



## Levelling Up Fund Application Form

This form is for bidding entities, applying for funding from the Levelling Up Fund (LUF) across the UK. Prior to completing the application form, applicants should read the [LUF Technical Note](#).

The Levelling Up Fund Prospectus is available [here](#).

The level of detail you provide in the Application Form should be in proportion to the amount of funding that you are requesting. For example, bids for more than £10m should provide considerably more information than bids for less than £10m.

Specifically, for larger transport projects requesting between £20m and £50m, bidding entities may submit the Application Form or if available an Outline Business Case (OBC) or Full Business Case (FBC). Further detail on requirements for larger transport projects is provided in the [Technical Note](#).

One application form should be completed per bid.

### **Applicant & Bid Information**

**Local authority name / Applicant name(s)\*:** [London Borough of Wandsworth](#)

*\*If the bid is a joint bid, please enter the names of all participating local authorities / organisations and specify the lead authority*

**Bid Manager Name and position:** [James Gero, CEO, World Heart Beat](#)

*Name and position of officer with day-to-day responsibility for delivering the proposed scheme.*

**Contact telephone number:** [REDACTED]

**Email address:** [james@worldheartbeat.org](mailto:james@worldheartbeat.org)

**Postal address:** [World Heart Beat Music Academy, 58 Kimber Road, London, SW18 4PP](#)

**Nominated Local Authority Single Point of Contact:** [Steve Diamond](#)

**Senior Responsible Officer contact details:** [Steve Diamond,](#)  
[steve.diamond@richmondandwandsworth.gov.uk,](mailto:steve.diamond@richmondandwandsworth.gov.uk) [REDACTED]

**Chief Finance Officer contact details:** Fenella Merry,  
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**Country:** England

**England**

**Scotland**

**Wales**

**Northern Ireland**

Please provide the name of any consultancy companies involved in the preparation of the bid:

[AECOM](#)

For bids from **Northern Ireland applicants** please confirm type of organisation

Northern Ireland Executive

Third Sector

Public Sector Body

Private Sector

District Council

**Other (please state)**

PART 1 GATEWAY CRITERIA	
Failure to meet the criteria below will result in an application not being taken forward in this funding round	
<p><b>1a Gateway Criteria for <u>all</u> bids</b></p> <p>Please tick the box to confirm that your bid includes plans for some LUF expenditure in 2021-22</p> <p><i>Please ensure that you evidenced this in the financial case / profile.</i></p>	<p><input checked="" type="checkbox"/> Yes</p> <p><input type="checkbox"/></p>
<p><b>1b Gateway Criteria for private and third sector organisations in <b>Northern Ireland bids only</b></b></p> <p>(i) Please confirm that you have attached last two years of audited accounts.</p>	<p><input type="checkbox"/> N/A</p>
<p>(ii) <b>Northern Ireland bids only</b> Please provide evidence of the delivery team having experience of delivering two capital projects of similar size and scale in the last five years. (Limit 250 words)</p>	
<p>N/A</p>	

## PART 2 EQUALITY AND DIVERSITY ANALYSIS

2a Please describe how equalities impacts of your proposal have been considered, the relevant affected groups based on protected characteristics, and any measures you propose to implement in response to these impacts. (500 words)

World Heart Beat (WHB) at Embassy Gardens will operate on an 'open door' policy. Through this approach the services are expected to reach high levels of local children, young people, residents from low-income backgrounds and ethnic minorities - groups that often face significant financial barriers to accessing and music and to music education

The project will benefit the following local residents with protected characteristics:

- Children and young people – the music education and professional development programmes offered through the new centre are specifically targeted to local children and young people aged 5-25, reflecting the charity's mission. These programmes are forecast to reach 3,700 local children and young people annually by 2025/26.
- Ethnic minorities – residents from ethnic backgrounds represent 35.7% of Queenstown ward's population (the facility's location). Embassy Gardens' music education and professional development activities will focus on unlocking and developing young music talent from diverse backgrounds and countering the under-representation of talented musicians/music professionals from diverse backgrounds within music conservatoires and the UK music sector. By offering a teaching repertoire including Jazz, Latin American, Reggae, Indian genres, WHB will ensure that its programmes reflect the diversity of Wandsworth and its large Asian and black population and have relevance to children and young people from Black and ethnic minorities (BAME). It is forecast that, of the 3,700 local children and young people engaged annually through ongoing tuition and outreach activity, 70% will be BAME; in line with WHB's current levels. Embassy Gardens' 100+ annual concerts will promote and feature diverse international musicians, under-represented and emerging artists, and music genres. This programme will be appealing and accessible to many who may not typically engage with live music, including Nine Elms' large African and Caribbean communities.
- Disabled people – remove barriers to participation by ensuring Embassy Gardens is fully accessible to disabled Londoners; lift to provide disabled access, step-free access, fully accessible and ambulant space.
- Religion – Wandsworth only has 3 grassroots music venues, all within pubs, which are neither suitable for children and young people nor residents from certain religious backgrounds. Embassy Gardens addresses this issue, creating a venue open and accessible to all, regardless of age or religious belief.
- Sex and gender – WHB ensures gender parity across its programmes, contributing to redressing the under-representation of female artists across music and in genres such as Jazz.

WHB, who will manage the facility under a Social Value Agreement agreed with the Council, has a strong commitment to equality, diversity and inclusion, reflected in the diversity of its current 370-person student body: 70% BAME; 50% from low-income households; 8% disabled; 15% 'at-risk' (recent refugee/migrant, risk of exclusion, etc). WHB's workforce is highly diverse: 40% BAME; 35% female; 40% student alumni. WHB has an Equality and Diversity policy which sits within their business plan. Embassy Gardens will create 21 new jobs, including 10 entry-level/Apprenticeship positions, and 60 new freelance positions, which will be actively promoted to diverse candidates and WHB's student alumni.

When authorities submit a bid for funding to the UKG, as part of the Government's commitment to greater openness in the public sector under the Freedom of Information Act 2000 and the Environmental Information Regulations 2004, they must also publish a version excluding any commercially sensitive information on their own website within five working days of the announcement of successful bids by UKG. UKG reserves the right to deem the bid as non-compliant if this is not adhered to.

Please specify the weblink where this bid will be published:

<https://www.wandsworth.gov.uk/business-and-licensing/regeneration-projects/nine-elms/>

PART 3 BID SUMMARY	
3a Please specify the type of bid you are submitting	<input checked="" type="checkbox"/> Single Bid (one project)  <input type="checkbox"/>
<p>3b Please provide an overview of the bid proposal. Where bids have multiple components (package bids) you should clearly explain how the component elements are aligned with each other and represent a coherent set of interventions (Limit 500 words).</p> <p>This bid is for the creation of a new cultural and creative space to support music education and experience for young people. The project is a new youth-focused music education centre and concert venue situated in Nine Elms, a major regeneration area in Wandsworth, London that will be delivered by World Heat Beat (WHB).</p> <p>WHB was awarded a 50-year tenancy of 750m<sup>2</sup> of space on Eco-World Ballymore's Nine Elms site as part of their Section 106 obligations for a new cultural anchor organisation. The £1 p.a. lease is estimated to have a commercial value in excess of £10m.</p> <p>The total project cost is £2.66m and WHB has raised £1.77m so far. Levelling Up Fund (LUF) support of £800,000 will ensure 97% of the fundraising target is reached. The total value of monetised benefits for the project are estimated to amount to £11.8m for a 10 year appraisal period.</p> <p>The high-tech new cultural centre includes a 200 capacity auditorium with 120-seats, state-of-the-art recording studios, teaching spaces, digital learning labs and a community café. The ambition is for the building to be a blueprint for the future of music education that is accessible to all social groups. The building specifications will enable WHB to stage international artists, to reach UK-wide audiences via live stream and to extend teaching via advanced digital links around the country.</p> <p>The project will achieve:</p> <ul style="list-style-type: none"> <li>• Placemaking: local pride and a sense of belonging that will result in greater social cohesion, improved health and well-being.</li> <li>• Accessible arts and culture: targeted interventions to include disadvantaged and disengaged residents.</li> <li>• Access to learning: the young people from disadvantaged backgrounds (high % 'BAME') will benefit from free access to learning and participation</li> <li>• Training and employment: a breadth of accredited courses will equip young people for employment in the creative industries, learning with the latest AV equipment / technology.</li> </ul>	

- Wider impacts: enhanced safety through reduction in anti-social behaviour and regeneration.

WHB is a well-established arts organisation (an Arts Council NPO) with strong track record of working with young people living in challenging circumstances and have deep roots in the London Borough of Wandsworth. The teaching faculty includes 42 professional musicians and many international artists.

The project has gone to tender and is 'shovel ready', with launch scheduled for Q1 2022/3, subject to funding being in place. The requirement to spend funds by 31 March 2022 can therefore be met.

3c Please set out the value of capital grant being requested from UK Government (UKG) (£). This should align with the financial case:	£800,000	
3d Please specify the proportion of funding requested for each of the Fund's three investment themes	Regeneration and town centre	%
	Cultural	%100
	Transport	%

**PART 4 STRATEGIC FIT**

**4.1 Member of Parliament Endorsement (GB Only)**  
 See technical note section 5 for Role of MP in bidding and Table 1 for further guidance.

4.1a Have any MPs formally endorsed this bid? If so confirm name and constituency. Please ensure you have attached the MP’s endorsement letter.	<input checked="" type="checkbox"/> Yes
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Marsha de Cordova MP, Battersea constituency

**4.2 Stakeholder Engagement and Support**  
 See technical note Table 1 for further guidance.

4.2a Describe what engagement you have undertaken with local stakeholders and the community (communities, civic society, private sector and local businesses) to inform your bid and what support you have from them. (Limit 500 words)

Nine Elms is being regenerated – changing from light-industrial land use to residential /mixed use. Therefore, planning for the cultural ecosystem and the shaping of new communities has been led by London Borough of Wandsworth (LBW). Engagement has been achieved through formalised governance structures: regular meetings of the Cultural Steering Group (3x year) and the Cultural Programming Group (every 6-8 weeks), feeding into the Vauxhall Nine Elms Strategy Board, which is chaired by the leaders of Lambeth and Wandsworth councils. Direct community consultation has been achieved through the Community Engagement Advisory Group (CEAG) – see below.

The LBW Cultural Steering Group, a pivotal body, brings together cultural leads from property developers, organisations such as the Royal College of Art and other institutions operating in the area. The Group brings together the strategies held by each external contributor, to set direction and ensure cohesiveness in the pursuit of the shared ambition that arts and culture are central to Nine Elms. The function of the Cultural Programming Group is to ensure a collaborative place-based approach to the cultural programme that is already rolling.

The Community Engagement Advisory Group (CEAG) has been, and continues to be, the key local stakeholder and community consultation forum. Quarterly meetings have been running over 6 years, led by London Borough of Wandsworth, with attendance by more than 700 people. The meetings are open to all to join and have been promoted widely within the Council’s channels online and ‘on the ground’. Focused efforts have been made to engage a cross-section of residents, particularly those living in disadvantage in areas adjacent to the Nine Elms development e.g. Carey Gardens, the Patmore and Savona Estates. The meetings moved online during COVID-19 (seeing an increase in attendance to c.70 people) and a hybrid model of ‘in-person’ and online meetings is planned for the future. Whilst meetings



are open to all, invitations are made to community groups, cultural organisations and businesses, to share and consult at meetings. Culture is a standing agenda item and the Nine Elms cultural developments have been the subject of CEAG meetings. WHB will be attending the September 2021 meeting to share and discuss future programme plans for their centre.

Participation in local programming has provided good opportunities to connect with the community and local organisations. For example, WHB has performed annually at the Happy Streets parade through Nine Elms and adjacent areas.

WHB has undertaken grassroots engagement in Nine Elms, delivering free taster music sessions/performances at local festivals and community venues, which has demonstrated an appetite for their offer amongst residents. In 2019, they also surveyed 170 residents aged 6-60 years, living in/around Nine Elms to inform their future plans. The survey included questions regarding residents musical interests, appropriate ticket prices, their future aspirations and their ideas to improve the neighbourhood.

4.2b Are any aspects of your proposal controversial or not supported by the whole community? Please provide a brief summary, including any campaigns or particular groups in support or opposition? (Limit 250 words)

As with all major regeneration projects, building work and infrastructure improvements can cause disruption, which can prove unpopular. Wandsworth Council works closely with developers and contractors to ensure disruption is minimised (for example through an area-wide construction logistics plan) and air quality levels regularly measured. Regular community engagement by the Council and developers helps to manage the impacts of an area in transition.

There are no formal lobbies or campaigns in support or opposition of the major regeneration programme in Nine Elms.

Works to create the WHB venue are relatively minimal compared to the wider construction works associated with Nine Elms regeneration.

Potential noise disturbance to neighbours once in operation, due to the nature of the facility, is being mitigated through high quality sound-proofing (box-in-box construction), as well as through the lease agreement with the developer, Ballymore. However, there has been no opposition from residents or other organisations to the WHB project.

4.2c Where the bidding local authority does not have the statutory responsibility for the delivery of projects, have you appended a letter from the responsible authority or body confirming their support?

Yes

For Northern Ireland transport bids, have you appended a letter of support from the relevant district council

N/A

### 4.3 The Case for Investment

See technical note Table 1 for further guidance.

4.3a Please provide evidence of the local challenges/barriers to growth and context that the bid is seeking to respond to. (Limit 500 words)

The bid responds to the need for cultural facilities for the borough and newly developing Nine Elms district; accessible to local communities, providing positive activities and opportunities for local children and young people. This includes volunteering, upskilling, job creation opportunities targeted to local residents aged 16-25.

Wandsworth has the fifth highest level of wealth disparity in London. There is risk that lower income communities will not benefit from investment in Nine Elms, intensifying the area's socio-economic division. For disadvantaged young people there is risk that this may lead to feelings of isolation and disenfranchisement, giving rise to anti-social behaviour, crime, associated mental health issues.

50% of LSOAs in Queenstown ward, Wandsworth (the facility's location) are in the bottom 30% for multiple deprivations. Adjacent Lambeth wards Stockwell and Oval include LSOAs in the bottom 20% for multiple deprivation. At the regional level, Queenstown has the most LSOAs moving down deprivation deciles (by 40%) between 2015 and 2019. Both Queenstown and adjoining Latchmere ward include LSOAs in the bottom 10% for child deprivation. 29% of children live in poverty, nearly double the national average (17%).

Regarding education and employment, 4.9% of Queenstown and 6% of Latchmere residents are unemployed, compared to 3.8% for Wandsworth; 4.4% England/Wales (2011 Census Data. Source: ONS). For Queenstown 5.9% of 16-to-24-year-olds are unemployed. For Latchmere, this increases to 8.6% compared to 5.4% for Wandsworth overall; 7% for London. At borough level, 36% of 19-year-olds in Wandsworth are without Level 3 qualifications, compared to 31% for London (source: Trust for London). Wandsworth also has very high levels of NEET young people. 11.1% of young men aged 16-17 and 9.2% of young women aged 16-17 in Wandsworth are classified as NEET, compared to 5% and 3.3% respectively for London; 6.2% and 4.7% for England (source: DfE, 2020).

Currently, there is limited cultural and youth infrastructure targeted towards lower income households and social housing tenants across three adjacent areas: Carey Gardens, Patmore and Savona council estates. There are no equivalent music venues in Wandsworth, Southwark or Merton with a youth and local community focus (source: Sound Connection's Taking Off: Progression Routes Survey), with much of Wandsworth's grassroots music infrastructure within pub venues, suitable neither for young people nor residents from certain religious backgrounds. The GLA's Cultural Infrastructure Map shows limited community infrastructure in Queenstown ward. The creation of a new youth-focused facility also addresses the lack of youth provision for Queenstown, with only one youth club in the ward (source: Thrive Wandsworth).

As discussed in 2a the proposed facility will engage high levels of children and young people and residents from ethnic backgrounds, who represent 35.7% of Queenstown's population and 44% of Latchmere's. In neighbouring borough Lambeth 44.1% of the population are BAME. As noted in the Taking Part Survey

2019/20, arts participation amongst those of Black or Asian ethnicity is 17 percentage points lower than those of White or Mixed ethnicity. Individuals from ethnic minorities are also underrepresented within the music workforce (UK Music Diversity Report 2020).

4.3b Explain why Government investment is needed (what is the market failure)? (Limit 250 words)

Nine Elms provides an exemplar of leveraging land value uplift to support the infrastructure needs of new communities. Provision of collective infrastructure/facilities requires intervention through the local authority; developers are not able to co-ordinate their delivery. Amongst cultural facilities, music facilities face a particular barrier due to the need for sound-proofing/other design adaptations in the context of a high-density mixed-use area. These additional requirements mean that additional funding support is required to see them implemented, particularly for facilities linked to the social and community benefits envisaged by WHB. New and existing cultural facilities in Nine Elms are principally focused on visual arts and theatre. There are few grassroots music venues in Nine Elms and across the borough. Grassroots music venues in London and nationally are also at risk (sources: GLA, Music Venue Trust).

The project will bring into use a community owned asset for Nine Elms, over and above major private investment. It builds on the legacy of the Nine Elms regeneration, initiated by the Prime Minister during his time as London Mayor. It has been enabled by property developers Eco-World Ballymore, who awarded WHB the 750m<sup>2</sup> facility within their Embassy Gardens residential and business development on a 50-year peppercorn lease. WHB have secured private investment, totalling over £1.77m, towards its fit-out/FF&E. Additional support through the LUF is critical in ensuring the works can proceed against the backdrop of reduced capital funding, with many grant programmes diverted to support frontline COVID response activity, resulting in increased competition for remaining sources.

4.3c Please set out a clear explanation on what you are proposing to invest in and why the proposed interventions in the bid will address those challenges and barriers with evidence to support that explanation. As part of this, we would expect to understand the rationale for the location. (Limit 500 words)

The bid proposal is to establish a new cultural facility within the Nine Elms regeneration zone in Wandsworth through an £800K LUF investment and £1.77m match funding. The facility will pay a 50-year, £1p.a. lease (estimated £10m in commercial value). The venue will comprise: 120-seater, 200-standing capacity flexible public concert auditorium (the first to open in London since 2008); state-of-the-art music education and production facilities; community café. The music education and production facilities include three music teaching spaces with a full media suite, teaching room with sound booth and mixing desk and industry-standard recording studio.

The proposed investment will address, in the following ways, local challenges and barriers to growth set out in 4.3a:

- Access to culture – by establishing a music education facility that is inclusive in its approach, with an ‘open door’ policy, targeted outreach delivered in partnership

with grassroots organisations and a free and affordable music programme, the cultural facility will provide access to positive cultural activities to the high percentage of local children, young people and adults living in challenging circumstances. It addresses the lack of community-facing youth and cultural facilities in the local area. By establishing a community-facing cultural asset, with a busy music and concert programme accessible to both local residents and visitors, WHB will inspire a sense of local pride in the area, strengthen community cohesion and make Nine Elms and surrounds a more attractive place to live and work.

- Local unemployment – the management of the facility and the delivery of its concert and music education programme will generate new employment opportunities, with entry level positions targeted to local residents and young people, including those new to the workforce, as well as a range of skilled roles such as technicians and producers. The investment will contribute to reducing unemployment at ward level, in particular amongst 16-to-24-year-olds, including amongst those defined as NEET. Queenstown and adjacent Latchmere wards are in the bottom 20% for numbers of people on Job Seekers Allowance within the borough.
- Skills development – through running training in vocational creative skills, such as music production, and creating paid apprenticeships and internships, the facility will open up pathways into the music and wider creative industries for disadvantaged young people and those from ethnic minorities, addressing systemic barriers across the creative sector. These programmes will contribute to addressing the skills gap within the borough (36% of 19-year-olds in Wandsworth are without Level 3 qualifications, compared to 31% for London overall) whilst also contributing to improving representation of ethnic minorities within the music workforce.

At a time when grassroots music venues are under threat, the project is of national significance, setting out a future model for music venues, with livestreaming infrastructure enabling concerts and teaching to reach a national audience online. Similarly, by programming diverse global music talent the facility will create a cultural offer that has relevance to both visitors and to the area’s diverse local communities, supplemented by a public café and space for local community groups.

4.3d For Transport Bids: Have you provided an Option Assessment Report (OAR)	<input type="checkbox"/> Yes <input type="checkbox"/> No
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4.3e Please explain how you will deliver the outputs and confirm how results are likely to flow from the interventions. This should be demonstrated through a well-evidenced *Theory of Change*. Further guidance on producing a Theory of Change can be found within [HM Treasury’s Magenta Book](#) (page 24, section 2.2.1) and [MHCLG’s appraisal guidance](#). (Limit 500 words)

As evidenced in the Theory of Change (appended), the outputs are expected to flow from the £2.66 million capital investment in Embassy Gardens music and education centre and provision of the ‘shell and core’ from Eco-World Ballymore.

These inputs will result in the capital development and creation of a new music and education facility within the Nine Elms Regeneration Zone, managed by WHB who have been providing music education and training programmes for children and

young people and public concert and participation activity since 2009 from their existing facility in Southfields, Wandsworth.

The capital development will result in a new cultural facility, opening in Q1 2022/23, comprising 120-seater public concert auditorium; recording studio; three music teaching and production facilities inc. media suite; community café. The provision of these facilities will enable WHB to:

- Deliver an enhanced music teaching and music industry skills programme for local children and young people, specifically targeted those from disadvantaged backgrounds from estates in and around Nine Elms
- Introduce an accessible music offer, including a regular programme of free/affordable concerts and volunteering opportunities, for local residents
- Through income generated from music tuition and exams, concerts, hires, recording studio use, etc. create new jobs targeted to local residents, including Apprenticeships and entry-level positions for young people aged 18-25.

The project will therefore drive the following annual outputs, achieved by the third full academic year the venue has been in operation (Sep 2025-Aug 2026):

#### 1. Teaching and learning outputs

- 700 local children and young people participating in music tuition – 50% in receipt of WHB bursaries
- 20,432 hours of music tuition
- 3,274 children and young people gaining qualifications in music-related subjects across Levels 2-4 and including Arts Award qualifications – due to accreditation as an Ofqual-registered facility
- 3,000 local children and young people participating in music for the first time through workshops in youth clubs, mainstream and educational settings for those with Special Educational Needs.

#### 2. Community and participation outputs

- 24,730 adult participants and audiences
- 108 programmed, free and affordable concerts
- 4,500 outreach participants
- 96 volunteering opportunities including Front of House, mentoring students.

By the end of 2025/ 26 the project will have resulted in the following training and employment outputs:

- 120 young people aged 18-25 receiving professional development opportunities, including mentoring from professional musicians and music industry leaders, industry showcases, recording, programming of concerts/ events
- 21 new jobs created, including five Apprenticeships and paid year-long Internships (supported through Government Kickstart scheme and Jack Petchey Internship programme) and five entry-level positions targeted to local young people aged 16-25, including former WHB Academy students
- 60 new freelance staff, including music teachers, FOH, technical staff – forecast 40% will be former students, in line with current levels.

Further outputs and outcomes are set out in question 6.4 and in the application spreadsheet, Tab F.

#### 4.4 Alignment with the local and national context

See technical note Table 1 for further guidance.

4.4a Explain how your bid aligns to and supports relevant local strategies (such as Local Plans, local economic strategies or Local Transport Plans) and local objectives for investment, improving infrastructure and levelling up. (Limit 500 words)

**London Borough of Wandsworth's (LBW) draft Local Plan:** takes a place-based approach with 3 central pillars: People First, Placemaking and Smart Growth. LBW's Core Strategy Policy IS6 supports the provision and/or improvement of facilities for community services. The Nine Elms vision places culture and community at its heart, fostering community cohesion and supporting access to high quality facilities, culture and design. WHB's project delivers in this context.

*Core Strategy adopted 2016 and local update Regulation 18 Update 2020*

**LBW's 10-year Arts and Cultural Strategy 2020:** is incorporated into LBW's Local Plan, Economic Development Strategy and Environmental and Sustainability Strategy. WHB's project will play a significant part in delivering a number of Arts and Culture Strategy goals including Placemaking, Economic Growth, Communities and Partnerships, Learning and Education, and Access for All.

**LBW's Supplementary Planning Document: Planning Obligations (SPD) 2020:**

All developments over a certain size in Wandsworth are required to submit either a Cultural Strategy and Action Plan or pay a commuted sum towards cultural infrastructure/arts in the public realm, in accordance with the borough's SPD. The SPD has 7 arts and cultural broad principles and identifies that culture and arts are fundamental to building sustainable communities in which people want to live and work. Property developer Eco-World Ballymore chose to pursue a cultural strategy/action plan route, leading to WHB being awarded a Cultural Anchor Tenancy in Nine Elms, following a competitive process with bids received from 43 creative and cultural organisations.

**The London Plan 2020:** designates Vauxhall/Nine Elms/Battersea (VNEB) as an Opportunity Area (OA) with potential to accommodate substantial numbers of new jobs and homes. The VNEB OA Planning Framework sets out that high quality social infrastructure has a major role to play. WHB's project falls within this strategic remit and will also serve to attract new workers and residents to the area.

**LBW's Corporate Business Plan 2020:**

The WHB project aligns with 3 of the 5 strategic objectives:

- Delivering high quality, value for money services
- Making Wandsworth an attractive, safe, sustainable and healthy place
- Building a prosperous, vibrant and cohesive community

Arts, culture and creative industries are playing a significant role in delivering LBW's COVID-19 economic and community recovery plans, as well as the borough's longer-term priorities to ensure the arts is central to the creation of the new

neighbourhood in Nine Elms. The opening of a new music education centre and concert venue in Nine Elms aligns with LBW’s key objectives including delivering the best start in life, promoting aspiration for everyone, ensuring town centres are vibrant and culturally rich places to go and enabling people to get on in life. The plan also recognises how BAME communities, have been disproportionately affected by COVID-19. WHB’s experience of working with young people across the community, means they are well-placed to deliver programmes, which address inequalities for target groups.

4.4b Explain how the bid aligns to and supports the UK Government policy objectives, legal and statutory commitments, such as delivering Net Zero carbon emissions and improving air quality. Bids for transport projects in particular should clearly explain their carbon benefits. (Limit 250 words)

LBW and WHB supports the Government’s objectives and commitments, including Net Zero and other environmental targets. LBW’s ambition is to becoming a carbon-neutral organisation by 2030 and has developed the Wandsworth Environment and Sustainability Strategy. The urgency to address climate change and other environmental issues, outlined in the 25 Year Environmental Plan (2018), is fully recognised.

LBW’s goal for Nine Elms is to create a low carbon district with extensive green infrastructure and new public space including a 12-acre linear park. The Vauxhall, Nine Elms and Battersea (VNEB) Opportunity Area Framework sets out robust environmental strategies.

WHB’s Business Plan Operating Principles (section 3.1d) describes the charity’s commitment to tackling environment issues. WHB’s legal environmental obligations are set out in the Green Lease for their Nine Elms facility.

**Construction**

BREEAM ‘VERY GOOD’ rating will be achieved and the requirements of Part L of the building regulations complied with, to include energy and insulation stipulations. A Site Waste Management Plan, in accordance with 2008 regulations, will require best practice and the accountability of the contractor.

**Operation**

- Energy usage:** Power will shut-off in dormant spaces when not in use. Efficient equipment such as LED lighting will be used. Energy monitoring will be undertaken;
- Recycling:** Building services include a full recycling collection. Recyclable resources will be used e.g. catering products;
- Local sourcing:** will be prioritised, for example, fruit for the Café/Juice Bar, which will come from Covent Garden Market;
- Travel to the venue:** will be almost entirely by active modes and public transport.

4.4c Where applicable explain how the bid complements / or aligns to and supports other investments from different funding streams. (Limit 250 words)

A £1 billion+ infrastructure investment package supports the development of the Nine Elms area, mainly funded through S106 and CIL contributions resulting from

development. This programme is overseen by Wandsworth Council, working with key partners such as TfL, the NHS and the wider Nine Elms Vauxhall Partnership.

Within this programme, relevant investment in the immediate vicinity to the WHB facility includes:

- Ponton Road improvements – £1.9m from developers
- Arch 42 pedestrian link to Nine Elms station - £283K from CIL
- Nine Elms Park – £10m to be allocated from CIL
- Nine Elms Lane/Battersea Park Road improvements - £28m allocated from CIL
- Northern Line Extension - £260m (£200m private funding from Battersea Power Station, £60m from CIL)

WHB's new facility is an example of development being delivered through public / private sector partnership. Ballymore have invested £375,000 in the scheme and the cultural tenancy lease (at £1p.a. for 50 years) has been estimated to be worth in excess of £10m. The project brings £1.77m funding from public and private sector sources. WHB's new venue will attract future operational investment from funders such as Helen Hamlyn Trust and Garfield Weston Foundation which support programmes that broaden access to culture and arts education, as well as corporate and individual supporters.

4.4d Please explain how the bid aligns to and supports the Government's expectation that all local road projects will deliver or improve cycling and walking infrastructure and include bus priority measures (unless it can be shown that there is little or no need to do so). Cycling elements of proposals should follow the Government's cycling design guidance which sets out the standards required. (Limit 250 words)

The infrastructure investment in Nine Elms supports a low carbon district with investment supporting active transport, excellent public transport links and green infrastructure. Intended travel mode share in Nine Elms / Battersea is: 50% public transport; 30% walking and cycling; 20% car. WHB's venue will have parking only to support access for disabled users, and for loading in/out equipment.

WHB's visitors/staff will be encouraged to walk or cycle to the new facility. A new 12-acre linear park, 25m from WHB, will run through the district. New stretches of the Thames River Path are open. Links through/under the railway are being opened/improved, to allow for footpaths and cycleways, connecting the area in an unprecedented way. Signage integration with the Legible London wayfinding scheme will enhance the walking / cycling experience.

There are 60 spaces in the bike store adjacent to WHB's venue (in accordance with Planning consent 2011/1815). Cyclists to WHB will benefit from the Nine Elms on the South Bank Cycling Strategy, which sets out new and improved cycle routes, traversing the area and fitting with strategic links across London. Transport investment includes two new Zone 1 Tube stations (opening Autumn-2021), one of which will be 120 metres from the venue. Enhancements to Vauxhall Underground



and National Rail station, to include congestion relief, will assist access to WHB, as will the new Thames riverboat pier. Investment in infrastructure also brings bus priority measures and an increase in services. The nearest stop will be 150m from WHB.

## PART 5 VALUE FOR MONEY

### 5.1 Appropriateness of data sources and evidence

See technical note Annex B and Table 1 for further guidance.

All costs and benefits must be compliant or in line with [HMT's Green Book](#), [DfT Transport Analysis Guidance](#) and [MHCLG Appraisal Guidance](#).

5.1a Please use up to date evidence to demonstrate the scale and significance of local problems and issues. (Limit 250 words)

The prioritised local problems which this intervention aims to address are set out, along with data to demonstrate their scale/significance.

- Lack of youth facilities/activities in Wandsworth for young people from low-income backgrounds – evidenced from THRIVE Wandsworth youth clubs register (1)
- Reduced life chances for young people from disadvantaged backgrounds and lower educational attainment, employment outcomes (2) (3) (4) – worsened through the impact of the pandemic
- High levels of children and young people living in challenging circumstances within Nine Elms – these include LSOAs in the bottom 10% and 20% nationwide for multiple and child deprivation (5); 29% of children living in low-income families (6); significant levels of children from unemployed and lone parent households (7); 22% of young people living on nearby Patmore, Carey Gardens, Savona estates leave school without any qualifications compared to the national average (12%) (8)
- Need for high-quality music education services, targeting disadvantaged/diverse young people – evidenced through plans to halve funding for music in higher education (9); UK music conservatoires have some of the lowest BAME enrolment rates (10)
- Need for vocational training, professional development, apprenticeships, entry-level roles – evidenced from unemployment and Job Seekers allowance data (11)
- No equivalent music facilities in Wandsworth, Southwark, Merton centred on creating meaningful pathways into the music industry for disadvantaged young Londoners (12); and risk to London's local music venues (13)
- Need for community-focused cultural facilities positively engaging London's diverse and disadvantaged communities (14)

5.1b Bids should demonstrate the quality assurance of data analysis and evidence for explaining the scale and significance of local problems and issues. Please demonstrate how any data, surveys and evidence is robust, up to date and unbiased. (Limit 500 words)

Below, the data sources drawn upon in Q5.1a are described; where relevant, the key evidence which they provide is also set out.

- (1) THRIVE Wandsworth register of community services, accessed 31.05.21  
<https://thrive.wandsworth.gov.uk/kb5/wandsworth/fsd/results.page?familychannel=0>
  - (2) In 2019/20 the proportion of pupils on free school meals receiving at least 8 GCSE qualifications was 39%, compared with 52% for non-eligible pupils – Government Ethnicity facts and figures: GCSE Results (Attainment 8), published 06.04.2021  
<https://www.ethnicity-facts-figures.service.gov.uk/education-skills-and-training/11-to-16-years-old/gcse-results-attainment-8-for-children-aged-14-to-16-key-stage-4/latest#by-ethnicity-and-eligibility-for-free-school-meals>
  - (3) Learning losses, since Covid-19, have been far more pronounced for children from lower socio-economic backgrounds than for other children, further exacerbating the attainment gap – Ofsted Research and analysis: Remote education research, published 18.02.2021  
<https://www.gov.uk/government/publications/remote-education-research/remote-education-research>
  - (4) Disadvantaged young people are twice as likely to not be in education, employment or training, compared to their peers – Impetus Youth Gap series, accessed 31.05.21  
<https://www.impetus.org.uk/policy/youth-jobs-gap>
  - (5) DCLG Indices of Deprivation for local wards (Queenstown and Latchmere)
  - (6) 545 Children aged 0-18 in Queenstown and 745 in Latchmere in out of Work Benefit Claimant households – DWP Children in out-of-work benefit households statistics  
<https://www.gov.uk/government/collections/children-in-out-of-work-benefit-households--2>
  - (7) HMRC Personal tax credits statistics, last updated 15.04.2021  
<https://www.gov.uk/government/collections/personal-tax-credits-statistics>
- In addition 8 out of 10 low-income households surveyed have seen a significant deterioration in their living standards due to a combination of falling income and rising expenditure – Child Poverty Action Group and Church of England, POVERTY IN THE PANDEMIC: The impact of coronavirus on low-income families and children, published 08.2020  
<https://cpag.org.uk/sites/default/files/files/policypost/Poverty-in-the-pandemic.pdf>. The pressure Covid-19 has placed on low-income households is reflected in the 60% increase in means-tested bursaries offered by World Heart Beat in 2020-21
- (8) Wandsworth DataWand, accessed 31.05.2021 <https://www.datawand.info/>
  - (9) Office for Students, Consultation on recurrent funding for 2021-22, published 26 March 2021 <https://www.officeforstudents.org.uk/media/8610a7a4-0ae3-47d3-9129-f234e086c43c/consultation-on-funding-for-ay2021-22-finalforweb.pdf>
  - (10) Higher Education Policy Institute, Levelling the playing field in UK music conservatoires: diversifying through decolonising, published 20.07.2020  
<https://www.hepi.ac.uk/2020/07/20/levelling-the-playing-field-in-uk-music-conservatoires-diversifying-through-decolonising/>
  - (11) Queenstown and adjacent Latchmere wards are in the bottom 20% for numbers of people on Job Seekers Allowance within the borough – Wandsworth Council, Statement of Policy and Procedures 2019-22, published 30.12.2018  
[https://www.wandsworth.gov.uk/media/1796/gambling\\_policy\\_2019\\_2022\\_ward\\_profiles.pdf](https://www.wandsworth.gov.uk/media/1796/gambling_policy_2019_2022_ward_profiles.pdf)
  - (12) Sound Connections, Taking Off: Progression Routes Survey Findings, published 11.2015 <https://www.sound-connections.org.uk/taking-off/wp-content/uploads/Taking-Off-Surveys-Report.pdf>
  - (13) Steep decline in the number of grassroots music venues across the capital, with 35% having closed in the last decade – GLA, Rescue Plan for London's Grassroots Music Venues: Making progress, published January 2017. Covid-19 has put strain on local cultural venues, with the Music Venue Trust raising the alarm that multiple grassroots

music venues in London are at imminent risk of permanent closure - Music Venue Trust, 'Music Venue Trust Announce 20 Grassroots Music Venues Are Still At Risk Of Permanent Closure', published 26.02.2021

(14) London residents living within the top 20% most deprived areas report low life satisfaction and feeling of belonging to their local area. For Black ethnic groups, participation in community and leisure activities is 20% lower than White British Londoners – GLA, Survey of Londoners, published 27.06.2019

5.1c Please demonstrate that data and evidence chosen is appropriate to the area of influence of the interventions. (Limit 250 words)

The local area of influence is Nine Elms, specifically Queenstown (the venue's location) and Latchmere wards in Wandsworth and Oval and Stockwell wards in Lambeth, the rest of the London Borough of Wandsworth and the wider area of influence Greater London. The evidence outlined in 5.1b draws, wherever possible, from verified central governmental sources alongside regional data from the GLA and local data from Wandsworth Council. Additional data and evidence are provided from the Child Poverty Action Group, Church of England, the Higher Education Policy Institute, Sound Connections and UK Music, all of whom are trusted bodies focused on strengthening policy and action for the music and education sectors. We have ensured that the data and evidence accessed is up-to-date and its sources referenced. The majority of evidence is from 2020-21, with the oldest data source cited from November 2015. Evidence is also provided that shows the impact on music, cultural and education provision and attainment since the onset of the Covid-19 pandemic.

The evidence presented also includes feedback from Community Engagement Advisory Groups (CEAG), led by Wandsworth Council as part of cultural and community strategies for Nine Elms and Wandsworth. The CEAG engagement with local residents has shown a demand for greater access to culture and a positive response to Nine Elms plans.

## 5.2 Effectiveness of proposal in addressing problems

5.2a Please provide analysis and evidence to demonstrate how the proposal will address existing or anticipated future problems. Quantifiable impacts should usually be forecasted using a suitable model. (Limit 500 words)

Response to 5.1 has demonstrated the scale of the issues facing the local area. By delivering a high-quality venue and music education facility, the project will address those issues as follows:

### **Supporting educational attainment and improving economic outcomes**

The project will enable a total of 3,274 students to achieve formal qualifications in music-related subjects. This will include students achieving Level 2 (420 students), Level 3 (234 students) and Level 4 (15 students) qualifications which are associated with better employment outcomes and higher earnings. By increasing the number of people having access to skilled and qualified music teachers/professionals and being able to achieve high quality qualifications, the activity will contribute towards tackling unemployment challenges and learning losses incurred during COVID, particularly for

children from underrepresented backgrounds, in turn helping to raise productivity and economic outcomes.

### **Addressing the gap in inclusive and accessible music education, and supporting wellbeing**

The new facility, in a highly accessible location, will enable World Heart Beat to expand its activities and reach, increasing the number of inclusive and accessible music services which are currently lacking and indeed declining across London (as described in 5.1). This will include delivering music tuition to 700 students annually<sup>[1]</sup>, 50% of whom will receive bursaries.

Furthermore, the facility will enable 4,500 local residents to participate in outreach and education programmes, engaging in music activities. Participating in music and cultural activities improves individuals' wellbeing. This has been evidenced in literature (*Fujiwara et al, 2014*)<sup>[2]</sup> as well as WHB's own research from participants, where 82% identified classes and programmes over the challenging past year as being instrumental in improving their wellbeing (70 respondents). These programmes will help improve life satisfaction and a feeling of belonging, which are typically poor in areas of high deprivation.

### **Attracting visitors and improving perceptions of place**

The new facility will enable delivery of an estimated 108 concerts per annum by year-3, attended by approximately 20,000 people (including wider events/festivals). As the first public concert hall to open in London since 2008, the new venue will create a new cultural anchor for Nine Elms, both for local residents and visitors. Target audiences on neighbouring estates include a high proportion of MOSAIC group Municipal Challenge, for whom engagement with cultural activity is very low. The project will also contribute towards the regeneration in Nine Elms, attracting footfall through its events and concerts, and in turn supporting positive impacts on other local businesses through increased visitor expenditure.

### **Achieving social impacts**

The project will not only deliver economic returns and wellbeing impacts for individuals, but also support a wider range of social outcomes which are so important in addressing widening social inequalities and divisions within Nine Elms.

Evidence suggests that the 20,000 people attending concerts/events at the facility will be more likely to report good health, volunteer more frequently and donate to charity, and for unemployed participants, are more likely to look for a job compared to non-participants (*Fujiwara, 2014*)<sup>[3]</sup>. In turn, this activity generates societal value by generating NHS cost savings (by improving health outcomes), charitable giving, and savings in unemployment benefit payments.

<sup>[1]</sup> It is likely that some of the 700 students who are receiving music tuition will also go on to secure formal qualifications, therefore there may be an element of double counting. The impacts which are being quantified for these students refer to different concepts (i.e. wellbeing vs economic value of skills), and therefore for the purposes of monetisation of impacts, there is no double counting issue.

<sup>[2]</sup> Fujiwara et al (2014) Quantifying and Valuing the Wellbeing Impacts of Culture and Sport.

<sup>[3]</sup> Fujiwara et al (2014) Quantifying the Social Impacts of Culture and Sport.

5.2b Please describe the robustness of the forecast assumptions, methodology and model outputs. Key factors to be covered include the quality of the analysis or model (in terms of its accuracy and functionality) (Limit 500 words)

The outcome estimates have been forecast using WHB's financial forecasting model. Below we set out the approach to forecasts and key assumptions as follows:

### Number of learners

WHB holds detailed information on the number of current learners across all courses and programmes. It is assumed that the number of students receiving tuition will increase by c. 90% between now and 2025, reaching 700 students per annum. This assumes a year-on-year increase of between 15-20%, in line with the growth in WHB's student body prior to Covid-19, which is now limited by the size of their existing Academy in Southfields ward, Wandsworth.

The number of students achieving qualifications is modelled across eight different levels of exams, taking into consideration lesson types and average group sizes. The assumed uplift on current provision is set out in the table below. Of the 3,274 students receiving formal qualifications in music-related subjects, 2,535 are expected to receive qualifications in music grades 1 to 3, linked to Embassy Garden's accreditation as an Ofqual-registered facility.

Description	Reference Case (Business As Usual)	Preferred Option
Total number of students (music tuition) - 50% in receipt of bursaries	370	700
Total hours of music tuition	10,800	20,432
Formal qualifications in music-related subjects	70	3,274
<i>Level 2 (GCSEs; Level 2 diploma; music grades 4 &amp;5)</i>	40	420
<i>Level 3 (incl. A level; access to higher education diploma; music grades 6,7,8)</i>	20	234
<i>Level 4 (certificate of Higher Education)</i>	-	15
<i>Arts Award qualifications (Gold, Silver, Bronze)</i>	29	70

### Number of audiences

An increase in audience numbers as a result of the new venue and concert hall is forecast taking into account the frequency of concerts and capacities at each type of event (categorised by Tiers) as set out in the table below.

The number of seats filled is based on the ‘pull’ of artists at each tier. These are:

- Tier 1: headline artists
- Tier 2: professional UK musicians
- Tier 3: emerging early-career artists
- Tier 4: students

<b>Tier 1 music concert – 85 seats</b>	<b>Tier 2 music concert - 75 seats</b>	<b>Tier 3 music concert - 75 seats</b>	<b>Tier 4 music concert - 50 seats</b>
Sept 21-Aug 22 (3 concerts)	Sept 21 – Aug 22 (4 concerts)	Sept 21-Aug 22 (10 concerts)	Sept 21-Aug 22 (9 concerts)
Sept 22- Aug 23 (4 concerts)	Sept 22- Aug 23 (8 concerts)	Sept 22- Aug 23 (24 concerts)	Sept 22-Aug 23 (24 concerts)
Sept 23-Aug 24 (4 concerts)	Sept 23- Aug 24 (24 Concerts)	Sept 23-Aug 24 (24 concerts)	Sept 23-Aug 24 (24 Concerts)
Sept 24- Aug 25 (12 concerts)	Sept 24-Aug 25 (36 concerts)	Sept 24-Aug 25 (36 Concerts)	Sept 24 – Aug 25 (24 concerts)

The delivery of the new concert hall will allow the number of concerts to increase from the current 35 per annum (operating from the existing 40-seater informal space at the current academy and third-party venues) to 108 per annum. This will allow growth in audience numbers from 7,500 currently to 20,000 per annum. Development in Nine Elms will bring an additional 30,000 residents and 25,000 new employees.

**Community outreach**

The increase in community outreach and engagement activities as a result of the project is detailed in the table below. These activities with local residents (e.g. volunteering, local events/performances, courses) are forecast to increase by 125% by the third full year of operation (2025/26). The upscaling of community outreach and engagement activities is a key part of embedding WHB and Embassy Gardens within the new evolving community around Nine Elms, and is a central part of the SVA agreement between LBW and WHB. It will be enabled by an increase in staffing and enhanced facilities.

<b>Description</b>	<b>Reference Case (Business As Usual)</b>	<b>Preferred Option</b>
Local residents (outreach participants)	2,000	4,500

### 5.3 Economic costs of proposal

5.3a Please explain the economic costs of the bid. Costs should be consistent with the costs in the financial case, but adjusted for the economic case. This should include but not be limited to providing evidence of costs having been adjusted to an appropriate base year and that inflation has been included or taken into account. In addition, please provide detail that cost risks and uncertainty have been considered and adequately quantified. Optimism bias must also be included in the cost estimates in the economic case. (Limit 500 words)

The economic cost associated with the project is £2,661,047 of capital spend towards delivery of the building (including build costs, equipment & fit out, professional fees & contingency). The project is funded by:

- LUF – £800,000
- Other public sources – £74,400 (statutory funding including DCMS Culture Recovery Fund; Big Issue Invest Enterprise Support Fund & Social Investment Business)
- Private sources - £1,786,647.

Cost risk and uncertainty have been considered and a risk allowance of 10% is included within the capital costs as contingency. The level of contingency reflects the design stage of the project which is highly progressed to the point of contractor procurement. Cost risks will be managed through within the contingency allowance and risk transfer mechanisms to the contractor, as works will be tendered as a lump-sum. A further review of financial risks is provided in the Deliverability section and an assessment of other project-wide risks is provided in the Management section.

Costs are provided in current 2021/22 prices. All costs will be incurred in 2021/22 financial year. This results in the Present Value of costs amounting to £2,661,047 (including risks but excluding optimism bias).

In line with the HM Treasury Green Book, costs have been adjusted to include optimism bias (OB). The recommended adjustment range for standard buildings (a category which fits best for the nature of the works) is 2% (lower) to 24% (upper). The starting point is therefore the upper boundary of 24%. We identified the key contributing factors (values taken from the Green Book OB guidance) and assigned a mitigation factor to each of them to reflect the extent to which they are mitigated in order to reduce this upper bound OB. A score of 1.0 has been assigned to contributory factors that are fully mitigated.

The OB contributing factors, mitigation factors applied and the accompanying justification are provided below.

OB contributing factor	% contribution to upper bound OB	Mitigation factor	Justification
Poor contractor / developer capabilities	9%	1.0	Reputable and experienced contractors approached to create a list of companies to tender. Tender for contractor procurement sets expectations of delivering technical fit-out specifications.
Inadequacy of the business case	34%	1.0	Business case developed in accordance with MHCLG and Green Book guidance. Business case prepared by WHB and LBW, with input and critical review by AECOM. AECOM has proven track record of developing business cases for successful funding bids.
Project management team	1%	1.0	Project is managed by the Capital Project Team to include MDA Consulting, with an excellent track record in project managing building projects particularly in the education, arts and heritage sectors.
Poor project intelligence	2%	1.0	Detailed research undertaken to ensure business case is based on a robust understanding of local context, market failure, and projections of demand.
Public relations	2%	1.0	Project enjoys strong support from the local community.
<p>Based on the above, we are able to reduce the upper bound OB of 24% by 48%, resulting in an OB value of 11.5%.</p> <p>The present value of economic costs (including OB) is <b>£2,967,067</b>.</p>			

**5.4 Analysis of monetised costs and benefits**

5.4a Please describe how the economic benefits have been estimated. These must be categorised according to different impact. Depending on the nature of intervention, there could be land value uplift, air quality benefits, reduce journey times, support economic growth, support employment, or reduce carbon emissions. (Limit 750 words)

The types of economic benefits which are considered in the Benefit Cost Ratio (BCR) and Net Present Value (NPV) calculations for the value for money assessment include:

**Wellbeing value of arts participation**



The project will deliver a new cultural facility, which will provide activities for young people and local residents to participate in music and cultural activities, including music lessons, short courses, workshops, taster sessions to encourage take-up of instruments, and other arts participation activities. Participation in arts and music is associated with higher wellbeing, which can be monetised using the Green Book recommended approach to wellbeing valuation, following the research for DCMS by Fujiwara (2014) Quantifying and Valuing the Wellbeing Impacts of Culture and Sport. The paper finds that arts engagement is associated with higher wellbeing and provides an estimate of £1,084 per person per year for individuals participating in arts activities including music, dance, crafts and art. The monetary wellbeing value shows the increase in income that would be required to result in the same wellbeing increase.

The benefit is quantified for the estimated 700 music tuition students per annum from 2025, and 4,500 local residents per annum who will take part in planned outreach activities annually from 2025. The benefit is assumed to build up over three years.

Benefits are adjusted for deadweight as part of the Reference Case, as there are currently 370 music students and engagement with 2,000 local residents being delivered annually. These numbers are therefore discounted from the net additional monetised value of arts participation benefits.

The benefit is estimated to amount to **£3,254,645** in Present Value over the 10-year appraisal period.

### **Economic value of skills**

The project will enable the delivery of seven new music teaching and learning programmes in eight genres, introducing new music and Arts Award qualifications at equivalent Levels 1-4. The benefit is quantified for the increased number of people with qualifications as a result of the project, who are expected to achieve increased earning outcomes as a result of the qualifications. Benefits have been quantified for the formal Level 2, Level 3 and Level 4 qualifications provision for which robust quantification methods are available (acknowledging that there will be more students who will achieve formal qualifications for which monetisation evidence base is less established and therefore excluded from quantification). As a result of new provision:

- 420 students annually will achieve Level 2 qualifications (compared to 40 under the Reference Case)
- 234 students will achieve Level 3 qualifications annually (compared to 20 under the Reference Case)
- 15 students per annum will achieve Level 4 qualifications (these qualifications are all additional and not being delivered under the Reference Case)

The benefits are quantified using economic value per learner benchmarks from the Unit Cost Database<sup>[1]</sup>, which estimates an annual economic benefit of £1,032 per Level 2 learner per annum; £1,320 per Level 3 learner per annum; and £5,958 per Level 4 learner per annum. The benefit is considered to accrue for 10 years.

Deadweight has been accounted for as part of the Reference Case. The net benefit amounts to **£5,622,964** in present value.

### **Social impacts of arts participation**

The project will deliver a new 120-seat auditorium to create a state-of-the-art concert hall which will allow the facility to reach 20,000 audience members per annum (including in person and online and through wider events/festivals).

Attending cultural events as an audience member drives further societal benefits by improving individuals' health. The methodology to calculate this benefit follows the research for DCMS by Fujiwara (2014) Quantifying the Social Impacts of Culture and Sport. This research suggests that individuals who attend cultural events report improved health outcomes. Improved health drives social benefits and is associated with an NHS cost saving of £37.42 per person per year.

The new concert hall will deliver social health benefits for audience members. Over the course of the year, an estimated 20,000 audience members will attend the 108 concerts and wider events programme – an uplift from the current 7,500 visitors under the Reference Case (the existing number of audiences are therefore discounted as deadweight). The benefit is considered to accrue for 10 years. The benefit amounts to **£2,900,588** in present value.

Economic benefits are all presented in 2021 prices and have been adjusted in line the HM Treasury Green Book to account for discounting (3.5%) and additionality factors in line with HCA Additionality Guide:

- Leakage (13.5%) - people and skills interventions for sub-regional areas;
- Displacement (17.9%) - people and skills interventions for sub-regional areas.

<sup>14</sup> New Economy (2019) Unit Cost Database. All values are updated to 2021 prices using GDP deflators.

5.4b Please complete Tab A and B on the **appended excel spreadsheet** to demonstrate your:

Tab A - Discounted total costs by funding source (£m)

Tab B – Discounted benefits by category (£m)

## **5.5 Value for money of proposal**

5.5a Please provide a summary of the overall Value for Money of the proposal. This should include reporting of Benefit Cost Ratios. If a Benefit Cost Ratio (BCR) has been estimated there should be a clear explanation of how this is estimated ie a methodology note. Benefit Cost Ratios should be calculated in a way that is consistent with [HMT's Green Book](#). For non-transport bids it should be consistent with [MHCLG's appraisal guidance](#). For bids requesting funding for transport projects this should be consistent with [DfT Transport Analysis Guidance](#). (Limit 500 words)

The project's Benefit Cost Ratio has been estimated in line with HM Treasury Green Book and MHCLG's appraisal guidance and summarised in line with recommended LUF guidance for cultural projects.

The total value of monetised benefits for the project are estimated to amount to £11,778,196 in present value, in 2021 prices.

The total costs of the project, including Optimism Bias, are estimated to amount to £2,967,067 in present value in 2021 prices.

The resulting BCR of 10.0 demonstrates that the project delivers very high value for money.

Total net additional benefits		Preferred Option (NPV, 2021-22 prices)
<b>Benefits for the BCR</b>		
Economic Value of Skills		£5,622,964
Wellbeing impacts of arts participation		£3,254,645
Health impacts of arts participation		£2,900,588
<b>Total benefits for the BCR</b>	<b>A</b>	<b>£11,778,196</b>
<b>Costs</b>		
LUF cost/ funding ( <i>incl. Optimism Bias</i> )	<b>B</b>	£892,000
Other Public/ Statutory Funding ( <i>incl. Optimism Bias</i> )	<b>C</b>	£82,956
<b>Total cost (LFU + Co-funding)</b>	<b>D</b>	£974,956
Private sector funding ( <i>incl. Optimism Bias</i> )	<b>E</b>	£1,992,111
<b>BCR</b>	<b>(A-E)/D</b>	<b>£10.0</b>

Key assumptions underpinning the cost benefit estimates are as follows:

- Deadweight is accounted for as part of the Reference Case, which discounts the existing activities being delivered and outcomes being achieved as part of business as usual;
- Displacement of 17.9% has been applied in line with HCA Additionality Guide for people and skills projects;
- Leakage of 13.5% has been applied in line with HCA Additionality Guide for people and skills projects;
- Benefits are appraised over 10 years. For economic value of skills benefits, a persistency rate of 10 years is assumed;
- Optimism bias of 11.5% is included in the calculations;

- Costs and benefits are presented in 2021 prices
- A discount rate of 3.5% is applied to future years in order to estimate present value.

In addition, a series of sensitivity tests had been undertaken to test the impact on the BCR of changing some of the key assumptions and variables. The sensitivity tests undertaken are summarised in the table below and include:

- Higher costs – 20% higher than the central case
- Lower benefits – 20% lower than the central case
- Higher displacement – assumed to be 30% compared to 17.9% in the central case
- Higher optimism bias – assumes the upper value of 24% compared to 11.5% in the central case
- Lower optimism bias – assumes the lower value of 2% compared to 11.5% in the central case.

	Central Case	Higher costs (+20%)	Lower benefits (-20%)	Higher displacement (30%)	Higher OB (24%)	Lower OB (2%)
Preferred option	10.0	8.0	7.6	7.8	8.8	11.2

Results of the analysis show that the scheme is able to withstand adverse changes in assumptions, and delivers high value for money.

5.5b Please describe what other non-monetised impacts the bid will have, and provide a summary of how these have been assessed. (Limit 250 words)

The project will establish a new cultural asset for Nine Elms which attracts music-going audiences but is also grassroots in its focus. By targeting its music programmes and affordable ticket offers to residents and children and young people facing disadvantage, WHB will deliver wider social and wellbeing benefits for the local community.

The project will improve residents’ perception/sense of belonging and local pride, and encourage social mixing. It will therefore improve residents’ mental health/quality of life, and strengthen neighbourhood cohesion. Benefits assessed against Understanding Society Survey, Survey of Londoners.

For local children and young people, the music education/training services offered will develop social, emotional, enterprise, discipline skills, equipping them for roles in a range of fields, not just music. Evidenced by WHB student survey, November 2018: 92% agree/strongly agree studying music at WHB has improved their confidence, sense of pride in their achievement.

WHB will contribute to breaking down barriers into music for young people from ethnic minorities and disadvantaged backgrounds, addressing underrepresentation within the music/creative sectors. WHB will enable more children and young people from these

backgrounds to take part in music for the first time, benchmarked against the DCMS Taking Part Survey. Currently, prior to attending WHB, 55% of students never played an instrument/sang. 70% of WHB's advanced students now study at top music conservatoires/universities or have secured music industry roles. Increasing access to these roles results in economic benefits for the individual, while wider society benefits economically and socially from increased diversity in the music/creative sectors.

5.5c Please provide a summary assessment of risks and uncertainties that could affect the overall Value for Money of the bid. (Limit 250 words)

The risk and uncertainties, which could affect the overall Value for Money of the bid are:

- Overall project does not represent value for money
- Residents from Nine Elms and the neighbouring estates, don't come to the venue in forecast numbers
- Failure to attract students, particularly BAME / disadvantaged young people (shortfall against 100% increase in numbers)
- Young people signing-up to creative industries training is below target
- Community members don't volunteer and benefit from upskilling
- Creation of local employment falls below target

Assessment:

The Benefit Cost Ratio has been calculated at £11,578,196. Analysis shows that the project is able to withstand changes in assumptions, and delivers high value for money (see Q5.5a).

Great care has been taken to arrive at a cost effective design, which will endure and provide good quality performance / teaching space, attract high-quality teaching and artists. The distinctive cultural building will enable the latest skills training and reach people UK-wide with a live-streamed concert programme.

Youth and community engagement is likely to be successful owing to WHB's prior experience and relationships in the borough (10 years +). Strategic marketing, communications and audience development will attract a breadth of users/audiences.

Working with the LBW's Work Match scheme / education providers, means that employment opportunities will benefit local / young people. The risks that could affect Value for Money are diminished by having established need (WHB's programmes are over-subscribed) and a lack of alternative provision in the borough.

5.5d For transport bids, we would expect the [Appraisal Summary Table](#), to be completed to enable a full range of transport impacts to be considered. Other material supporting the assessment of the scheme described in this section should be appended to your bid.

## PART 6 DELIVERABILITY

### 6.1 Financial

See technical note Table 1 for further guidance.

6.1a Please summarise below your financial ask of the LUF, and what if any local and third party contributions have been secured (please note that a minimum local (public or private sector) contribution of 10% of the bid costs is encouraged). Please also note that a contribution will be expected from private sector stakeholders, such as developers, if they stand to benefit from a specific bid (Limit 250 words)

Our financial ask of the LUF is £800,000. World Heart Beat have £1,771,469 confirmed third party contributions from a mix of public and private sector sources. This includes £375,000 from Eco-World Ballymore, the developer, under our S106. A successful application to the LUF would leave World Heart Beat with £89,578 to raise.

#### WHB confirmed funding

Evidence provided for 94% of the funding detailed below (question 6.1c). Gaps relate to small individual donations.

Funder	Amount £
Ballymore (S106)	375,000
HEARST	50,000
Knight Frank	15,000
Big Issue Invest	150,000
<b>Corporate TOTAL</b>	<b>590,000</b>
D.Bokor-Ingram	10,000
J.Sutcliffe	200,000
J.Mellon	25,000
Seats	67,700
T.Banks	12,000
T.Mansfield	20,000
N.Thomlinson	50,000
Gift Aid	24,569
<b>Individuals TOTAL</b>	<b>409,269</b>
DCMS CRF	42,100
Big Issue	32,300
<b>Statutory TOTAL</b>	<b>74,400</b>
29th May	15,000
Backstage x 2	125,000
Cockayne	50,000
Coln Trust	10,000
Fidelity UK	75,000
Foyle x 2	70,000

Garfield Weston	50,000
Linbury x 2	100,000
Mactaggart	10,000
Rivers	10,000
Story of Christmas	30,000
Insurers' Company	4,000
<b>Trusts TOTAL</b>	<b>697,800</b>

**TOTAL £1,771,469**

6.1b Please also complete Tabs C and D in the **appended excel spreadsheet**, setting out details of the costs and spend profile at the project and bid level in the format requested within the excel sheet. The funding detail should be as accurate as possible as it will form the basis for funding agreements. Please note that we would expect all funding provided from the Fund to be spent by 31 March 2024, and, exceptionally, into 2024-25 for larger schemes.

6.1c Please confirm if the bid will be part funded through other third-party funding (public or private sector). If so, please include evidence (i.e. letters, contractual commitments) to show how any third-party contributions are being secured, the level of commitment and when they will become available. The UKG may accept the provision of land from third parties as part of the local contribution towards scheme costs. Where relevant, bidders should provide evidence in the form of an attached letter from an independent valuer to verify the true market value of the land.

Yes

6.1d Please explain what if any funding gaps there are, or what further work needs to be done to secure third party funding contributions. (Limit 250 words)

A successful application to the LUF would leave a further third party contribution of £89,578 to raise. Currently, World Heart Beat have £214,000 of pending applications (in excess of the funding gap), on the basis that not all of these will be successful and/or grants will be made at a lower level than requested.

6.1e Please list any other funding applications you have made for this scheme or variants thereof and the outcome of these applications, including any reasons for rejection. (Limit 250 words)

Please see below, the other funding applications World Heart Beat has made for this project and the reasons for rejection, where applicable.

WHB Pending applications

Backstage (£100,000)

Clore Duffield (£50,000)

Garfield Weston (£49,000)

ZEDRA (£15,000)

**TOTAL £214,000**

WHB declined applications

GLA Good Growth (£489,000): the funder was heavily oversubscribed with bids and decided to prioritise a smaller number of large, high-profile schemes.

Leathersellers' Livery (£20,000): the livery redeployed their capital funding to address frontline COVID response services.

Viridor (£50,000): despite initial consultation, the funder considered the project not eligible owing to too much education activity.

Wolfson Foundation (£50,000): the funder opted to prioritise funding for larger national institutions, with Arts Council NPO Band 4 status.

6.1f Please provide information on margins and contingencies that have been allowed for and the rationale behind them. (Limit 250 words)

A cautious approach has been taken to all budget and financial forecasts for the delivery of the project to build a music education centre and concert venue.

The pre-tender estimate:

- is robust, given the traditional procurement being followed. The procurement model requires the design to be fully resolved prior to the works commencing on site and the WHB project is at RIBA Plan of Works 2020, stage 4 – 'technical design'.



- includes a margin of 25%. This is broken down; main contractors preliminaries, 18%; overheads & profit, 7%.
- includes a contingency equivalent to 10%. The contingency is calculated on the cost of the build plus the prelim's and contractor's overhead and profit.

In the event that the post-tender budget is higher than expected, or a cost overrun occurs, WHB has the skills and capacity to generate further funding through individual donors (major gifts and seat naming scheme). They have a warm prospect pool, which they are cultivating and they have a track record of securing gifts between £1,000 and £200,000 for this project.

Forecasts for the initial operation of the venue are also cautious. The model assumes that the percentage of young people receiving bursaries and instruments remains at 50%. Ticketing has been modelled on a gradual increase in average yield, beginning at £17 on opening (whilst offering accessible community tickets) and an average capacity of 60%. Overall earned income generated increases steadily from £124,010 (current benchmark) to £413,404 by the third full year of operation (2025-26).

6.1g Please set out below, what the main financial risks are and how they will be mitigated, including how cost overruns will be dealt with and shared between non-UKG funding partners. (you should cross refer to the Risk Register). (Limit 500 words)

Inadequate funding: The traditional, lump sum procurement selected, will require the charity to evidence that it has sufficient funds available at the signing of the contract. £1.77m is already in place. Significant funding sources include £375k from Eco-World Ballymore, Backstage and Fidelity UK, plus major gifts from individuals.

Cost overrun & cashflow: Plans for the works follow the RIBA Plan of Work for 2020. At the point of tender design stage 4 – 'technical design' – has been reached. The consequences of changes to the brief have been explained in detail to the charity.

Costs will be monitored on a monthly basis with the project cashflow, to minimise overrun. Procurement is via a single lump sum tender. The pre-tender estimate includes a contingency of 10%. Any cost overrun will be the responsibility of the charity, which will continue to fundraise throughout the project period.

WHB's existing academy building was converted in May 2012, under the current leadership, within tight budget constraints. Since opening has increased its fundraised income year-on-year and despite the challenges of COVID, has achieved 90% of its revenue income to year-end August 2021.

Programme overrun: The developer has completed works to the unit, to 'shell standard', and has provided plans and specifications for the architectural, structural and M&E works; meaning that issues related to the existing structure are unlikely to delay the programme. WHB has been granted a Licence to Alter, following review of the fit-out plans by the developer's surveyors.

Planning was discharged by the developer and all other necessary consents will be secured prior to works commencing on site. In the event of delay, the building could be opened with some discrete works remaining.

Demand for building materials has increased post-COVID and there remains a risk that delays in procuring materials could affect the programme. WHB has a highly experienced project team to manage the build. All principal consultants are appointed to perform their services in accordance with the RIBA Plan of Work 2020. The principal consultants will be retained for RIBA stage 5 – 'manufacturing and construction'. Together with the Change Board (see 6.3a), they will monitor the programme and ensure the prompt address of any issues.

Contractor in financial difficulties: A number of possible contractors are being approached to ascertain their willingness to submit a tender for the works; each of these are well-known / established companies with a track record for projects of a similar size/ nature/complexity. Prior to letting the contract a financial due diligence check on the contractor will be undertaken.

Termination of the building contract: Whilst the published form of building contract proposed includes the right of termination by either party, this is unlikely to arise. Prior to such an eventuality arising, other remedies including mediation would be explored fully.

## 6.2 Commercial

See technical note Section 4 and Table 1 for further guidance.

6.2a Please summarise your commercial structure, risk allocation and procurement strategy which sets out the rationale for the strategy selected and other options considered and discounted. The procurement route should also be set out with an explanation as to why it is appropriate for a bid of the scale and nature submitted.

Please note - all procurements must be made in accordance with all relevant legal requirements. Applicants must describe their approach to ensuring full compliance in order to discharge their legal duties. (Limit 500 words)

### Commercial Structure

World Heart Beat is a registered charity and limited company. It also has a CIC, which is in place to manage commercial income. WHB's finances are managed by the CEO and McKelvie & Co LLP. They are overseen by the Board of Trustees, with expert representation in this area from trustee, Zac Quinn, who has had a long career in financial control for major banks such as UBS.

LB Wandsworth has entered in a binding agreement with WHB (the Social Value Agreement – ‘SVA’) whereby WHB has to undertake and complete a range of activities to support cultural activity in Nine Elms and the surrounding area. LBW has no financial obligations under the SVA but does have a detailed monitoring role to ensure that WHB is meeting its obligations.

LBW is used to working with third parties on the delivery of projects of this kind, ranging from joint venture arrangements (such as the Winstanley/York Road regeneration) through direct funding agreements (for example £13m CIL investment via NHS Property Services for new Nine Elms Health Centre) or as accountable body for delivery through partnership arrangements (for example the ERDF funded Greening Business project).

#### Risk Allocation

Apart from the consequential risk to WHB’s reputation arising from the charity failing to meet its obligations under the SVA, LBW has no financial risk. In the event that WHB were unable to continue its activities at Nine Elms and vacated the building, the lease held WHB would be forfeited and would revert back to the landlord, Eco-World Ballymore. The charity’s financial liability to the landlord comprises a peppercorn rent (£1 per annum) and a contribution towards the service charge of the building and the associated property insurances.

#### Procurement Strategy

The procurement strategy has been informed by the charity’s objectives for the building, and appropriateness for the scale and nature of the project. All legal requirements have been complied with.

The following forms of procurement were considered:

- Design & build
- Management contracting
- Construction management
- Two stage tender
- Traditional

The charity has opted for traditional procurement. Whilst a slower form, because it relies on the design of works being fully resolved on site (extending the design programme and resulting in a later start date), it has several key advantages. Quality is optimised, costs mitigated and delays avoided with this approach. Following advice from its professional advisors, the charity opted for a traditional lump sum contract (IFC 2016 with Contractor’s Design Portion).

In order to drive value through procurement, WHB has engaged MDA Consulting as cost consultant and principal designers, to work with architect Rory Aitkenhead and EA, John Myers (see Delivery Plan appendix for more).

### **6.3 Management**

See technical note Section 4 and Table 1 for further guidance

Delivery Plan: Places are asked to submit a delivery plan which demonstrates:

- Clear milestones, key dependencies and interfaces, resource requirements, task durations and contingency.
- An understanding of the roles and responsibilities, skills, capability, or capacity needed.
- Arrangements for managing any delivery partners and the plan for benefits realisation.
- Engagement of developers/ occupiers (where needed)
- The strategy for managing stakeholders and considering their interests and influences.
- Confirmation of any powers or consents needed, and statutory approvals e.g. Planning permission and details of information of ownership or agreements of land/ assets needed to deliver the bid with evidence
- Please also list any powers / consents etc needed/ obtained, details of date acquired, challenge period (if applicable) and date of expiry of powers and conditions attached to them.

6.3a Please summarise the delivery plan, with reference to the above (Limit 500 words)

**Milestones, dependencies etc:**

Notification of the award of WHB’s Cultural Anchor Tenancy - 25 July 2017. Following initial fundraising, architects (GRID) were appointed. However, owing to COVID, WHB's architect stood down and fundraising was delayed. Rory Aitkenhead was appointed as architect in June 2020 and the core Design Team appointed. RIBA Stage 4 - ‘technical design’ – was reached by November 2020, following considerable re-working of the design, informed by the pandemic. The project has now gone to tender and build is set to commence on 31/08/2021 with opening on 31/05/2022.

Key dependencies have included the completion of the ‘Shell and Core’ by Ballymore (July 2020) and the design sign-off by the developer, to enable procurement to proceed. Looking forward, the project is split into 6 stages to mitigate risk: Base Build + PSum#1-5. These stages overlap, with the longest phase, Base Build, running from 31/08/2021 to 26/02/2022.

In order to deliver the project with the least cost and risk, the traditional ‘lump sum’ procurement has been selected, which means resource requirements are known in detail. The budget carries a contingency equivalent to 10%. The timeline is cautious. It may be possible to open the building prior to completion if the project overruns.

**Roles and responsibilities etc:**

The project has gone to tender and the key roles for the project are set out below. A diagram is provided in the accompanying delivery plan together with further information about the cited roles.

<b>Who</b>	<b>Role / Responsibility</b>
WHB	Responsibility for fundraising and delivery. Future operation subject to targets in the SVA, agreed with LBW
LBW	Has oversight of the project. In respect of LUF, a contract with WHB will ensure project funds are controlled
WHB Board	Trustees of WHB have overall responsibility
Project Team	WHB AD, CEO, architect and EA who have responsibility for the project
Capital Project Team	Led by the architect, it comprises the EA, the Principal Consultants – MDA cost consultants and principal designers, structural and service engineers and acoustic consultant
Change Board	The forum for the Project Team, developer (Ballymore) and LBW to track progress. Risk register is reviewed. Chaired by WHB trustee, Nick Bush

**Managing any delivery partners:**

Traditional Procurement: the project has gone to tender for the base build. The further 5 x Provisional Sums are described in the tender documents, but will not be contracted initially. This standard arrangement incentivises the contractor to be awarded these phases of work. WHB retains the right to tender, if appropriate.

The Contract Administrator will be Rory Aitkenhead, who will manage Change Control via RFI (requests for information).

**Developer engagement:**

The developer, Ballymore and their surveyors, attend the Change Board. Matters e.g. construction standards are handled through the lease.

**Stakeholders management:**

The key stakeholders for WHB to manage are LBW and Ballymore. This is done through the Change Board.

**Consents / statutory approvals:**

- External signage planning consent – lodged under ref 2021/0986
- BREAM assessment– LBW to award, on completion
- Building control: 16 items, on project completion

**Consents obtained etc:**

- Lease agreement – 25/09/2018
- Premises license – 30/03/2021

6.3b Has a delivery plan been appended to your bid?	<input checked="" type="checkbox"/> Yes  <input type="checkbox"/>
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<p>6.3c Can you demonstrate ability to begin delivery on the ground in 2021-22?</p>	<p><input checked="" type="checkbox"/> Yes <input type="checkbox"/></p>
<p>6.3e Risk Management: Places are asked to set out a detailed risk assessment which sets out (word limit 500 words not including the risk register):</p> <ul style="list-style-type: none"> <li>• the barriers and level of risk to the delivery of your bid</li> <li>• appropriate and effective arrangements for managing and mitigating these risk</li> <li>• a clear understanding on roles / responsibilities for risk</li> </ul>	
<p>The overall responsibility for the project is World Heart Beat's. A monthly Change Board with key personnel from the charity, London Borough of Wandsworth and property developer (Eco-World Ballymore), monitors progress and tackles issues and barriers to progress.</p> <p>There is a high-calibre project management and design team:</p> <p>Rory Aitkenhead – Architect (ARB &amp; RIBA registered)          John Myers – Employer's Agent (over 30 years' of experience)          KUT Partnership – Mechanical &amp; Engineering          Clyde &amp; Co – Solicitors          d&amp;b audiotechnik – Audio Specialists          Hann Tucker Associates – Acoustic Consultants          MDA – Cost Consultants &amp; Principle Designers (H&amp;S)          Miloco – Recording Studio Designers          Sound Space Vision – Auditorium Acousticians          Veda Associates – Structural Engineers          White Light – Stage, Lighting and Audio Visual Specialists</p> <p>There are 13 project risks, set out in the accompanying risk register. Given the advanced stage of the project design and planning, the likelihood of these occurring is rated low or medium.</p> <p>Narrative on the following risks is provided for question 6.1g:</p> <ul style="list-style-type: none"> <li>• Inadequate funding</li> <li>• Cash flow</li> <li>• Cost Overrun</li> <li>• Programme Overrun</li> <li>• Contractor in financial difficulties</li> <li>• Termination of building contract</li> </ul> <p><u>Quality issues:</u> expectations of the contractor in this regard are set out in the tender and there will be continuity of project management consultancy throughout. The EA will oversee the terms of the building contract on behalf of the charity. The 'buildability' of the works, to include the choice of appropriate materials and techniques, and the running costs of the completed building, have been central to the design considerations. Under the Green Lease terms, the construction must meet a 'VERY GOOD' BREAM rating.</p>	

Sound proofing: is critical to the project success, ensuring that the building can operate alongside residential units. Advanced design, appointment of an appropriate contractor and rigorous project management throughout will mitigate. Two acousticians have been consulted and a full acoustic test will be carried out on completion, to confirm the compliance of the works with the tender documents.

Appropriateness of design to fulfil the operational commitments / vision: risk has been mitigated by maximising the buildings flexibility of use and future-proofing the technical infrastructure – ensuring the use of latest kit is utilised and that cabling etc can support digital advancements.

Loss of key personnel: there are two key charity personnel; the Artistic Director and Chief Executive. The charity’s Board has the skills to oversee the charity in the event this happened.

Local reaction: commencement of building may generate interest. The contractor will be required to sign up to the Considerate Contractors Scheme and information about future plans for the space will be available.

Lack of demand: community consultation and oversubscription to WHB’s means this is a low risk. Mitigation will include partnership working, marketing and optimising opportunity from passing footfall.

6.3f Has a risk register been appended to your bid?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/>
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6.3g Please evidence your track record and past experience of delivering schemes of a similar scale and type (Limit 250 words)

London Borough of Wandsworth (LBW) has overseen delivery of numerous Nine Elms infrastructure projects, which together have been worth c.£36m to date, and included a mix of highways, active transport and social infrastructure projects. Other regeneration projects with LBW oversight of the delivery of capital works include:

- Attracting £1bn+ investment in Wandsworth Town Centre over the last decade and developing planning framework for further investment
- Public realm improvements to Balham town centre, achieved a ‘Pineapple Award’ in 2019
- Winstanley and York Road, a joint venture with Taylor Wimpey, received consent for 2.5k homes and a state-of-the-art leisure centre, announced February 2021
- Alton Estate regeneration in Roehampton, planning framework agreed with initial phases commencing 2019
- Putney High Street, has received £1m+ from the Future High Streets Fund (announced May 2021) to complement public realm and highways improvements currently underway

LBW has effectively stewarded WHB and developer, Eco-World Ballymore, to include the provision of in-house expertise and programme management support. LBW has provided this role for 2 further Cultural Anchor tenants in Nine Elms; Matt's Gallery and Chocolate Films.

WHB's Nine Elms project has an expert management and design team, (see Q6.3e) and they have a strong working relationship with LBW. Their project EA has over 30 years' experience and architect is a venue specialist e.g. Boulevard Theatre, Soho.

WHB has a strong operational track record and is an Arts Council NPO. Established in 2009, they have worked extensively with grassroots partners in Wandsworth, overseeing a busy education programme, public concerts and events.

6.3h Assurance: We will require Chief Financial Officer confirmation that adequate assurance systems are in place.

For larger transport projects (between £20m - £50m) please provide evidence of an integrated assurance and approval plan. This should include details around planned health checks or gateway reviews. (Limit 250 words)

The CFO confirms that adequate assurance systems are in place. WHB will lead the project assurance and report to LBW and the developer, Ballymore, through the Change Board (CB).

### **Financial:**

#### **LBW / WHB**

- Funding agreement between LBW & WHB
- LBW will confirm receipt of LU funding
- LBW payment triggers to include WHB 50% advance on signature of contract for works. Further advance on evidence of spend (contractor paid invoices / architect certificates – below)
- LBW key 'control' document will be in place to clarify funding disbursement triggers and manage risks set out in this application

#### **Contractor**

- Contractor paid monthly in arrears
- Contractor submits valuation of work done
- MDA quantity surveyor reviews/recommends payment amount
- Architect reviews/issues a Certificate with amount to invoice for
- Contractor issues an invoice to WHB - checked against the Certificate
- 5% of all Certificates withheld for 6 months post-completion (the Defects Liability Period)
- WHB will track spend against budget/manages cash flow
- WHB report to LBW through the CB



**Programme:**

- Contractor is contracted with a fixed end date, with financial penalties attached if they fail to complete on time
- Monthly meeting of the Project Team (the EA, the architect (lead), WHB CEO and AD) with the contractor. Contractor is required to provide a written report for each meeting to include the % ahead / behind of plan
- Project Team meet weekly to ensure the smooth running
- WHB reports to LBW through the CB

**Quality:**

Inspection/quality assurance leads:

- Rory Aitkenhead – architect
- KUT Partnership – M&E
- Hann Tucker Associates – acoustic consultants

## 6.4 Monitoring and Evaluation

*See technical note Section 4 and Table 1 for further guidance.*

6.4a Monitoring and Evaluation Plan: Please set out proportionate plans for M&E which should include (1000 word limit):

- Bid level M&E objectives and research questions
- Outline of bid level M&E approach
- Overview of key metrics for M&E (covering inputs, outputs, outcomes and impacts), informed by bid objectives and Theory of Change. Please complete Tabs E and F on the **appended excel spreadsheet**
- Resourcing and governance arrangements for bid level M&E

The bid level M&E aims to assess the impact of the new community- and youth-focused music and education facility within the Nine Elms and wider Wandsworth areas and amongst local children, young people and adults. M&E aims to validate:

- Whether the facility has helped to improve cultural engagement across Wandsworth, in particular the local area and amongst children, young people and adults from disadvantaged backgrounds and from ethnic minorities
- Whether the professional development and volunteering opportunities created and new Apprenticeships and new jobs generated have helped to improve employment and career development prospects amongst local residents
- Whether the growth in music teaching offered through the facility has resulted in an increase in children and young people receiving formal qualifications in music-related subjects

- If the facility has delivered wider non-monetised social and wellbeing benefits for the local community, improving the quality of the area, residents' perception/sense of belonging and local pride, neighbourhood cohesion, etc.

The impact of the project will be measured against the inputs, outputs, outcomes and impacts metrics presented in the Theory of Change. For each metric the forecast numbers achieved will be assessed against baselines derived from either WHB's business as usual levels (i.e. current number of students, hours of tuition) or existing relevant data sources/surveys to demonstrate the level of change achieved.

The key metrics, informed by the bid objectives and Theory of Change, are:

### **Inputs**

- £1.77m match funding from third parties, secured by World Heart Beat
- Provision of 'shell and core' from Eco-World Ballymore – £1 per annum, 50-year lease
- Community engagement & partnership working – targeted to estates in Nine Elms

### **Outputs**

- Capital development of new 750m<sup>2</sup> music and education facility within Nine Elms Regeneration zone: 120-seater public concert auditorium; recording studio; teaching and production facilities; community café
- Seven new music teaching and learning programmes in eight genres
- Increase in music tuition to 20,432 hours by year 3 (2025/26)
- Increase in children and young people receiving formal qualifications in music-related subjects (Levels 1-4 and Arts Awards) to 3,274 by year 3 (2025/26)
- Provision of 298 professional development, volunteering opportunities, creation of new jobs targeted to local residents
- 3,700 children and young people participating in culture annually
- 24,730 adult community members participating in culture annually
- Increase in cultural activity for local children and young people and residents, including 108 concerts per annum

### **Outcomes**

- Increase in children and young people from ethnic minorities and disadvantaged backgrounds taking part in music for the first time
- Increased number of young people who have relevant transferrable skills for employment and entrepreneurship

### **Impacts**

- Increased economic returns to students gaining qualifications (including 420 Level 2, 234 Level 3 and 15 Level 4) or local young people and residents taking up professional development, volunteering opportunities, taking up new Apprenticeship, job opportunities (298)
- Improved cultural engagement across Wandsworth
- Improved wellbeing outcomes and neighbourhood cohesion for 700 new learners annually receiving music tuition and for 4,500 local residents participating in outreach programmes

- Increased diversity in the music/creative sectors

M&E will also assess performance against the project delivery milestones through to the venue opening in May 2022.

M&E will be managed and resourced by WHB, with inputs and outputs relating to the facility's construction tracked by the capital project delivery team (reporting to the Change Board) and metrics relating to the increased cultural offer and opportunities managed by WHB's delivery team, supported by independent evaluator Dr Meghan Peterson (King's College London). Data will generally be gathered on a quarterly basis and, in line with the Social Value Agreement, reported to LBW twice per annum.

**Social Value Agreement:** between LBW and WHB, includes a schedule of annual activities and outputs. These are measurable and reporting is required twice per annum. The activities and outputs sit within the following strategic criteria:

- engagement through core activity or through education / outreach programmes
- maintain and build on an outstanding reputation for quality practice
- commitment to the community
- working in partnership and collaboration
- open year-round.

**LBW strategic cultural assessment:** Consultants, Andrea Spain and Andrea Lee, have been appointed to assess the impact of the Nine Elms cultural strategy over time, looking back to 2015/16 and forward to 2022. Spain is a Government economist with experience in regeneration. Lee has media and arts experience, including at the BBC and as Deputy Director of Trinity Laban.

Their work will help inform the Council about how best to consolidate work on the cultural ecosystem in Nine Elms, and support the changing area to meet the borough's 10yr arts and culture strategy. To date they have interviewed a number of key internal stakeholders at LBW. They are setting in place focus groups and community-events related surveys. Their evaluation work will provide benchmarks, metrics and tools to measure cultural development over time.

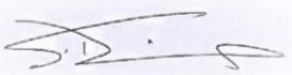
**PART 7 DECLARATIONS**

**7.1 Senior Responsible Owner Declaration**

As Senior Responsible Owner for [*scheme name*] I hereby submit this request for approval to UKG on behalf of [*name of organisation*] and confirm that I have the necessary authority to do so.

I confirm that [*name of organisation*] will have all the necessary statutory powers and other relevant consents in place to ensure the planned timescales in the application can be realised.

Name: Steve Diamond, Head of Economic Development

Signed: 

**7.2 Chief Finance Officer Declaration**

As Chief Finance Officer for LB Wandsworth Council I declare that the scheme cost estimates quoted in this bid are accurate to the best of my knowledge and that World Heart Beat

- has allocated sufficient budget to deliver this scheme on the basis of its proposed funding contribution
- accepts responsibility for meeting any costs over and above the UKG contribution requested, including potential cost overruns and the underwriting of any funding contributions expected from third parties
- accepts responsibility for meeting any ongoing revenue requirements in relation to the scheme
- accepts that no further increase in UKG funding will be considered beyond the maximum contribution requested and that no UKG funding will be provided after 2024-25
- confirm that the authority commits to ensure successful bids will deliver value for money or best value.
- confirms that the authority has the necessary governance / assurance arrangements in place and that all legal and other statutory obligations and consents will be adhered to.

Name:  
Fenella Merry

Signed: 

### **7.3 Data Protection**

Please note that the The Ministry of Housing, Communities and Local Government (MHCLG) is a data controller for all Levelling Up Fund related personal data collected with the relevant forms submitted to MHCLG, and the control and processing of Personal Data.

The Department, and its contractors where relevant, may process the Personal Data that it collects from you, and use the information provided as part of the application to the Department for funding from the Levelling Up Fund, as well as in accordance with its privacy policies. For the purposes of assessing your bid the Department may need to share your Personal Data with other Government departments and departments in the Devolved Administrations and by submitting this form you are agreeing to your Personal Data being used in this way.

Any information you provide will be kept securely and destroyed within 7 years of the application process completing.

**You can find more information about how the Department deals with your data [here](#).**

**Annex A - Project One Summary** (only required for a package bid)

Project 1	
A1. Project Name	
A2. Strategic Linkage to bid: Please enter a brief explanation of how this project links strategically to the overall bid. (in no more than 100 words)	
A3. Geographical area: Please provide a short description of the area covered by the bid ( <u>in no more than 100 words</u> )	
A4. OS Grid Reference	
A5. Postcode	
A6. For Counties, Greater London Authority and Combined Authorities/Mayoral Combined Authorities, please provide details of the district council or unitary authority where the bid is located (or predominantly located)	
A7. Please append a map showing the location (and where applicable the route) of the proposed scheme, existing transport infrastructure and other points of particular interest to the bid e.g. development sites, areas of existing employment, constraints etc.	<input type="checkbox"/> Yes <input type="checkbox"/> No
A8. Project theme Please select the project theme	<input type="checkbox"/> <b>Transport investment</b> <input type="checkbox"/> <b>Regeneration and town centre investment</b> <input type="checkbox"/> <b>Cultural investment</b>
A9. Value of capital grant being requested for this project (£):	
A10. Value of match funding and sources (£):	
A11. Value for Money	

<p>This section should set out the full range of impacts – both beneficial and adverse – of the project. Where possible, impacts should be described, quantified and also reported in monetary terms. However there may be some impacts where only a qualitative assessment is possible due to limitations in the available analysis. There should be a clear and detailed explanation of how all impacts reported have been identified, considered and analysed. When deciding what are the most significant impacts to consider, bidders should consider what impacts and outcomes the project is intended to achieve, taking into account the strategic case, but should also consider if there are other possible significant positive or negative impacts, to the economy, people, or environment (Limit 250 word)</p>	
<p>A12. It will be generally expected that an overall Benefit Cost Ratio and Value for Money Assessment will be reported in applications. If this is not possible, then the application should include a clear explanation of why not.</p>	
<p>A13. Where available, please provide the BCR for this project</p>	
<p>A14. Does your proposal deliver strong non-monetised benefits? Please set out what these are and evidence them.</p>	
<p><b>A15. Deliverability</b> Deliverability is one of the key criteria for this Fund and as such any bid should set out any necessary statutory procedures that are needed before it can be constructed.</p>	
<p><b>A16. The Bid – demonstrating investment or ability to begin delivery on the ground in 2021-22</b>  As stated in the prospectus UKG seeks for the first round of the funding that priority will be given to bids that can demonstrate investment and ability to deliver on the ground in 2021-22</p>	
<p>A17. Does this project includes plans for some LUF expenditure in 2021-22?</p>	<p><input type="checkbox"/> Yes</p> <p><input type="checkbox"/> No</p>
<p>A18. Could this project be delivered as a standalone project or do it require to be part of the overall bid?</p>	<p><input type="checkbox"/> Yes</p> <p><input type="checkbox"/> No</p>

A19. Please provide evidence	
A20. Can you demonstrate ability to deliver on the ground in 2021-22.	<input type="checkbox"/> Yes <input type="checkbox"/> No
A21. Please provide evidence	
<b>Statutory Powers and Consents</b>	
A22. Please list separately each power / consents etc obtained, details of date acquired, challenge period (if applicable) and date of expiry of powers and conditions attached to them. Any key dates should be referenced in your project plan.	
A23. Please list separately any <u>outstanding</u> statutory powers / consents etc, including the timetable for obtaining them.	



**Annex B - Project Two description and funding profile** (only required for package bid)

Project 2	
B1. Project Name	
B2. Strategic Linkage to bid:  Please enter a brief explanation of how this project links strategically to the overall bid. (in no more than 100 words)	
B3. Geographical area: Please provide a short description of the area covered by the bid ( <u>in no more than 100 words</u> )	
B4. OS Grid Reference	
B5. Postcode	
B6. For Counties, Greater London Authority and Combined Authorities/Mayoral Combined Authorities, please provide details of the district council or unitary authority where the bid is located (or predominantly located)	
B7. Please append a map showing the location (and where applicable the route) of the proposed scheme, existing transport infrastructure and other points of particular interest to the bid e.g. development sites, areas of existing employment, constraints etc.	
B8. Project theme Please select the project theme	<input type="checkbox"/> <b>Transport investment</b> <input type="checkbox"/> <b>Regeneration and town centre investment</b> <input type="checkbox"/> <b>Cultural investment</b>
B9. Value of capital grant being requested for this project (£):	
B10. Value of match funding and sources (£):	
B11. Value for Money	

<p>This section should set out the full range of impacts – both beneficial and adverse – of the project. Where possible, impacts should be described, quantified and also reported in monetary terms. However there may be some impacts where only a qualitative assessment is possible due to limitations in the available analysis. There should be a clear and detailed explanation of how all impacts reported have been identified, considered and analysed. When deciding what are the most significant impacts to consider, bidders should consider what impacts and outcomes the project is intended to achieve, taking into account the strategic case, but should also consider if there are other possible significant positive or negative impacts, to the economy, people, or environment</p>	
<p>B12. It will be generally expected that an overall Benefit Cost Ratio and Value for Money Assessment will be reported in applications. If this is not possible, then the application should include a clear explanation of why not.</p>	
<p>B13. Where available, please provide the BCR for this project</p>	
<p>B14. Does your proposal deliver strong non-monetised benefits? Please set out what these are and evidence them.</p>	
<p><b>B15. Deliverability</b> Deliverability is one of the key criteria for this Fund and as such any bid should set out any necessary statutory procedures that are needed before it can be constructed.</p>	
<p><b>B16. The Bid – demonstrating investment or ability to begin delivery on the ground in 2021-22</b> As stated in the prospectus UKG seeks for the first round of the funding that priority will be given to bids that can demonstrate investment and ability to deliver on the ground in 2021-22</p>	
<p>B17. Does this project includes plans for some LUF expenditure in 2021-22?</p> <p><input type="checkbox"/> Yes</p> <p><input type="checkbox"/> No</p>	
<p>B18. Could this project be delivered as a standalone project or do it require to be part of the overall bid?</p> <p><input type="checkbox"/> Yes</p>	

	<input type="checkbox"/> No
B19. Please provide evidence	
B20. Can you demonstrate ability to deliver on the ground in 2021-22.	<input type="checkbox"/> Yes <input type="checkbox"/> No
B21. Please provide evidence	
<b>Statutory Powers and Consents</b>	
B22. Please list separately each power / consents etc obtained, details of date acquired, challenge period (if applicable) and date of expiry of powers and conditions attached to them. Any key dates should be referenced in your project plan.	
B23. Please list separately any <u>outstanding</u> statutory powers / consents etc, including the timetable for obtaining them.	

**Annex C – Project Three- description and funding profile** (only required for package bid)

Project 3	
C1. Project Name	
C2. Strategic Linkage to bid:  Please enter a brief explanation of how this project links strategically to the overall bid. (in no more than 100 words)	
C3. Geographical area: Please provide a short description of the area covered by the bid ( <u>in no more than 100 words</u> )	
C4. OS Grid Reference	
C5. Postcode	
C6. For Counties, Greater London Authority and Combined Authorities/Mayoral Combined Authorities, please provide details of the district council or unitary authority where the bid is located (or predominantly located)	
C7. Please append a map showing the location (and where applicable the route) of the proposed scheme, existing transport infrastructure and other points of particular interest to the bid e.g. development sites, areas of existing employment, constraints etc.	
C8. Project theme Please select the project theme	<input type="checkbox"/> <b>Transport investment</b> <input type="checkbox"/> <b>Regeneration and town centre investment</b> <input type="checkbox"/> <b>Cultural investment</b>
C9. Value of capital grant being requested for this project (£):	
C10. Value of match funding and sources (£):	
C11. Value for Money	

<p>This section should set out the full range of impacts – both beneficial and adverse – of the project. Where possible, impacts should be described, quantified and also reported in monetary terms. However there may be some impacts where only a qualitative assessment is possible due to limitations in the available analysis. There should be a clear and detailed explanation of how all impacts reported have been identified, considered and analysed. When deciding what are the most significant impacts to consider, bidders should consider what impacts and outcomes the project is intended to achieve, taking into account the strategic case, but should also consider if there are other possible significant positive or negative impacts, to the economy, people, or environment</p>	
<p>C12. It will be generally expected that an overall Benefit Cost Ratio and Value for Money Assessment will be reported in applications. If this is not possible, then the application should include a clear explanation of why not.</p>	
<p>C13. Where available, please provide the BCR for this project</p>	
<p>C14. Does your proposal deliver strong non-monetised benefits? Please set out what these are and evidence them.</p>	
<p><b>C15. Deliverability</b>                  Deliverability is one of the key criteria for this Fund and as such any bid should set out any necessary statutory procedures that are needed before it can be constructed.</p>	
<p><b>C16. The Bid – demonstrating investment or ability to begin delivery on the ground in 2021-22</b>                  As stated in the prospectus UKG seeks for the first round of the funding that priority will be given to bids that can demonstrate investment and ability to deliver on the ground in 2021-22</p>	
<p>C17. Does this project includes plans for some LUF expenditure in 2021-22?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No</p>
<p>C18. Could this project be delivered as a standalone project or do it require to be part of the overall bid?</p>	<p><input type="checkbox"/> Yes  <input type="checkbox"/> No</p>

C19. Please provide evidence	
C20. Can you demonstrate ability to deliver on the ground in 2021-22.	<input type="checkbox"/> Yes <input type="checkbox"/> No
C21. Please provide evidence	
<b>Statutory Powers and Consents</b>	
C22. Please list separately each power / consents etc obtained, details of date acquired, challenge period (if applicable) and date of expiry of powers and conditions attached to them. Any key dates should be referenced in your project plan.	
C23. Please list separately any <u>outstanding</u> statutory powers / consents etc, including the timetable for obtaining them.	

**ANNEX D - Check List Great Britain Local Authorities**

Questions	Y/N	Comments
<b>4.1a Member of Parliament support</b>		
MPs have the option of providing formal written support for one bid which they see as a priority. Have you appended a letter from the MP to support this case?	Y	Letter from Marsha de Cordova MP, Battersea constituency.  Additional letter of support from the Mayor of London also provided.
<b>Part 4.2 Stakeholder Engagement and Support</b>		
Where the bidding local authority does not have responsibility for the delivery of projects, have you appended a letter from the responsible authority or body confirming their support?	Y	Letter from Leader of the Council, Ravi Govindia provided to confirm WHB are responsible.  Supplementary letter from WHB confirming they are responsible for delivery.
<b>Part 4.3 The Case for Investment</b>		
For Transport Bids: Have you provided an Option Assessment Report (OAR)	N/A	
<b>Part 6.1 Financial</b>		
Have you appended copies of confirmed match funding?	Y	
The UKG may accept the provision of land from third parties as part of the local contribution towards scheme costs. Please provide evidence in the form of a letter from an independent valuer to verify the true market value of the land. Have you appended a letter to support this case?	N	
<b>Part 6.3 Management</b>		
Has a delivery plan been appended to your bid?	Y	
Has a letter relating to land acquisition been appended?	N/A	Shell and core fit out of an existing building
Have you attached a copy of your Risk Register?	Y	
<b>Annex A-C - Project description Summary (only required for package bid)</b>		
Have you appended a map showing the location (and where applicable the route) of the proposed scheme, existing transport infrastructure and other points of particular interest to the bid e.g. development sites, areas of existing employment, constraints etc.	N/A	

Questions	Y/N	Comments
<b>Part 1 Gateway Criteria</b>		
You have attached two years of audited accounts		
You have provided evidence of the delivery team having experience of delivering two capital projects of similar size and in the last five years		
<b>Part 4.2 Stakeholder Engagement and Support</b>		
For transport bids, have you appended a letter of support from the relevant district council		
<b>Part 6.1 Financial</b>		
Have you appended copies of confirmed match funding		
The UKG may accept the provision of land from third parties as part of the local contribution towards scheme costs. Please provide evidence in the form of a letter from an independent valuer to verify the true market value of the land.		
<b>Part 6.3 Management</b>		
Has a delivery plan been appended to your bid?		
Has a letter relating to land acquisition been appended?		
Have you attached a copy of your Risk Register?		
<b>Annex A-C - Project description Summary (only required for package bid)</b>		

## Annex E Checklist for Northern Ireland Bidding Entities



Questions		Y/N	Comments
<b>Part 1 Gateway Criteria</b>			
You have attached two years of audited accounts			
You have provided evidence of the delivery team having experience of delivering two capital projects of similar size and in the last five years			
<b>Part 4.2 Stakeholder Engagement and Support</b>			
For transport bids, have you appended a letter of support from the relevant district council			
<b>Part 6.1 Financial</b>			
Have you appended copies of confirmed match funding			
The UKG may accept the provision of land from third parties as part of the local contribution towards scheme costs. Please provide evidence in the form of a letter from an independent valuer to verify the true market value of the land.			
<b>Part 6.3 Management</b>			
Has a delivery plan been appended to your bid?			
Has a letter relating to land acquisition been appended?			
Have you attached a copy of your Risk Register?			
<b>Annex A-C - Project description Summary (only required for package bid)</b>			
Have you appended a map showing the location (and where applicable the route) of the proposed scheme, existing transport infrastructure and other points of particular interest to the bid e.g. development sites, areas of existing employment, constraints etc.			