



Department for  
Digital, Culture,  
Media & Sport



# Cultural Development Fund: Round Three Guidance for applicants

May 2022

Programme administered  
by Arts Council England

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Cannon Hall walled gardens. Photo © Barnsley Museums

# Summary of key information

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Below is an outline summary of key information. Please see [section three](#) for full eligibility criteria.

## What is the focus of the Cultural Development Fund?

### Aims and outcomes

The aim of the Cultural Development Fund is to level up through investment in culture. The fund will unlock local growth and productivity, increase access to creativity and culture, and regenerate communities through capital investment in transformative place-based creative and cultural initiatives. It will capitalise on the untapped potential for investment in creativity and culture while addressing the regional undersupply and demand for capital funding in creative and cultural infrastructure.

Through implementing creative and cultural initiatives, the Cultural Development Fund will support places to achieve the following outcomes:

- **Unlock local economic growth and productivity** – using capital investment in creative and cultural initiatives to grow our world-leading creative industries regionally, create new sustainable jobs, and increase inclusive opportunities for creative and cultural careers.
- **Become more attractive places in which to live, work, visit and invest** – driving regeneration in marginalised places, particularly places with the lowest levels of cultural engagement across England ([109 Levelling Up for Culture Places](#)) by using creative and cultural investment to support recovery and renewal, retain and attract business investment and tourism, increase civic pride and cultural engagement, and foster community cohesion and strong local institutions and assets.
- **Strengthen local leadership, partnerships and capability** – creating resilient, diverse leadership and partnerships, and improving skills in the creative and cultural sectors and local government in order to secure recovery and promote inclusive growth.

All applications must respond to the first outcome ('unlock local economic growth and productivity') and at least one other ('become more attractive places to live, work, visit and invest/strengthen local leadership, partnerships and capability'). The strongest applications will provide robust responses to all three outcomes.

The focus is on supporting places to develop by offering:

- new strategic approaches to accelerating growth in high-performing and innovative sectors
- a focus on the creation of a rebalanced economy that will deliver prosperity to all, regardless of geography
- a continued emphasis on the role of culture, heritage and creative industries in making attractive places to live, work, visit and invest in
- local ownership of locally developed growth initiatives, agreed in partnership with local and central government

## Who can apply?

The Cultural Development Fund is open to places in England (excluding London) that have a strategic vision for their development and can demonstrate both cultural maturity and commitment to creative and culture-led growth but need investment in physical and/or digital infrastructure or other assets to accelerate and maximise their impact. Applications are particularly welcomed from towns and cities identified as [109 Levelling Up for Culture Places](#) and priority will be given to supporting applications from these places.

It is expected that applications will be from a **partnership for the area**, led by a local authority, Local Enterprise Partnership or other appropriate body that would lead a consortium of partners from both the public and private sectors, and the voluntary sector where appropriate. It is expected that at least one partner would be from the cultural, heritage or commercial creative industries, depending on who is most appropriate to meet the aims and objectives of the proposed activity.

One organisation must act as the lead organisation and submit the application. The lead applicant must be a formally constituted organisation.

## When are the key dates of this fund?

The fund will be managed via Arts Council England's online grant management system, Grantium.

The portal for Expressions of Interest for the Cultural Development Fund will open on Grantium at 9am on **Monday 6 June 2022**.

Before applying, applicants will need to create a user account and applicant profile on Grantium; profile approval may take up to 10 working days. Applicants who do not have a profile on Grantium are encouraged to create one as early as possible. Applicants with an existing profile should check their details are up to date.

There will be an Expression of Interest stage (which all applicants must complete before being able to submit a full application), after which projects that are considered to have the potential to make a significant contribution to the aims and outcomes of the Cultural Development Fund will be invited to submit a full application.

The online Expression of Interest form will open on Grantium at **9am on Monday 6 June 2022**.

The deadline for submitting Expressions of Interest is **midday on Friday 29 July 2022**.

The full online application form will open on Grantium at **12pm (midday) Monday 19 September 2022**.

The deadline for submitting full applications is **midday Friday 18 November**.

### How much funding is available?

The fund has a total budget of £30.2 million for 2022/23, which includes £25 million for capital activity and £5.2 million for resource (project) activity. It is anticipated that there will be at least one further round of the Cultural Development Fund, currently expected to commence in spring 2024.

High demand for this fund is anticipated and applicants are advised to consider carefully how well their project meets the aims of the fund before submitting an Expression of Interest.

### How much can be applied for per application?

Between £2 million (minimum) and £5 million (maximum).

Applicants can apply for capital (asset) activity with a limited proportion of resource activity (project activity). Applicants can apply for a **maximum of £700,000** for supporting resource activity.

### When must the activity take place?

Activities must start no earlier than **5 April 2023**.

Activities must end no later than **31 March 2026**.

### Minimum match funding from other sources

There is a minimum requirement of **15 per cent** match funding.

Applicants are encouraged to include some non-public funding (for example corporate sponsorship, individual giving, crowdfunding, social investment) within their match. It can be made up of a combination of public, private, social and/or in-kind funding. It would generally be expected that no less than 50 per cent of match funding would be cash.

Match funding will form one part of our overall assessment of a project's value for money.

**Example:** If a proposed programme costs £5 million in total, at least £750,000 of this should be sourced from a combination of public, private, social and in-kind funding (15 per cent of the total cost). The request from the Cultural Development Fund could be a maximum of £4.25 million (85 per cent of the total project cost).

### When will decisions be made?

Decisions on final successful projects will be made by the Secretary of State for Digital, Culture, Media & Sport. Applicants will be notified in **March 2023**.

## **How will the fund be managed?**

Arts Council England will manage the administrative process for the fund. This includes assessing applications, seeking external comments on applications, issuing funding agreements and monitoring grants. Once the assessment has been completed, recommended applications will be considered by an Expert Advisory Panel. They will use a set of balancing criteria to make final recommendations to the Secretary of State for Digital, Culture, Media & Sport, who will then make the final decision on which applications to fund.

## **What is meant by 'levelling up'?**

In the context of the Cultural Development Fund, levelling up means reducing regional inequalities and spreading prosperity and opportunity across England. [109 Levelling Up for Culture Places](#) have been identified as they have historically low investment and engagement and the Cultural Development Fund is particularly interested in supporting activity in these places.

## **What is meant by 'local economic growth'?**

Within the Cultural Development Fund, information that is considered to assess local economic growth includes the number and nature of:

- new jobs created
- existing jobs safeguarded
- businesses and organisations supported
- participants trained

These metrics are collected in the economic and social outputs datasheet and considered in the context of the local economy. A full template will be published in due course and may be updated with further metrics.

## **What is meant by 'capital activity, construction project and capital expenditure'?**

The Cultural Development Fund is focused on supporting capital activity and expenditure.

Capital activity can include construction projects but also other assets such as equipment for outdoor festivals or digital infrastructure. Digital infrastructure is defined as capital investment in physical and digital assets to enable the use of technology to distribute cultural content into homes, cultural venues and community spaces.

### **What is meant by 'capital activity, construction project and capital expenditure'? (continued)**

For the purposes of the Cultural Development Fund, a construction project is defined as any type of building works that are following the Royal Institute of British Architects (RIBA) design stages and/or are required to comply with statutory approvals, including:

- building regulations
- outline planning permission
- full planning permission
- listed building consent
- change of use
- conservation area consent
- lawful development certificate

Capital expenditure refers to an amount spent to acquire, maintain or improve fixed assets such as equipment, furniture, fixtures, vehicles or buildings that will be capitalised on the grantee's balance sheet.

Applicants should refer to Cultural Development Fund [Capital Requirements](#) which contains detailed information about contingency, contracting, environmental responsibility, inclusive access, management and maintenance, ownership, procurement, quality, and security requirements.

### **What is meant by 'culture'?**

For the purposes of the Cultural Development Fund, culture refers to the arts, museums and libraries, and heritage (including built, natural and intangible heritage), including activity in these areas that supports growth in the commercial creative industries.

### **What is meant by 'creative industries'?**

For the purposes of the Cultural Development Fund, creative industries refers to industries with a high intensity of creative occupations. This includes those in creative and non-creative jobs within the creative industries and is a subset of the creative economy. More information, including a list of the sectors included in the creative industries definition, is available [here](#).

These two sectors are complementary, and applicants should take a place-based approach rather than a sector-based approach when forming partnerships and consortia.



# Section one – introduction



Switching town centre Christmas lights on at Experience Barnsley.  
Photo © Barnsley Museums

# Section one – introduction

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## **Welcome from the Parliamentary Under Secretary of State (Minister for Arts)**

Thank you for your interest in the Cultural Development Fund.

A vibrant cultural offering can help boost local growth, increase visitor numbers, improve talent and generate investment. More crucially, it plays a vital role in enriching lives, broadening horizons, and helping build a sense of place and identity.

Culture is an essential component of the Government's Levelling Up agenda. As the Levelling Up White Paper set out, improving access to high-quality culture in previously under-served areas of the country is critical to giving people pride in the cities, towns and villages in which they work and live, helping people in every part of the country to prosper and to unleash their full potential.

The flagship Cultural Investment Fund, of which the Cultural Development Fund is part, is at the heart of Levelling Up through culture. Building on the Government's unprecedented investment in the sector through the Culture Recovery Fund, it offers a unique chance for communities across the country to put culture and creativity at the centre of their post-Covid recovery.

This third round of the Cultural Development Fund will build on the success of the previous two rounds of the fund. Originally launched as part of the Creative Industries Sector Deal in 2018, the first round provided investment to five trailblazing projects in Grimsby, Plymouth, the Thames Estuary, Wakefield and Worcester. The second round of successful projects was announced in March 2022, with exciting projects in Barnsley, Berwick-upon-Tweed, the Isle of Wight, Middlesbrough, Rochdale, Stockport and Torbay receiving funding.

This fund is also part of a number of transformative 'place-based' investment strategies which the Government has developed to build prosperous and proud communities – including the Towns Fund and the Future High Streets Fund. To underpin them, we have also launched innovative new work on how we can formally assess the value that culture and heritage brings to society and factor those benefits into decision-making. Our world-beating cultural and creative industries are vitally important sectors for the future of the UK. They are both fast-growing and innovative, so will play a part in the regeneration of Britain – providing an opportunity for us to level up every part of the country, to share prosperity, and to address long-standing economic challenges.

In addition to creating jobs, improving skills and demonstrating how you will use innovative cultural and creative investment to increase civic pride and community cohesion, this third round asks you to demonstrate how your project will encourage increased skills and development for children and young people.

This is an important chance for us to build momentum and demonstrate that cultural investment can have a transformative economic and social impact on local communities. The third round of the Cultural Development Fund will ensure that cultural opportunities are shared equitably, allowing more people in more places to live creative lives. I encourage all applicants to put forward bold, ambitious and innovative proposals and demonstrate how their projects can provide distinctive and inclusive opportunities for the people who live among them.

## **Lord Parkinson of Whitley Bay**

Parliamentary Under Secretary of State (Minister for Arts)

## About the Department for Digital, Culture, Media & Sport

The Cultural Development Fund is a Department for Digital, Culture, Media & Sport (DCMS) fund administered by Arts Council England.

DCMS helps to drive growth and enrich lives and is responsible for some of our fastest-growing and most innovative sectors. The creative industries, for example, drive job creation and economic growth in all parts of the country, including some of our most marginalised communities. Prior to the Covid-19 pandemic, the creative industries were growing at twice the rate of the economy as a whole and creating jobs at three times the UK average.

In response to the global pandemic, we are enabling our country's economic and social renewal by driving growth, productivity and job creation. We are at the forefront of efforts to level up economic opportunity across all nations and regions of the country by investing in infrastructure, innovation and human capital.

The Cultural Development Fund will help to support these ambitions by providing capital investment to local communities in order to grow an economy that is creative and innovative and that works for everyone.

The Cultural Development Fund is part of the Cultural Investment Fund. The Cultural Investment Fund will provide additional support to creative and cultural institutions that are integral gathering places for our communities, such as museums, libraries and arts centres. The Cultural Investment Fund will also see DCMS increase investment in the infrastructure of regional museums and local libraries and provide £18.5 million for the capital development of York's National Railway Museum. The Cultural Investment Fund will provide a tangible legacy as our recovery from the impact of Covid-19 gains momentum through landmark events such as Unboxed and the Commonwealth Games 2022.

DCMS will work with a number of non-departmental public bodies and other organisations from across the cultural and creative sectors including National Lottery Heritage Fund, Historic England, Nesta and the Creative Industries Council to assess applications to the Cultural Development Fund. Arts Council England is a non-departmental public body, accountable to DCMS, and will manage the grant management process on behalf of DCMS.

## About Arts Council England

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. The organisation supports activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections.

[Let's Create](#), Arts Council England's strategy for 2020–30, is built around three Outcomes and four Investment Principles. They are designed to work together to achieve our vision of a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences.

Arts Council England will be responsible for providing pre-application advice, assessment of applications, and the payment and monitoring of grants. The organisation will deliver these functions on behalf of DCMS in line with the Arts Council's 10-year strategy. For further information on Let's Create, please visit the Arts Council England [website](#).

# Section two – purpose of the Cultural Development Fund



# Section two – purpose of the Cultural Development Fund

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## Aims and outcomes

The aim of the Cultural Development Fund is to level up through investment in culture. The fund will unlock local growth and productivity, increase access to creativity and culture, and regenerate communities through capital investment in transformative place-based creative and cultural initiatives. It will capitalise on the untapped potential for investment in creativity and culture while addressing the regional undersupply and demand for capital funding in creative and cultural infrastructure.

Through implementing creative and cultural initiatives, the Cultural Development Fund will support places to achieve the following outcomes:

- **Unlock local economic growth and productivity** – using capital investment in creative and cultural initiatives to grow our world-leading creative industries regionally, create new sustainable jobs and increase inclusive opportunities for creative and cultural careers.
- **Become more attractive places in which to live, work, visit and invest** – driving regeneration in marginalised places, particularly the [109 Levelling Up for Culture Places](#) and other places with the lowest levels of cultural engagement across England, by using creative and cultural investment to support recovery and renewal, retain and attract business investment and tourism, increase civic pride and cultural engagement, and foster community cohesion and strong local institutions and assets.
- **Strengthen local leadership, partnerships and capability** creating resilient, diverse leadership and partnerships, and

improving skills in the creative and cultural sectors and local government in order to secure recovery and promote inclusive growth.

All applications must respond to the first outcome ('unlock local economic growth and productivity') and at least one other ('become more attractive places in which to live, work, visit and invest/strengthen local leadership, partnerships and capability'). The strongest applications will provide robust responses to all three outcomes.

The focus is supporting places to develop by offering:

- new strategic approaches to accelerating growth in high-performing and innovative sectors
- a focus on the creation of a rebalanced economy that will deliver prosperity to all, regardless of geography
- a continued emphasis on the role of culture and heritage in making attractive places in which to live, work, visit and invest in
- local ownership of locally developed growth initiatives, agreed in partnership with local and central government

## How much funding is available?

This round of the Cultural Development Fund, which will run across 2022/23, has a budget of £30.2 million, which includes £25 million for capital activity and £5.2 million for supporting resource activity. For clarity, the Arts Council defines capital expenditure as an amount spent to acquire, maintain or improve fixed assets such as equipment, furniture, fixtures, vehicles or buildings that will be capitalised on the grantee's balance sheet.

Applicants can apply for capital activity (construction projects and other assets) with a limited proportion of resource activity (project activity). Applicants can apply for a **maximum of £700,000** for supporting resource activity. The fund will support a range of activities, examples of which can be found in [section three](#) of this guidance. The grant request for resource activity **must not** be more than £700,000 of the total grant request.

It is anticipated that there will be at least one further round of the Cultural Development Fund, currently expected to commence in spring 2024.

High demand for this fund is anticipated and applicants are advised to consider carefully how well their project meets the aims of the fund before submitting an Expression of Interest.

**Please note:** all applicants will need to complete the mandatory budget template, which provides a section on capital expenditure (construction projects and other assets) and a section on resource (project activity) expenditure, and upload this on the relevant 'Attachments' screen at full application stage.

# Section three – eligibility



## Section three – eligibility

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Please read the eligibility requirements for the fund carefully. If you do not meet any of these requirements, it will not be possible to consider your application for funding.

### Who can apply to the Cultural Development Fund?

The Cultural Development Fund is open to places (excluding London) in England, where additional investment will unlock significant economic returns and productivity increases. These are places that can demonstrate both cultural maturity and commitment to creative and culture-led growth with a strategic vision for development but need investment to accelerate and maximise impact.

There is no predetermined minimum size of population or geographical area or areas that can apply, and the fund does not wish to preclude benefits being felt in rural areas. However, places will be assessed on their capacity to deliver on the stated objectives and to generate relative economic growth through predominantly capital investment.

Applications are particularly welcomed from towns and cities identified within the [109 Levelling Up for Culture Places](#) and priority will be given to supporting applications from these places.

Plans for renewal of existing assets – including heritage, parks, music venues, pubs and a broad range of community assets – are eligible, providing they reflect the cultural and creative aims of the fund and can demonstrate a clear contribution to the cultural offer in a place.

London is excluded from this fund. The Cultural Development Fund is focused on unlocking economic growth and productivity in other parts of the country. However, the cultural sector and the creative industries are highly networked and exchange between areas participating in the fund and London-based organisations may have a contribution to make. Therefore, partnerships that include organisations within

London are permitted as part of applications, as long as the benefit is predominately realised in the area which is the focus of the application.

Aside from these considerations, no other areas within England are excluded from applying. However, applicants should consider the following:

- A primary outcome of this fund is to unlock local economic growth and productivity through investment in capital assets. The extent to which this is possible depends on the existing economic conditions of local areas as well as on the activity proposed in the application. Applicants should consider how the benefits of that growth will be shared across the communities within their place and will ensure that it does not displace similar existing economic activity in the region. This should include the impact on disadvantaged socio-economic groups and areas with the lowest levels of cultural engagement.
- When reviewing applications, the Expert Advisory Panel will consider the range of areas by using [balancing criteria](#). The panel expects to balance by size of place as well as economic characteristics and will also place particular emphasis on prioritising the [109 Levelling Up for Culture Places](#).
- These 109 places are parts of the country where investment in the arts is significantly below the national average and this fund will be actively seeking to support activity that benefits these areas.
- Organisations that are members of applicant partnerships need not be in the area that is the focus of the application. It is expected that the lead member of the partnership will be located in the area and applicants will need to demonstrate that the partnership's contribution to the locality is sustainable and will be able to contribute to a long-term step change in the economy of that place.



- Applicants should consider carefully how well this programme fits with existing local cultural, creative industries and economic growth strategies and whether the capacity of the local cultural and creative industries sector is of a sufficient scale to enable meaningful engagement. Applicants should also consider and demonstrate in their applications how their proposed activity aligns with other government funds and initiatives that are focused on place-making, including the Levelling Up Fund.
- Applications must be from a partnership for the area including partners from both the public and private sectors, and from the voluntary sector where appropriate. Partnerships are expected to be appropriate and relevant for the nature of the proposed activity. For example, it is expected that public transport organisations would be involved in projects that focused on local attractions or tourism-related activity, to ensure that transport is available where there is increased usage. Applicants should consider whether the diversity of their partnership reflects the population of the place supported through their proposal.
- If the partnership is not constituted as a legal entity in its own right, one member must act as the lead organisation for the application and, if successful, be the accountable body for any grant. The lead applicant must be a formally constituted organisation; this could include but is not limited to local authorities, combined authorities, mayoral authorities, cultural consortia, Local Enterprise Partnerships and other appropriate bodies.
- They will also be the lead organisation for information and communication purposes during the application process and throughout the delivery phase, should the application be successful.
- Applicants are encouraged to demonstrate how partners and lead organisations plan to engage, or have already engaged, with their local communities to develop their proposals and deliver their objectives.
- It is expected that all applications for investment should address environmental sustainability and energy efficiency as a priority. Strong applications will fully consider how their capital assets contribute to sustainability.
- It is expected that all applications for investment should address equality and diversity. Lead applicants and their partner organisations should consider the steps they will take to broaden the [diversity of their workforce and governance](#), including socio-economic diversity, and of their audiences and participants, and the impact of those changes. Strong applications will fully consider the impact of all elements of the proposed activity on equality and diversity, including (but not limited to) recruitment processes and the accessibility of capital assets.
- Applicants in urban areas should consider how they engage or include communities and people living in rural areas, the direct or indirect impacts of programmes on rural areas, and the scale of these impacts, especially in rural locations where the town or city acts as a hub for a wider geography.
- The fund expects to support a mix of projects of varying sizes and delivery timescales, subject to the quality of the proposals received.
- Prior to applying, applicants whose capital activity includes a construction element following the RIBA work stages (RIBA Plan of Work 2020) will need to have completed **a minimum of RIBA Work Stage 1 for those elements, with higher RIBA work stages preferred**. This means that, before applying, these applicants will be expected to have:
  - worked with an architect, if relevant, to identify their needs and the project objectives
  - completed an options appraisal which will detail the different options explored for delivering the needs and the basic feasibility of each option, including the cost, risk and justification for the preferred option

- undertaken a detailed feasibility study and investigation on their preferred option to identify key project constraints such as planning consent, land, and legal and physical limitations to the building
- secured the necessary ownership of the land and buildings (freehold or leasehold ownership) where the proposed construction activity will take place, or have robust plans to purchase the site prior to construction, including obtaining and valuation and condition survey
- Prior to applying, applicants whose capital activity includes purchasing equipment – for instance a city-wide box office system or portable festival equipment – will need to have completed:
  - an options appraisal detailing the different options explored for delivering the needs and the basic feasibility of each option, including the cost, risk and justification for the preferred option
  - a detailed feasibility study and investigation on their preferred option to identify key project constraints such as ongoing costs of maintenance, storage and upgrades
- Proposals that involve a combination of construction projects and other capital asset purchases should provide options appraisals and feasibility studies for both.
- This fund aims to achieve transformational and long-term growth. It will therefore be necessary to demonstrate not only alignment with local growth plans but long-term business-planning that is commercially viable and resilient.

### **Who cannot apply?**

- individuals
- London boroughs and the Greater London Authority
- applicants with a registered address in London except where they

are part of broader partnerships, delivering benefit to areas outside London

- applicants who do not have a minimum of 15 per cent match funding for their application (expected or confirmed)
- applicants whose capital activity includes a construction element following the RIBA Plan of Work (2020) who have not completed a minimum of RIBA Work Stage 1 (RIBA Plan of Work 2020) before applying
- applicants whose proposal includes a construction project where they (or a formal member of the applicant partnership) do not or will not have the appropriate ownership of the land and building(s) where the proposed capital activity will take place

**Please note:** applicants with a registered address in Scotland, Wales or Northern Ireland cannot apply to this fund.

### **What activity can be supported?**

The Cultural Development Fund is an open-access capital-focused fund, which invites local partnerships from places across England to bid for funding for creative and cultural initiatives aligned with local growth strategies.

Planned activities should seek to go beyond economic outputs to consider the social benefits of the proposed projects, with a focus on boosting civic pride through the development and renewal of local institutions and assets.

Applicants should address how they will contribute towards both the fund's aims around economic recovery and growth, and social recovery.

Social recovery could be achieved in the following ways:

- improve the attractiveness of a place and its physical fabric
- boost social and community cohesion

- increase pride/satisfaction in an area
- increase civic activity and cultural engagement

Applications should demonstrate how they align with relevant existing or proposed local strategies, such as the Strategic Economic Plan, and strategic place-based initiatives such as the Levelling Up Fund, Creative People and Places, the Heritage Action Zone programme and other similar initiatives designed to support wider growth or productivity increases.

Activity in the creative industries or tourism sectors that invests in the cultural sector and where there is public benefit is also eligible.

The Cultural Development Fund will support inclusive economic growth by investing in cultural infrastructure to ensure it is fit for purpose and able to meet the needs of communities and the people who work and create within them.

Arts Council England is committed to furthering the objectives of sustainable development and expects projects, as far as possible, to take account of all long-term benefits and costs – environmental, social and economic.

**Please note:** all applications should demonstrate how the resulting assets will be run and that they will be financially and environmentally sustainable.

The fund will support a range of activities, including (but not limited to):

**Capital investment in physical space (construction projects) for culture and creative industries purposes; this could include:**

- new cultural, creative industries and community spaces, regeneration of existing assets (including heritage, music venues, cinemas, parks, pubs and a broad range of community assets), and adaptation or extension of existing cultural venues to increase capacity or extend their function

- investment in affordable workspaces, workshops, research and development facilities, managed workspace business incubation or makerspaces for the cultural and creative industries
- adaptation, reuse or extension of existing buildings, as an alternative to new construction in terms of sustainability and a circular economy. **Please note** if the proposal includes the development of a new building rather than adaptive use, the feasibility study should set out the rationale for a new development
- public realm and environmental improvement work specifically linked to cultural infrastructure, outdoor events infrastructure, landscaping, overhead cover for outdoor event spaces, highway improvements, road redesign, creation of new or improvement of pedestrian access

**Capital investment in other assets for culture and creative industries purposes:**

- portable equipment for outdoor events and festivals
- physical and digital infrastructure to enable the use of technology to distribute cultural content into homes, cultural venues and community spaces, for instance kitting out high-spec digital studios
- large-scale software purchases such as a town- or city-wide box office (as long as they are capitalised on the balance sheet)

**Resource investment for culture and creative industries purposes; this could include:**

- resource investment to facilitate start-up costs of capital assets or core project staffing to manage delivery of activity
- complementary resource investment in cultural events and activities, creative showcases, industry-led cultural development programmes, existing cultural infrastructure

- resource investment to facilitate social and community cohesion
- skills and business support to build capacity and resilience across the creative industries, capacity-building for cultural partnerships
- enterprise and skills development for sustainable culture and creative industries sector growth
- resource investment into communities with low cultural engagement
- training in the use of capital assets such as digital equipment and software

### **What activity cannot be funded by the Cultural Development Fund?**

- activity in the creative industries or tourism sectors where there is no investment in the cultural sector and where there is no public benefit
- activity that is solely located in, or benefits, London
- activities (including buying goods or services) or any part of the project that have already started, been bought, ordered or contracted before a decision is made about the application. This is because activity cannot be funded retrospectively
- costs that are already paid for by other income including the applicant's own funds or any other funding
- capital work to buildings, cultural venues and other types of arts or heritage asset that cannot be completed within the timescale of the fund
- construction projects that do not meet the ownership of land and buildings requirements set out in the fund's [capital requirements](#)
- assets that the applicant plans to sell

- general running costs or overheads such as additional staffing, insurance and maintenance costs
- goods, works or services that have not been procured in accordance with the requirements set out in the fund's [capital requirements](#)

### **When must the activity take place?**

Activities must start no earlier than **5 April 2023**.

Activities must end no later than **31 March 2026**.

### **How much can be applied for per application?**

Between **£2 million** (minimum) and **£5 million** (maximum).

Applicants can apply for capital activity (construction projects and other assets) with a limited proportion of resource activity (project activity). Applicants can apply for **a maximum of £700,000** for supporting resource activity.

### **How much match funding from sources other than the Arts Council is required?**

There is a minimum requirement of **15 per cent** match funding.

Applicants are encouraged to include some non-public funding (for example, corporate sponsorship, individual giving, crowdfunding, social investment) in their match. It can be made up of a combination of public, private, social and/or in-kind funding. It would generally be expected that no less than 50 per cent of match funding would be cash.

Applicants may wish to consider social investment as match funding to support the overall value of an application. Social investment is the term given to investment which seeks to create a social as well as a financial return by providing repayable finance to a socially minded business, project or charity. If a project generates a revenue stream (e.g. studio providers, creative industry workspaces, higher education/ further education expansion), an applicant may be able to secure social investment from a social investor or members of the community. For further advice on social investment, please contact [Good Finance](#). If including social investment or other repayable finance in the budget, applicants must provide details of the terms of the loan, including any security requirements, and ensure that repayments are reflected in the cash flow.

Match funding will form one part of our overall assessment of a project's value for money. Other factors will include robustness of the expenditure budget and cost effectiveness (impact of the proposed activity in the context of the amount requested).

### **Consortia and partnership agreements**

Applications from organisations working as a consortium will be accepted. One organisation must act as the lead organisation and submit the application.

All partners must show a firm commitment to joint working. The application must show the benefits and rationale of working as a consortium.

If the project is funded, Arts Council England will enter into a legally binding grant agreement with the lead organisation. This organisation must accept the Arts Council's terms and conditions of grant and will be solely accountable to the Arts Council for all monitoring information, how all the money is spent, and for the full and successful delivery of the project.

One of Arts Council England's standard terms and conditions of grant support is that the organisation that enters into the funding agreement cannot sub-contract any of the project to other organisations without the Arts Council's prior agreement in writing. If a grant is awarded, before the project can start, the Arts Council must approve a partnership agreement between the lead organisation and the other partners involved in the project. A detailed draft of this agreement must be included with the application as a mandatory attachment.

There is further guidance about [partnership agreements](#) on the Arts Council England website.

### **How we assess local economic growth and social recovery**

Within the Cultural Development Fund, information that is considered to assess local economic growth includes the number and nature of:

- new jobs created
- existing jobs safeguarded
- businesses and organisations supported
- participants trained

These metrics are collected in the economic and social outputs datasheet and considered in the context of the local economic and social conditions.

Social recovery will look different in each place but could include:

- improvements to the attractiveness of a place and its physical fabric
- increased social and community cohesion
- increased pride/satisfaction in an area
- increased civic activity and cultural engagement

Applicants must complete an economic and social outputs datasheet and upload this as a mandatory attachment at full application stage. In addition to projected economic outputs, this sheet includes a free text box in which applicants are asked to describe the local economic and social conditions. Places may not fit neatly into local authority areas so a nuanced approach will be taken to understanding local conditions. Descriptions should include illustrative data, examples of which could be:

- details of (un)employment, income levels, deprivation and wellbeing
- low-level employment
- details of town transport challenges (e.g. insufficient links to existing assets, congestion and air quality issues)
- town centre vacancy rate and footfall
- business growth challenges
- land and development challenges
- skills shortage and low educational attainment
- levels of civic participation
- levels of community cohesion
- levels of cultural engagement

Arts Council England will use the information in the rest of the application and attachments to assess how likely projects are to achieve the outputs forecast in the economic and social outputs datasheet. Some applicants may find they can most effectively demonstrate how their activity will lead to their forecast outputs via a Theory of Change. If so, this can be submitted with the application as an optional attachment. Guidance on producing a Theory of Change can be found within [HM Treasury's Magenta Book](#) (page 24, section 2.2.1).

## What we expect to be included in the feasibility study

Applicants must evidence that a feasibility study has been completed and upload this as a mandatory attachment at full application stage. A feasibility study will typically include the following areas:

- project need – demonstrating: the project business case; which elements are 'mission critical' and which elements are 'nice to have'; how the project relates to the applicant's vision, mission and business plan, e.g. increased visitor attendance, improved earned income leading to greater resilience
- budget – including outline costs relating to construction, fit out, professional fees, relocation/decanting, building closure, project finance, legal advice, irrecoverable VAT, inflation and contingency (not all of these will be relevant to every project)
- funding – review of how viable it will be to achieve the required project funding and an indication of where this funding might come from and when it might be secured (**please note:** the Arts Council will not be able to release capital funds until all income for the capital elements of the project has been confirmed)
- timetable – outline project timetable including, where relevant, design development, procurement, fundraising, construction and launch
- risk – summary of key project risks (including risks and uncertainties resulting from Covid-19) and how these might be addressed
- organisational development – an analysis of existing organisational capacity, relevant skills and experience needed to undertake the project; aspects of the organisation that will need changing or strengthening as a result of the project, e.g. additional staff and training requirements

- revenue implications – indication of likely running costs post-completion, including maintenance, repairs/renewals and how these will be covered
- equality and diversity – how the proposed activity will impact equality and diversity, including (but not limited to) how capital assets will be accessible to disabled people (the Arts Council has published [Building Access: A best practice guide for arts and cultural organisations](#) to support organisations undertaking capital development work to cultural buildings)

In addition, a feasibility study for a construction project will also typically include the following areas:

- site – the appropriateness of the site for the proposed activity and if it will help or hinder the business case; outline of site risks
- drawings/plans – outline diagrammatic representation of spaces and their sizes, interconnections and basic characteristics
- environmental sustainability – outline of the approach to environmental sustainability during design, construction and post-completion, and how the project’s impact on the environment will be minimised
- permissions – outline of statutory permissions and the likelihood of them being obtained, e.g. planning permission and listed building consent
- legal – outline of potential legal issues that will have to be addressed, e.g. site ownership, rights of light and party wall matters
- if proposing the development of a new building rather than adaptive use, the rationale for a new development should be included within the feasibility study

# Section four – how to apply





## Section four – how to apply

### Before you apply

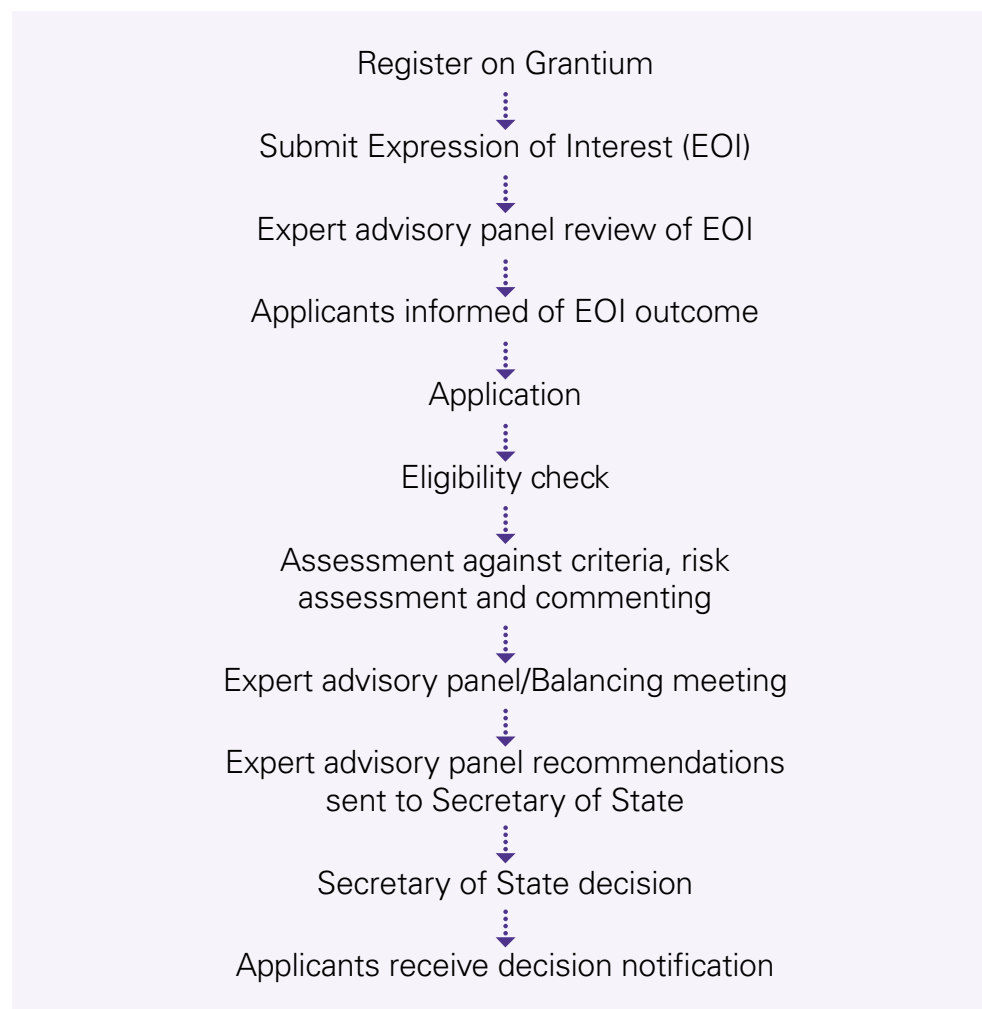
Applications are made using Arts Council England's Grantium system. For further details on this, including how to set up your applicant profile, programme registration, submit your Expression of Interest and complete your full application, please see [Cultural Development Fund Grantium guidance – How to Apply](#).

Before you can start an application, you need to create a user account and applicant profile on Grantium. You cannot start your eligibility questionnaire, Expression of Interest or application until your applicant profile has been validated, which may take up to 10 working days. Applicants who do not have a profile on Grantium are encouraged to create one as early as possible.

Once your applicant profile has been validated and you have registered for the Cultural Development Fund, you can begin working on your eligibility questionnaire and Expression of Interest.

### Making an application

The following diagram provides an overview of the required stages from programme registration to decision making:



## Expression of Interest stage

The online Expression of Interest form will open on Grantium at **9am on Monday 6 June 2022**.

Expressions of Interest must be submitted by **midday on Friday 29 July 2022**.

Arts Council England staff will be available to advise potential applicants during this process. If you have a query, please check if the answer can't be found on our website. If you do need to contact us, **you can reach our [Customer Services team on this link](#)**.

If you believe you have a proposal that meets all of the [eligibility criteria](#) and the criteria described within the '[Meeting the brief](#)' section, please complete an Expression of Interest form through [Grantium](#). The Expression of Interest form is accessed by working through the eligibility questionnaire for the Cultural Development Fund. It will give you the opportunity to describe your outline proposal in **no more than 2,500 characters**.

In the Expression of Interest, describe your idea using the following prompts:

### Prompts

- What is your project proposal? Give a brief outline of the project you are asking us to support, the project partners, and the preparatory work you have already undertaken.
- Where precisely will the project take place? Give a brief description of the local economic and social conditions, evidencing local need. How will your project address that local need?
- How does your project contribute to the [aims and outcomes](#) of the Cultural Development Fund?
- How will your project align with relevant existing or proposed local strategies such as the Strategic Economic Plan, and strategic place-based initiatives such as the Levelling Up Fund, Creative People and Places, the Heritage Action Zone programme and other similar initiatives designed to support wider growth or productivity increases?
- How does your project meet the capital eligibility requirements set out in the guidance for applicants? Tell us the type of capital activity you are planning to undertake (construction project or other assets). Where your activity includes a construction element following the RIBA Plan of Work, confirm the RIBA work stage you have reached.
- Please provide your total project cost and the amount you would like to request if you are invited to apply.
- What is the amount (in £) and proportion of match funding required for this project? What are the sources of the match funding and are they expected or confirmed?

## Reviewing your Expression of Interest

Expressions of Interest will be reviewed by the [Cultural Development Fund Expert Advisory Panel](#). If the panel considers that your proposal could make a significant contribution to the [aims and outcomes](#) of the fund, you will be informed by **Monday 19 September 2022** and invited to submit a full application. If you are invited to make an application you will have **until midday on Friday 18 November 2022** in which to submit your full application and the mandatory supporting documents required, as detailed in this guidance document.

If the Expert Advisory Panel decides that your proposal does not have the potential to meet the aims and outcomes of the fund, you will also be informed by **Monday 19 September 2022**. Arts Council England is unable to give detailed feedback on behalf of the panel or engage in a discussion about why your proposal is not being taken forward. You can reapply to future rounds of the Cultural Development Fund, but you must give consideration to how your project could be strengthened and ensure that it reflects the latest aims and objectives of the fund, which may be updated from one round to the next.

As part of the Expression of Interest process, the Arts Council will use any other information we hold about the applicant or any of the partners or consortium members listed in the application if they are in receipt of our funding. We may share your application with expert stakeholders, including other relevant sector bodies, creative industries sector expert representatives and other government departments for their review and comment to help inform the panel's discussions. Any formal assessments of organisational risk that have been undertaken by the bodies represented on the [Cultural Development Fund Expert Advisory Panel](#) may be taken into consideration.

## If you are invited to submit a full application, this is not a guarantee that the application will go on to be successful.

The Expression of Interest process is not a grant decision-making process, and final funding decisions will be based on the details in a full application that has been through the assessment, balancing and review processes as outlined in this document.

Arts Council England cannot prevent anyone from making a full application if they have submitted an Expression of Interest. However, if an applicant is not invited to apply, the recommendation should be viewed as a strong indication that the Arts Council and the Expert Advisory Panel consider that the application is unlikely to meet the overall strategic aims and objectives of what is expected to be an extremely competitive fund.

## Making a full application

### When to apply

The online application form will open on Grantium **at midday on Monday 19 September 2022**.

Applications must be submitted by **midday on Friday 18 November 2022**. Applications submitted after this time will not be considered.

### Proposal

The proposal can be a maximum of 60,000 characters, divided into three sections: 'Meeting the brief' (20,000 characters), 'Governance and management of activity' (20,000 characters) and 'Financial viability' (20,000 characters). You do not need to use the full character count if you do not feel it is necessary. Use the criteria/prompts in [section five](#) of this guidance to help you structure your proposal.

## Attachments

### All applicants (lead member if a consortium) must upload the following mandatory attachments on the relevant 'Attachments' screen

- A detailed budget for the activity showing proposed income and expenditure on capital (asset) and resource (project activity). (Please use the budget template which can be downloaded from [our website.](#))
- A cash flow for the project activity. Your cash flow should demonstrate both project income and outgoings and the expected grant payments from us, and should align with the income and expenditure figures already provided. You should take the following information into consideration when preparing your cash flow forecast:
  - we are unable to pay for costs invoiced before the date you accept our funding agreement
  - payments will be made against actual expenditure only
  - we will retain 10 per cent of the grant until the project has been completed
  - grants are only available to support activity up to 31 March 2026
- A fully costed risk register covering all the risks you have identified with your project (this should factor in possible ongoing impact of Covid-19). It should include:
  - the risk and the likelihood of the risk occurring
  - the impact on your project if it does happen
  - how much each risk may cost – this will help you to check whether you have enough contingency set aside to avoid cash flow problems if something does go wrong
  - how you can prevent the risk or deal with it (mitigate it) if it does happen
- A work plan for the proposed project, including milestones and key review dates. The activity plan should include all milestones for delivery of your project. The level of detail will vary depending on the size and scope of your project but in all cases it should:
  - reflect all parts of your project and when each part is expected to start and finish
  - provide details of the design, procurement, construction and commissioning activities
  - confirm the lead manager for each task
  - state when relevant statutory approvals will be applied for and when notifications are expected, if applicable
  - include anticipated completion dates for freehold or leasehold purchases, if applicable

- include anticipated completion of the RIBA work stages, if applicable, with key milestone dates such as client final design and sign-off costs
- Procurement method statement. This should document the procedures that will be used to select consultants and contractors and when purchasing goods, works or services, and must demonstrate that these comply with all relevant Arts Council requirements relating to procurement and applicable UK public procurement laws. (For more information, see Cultural Development Fund [Capital requirements](#)).
- Financial statements for your previous financial year, prepared to the relevant legal standard for an organisation of your size and status (non-National Portfolio Organisations only).
- Your latest management accounts (non-National Portfolio Organisations only).
- A project structure chart – a visual diagram that shows the relationships between the organisation, board, senior management, project manager/project team, the project itself, partnerships, consortium member organisations where applicable and other project stakeholders.
- Draft partnership agreement (further guidance about [partnership agreements](#) can be found on the Arts Council England website).
- Letters confirming commitment from partners.
- The economic and social outputs datasheet (please download this sheet from [our website](#)).
- A completed options appraisal covering the different options you have explored for delivering your needs and the basic feasibility, including the cost and risk of each option, and justification for your preferred option.
- A completed feasibility study for your preferred option demonstrating that you have thoroughly examined what you aim to achieve and whether you are able to do so with your preferred option. For construction projects, this will include the impact of your project during construction and on completion. Use [section three](#) of this guidance to help you understand what we expect to be included in your feasibility study and **please note** proposals that involve a combination of construction projects and other capital asset purchases should provide options appraisals and feasibility studies for both.
- A copy of your latest design report (if your project has completed RIBA Work Stage 2 or beyond only).
- A copy of your latest cost report (if your project has completed RIBA Work Stage 2 or beyond only).
- A copy of your access audit (if your project has completed RIBA Work Stage 3 or beyond only).
- If the project includes property purchase, you should provide a copy of the title being purchased with location plan, valuation and condition survey.

### **Consortium applicants only must attach the following mandatory documents on the relevant attachments screen**

- List of consortium member organisations with contact details for each organisation including organisation name, address and main contact person's name and email.

### **You may also upload the following optional attachments**

- Up to three other relevant attachments. These must each be a maximum of five pages in length.

Examples of optional attachments include but are not limited to:

- Letter of support from a Local Enterprise Partnership (LEP) and/or Mayoral Combined Authority (MCA) to demonstrate that the project fits with strategic economic plans or similar local strategies and has the endorsement of the LEP or MCA.
- Theory of Change model setting out what changes will be brought about by your project and how (further guidance on producing a Theory of Change can be found within [HM Treasury's Magenta Book](#), page 24, section 2.2.1).
- Evidence of match funding (expected or confirmed).

Allowable formats: jpg, xls, xlsx, jpeg, pdf, doc, docx, pptx, and ppt.

The combined limit on file size for all the attachments taken together is **10 megabytes**.

The information you provide in your application form and any attachments will be assessed by Arts Council England and used to decide whether your application will be recommended to the Expert Advisory Panel. This information will also be shared with external bodies as part of the commenting process for this fund. If your application does not contain the information required in the format requested, it may not be possible to consider your application. After you have read this guidance, if you have any further questions please contact Arts Council England for advice.

### **Assistance with your application**

Arts Council England are committed to being open and accessible and want to make the Cultural Development Fund application process accessible to everyone.

If you experience any barriers within the application process or require help to make an application, you can contact the Arts Council's Customer Services team:

- Email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)
- Website contact form: <https://www.artscouncil.org.uk/our-organisation/contact-customer-services>

Please note that you cannot apply to us for access costs that are already covered by the Access to Work scheme.

## Access support to deliver your project

If there are costs required that relate to your own access needs, or those of the people you are working with to help you deliver your project and manage your grant, then these can be included in your detailed budget for the activity as a resource cost (please use the budget template which can be downloaded from our [website](#)).

This relates to costs that you incur to deliver your project due to your or your collaborators' access requirements, rather than [inclusive access](#) considerations for your capital activity. For example, these resource access costs could be for a BSL interpreter or a support worker to help with access requirements to complete payment requests on our online grant management system. These costs would **not** include any aspects of your construction project or other assets, such as making accessibility adjustments to a building you are applying to develop. This would be included in the capital costs in your budget.

Please note that you cannot apply to us to for access costs that are already covered by the Access to Work scheme.

## After you submit your application

You will receive an acknowledgement email confirming that your application has been received by Arts Council England. This will be sent to the email address you used to log in to the portal.

An eligibility check will be conducted within 10 working days of the deadline for applications. If your application is not eligible, this means that it cannot be processed any further and it will not be considered for funding. If this is the case, Arts Council England will write to you to let you know, and will explain why.

## Subsidy Control

As of 1 January 2021, EU state aid rules no longer apply in the UK for new subsidies awarded after that date, except where the grant funding will affect trade between Northern Ireland and the EU as envisaged by Article 10 of the Protocol on Ireland/Northern Ireland in the EU Withdrawal Agreement.

The UK has entered into a Trade and Cooperation Agreement with the EU which contains certain Subsidy Control provisions governing the award of subsidies by UK public authorities that may affect trade or investment between the UK and the EU.

The current rules are explained in Department for Business, Energy & Industrial Strategy (BEIS) guidance, *Technical Guidance on the UK's International Subsidy Control Commitments*, available [here](#). Further legislation and guidance in this area is expected in the coming months.

You must ensure that the grant funding awarded to you is compliant with any legislation on Subsidy Control applicable at the time the grant is awarded. You must provide any information we request in order to satisfy us that you have considered the Subsidy Control rules and that the grant is compliant. You may be required to repay any grant monies you receive with interest if the grant breaches the Subsidy Control rules.

If you are unsure about your obligations, we advise you to take professional or legal advice.

Arts Council England reserves the right to impose further requirements and additional conditions in relation to this matter.

# Section five – how decisions will be made



The Romans at Experience Barnsley.  
Photo © Barnsley Museums



## Section five – how decisions will be made

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Funding decisions will be made by the Secretary of State for Digital, Culture, Media & Sport in **March 2023**.

Once you have submitted your full application, this will be checked to ensure that you have provided all the requested information.

Each criterion ('Meeting the brief', 'Governance and management of activity' and 'Financial viability') will be assessed using a five-point word scoring:

- **Not met**  
The application does not meet the criteria
- **Potential**  
The application does not meet the criteria but shows potential to do so
- **Met**  
The application meets the criteria
- **Met (strong)**  
The application meets the criteria and shows strong qualities
- **Met (outstanding)**  
The application meets the criteria and shows outstanding qualities

Based on these ratings, Arts Council England will make a recommendation to the Expert Advisory Panel on whether an application is suitable for funding. Applications that do not achieve at least 'met' under all three criteria will not be recommended for funding.

The Arts Council will use any other information we hold about applicants or any of the partners or consortium members listed in the application if they are in receipt of our funding. We may share your application with expert stakeholders, including other relevant sector bodies, creative industries sector expert representatives and other government departments for their review and comment to help inform the panel's discussions. Any formal assessments of organisational risk that have been undertaken by the bodies represented on the [Cultural Development Fund Expert Advisory Panel](#) may be taken into consideration.

Each application will be assessed against the following criteria:

## Criteria

### Meeting the brief

Character count: up to 20,000 characters

The application should demonstrate:

- a detailed description of the work you are proposing to undertake
- clear and convincing plans to deliver on the fund's [aims and outcomes](#) as described in this guidance. All applications should respond to the first outcome ('unlock local economic growth and productivity') and at least one of the other two ('becoming more attractive places in which to live, work, visit and invest/strengthening local leadership, partnerships and capability')
- how your proposed activity will deliver the outputs forecast in the economic and social outputs datasheet
- appropriate partnerships with clear roles and responsibilities. For each organisation in the partnership/consortium, you should outline:
  - o their role (area of specialism and level of responsibility)
  - o individual tasks which they will lead on and deliver
  - o their involvement to date in the project
  - o relevant experience and credentials
- steps you have taken or will take to broaden the diversity of the workforce and governance of partners and the project team, including socio-economic diversity, and the impact of those changes
- how the partnership/consortium's contribution to the locality is sustainable and will be able to contribute to a step change in the economy of that local area in the long term
- how the project aligns with relevant existing or proposed local strategies, and strategic place-making initiatives such as the Levelling Up Fund, Creative People and Places, the Heritage Action Zone programme and other similar initiatives designed to support wider growth productivity increases
- that the capacity of the local cultural and creative industries sector is of a sufficient scale to enable meaningful engagement

- for applicants in urban areas, how you will engage or include communities and people living in rural areas and how you will consider the direct or indirect impacts of programmes on rural areas, and the scale of these impacts (especially in rural locations where the town or city acts as a hub for a wider geography)
- how the benefits of growth will be shared across the communities within their place (including the impact on disadvantaged socio-economic groups and areas with the lowest levels of cultural engagement)
- how the project will bring additional economic benefits, including job creation, and not displace similar economic activity in the area
- how the project seeks to go beyond economic growth to consider social benefits
- long-term business planning that is commercially viable and resilient and aligns with local growth plans
- that there is unmet demand for the project and why you have chosen the preferred option (you may wish to refer to your options appraisal and feasibility study)
- robust plans for resourcing the activity effectively
- activity that builds on and does not duplicate activity funded by other public investment or subsidy
- what steps you will take to broaden the diversity of your audiences, visitor base and participants, including socio-economic diversity, and the impact of those changes (you do not need to duplicate information that is in the economic and social outputs datasheet)
- how the capital activity (construction projects and other assets) will benefit the local population/local area
- how the project will increase the environmental performance of your buildings and equipment and support a reduction in carbon emissions
- any specific measures you will include in the project to improve access provision for all, with reference to statutory requirements such as Building Regulations and best practice
- where relevant, the interest you hold in the land and building for which funding is being sought, telling us if you own the property on a freehold or leasehold basis, and the number of years remaining on the lease (if you do not own the land and building, tell us who does and the basis for your right to carry out the works). Please refer to the [capital requirements](#) section of this document in responding

## **Governance and management of activity**

Character count: up to 20,000 characters

The application should demonstrate:

- feasibility of workplan
- appropriate skill and capacity to deliver the project
- in relation to the lead applicant, financial stability, appropriate governance and an ability to accept, administer and account for the grant
- if working as a consortium, the benefits and rationale of working as a consortium
- that the project can be delivered to the activity plan/timetable provided including that the activity plan and cash flow align with the delivery timescale for this fund
- how project progress will be monitored and reported (this should include, but not be limited to: income; expenditure; timetable; quality; intended outcomes, and benefits)
- how your board and senior management will be involved in decision-making
- project management, budget allocation, timetabling and staff allocation
- plans for project management, including whether there are plans to work with an external project manager
- how the risks, including those related to the ongoing impact of Covid-19, will be assessed and managed
- how you will ensure the proposals are well designed and appropriate for the proposed use
- that appropriate sustainability requirements of the project have been fully considered
- how your project will meet high standards in the following areas:
  - o fitness for purpose
  - o environmental responsibility
  - o energy efficiency
  - o disabled access and inclusive design
  - o cost effectiveness and value for money
- robust plans demonstrating that taking on this activity will not place at risk the management of the core business or any other discrete programmes currently being delivered

## Financial viability

Character count: up to 20,000 characters

The application should demonstrate:

- financial viability of the applicant and of the project
- appropriateness of proposed budget, referencing any professional advice sought in support of the figures in the budget and how you have calculated allowances, including (but not limited to): specialist equipment; sustainable technologies; furniture, fittings and equipment; contingency; inflation; VAT
- evidence of organisational buy-in by lead applicant and project partners, as cash investment and/or in-kind support
- that you have match funding of at least 15 per cent of the total project cost, the sources of that match funding, whether it is expected or confirmed, and when any expected funding is likely to be confirmed
- a clear indication of the sources of match funding, plus evidence of commitment regarding any funding that has been secured from non-public sources
- details of the terms of any social investment or other repayable finance including whether they are secured on the asset
- value for money, an appropriate return on investment
- if the project will be generating an income stream, how will that be achieved (any earned income should also be included in the cash flow forecast)
- how the financial risks have been assessed and how you plan to deal with these risks
- any further work you are planning to do during the development of the project to test the financial assumptions
- the work you have done to assess the project's financial impact on the organisation/partnership/consortium, both during and after the project, and how this demonstrates that your financial resilience will be improved
- how you will undertake the procurement activity for the project, in line with the procurement requirements set out in the guidance (you may wish to refer to your procurement method statement)
- the contingency sum included in the project budget, calculated (with use of a fully costed risk register) to reflect: the degree of certainty on the project costs; the stage of design or development work you have completed; the project timetable; the risks in relation to the type of project you are carrying out

- what, if any, funds have been identified to support the ongoing delivery of the project
- how you have assessed the financial impact of the project on its completion
- that you have considered your ability to operate the buildings or equipment in the longer term, including appointing a suitably experienced operator (where relevant) and the financial impact and timings for maintaining, insuring and replacing the capital asset
- that the capital asset will be financially sustainable/resilient

### Commenting process

During the assessment process, additional comments on each project will be sought from a range of external partners to ensure that expert views from a variety of sectors are incorporated into the final assessment. These partners include but are not limited to the following:

- economic advisors
- capital/construction advisors
- creative industries advisors
- National Lottery Heritage Fund
- Historic England
- DCMS Commercial team
- other government departments such as the Department for Levelling Up, Housing and Communities

A decision on which partners to contact for further comment will be made by Arts Council England and will be based on the nature of the activity being applied for.

### Balancing criteria and process

The Cultural Development Fund seeks to support a mix of approaches and ambitions, and as such the Expert Advisory Panel will also be looking to balance successful applications across the following criteria:

- **Geographical location** – the size and type of local areas which will benefit and their economic characteristics. The panel will look to support activity in a spread of places across England.
- Balance across **types of activity** – the social, cultural and economic value to be added by activity (including contribution to civic pride in place), and the form and membership of delivery partnerships. It is expected that activity across the cultural, heritage and commercial creative industries will be supported and the panel will balance accordingly. Each project should have a cultural or heritage component.
- **Equality and diversity** – we want to support organisations which are committed to opening up access by developing diversity within their audiences, participants, workforce and governance, and organisations which are important to their local places and audiences and which promote understanding of diverse communities across the country. Encouraging increased skills development for children and young people is also a priority for this round of the fund.

- Areas with **low levels of cultural investment** – this round of the Cultural Development Fund is specifically looking to support activity that benefits areas with historically low levels of cultural investment. This may also include areas with the lowest levels of cultural engagement. The Cultural Development Fund will prioritise activity from the [109 Levelling Up for Culture Places](#).
- **Risk** – meaning the level of risk represented by each project or the extent of the risks to the overall balance/portfolio of projects. It is expected that the panel will support a mix of projects of varying sizes and delivery timescales, subject to the quality of the proposals received.

These balancing criteria will be used in addition to the main criteria as part of the decision-making process to ensure a good spread of funded projects according to each balancing criterion, and to differentiate between a number of proposals that are considered fundable.

### Expert Advisory Panel

Once applications have been considered and scored using the assessment process outlined above, the Cultural Development Fund Expert Advisory Panel will review all applications that achieve at least a ‘met’ score across all criteria. They will then make final recommendations to the Secretary of State for Digital, Culture, Media & Sport.

The Expert Advisory Panel’s recommendations will also be reviewed by the DCMS Permanent Secretary, who will provide an additional level of oversight on the recommendations put forward to the Secretary of State and will consider the value for money that each recommended project is likely to offer.

Membership of the panel has been designed to ensure there is representation from the creative industries, cultural, heritage and tourism sectors. The Expert Advisory Panel is chaired by Arts Council England’s Deputy Chief Executive, Places & Engagement. It will

include members from across the arts and cultural, heritage and creative industries sectors, including the Commissioner for Cultural Recovery and Renewal, independent members, representatives of DCMS arm’s-length bodies and representatives from other government departments, likely to include the following:

- Arts Council England
- DCMS Creative Industries
- DCMS Arts and Libraries
- DCMS Commercial
- Department for Levelling Up, Housing & Communities
- National Lottery Heritage Fund
- Historic England
- Nesta
- Creative Industries Council

Panel recruitment processes have been implemented in line with Arts Council England’s commitment towards diverse representation in decision-making.

### Final decision-making

After applications have been assessed by Arts Council England and balanced by the Expert Advisory Panel, the panel will submit a final list of recommendations to the Secretary of State for Digital, Culture, Media & Sport, who will make the final decision on which projects should be funded. Applicants will be notified in **March 2023**, to be followed by a public announcement of all successful applicants shortly after.

## Funding agreements

Any decision to offer funding will be subject to successful applicants discussing and finalising a detailed funding agreement with Arts Council England and accepting our terms and conditions, including any conditions specific to the project. **Please note:** our offer may be for a different sum than that requested in the application. This process could result in agreed changes to the planned activities and budgets.

We must ensure that the capital asset will be used for the grant purpose for the period of the funding agreement. This means that we will require applicants to make legal commitments to us to secure the grant purpose. The form and type of security we will require depends on the type of organisation, the type of project the funding is being applied for and the amount of grant awarded. Security will be required to be in place prior to the release of the first payment. For more information, see Cultural Development Fund [Capital requirements](#).

## Monitoring

The funding agreement will set out how the Arts Council will monitor the grant, including any documentation that will be required to ensure the project meets the agreed outcomes and the requirements set out in the funding agreement. Applicants should ensure they have taken these into consideration in the planning, timetable and budget for the project.

As project plans are further developed, applicants will be expected to submit further information as part of the monitoring of the award to demonstrate that the project remains viable and will continue to meet the outcomes and timetable for the fund. The Arts Council will review the project at key stages of its development as set out in the funding agreement. This will be appropriate to the scale and risks of the project and will include (but not be limited to):

- an access audit

- a business plan including financial projections and sensitivity analysis
- a cash flow showing income and expenditure for the project
- a cost estimate for the total project cost, including (but not limited to):
  - building purchase
  - design and construction costs
  - furniture, fittings, general and specialist equipment
  - fees including legal, fundraising and specialist consultants
  - your own direct costs and any other expenditure
  - contingencies
  - VAT if applicable
- CVs for each of the professionals appointed demonstrating their relevant experience
- procurement information
- detailed designs
- evidence of partnership funding committed
- an evaluation framework
- equality analysis and action plan
- a fundraising strategy, if relevant
- planning consents or statutory consents
- a project programme
- project execution plan
- a risk register
- sustainability appraisals



Applicants will be asked to provide the Arts Council with progress reports, even if you do not request any of your grant during that time. The project is expected to progress in line with the timescales, specification and budget set out in your application.

The Arts Council may continue to monitor the project after it is finished, for the duration set out in the grant agreement, to make sure that it still meets the terms of the grant and its outcomes.

## Evaluation

The Arts Council will commission an external contractor to evaluate the impact of the Cultural Development Fund nationally. It will be a requirement of funding that successful applicants cooperate with the Arts Council or any appointed independent evaluators. Successful applicants will be required to participate in the national evaluation, providing data and narrative responses to the evaluators as requested. Applicants may also commission their own local evaluation to capture learning beyond the scope of the national evaluation. Projects will bear any costs related to their own local evaluation, and any costs related to providing the data required for the national evaluation. This is likely to require a significant investment of time, so applicants are advised to ensure they have factored this in when calculating project budgets.

## Requesting payments

The grant does not include anything that you have paid for before the date you accept our Funding Agreement.

The grant does not include anything that you have paid for before the date you accept our funding agreement.

The funding agreement will set out how the grant will be paid. Depending on the type of project, the grant is normally paid in instalments as you spend money on your project. For construction

projects, payments are normally based on a percentage ratio of the grant to partnership funding. This will be your grant award divided by your total costs which will be set out in the funding agreement. The Arts Council may at our discretion amend the grant percentage.

**Please note:** for construction projects, the Arts Council will not release the first payment until the applicant (or a formal member of the applicant partnership) is the legal owner of the land and/or buildings (leasehold or freehold) and can demonstrate the right to develop the land and/or buildings as planned.

The Arts Council will not normally pay more than 90 per cent of your grant until satisfied that:

- the project is finished
- you have met the terms of your grant agreement
- an acceptable final payment request and completion report has been received
- appropriate funding acknowledgement is in place

# Section six – Freedom of Information Act



## Section six – Freedom of Information Act

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The Department for Digital, Culture, Media & Sport and Arts Council England are committed to being as open as possible. Both believe that the public has a right to know how public funds are spent and how funding decisions are made.

Both bodies are listed as a public authority under the Freedom of Information Act 2000. By law, either body may have to provide your application documents and information about the assessment to any member of the public who asks for them under the Freedom of Information Act 2000.

Those parts of the documents which are covered by one or more of the exemptions under the act may not be released. Please see the Information Commissioner's Office website at [www.ico.org.uk](http://www.ico.org.uk) for information about freedom of information generally and the exemptions.

During the application process period, there may be exemptions available to avoid disclosures which might interfere with the decision-making process.

# Section seven – data protection



Link4Life – Installation view of Harmony, Contrast & Discord: John Beck & Matthew Cornford in Gallery Three, Four & Your Space at Touchstones Rochdale. Photo © Richard Philbin

# Section seven – data protection

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The Department for Digital, Culture, Media & Sport (DCMS) and Arts Council England are committed to using any personal information (or personal data) collected on a lawful, fair and transparent basis, respecting your legal rights as an individual in accordance with the UK Data Protection Act 2018 (the UK's implementation of the UK General Data Protection Regulation or GDPR), and other applicable laws that regulate the use and privacy of personal data (Data Protection Law).

As part of meeting this requirement, Arts Council England and DCMS have produced a joint Privacy Notice for you to refer to [here](#). This tells you more about: the personal data collected by the Arts Council; the different purposes that it is used for and on what legal basis; with whom that personal data may be shared; how long it is kept, and your legal rights, including your right to contact the Arts Council and DCMS to receive information regarding your personal data that may be held by both bodies from time to time.

For further information about Arts Council England and DCMS's obligations and your rights under Data Protection Law, as well as how to report a concern if you believe that your personal data is being collected or used illegally, please see the Information Commissioner's Office website at [www.ico.org.uk](http://www.ico.org.uk).

## **Public sector equality duty**

Your application form gives us information we may use to report to the government or to monitor the different backgrounds of people who receive grants.

Under the public sector equality duty, we must research and monitor the different backgrounds of people who receive our grants.

## **Counter fraud measures**

Arts Council England has a [Counter Fraud Strategy](#), and appropriate measures will be taken to ensure that grant holders given funding through this programme use the funding properly. This will include conducting checks at the point of application and award, and random sampling checks on a proportion of grants made. All grant holders are required to retain their financial and other documentation relating to the grant and maintain a full audit trail. Arts Council England reserves the right to request this at any time.

# Section eight – complaints procedure



## Section eight – complaints procedure

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Arts Council England is administering this fund on behalf of the Department for Digital, Culture, Media & Sport (DCMS). If you have a complaint against the decision made about your application, or a complaint related to the administration of the grant, including the application and assessment process, this should be addressed directly to DCMS (details below).

Details of the Department for Digital, Culture, Media & Sport complaints procedure can be found [here](#), or by contacting DCMS by email at [enquiries@dcms.gov.uk](mailto:enquiries@dcms.gov.uk). If you need to contact DCMS using an alternative method, require a response in an alternative format or need any other assistance, full contact details can be found [here](#).

### Contact

Department for Digital, Culture, Media & Sport  
100 Parliament Street  
Westminster  
London  
SW1A 2BQ

**Website:** <https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

**General enquiries:** 020 7211 6000

**Email:** [enquiries@dcms.gov.uk](mailto:enquiries@dcms.gov.uk)

### Contact DCMS and Arts Council England

#### Department for Digital, Culture, Media & Sport

100 Parliament Street  
Westminster  
London  
SW1A 2BQ

**Website:** <https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

**General enquiries:** 020 7211 6000

**Email:** [enquiries@dcms.gov.uk](mailto:enquiries@dcms.gov.uk)

#### Arts Council England

The Hive  
49 Lever Street  
Manchester  
M1 1FN

**Website:** [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Email:** [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

**Website contact form:** <https://www.artscouncil.org.uk/our-organisation/contact-customer-services>

**Twitter:** [@ace\\_national](https://twitter.com/ace_national)

**Facebook:** [facebook.com/artscouncilofengland](https://facebook.com/artscouncilofengland)

# Cultural Development Fund: Round Three

## Capital requirements 02 May 2022

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### Programme administered by Arts Council England

Applicants should consider our requirements below and ensure that they have taken them into consideration in the planning, timetable and budget for their project.

### Contingency

Applicants are responsible for any costs involved in developing the application. The Arts Council will not increase the grant if project costs increase once it has been awarded, and applicants should ensure that they include a contingency sum in the project budget. The calculation of the required contingency should reflect:

- the degree of certainty on the project costs
- the stage of design or development work you have completed
- the project timetable
- the risks in relation to the type of project you are carrying out – in support of this, a costed risk register will help identify and quantify the adequacy of the risk contingency allowance
- any external socio-economic risks

The Arts Council expect all applicants applying for this fund to produce a fully costed risk register which will help identify the adequacy of the risk contingency allowance.

### Environmental responsibility

We want cultural organisations to take the lead in their communities in their approach to environmental responsibility, including supporting carbon zero pathways in the cultural sector. We expect all applicants to consider environmental factors when making purchasing decisions, including:

- environmentally responsible goods and materials
- whole-life cycle costs in the selection of materials, plant and equipment
- responsible disposal of retired assets
- awareness in your organisation and among those with whom you work to reduce energy demand, increase levels of recycling, cut the use of plastic and reduce water consumption
- development of an environmental action policy and an annual action plan
- progress reports as part of the evaluation requirements for this programme

If you intend to purchase recycled goods, your application should show that you have taken into account their economic life and value for money. These goods must be guaranteed by the vendor and comply with current health and safety legislation.

Sustainable buildings can make a positive difference to reducing environmental impacts. They can demonstrate what is possible to your workforce, volunteers, visitors, participants and partners. For building projects, we expect you to consider:



- designing for greater resilience to climate change
- incorporating sustainable design and construction practices
- using a recognised environmental assessment method to assess environmental performance, e.g. BREEAM
- using renewable energy and sustainable technologies, where appropriate
- encouraging biodiversity

Julie's Bicycle provides several useful guides on how to embed environmental responsibility into your project.

### **Government Indemnity Scheme**

If you are a museum, gallery or similar institution eligible under the Scheme (including a Local Authority, University, Trust, National Trust) and your project enables your venue to borrow objects for exhibitions and/or long-term display from any third-party private individual or public institution within the UK or abroad and will be using Government Indemnity, general security and environmental conditions apply under the Government Indemnity Scheme and are detailed in Annexes D, E and F of the published Guidelines. The conditions cover many aspects of security arrangements and the level of environmental monitoring and control necessary for the appropriate and effective care of the object loaned. You may consult the Arts Council [Government Indemnity Scheme](#) on aspects of security and environmental control and care arrangements, or contact the National Security Adviser.

### **Inclusive access**

When planning building projects, we expect applicants to adopt the principles of inclusive design and to see diversity as an opportunity. Applying these principles should create an environment which enables physical, intellectual and emotional access by everyone.

All projects must ensure independent access for disabled people and aim to exceed minimum statutory requirements. Where applicable, projects must ensure maximum independent access for disabled people and welcome diverse user needs. If awarded a grant, applicants would be expected to provide an access audit prepared by an independent access consultant. The access audit should be undertaken at the beginning of the project and its findings reflected in the project designs and cost plan. The Arts Council have published [Building Access: A best practice guide for arts and cultural organisations](#) to support organisations undertaking capital development work to cultural buildings.

### **Management and maintenance plan**

As part of the terms and conditions for the Cultural Development Fund, applicants must ensure the funded project is kept in good repair and condition. By undertaking routine maintenance, it will prevent any costly unplanned downtime from unexpected building or equipment failure. In turn, it will contribute to the circular economy by keeping the assets in use for longer and reduce waste, pollution and carbon emissions. Applicants should consider a maintenance plan following completion of the project. This should include the likely timescales and costs of operating, maintaining, renewing, replacing and insuring items and equipment, all of which should be built into financial and business planning.

### **Evidence of property ownership**

Applicants requesting funding towards construction work will need to demonstrate that they own the leasehold or freehold of the land/buildings to be redeveloped and that the capital project is permitted under the terms of this ownership.

Applicants requesting funding towards the *purchase of the freehold or leasehold* of land/buildings will need to demonstrate what is being

purchased and that it represents value for money. The following mandatory attachments will apply:

- copy of title being purchased with location plan
- condition survey to support the purchase of a leasehold or freehold interest
- independent property valuation to support the purchase of a leasehold or freehold interest

For leasehold interests, we require a registered and assignable lease of at least 20 years, without a break clause, no forfeiture on insolvency clause and a permitted user clause that is compliant with the project. The number of years that need to be remaining on the lease will be calculated from the date of the funding agreement.

If the lease does not meet our leasehold requirements, the applicant (or a formal member of the applicant partnership) will need to arrange for a Deed of Variation of the lease to be completed in order that it complies. You will need to liaise with your landlord to achieve this. We would require this to be in place prior to any grant payments being released.

We will require you to comply with additional conditions in order to ensure and evidence that these leasehold requirements have been met. These will be set out in the funding agreement.

There will be separate additional conditions setting out how grant payments will be made for projects involving the purchase of land and/or buildings.

## **Procurement**

If you receive a grant from us, you must comply with the [Public Procurement Policy](#) when buying any goods, works or services to be used in relation to the project.

It is a condition of our standard terms and conditions for the Cultural Development Fund that you seek competitive tenders for all contracts in excess of £10,000 (excluding VAT) and show that you have selected the option which provides value for money.

You should also be aware that if the total value of your procurement meets or exceeds certain threshold values, then your procurement may be subject to the Public Contracts Regulations 2015 (PCR). The current thresholds are £5,336,937 inc. VAT for works contracts (e.g. contracts for the design and execution of construction work) and £213,477 inc. VAT (or £138,760 inc. VAT if you are a central government authority) for supply or services contracts. The PCR will normally apply if you are either:

- subject to the PCR in your own right, e.g. you are a contracting authority as defined in the PCR, or
- a non-contracting authority, and the amount of money given solely by the Arts Council, or in conjunction with other public funding or other lottery distributor, exceeds 50 per cent of your project costs (see regulation 13 of the Public Contracts Regulations 2015 for further details)

If you are unsure about your obligations, we advise you take professional or legal advice.

In all applications, we will ask you to provide a method statement explaining how you will ensure your project complies with the above rules. If we offer you a grant, you must also provide any information we request in order to satisfy us that you have followed the correct procedure. We may not be able to pay your grant if you cannot demonstrate that the process of appointing suppliers and contractors has been made in accordance with the correct procedure.

## **Project Quality**

We want to ensure that projects meet high standards taking due notice of priorities such as fitness for purpose, environmental standards, inclusivity and value for money. We recommend that applicants consider adopting appropriate recognised quality standards within their project.

Public buildings and spaces play a significant role in contributing to place-making by strengthening the connection between people and the places that they share. In turn, well-designed buildings and spaces can encourage increased users and provide visibly inclusive, safe and accessible spaces for all.

Building projects should take account of sustainable development and ensure that design and construction considerations, including the proposed method of building procurement, are appropriate to the specialist needs of cultural buildings.

We have published [Building Excellence in the Arts: A guide for clients](#) to support organisations undertaking capital development work to cultural buildings and it includes a selection of case studies of Arts Council-funded capital projects.

## **Security requirements**

We must ensure that the buildings and equipment will be used for the grant purposes. This means we require the applicant (or a formal member of the applicant partnership, if they own the asset to be developed or are leading on any aspect of the construction works) to make legal commitments to us to secure the grant purpose. The form these take depends on the amount of grant and the type of organisation receiving the grant, and will be set out in our funding agreement. These will range from a deed of covenant with restriction on title to a fixed charge together with supporting legal documents relevant to the transaction. These legal commitments will need to be in place prior to the release of any grant funding, which may affect your project cash flow. Please note that you will need to instruct solicitors (at your own cost) to deal with the security requirements on your behalf.

## **Other documents and requirements**

Depending on the type of project and capital asset that you hold, we may ask to see other legal documents and requirements before we are able to release any capital payments. These additional documents and requirements will be requested from your solicitor.

## Contact

Department for Digital, Culture, Media & Sport  
100 Parliament Street  
Westminster  
London  
SW1A 2BQ

**Website:** [www.gov.uk/government/organisations/department-for-digital-culture-media-sport](http://www.gov.uk/government/organisations/department-for-digital-culture-media-sport)

**General enquiries:** 020 7211 6000

**Email:** [enquiries@dcms.gov.uk](mailto:enquiries@dcms.gov.uk)

Arts Council England  
The Hive  
49 Lever Street  
Manchester  
M1 1FN

**Website** [www.artscouncil.org.uk/contact](http://www.artscouncil.org.uk/contact)

**Email** [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

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We are committed to being open and accessible. We welcome all comments on our work.

Please send these comments to our Enquiries Team at:  
[enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)

Or use the contact form on our website at: [www.artscouncil.org.uk/contact-us](http://www.artscouncil.org.uk/contact-us)

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