

The Time + Space Co.

Hornsey Town Hall Arts Centre – a community consultation  
report by The Audience Agency



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## Executive summary

### Aims of this consultation

- A key ambition for the process was to facilitate a shift in perceptions, so that the development is considered to be an opportunity for the Borough
- Explore the possibilities and be open to ideas for its use
- Identify how Hornsey Town Hall Arts Centre (HTHAC) can strike a balance between meeting demand and serving local needs
- An ongoing, collaborative journey; evidence and insight to shape the direction and provide new ideas to grow and expand plans.

### What is important?

Unprompted, the most important factors cited by consultation respondents were a varied programme (cited by 60% of respondents), being community-led, participatory and nurturing of community talent (40%) and affordability (38%).

*‘Accessible to all, community feel, opportunity to meet other local people, somewhere to be inspired, relax and engage in the local area. ‘Consultation respondent*

*A hub that encourages creativity and participation from the whole community. Consultation respondent*

*‘I hope it becomes a cultural mixed-use social hub, a real destination offering a varied programme of events and creative possibilities.’ Consultation respondent*

## Community

It was evident that Hornsey Town Hall Arts Centre is valued as a hub for the community. As:

- A social space
- A physical space to match the creative identity
- A potential London icon
- An incubator of creativity.

To ensure it achieves this and appeals to the local and wider communities it needs to ensure ongoing dialogue, affordability, a diverse offer, accessibility and inclusive promotion. Partnership and collaboration are key.

*‘Ensuring that the programming reflects the diversity of the borough. That means that decision making needs to be spread among a variety of ages, classes, cultures, etc.’* **Consultation respondent**

*‘Going out to the community; partnerships are key.’* **Consultation respondent**

*‘The word I’m looking for is POROUS. There needs to be some BLEED between the organisers and the grass roots people.’*  
**Consultation respondent**

*‘You can’t design by committee. An artistic director needs to be someone who can increase diversity, someone who knows this area, and someone who is an expert in community arts.’* **Consultation respondent**

## **The arts offer and programme**

There is a preference for performance based and visual arts, however a variety is more important.

- Theatre: community developed, informal, interactive, showcasing emerging talent
- Music: intimate, live, participatory, suited to the uniqueness of the venue
- Visual arts: Community talent, exhibition spaces, installations, open studios.

It is less about the what and more about the how - programming should be developed with people and participatory experiences are popular.

## **Workspace and hospitality**

Respondents suggested they would like a variety of workspaces with flexibility of use. Collaborative and sharing spaces would be popular, and practical facilities such as security, heating and Wi-Fi are important. The main challenge will be around how to balance the demand versus supply, especially of potential studio spaces. Governance is also a key consideration as is managing booking systems.

A food and drink offer essential but needs to stand out in the area; an independent, affordable offer that has healthy and homemade options would be attractive. Considering local competition is key, but it is thought that the unique spaces and historical character will lend itself well to successful bar spaces and events.

## Communications, concerns and solutions

The communications challenge is vital to overcome. Many participating in the consultation were either not aware of the redevelopment or were unsure of what was happening. Improving communications is an integral part of supporting people to feel the space is a place for them. In addition, moving into a stage of action research, being visible, trying things out and using café spaces, outside and events as part of raising awareness is vital.

Some of the main concerns raised include:

- Losing community interest to commercial needs
- Impact on the character, building and outdoor space
- Hotel and flats - affordability and interface with Arts Centre
- Mis-information, lack of awareness and mistrust

Whilst there are many specific solutions to different concerns, at an overall level continued consultation, transparency and keeping community interest at the forefront of developments are the main solutions.

- The plans for a steering group that involves members of the community is actively supported.
- Recognition that HTHAC cannot be everything to everyone, it is important to listen to the community but to have a clear and strong vision.
- Role of creative director to lead this work and set a vision - to build on existing relationships, developing programmes with the community, and getting on with delivering activity.
- Principles in action - active and visible.

### **Principles for Hornsey Town Hall Arts Centre going forward**

- Moving from a stage of consultation to action research
- Expanding into the wider Borough through partnerships and co-creation
- A focus on young people (but a place for all)
- An incubator for creative talent
- A centre where community involvement is integral to the aspiration of HTHAC being a world class centre
- Performance, music and visual arts; celebrating what is special - intimate spaces, heritage, outdoor spaces, unique character
- Being brave and bold with a clear vision
- Overcoming the communications challenge by putting the principles into action
- Building the buzz around what an exciting opportunity this presents.

## Introduction

*‘Focusing on the needs of the local community and businesses is tantamount to our thinking. The new Hornsey town hall arts centre will be inclusive as well as diverse and will celebrate all forms of creativity and artistic output.’ The Time + Space Co.*

The Time + Space Co. commissioned The Audience Agency to undertake a community consultation to build local engagement for the re-development. It was a key ambition for the process to facilitate a shift in perceptions, so that the development is considered to be an opportunity for the Borough which can be ‘owned’ to some extent by the community.

The consultation has aimed to explore the possibilities for the Arts Centre (HTHAC) and be open to ideas for its use. The insight generated from the research should identify how HTHAC can strike a balance between meeting demand and serving local needs. It is acknowledged that The Time + Space Co. have been doing some considerable groundwork to understand local priorities, concerns and develop relationships.

The redevelopment has met some controversy within the local community and while the aim has been to set aside for this consultation process, there is inevitably more work to be done so that HTHAC is seen to be living by its principles. The process of establishing the needs around the HTHAC offer is an ongoing, collaborative journey between The Time + Space Co. and the residents and creatives of the immediate and wider area, however this research provides some evidence and insight to shape the direction of this exciting opportunity. It may also tell HTHAC what they already know, but hopefully this externally conducted research provides the evidence to either confirm the direction of travel or provide new ideas to grow and expand plans.

### Consultation objectives

- Describe the local context for HTHAC - understanding the local population of the Borough, such as demographics and arts engagement.

- Involve the community in the development of HTHAC through the process.
- Understand the focus for ongoing community involvement in HTHAC, such as community access, creative vision and resilience.

Whilst the scope for this piece of work does not include developing specific strategic, programming or audience development plans, the findings do provide evidence to support HTHAC in developing this thinking, for example evidence around arts programming and engagement preferences and Borough population data. Relevant data is presented within this report, but more detailed information can be accessed in Area Profiles Reports, as described in the methodology, and included as appendices.

### Information about the re-development

A series of key messages underpin HTHAC, although as the consultation showed, there is considerable awareness raising to do around many of these topics. These messages are not listed in order of priority and must work together for them all to be realised - being enterprising, accessible to the community and being a world class arts centre are not distinct.

- Hornsey Town Hall is a Grade II\* Listed building on the Historic England ‘at risk’ register
- The Town Hall will be removed from the ‘at risk’ register post-refurbishment
- The civic parts of Town Hall will be restored back to their original condition whilst being equipped with state of the arts infrastructure and services
- Increase in utilisation of the town hall by up to 33% post practical completion
- £30m+ allocated to restoration and refurbishment of Town Hall/Arts Centre, £1m+ allocated to re-landscaping of public realm/green area at the front - which will remain open to the public
- As many as 300 jobs could be created across the revamped Town Hall and Arts Centre
- Premier/world class Arts Centre in North London, the Barbican of North London
- 1000 capacity Assembly Hall catering for world class performances across music, theatre, dance, comedy etc
- Focus on community access and projects - community access is guaranteed

- Relationship between local community and local businesses is key
- The front part and main civic space of the original building will be a fully fledged arts centre
- There will be no residents within the rear of the main building, only a boutique hotel of 60 rooms, that is a small part of the wider operation
- Space will be highly flexible to allow maximum use and enjoyment to as many people as possible

Stepping back from HTHAC, it is interesting to reflect on what an arts centre should be in 21<sup>st</sup> Century urban society. This [article](https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/apr/03/art-centres-uk-culture-future) (weblink: <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/apr/03/art-centres-uk-culture-future>) does correlate with the findings identified within this consultation, and provides a useful framework from which HTHAC considers its specific approach.

### Community access

The relationship between HTHAC and the community is explored more fully in the Finding (Part 2, section 1), however, it is worth highlighting the Community Use and Access Agreement (CUA) that was negotiated by the council and the Hornsey Town Hall Trust with the Far East Consortium (FEC - the developer) in May 2018. This is part of the legally binding Development Agreement. It describes the legal obligations relating to the community use of HTHAC. The CUA lays the ground for the fact that large portions of the building will be community accessible and the hireable spaces can be booked by community users. Whilst CUA provides some overall guidelines around use, space and rates for this community use, and highlights ambitions to involve community members in a HTHAC steering group, this consultation aimed to provide some additional depth about community involvement. This consultation aims to define a set of factors that are important for HTHAC to consider when considering its relationship to its community/ies. It is useful to note that many people involved in the consultation were not aware of the CUA.

## Methodology

The diagram below illustrates the methodology. An important initial stage of the process was to understand more about the local population of Haringey (and slightly beyond) - both demographic information and in terms of arts engagement. This information was able to feed into ambitions for who should be invited to engage in the consultation, although in reality relationships with organisations and community initiatives that may represent the wider Borough beyond Crouch End will take time and ongoing dedication to nurture. A stakeholder plan (see Appendices) was developed which reviewed existing relationships and suggested areas for focus going forward. This is referenced later in the report.

A research framework was developed to underpin the consultation process. This was structured around HTHAC's five pillars: community, performance, events, work space and hospitality. The research aimed to explore what potential users needs and interests were around community access, the arts offer and programme, workspace and café and restaurant offering.

A mixed methodology approach was adopted for the consultation, which included pop-up consultation (short recorded interviews of a set of open questions), discussion-based focus group workshops and an e-survey. The approaches allowed for a mainly qualitative approach, however, the high response rate to the e-survey enabled us to quantify thematically coded responses. The complementary approaches combined with the large sample for the e-survey means the findings presented provide a confident set of insight from which the HTHAC team can build on and create a route forward.



## Part 1 – Who are HTHAC’s audiences and who engaged in the research process?

### A) Key characteristics of the local population

Detailed population mapping is outlined in an Area Profile Report for Haringey and 20 minutes drive time from HTHAC (see Appendices). These area reports include an explanation of the data sources used. The main points to action from this analysis have been incorporated into the findings of this reports, especially those relating to programming preferences and target audiences. But key features to highlight here about Haringey compared to the general London population:



## B) A summary of how many and who engaged in the consultation process

### i) E-survey

A copy of the e-survey questionnaire is featured in the Appendices. The e-survey was sent to everyone who had signed up to the HTHAC website as being interested in community access; to those who participated in focus groups and interviews (if they provided contact details); shared on social medial platforms; as well as being distributed to community organisations across the Borough.

#### E-survey sample size and margins of error

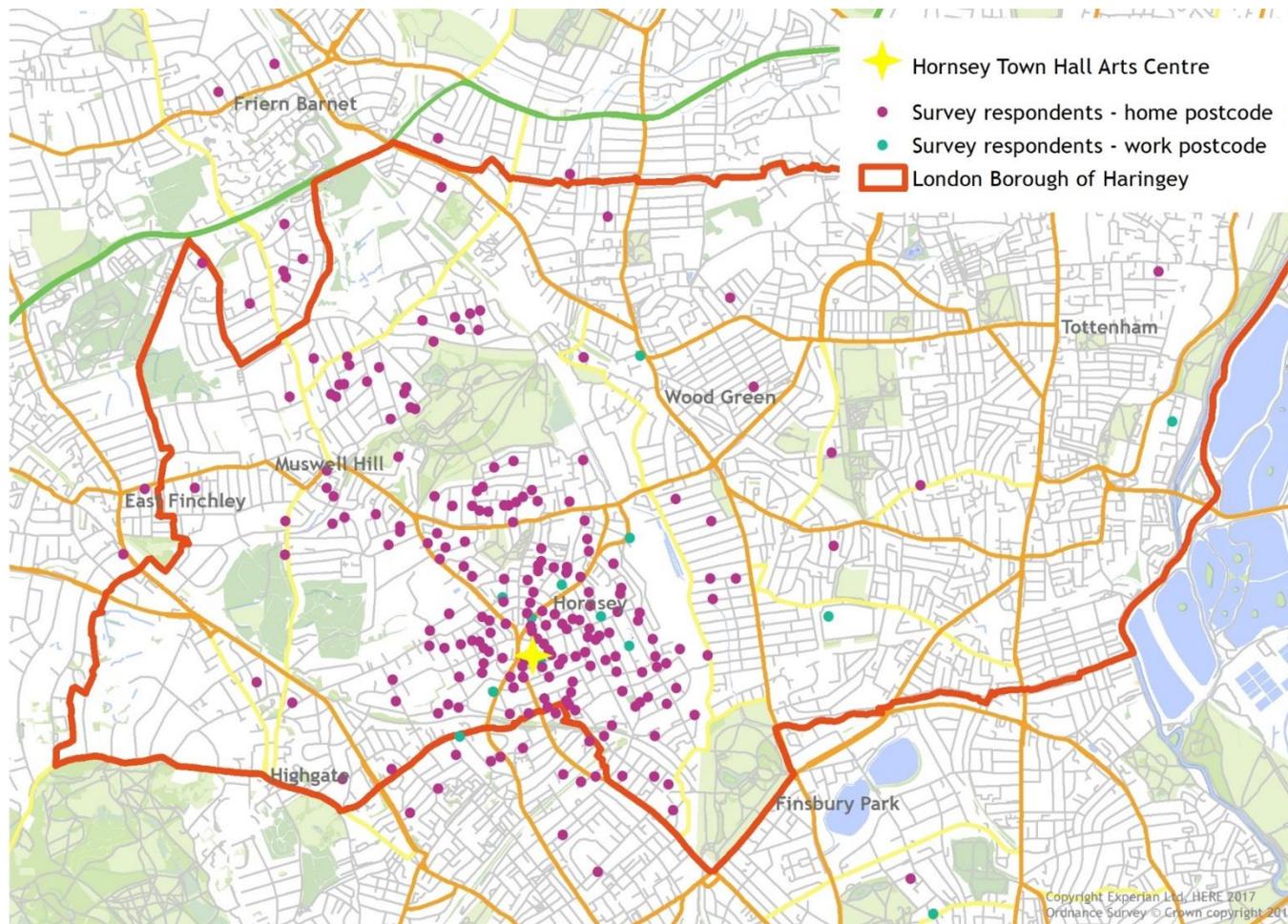
311 questionnaires were completed over the period; this gives a margin of error of c.  $\pm 6\%$  at the 95% confidence level. This means that we can be 95% sure that if we had asked any of the questions shown to the entire population, a proportion of no more than between 6% higher and 6% lower than the one given would have also picked that answer. The margin of error is affected by the number of responses that you have in your sample. If a question has less than 100 responses then the margin of error will be quite high so you should use the results in an indicative way only. All sample sizes have been presented next to any charts.

#### E-survey mapping and location analysis

- Nearly all respondents identified as local residents (92%) and a quarter (24%) worked nearby.
- On average, local residents lived 0.7 miles from Hornsey Town Hall. Those who worked locally (43 respondents with valid work postcodes) worked an average 1.03 miles from the venue.
- As shown in the maps, all respondents were from North London and mostly from Haringey; specifically the south of the borough and in Crouch End.

The pinpoint maps included in this report give a visual representation of the location of the survey respondents. Each respondent is plotted as a point on the map. This is mapped at postcode level - it is worth noting that a postcode, on average, covers approximately 15 households.

### Pinpoint map - Haringey



## ii) Pop-up consultation

52 individuals in 44 separate parties were interviewed. These were audio recorded interviews that lasted between 5 - 10 minutes. Demographic information was purposefully not collected from interview respondents. The aim of this consultation was to approach people in the local area, so whilst it was expected that they were likely to be fairly local to Crouch End, they did not necessarily have an existing relationship with or awareness of the redevelopment. A copy of the question guide is included in the Appendices.

## iii) Consultation workshops

31 individuals attended the 3 workshops. The workshops were targeted at those who had signed up to the HTHAC website to express an interest in shaping the terms around community access. The opportunity to engage was also shared with existing partner organisations. In addition, it was promoted on social media channels and shared to wider borough community organisations and creatives explored in the stakeholder mapping. The workshop attracted a mixture of those who had a very strong existing relationship with HTH and were especially interested in the redevelopment, local creative professionals and residents and some professionals from arts organisations in north London.

## C) How the population of Haringey compares with those who engaged with the consultation

The ethos of the consultation was to provide opportunities for people to feed in their views in a range of ways - spontaneous pop-up responses, invited in-depth 90-minute focus groups style discussions and then an e-survey. The earlier population and stakeholder mapping gave an indication of the demographic profile of the Borough, and a stakeholder engagement plan and new stakeholder matrix was created (see Appendices) to identify who HTHAC should reach out to - not just for consultation but in the long term.

Many of potential new community partners - especially organisations from across the wider Borough - were invited to engage in the consultation process. Some high-profile arts organisations attended the focus groups and the e-survey responses demonstrate there was

some reach into the wider Borough. However, inevitably, a limited timescale consultation process can only go so far in terms of reaching out - the real engagement needs to come from within HTHAC, to build on the work the team have been doing, taking this into the future. The findings of this research give some clearer steers around where they should focus this engagement and partnership building.

## Part 2 – Findings

The findings are structured as follows. Whilst informed by the research framework, they have also been presented in line with the themes emerging from the research process.



1. Community access



2. Arts offer and programme



3. Workspace and hospitality



4. Design, look and feel



5. Awareness and communications



6. Concerns and opportunities

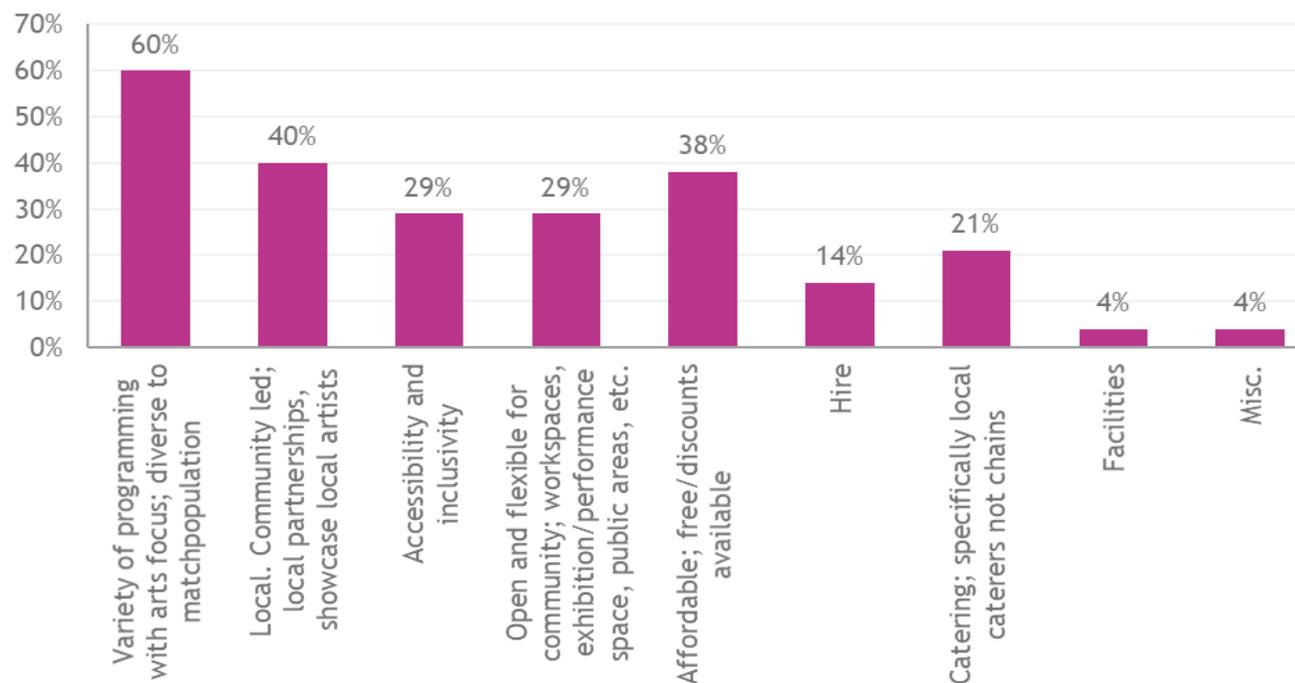
### What is important overall? - in summary

Important factors for the Arts Centre were a welcoming and relevant space to showcase local talent and cater to the diversity of local communities.

- HTHAC should be a creative hub to showcase local talent, offer a welcoming and open space for all who want to use it.
- Offer a programme which is diverse to match the community, with a variety of things to see, do and take part in.
- Ongoing community consultation in programming and transparency in how it is run are key to ensuring it remains relevant and accessible to the community.
- People are proud of the history and character of the building; this can draw local people in as well as attract those from further afield.

## Aims for a local arts centre

What is important to you in a local arts venue/centre? (e-survey question)



Base: all respondents - 307

Margin of error:  $\pm 5\%$

The themes which emerged most often were around the **variety of the programming** (60% of e-survey respondents); this should be diverse to match the community and should focus on the arts. **Being local and community-led** (40%) This included an arts centre which highlights local talent and is led by those who live in the area nearby. **Affordability** (38%); was also important to them.

**Flexibility and welcome** were important factors, with around a third (29%) of respondents citing these. This included a range of spaces being made available and open to all who want to use the building. (Note, all quotes in this report are consultation respondents).

*‘Wide range of activities and shows. Reasonable cost subsidies for less well off. Inclusive, accessible. Try to involve schools and young people. Involve the local community.’*

*‘A variety of arts offerings, suitable for all ages and tastes AND budgets. The feeling that I need travel no further than the Town Hall for a really good evening's entertainment. Seeing local talent showcased and also seeing the arts centre support that local talent through pricing structure for exhibition spaces etc. The ability to enter and enjoy the space without spending more than the price of a cup of coffee.’*

*‘Supports local artists and talent. Reflects the diversity of the local area. Should have flexible ticket options to enable local community to access facilities. Is committed to inclusive employment policies in particular employing people with learning disabilities and paying the London living wage.’*

*‘It should include a space for visual arts, for performances and for events to be held by the public. It would be good if the visual arts and performances reflected the diversity of London. The venue should include performances for children and adults and be priced so that it is as accessible as possible to a range of economic circumstances.’*

*‘Accessible to all, community feel, opportunity to meet other local people, somewhere to be inspired, relax and engage in the local area. This will benefit the area much more than just a refurbished building.’*

## *Aims for Hornsey Town Hall Arts Centre*

*What do you hope for from the refurbished Hornsey Town Hall Arts Centre? (e-survey responses)*

*'A busy and optimistic public space that brings together the community and helps the heart of Crouch End thrive. It's well known that truly creative spaces help an area to become more desirable, so I would hope that Hornsey Town Hall encourages a true and bold creative spirit.'*

*'Space for collaboration to grow. Space to try things out. Space for different generations to mix. Build a network of skilled people who can challenge each other and mentor others.'*

*'A centre for everyone. A hub that encourages creativity and participation from the whole community.'*

*'What I would really hope for is for continued studio/workshop space. There is a large community of artists, designers and makers in the Crouch End and Muswell Hill area but if the provision is ended in the Arts Centre there are very limited affordable alternatives. To end this kind of provision would be doing the creative community a great disservice when it is a great contributor to the local economy and the area's wellbeing.'*

*'A local arts community hub that Crouch End deserves. Given the cultural status of the area and the number of performers and entertainers that live locally, something which is supported by the community and for the community, whilst also attracting interest from further afield.'*

*'I hope it becomes a cultural mixed-use social hub, a real destination offering a varied programme of events and creative possibilities.'*

*'A proper centre for Crouch End & a new space for Crouch Enders to meet up and have access to an active and well-planned mixture of cultural offerings.'*

*'That it continues to offer a space to independent artists and event's organisers, while becoming a more pleasant place to spend time generally. The current gallery spaces must be maintained.'*

In addition, 16% cited the restoration of the building as something they are keen to see (this was an unprompted response, so it is not to say others did not want this - and it was clear in interviews and workshops that the restoration is important). These respondents expressed that seeing an old building brought back to life would have a big impact on the feel of the area and was something to be proud of as a local resident.

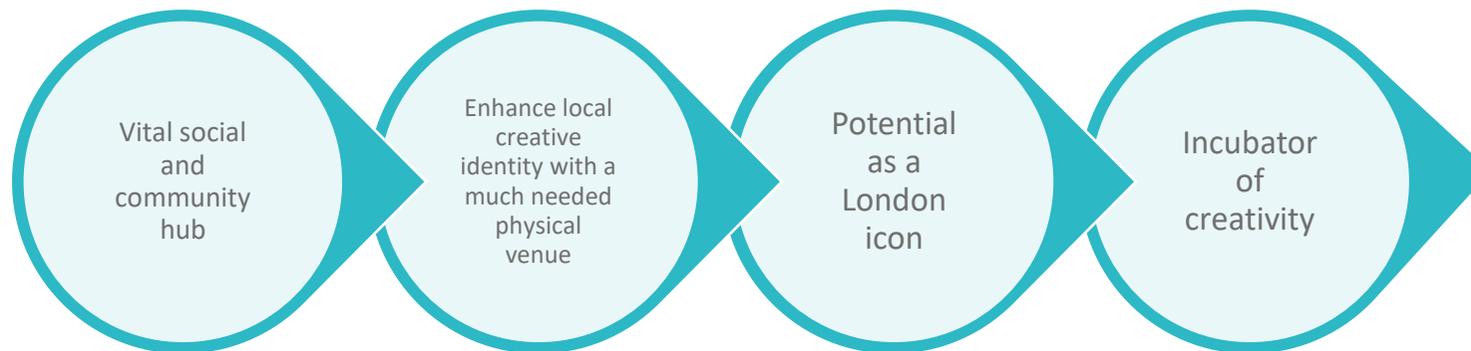
*'A high-level refurbishment that keeps the character and spirit of the Town Hall alive in the centre of Crouch End. I hope it becomes the centre and focus of Crouch End's creative life... building on the current focus. I hope it is still accessible and has a local feel and is not corporate in its approach.'*

*'For the Town Hall to be removed from the at-risk register and refurbished back to its former glory. It is a magnificent building and a real jewel in Crouch End's crown. FEC and Time + Space are long- term guardians of an important community asset.'*

*'That it continues to retain its unique character, respects its historical and architectural features while offering the most comprehensive facilities to the community.'*

## 1 – Community access

### 1.1 The importance of HTHAC as a community hub



*'I think that anybody who wants to really get a sense of where this ties in with the community, if you see it the first snowfall that we get of the year, everybody flocks to this space and there are snowmen getting built all over the place. If that coffee place happens to be open everybody is in there. It just turns into a centre that everybody gravitates to. When everything else is shut down*

*and the snow is falling and it is miserable trying to get anywhere else, this is where everybody gets stuck in. I think as an image for what this kind of ties in with the community it is hugely important.'*

There was an overwhelming response that HTHAC could and should be a focal point for the community; a place that had potential to bring people together across the range of spaces - a much needed **social and community hub**. Whilst some had concerns about commercialisation, many recognised community and enterprise aspirations were tied together. This was especially true for those who believed the space would be lost or redundant if left as is. Interviewee respondents believed there to be a strong sense of a 'community feel' in the immediate Crouch End area and believed HTHAC had a vital role in **supporting local identity**. For some that may be enhancing the local Crouch End identity, however, for many the iconic historical charm of the building held wider potential.

Another facet to the identity was **creativity**. Many reflected that the area is full of creativity especially those who work in the creative industries, but the immediate area lacks a venue or physical hub - so support having HTHAC as a **physical venue**.

*'It is quite a significant community of people involved in the creative industries who happen to live in and around Crouch End and there is not actually particularly that much in terms of venues or arts hubs in this area with a significant profile, and actually the nearest one is probably the Park Theatre or something in Finsbury Park. So if you were to have a performance space in Crouch End it could cater to theatre or dance or music or something, I think that would be a great asset.'*

There was consensus that HTHAC had huge potential to nurture and showcase creative talent - It has a real role as **incubator of creativity**.

There was also the suggestion that as well as enhancing local identity HTHAC could be better promoted as a **London wide icon**.

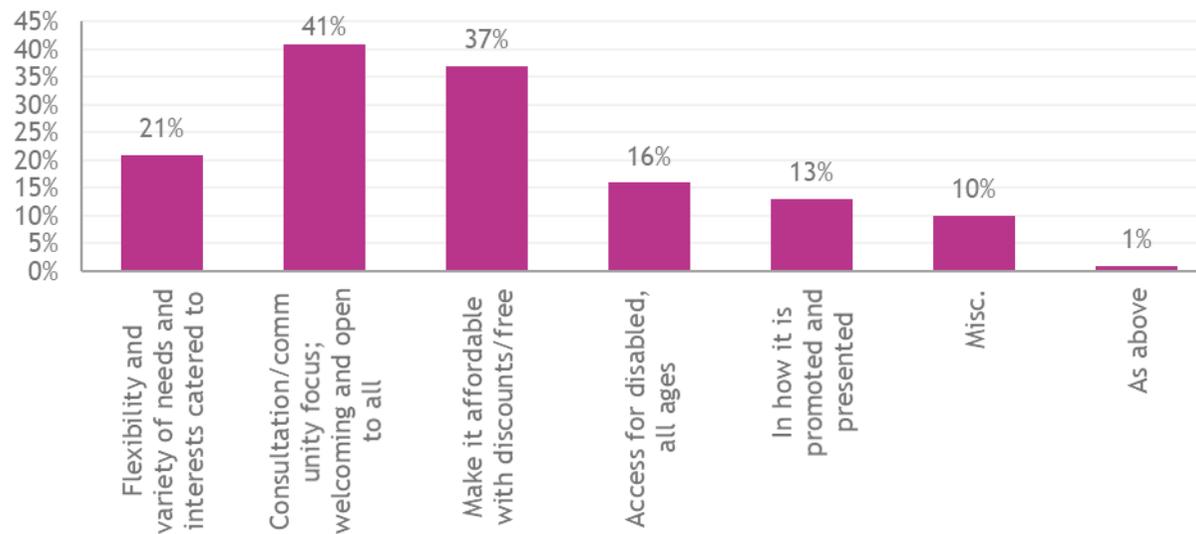
*'I think you don't really know about it in London. I came the first time to Hornsey Town Hall because of the Halloween event. My friends and I were just looking, where shall we go for Halloween, and we ended up stumbling across this event and coming to the hall and we loved it, we really did, but otherwise we would never have known about Hornsey Town Hall. And I think it is a hall*

*that's featured a lot on TV programmes, it's been used for Secret Cinema, Back to the Future. I think it could be more of a London icon than it actually is.'*

Some respondents did highlight it would be important to balance the old and the new so that existing and new communities of users could feel welcome.

### 1.2 Key factors that are important for community access

*What can Hornsey Town Hall Arts Centre do to ensure there is sufficient community access for all who want to use it? (e-survey respondents)*



Base: all respondents - 245

Margin of error: ±6%

### A) Ongoing consultation and community involvement

Ongoing consultation to maintain community focus (41% of e-survey respondents) was the most common suggestion for enabling community access. This included involving schools, local businesses, community groups, etc. in the process to ensure all needs are met. This is explored in more depth section 1.3 (*How to be inclusive and appealing*).

### B) Affordability

Over a third (37%) of e-survey respondents mentioned that affordability for all members of the community was important. The issue was also dominant in workshop discussions around HTHAC being accessible to the community. HTHAC being affordable is highlighted in the CUA, although dialogue about what that actually looks like at a granular level will need to be ongoing. Whilst HTHAC is still in planning stages it is very hard for people to be very detailed and specific, although some particular factors were highlighted:



The most common suggestion was that there should be a **mixed pricing model with a combination of free and paid for offers**. It was understood that paid-for events and elements would be needed to subsidise other free activities. Some also suggested HTHAC could develop **memberships** with different options and lengths, and some highlighted the need to be competitive with other local offers. Having **discounts** for local people, young people, community partners was also seen as key.

Where some people did suggest specific costs (which should be indicative only as these are individual comments) they proposed:

- Dance classes under £10
- Anything over £25 would be too expensive
- Exhibition in public spaces should be free
- A range of activities from free to £5, £10 and £20 to meet different audiences

- Young people's and family activities should be low-cost and free. One parent said they would pay £5/6 for a good children's activity and that some in the area are over £10 and this is too much (this was more for a workshop activity). They recommended the Angel Theatre as a good example:

*'I suppose if you had a mix, I mean if it was something really good we'd definitely pay £5, £6, but I know families who can't do that. I'd love there to be like the occasional free activity. I know a lot of things around here are £10 and it just feels quite a lot; it's to do with the neighbourhood I guess. I'd love it if there was something like the Angel Theatre they do a couple of days where they've got really discounted prices, so just an awareness of making it more accessible to different economic groups, that would be really good.'*

Pricing of the future offer was a concern for some, with some respondents worried that the **commercialisation of space** may impact negatively on affordability of the HTHAC offer to the community. Events such as the **open fairs and markets** that had been happening recently (and are free) had been very positively received and seen as an important part of HTHAC being viewed as affordable. Being **affordable for artists to showcase work** was central to the discussion around this topic.

*'Offer subsidies to local groups wanting to use the space for exhibitions, classes, performances, etc.'*

*'By keeping it affordable to community groups and trying to integrate community use into the main programme.'*

*'Make things free where possible, charge when necessary while keeping it affordable and some things may have to be expensive but try not to make those the majority of events.'*

*'Sensibly tiered pricing, discounts only where eligible, a certain amount of higher priced events etc.'*

Having a set of guidelines and being strict with it was seen to be needed when it came to ensuring rates are applied fairly. Some were also concerned about availability - so making sure the commercial bookings don't dominate. Nuanced thinking around who can afford what should be set out as part of the guidance, accounting for the fact that some bigger organisations would be able to afford more than others. A tiered approach was proposed. Within the focus groups there was a suggestion around skills exchange or non-monetary type payments for certain users (for example an artist offering creative skills development in exchange for space), although this would need more exploration. Section 3.1 (*workspace*) features more exploration of costs for workspace and studios specifically. As mentioned, building a greater awareness of the CUA as part of HTHAC's communications plan is key for addressing some of these concerns.

### C) Diverse programme

A diverse programme which enables flexible and open use for the community was mentioned by around a fifth of e-survey respondents (21%).

*'Cost and variety of events to ensure all members of the community are interested. Activities for older people, children and everyone in between, not an over-reliance of one section of the community.'*

*'Varied programming, open community spaces, make the outside space really welcoming and relaxing, more seating for example.'*

*'A variety of programmes and community engagement. Involve families and involve older people as well - across the classes and abilities. Get the lifts working!'*

This was very much echoed by interview and focus group respondents who said a wide-ranging programming was a very important in attracting a broad range of people.

## D) Accessibility



Accessibility was explored in depth in the interviews and focus groups. Whilst most agreed that being fully accessible was an obvious consideration, the most important factor in this context was **being open day and night** to suit the needs of different users.

**Affordability** was also seen as an important part of accessibility, as was physical accessibility such as lifts, toilets (quite a few people mentioned there are not many public toilets in the area, so it would be a simple way of getting people inside), seating and wheelchair facilities for older people or those with disabilities.

Getting the very simple facilities right, including Wi-Fi, was thought to be the most important building block for inviting people in. If they are able to feel comfortable using the space, then they are more likely to come back in the future to use the café, and then engage with the programme.

An **open feel and warm welcome** was also mentioned, including having welcoming staff, being able to wander in and look around easily, and having music on in open spaces (especially lobby area) so it felt like there was a ‘buzz’. In addition, being able to find out what is on easily and achieving the right atmosphere in the building would also create the right ‘open’ and ‘welcoming’ feel.

## E) Promotion

How HTHAC was promoted was important factor; 13% of e-survey respondents suggested that promotional material which presented HTHAC as an affordable, diverse and welcoming place would be necessary to ensure access and wide reach. This would need to physically reach parts of the local community as well as the wider London community.

*‘Make the pricing appropriate so that all local community can access - whether all the time (e.g. N8 discount card) or through promotional events. Make sure it is publicised for greatest outreach - get beyond those who would come anyway. Make it appealing for range of audiences.’*

*‘Ensure it is promoted well and local residents are consulted. But also ensure it is open to everyone to attract people across London to visit. Maybe have a local discount on whatever is showing or a loyalty card of some sort.’*

Communications is explored in more depth in section 5.

*A note on language:* Whilst elements of the consultation focussed on specific themes such as events and workspace, the theme of community access underpinned the whole redevelopment. There is a definition for community use in the CUA, which is fairly broad but acts as a useful baseline from which HHTAC can work from.

The very language of ‘community’ and ‘access’ itself needs some careful unpicking. It was clear from interview and focus group feedback that the term is confusing for some, and before even defining terms around community access, HTHAC need to define what ‘community’ and ‘access’ means for them.

In particular, ‘access’, can be seen as quite passive language, in that HTHAC may be suggesting audiences can step into, hire, to attend events in an arts space that is owned, led and directed by something or someone that ‘other’ than community. HTHAC may like to consider community involvement, collaboration, co-development, co-creation, co-curation, participatory practice or partnership working as a more active and positive way of referencing its community access aspirations.

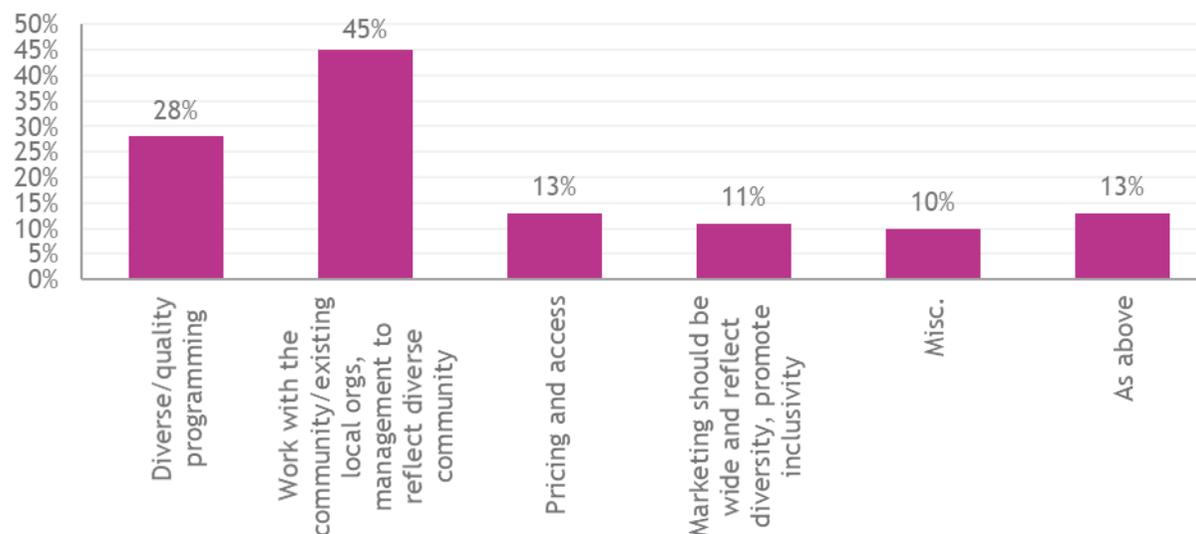
### 1.3 How to be inclusive, appealing and relevant to all of the Borough’s diverse communities

These findings reflect responses to the question about how HTHAC in general could be accessible (as above), so most importantly being **community led** and having a **wide-ranging programme**. The repetition of themes occurring throughout the consultation is key to note.

There was agreement (especially from arts professionals leading other arts organisations who attended focus groups) that for HTHAC to reach its creative ambitions of being a dynamic high-profile arts centre, engaging a wide range of potential new audiences was important. Even though it may not be a publicly funded arts organisation with certain funding targets around audience diversity, active engagement with all of its communities was viewed to be vital to creative success and profile. It is important to define the communities (rather than one community) and to consider how they want and can be involved. HTHAC need to consider journeys for each type into and through the building as a framework and then look at how the parts make the whole.



What can Hornsey Town Hall Arts Centre do to ensure it is inclusive and appeals to the wider borough's diverse communities in the way it operates? (e-survey responses)



Base: all respondents - 226

Margin of error: ±6%

### A) Community led - partnerships, collaboration and co-development

One in two e-survey respondents (45%) suggested that HTHAC could ensure inclusivity and appeal across all communities in the Borough by working with those who live in it, including local people and existing organisations in decision making to ensure the management of the centre was truly community led.

*'Engage with these local groups and look at what other venues in the area offer such as the Bernie Grant Arts Centre. The Borough is changing especially around Tottenham add it's definitely worth looking and talking to the community there old and new.'*

*'Ensuring that the programming reflects the diversity of the Borough. That means that decision making needs to be spread among a variety of ages, classes, cultures, etc.'*

*'By ensuring that these diverse communities are represented at every level of management/directorship. By ensuring that some events offered will appeal to all and others will appeal to different sections of the community, especially those who would not normally come into an arts centre.'*

Similarly, interview and focus group respondents concurred that a community-led ethos was key, from programming, to ongoing consultation (such as feedback about pilot activities) and delivery. Suggested partnerships mentioned included Bernie Grants Arts Centre, Jackson's Lane, Haringey Music service, the local YMCA, local churches and organisations which have successfully established community programming in the area - such as Arsenal Football Club. Schools are also considered a key focus for partners (see section 2.2A *young people*).

*'Going out to the community, people would think HTHAC really cares, so partnerships are key.'*

*'Community needs to have an opportunity to programme. There needs to be a board and a youth panel.'*

*'Youth forums can help with programming, and offsite programming because you can't always expect people to walk in the door. You need to build relationships through partnership work with organisations that already have trust.'*

*‘Jackson’s Lane: focus on contemporary circus has really helped them succeed. They are building an audience. Specific kind of programming to focus on. This venue is not big so it can’t be everything.’*

Whilst partnerships and collaboration are key, experienced arts professionals within focus group feedback suggested it was vital that an Artistic Director/ leader with a collaborative way of working should lead this.

*‘You need someone with vision and focus and direction whose done this before, has a central idea and then pulls people into it. You can’t design by committee. An artistic director needs to be someone who can increase diversity, someone who knows this area, and someone who is an expert in community arts.’*

*‘This place needs a brilliant Artistic Director, it can’t be inaccessible for people - Tottenham is only 2 miles away. I work in Tottenham, and we’re building a great relationship with Alexandra Palace for our young people, and now they’re going in there to discover arts. The beauty I’ve seen in that is second to none. A great Artistic Director needs to be a person of the people, and go out in the community and find what the community actually wants. It needs to be a beacon of celebration and hope.’*

### **Greatest impact through programming**

Being community-led and having a diverse and unique offer is vital to the overall redevelopment, approach and ethos/ philosophy. However, it is clear that these principles, when applied to programming are thought to have the greatest impact on the HTHAC being relevant.

There was consensus that this needs to cover all stages - from developing partnerships right across the Borough to better understanding the needs and interests of potential users, to trialling pilot activities as a form of action-research based development to programming content

and formats. Focus group participants with expertise in community engagement were keen to emphasize that the themes for programming need to stem from the partnership relationship and piloting of activities. A process of continual feedback and consultation is key.

*'By using locals to staff the venue and by being active in the community.'*

*'Allowing local people to offer their own programme of events is not only empowering but allows a local arts (and wider) community to thrive.'*

*'Keep asking for feedback from the community on the offer to make sure the range/balance is right and adapt/change if needed.'*

*'Consultation exercises such as these are helpful. Would also be good to invite local people to sit on whatever governing body is established to help guide the future direction.'*

*'The word I'm looking for is POROUS. There needs to be some BLEED between the organisers and the grass roots people.'*

## **B) Diverse and varied programming**

Over a quarter of e-survey respondents (28%) suggested this could be achieved through a diverse programme. Many emphasised that quality is an integral part of offering a diverse programme - a tokenistic approach should be avoided.

*'Offer a varied programme, showcasing a variety of artists, curators, and workshops that reflect its community.'*

*'Have a variety of arts and artists but it is essential that the standard is high and is seen as art first and foremost rather than art specifically designed to tick certain diversity boxes. Black art is art. Women's art is art. No labels or prefixes are required.'*

*'Try to keep its repertoire varied. E.g. not 10 different yoga classes. Encourage multicultural activities. Encourage all and different ages activities. E.g. kids and pensioners things as well as mainstream.'*

*'Bridge the divide between west and east parts of the borough by promoting it as a venue for activities for communities across the borough (not just Crouch End).'*

*'Younger people should feel it's their space and have a loyalty to it. The building right now has a feeling of being unloved, if it were more accessible you would get more vibrancy from everyone - making it feel busy. Having a huge variety of things so there's something for everyone to bring life back to the space.'*

*'If you want it to be accessible to a range of backgrounds and ages, The Albany in Deptford has a good model. "Meet Me at the Albany", it's a deliberate policy to bring people in, and regular people can meet artists - it's cross cultural, cross social class, which doesn't happen very often.'*

There was a lot of excitement around the potential of addressing taboo subjects or societal issues such as politics, gender and the environment through art. Having the opportunity to be brave, edgy, experimental and bold was viewed as a way of engaging a range of audiences - and create a buzz to support engagement. It was also suggested that programming should be raw, embrace trying out new

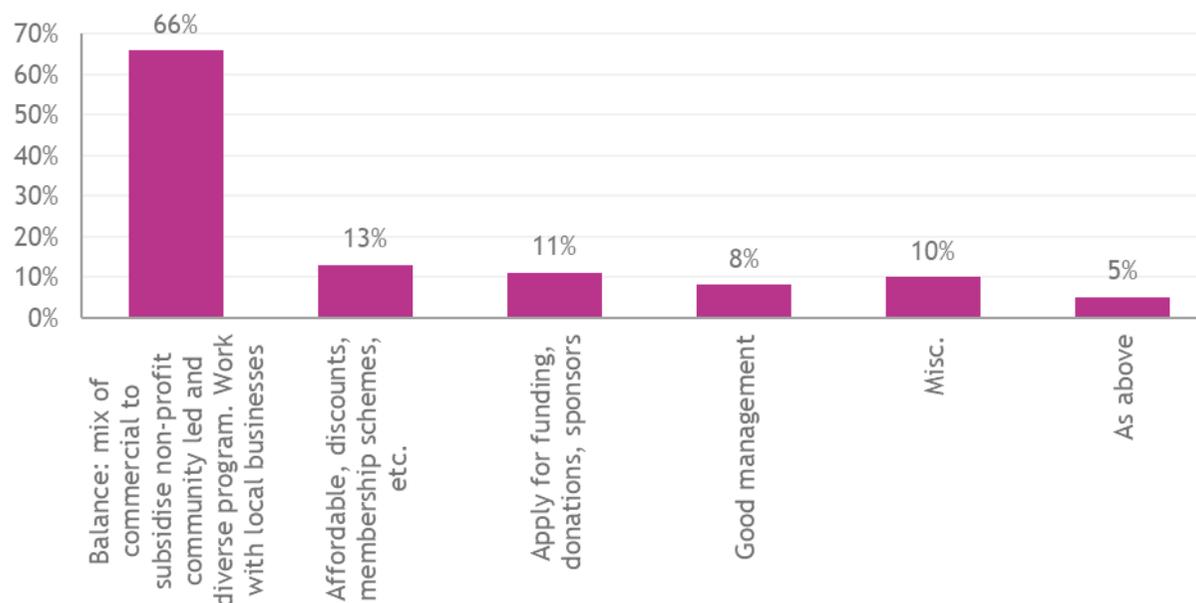
things and find universally engaging themes. The idea of using the first year of opening (or even pre-opening) to pilot new ideas to understand what works was seen as an important way of shaping the programme with audiences, so this approach would be underpinned by a community-led focus. Alongside this, programming should also connect as much as possible to what is unique and special about HTH - the history, the stories and people from its former use, the art deco design, the quirky spaces, the working artists, the outdoor space.

#### 1.4 Balancing the need to generate income and serve community needs

Interview respondents did share concerns about the need for careful management of commercial and community needs. Whilst it was difficult for anyone to be specific, some respondents said it would be important that there are **time limitations** so that commercial bookings of the hall, for example, did not last longer than a specific period - and that these limitations were **communicated clearly**. Overall though most respondents **recognise that HTHAC does need to generate income** and be commercially viable to survive, and that this doesn't have to limit the community ethos.

*'It has been neglected for many years and is falling down but it is a building that is very important to the community and I think that when you look at the semi-restoration work at Alexandra Palace Theatre (which has been an incredibly successful project and the theatre is absolutely amazing) it shows how you can turn a building that is in quite a bad state into a theatre that is commercially viable and for the modern production requirements whilst still retaining the culture and ethic of the building.'*

How can Hornsey Town Hall Arts Centre ensure it balances the need to generate enough income to thrive, whilst serving the needs of the communities? (e-survey responses)



Base: all respondents - 241

Margin of error: ±6%

### A) Commercial hire and high-profile events

Whilst this topic was one of the areas for concern, the majority of this concern centred around lack of understanding how arts organisations do need to act commercially to survive and being unsure about the status of the different operators, stakeholders and funders. This highlights how important these issues are to address in communications and awareness.

Many respondents did acknowledge they were not experts in funding or finances, but it is still useful to explore responses. Two thirds (66%) of e-survey respondents suggested the balance could be met by using secondary income to subsidise the arts and community led

programme, e.g. a café/bar income or hiring out for filming and high-profile events. However, the specific use of the (allocation of) space for community events needs to be built on previous and ongoing consultation, and be a priority.

Transparency of this information is key. Publicly communicating usage; creating a well-structured annual report and other content with key facts about different usage, highlighting how the commercial elements are supporting a resilient and thriving arts centre. Demonstrate how the enterprise unlocks and delivers social impacts.

*‘The organisation itself should be not-for-profit. Profits from higher profile, higher priced events should subsidise the bread and butter of the Arts Centre which should be the community-generated and based events, workshops and classes. By having people on the management team with expertise in commercial sponsorship. Running an efficient bar operation.’*

*‘Some high profile or high income shows need to be put on to generate more income. Offer the Centre for business conferences/public talks. This will help subsidise more community projects.’*

*‘Need to charge for events like gigs, comedy nights etc to offset not charging community groups/schools etc for use. To continue to hire out as a filming venue to bring in revenue.’*

*‘400 seats is very hard to make money out of, it’s not enough space for a concert venue. It’s really the minimum level that we need. But 400 seats is fine for theatre.’*

## B) Other suggestions for income generation

Other ideas included crowdfunding, sponsorship, friends schemes, pop-up commercial hire spaces, as well as income from memberships. Memberships is a subject could require a whole discrete research focus and is not covered in depth here.

Other ideas included setting up a non-profit creative arm to be able to access alternative funding and developing a fund raised from commercial activities that community initiatives can apply for - and match fund from elsewhere to bring in greater investment.

*'Look into crowdfunding to support the start of the Town Hall, I am sure a crowdfunding page would receive a lot of support from the local community.'*

*'Pop-up commercial space, you can do whatever you want with it. Brands would pay to be somewhere different. Utilising those organisations who will pay money to be the first ones here.'*

*'Sponsorship of educational and community programmes.'*

## 2 - The arts offer and programming

More in-depth discussion during focus groups raised an important query about the arts offer and programme. This is the same topic presented earlier in relation to community access. Research participants had questions around whether HTHAC is a venue that is hired out to artists and organisations to do their own work, or whether it will have its own Artistic Director and vision (however much this is community-led or not). Clearly these are very different things, (although can crossover too) so it is important to address this confusion in future communications and messaging.

### 2.1 Who should programming engage?

Interview and focus group feedback confirmed there was a need for HTHAC to have a very clearly articulated vision about who it was for. A small minority questioned how committed HTHAC is to engaging with specific communities, especially those who may be less likely to engage in arts provision in Crouch End.

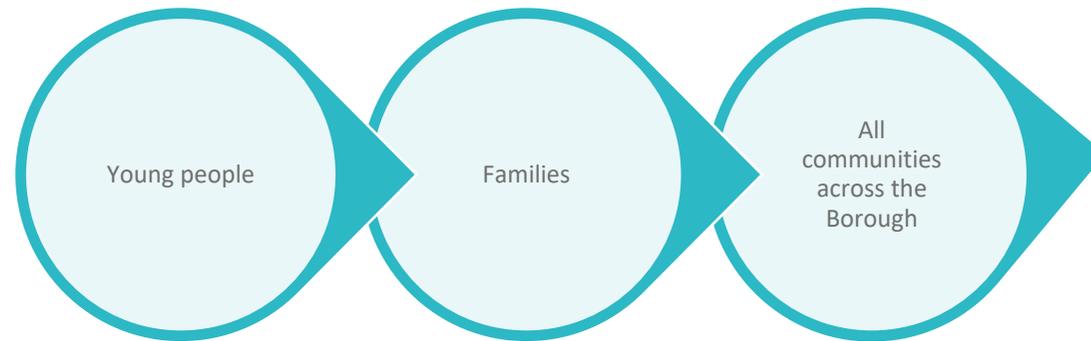
Considering target audiences for the programming combines looking at the population data of the wider Borough and balancing this with responses from the consultation.

The demographic mapping (see Area Profile Reports in Appendices; also view this [video](https://www.youtube.com/watch?v=M7U1BMgu2JQ&feature=youtu.be) (weblink: <https://www.youtube.com/watch?v=M7U1BMgu2JQ&feature=youtu.be>) which explains these reports and data sources they use) highlights that:

- Like many areas of London, Haringey is ethnically and linguistically diverse - but with unique characteristics. There is a higher incidence of residents who identify as Black/African/Caribbean (20% compared to London's 14%) and a much lower incidence of those who identify as Asian (7% compared to London's 18%).

- Haringey has a distinct east-west split in terms of audience segmentation and socioeconomic circumstances. Western parts of the borough (closer to Hornsey Town Hall) tend to be wealthier and more engaged in arts and culture, while eastern parts tend to be more economically-deprived and less engaged. (Note, this is more about not engaging with more traditional arts and cultural organisations, not any indication that people in the east of the Borough are not creative or interested in arts and culture at all).
- Household makeup in Haringey differs somewhat to the rest of London: single people and child-free couples are more common, suggesting an adults-focused offer would be successful. Lone parent and children households are also more common. Therefore, any offer or package for families should be more flexible than the traditional 'two adults, two children' model. Additional pricing model research would support thinking, including looking at this report (weblink: <http://www.familyarts.co.uk/resources/toolkits/pricing-family-events/>) from Family Arts Campaign.
- There are fewer older and retired audiences in Haringey than the rest of London, but rates of ill health and disability are the same.

The consultation confirms a lot of the population data, although respondents to the consultation were of course more likely to have a more accurate observation of the immediate and close-to Crouch End area. Together though, there are some clear priorities.



### A) Young people

By far the most cited audience was young people - both informally and in a schools context. It was suggested that HTHAC could support secondary school students with much needed arts provision, as well as provide a space for young people to be creative. Many said HTHAC could provide space for schools to put on their own performances or run workshops or do rehearsals, as well as providing young people a social space to hang out without any creative agenda.

Art Council England's Education portal provide some data around young people by [borough](https://arts-council-cedp.azurewebsites.net/data-portal.html?areacode=E09000014) (weblink: <https://arts-council-cedp.azurewebsites.net/data-portal.html?areacode=E09000014>). There are 104 educational establishments, 66,531 under 19s - which makes 32% of the population in total (with higher than average for London 5 - 14 years old). 20% of the school population in the Borough are eligible for free school meals.

*‘Engagement with local schools is always a good idea. I’m a teacher. We have that in Camden, loads of places, loads of community events that happen, and schools are consulted. So maybe opportunities for schools to put on things in this space, secondaries are always looking for somewhere, a place maybe for young bands to play, showcase what they’re doing. There’s always call for that.’*

Involving younger people in more ongoing consultation was also seen as very important. Within the scope of this consultation it was not the intention to consult young people specifically, but as this has been identified as a potential audience priority, then initiating a conversation is an obvious next step.

*‘There’s no one here (in this focus group) who’s under 30. The diversity around this table is non-existent.’*

Involving younger people in co-creating programming, leading peer consultation, delivering communications about HTHAC with their own networks and platforms, offering work experience and apprenticeships, as well as general creative activities would offer much needed skills development opportunities, experience and of course support HTHAC goals. Engaging young people in digital online spaces is important to complementing other opportunities.

*‘Engage graduate groups wanting guidance and experience from existing artists and organisations. Need to go into Tottenham and Islington and find who’s already doing the work on the ground.’*

*‘Run events and workshops with the schools - get the kids and the parents interested and let them know that this space is also for them and not just for the affluent part of Hornsey.’*

It’s also very important to link up to Local Cultural Education partnerships, the London ACE Bridge (A New Direction) and be aware of The National Lottery’s Heritage Fund’s Kick the Dust programme.

## B) Families

Whilst population data shows that there are plenty of adults and people living alone, it is very clear that the area has lots of families too. In the consultation, even respondents without children thought that families should be a key consideration. It's important to recognise that in the Borough there are many lone-parent households, so this should inform decisions around costings and discounts too. Respondents were especially keen on parent and toddler groups offers that involved creative activities.

Balancing the family friendly offer with providing adults a space that doesn't feel like it is a creche is key. Some suggested family activities could be light touch and embedded - such as DIY resources, discrete family spaces - along with specifically programmed family activities. There was also agreement that there was a lack of provision for families with older children and teenagers - so consideration of families of all ages and shapes, and how this connects with a young people's offer is important.

## C) All communities across the Borough

The demographic population data provides some very clear steers around how diverse the Borough is, in multiple ways - especially the east and west split in terms of levels of deprivation, social grade (see Appendix) and cultural engagement. The Borough is also ethnically diverse. Respondents felt that HTHAC should be a place for different people to connect together - across race, gender and age. This may include having programming specifically for certain groups - LGBTQ+ or female artists (just one example provided) but also ensure programming brings together people together. There was some disagreement about how effectively HTHAC could reach the east of the borough but focus group participants had shared positive examples (as outlined earlier in the report).

*'You'd be surprised, Tottenham is changing very quickly (note - for context this was about regeneration and not everyone in the area experiencing the benefits). HTHAC could accommodate for those that Tottenham have been let down.'*

*'There's a whole diverse audience of North London available.'*

*'This should be a resource for the whole borough, and areas outside Haringey which are nearby to HTHAC.'*

## 2.2 Arts and cultural preferences

Cultural engagement mapping (see more in Appendices) shows that performance-based arts such as theatre, concerts, and cinema have highest engagement in Haringey. The consultation enabled a more in-depth exploration of this. On the whole, the feedback suggests performance - especially music and theatre, would be most popular. Whilst cinema may be popular Borough wide, the local Crouch End area already has a number of cinemas, so any film offering needs careful consideration.

### A) Theatre

Theatre was the most popular artform in the consultation, although there was no consensus in a particular type. Some agreed that good theatre in London was over-subscribed so a local offer would be very popular. Others said they would like to see **local productions** and more **informal and interactive** theatre offerings such as open-mic style theatre events, theatre writers' groups, drama classes and live-streaming. It was suggested that there are lots of **emerging theatre makers** in the immediate area who need support and a platform - which links to the common feedback about the HTHAC in general - that it should be an incubator for creative talent.

*'There aren't many theatre venues for regular programming. Jackson's Lane is its own niche thing.'*

*'The model Battersea Arts Centre has is a good model, it's very large. They do developmental, immersive, cutting edge theatre involving the visitors. They've got an interesting model called Scratch where people can come and workshop ideas, and then come*

*back and perform them, so it's got a really co-creative dynamic approach. They allow the community to co-programme, they tell local stories, they do yearly themes to unite all their programming under the year.'*

## B) Music

Music was almost as popular as theatre, although there was more consensus that the offer should be - which is a focus on live music performances. It was suggested that there is not enough live music locally and a wide range of live music would address a gap. Some respondents suggested that HTHAC should not try to compete with large music venues like the Forum or Alexandra Palace and should celebrate music suited to the more intimate spaces.

Bands were very popular, and some examples such as brass bands or folk would be suited to the different and quirky spaces. A few also thought it would be great to have music outside. It was thought that there would be an appetite for performance spaces for smaller audiences.

*'There isn't a decent smaller-sized concert hall in the area, that would be nice. That's why it's interesting for us. Most amateur orchestras in the area will look at the churches, because they're small enough, local, bring in a local audience, cheaper. But HTHAC could be a better venue, better acoustics, but still local, could be an alternative to a church.'*

Along with performances, the music offering should include studio spaces for amateurs to record their own music and podcasts; choirs and singing groups rehearsal space; plus music classes. Apparently, there is already a local high-end recording studio so any HTHAC offer would need to complement this and perhaps target amateurs and individuals.

Some individual respondents did have more unique answers - from wanting a cutting-edge offering, DJs, and a 'highbrow offer like Southbank Centre.' But the overall message is that a **variety, intimate, live and participatory** offers will be more successful.

### C) Visual arts and exhibitions

Being a place to see art, especially **locally made**, was seen as important for HTHAC's offer. **Exhibition space** was favoured but many would also like to see artwork by local artists throughout the spaces. Some also suggested changing displays to encourage repeat visits. Another respondent suggested showing artwork from local artists from the past. It is discussed more in the workspace section of the report, but the idea of **open studios and artist-led events** were popular.

### D) Comedy and dance

These were not as popular as theatre and music, but still mentioned by many. Respondents thought that HTHAC was well suited to comedy but said there were a lot of comedy events already in Crouch End. For some, being a hub of comedy was not a bad thing! Whilst dance classes and dance studio space was mentioned, dance came up more in the context of social events. A few respondents mentioned the old silent discos, New Year's Eve and Halloween events with fondness, which suggests the motivations for dance is being sociable, being entertained and having fun.

*'Kings Head pub on the corner have so much on in the cellar, it's thriving. They have try outs for the Edinburgh Festival, many comedians come along here and perform. Something like that could be a partnership.'*

### E) Careful consideration a cinema offering

*'Not a cinema. Absolutely no way a cinema. What a waste of time. We have two cinemas in Crouch End, absolutely ridiculous.'*

Only a couple of respondents suggested they'd like cinema, whereas quite a few said there should not be a cinema due to there be adequate local provision. A more popular offer would be a film club or film shown with Q&A discussions.

## 2.3 Other programming considerations

### A) Participatory activities

Participatory activities such as classes, clubs and workshops were extremely popular. There was no stand out kind of activity - this preference cut across all artforms, but suggestions included: night classes, workshops and courses to learn creative skills; poetry and book clubs; workshops for young people; and volunteering opportunities. In addition, open tours which have showcased the building's architectural and heritage details have been popular.

### B) Markets

Markets have been very popular so far. The use of the outdoor and indoor space is thought to bring HTHAC to life, and provide both an ideal environment for participatory activities, showcasing creative talent and supporting entrepreneurial spirit. Food as a part of the offer was popular - and some suggested it is an important stepping stone opportunity for small independent business to develop before they grow into more permanent premises.

### C) Physical activities

Almost a quarter of consultation respondents suggested that physical activities could be part of the offer. Whilst this would need more exploration, yoga and an offer around wellbeing seemed popular. This related neatly to what an arts centre should be generally (see article reference in introduction) and is very much in line with new policy around social prescribing. These [articles](#) are an [interesting](#) read (weblinks: <https://www.artscouncil.org.uk/blog/art-health-and-criminal-justice-evidence-stacks> and <https://www.kingsfund.org.uk/publications/social-prescribing>).

## D) Hire

The theme of hiring HTHAC is embedded through the findings, for example within the discussions around community use and access, workspace, programming and income generation.

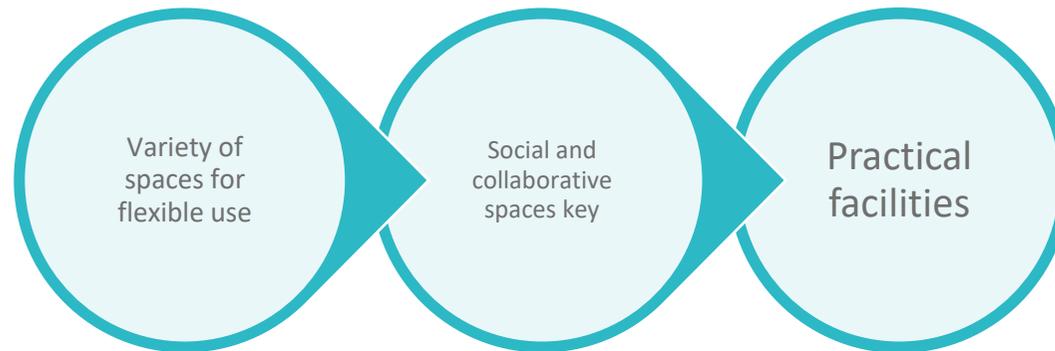
Some suggested the Hall would be suitable for large-scale and commercial events. It was agreed that smaller spaces would be more suited to personal party hire such as birthdays and weddings, as well as for education purposes. Some thought there was a lot a demand for performance space and rehearsal space for amateur users. It was clear that hire of space was viewed to be a key form of income generation, but timings and rates for commercial and community use needed careful consideration.

*'Build a production space, that can be hired out - smaller sound booths and stuff that are more affordable - film, photography, music arts. You can create wondrous video content from a small room. Charge those who can afford to pay it, like production companies, and that helps pay for the things that are free. Example: The Roundhouse has lots of technical studio space to hire out, and that funded the free arts programmes for young people.'*

*'Could they do conferences? Daytime and evening use are different.'*

*'Minimise full closures during private hire, make sure some spaces like lobby are always open to the public.'*

## 3 – Workspace and hospitality



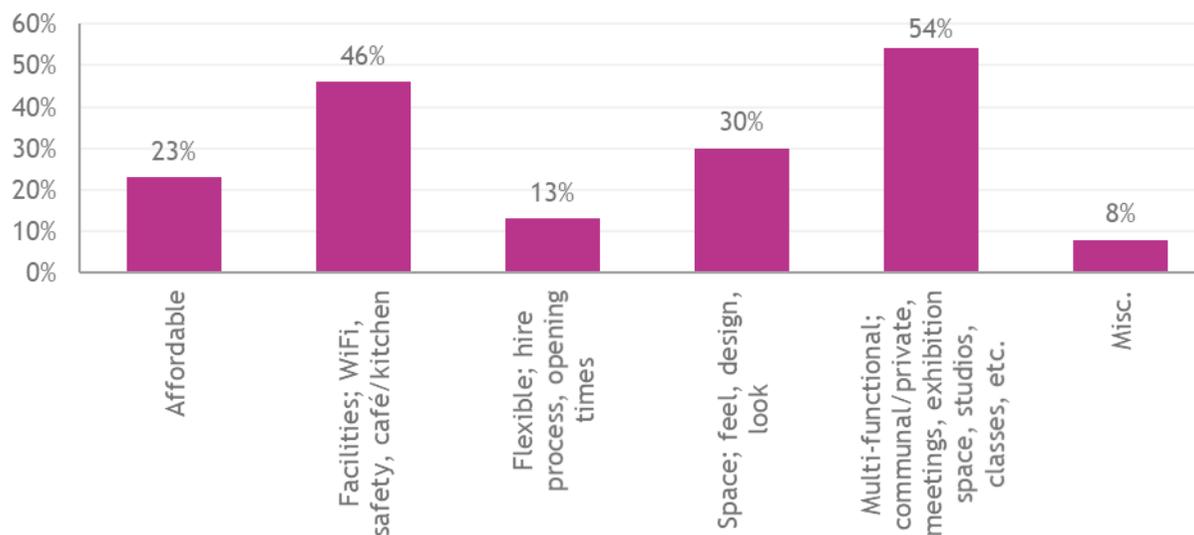
### 3.1 Workspace

With such a large self-employed population (especially individuals with no employees) there is a great need for workspaces. Whilst there are questions around how much space may be available after the redevelopment compared to current provision, the consultation was able to explore key needs of any such offering.

In summary, facilities and flexible workspaces are the most important for those interested in the workspace. Around half of e-survey respondents (54%) would like to see a variety of workspaces available to cater to a diverse range of needs. These included communal and private working, meeting rooms, exhibition space, studios and class space. One in two (46%) also expected particular facilities to be made

available, these included reliable and strong internet connection and a café or kitchen. Other key requirements included security and heating.

*What would your expectations and practical requirements be, for work space with the Arts Centre? This may include space, co-work, studio, cost, size, amenities, look, feel, design, facilities, etc. (e-survey responses)*



Base: all respondents excl. N/A - 177

Margin of error:  $\pm 7\%$

*‘Expand the number of studios on offer to local creatives and maintain similar rates to those available now. Also offer co-working spaces and room hire space available on an ad-hoc basis and open-plan office space for hire to locals.’*

*‘Co-work spaces would be great, working in partnership with local organisations, networking events, different spaces for different types of work.’*

Affordability was valued over the look and feel of the space. A number of membership schemes were suggested to keep the costs realistic for local users. Respondents highlighted the lack of work and exhibition space in North London. Good lighting was key for the design, with many citing that a blank, clean canvas would work best for them, however the design should be sympathetic to the original design and features of the building.

*'Studio spaces are much in demand. Creating a thriving artistic community on site would give energy to the whole venue.'*

*'As an artist, I cannot afford to pay the high studio costs in London so try to work in my home space. I think for creative people more widely, money is usually a factor, especially as the arts are so poorly funded by our government, making art the arena of the elite, sadly. So anything that can be provided to support struggling artists to work in a space cheaply would be welcomed. I don't think flashy design etc is as important as affordability.'*

*'Low cost is important, feel and design can be fairly basic as most creatives are used to that. A mix between private studios and open plan areas could be good as could open access possibility (renting spaces/desks for days - maybe under an umbrella of a yearly membership fee).'*

*'I think it should be a space that would allow a variety of experiences, welcome to all communities with the option for holding workshops, performances, work space. Modern but sympathetic to the original design.'*

*'Warm and dry and comfortable. While maintaining the history and eclectic nature of the building fixtures and fittings, which are so attractive. Provide private and communal spaces. Freely accessible to all.'*

Exploring workspace in more depth in the focus groups - especially in terms of maker studios - demonstrated how welcome workspace facilities are, and echoed how the workspace really inform the overall potential of HTHAC as an incubator of creative talent and learning.

- Pricing was a concern, although a figure of around £400 was viewed to but affordable for a studio space. Obviously there is a key difference between prices for studio space versus co-working desk space.

*£400/month is affordable - it means if you are starting you can stretch to that - if it's too much of a stretch you might share with someone else.*

- Those at the focus groups echoed the need for **collaborative** opportunities and ways for makers to share skills and support each other. However, this needs to be balanced with a space for **privacy**.
- Studio size requirements would obviously vary, but a size of around 4 X 3 metres was seen as a good average. Certain makers may need larger and some smaller, so flexibility is important. It was suggested that some people would want the option to work in collectives, so transforming studios into larger spaces was attractive.
- Whilst some would want a consistent space, any options for being able to **book spaces sporadically** for a few weeks a year (for a play rehearsal for example), or one day per month (to deliver workshops for example) was requested. It was said that in the past, some studio spaces were contracted for a year and were left empty a lot, so occasional and shared use may mean they are used more of the time.
- The **practical facilities** that are considered vital include WiFi, electrical points, a messy area, shared tea room or kitchenette, a fridge, a hang-out space with comfortable seating and heating. Being pet friendly would be very popular.

- Those who had previous experience of working at HTHAC said the **booking system** had been a bit unruly, and others agreed a clear, easy booking process was important. They thought there needed to be a manager to oversee booking, whereas others suggested good software should be the best solution.
- Discussion around the **governance** of any space may need more exploration, but it was definitely an area that prompted lots of debate in the focus group. Some thought self-governance - and even the setting up of a community interest company was important - to oversee both the practical booking and more important issues such as who could access limited space. Most agreed that a complicated overly formal self-governing model with rigid terms and conditions would be the wrong approach. A more informal set of guidelines would be more appropriate. In addition, whilst most agreed that ideally any studios should be available to those at different stages of their career, in reality, decision making around this would be too contentious, so offering spaces to existing residents and on a first come first serve basis may be best. Making sure the opportunity of space reaches a broad enough audience is the biggest challenge.

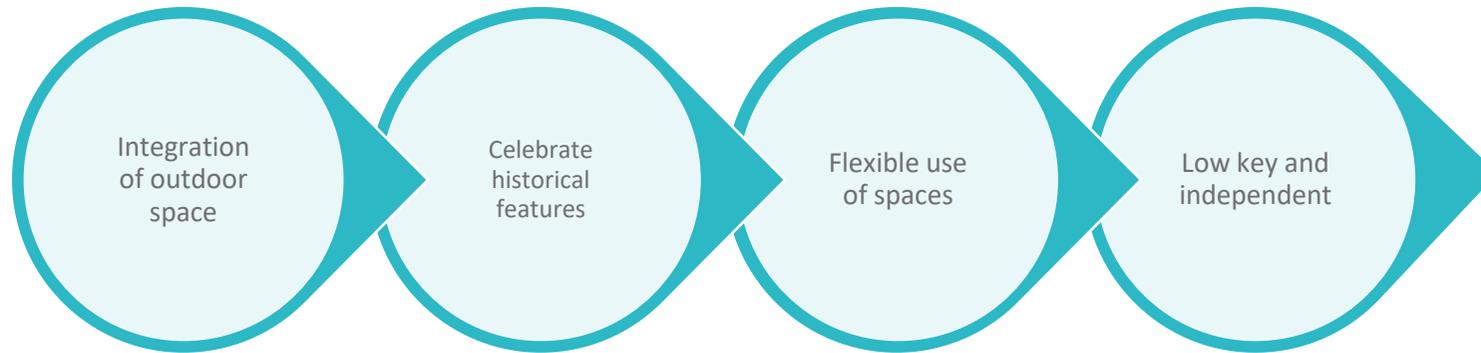
Good examples shared by research participants (up to date costs would need further exploration):

- Craxston studios - lots of classical music gets recorded there and people can bring their own kit. £50 per hour.
- Theatre Deli have spaces that can be hired out for around £30 per hour and they do bursaries, which builds their profile.
- Makerspace style studios. A respondent had used the Hackspace in Hackney (which is now closed) but said they had paid a monthly membership fee which was very low cost.
- A parent suggested that creche facilities for working parents would be very welcome, or a working café environment that had good play area. They recommended Snug Art Café. This may need to be balanced with overall need.

### 3.2 Hospitality

A café was very popular, although many people were keen to point out that there are so many cafes in the area that it needs to offer something unique. Being a hub to share information about programming, showcasing artists work and being independently run were most important. It was very important that it didn't look or feel like another chain café and the products would ideally be healthy and homemade. A street food type offering was also popular. The café would also be very important to work space users. A bar was also very popular, and a few suggested making use of terrace or rooftop spaces. The bar space would ideally have an area (or whole space) that could be hired for parties and events.

## 4 – The space - design, look and feel



Consideration of the **outdoor space** was by far the most common theme in terms of considering the space, look and feel (which correlates with the importance of the space to programming too).

*'It is one of the first spots my kid knows, is the green area, which is what we call this out here. So this is when the plans were announced to potentially change it our big concern was that it was going to do away with the public space and some of the events and things that go on here. Because it is what we love about this area. We have lived all over London. This is quite unique I think in terms of open community space that families use on a day to day basis.'*

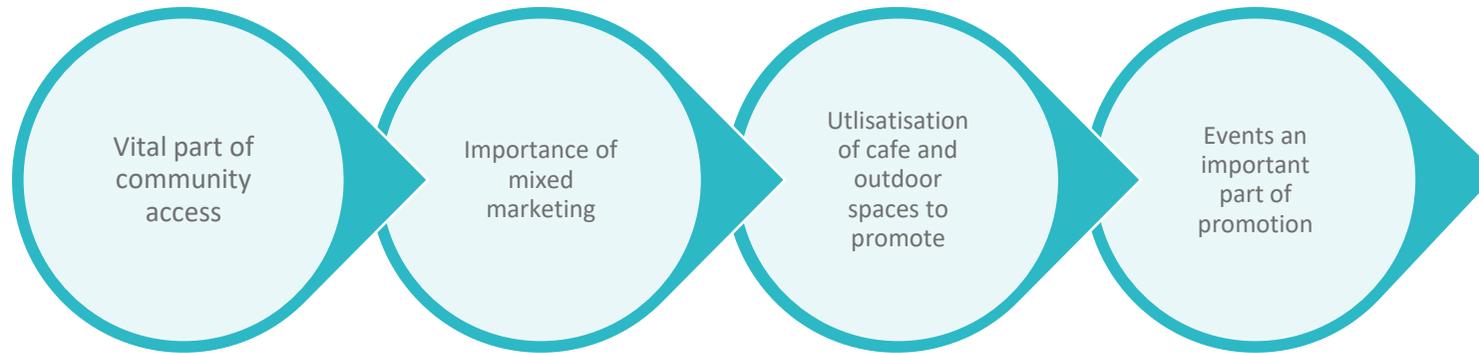
The outside space was seen as safe and secure for families especially, as well as those without gardens. It was also viewed as a much-needed open space alternative to Priory park or Alexandra Palace Park. Considering the outdoor space as an integral part of the HTHAC and the programme is important. Keeping the original features and heritage of the building was also very important. This is explored more in the concerns section but it is viewed with great affection and pride by local people.

*‘Retaining the fabric of the building that is like locally held in a lot of affection.’*

Quite a few respondents had fond memories of what they believed to be the **low key** and ‘shabby’ feel of the space in the past. Even those not familiar with the space didn’t want it to be too precious. Some said this made it feel relaxed and ‘cool’ - which enhanced it feeling like it was a space for the community. Other factors important to space included the **flexibility** and feeling **independent**. Those who attended the focus groups in the co-workspace all commented that they found it creative, warm and relaxed. The plants, paint colours, wood and artwork were received positively. Respondents want redeveloped spaces to feel the same. They are keen that the space does not feel too corporate.

*‘Crouch End is an upmarket place and lots of the places don’t feel welcoming for many. The branding and design make an impact - so be friendly and not too luxurious.’*

## 5 – Awareness and communications



As with accessibility and affordability, poor awareness is seen as a major barrier to HTHAC achieving its fullest potential of being **accessible** and open to the Borough's communities. That said, awareness and communications is a challenge to all cultural organisations, especially with limited resources, so not necessarily unique to HTHAC. There was also a lot of discussion in the focus groups about how the Borough has lots of 'pockets' and 'bubbles' so it can be hard to get the message out. The communications challenge is absolutely vital for HTHAC to overcome though.

Many interviewees participating in the pop-up consultation were either not aware of the redevelopment or were very unsure of exactly what it happening.

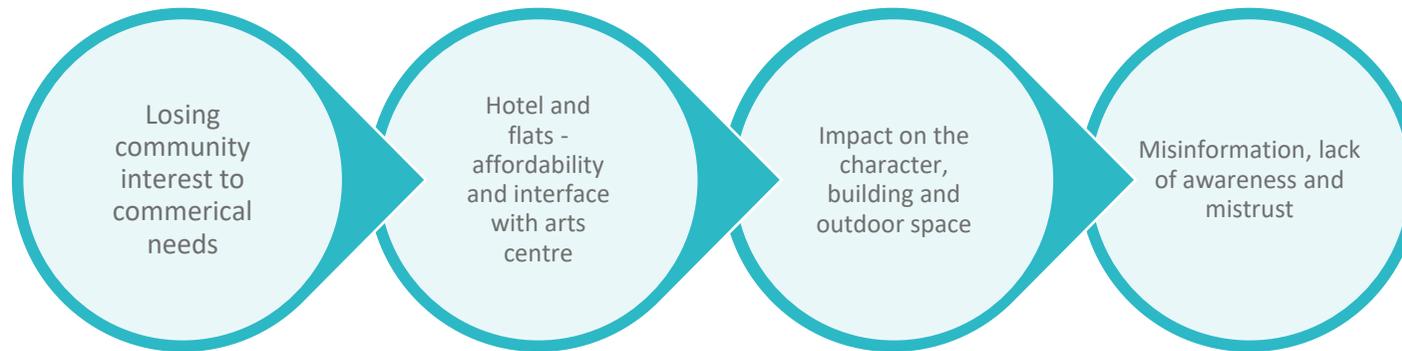
*'I suppose it feels like there's a lot of rumours about how the space is being used. Because obviously some part of it is being turned into flats, but I know that's not in the main building itself. It feels like there's constantly rumours about what's going on, but you don't really know. Is there like a group that you can like follow on Facebook or something so that you can know the truth about what's happening?'*

Respondents did offer lots of suggestions about improved awareness, although these were to be expected and are along the lines of standard communications channels such as social media, flyers, posters etc. There was preference for **physical print communications** in addition to digital, because some said it was easy to miss information via online messaging. In addition, some suggested that **utilising the café and outdoor** space as much as possible to promote inside activities was key. Some also said **events** as a way of promoting other programming was important. There was a definite sense that the more is going on, the more the buzz and awareness builds. This balance of online and offline marketing is key to appeal different demographics.

Some more streamlined work around communications is key, for example there have been (at time of consultation and in the past) multiple websites relating to the redevelopment and they don't necessarily tell a coherent and up to date story. Also, developing clarity about the distinction between the flats/hotel and the arts centre needs more work.

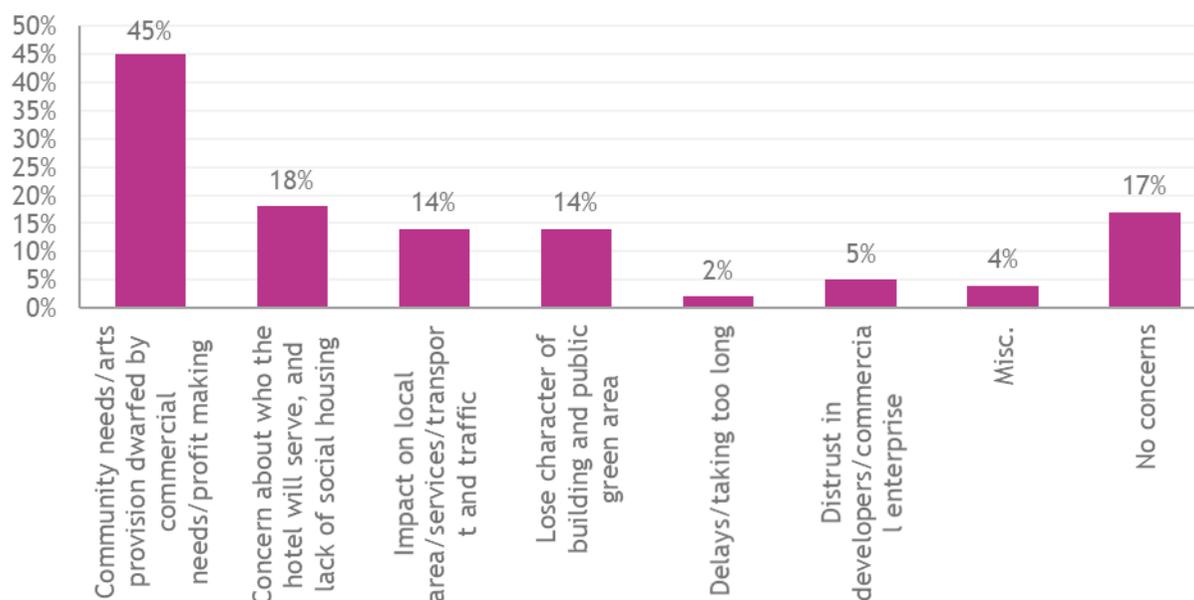
There is so much rich content and stories embedded with HTH, which has potential to appeal to a wide range of audiences, therefore a content-led approach to raising awareness will be effective. Share the unfolding story of the work and ensure this starts as soon as possible. The rich set of content assets already exists (or could be created fairly easily) - artists impressions of the redevelopment, photos of building tours, stories from this consultation, profiles of key staff and community members, rich imagery from events and much more. Ongoing consultation with future audiences, such as young people, need to be a key part of the communications and marketing material. On a more physical level, will the hoarding provide any opportunities to engage communities in and showcase a co-developed creative responses.

## 6 - Concerns



By far the biggest concern is that the community needs will not be met through the redevelopment, and that profit making will take precedence. Respondents feared that the arts provision would be quickly dropped for more commercial endeavours and that the local arts community would suffer as a result of this. In particular the potential loss of the Ply Gallery was a notable concern. Notes, 17% of e-survey respondents did not have any concerns about the redevelopment.

Do you have any concerns about the redevelopment? (e-survey responses)



Base: all respondents - 259

Margin of error: ±6%

### A) Community interest lost to commercial interests

This was the most common concern with almost half (45%) of e-survey respondents citing this. As mentioned previously, building up greater awareness of the CUA as part of the overall communications plan is an important part of mitigating some of the concerns such as this and others outlined.

*‘That it will become not community led and too corporate. That it might be a profit-making venture and have no local control. That the square outside will change in feel to become more of a car park.’*

*'The community access will be restricted and turned into a venue that is within the community but out of the community's reach to access and use.'*

*'My concern is that the public owned facilities that were very supportive of arts and crafts and small businesses will end up being just a commercial private enterprise, that independents working there will go out of business and that the exhibition space and craft markets run there will be lost.'*

*'That not all rooms stated in the development plan will be fully available for community use. That the community will not properly be involved in decisions about the operation of the Arts Centre. That if the Arts Centre proves unprofitable, the building will no longer be available for public use.'*

*'That it becomes another exclusive club for the monied & privileged of Crouch End & offers nothing to those sections of our community that are disenfranchised.'*

*That the Arts Centre is not a genuine priority but window dressing for a commercial residential development.*

*'Yes, that it is basically a property development, with minimal 'nod' to community needs - and that these will be neglected, when the chance arises.'*

This was echoed by interview and focus group respondents who were concerned commercial hire of spaces may prevent community use for long periods of time; that it appears to be a commercial space with just a small arts centre and ‘tacked’ on; and that the design and feel of these flats and hotel take away the feel of it being a community space.

*‘It’s all about the money and I don’t think it’s nice, turning this into a hotel or something, I think you’re going to lose all of that.’*

*‘I hate there’s a hotel here, it’s made me disenchanted about the arts centre already.’*

*‘You can’t have an arts centre with only 4 rooms, and a huge hotel and restaurants. It’s going to alienate people, having a really beautiful fancy hotel, it’ll alienate the communities they’re trying to engage it.’*

*‘Physical space is a big concern. They need to pay rent with commercial festivals etc, will there still be space for all this great community programming afterwards? Not enough space.’*

## **B) Hotel and flats**

Very connected to the above - nearly a fifth (18%) of e-survey respondents mentioned the hotel and lack of social housing as a concern.

*‘Although I have not followed developments very closely, I understand that the Town Hall is being turned into luxury housing with very little affordable housing and that the local authority regards the building as a cash cow.’*

*'That the redevelopment is only going to focus on the commercial aspect of the business and not focus on building actual affordable housing or provide space for the local community.'*

Greater exploration via the interviews and focus groups suggested that some are worried that many homes will be brought by off-site investors then left empty, or not be subject to holiday letting restrictions (i.e. Airbnb) so have a transient community that clashes with the required ethos of HTHAC. People are confused about how the hotel, flats and arts centre spaces will interface - would it remove the sense of the HTHAC being open and welcoming, which is deemed vital for broad community access? There was concern that the clientele for the hotel could alienate community use of HTHAC.

Many were more curious about market potential for a hotel, but some acknowledged it may attract confident London tourists, those seeing acts at major venues such as Alexandra Palace, those visiting family in the area and those attracted to the art deco building.

*'I mean I think what really drew me to Crouch End was the fact that it feels very like family orientated, not like just from a physical family perspective, but it does have that kind of old worldly feeling of like community, I guess. I suppose a boutique hotel, seems a bit random to have; it doesn't seem touristy is what I mean. So, a boutique hotel sounds like it would bring in people that have come to visit London that don't want to stay right in the centre, you know what I mean.'*

*'Will the hotel want to influence the programming? What if you have a really rough punk group performing?'*

### C) Impact on the character, building and outdoor space

The impact on the actual building was a concern for 14% of e-survey respondents, most of which centred on potential loss of character of the building and the privatisation of the green space in front of the building.

*'Yes - there is a great deal of architectural value within this unique building, down to choice of material and textures. This must be restored and maintained as far as practicable. The HTH deserves to be rescued, not redeveloped. The new residential development behind is likely to overshadow the existing building - which would be a travesty.'*

*'That historical architectural aspects may be destroyed. Please keep the authentic 30's architectural features, use them as a part of the new fresh design, they are so beautiful and integrated into the modern design would look great.'*

*'Bringing more 'luxury' housing into an area with transport links that are already stretched; the height of the new proposed apartment buildings. The loss of a genuine open space for the local community.'*

This topic was cited a lot during the interviews and focus groups - over a quarter of interview respondents were concerned about losing the historical character and original features. They were also concerned the commercial space may be too tall or too modern so far with public spaces.

*'To be honest, it's one of those things, it's like you don't want it to be ruined but you also want it to be used, which is a double-edged sword.'*

*'I think probably people are concerned that it might change the feel of Crouch End, but I don't think that's necessarily the Arts Centre, more the flats and things. But I think, yes, just so important it keeps its village hall charm.'*

*'I'm really worried about them putting in a wall in the Concert Hall to make an extra space, I think that will ruin it. I don't understand why it's possible if this is a listed building. I really hope they don't do it.'*

Keeping the character is very important to everyone, retaining the art deco features, the wooden flooring, the stain glass; updating and refurbishing where needed, but not overly developing the space so that it feels neutral, soulless and bland. People have a lot of love and pride in the place and want to avoid it feeling like a 'posh hipster hangout.' What constitutes as posh and hipster is subjective of course, and as one respondent put it, there is a big appetite from the 'apple mac community.'

*'It's a gorgeous building, we love the Town Hall and are very proud of it. It's gorgeous and hate to see it just turning into another posh hipster venue would be a tragedy.'*

Again, the impact on the outdoor space was also a great concern explored in the consultation. One key worry was that it is not only properly landscaped, but that it is maintained long-term - not just left to local residents once developers leave. Most are very keen to keep the green space for relaxing, socializing, play and for events such as the markets. Some were also concerned it could become overdeveloped or feel like it is just for hotel users and flat residents.

*'I'm concerned that they'll try to privatise some of the public spaces, give away the green area. I'm concerned they're going to give us a different pedestrianised area further down and make that into a square, and that they're going to take away this square, whereas I think this is a real focal point. That's why it's got that village-y feel, because it's got the square. It's been underused, I do*

*accept that, the whole area is underdeveloped, I do think it has to be redeveloped, but really, it's important to keep it as a social square and social space.'*

#### **D) Impact on local infrastructure - especially transport**

This was a concern for 14% of e-survey respondents and many of those consulted in the interviews.

*'It's a difficult balance traffic isn't it, the public, because people do need, I drive, people need that. It's just how it will be managed really, so if they're going to have parking it needs to be underground parking. What they shouldn't do is ignore the fact that it's going to happen and do what they do in Hackney which is says 'Oh you're not allowed to have cars' or you're not allowed... I think that's the wrong attitude.'*

Respondents thought there may be extra traffic from the flat residents, need for more public transportation generated by major events and extra air pollution. Many were keen to point out how local bus services were already stretched. Some suggested underground carparking and better bike storage as potential solutions. Some concrete feasibility study data from other sites badly served by train links may be useful to research. Whilst the ambition to be the Barbican of the north was commended, it was suggested by a few that the limited transport infrastructure would hamper this in reality.

Less of a major concern, but still a potential issue raised by a few was the strain that extra residents from the flats may put on services such as GPs, schools etc, so information about how this would be managed was requested. In reality, the number of residents may be very minor and data from the developers planning and research proposal would have had to address such concerns.

### E) Misinformation, lack of awareness and some distrust

This was embedded across a wide range of concerns and was particularly prevalent in discussions in the interviews and focus groups. Some emphasised that there are lots of rumours about the development and the lack of information has been frustrating. Some acknowledged there were particular groups who were quite against the changes and expressed mistrust towards these groups in equal measure as toward developers. The consultation clearly demonstrated that some people thought that there was not going to be an arts centre at all, so they were very pleased to hear it would be remaining. This is a very clear simple message to celebrate in the communications.

*'We used to come to this place a lot when she was a baby, so it's really hard hearing about the hotel and like a lot of local people we're like hanging onto the old. I think a lot of us didn't believe there would be an arts centre, we thought it was going, so that's really exciting to hear that there will be.'*

*'I don't know about what's happening with the building, nobody seems to know, I think people think it is going to be demolished or something (on hearing it isn't)... That's really good news, I'm going to spread that around, because I think there's a lot of misconception about that.'*

Whilst most commended the vision and aspiration, even some supporters were doubtful whether these ambitions could be realised.

*'It does sound like an amazing vision - but will it really happen?'*

One respondent specifically commented that on discovering more about The Time + Space Co. previous work they had more confidence in them as operators of an arts space, that this had altered their perception that this element of the overall redevelopment was purely tokenistic.

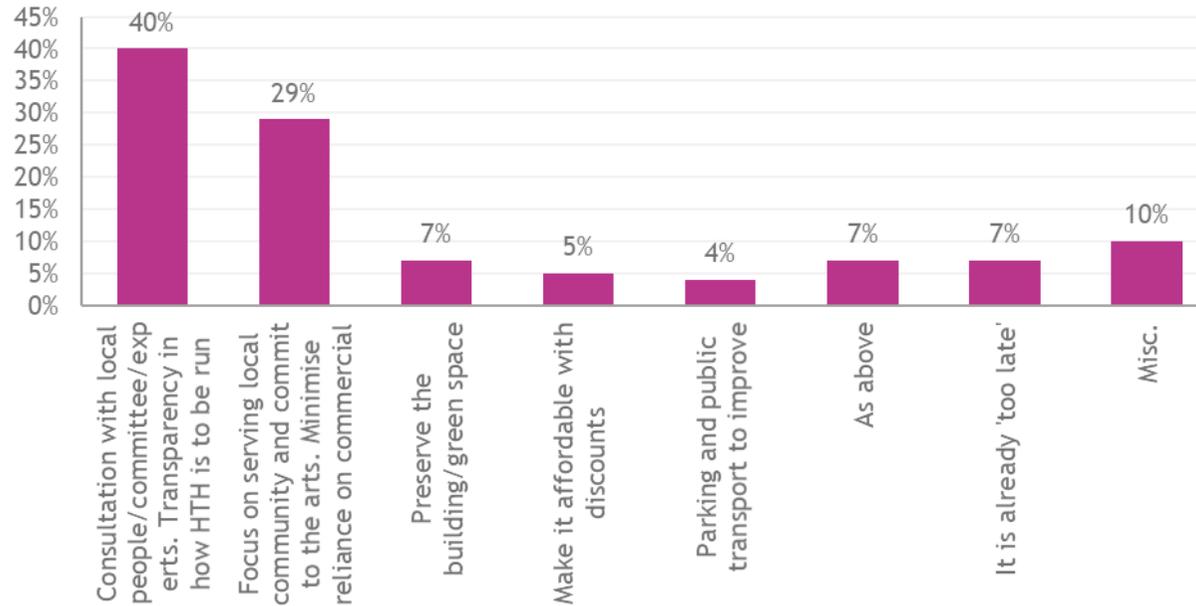
*'There was huge local opposition to the redevelopment of the site and so our concern is that the developers are not actually interested in developing the Town Hall building per se and that it was just something they grudgingly accepted in order to be able to build £144 million flats on the site and they just want to basically sell those flats, take the money and run and do a tokenist restoration of this building with no real long term interest. I think the company, I know the Custard Factory a little bit and I have been to several meetings there, so having seen that site gave me a little more confidence that it was, at least it was like an actual proper company taking on the building. I think this is a building that has been neglected for a very, very long time but was built with public money as a public building and has a lot of potential but will be very expensive to restore. So it is that kind of, you know, there is a lot of mistrust I suppose that people will actually make that investment and see it through. And it think that the Far East Consortium were not very good at convincing the community that they actually cared or had any interest in the community beyond the money that they could make out of selling the million pound flats.'*

## 6.2 - Addressing concerns and identifying opportunities

### A) Addressing concerns at an overall level

Whilst there are many specific solutions to difference concerns, at an overall level continued consultation, transparency and keeping community interests at the forefront are key solutions.

How do you think concerns could these be addressed? (e-survey response)



Base: all respondents - 259

Margin of error: ±6%

Consultation is key; respondents believe local people should be involved in every step of the process to ensure it is serving the community and that the decision-making process is transparent.

*‘A local management committee (like a school board of governors) who can represent the community and have the final say in significant decisions.’*

*‘By ensuring transparency. Publishing results and proposals for responding to these.’*

*'Community-driven development. Good contracts. Consistent consultation with community especially if the arts centre encounters monetary issues.'*

*'We await a detailed proposal to comment on. That will be the most important stage. To draw together all the conclusions and write a proposal then put it back to the community for comment. That's not an option by the way. If you don't you'll lose their trust.'*

*'Keep commercial interests to a minimum and serve the community.'*

*'By listening to the concerns of residents, ensuring that the space remains open to, and purposed for, the local community. Creating a community council (not local government) made up of local residents that has a seat on the decision-making board for the redevelopment.'*

There is a need to maintain the right balance between reliance on the money-making elements of the redevelopment and serving the community in keeping the commitment to the local arts scene.

*'Let the Ply gallery continue their good work, and not monetise the gallery too much.'*

*'By a genuine commitment to a significant proportion of the site is given over to the Arts Centre with a full high-quality programme that is ambitious in scope and scale.'*

*'Don't let too much private money get involved. Consult community groups, get classes going, youth club spaces, etc. if it's used it will be loved.'*

*'By not allowing the Art Centre to see its surface reduced or the access it to restricted.'*

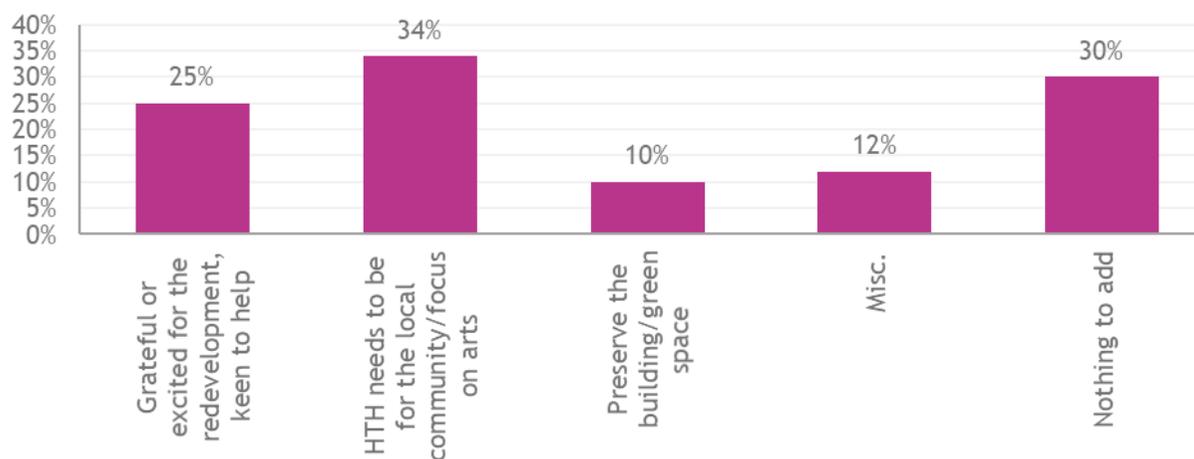
The plans for a steering group that involves member of the community is therefore actively supported. In addition, some respondents said that HTHAC cannot to be everything to everyone, that it is important to listen to the community but to have a clear and strong vision. There was a lot of discussion around the need for a creative producer/director to lead this work and set a vision. It was suggested that this role would be extremely important in building on existing relationships, developing programmes with the community, and getting on with activity and planning that will help overcome some of the concerns people have.

## **B) Opportunities**

*'I have been to a number of events here where it has had a very strong community feeling, it has been good entertainment and there has been good stuff going on and it feels like there is an opportunity both to turn it into a professional arts centre but also somewhere that is still part of a hub of the community.'*

A not insignificant number of research participants are very excited by the opportunities presented by the redevelopment. A quarter (25%) of e-survey respondents, when asked if they had any other comments said they were excited by the opportunity.

Do you have any other comments or feedback?



Base: all respondents - 107

Margin of error: ±9%

There was some excitement around the redevelopment, with one in four (25%) saying they were grateful that the work was being done to the building.

*'If done well this redevelopment could be amazing and turn the sad looking downhill into a vibrant community space.'*

*'I am pleased that the Town Hall will finally be restored after so many years of neglect and hope that it will be tastefully refurbished with a firm intention of improving its contribution to the local community, alongside its commercial aims.'*

*'After so many years of HTH being moribund I am delighted it is to put to creative use once more.'*

As an open response to a request for final comments, it is significant that around a third of e-survey respondent highlight the need for Hornsey Town Hall to be community focussed - which echoes all of the earlier responses about the importance of HTHAC being shaped by, with and for the community.

*'This is a much-loved local building. Please make it something the local community continues to love and have access to. If you manage this, the local community will reward you with its support.'*

*'You need to get it right - it's a fabulous venue which could ensure that Crouch End and the Crouch End creative community really thrives in these difficult times ahead.'*

*'We need a place for people of all ages to go. Jackson's lane was a godsend when my kids were young. The Town hall has its own unique features with the dance hall. Rent out the space for performers for rehearsals in the day and artist studios, and gigs and conferences with a hotel and cafe should be enough to make an income. Let the new insourcing model and those entrepreneurs make it special. There are so many creatives in Crouch End with patrons to help make a start. Reach out to these people.'*

## Part 3 - Summary of recommendations

Community hub	Artistic mission	Building a resilient business
HTHAC should focus on being a much-needed social and community hub for a wide range of people	Hornsey Town Hall should be a creative hub to showcase local talent, offer a welcoming and open space for all who want to use it.	Cultivate the real excitement amongst some powerful potential advocates, especially at partner organisations
Co-creation at the core - continued consultation, transparency and keeping community interests at the forefront are key to building and maintaining trust and relevance	A unique offer - music, performance and participation; Value and potential of the outdoor space	Balance of commercial and less commercial programming
Discounts for local people, young people, and community partners.	Programming offer needs to be affordable and accessible	A café, bar, and street food offer were the most popular amenities; however these would need to provide something unique as there is already plenty of these offers in the area.
Look and feel: Outdoor space needs to be integral part of HTHAC programme; keeping original features and heritage of the building; flexibility of space; feeling independent, relaxed, and not too corporate	Programming that is brave, edgy, and experimental could engage a range of audiences and create a buzz to support engagement, but needs to be driven by collaboratively explored universal themes	Getting the very simple facilities right, including toilets and Wifi, were viewed to be the most important building blocks for inviting people in.

Better communications and messaging is an immediate priority	An artistic director with a community driven ethos is a key appointment	Local identity and London icon
Young people have been identified as an audience priority. It was suggested that HTHAC could support secondary school students with much needed arts provision, as well as provide a space for young people to be creative.	Incubator & platform for talent and skills	Managing concerns around transport infrastructure
Family audiences are also important: Balancing the family friendly offer with providing adults a space that doesn't feel like it is all a creche is key. Ensure families of all ages and shapes are considered, and link with young people's offer.	Being proud to have a vision	Keeping the momentum going during the redevelopment, especially through building partnerships; Explore the potential for other funding partners.
<p>Biggest concerns to address through messaging:</p> <ul style="list-style-type: none"> <li>• profit will take precedence over community needs</li> <li>• arts provision will quickly be dropped for more commercial endeavours</li> <li>• transparency in how spaces/room hire will be allocated to commercial vs community organisations.</li> </ul>		

## Appendices

These documents are held by the Hornsey Town Hall Arts Centre.

### Appendices List

- Haringey population and cultural engagement report
- Engagement Area Profile Report Plus Hornsey Town Hall 30 minutes drive time
- Engagement Area Profile Report Plus LB Haringey
- New Stakeholder Engagement Matrix
- HTHAC Community Stakeholder Plan
- HTHAC Research Framework and Consultation Guide
- E-survey Final

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