing facilities | | No. The capital requirement is for additional capacity in a new and accessible location. |

Shortlist of options

From this long-list, three options have the potential to be delivered (subject to funding) in the current circumstances. These are:

- **'Do nothing'**: the St George's Centre units remain vacant, with a continuing liability to the Council .
- **'Preferred option'**: Refurbishment of the units as a Creative Hub
- **'Modified preferred option' (workspace only/ gallery only)**: Although presented as two options on the list above, these are basically alternative configurations within the Creative Hub space.

The table below considers this shortlist in more detail against four shortlisting criteria, identifying where each option has a strong, moderate or weak alignment to:

- Strategic fit: how far does the option meet our objectives?
- Achievability: how far can the option be practically delivered, bearing in mind physical constraints and delivery timescales?
- Acceptability: how far is the option compatible with planning policy and local community interest?
- Affordability: how far is there a funding gap, and can it be bridged?

Table 3-2: Options shortlist

| Criteria | Description of alignment |
|-----------------------------|---|
| Option 1: Do nothing | |
| Strategic fit | Weak. Does not meet any of our strategic objectives. |
| Achievability | Moderate. This is the status quo option, so it can obviously be 'delivered' in the short term. But there is no evidence of commercial interest, so the do nothing option is likely to result in continued vacancy. |
| Acceptability | Weak. Keeping the units vacant is detrimental to the quality of the retail offer and public realm and does nothing to achieve our wider objectives. |

| Criteria | Description of alignment |
|---|--|
| Affordability | Moderate. This option is not cost-free: there is a holding cost of at least the business rates for the unit, while at the same time there is no opportunity for return. |
| <p>A variant of this option would involve some form of meanwhile use. This might involve use of the space for gallery purposes without refurbishment, while a commercial occupier is sought. This would help to avoid a vacant unit and could drive some footfall. However, it would be difficult to plan a coherent cultural programme around a temporary facility, and an un-refurbished retail unit would be unattractive and it would be difficult to secure the public and creative engagement needed.</p> | |
| Option 2: Preferred option | |
| Strategic fit | Strong. This option meets all our objectives in bringing forward additional creative space and supporting activity in the town centre. |
| Achievability | Strong. There are no permissions required and the units are owned by the Council. |
| Acceptability | Strong. The option has been widely publicised and is referenced in the Arts and Cultural Strategy. It would also contribute to the wider approach to the town centre. |
| Affordability | Moderate. The scheme is not viable without grant funding (and revenue grant will be required in the operational phase). With GBF grant and external revenue sources, the option is affordable within Council budget constraints, but it is not envisaged that it will reach a stage where subsidy is not required: essentially it is a 'public good'. |
| Option 3: Modified preferred option (workspace only/ gallery only) | |
| Strategic fit | Strong. There could be a strong case for the use of the space for either workspace or gallery space, or a range of different configurations. |
| Achievability | Moderate: 100% gallery/ exhibition space would be a straightforward alternative to the preferred option. 100% workspace would likely require an additional demand assessment to ensure the additional scale meets need. A purely workspace unit would also not benefit from co-location with exhibition space and the opportunities that presents to engage the public. |
| Acceptability | Moderate. This option would meet our objectives. But pure workspace provision would not attract the footfall that a more public-facing facility would, and may not be as compatible with the surrounding retail environment. |
| Affordability | Moderate. As preferred option (note that a 100% workspace facility is likely to require ongoing subsidy, unless reconfigured to focus on a more generic co-working offer, which is outside the scope of our objectives). |

3.2 Preferred option

[Describe the Preferred Option and identify how the scheme aligns with the objectives. Include evidence of stakeholder support for the Preferred Option either through consultation on the scheme itself or on the strategy the scheme forms part of; max. 1 page.]

The preferred option is described above and in the Strategic Case. It is our preferred option because:

- It meets all our strategic objectives and performs well against all of our success criteria
- While Option 3 is potentially desirable, Option 2 offers the opportunity of synergy between the workspace and gallery space.

Consultation

Consultation on the Gravesham Arts and Cultural Strategy took place in summer 2020. The need for a permanent space in which local artists can display work and interact with the public was cited during the consultation process⁵, and the Cultural Hub proposition at St George's is specifically referenced in the Strategy.

More generally, there is regular, extensive and ongoing dialogue between the Council and arts and creative organisations, at which the St George's proposal and the wider cultural programme are discussed. Consultees to date include:

- Arts Council England
- Creative Estuary Partnership
- Kent Cultural Transformation Board (the county-wide arts development forum)
- Ebbsfleet Development Corporation (especially with regard to the potential to create a network of arts and cultural centres within the community hubs being developed at Ebbsfleet)

3.3 Assessment approach

[Describe the approach used to assess the impacts of the scheme, describing both the quantitative and qualitative methods used, and specify the Do Minimum and Do Something scenarios. The assessment approach should be a proportionate application of the DCLG guidance; max. 1.5 pages.]

The guidance for projects with a GBF grant request of less than £2 million states that there is no requirement for a quantified appraisal of the scheme (and therefore no requirement to complete Section 3.4 or the Appraisal Summary Table).

However, it is helpful to quantify benefits where it is possible and plausible to do so: while this necessarily has to be based on estimates and assumptions, it can be useful in thinking through the specifics of what the benefits are likely to be and how they might be realised.

Given the size of the grant request, we have taken a proportionate approach to assessment, which has involved identifying those benefits which can reasonably be quantified and monetised, which we have supplemented with those which should be considered as 'narrative only'⁶. In line with this, quantifying the benefits should be seen as a 'thinking' exercise, rather than a detailed economic study, and the benefit: cost ratio that results should be considered as indicative.

It should be noted that quantifying benefits associated with cultural investment is often challenging. This is because many of the benefits are of a 'public good' nature: they are often without financial transaction and are diffused among the general public. However, there have been considerable efforts made in the past decade to improve the evaluation of cultural regeneration schemes, and we have drawn on these in our approach to benefits estimation. Benefits that we have attempted to quantify and monetise are:

⁵ Gravesham Borough Council, Community and Leisure Cabinet Committee, 3 June 2020 (<https://democracy.gravesham.gov.uk/ieListDocuments.aspx?CId=441&MID=4362#A130322>)

⁶ Note that we have not undertaken a land value based assessment of benefits, as it is not relevant in this case.

- Direct employment (and therefore GVA) as a result of the Creative Hub
- Benefits arising from the creative workspace element
- Temporary and sessional work generated by the Creative Hub
- Volunteering benefits
- Public 'use value' (i.e. the theoretical price that users of a facility would be prepared to pay were a charging regime in place)
- Footfall and visitor spend
- Refurbishment phase benefits
- Cultural programme leverage

Based on the shortlist of options that we identified, we have only quantified the costs and benefits of the preferred option. This is because it is obvious that in Option 1, there are no benefits and the costs are only the holding costs. Option 3 is essentially two variants on the preferred option: using the whole space for gallery/ events space will probably increase the revenue grant requirement; using it entirely for workspace should generate a greater income stream, but further demand work would be needed to scope the need for the option.

Our approach to all of these is considered in more detail in Section 3.6 below.

3.4 Economic appraisal assumptions

[Provide details of the key appraisal assumptions by filling in the table in Appendix A, expand if necessary. Key appraisal assumptions as set out in Appendix providing justification for the figures used and any local evidence, where appropriate (different from the standard assumptions or the ones with the greatest influence on the estimation of benefits). Explain the rationale behind displacement and deadweight assumptions.

Smaller schemes (less than £2 million) are not required to complete this section].

We note that we are not required to complete this section. However, in line with the approach set out in Section 2.3 in order to provide a 'broad indication' of value for money, key assumptions and parameters shaping the analysis of costs and benefits are as follows:

- An **appraisal period** covering all costs and benefits is used, starting in 2021/22 and running to 2026/27. While it is anticipated that the Creative Hub refurbishment works ought to have a longer useful than this, the scheme is grant dependent, and it would be speculative to project revenue grant too far into the future
- All costs and benefits are stated in **2021 prices**
- Costs are presented **exclusive of VAT**
- **Discount rates** are applied, following HM Treasury's standard guidance, at 3.5% per annum on all costs and benefits
- A proportionate approach is taken to adjust benefits for additionality. This is explained further in Section 3.6

- We assume that the **impact area** is primarily local (i.e. the Borough of Gravesham), although there could be some wider impacts (for example on the creative sector in North Kent generally).

3.5 Costs

[Provide details of the costs of the scheme. All public-sector costs should be included:

- *Public sector grant or loan*
- *[Public sector loan repayments] (negative value)*
- *Other public sector costs*
- *[Other public sector revenues] (negative value)*

If the land is owned by the public sector, then the public sector will be incurring holding costs assumed to be 2% of the existing value of the land per year. Should the land be used for non-residential development these holding costs will be avoided. This needs to be reflected in the appraisal as a negative cost.

Please note that any private costs associated with the development should be included in the appraisal as a dis-benefit and therefore feature in the numerator of the BCR calculation rather than the denominator.

Additional details regarding the consideration of costs as well as standard assumptions that can be used in the absence of local data can be found in the [DCLG appraisal data book](#).]

Capital costs

The capital cost of the scheme is £544k. These have already been committed and will be incurred in 2021/22. There are no other sunk capital costs.

Costs are covered by the Getting Building Fund grant of £323k, with the balance committed by the Council, via s106 contributions. Since all capital costs are incurred in 2021/22, the net present value is equal to the gross cost. We assume for the purposes of the Economic Case that s106 contributions to both capital and revenue are public sector costs (since s106 is effectively a tax)

Optimism bias

For the purposes of the Economic Case, optimism bias should be considered on costs and benefits. The Creative Hub scheme is well advanced and is close to delivery with procurement complete. Confidence in capital cost estimates is therefore very high: we have assumed a modest 5% allowance for optimism bias.

Table 3-3 sets out the total capital costs, including optimism bias:

Table 3-3: Capital costs, 2021 prices

| Cost item | £ |
|------------|--------|
| ██████████ | ██████ |
| ██████████ | ██████ |

| Cost item | £ |
|---|----------|
| Gross capital costs | 543,498 |
| Optimism bias | 27,175 |
| Total capital costs, inc. optimism bias | 570,673 |

Revenue costs

Revenue costs are:

- Staff costs: These are 5.3 FTE staff in jobs created as a result of the Creative Hub. These are an art worker, caretaker, receptionist and apprentice, plus 50% of the time of a Cultural Manager and 80% of the time of an Arts Officer. These costs are based on Gravesham Borough Council pay scales.
- Equipment costs: These are mostly recurrent and relate to art materials and consumables
- Utilities, cleaning and services
- Cultural programme costs, including the costs of sessional workers, educational projects, etc.
- Café subsidy, running to 2024/25

These costs will be partially offset by income from workspace licences for the co-working space (we anticipate up to 16 licences), meeting room and venue hire, art sales and (eventually) a small surplus from the café. However, costs are not projected to be covered by income, and the Creative Hub will be reliant on ongoing subsidy. This will be partly covered in Years 1-3 from the Bluewater s106 contributions, with a requirement for Council subsidy in future years.

Note that rental costs are covered by Reef Group. We have not included these within the total project costs.

Optimism bias

Other than direct staff costs, other costs are based on estimates, drawn from the Council's experience of running other facilities and the existing cultural programme. There is therefore a reasonable degree of confidence in the estimates. However, there are some uncertainties: for example, the market for the café operator has not yet been tested, and it is quite possible that the subsidy required to make the café viable may be higher than stated, especially in a post-Covid 19 environment. We have therefore adjusted net costs by 10% to account for optimism bias.

This gives annual gross revenue costs of ██████ in steady state (or net annual revenue costs of ██████).

Table 3-4 sets out total net revenue costs, including optimism bias (note that the cashflow is set out in the Financial Case):

Table 3-4: Revenue costs (£, 2021 prices, over appraisal period)

| Cost item | £ |
|--|----------|
| Total operational expenditure | ████████ |
| Total income | ████████ |
| Net operating costs | ████████ |
| Net present value of net operating costs | ████████ |
| Net operating costs, inc. optimism bias | ████████ |
| NPV of net operating costs, inc. optimism bias | ████████ |

3.6 Benefits

[Provide details of the benefits of the scheme identifying the 'initial' and adjusted benefits that were used to calculate the 'initial' and 'adjusted' BCR. The DCLG Appraisal Guidance provides additional details regarding the initial and adjusted benefit calculations on page 17.]

'Initial' Benefits

All impacts quantified based on the Green Book Guidance and Green Book Supplementary and Departmental Guidance should feature in the 'initial' BCR calculation. These impacts currently include:

- *Air quality*
- *Crime*
- *Private Finance Initiatives*
- *Environmental*
- *Transport (see WebTAG guidance)*
- *Public Service Transformation*
- *Asset valuation*
- *Competition*
- *Energy use and greenhouse gas emissions*
- *Private benefits e.g. land value uplift*
- *Private sector costs if not captured in land value*
- *Public sector grant or loan if not captured in land value*
- *Public sector loan repayments if not captured in land value*

⁷ These exclude £27k in Non-Domestic Rates. These are excluded since rates would be payable on the empty property in any case, so are the costs associated with the Reference Case.

'Adjusted' Benefits

There are several external impacts to the users or entities already present in a development area or to the society that are additional to the impacts included in the Green Book Supplementary and Departmental Guidance.

Such external impacts include potential agglomeration impacts on third parties, health impacts of additional affordable housing and brownfield land clean-up, educational impacts of additional housing, transport externalities, public realm impacts, environmental impacts, and cultural and amenity impacts of development. Such externalities should still form part of the appraisal and included in the 'adjusted' BCR.

Promoter should present here additional estimates of impacts based on their own evidence. These estimates might be based on tentative assumptions where the evidence base is not well established. Additional guidance regarding the identification of externalities and ways of estimating the 'adjusted' impacts are available in Annex F of the [DCLG Appraisal Guidance](#).]

Initial quantified benefits

As set out above, initial quantified benefits include:

- Direct employment (and therefore GVA) as a result of the Creative Hub
- Benefits arising from the creative workspace element
- Temporary and sessional work generated by the Creative Hub
- Volunteering benefits
- Public 'use value' (i.e. the theoretical price that users of a facility would be prepared to pay were a charging regime in place)
- Footfall and visitor spend
- As set out above, we have based our analysis on a series of broad assumptions, reflecting a proportionate approach to estimating the economic impact.

Direct employment as a result of the Creative Hub

The Creative Hub will result in the direct employment of staff by the Council. These include four full-time employees entirely focused on the Hub itself, and a Cultural Manager and Arts Officer, for whom 50% and 80% of work time respectively will be apportioned to the Hub and its activities.

These posts are already committed by the Council and are additional to the existing workforce. Assuming GVA per filled job at the Kent and Medway average (£52,340) and allowing for optimism bias at 5% (a low assumption, but on the basis that the jobs identified are to specific job descriptions for which there is commitment), we estimate net GVA from direct jobs of £1.449 million over the appraisal period (or net present value of £1.322 million).

Benefits arising from the creative workspace

The Creative Hub contains 761 sq ft of co-working space on the upper floor, which can accommodate eight work stations. Provision of workspace accommodates jobs, rather than 'creates' them; however the co-working space should have a positive impact on employment in three ways:

- First, by enabling independent creatives to work together in a collaborative environment, enabling them to use shared services that they would not otherwise have accessed at home, and enabling the exchange of ideas with others.
- Second, through direct access to the public (including the potential for direct sales) via the exhibition/ events space.
- Third, through access to wider relevant support. The Creative Hub proposal does not include a business support offer as part of the package; however, an arts-focused work hub does provide a place from which support agencies can operate.

To identify the benefits that could result from the Creative Hub, we have worked through the following steps:

- Step 1: We assume that each of the eight work stations equates to one full-time user (although in reality, there will be more *individuals* accessing the space at different times).
- Step 2: We assume build-up to c.90% of capacity in steady state, to allow for constant churn.
- Step 3: We then adjust for additionality. As the numbers are very small, and we have no real basis for estimating deadweight, displacement, leakage and substitution, we simply apply a composite additionality measure of 60%. This is used in Oxford Innovation's Jobs Modelling tool, which has been applied to several innovation centre and workspace projects.
- Step 4: To estimate GVA, we apply GVA per filled job at the Kent and Medway average (£52,340).
- Step 5: To the GVA figure, we apply an optimism, bias discount of 10%, reflecting the uncertainty of the estimate.

Bringing all the above together results in net GVA (including optimism bias) of £1.11 million over the appraisal period (or net present value of £999k).

Temporary and sessional work

The Creative Hub will also support some temporary and sessional work involved in the delivery of artist-led, heritage and holiday educational activities taking place at the Hub. Numbers are likely to be modest, amounting to around 0.25 FTE in steady state, based on the estimated hours worked.

Assuming a notional 75% additionality (high, but on the basis that the specific cultural programme activities will not take place in the absence of the Cultural Hub), 10% optimism bias and GVA per job at the Kent and Medway average yields £48.6k GVA over the appraisal period (or net present value of £44.3k).

Volunteering benefits

The revenue programme includes costs to develop a volunteer cohort to support the delivery of cultural and educational programmes and community outreach. Mechanisms to support volunteering opportunities are already in place: for example, there is a [volunteering programme delivered at The Woodville](#) and through the programme of festivals across the Borough.

Estimating the value of volunteering is challenging: volunteers will have a range of different skills and will be able to make different levels of time commitment; and many of the benefits of volunteering accrue to the volunteer themselves (for example, in terms of social interaction and mental health)⁸. However, a partial way to estimate the value of volunteering is to calculate the replacement wage value that would have applied had the volunteer role been paid for⁹.

We assume that volunteer time is valued at the National Living Wage, which is currently £8.72 per hour for workers over 25. We also assume that volunteer numbers ramp up over time to 50 in steady state by 2025/26, and that each volunteer contributes the equivalent of two hours per week (in reality, this may be higher during the summer festivals and events period than the winter). This equates to around 5,200 hours of volunteering a year, worth around £45.4k per year.

Some volunteer roles may have been created anyway, for example via other public engagement channels, and it is possible that some recruits may transfer from other volunteering activities. To account for this, we assume that 75% of roles are additional.

Applying 10% optimism bias, this gives an estimated volunteering value of £159.2k over the appraisal period. Converting to gross value added through an indicative multiplier of 1.8¹⁰ gives total gross GVA of £286.5k over the period (or £260.1k at net present value).

Public use value

While there will be some income from art sales and events, the Creative Hub will mostly be free to the public. However, by visiting exhibitions and open events, the public will be getting 'value' from the facility.

One way of expressing this in monetary value is to consider the amount that the members of the public *might* have been willing to pay, were entry to be charged. Several studies have been carried out to estimate this for a range of cultural institutions: a synthesis for the Arts and Humanities Research Council found that 'willingness to pay' for smaller local cultural institutions averaged at around £2.80 per visit¹¹. That sounds plausible: essentially, a visit to an exhibition at the Cultural Hub might be worth the same to a visitor as a cup of coffee or a Sunday paper.

⁸ CIPD/ Education and Employers (2020), [The Value of Volunteering](#); Cabinet Office/ DWP (2013), [Wellbeing and Civil Society: Estimating the value of volunteering using subjective wellbeing data](#)

⁹ NCVO (2014), [Five things you need to know about calculating the economic value of volunteering](#)

¹⁰ PwC/ Market Research Society (2012), *The Business of Evidence*. With the multiplier, this gives a 'value' per hour volunteered of £14.89.

¹¹ AHRC (2015), *Measuring economic value in cultural institutions*. The range of willingness to pay values is very wide, and is upwards of £17 per visit for major London institutions. The estimate we have used is at the low end of the range.

To estimate visitor numbers, we assume a daily profile of visitors, which reaches around 110 in weekdays and 175 at weekends (including evening events), and with higher numbers in the summer to accommodate holiday activities). This equates to around 46,000 visits per year once the Hub has become established¹².

These figures imply that the Hub would need to be worked quite hard, in terms of event bookings and so on. There is capacity within the proposed workforce to do that, but to allow for uncertainty, we assume 20% optimism bias.

Multiplying visit numbers by the £2.80 'willingness to pay' estimate yields an economic value (including optimism bias of around £103k per year in steady state. This equates to £571.6k over the appraisal period (or net present value of £521.2k).

Footfall and visitor spend

By providing a more diverse offer in the town centre, the Creative Hub should increase footfall.

We would anticipate the *direct* quantified benefits to be modest: most visitors to the Creative Hub are likely to be local residents, and incidental expenditure in the town centre as a result of a visit to the Hub might well have happened anyway, or simply brought forward from some other trip.

Assuming a notional 'spend per visit' of £3 against the estimated visitor numbers above, and anticipating additionality of 30% and optimism bias of 20% gives notional additional visitor spend of £33.4k per year in steady state. This equates to £183.7k over the appraisal period (or net present value of £167.5k).

Adjusted benefits

Benefits arising from refurbishment works

In addition to the benefits above, the refurbishment phase will result in additional employment and supply chain benefits. Frequently, these are excluded from the calculation of overall economic benefits, since it can usually be reasonably assumed that the construction industry is buoyant, and that construction jobs could be absorbed somewhere else. However, Getting Building Fund is specifically aimed at 'kick-starting' immediate activity to compensate for the general downturn. We have therefore considered the benefits arising from this.

The Homes and Communities Agency identified a 'labour coefficient' for construction in 2011. This estimated that 10.7 job years were created for every £1 million of construction spend. Adjusting this to 2020 prices gives a labour coefficient of 8.4.

Applied to total construction spend on the Creative Hub, this suggests 4.6 FTE job years, generating gross GVA of approx. £240k.

This GVA benefit should be substantially discounted, given the likelihood of leakage (given the national construction market) and displacement. Applying 50% leakage, 50%

¹² For comparison, this is about half the annual visitor numbers to Maidstone Museum, although we would assume that visits to the Creative Hub might be shorter and more frequent.

displacement and a composite regional multiplier of 1.5 yields benefits of c.£90k, incurred at the start.

Leveraged funds

The Creative Hub should also provide a springboard to secure additional funds for activity that would not otherwise happen. The Council has identified £161,500 in external funding which could be leveraged: this includes Arts Council England funding for artist in residency and the development of a cultural website; Heritage Lottery Fund monies for history/ heritage work and funds from charitable sources. Assuming 50% of these might be directly apportioned to the Creative Hub would mean an additional contribution of £80,750¹³.

We have assumed that the value of this additional input is the same as cost – i.e. it is an additional injection into the local economy. In reality, the economic value might be greater or less than this, depending on how the funds are deployed.

Bringing it together

The table below brings the range of quantified benefits together:

Table 3-5: Quantified benefits

| Benefit | £, 2021 prices, over appraisal period (£k) | |
|--|--|--------------------------|
| | Net local effects | NPV of net local effects |
| Direct jobs | 1,449.4 | 1,321.6 |
| Jobs generated through workspace provision | 1,097.6 | 999.1 |
| Sessional/ temp worker employment | 48.6 | 44.3 |
| Volunteering | 286.5 | 260.1 |
| Use value | 571.6 | 521.2 |
| Footfall/ visitor spend | 183.7 | 167.5 |
| Construction | 90.0 | 90.0 |
| Leverage | 80.8 | 80.8 |
| Total | 3,807.3 | 3,484.8 |

Non-quantified impacts

In addition to these quantified benefits, there are several other impacts which it is not possible to monetise at this stage, but which are nevertheless significant – and perhaps in the long term, more important than those benefits which are measurable. They include:

- **The incremental contribution to Gravesham's wider cultural strategy.** In itself, the St George's Creative Hub is a relatively small project, but it forms another 'asset' within the Borough's cultural offer, and may, in due course, lead to further investment. This is captured to some extent in the quantified benefits (e.g. were it

¹³ This excludes Gravesham Borough Council match, which would otherwise be spent in the Borough anyway and is therefore not additional.

not for the existing cultural infrastructure and the track record in delivering it, the benefits anticipated from the Creative Hub would be less plausible). But there may also be benefits feeding back to other aspects of the cultural programme: for example, the Creative Hub might encourage more people to volunteer at The Woodville, or attend other creative events that are not directly associated with the Hub itself.

- **Wider social value.** Art and cultural activity has intrinsic value, and as the Council's strategy makes clear, it is important in fostering social cohesion, expressing identity and bringing different groups together¹⁴. Aside from this, studies have demonstrated that cultural assets have a 'non-use value', as well as the 'use value' that we estimated above (for example, people will value a museum or gallery, even if they do not themselves go there)¹⁵. In that respect, the Creative Hub helps to contribute to 'sense of place' within the town centre, over and above the direct contribution to footfall.
- **Wider economic effects.** There is an extensive literature on the impacts that investment in cultural infrastructure can have on investment levels in an area, by attracting "investment, creative talents and tourism". While much of the evidence is anecdotal and relates to cities, the proposition is that higher-earning residents may be attracted to places with a vibrant cultural offer, and that there may be a transfer of ideas between artists and cultural workers and those in the commercial creative industries¹⁶. Given Gravesend's proximity to London and the wider work underway to promote the cultural assets of the Thames Estuary, these wider effects may be a consequence of the cultural strategy of which the Creative Hub is a part.
- **Educational benefits:** More immediately, the cultural programme offered through the Creative Hub (including holiday activity) will result in additional educational opportunities and benefits.

3.7 Local impact

[If the scheme has a significant level of local impacts these should be set out in this section.]

Given the scale and nature of the scheme, benefits mostly relate to the Borough of Gravesham, and to Gravesend in particular. In addition, there will be immediate local benefits through the restoration of activity to units 18/19 and 20A at the St George's Centre (supporting the footfall benefits identified in Section 3.6).

3.8 Economic appraisal results:

[Please provide details of the key appraisal results (BCR and sensitivity tests) by completing the table below. Please note, not all sections of the table may require completion.]

¹⁴ LGA/ Calouste Gulbenkian Foundation (2019), [Culture-led regeneration: Achieving inclusive and sustainable growth](#)

¹⁵ AHRC (2015), *Measuring economic value in cultural institutions*

¹⁶ Ecorys/ DCMS (2014), *Local economic impacts from cultural sector investments*; Richard Florida (2002), *The Rise of the Creative Class*

Promoters should also include a statement which identifies other schemes which may have potentially contributed to the same benefits/impacts.

Smaller schemes (less than £2 million) are not required to complete a quantified economic appraisal but are required to include a Value for Money rationale.]

We note that there is no requirement to complete the Appraisal Summary table below, given the scale of the grant request. However, we have done so below to capture the costs and benefits identified earlier in the Economic Case:

Table 3-6: Appraisal Summary Table

| MHCLG appraisal sections | Preferred Option (£m) |
|--|--|
| A. Present value benefits | 3.314 |
| B. Present value costs | 1.779 |
| C. Present value other quantified impacts | 0.171 |
| D. Net present public value [A-B+C] | 1.706 |
| E. Initial Benefit: Cost Ratio [A/B] | 1.86 |
| F. Adjusted Benefit: Cost Ratio [(A+C)/B] | 1.96 |
| G. Significant non-monetised impacts | <ul style="list-style-type: none"> Incremental contribution to Gravesham's cultural strategy Wider social value Wider economic effects Educational benefits |
| H. Value for money category | Medium |
| I. Switching values and rationale for vfm category | <p>Given the size of the grant request and the indicative nature of the quantified benefits, we have not carried out a sensitivity analysis. However, the greatest vulnerabilities to changes in assumptions are in:</p> <ul style="list-style-type: none"> Direct jobs: The assumption is that all jobs are net additional. If they are redeployments within the Council, the additionality would be weaker (although they may still be safeguarded). Workspace jobs: Lower take-up rates or relocations from other workspaces in Gravesham would impact the BCR negatively. Use value: This is dependent on visitor number assumptions: reduced numbers will negatively impact the BCR. |
| J. Net financial cost, inc. optimism bias | <p>Capital: £570,673 Revenue: ██████████ Total: ██████████</p> |
| K. Risks | <ul style="list-style-type: none"> Lack of continuity of revenue grant Ongoing Covid-19 restrictions Insufficient management resource Lack of public demand Lack of co-working demand |

| MHCLG appraisal sections | Preferred Option (£m) |
|---------------------------------|------------------------------|
| L. Other issues | - |

4. Commercial Case

The commercial case determines whether the scheme is commercially viable and will result in a viable procurement and well-structured deal. It sets out the planning and management of the procurement process, contractual arrangements, and the allocation of risk in each of the design, build, funding, and operational phases.

4.1 Procurement options:

[Present the results of your assessment of procurement and contracting route options and the supplier market, and describe lessons learned from others or experience; max. 1 page.]

Gravesham Borough Council has an adopted [Procurement Strategy](#). This is regularly reviewed and updated.

In 2018, the Council entered into a joint venture with Reef Group to take forward the regeneration of sites in the 'Eastern Quarter' and 'Western Quarter' of Gravesend town centre. The first stage of development in the Western Quarter included the refurbishment of the existing St George's Centre, described in the Strategic Case and carried out in 2018.

Through the joint venture agreement, procurement has been carried out by Reef Group, as the long-term leaseholder of the St George's Centre, with advice provided by Gardiner and Theobald, Reef Group's property consultants.

4.2 Preferred procurement and contracting strategy

[Define the procurement strategy and contracting strategy (e.g. traditional, (design and build, early contractor involvement) and justify, ensuring this aligns with the spend programme in the Financial Case and the project programme defined in the Management Case; max. 2 pages.]

Preferred strategy

The adopted procurement strategy is a single stage design and build. Based on the recommendations of the Reef Group's consultants, this will involve:

- Preparation of designs by [UrbanR](#), Reef Group's design team. This took place in summer 2020 and is complete.
- Single stage design and build for the construction and refurbishment works, based on the Stage 4 design. Following a procurement process concluding in January 2021, Reef Group have engaged a North Kent-based contractor to deliver the works.

This approach has been taken because the design and build approach provides greater cost and programming certainty.

OJEU

The estimated value of construction works falls below the OJEU threshold (£4.733 million).

4.3 Procurement experience

[Describe promoter (and advisor) experience of the proposed approach including any lessons learnt from previous procurement exercises of a similar scale and scope; max. 0.5 pages.]

Gravesham Borough Council has experience of procurement through a variety of routes, including direct procurement and the use of frameworks.

Reef Group is a national developer, with extensive experience of procuring works of this nature. This includes the refurbishment of the St George's Centre in 2018 (designs for which were also completed by UrbanR).

[Gardiner and Theobald](#), Reef Group's advisor, is a leading property consultancy, with wide experience in managing the procurement of refurbishment and construction projects for arts and culture related initiatives. These include theatre refurbishments for the Chichester Theatre, Bristol Old Vic and Liverpool Everyman; and refits for a range of museums, including the Science Museum and the Ashmolean. The St George's Creative Hub is a small project in that context (and comparatively straightforward, given that it is located in a relatively modern and unconstrained building).

4.4 Competition issues

[Describe any competition issues within the supply chain; max. 0.5 page.]

The construction and refurbishment works required are conventional. The market is competitive, with a large number of contractors and sub-contractors. We do not envisage any competition issues significantly impacting on delivery, and in any case a contractor has been engaged.

4.5 Human resource issues

[Where possible, describe what you have done to identify and mitigate against any human resource issues; max. 0.5 pages.]

Human resource issues relevant to the delivery of the project following completion are set out in the Management Case. With regard to the capital build phase, Reef Group has experienced project managers and established relationships with Theobald and Gardiner acting as their agents.

It should be noted that there is substantial construction and development work underway in London and Kent, and pressures on labour supply in the construction workforce are frequently cited. These are not however anticipated to have a major impact on project delivery, and are anyway likely to be mitigated by the post-Covid economic downturn.

It will be important to take account of Covid-19 health restrictions to ensure project delivery. Contractors' Covid measures are being evaluated as part of the PQQ stage.

.Risks and mitigation

[Specify the allocation of commercial risks (e.g. delivery body, federated area, scheme promoters) and describe how risk is transferred between parties, ensuring this is consistent with the cost estimate and Risk Management Strategy in the Management Case; max. 1 page.]

The main risks identified in the project Risk Register that will have a bearing on the commercial viability of the project are summarised in the table below. All risks are borne by Reef Group.

Table 4-1: Key commercial risks

| Ref | Risk | Mitigation |
|-----|--|---|
| 1 | Impact of Covid-19 pandemic, (tender pricing, risk pricing, programme fixing, contractual amendments, availability of labour, availability of materials, onerous sub-contractor conditions), causes additional cost and/or delay to the programme. | Provide detailed tender information to assist on risk assessment and mitigation. Close monitoring of Covid-19 as the situation develops. |
| 2 | Capital costs exceed budget due to factors including: construction market tender disinterest, tender risk cover pricing, Covid-19 costs. | Single stage design and build procurement route offers the best balance between cost certainty, programme certainty and quality. Robust change control process in place. Contract includes administration by Employers Agent. |

4.6 Social value

[Where possible, provide a description of how the procurement for the scheme increases social value in accordance with the Social Value Act 2012 (e.g. how in conducting the procurement process it will act with a view of improving the economic, social and environmental well-being of the local area and particularly local businesses); max. 0.5 page.]

Construction and refurbishment

A requirement for opportunities to be made available to local SMEs was included in the agreement with Reef Group for the refurbishment of the St George's Centre. This has been applied in the case of the Creative Hub.

Operation

Beyond the capital phase, there are extensive opportunities to build wider social value into the project: indeed, the project explicitly aims to achieve social and community inclusion objectives. Opportunities for additional social value include:

- Promotion of volunteering as an integral part of the project
- Delivery of education and learning programmes, especially with the aim of engaging with groups who might not typically engage with arts and culture, and with the aim of ensuring participation from a diverse range of residents
- Opportunities for work experience, within the gallery/ exhibition space element of the Hub and via freelancers and small businesses in the co-working space
- Engagement with voluntary and community sector organisations.

5. Financial Case

The Financial Case determines whether the scheme will result in a fundable and affordable Deal. It presents the funding sources and capital requirement by year, together with a Quantitative Risk Assessment (QRA), project and funding risks and constraints. All costs in the Financial Case should be in nominal values¹⁷.

The profile of funding availability detailed in the Financial Case needs to align with the profile of delivery in the Commercial Case.

5.1 Total project value and funding sources:

[Specify the total project value and how this is split by funding sources by year, as per the table below (expand as appropriate). This should align with the total funding requirement described within the Project Overview section. Please include details of other sources of funding, and any conditions associated with the release of that funding.]

Capital

The total capital value of the project is £543k, to be funded by Getting Building Fund (subject to approval) and by Section 106 contributions via Gravesham Borough Council. The funding profile is set out in Section 5.5.

Revenue

Getting Building Fund is sought for the capital element of the project only. However, delivery of the project after completion will incur revenue costs. These amount to [REDACTED] over the appraisal period, and will be borne by Gravesham Borough Council.

5.2 SELEP funding request, including type (LGF, GPF, GBF etc.):

[Specify the amount and type of SELEP funding sought to deliver the project. This should align with the SELEP funding requirement described within the Project Overview section.]

The project requests Getting Building Fund grant of £323,204.

5.3 Costs by type:

[Detail the cost estimates for the project by year as per the table below (expand as appropriate) and specify how the inclusion of the Quantitative Risk Assessment (QRA) and other overheads aggregate to the total funding requirement. Where conversion has been made between nominal and real cost estimates (and vice versa) please provide details of any inflation assumptions applied. The Financial Case should not include Optimism Bias. Please confirm that optimism bias has not been applied in the Financial Case. Also, include details of the agreed budget set aside for Monitoring and Evaluation, and ensure this aligns with the relevant section in the Management Case. Please note, not all sections of the table may require completion.]

¹⁷ Nominal values are expressed in terms of current prices or figures, without making allowance for changes over time and the effects of inflation.

Capital costs

The cost of the capital build is broken down in the table below. This is set out in more detail in an accompanying workbook:

Table 5-1: Costs by type for the preferred option (£)

| | 2021/22 | Total |
|--------------|----------------|----------------|
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | [REDACTED] | [REDACTED] |
| Total | 543,498 | 543,498 |

There are no sunk costs included (although design costs were incurred in 2020 and have been paid by Reef Group).

There are no overhead and uplift costs included in the costs above.

Optimism bias has not been included in the Financial Case.

Any costs in excess of those set out above will be borne by Gravesham Borough Council.

Revenue costs

Longer-term operational costs are profiled to 2026/27. Again, these are set out in the supporting workbook and no optimism bias is included:

Table 5-2: Revenue costs for the preferred option, £

| | 2021/22 | 2022/23 | 2023/24 | 2024/25 | 2025/26 | 2026/27 |
|--|------------|------------|------------|------------|------------|------------|
| Total costs | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Income | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Net costs | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| Total net costs over appraisal period | | | | | | [REDACTED] |

Income is based in licence fees for the co-working space, meeting room hire and events hire, art sales and (from 2026/27) surplus from the café operation. As outlined earlier in this Business Case, the deficit will need to be covered by grant funding.

5.4 Quantitative Risk Assessment

[Provide justification for the unit costs and a Quantitative Risk Assessment (QRA) provisions (detailed in the capital and non-capital tables above); max. 2 pages. Please provide supporting documents if appropriate.]

Unit costs

Capital unit costs are based on the cost plan set out in the supporting workbook.

Quantitative Risk Assessment

Risks on the capital phase are considered low at this stage. Reflecting this, we have adjusted total construction costs by 5% to £570,673, consistent with optimism bias in the Economic Case.

5.5 Funding profile (capital and non-capital):

[Where possible, explain the assumed capital and non-capital funding profile, summarise the total funding requirement by year, and funding source (add rows / columns as appropriate). Please note, not all sections of the table may require completion. Also, explain the external factors which influence/determine the funding profile, describe the extent of any flexibility associated with the funding profile, and describe non-capital liabilities generated by the scheme; max. 1 page.]

Capital and revenue funding profiles are set out in the accompanying workbook.

Funding profile summaries

The summary capital funding profile is set out below:

Table 5-3: Capital funding profile

| | 2021/22 | 2022/23 | 2024/25 | Total |
|-----------------------------------|---------|---------|---------|---------|
| Gross cost | 543,498 | | | 543,498 |
| Funded by | | | | |
| Getting Building Fund | 323,204 | | | 323,204 |
| Gravesham Borough Council (s1-06) | 220,294 | | | 220,294 |
| Indicative QRA | 27,175 | | | 27,175 |

Given the need to secure spend of GBF by the end of 2021/22, there is no flexibility in this profile.

The summary revenue funding profile is set out below:

Table 5-4: Revenue funding profile

| | Cost | Funded by | | |
|---------|--------|----------------|--------|--------------------|
| | | Sales and rent | S106 | Other Gravesham BC |
| 2021/22 | ██████ | ██████ | ██████ | |
| 2022/23 | ██████ | ██████ | ██████ | ██████ |

| | Cost | Funded by | | |
|---------|--------|----------------|------|--------------------|
| | | Sales and rent | S106 | Other Gravesham BC |
| 2023/24 | ██████ | ██████ | | ██████ |
| 2024/25 | ██████ | ██████ | | ██████ |
| 2025/26 | ██████ | ██████ | | ██████ |
| 2026/27 | ██████ | ██████ | | ██████ |

Gravesham Borough Council costs may be partially offset through external funding: the Council has a strong track record in securing external funding for arts, cultural and regeneration projects, and discussions are underway with Arts Council England and other potential funders

5.6 Funding commitment

[Provide signed assurance from the Section 151 officer to confirm the lead applicant will cover any cost overruns relating to expenditure and programme delivery, as per the template in Appendix B. Please also confirm whether the funding is assured or subject to future decision making.]

A funding commitment statement is attached in Annex B. The Section 106 commitment is submitted as a separate document.

This project has been discussed with the Section 151 officer at Kent County Council at the expression of interest stage. Confirmation of assurance from the s151 will follow prior to decision by the SELEP Accountability Board.

5.7 Risks and constraints

[Specify project and funding risks and constraints. Describe how these risks have, where appropriate, been quantified within the QRA/contingency provisions; max 0.5 pages.]

The main risks identified in the Risk Register that will have a bearing on the Financial Case are summarised in the table below:

Table 5-5: Summary of financial risks

| Ref | Risk | Mitigation |
|-----|--|---|
| 1 | GBF funding is not approved | Early engagement with SELEP and Independent Technical Advisor taking place to ensure full business case meets the required standard |
| 2 | Cost overruns due to delays (inc. due to Covid-19) and unforeseen issues | Experienced project management within Reef Group and risks mitigated through design and build contract |
| 3 | Covid-19 restrictions reduce event/meeting room hire and café viability in early years | Potential to reduce staff requirements (and therefore costs) in short term if restrictions persist. |
| 4 | Weaker than anticipated demand impacts on workspace revenue | Active engagement with freelancers/ independent artists to drive demand. ██████████. Scope to broaden target market to wider creative sector (e.g. creative digital). |

| Ref | Risk | Mitigation |
|------------|---|--|
| 5 | Pressure on Council budgets impacts on viability of ongoing revenue subsidy | Section 106 contributions in Years 1-3. Posts committed for three years, although will be a risk beyond that. However, there is active engagement with external funders (ACE, etc.) and the Council has a good external funding track record. |

6. Management Case

The management case determines whether the scheme is achievable and capable of being delivered successfully in accordance with recognised best practice. It demonstrates that the spending proposal is being implemented in accordance with a recognised Programme and Project Management methodology, and provides evidence of governance structure, stakeholder management, risk management, project planning and benefits realisation and assurance. It also specifies the arrangements for monitoring and evaluation in terms of inputs, outputs, outcomes and impacts.

6.1 Governance:

[Nominate the project sponsor and Senior Responsible Officer, explain the project governance structure (ideally as a diagram with accompanying text) and describe responsibilities, project accountability, meeting schedules etc.; max. 1 page.]

Capital delivery

Key roles

The Project Sponsor for this project is Stuart Bobby, Chief Executive, Gravesham Borough Council.

The Senior Responsible Officer is Melanie Norris, Director of Communities, Gravesham Borough Council

Project management is carried out on the Council's behalf by Reef Group

Project governance

An officer project board has been established to oversee the delivery of the project, in liaison with Reef Group. This consists of:

- Melanie Norris - Director (Communities)
- Simon Hookway - Assistant Director (Communities)
- Anita Tysoe - Service Manager (Town Centre and Cultural Services)
- Mandy Hare - Cultural Manager
- Stuart Crowley - Building and facilities manager
- Ria Chilton - Facilities Officer

Regular reports on progress will be considered by Cabinet and by the Council's Community and Leisure Cabinet Committee.

Ongoing management

Once complete, the St George's Creative Hub will become part of the Council's portfolio of spaces managed by the Cultural Team, reporting to the Director of Communities. The Cultural Manager will be responsible for developing an annual cultural programme of

events and activities, and will lead a proactive strategy to maximise external funding. The Cultural Manager will also be responsible for maximising income from the Hub, through events and meeting room hire and (in conjunction with Economic Development colleagues) attracting occupancy to the co-working space.

Service charges are included in the revenue costs for the Cultural Hub, contributing to the ongoing maintenance and quality of the St George's Centre.

6.2 Approvals and escalation procedures

[Specify the reporting and approval process; max. 0.5 pages.]

Approvals and escalation procedures reflect the governance structure outlined above. Operational management of the project will be the responsibility of the Director of Communities, reporting to the Chief Executive and the Council's decision-making and overview arrangements.

6.3 Contract management

[Explain your approach to ensuring that outputs are delivered in line with contract scope, timescale and quality; max. 0.5 pages.]

The project management and governance processes set out in section 6.1 above will be used to ensure that project outputs are delivered to scope, timescale and quality.

Reef Group has appointed Gardiner and Theobald as employer's agents, as set out above.

6.4 Key stakeholders

[Describe key stakeholders, including any past or planned public engagement activities. The stakeholder management and engagement plan should be provided alongside the Business Case; max. 0.5 pages.]

Key stakeholders

In addition to the Council, Reef Group and its contractors, key stakeholders include:

- Arts and cultural organisations
- Individual artists, potential exhibitors and occupiers of the co-working space
- Schools, North Kent College and other educational bodies
- Strategic arts organisations (e.g. linked with Thames Estuary Production Corridor)
- Neighbouring retailers in the St George's Centre
- Potential audience in the general public (including those who would not ordinarily access arts provision).

Engagement

Engagement on the concept of the Creative Hub has taken place with arts organisations and potential partners such as Cement Fields. The concept is also included in the Arts and Cultural Strategy, which was subject to public consultation in summer 2020.

6.5 Equality Impact:

[Provide a summary of the findings of the Equality Impact Assessment (EqIA) and attach as an Appendix to the Business Case submission. If an EqIA has not yet been undertaken, please state when this will be undertaken and how the findings of this assessment will be considered as part of the project's development and implementation. The EqIA should be part of the final submission of the Business Case, in advance of final approval from the accountability board; max. 0.5 pages.]

An Equalities Impact Assessment was completed in December 2020. This identified no negative impacts in relation to any protected characteristics, and noted the importance of diversity and accessibility as a key element of the project design. The EqIA is attached at Annex I.

6.6 Risk management strategy:

[Define the Risk Management Strategy referring to the example provided in Appendix C (expand as appropriate), ensuring this aligns with the relevant sections in the Financial and Commercial Case. Please provide supporting commentary here; max. 0.5 pages.]

The risk register for the scheme is attached in Appendix C. This risk register is kept 'live' and is regularly updated by the Project Manager, and is used the basis for weekly discussion with the main contractor.

6.7 Work programme:

[Provide a high-level work programme in the form of a Gantt Chart which is realistic and achievable, by completing the table in Appendix D (expand as appropriate). Please describe the critical path and provide details regarding resource availability and suitability here; max. 0.5 pages.]

The high-level work programme for the scheme is set out in the table and Gantt chart in Appendix D.

In summary the key milestones are:

Table 6-1: Key milestones

| Key milestone/ deliverable | Date completed |
|---|----------------|
| Stage 4 designs completed | December 2020 |
| Procurement complete | January 2021 |
| Start of works | April 2021 |
| Completion of works | June 2021 |
| 'Pre-completion' opening for Estuary Festival | May 2021 |
| Full opening | June 2021 |

Resource issues

We are not anticipating any human resource issues that will significantly impact this project. Project management resources are in place, and the scheme is well advanced. The

majority of resources to deliver the scheme will be externally procured, and the design and build approach substantially mitigates resource availability issues for the Council.

6.8 Previous project experience:

[Describe previous project experience and the track record of the project delivery team (as specified above) in delivering projects of similar scale and scope, including whether they were completed to time and budget and if they were successful in achieving objectives and in securing the expected benefits; max. 0.5 pages.]

Reef Group is a national developer, with extensive experience of procuring works of this nature. This includes the refurbishment of the St George's Centre in 2018 (designs for which were also completed by UrbanR).

[Gardiner and Theobald](#), Reef Group's advisor, is a leading property consultancy, with wide experience in managing the procurement of refurbishment and construction projects for arts and culture related initiatives. These include theatre refurbishments for the Chichester Theatre, Bristol Old Vic and Liverpool Everyman; and refits for a range of museums, including the Science Museum and the Ashmolean. The St George's Creative Hub is a small project in that context (and comparatively straightforward, given that it is located in a relatively modern and unconstrained building).

6.9 Monitoring and evaluation:

[Complete the Logic Map over the page. This provides a read across between the objectives, inputs, outputs, outcome and impacts of the scheme and is based on the Logic Map established in the Strategic Case. A guide to what is required for each of these is included in Appendix E. Note that the number of outcomes and impacts is proportionate to the size of funding requested.]

Complete the Monitoring and Evaluation Report template and Baseline Report template in Appendix F.]

The logic map is completed below along with the M&E Plan template and Baseline Report template.

As the Creative Hub is relatively small and is a component part of Gravesham's wider cultural strategy, we anticipate that evaluation should take place at the programme level, rather than at the level of a single project element. However, we will work with SELEP to ensure an evaluation process as required.

6.10 Logic map

Table 6-2: St George's Creative Hub: Logic map

| Inputs | Outputs | Outcomes | Impacts |
|---|---|--|--|
| <ul style="list-style-type: none"> • Getting Building Fund grant: £323k • Gravesham Borough Council matched funding: £220k • Support to associated revenue costs to 2026/27: ██████████ (funded through Section 106 contributions and Gravesham Borough Council) | <ul style="list-style-type: none"> • Creative exhibition space: 2,200 sq ft • Creative workspace: 761 sq ft • Restored active frontage in the St George's Centre | <ul style="list-style-type: none"> • Employment outcomes: <ul style="list-style-type: none"> ➤ Direct jobs supported: 5.3 FTE gross ➤ Freelance/ sessional worker opportunities • Increased space for creative business expansion • Improved built environment within St George's Centre • Increased diversity of uses • Increased footfall and activity in town centre • Increased public access to arts and culture | <ul style="list-style-type: none"> • Increase in number of creative businesses starting up and staying in Gravesend • Sustained increase in Gravesend's cultural offer • Sustained increase in measures of public participation in arts and culture • Future investment (charitable/ not-for-profit, public or private) investment in creative workspace as demand rises and market proven • Increased attractiveness of the town centre as a place to live, visit and work, driven by an increasingly vibrant cultural offer • Increased expenditure in the town centre • Reduced vacancy rates as expenditure rises/ opportunity for non-retail uses is increasingly recognised • Strengthened viability of future town centre regeneration schemes. |

7. Declarations

| | |
|---|----|
| <i>Has any director/partner ever been disqualified from being a company director under the Company Directors Disqualification Act (1986) or ever been the proprietor, partner or director of a business that has been subject to an investigation (completed, current or pending) undertaken under the Companies, Financial Services or Banking Acts?</i> | No |
| <i>Has any director/partner ever been bankrupt or subject to an arrangement with creditors or ever been the proprietor, partner or director of a business subject to any formal insolvency procedure such as receivership, liquidation, or administration, or subject to an arrangement with its creditors?</i> | No |
| <i>Has any director/partner ever been the proprietor, partner or director of a business that has been requested to repay a grant under any government scheme?</i> | No |

**If the answer is "yes" to any of these questions please give details on a separate sheet of paper of the person(s) and business(es) and details of the circumstances. This does not necessarily affect your chances of being awarded SELEP funding.*


I am content for information supplied here to be stored electronically, shared with the South East Local Enterprise Partnerships Independent Technical Evaluator, Steer Davies Gleave, and other public sector bodies who may be involved in considering the business case.

I understand that a copy of the main Business Case document will be made available on the South East Local Enterprise Partnership website one month in advance of the funding decision by SELEP Accountability Board. The Business Case supporting appendices will not be uploaded onto the website. Redactions to the main Business Case document will only be acceptable where they fall within a category for exemption, as stated in Appendix G.

Where scheme promoters consider information to fall within the categories for exemption (stated in Appendix G) they should provide a separate version of the main Business Case document to SELEP 6 weeks in advance of the SELEP Accountability Board meeting at which the funding decision is being taken, which highlights the proposed Business Case redactions.

I understand that if I give information that is incorrect or incomplete, funding may be withheld or reclaimed and action taken against me. I declare that the information I have given on this form is correct and complete. Any expenditure defrayed in advance of project approval is at risk of not being reimbursed and all spend of Local Growth Fund must be compliant with the Grant Conditions.

I understand that any offer may be publicised by means of a press release giving brief details of the project and the grant amount.

| | |
|-------------------------------|--|
| <i>Signature of applicant</i> |  |
| <i>Print full name</i> | Melanie Norris |
| <i>Designation</i> | Director (Communities) |

Annex A: Economic appraisal assumptions

[The DCLG appraisal guide data book includes all of the appraisal and modelling values referred to in the appraisal guidance. Below is a summary table of assumptions that might be required. All applicants should clearly state all assumptions in a similar table.]

| Appraisal Assumptions | Details |
|-------------------------------------|---|
| QRA and Risk allowance | 5% for construction costs; 25% for operational costs |
| Real Growth | All prices quoted at 2020 values |
| Discounting | 3.5% |
| Sensitivity Tests | N/A. As there is no requirement for full economic appraisal (as less than £2m grant request), sensitivity testing has not been carried out) |
| Additionality | Adjustments made for additionality in calculation of benefit of work hub element |
| Administrative costs of regulation | N/A |
| Appraisal period | 10 years from 2022/23 |
| Distributional weights | N/A |
| Employment | Explained in Economic Case |
| External impacts of development | Explained in Economic Case |
| GDP | Explained in Economic Case |
| House price index | N/A. |
| Indirect taxation correction factor | N/A |
| Inflation | N/A |
| Land value uplift | N/a |
| Learning rates | N/A |
| Optimism bias | Explained in Economic Case |
| Planning applications | N/A – Full planning consent granted |
| Present value year | 2020/21 |
| Private sector cost of capital | N/A |
| Rebound effects | N/A |
| Regulatory transition costs | N/A |

Annex B: Funding commitment

Draft S151 Officer Letter to support Business Case submission

Dear Colleague,

In submitting this project Business Case, I confirm on behalf of [Insert name of County or Unitary Authority] that:

- *The information presented in this Business Case is accurate and correct as at the time of writing.*
- *The funding has been identified to deliver the project and project benefits, as specified within the Business Case. Where sufficient funding has not been identified to deliver the project, this risk has been identified within the Business Case and brought to the attention of the SELEP Secretariat through the SELEP quarterly reporting process.*
- *The risk assessment included in the project Business Case identifies all substantial project risks known at the time of Business Case submission.*
- *The delivery body has considered the public-sector equality duty and has had regard to the requirements under s.149 of the Equality Act 2010 throughout their decision-making process. This should include the development of an Equality Impact Assessment which will remain as a live document through the projects development and delivery stages.*
- *The delivery body has access to the skills, expertise and resource to support the delivery of the project*
- *Adequate revenue budget has been or will be allocated to support the post scheme completion monitoring and benefit realisation reporting*
- *The project will be delivered under the conditions in the signed LGF Service Level Agreement or other grant agreement with the SELEP Accountable Body.*

I note that the Business Case will be made available on the SELEP website one month in advance of the funding decision being taken, subject to the removal of those parts of the Business Case which are commercially sensitive and confidential as agreed with the SELEP Accountable Body.

Yours Sincerely,

SRO (Director Level)

S151 Officer

Annex C: Risk management strategy

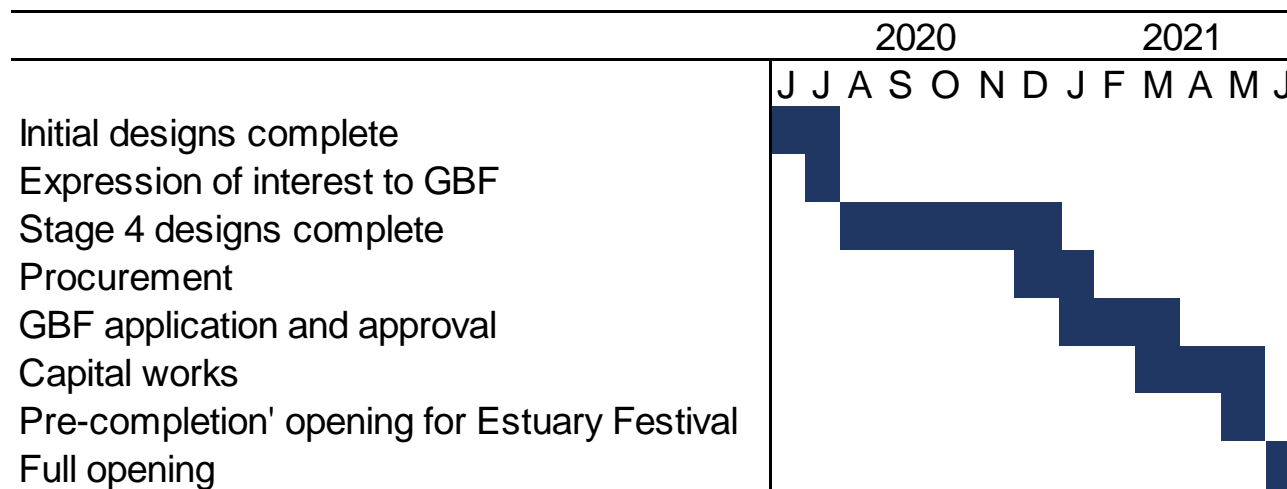
C.1 A comprehensive risk register has been prepared for the capital build phase of the project. Key risks are highlighted below:

Table C-1: Risk register

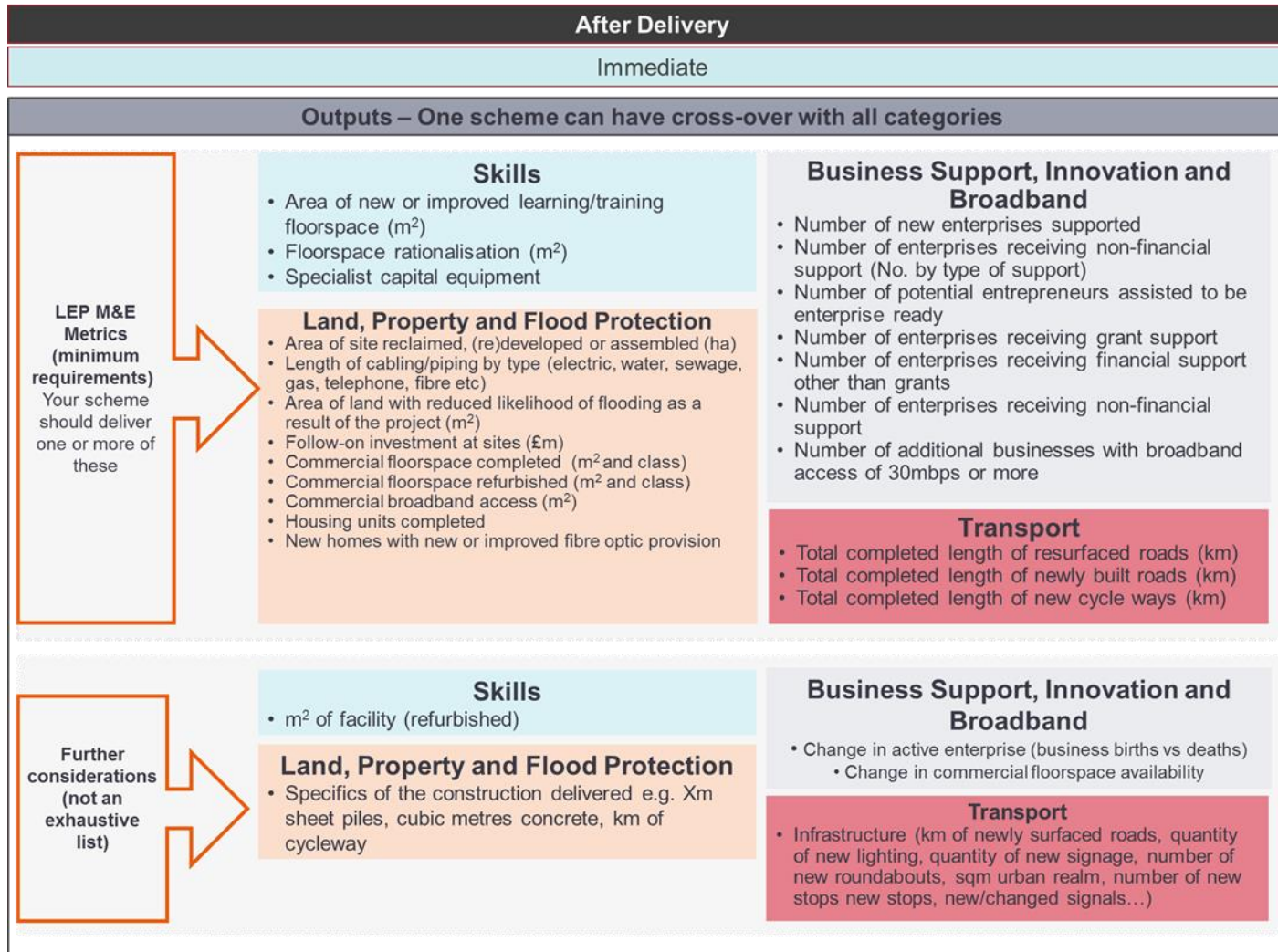
| Ref | Risk | Inherent risk | | | Mitigation | Residual risk | | |
|-----|--|---------------|---|-----|--|---------------|---|-----|
| | | L | I | L*I | | L | I | L*I |
| 1 | GBF grant does not receive final approval | 3 | 5 | 15 | Early engagement with SELEP/ ITE to discuss application | 2 | 5 | 10 |
| 2 | Lack of revenue funding to sustain creative programme | 3 | 5 | 15 | Proactive approach to external funding and charitable contributions ³ | 2 | 4 | 8 |
| 3 | Pressure on Council budgets impact viability of revenue subsidy | 3 | 4 | 12 | Active approach to securing external funding, building on track record | 2 | 3 | 6 |
| 4 | Lack of demand for workspace | 3 | 3 | 9 | Conservative take-up projections; engagement with potential occupiers; potential to broaden target market if demand weak | 2 | 2 | 4 |
| 5 | Weaker than anticipated public participation | 1 | 4 | 4 | Active promotion, including through existing programme | 1 | 3 | 3 |
| 6 | Continued Covid restrictions limit ability to operate | 4 | 3 | 12 | Adaption of opening schedule as with other facilities | 4 | 2 | 8 |
| 7 | Further retail closures impact on wider footfall in St George's Centre | 3 | 3 | 9 | Active engagement with retailers through town centre management | 3 | 2 | 6 |
| 8 | Capital costs exceed budget | 1 | 2 | 2 | Single stage design and build procurement route. Realistic client contingencies in place | 1 | 1 | 1 |
| 9 | Lack of interest from delivery partners | 2 | 5 | 10 | Active promotion before opening, building on strong existing networks | 1 | 5 | 5 |
| 10 | Inability to procure café operator | 4 | 3 | 12 | Engagement with a range of providers, including social enterprises. | 3 | 3 | 9 |

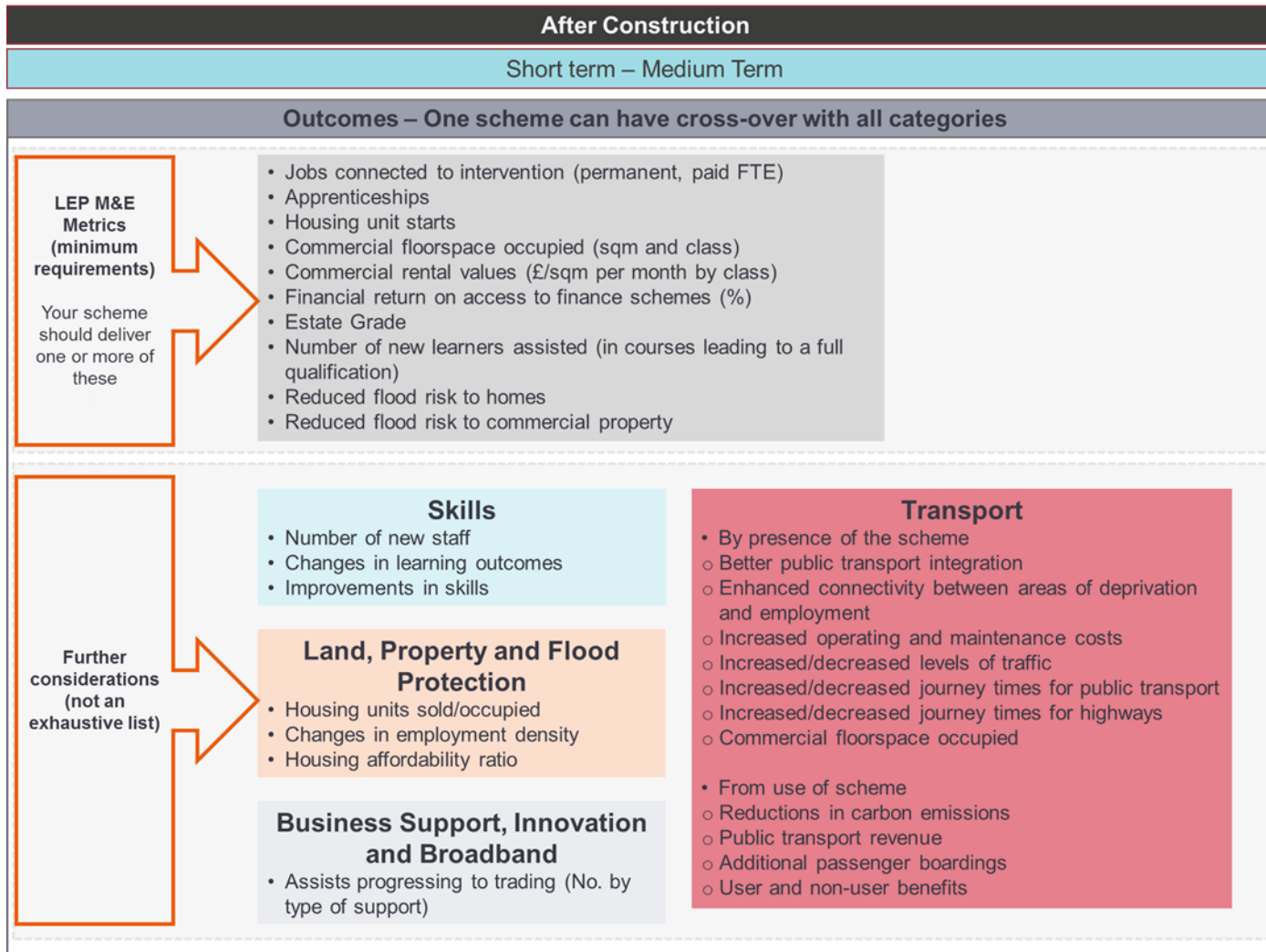
Annex D: Gantt chart

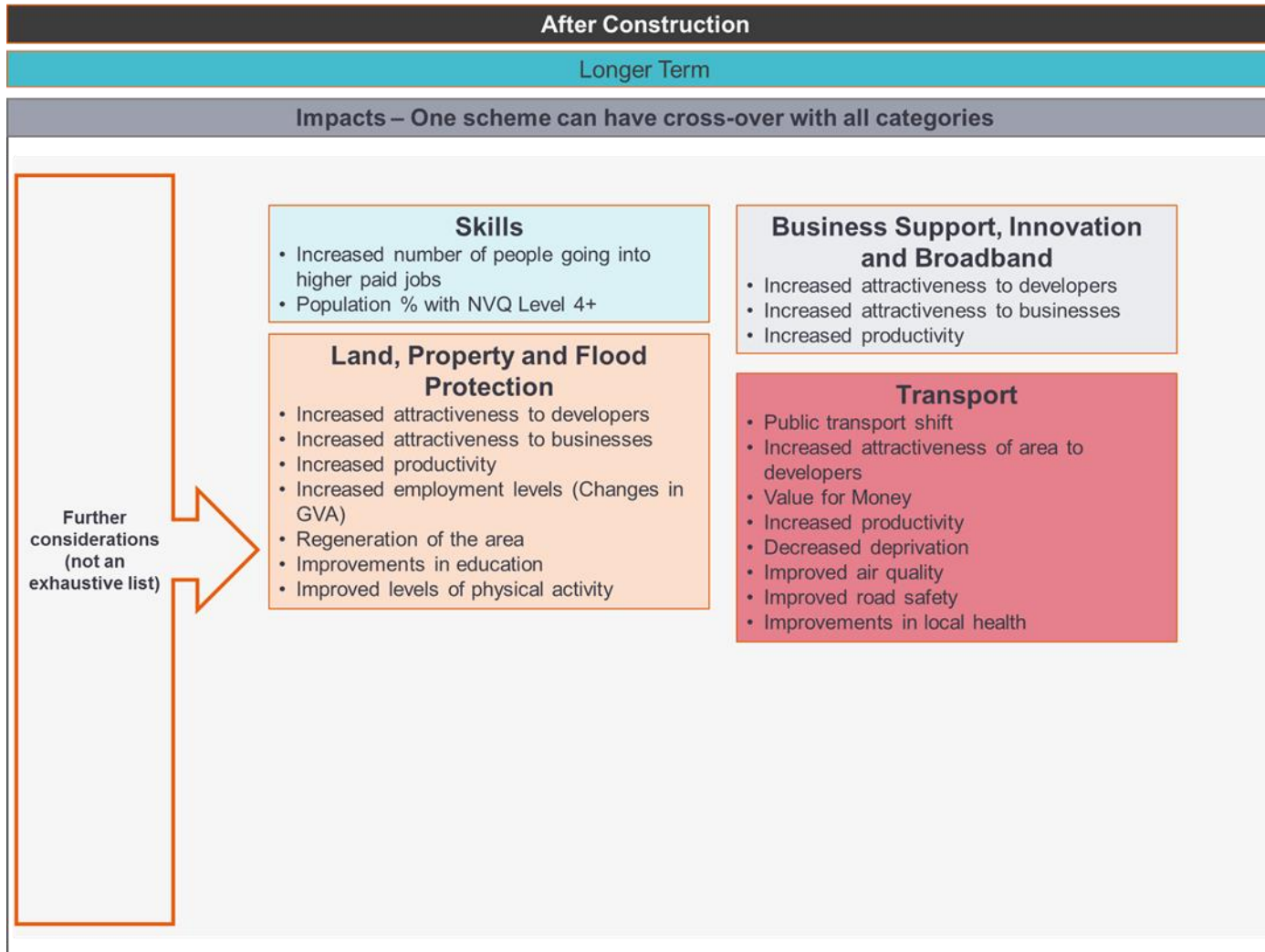
D.1 A summary Gantt chart is set out below: Table D-1: Gantt chart



Annex E: Monitoring and evaluation metrics for logic map







Annex F: Monitoring and Evaluation Plan and Baseline Report templates

Monitoring and Evaluation Plan

Purpose

- The Monitoring and Evaluation Plan details what the intended inputs, outputs, outcomes and impacts are of the scheme. These values will most likely come from the Business Case, but may also come from supplementary documentation associated with the scheme.
- The Monitoring and Evaluation Plan details of how inputs, outputs, outcomes and impacts will be measured in the One Year After Opening Report and the Five/Three Years After Opening Report and any associated costs.
- The Monitoring and Evaluation Plan also outlines the proposed approach to measuring the baseline information for each of the inputs, outputs, outcomes and impacts and any costs associated with this.
- When the baseline information has been collated, it is reported upon in the Baseline Report template.

A note on costs

The Monitoring and Evaluation of a scheme will rely on internal resource and potentially, some external resources. Both could come at a cost either in terms of time or money.

The Monitoring and Evaluation Plan is to be completed as part of the Business Case. At the same time, a Baseline Report would also be completed.

The costs that are anticipated for the collation of the Baseline Report are therefore current costs. However, the costs incurred for data collection for the One Year After Opening Report and Five/Three Years After Opening Report would occur in the future. Therefore, it is important to consider the effect of inflation on these costs.

An overview of the monitoring and evaluation process

The following provides information on the process for Monitoring and Evaluation and how the reports fit into this process.



Proportionate approach to completing the report

The LGF supports a wide range of schemes in terms of scope and capital costs.

The Monitoring and Evaluation process has been designed to be aligned to the scale of the scheme based on its total delivery value (including LGF allocations). As a minimum, the number of jobs and housing brought forward by the scheme should be considered. These are factors which the Ministry of Housing, Communities and Local Government (MHCLG) consider to be key outcomes of LGF schemes.

The following is an indicative guide to which inputs, outputs, outcomes and impacts should be included within the Monitoring and Evaluation process for different scales of intervention.

This is based on the scale of the total value of each scheme or the value of a package in totality. Where there are complementary phases of a scheme that are funded at different times, consider establishing the Monitoring and Evaluation for the overall scheme delivered.

| Value of Scheme/Package | Inputs | Outputs | Outcomes | Impacts |
|-------------------------|--|--|--|--|
| Under £2m | As described within the report templates | As described within the report templates | Number of jobs and houses delivered | n/a |
| £2m- £8m | As described within the report templates | As described within the report templates | All those prescribed by the LEP and applicable to the scheme/package (see Appendix A supplied separately) Also include any additional outcomes that have a large or moderate benefit / disbenefit in the Business Case | Those relevant to the scheme/package from within the list in Appendix A (supplied separately) Also include any additional impacts that have a large or moderate benefit / disbenefit in the Business Case |
| More than £8m | As described within the report templates | As described within the report templates | All those prescribed by the LEP and applicable to the scheme/package plus applicable measures from the 'Further considerations' section (see Appendix A supplied separately) Also include any additional outcomes that have a large or moderate benefit / disbenefit in the Business Case | Those relevant to the scheme/package from within the list in Appendix A (supplied separately) Also include any additional impacts that have a large or moderate benefit / disbenefit in the Business Case |

St George's Centre Creative Hub, Gravesend

This Monitoring and Evaluation Plan provides the details of the inputs, outputs, outcomes and impacts of the Performing and Production Digital Arts Facility project how they will be measured, and the costs associated with this for the Baseline Report and One Year After Opening Report and Five/Three Years After Opening Report.

Project description

The **St George's Creative Hub** will be a new arts facility in the heart of Gravesend town centre, offering gallery space, a range of activities linked with an active cultural programme, and workspace for creative businesses. This will be delivered through the redevelopment of a currently vacant two-level retail unit in the St George's Centre, which is owned by Gravesham Borough Council and which occupies a prominent site.

Project objectives

The project objectives are to:

- Objective 1: Embed arts and creative activity in Gravesham's approach to community and economic regeneration
- Objective 2: Support the vibrancy of the town centre, in the light of the Covid-19 pandemic
- Objective 3: Contribute to the town centre's longer-term regeneration.

Project location

18/19 and 20A St George's Centre, Gravesend, Kent DA11 0TA

Project delivery and milestones

- Please complete the table of planned Key Milestones

| Milestone | Planned Date of Delivery |
|---|--------------------------|
| Designs completed | |
| Procurement completed | |
| Start on site | |
| Completion of construction/ refurbishment works | |
| First Annual Plan completed | |
| Creative Hub opens | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Risk mitigation

- See Risk Register (this will be replicated/ summarised in the M&E Plan, but not pasted here to avoid repetition within the business case pack).

Outputs

- Please provide information about:
 - The planned/anticipated value for each output with the delivery of the scheme and reference this value from the Business Case or supporting documents
 - How the output will be monitored and evaluated for the One Year After Opening Report – you may need to include maps/diagrams to support this
 - The frequency of data collection related to the output
 - The anticipated cost of undertaking the monitoring and evaluation of the output for the One Year After Opening Report
- The approach used to obtain baseline information for each output
 - Costs associated with this

| ID | Output Description | |
|-----|--------------------------------------|--|
| OP1 | Creative exhibition/ events space | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |
| | | <p>Value: 2,200 sq ft</p> <p>Source of Value: Full Business Case, Project Overview/ Strategic Case/ Economic Case</p> <p>Future Monitoring Approach: Through confirmation of completion of capital build</p> <p>Frequency of tracking: On completion, but with progress reported quarterly</p> <p>Costs Allocated to Monitoring: Incorporated in Gravesham Borough Council management costs</p> |
| | | Details: Proposed Method of Collecting Baseline Information |
| | | <p>Approach for Collection: N/A</p> <p>Costs Allocated: N/A</p> |

| ID | Output Description | |
|-----|--------------------|---|
| OP2 | Creative workspace | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |
| | | <p>Value: 701 sq ft co-working space in Creative Hub</p> <p>Source of Value: Full Business Case, Strategic Case, Economic Case</p> <p>Future Monitoring Approach: Through confirmation of completion of capital build</p> <p>Frequency of tracking: On completion, but with progress reported quarterly</p> <p>Costs Allocated to Monitoring: Incorporated in Gravesham Borough Council management costs</p> |
| | | Details: Proposed Method of Collecting Baseline Information |
| | | <p>Approach for Collection: N/A</p> <p>Costs Allocated: N/A</p> |

| ID | Output Description | |
|-----|--|---|
| OP3 | Restored active frontage in St George's Centre | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |
| | | <p>Value: Units 18/19/ 20A restored</p> <p>Source of Value: Full Business Case, Strategic Case</p> <p>Future Monitoring Approach: Through confirmation of completion of capital build</p> <p>Frequency of tracking: On completion, but with progress reported quarterly</p> <p>Costs Allocated to Monitoring: Incorporated in Gravesham Borough Council management costs</p> |
| | | Details: Proposed Method of Collecting Baseline Information |
| | | |

| | | |
|--|--|-------------------------------------|
| | | Approach for Collection: N/A |
|--|--|-------------------------------------|

| | | |
|--|--|------------------------------|
| | | Costs Allocated: N/A. |
|--|--|------------------------------|

Outcomes

- Please provide information about:
 - The planned/anticipated value for each outcome with the delivery of the scheme and reference this value from the Business Case or supporting documents
 - How the outcome will be monitored and evaluated for the One Year After Opening Report and for some outcomes, the Five/Three Years After Opening Report as well – you may need to include maps/diagrams to support this
 - The frequency of data collection related to the outcome
 - The anticipated cost of undertaking the monitoring and evaluation of the outcome for reports after opening
- The approach used to obtain baseline information for each outcome
 - Costs associated with this

| ID | Output Description | |
|--|--------------------|--|
| OC1 | Employment | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |
| | | Value: Direct jobs supported by the Creative Hub (5.3), plus jobs generated through co-working space and construction job years |
| | | Source of Value: Full Business Case, Strategic Case, Economic Case |
| | | Future Monitoring Approach: Estimated construction job years calculated from final construction costs. Co-working jobs monitored through monitoring of beneficiary firms by Culture Manager and through evaluation |
| | | Frequency of tracking: Quarterly for management purposes; once at One Year Out stage for evaluation and then tracked in 3/5 year reporting to SELEP Costs Allocated to Monitoring: Included in GBC budget; evaluation TBC |
| Details: Proposed Method of Collecting Baseline Information | | |
| Approach for Collection: Direct jobs by GBC; co-working recorded at start of licence and through regular review Costs Allocated: Included in GBC budget; evaluation TBC | | |

| ID | Output Description | |
|-----|--|--|
| OC2 | Increased diversity of uses in town centre | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |
| | | Value: Number of non-retail uses in St George's Centre and Gravesend town centre |
| | | Source of Value: Full Business Case, Strategic Case/ Economic Case |
| | | Future Monitoring Approach: Monitoring by GBC Frequency of tracking: Annually |

| | | |
|--|--|---|
| | | <p>Costs Allocated to Monitoring: Included in GBC budget; evaluation TBC.</p> <p>Details: Proposed Method of Collecting Baseline Information</p> <p>Approach for Collection: Survey of current use</p> <p>Costs Allocated: Included in GBC budget; evaluation TBC</p> |
|--|--|---|

| ID | Output Description | |
|-----|---------------------------------|--|
| OC3 | Increased footfall and activity | <p>Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring</p> <p>Value: Increased footfall and activity as a result of investment at Creative Hub</p> <p>Source of Value: Full Business Case, Strategic Case, Economic Case</p> <p>Future Monitoring Approach: Through evaluation</p> <p>Frequency of tracking: Once at One Year and at Three Year stage.</p> <p>Costs Allocated to Monitoring: Included in GBC budget; evaluation TBC</p> <p>Details: Proposed Method of Collecting Baseline Information</p> <p>Approach for Collection: Existing town centre health check information (or additional survey work undertaken for town centre as a whole</p> <p>Costs Allocated: To be agreed, depending on the need for survey work elsewhere in the town centre, which would increase economy of scale.</p> |

| ID | Output Description | |
|-----|--------------------|---|
| OC4 | | Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring |

| | | |
|--|---|---|
| | <p>Increased arts and cultural activity</p> | <p>Value: Increased number of cultural events/ activities; increased £ arts-related external funding levered</p> <p>Source of Value: Full Business Case, Strategic Case, Economic Case</p> <p>Future Monitoring Approach: Monitoring and through evaluation</p> <p>Frequency of tracking: Once at One Year and at Three Year stage.</p> <p>Costs Allocated to Monitoring: Included in GBC budget; evaluation TBC</p> <p>Details: Proposed Method of Collecting Baseline Information</p> <p>Approach for Collection: GBC Arts and Cultural programme</p> <p>Costs Allocated: Included in GBC budget; evaluation TBC.</p> |
|--|---|---|

Impacts

- Impacts are often not measurable but can be anecdotal or inferred. However, if they can be measured then an approach and budget should be allocated for this.
- They are a longer-term effect of the scheme being in place and often occur as a result of the outcomes
- They would not be monitored or tracked beyond the Five/Three Years After Opening Report

| ID | Output Description | |
|-----|--------------------------------|---|
| IM1 | Social and educational impacts | <p>Details: Planned/Anticipated Output Value and Proposed Approach for Monitoring</p> <p>Value: There are a range of commercial, environmental and strategic impacts set out in the Full Business Case. These include:</p> <ul style="list-style-type: none"> • Increase in number of creative businesses starting up and staying in Gravesend • Sustained increase in Gravesend's cultural offer • Sustained increase in measures of public participation in arts and culture • Future investment (charitable/ not-for-profit, public or private) investment in creative workspace as demand rises and market proven • Increased attractiveness of the town centre as a place to live, visit and work, driven by an increasingly vibrant cultural offer • Increased expenditure in the town centre • Reduced vacancy rates as expenditure rises/ opportunity for non-retail uses is increasingly recognised • Strengthened viability of future town centre regeneration schemes <p>Source of Value: Full Business Case, Strategic Case</p> <p>Future Monitoring Approach: Via evaluation.</p> <p>Frequency of tracking: To be determined within evaluation plan</p> <p>Costs Allocated to Monitoring: Within evaluation budget</p> <p>Details: Proposed Method of Collecting Baseline Information</p> <p>Approach for Collection: See above</p> <p>Costs Allocated: See above</p> |

Baseline Report

Purpose

- The Monitoring and Evaluation Plan details what the intended inputs, outputs, outcomes and impacts are of the scheme. It provides details of how they will be measured and any associated costs of the monitoring process.
- The Baseline Report provides information and metrics about the current situation in the impact area of the scheme before delivery commences. Information should be provided for each of the intended inputs, outputs, outcomes or impacts. This baseline data can be used in subsequent stages to identify the scale of change brought about by the scheme.
- The tables in the report provide the basis for a tracking spreadsheet (Benefits Realisation Profile (BRP)) which will be shared with the LEP. The tracking spreadsheet is used to track the baseline, planned/anticipated values and the actual values for every input, output, outcome or impact after the scheme opens.
- The tables in this report include a space for baseline values and for planned/forecast values for each input, output, outcome or impact. These values are likely to come from the Full Business Case, but may also come from supplementary documentation associated with the scheme.

An Overview of the monitoring and evaluation process

The following provides information on the process for Monitoring and Evaluation and how the reports fit into this process.



Proportionate approach to completing the report

The LGF supports a wide range of schemes in terms of scope and capital costs.

The Monitoring and Evaluation process has been designed to be aligned to the scale of the scheme based on its total delivery value (including LGF allocations). As a minimum, the number of jobs and housing brought forward by the scheme should be considered. These are factors which the Ministry of Housing, Communities and Local Government (MHCLG) consider to be key outcomes of LGF schemes.

The following is an indicative guide to which inputs, outputs, outcomes and impacts should be included within the Monitoring and Evaluation process for different scales of intervention.

This is based on the scale of the total value of each scheme or the value of a package in totality. Where there are complementary phases of a scheme that are funded at different times, consider establishing the Monitoring and Evaluation for the overall scheme delivered.

| Value of Scheme/Package | Inputs | Outputs | Outcomes | Impacts |
|-------------------------|--|--|--|--|
| Under £2m | As described within the report templates | As described within the report templates | Number of jobs and houses delivered | n/a |
| £2m- £8m | As described within the report templates | As described within the report templates | All those prescribed by the LEP and applicable to the scheme/package (see Appendix A supplied separately) Also include any additional outcomes that have a large or moderate benefit / disbenefit in the Business Case | Those relevant to the scheme/package from within the list in Appendix A (supplied separately) Also include any additional impacts that have a large or moderate benefit / disbenefit in the Business Case |
| More than £8m | As described within the report templates | As described within the report templates | All those prescribed by the LEP and applicable to the scheme/package plus applicable measures from the 'Further considerations' section (see Appendix A supplied separately) Also include any additional outcomes that have a large or moderate benefit / disbenefit in the Business Case | Those relevant to the scheme/package from within the list in Appendix A (supplied separately) Also include any additional impacts that have a large or moderate benefit / disbenefit in the Business Case |

St George's Centre Creative Hub, Gravesend

This Monitoring and Evaluation Plan provides the details of the inputs, outputs, outcomes and impacts of the Performing and Production Digital Arts Facility project how they will be measured, and the costs associated with this for the Baseline Report and One Year After Opening Report and Five/Three Years After Opening Report.

Project description

The **St George's Creative Hub** will be a new arts facility in the heart of Gravesend town centre, offering gallery space, a range of activities linked with an active cultural programme, and workspace for creative businesses. This will be delivered through the redevelopment of a currently vacant two-level retail unit in the St George's Centre, which is owned by Gravesham Borough Council and which occupies a prominent site.

Project objectives

The project objectives are to:

- Objective 1: Embed arts and creative activity in Gravesham's approach to community and economic regeneration
- Objective 2: Support the vibrancy of the town centre, in the light of the Covid-19 pandemic
- Objective 3: Contribute to the town centre's longer-term regeneration.

Project location

18/19 and 20A St George's Centre, Gravesend, Kent DA11 0TA

Inputs

This section requires the scheme promoter to provide information about Scheme Spend, Project Delivery, Project Risk and Project Changes. These are referenced against the information provided in the Monitoring and Evaluation Plan.

- Update the table to include actual Financial Years in the period before opening.
- Monetary values should exclude inflation (nominal values) to easily compare forecast and actual values.
- *Note – you may need to extend this table if the funding occurs in a period more than 3 years before your scheme opening date.*
- Only the values for spend and leveraged funding will go into the BRP.

| ID | Input Description | Source of Value | Monitoring Approach | Frequency of Tracking | Source | 2020/21 | | | | 2021/22 | | | | 2022/23 | | | | |
|-----|---|---|---------------------|--|----------------------------------|--------------|----------------------------|----|----|---------|--------------|----|----|---------|---------------------------------------|----|----|--|
| | | | | | | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 | |
| IN1 | Getting Building Fund grant | Planned, based on total scheme capital costs | | Defrayal of spend on construction of the Creative Hub | Monthly, update to LEP quarterly | Actual spend | Q3: Q4: Total: | | | | Q1: £323,204 | | | | | | | |
| IN2 | Matched capital contributions spend (GBC) | Planned, based on total scheme capital costs | | Defrayal of spend on construction of the Creative Hub | Monthly, update to LEP quarterly | Actual spend | Q3: Q4: Total: £ | | | | Q1: £220,294 | | | | | | | |
| IN3 | Creative Hub opex | Estimated, based on costs presented in Economic and Financial Cases | | These will be incurred beyond completion of the capital phase, so not proposed that spend is reported to SELEP. However, monitored internally by GBC | Monthly, within GBC | Actual spend | | | | | | | | | Approx. £1.199 million net to 2026/27 | | | |

Project delivery and milestones

- Please complete the table of planned Key Milestones

| Milestone | Planned Date of Delivery |
|---|--------------------------|
| Designs completed | |
| Procurement completed | |
| Start on site | |
| Completion of construction/ refurbishment works | |
| First Annual Plan completed | |
| Creative Hub opens | |
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Risk mitigation

See Risk Register (this will be replicated/ summarised in the M&E Plan, but not pasted here to avoid repetition within the business case pack).

Outputs

- Please provide information about:
 - what the baseline value is for each output and its source;
 - how the baseline value was measured;
 - what the planned/anticipated value is for the output and reference this source; and
 - how the value will be measured after the scheme opens.

| ID | Output Description | | Value | Monitoring approach | Frequency of Tracking | Source | Date |
|--|--------------------------------------|-------------------------|-------------|-----------------------------------|-----------------------|-------------------------------------|------------|
| OP1 | Creative exhibition and events space | Baseline | Zero | n/a | n/a | n/a | n/a |
| | | Planned/ Anticipated | 2,200 sq ft | Through delivery of capital build | Once on completion | Full Business Case – Strategic Case | March 2022 |
| Details: Method of Collecting Baseline Information | | | | | | | |
| There is no baseline information to collect as the building is vacant and all outputs will be net additional | | | | | | | |

| ID | Output Description | | Value | Monitoring approach | Frequency of Tracking | Source | Date |
|-----|--------------------|----------|-------|---------------------|-----------------------|--------|------|
| OP2 | Creative workspace | Baseline | Zero | n/a | n/a | n/a | n/a |

| | | | | | | | |
|--|--|---------------------------------|-----------|--------------------------------------|--|--|---------------|
| | | Planned/ Anticipated | 761 sq ft | Through delivery of capital build | Once on completion and at One Year Report stage | Full Business Case – Strategic Case | March 2020 |
| Details: Method of Collecting Baseline Information | | | | | | | |
| There is no baseline information to collect as the building is vacant and all outputs will be net additional | | | | | | | |

| ID | Output Description | | Value | Monitoring approach | Frequency of Tracking | Source | Date |
|--|-----------------------------|---------------------------------|-------|--------------------------------------|--|--|---------------|
| OP4 | Restored active frontage | Baseline | Zero | n/a | n/a | n/a | n/a |
| | | Planned/ Anticipated | Xx m | Through delivery of capital build | Once on completion and at One Year Report stage | Full Business Case – Strategic Case | March 2020 |
| Details: Method of Collecting Baseline Information | | | | | | | |
| There is no baseline information to collect as the output value is the frontage of the Creative Hub (there is currently no active frontage as the site is currently vacant). | | | | | | | |

Outcomes and impacts

- Provide information about:
 - what the baseline value is for each outcome and its source;
 - how the baseline outcome value was measured;
 - what the planned/anticipated value is for the outcome and reference for this source; and
 - how the value will be measured after the scheme opens.

The project seeks to deliver the following outcomes:

- Employment outcomes:
 - Direct jobs supported: 5.3 FTE gross
 - Freelance/ sessional worker opportunities
- Increased space for creative business expansion
- Improved built environment within St George's Centre
- Increased diversity of uses
- Increased footfall and activity in town centre
- Increased public access to arts and culture

The project also seeks to achieve the following impacts:

- Increase in number of creative businesses starting up and staying in Gravesend
- Sustained increase in Gravesend's cultural offer
- Sustained increase in measures of public participation in arts and culture
- Future investment (charitable/ not-for-profit, public or private) investment in creative workspace as demand rises and market proven
- Increased attractiveness of the town centre as a place to live, visit and work, driven by an increasingly vibrant cultural offer
- Increased expenditure in the town centre
- Reduced vacancy rates as expenditure rises/ opportunity for non-retail uses is increasingly recognised
- Strengthened viability of future town centre regeneration schemes

Employment and creative activity outcomes will be quantitatively measurable. At this stage, we cannot add to the information set out in the Evaluation Plan, although as set out

in the Full Business Case, we intend to commission an evaluation of the project, looking at wider outcomes and impacts.

Annex G: Categories of exempt information

There is a clear public interest in publishing information and being open and transparent. But sometimes there is information which we can't publish because it would cause significant harm to the Council - for example by damaging a commercial deal or harming our position in a court case. Equally sometimes publishing information can harm someone who receives a service from us or one of our partners.

The law recognises this and allows us to place information in a confidential appendix if:

- (a) it falls within any of paragraphs 1 to 7 below; and*
- (b) in all the circumstances of the case, the public interest in maintaining the exemption outweighs the public interest in disclosing the information.*

- 1. Information relating to any individual.*
- 2. Information which is likely to reveal the identity of an individual.*
- 3. Information relating to the financial or business affairs of any particular person (including the authority holding that information)*
- 4. Information relating to any consultations or negotiations, or contemplated consultations or negotiations, in connection with any labour relations matter arising between the authority or a Minister of the Crown and employees of, or office holders under, the authority.*
- 5. Information in respect of which a claim to legal professional privilege could be maintained in legal proceedings.*
- 6. Information which reveals that the authority proposes— (a) to give under any enactment a notice under or by virtue of which requirements are imposed on a person; or (b) to make an order or direction under any enactment.*
- 7. Information relating to any action taken or to be taken in connection with the prevention, investigation or prosecution of crime.*

Annex H: Stakeholder Engagement Plan

- Potential audience in the general public (including those who would not ordinarily access arts provision).

| Stakeholder Group | Stakeholder interests | Proposed engagement approach |
|--|---|--|
| Arts and cultural organisations | Will benefit from increased opportunities to use the new venue and from the increase in the cultural programme as a result. Will also benefit from Gravesend's increased profile as a cultural centre | Engagement through existing cultural forums and networks |
| Individual artists, potential exhibitors and occupiers of the co-working space | Access to workspace and to exhibition/ events space | Publicity via website/ social media/ print media, and engagement through existing networks |
| Schools, North Kent College and other educational bodies | Access to additional cultural programme; additional opportunities for engagement | Direct engagement with schools/ colleges, via existing networks |
| Strategic arts organisations (e.g. linked with Thames Estuary Production Corridor) | Wider cultural agenda for North Kent/ Thames Estuary | Engagement via strategic forums and partnership with initiatives in neighbouring areas |
| Neighbouring retailers in the St George's Centre | Would benefit from increased footfall and linked events | Via Town Centre Management |
| Potential audience in the general public (including those who would not ordinarily access arts provision). | Access to additional creative activity and improved town centre diversity and vibrancy | Publicity via website/ social media/ print media, and engagement through existing networks |
| Funding organisations (e.g. ACE) | Potential sources of investment | Early direct engagement, including via Thames Estuary strategic forums. |
| Media | Interest in opportunities for the town (and any issues in delivery); wider route to awareness | Media briefing; provide regular information on progress. |

Annex I: Equalities impact assessment

| 1 Identify the aims of the policy/service/function and how it is implemented. | | | |
|--|---|---|-------------------------|
| | Key questions | Answers / Notes | Actions required |
| 1.1 | Is this an existing or a new policy function? | St George's Art Centre is a newly developed facility within Gravesend Town Centre. The Centre supports the cultural strategy and development of the creative hubs within the area | |
| 1.2 | What is the aim, objective or purpose of the policy/service/function? | The Council recognises the role that arts and culture plays in building strong, cohesive communities and has committed, through its Cultural Strategy, to develop arts and culture, with an ambition to be the cultural and artistic hub of North Kent. St George's will be a delivery hub, open to all residents and visitors; offering opportunities to artists in residence and co-working space for the creative sector. | |
| 1.3 | What outcomes do you want to achieve with this policy and for whom? | A successful addition to the creative spaces within the Borough, delivering a diverse programme of activities, events and experiences; supporting the development of the creative sector through co-working space and opportunities to develop work | |
| 1.4 | Who is the policy/function being aimed at? | The creative sector; all residents and visitors, officers and Members | |
| 1.5 | Who defines or defined the policy/function? | Officers in consultation with Members, residents and the creative sector | |
| 1.6 | Who implements the policy/function? | Officers working with the creative sector professionals | |

| 1 Identify the aims of the policy/service/function and how it is implemented. | | | |
|--|---|---|--|
| | Key questions | Answers / Notes | Actions required |
| 1.7 | How do these outcomes meet or hinder other policies, values or objectives of the public authority – this question will not always apply | <p>The development of St George's meets the objectives set out in the Arts & Culture Strategy and the Council's Corporate Plan :</p> <ul style="list-style-type: none"> ▪ #1 People: <i>a proud community; where residents can call a safe, clean and attractive borough their home.</i> ▪ #2 Place: <i>a dynamic borough; defined by a vibrant and productive local economy taking advantage of growth in the area, supported by its strong and active community</i> | |
| 1.8 | What factors or forces are at play that could contribute or detract from the outcomes identified earlier? | <p>Gravesend Town Centre re-development Launch of the new Cultural Strategy and links with significant opportunities across Kent including Thames Estuary Production Corridor</p> <p>The programme of activity cuts across a range of opportunities for involvement and engagement, from sensory art, to individual and group activities; films, gallery viewings, participatory workshops and community events.</p> | |
| 1.9 | Taking the strands of equalities is there anything in the policy that could discriminate or disadvantage any of these groups? | No. The development of the St George's Art Centre is focused on ensuring access for all. The arrangements in place are appropriate for all members of the community and the work | Ongoing profiling of users Understand opportunities for improving engagement and access, in the broadest sense, |

| 1 Identify the aims of the policy/service/function and how it is implemented. | | | |
|--|---|---|-----------------------------------|
| | Key questions | Answers / Notes | Actions required |
| | | <p>programmes being developed celebrate the diverse community make up of Gravesham</p> <p>Age Disability Gender reassignment Marriage and civil partnership Pregnancy and maternity Race Religion or Belief Sex Sexual Orientation</p> | from all members of the community |
| 1.10 | From your perspective, how is the policy actually working in practice for each equalities group? | <p>There has always been a good focus on diversity and accessibility in relation to the art & cultural offer, from physical locations to activities. The development of St George's as a physical space is easily accessible and the facilities are being designed to ensure they meet the needs of all users.</p> | |
| 1.11 | How does the local authority interface with other bodies in relation to the implementation of this policy function? This question will not always apply | <p>The Council works closely with a number of organisations who specialise in diversity, accessibility or the delivery of art & cultural programmes to specific groups. Engagement around the development of St George's Art Centre as a physical location and the programme of activity will continue to ensure all voices are heard and emerging needs considered</p> | |
| 2 | Consideration of available data, research and information | | |

| | | | |
|----------|--|---|---|
| 1 | Identify the aims of the policy/service/function and how it is implemented. | | |
| | Key questions | Answers / Notes | Actions required |
| | Key questions | Answers / Notes | Actions required |
| 2.1 | What do you already know about who uses and delivers this service? | We have a wealth of information about 'users' of the art & culture offer, from those who have attended the existing Woodville Theatre or St Andrews Arts Centre to participants of specific community events, workshops and activities. This is coupled with community engagement and liaison with the creative sector professionals. | |
| 2.2 | What additional information is needed to ensure that all equality groups' needs are taken into account? Age Disability Gender Reassignment Race Religion and belief Sex Sexual Orientation Marriage and Civic Partnership Pregnancy and maternity | Ongoing engagement with potential service users and creative professionals in relation to design of the facility and programme offer. Upon opening, feedback to be obtained from those accessing these services in relation to accessibility and facilities available. | User feedback Gravesham Art Salon / Creatives ongoing engagement |
| 2.3 | How are you going to go about getting the extra information that is required | Feedback forms, one to one discussions, Gravesham Art Salon | |
| 3 | Formal consultation | | |
| | Key questions | Answers / Notes | Actions required |
| 3.1 | Who do we need to consult with? | Informal consultation is ongoing with service users, creative professionals, centre management etc | |
| 3.2 | What method/form of consultation can be used? | Virtual meetings, email. | |
| 4 | Assessment of impact | | |

| | | | |
|--|---|---|--|
| 1 | Identify the aims of the policy/service/function and how it is implemented. | | |
| | Key questions | Answers / Notes | Actions required |
| | Key questions | Answers / Notes | Actions required |
| 4.1 | Have you identified any differential impact and does this adversely affect any groups in the community? | No | |
| 4.2 | If there is an adverse impact can it be avoided, can we make changes, can we lessen it etc? | N/A | |
| 4.3 | If there is nothing you can do, can the reasons be fairly justified? | N/A | |
| 5 | Consideration of the effect of proposed changes on other groups. | | |
| | Key questions | Answers / Notes | Actions required |
| 5.1 | Does any of the changes in relation to the adverse impact have a further adverse affect on any other group? | No | |
| INTERNAL PROCESSES FOR THE ORGANISATION | | | |
| 6 | Making a decision in the light of data, alternatives and consultations | | |
| | Key questions | Answers / Notes | Actions required |
| 6.1 | The organisations decision making process | Management Team, Committee, Cabinet | |
| 7 | Monitor in the future and publication of results of such monitoring | | |
| | Key questions | Answers / Notes | Actions required |
| 7.1 | What have we found out in completing this EqIA? What can we learn for the future? | We have a good understanding of service users and needs; however, once the facility is open and operating, follow up reviews needs to be undertaken to identify and address any emerging issues | Schedule reviews once the Art Centre is open |
| 7.2 | Who will carry out monitoring? | Cultural Manager | |

| | | | |
|----------|--|--|-------------------------|
| 1 | Identify the aims of the policy/service/function and how it is implemented. | | |
| | Key questions | Answers / Notes | Actions required |
| 7.3 | What needs to be monitored? | Overall accessibility and delivery | |
| 7.4 | What method(s) of monitoring? | Meetings with established groups, user feedback, community engagement activities | |
| 7.5 | How will the monitoring information be published? | Reported as part of the annual review process | |
| 8 | Publication of results of the impact assessment | | |