

Shaping Places in London through Culture



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*Left: Music work with local schools in Kings Cross.
© Orchestra of the Age of Enlightenment*

In 2007, DCMS and DCLG and the five main cultural agencies formed the national Living Places programme. This leads the co-ordination of efforts to enable public agencies and developers to deliver places with strong cultural opportunities; places where people want to live. Initially, Living Places is focusing on supporting five priority places, including the Thames Gateway, that demonstrate different characteristics and needs. The Living Places Partnership has brought new partners to the table, including the Homes and Communities Agency.

In 2009, Living Places will be developing its online tools including the Cultural Planning Toolkit. We know from other Living Places priority areas - like Pennine Lancashire - that London can learn much from other parts of the country.

The Mayor of London has already set out some of his key priorities in relation to planning and culture. For example, his view is that high quality

design and cultural opportunity should be at the heart of urban development and can benefit all Londoners. Greater London Authority (GLA) teams are developing the role of culture as part of the review of the London Plan.

The case studies that follow demonstrate that good practice is happening in many parts of the London Thames Gateway and elsewhere in London. They include examples of the ways in which heritage, creative industries, cultural and sporting activities have been integral to shaping the future of places across the capital through regeneration. These examples focus mostly on aspects of the cultural offer that have been influenced by public sector intervention. Yet the wider spectrum of leisure, commercial and informal cultural activity is also very much part of the character of many of the places discussed.

The case studies form an extremely diverse library of practice, and reinforce the importance

of a number of key factors which support high quality development – strong leadership, effective policies, getting the process right, and developing a high quality product. These snapshots also demonstrate something common to all regeneration programmes: communities develop over time, and planning must take account of future needs as well as delivering in the short-term.

Living Places partners and the Mayor's Office stand ready to support those responsible for shaping places to ensure that regeneration in Thames Gateway, and London more widely, does not lead to bleak ghettos that blight the city in decades to come but instead, it will create attractive, welcoming places where Londoners aspire to live and work.



Andrew Holden,
Chair of London Living Places Partnership
and Interim Director MLA London



Munira Mirza,
Director of Policy for Arts, Culture
and the Creative Industries, GLA

This report will be of particular relevance to:

- London Borough members with responsibility for any aspect of place shaping – for example, culture, planning, environment, regeneration, strategic planning or community development
- London Borough officers with responsibility for any aspect of place shaping
- Local regeneration agency or partnership officers
- Cultural agency officers with responsibility for planning and development
- Development industry professionals or advisors
- Local Strategic Partnership members with responsibility for any aspect of place shaping

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What's making the difference?



We highlight **key characteristics** of the approaches taken - the right mix of leadership and partnership, effective joint policy making, adequate consideration of cultural provision during development, and bold and imaginative thinking about the product. These characteristics have contributed to communities gaining a sense of improved local identity and enjoyment - and helped overcome challenges during the long-term regeneration process.

We show how positive impacts on community cohesion, participation and local skills, along with benefits for the local economy, profile and investment, are a realistic goal when this approach is applied.

*Left: Central School of
Speech and Drama,
Swiss Cottage.
© Peter Cook*

Leadership and Partnership

1. London boroughs (LB) play a vital role as leaders and as planners, funders and managers of cultural provision. Culture needs its champions.
2. Encouraging leadership from the local cultural sector helps shape a cultural offer that is locally relevant and distinct.
3. Established cultural institutions, thinkers, architects, artists and events generate new opportunities and change perceptions.

Policy

4. Effective joint-working and local policy development are taking place across regeneration, planning, urban design, economy, community and culture. Culture is combined with the delivery of wider local priorities, and leverage of European funding.
5. Cultural managers and planners work closely with developers to integrate culture. They help bring about direct investment, put in place workable Section 106 agreements and forge local partnerships.

6. Places take shape continuously. Stakeholders build consensus on the long term vision for culture and realise projects as opportunities arise.

Process

7. Dedicating time and resources to engage an area's heritage, character, social and cultural values raises the quality of planning, consultation, design and delivery.
8. Cultural activity involves local people in positive ways and can overcome barriers to involvement in local decision making.
9. Cultural programmes add value throughout the development process and bring ongoing activity to areas.

Product

10. Many projects evolve from existing local cultural provision and creative talent. Fresh thinking can bring new purpose to pre-existing resources.
11. Physical development projects are made stronger when combined with programmes that encourage greater engagement and participation.
12. Projects may stimulate an increased local capacity to plan and deliver initiatives, and work with local partners.
13. Some good practice exists for local governance and ownership of projects, such as that offered through community boards or trusts.

Illustrating the key characteristics

The table below provides cross references to specific examples that illustrate the key characteristics within the area studies and snapshots that follow.

Key Characteristics	Initiative / Project	Area study (AS) or Snapshot (SS)
2. Local leadership	Creative Process (formerly the Creative Lewisham Agency) Arts Depot Creative Industries Group, Peckham Create KX	AS 6 SS 5 AS 1 AS 3
3. Working with established practitioners & events	Bellenden Road public realm Laban London Festival of Architecture at Greenwich Peninsula and Barking	AS 1 AS 6 AS 4 and 5
4. Joining up policy	Barking Town Centre Draft Area Action Plan LB Lewisham Culture and Regeneration Strategies Newham; delivering services to hard to reach groups Orleans House Gallery: 'Every Child Matters' Aldgate Public Realm Strategy	AS 5 AS 6 SS 7 SS 4 SS 11

Key Characteristics	Initiative / Project	Area study (AS) or Snapshot (SS)
5. Negotiating & facilitating investment	Swiss Cottage Public Private Partnership LB Redbridge Public Art Policy (S106) Kings Place Cultural Centre The Galleria, Peckham Aldgate Public Realm Strategy	AS 2 SS 2 AS 3 AS 1 SS 11
6. Long term cultural vision	Peckham Partnership and Programme Creative Lewisham King's Cross Opportunity Area, Create KX	AS 1 AS 6 AS 3
7. Raising the quality of the development process	Barking Town Square Aldgate Public Realm Strategy King's Cross 'enhanced outline planning permission' Art on the Greenwich Peninsula	AS 5 SS 11 AS 3 AS 4
8. Positive community involvement	South City Radio (formerly Radio Peckham) Peckham Space Programme Evergreen Adventure Playground	AS 1 AS 1 SS 9
9. Ongoing cultural content	King's Cross community engagement and Arrivals programmes Deptford Project Site Area 10 Project Space, Peckham Molten Festival, Barking	AS 3 AS 6 AS 1 AS 5
10. Reshaping existing provision	Swiss Cottage: Hampstead Theatre, Leisure Centre, Library, Community Centre Castle Green, Jo Richardson School Stoke Newington West Reservoir Peckham Library Gunnersbury Park	AS 2 SS 1 SS 6 AS 1 SS 10
11. Combining capital & programme development	Barking Theatre South London Gallery & Peckham Space	AS 5 AS 1
12. Increasing local delivery resources	Art on the Greenwich Peninsula Creative Process Sutton Community Leisure	AS 4 AS 6 SS 3
13. Local Ownership	Sutton Community Leisure Gunnersbury Park	SS 3 SS 10



We try to remember that Peckham's diversity is its greatest asset. We set great store on working with others to support a wide range of cultural activities. These give us a distinctive edge in the context of the rest of London and ... help to bring our community together.

Russell Profitt,
Head of the Peckham Programme

1. Peckham

Peckham's ongoing regeneration features iconic new facilities, local outreach and a thriving arts scene.

It illustrates good practice in:

- * committing to high quality design by renowned artists and architects
- * improving cultural infrastructure to revitalise a town centre
- * using festivals and creative activity to engage local residents and nurture local talent
- * helping artists set up in redundant local industrial spaces.

Results

- **Peckham** named top of the 20 most up-and-coming places that encourage a social, cultural and creative mix¹
- Award-winning **Peckham Library** became the symbol of Peckham's regeneration. It achieves 400,000 visits per year, three times that of the libraries it replaced
- Peckham Partnership achieved 95 per cent of its regeneration targets. Local educational attainment rose and unemployment fell during the Partnership's operation
- **Peckham Pulse** (Healthy Living Centre) attracts 300,000 visits per year.

Left, right: I Love Peckham 07
© Jody Kingzett

Far right: South City Radio
© Adrian Newman





Left: Star Academy 2006, showcase at Area 10 Project Space.

© Gianni Muratore

Right: Peckham Square and Library.

© John Clare

Far right: Peckham Street Training featuring artist Lottie Child and Furtherfield.org.

© John Clare

The Peckham Partnership channelled £60 million Single Regeneration Budget funds into Peckham from 1996 to 2002. Its early focus on physical improvements gave rise to the landmark Library and Pulse facilities in the new town centre at Peckham Square.

The Neighbourhood Renewal Fund has been used to pump prime projects that use creative media to generate civic pride and a sense of aspiration and achievement, which were previously lacking in Peckham.

Flagship initiatives include the **I Love Peckham** festival involving local residents, businesses, traders and cultural venues, as well as the **Star Academy** talent show and media careers fair.

Star Academy took shape after consultation identified young residents' interest in creative careers. Sky TV and the BBC have both provided media support for the talent showcase.

South City Radio (formerly Radio Peckham) has trained over 150 residents in production and broadcasting since its launch.

By hosting the Creative Industries Group, the Peckham Programme supports creative businesses' contribution to local regeneration and town centre management. The Programme also brokers use of disused buildings at a modest rent. The Sassoon Gallery and Hannah Barry Gallery have recently moved into ex-industrial spaces and LB Southwark has made it possible for a consortium of artists and organisations to exploit the **Area 10 Project Space** – a former warehouse – for creative activity.

The **Galleria** development of 50 affordable studios and living space for artists has been negotiated through planning gain, helping to meet affordable housing and employment needs within the development of residential units for private sale.

Major cultural projects timeline

- 1998** **Peckham Pulse** Healthy Living Centre opened on Peckham Square providing a 25 metre pool, gym and exercise studios, health consultancy centre and café.
- 2000** The redesign of **Bellenden Road** incorporated street furniture designed by Antony Gormley, Zandra Rhodes and Tom Phillips. All had Peckham links.
- 2000** The Will Alsop-designed **Peckham Library** opened on **Peckham Square**.
- 2000** **Area 10 Project Space** opened on Peckham Square.
- 2006** The **Galleria** artists' studios opened as part of a Barratt Homes development. The scheme was the first example of affordable studio space provided through planning gain.
- 2008** **Peckham Space** programme launched in anticipation of the **Peckham Space Gallery**, opening on Peckham Square in summer 2009.
- 2010** The **South London Gallery** expansion will provide new exhibition spaces, a flat for an artist-in-residence, a café and a new education studio.



The **South London Gallery** has steadily increased its education and community work and 500-700 schoolchildren now attend each exhibition. The Gallery's outreach project on a local housing estate puts residents in touch with contemporary art in new ways. Artists-in-residence, curators, social workers and residents collectively explore local and global issues.

Peckham Space is a commissioning organisation for participatory contemporary art, which aims to bring artists and community together to create new work. **Peckham Street Training** was an early collaboration between Gloucester Primary School pupils, artist Lottie Child and Furtherfield.org, to come up with new ways of exploring public space. For example, young participants led a series of tours as part of the Open House 08 programme.

In 2009 Peckham Space will launch a public gallery in Peckham Square as a partnership between Camberwell College of Arts, University of the Arts London and Peckham Programme Southwark Council.

LB Southwark is preparing an Area Action Plan to guide local development to 2020. This will form part of the borough's Local Development Framework. There are options for developing existing or new creative industries workspace, as well as adding further facilities such as an arts centre, new cinema or music venue. Conservation area status is also being considered.

Resources

People

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Margot Heller, Director, South London Gallery:
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Reports

Academy of Sustainable Communities case study:
www.eukn.org/unitedkingdom

Association of Town Centre management collaboration case study: www.atcm.org/arts/study-peckham.php

Peckham Area Action Plan, LB Southwark (2008)

Peckham Library case study: www.cabe.org.uk

Websites

www.alsoparchitects.com

www.area10.info

www.peckhamspace.com

www.radiopeckham.org

www.southlondongallery.org

www.nfasp.org.uk

www.southwark.gov.uk/YourServices/RegenerationSection



... the key to a successful 'cultural quarter' is for local cultural organisations to work in partnership. This has to be done with care and a good understanding of communities resident in the area. I believe that Peckham is starting to do this and I look forward to Peckham Space being part of this process.

Emily Druiff,
Director of Peckham Space



2. Swiss Cottage

Public and private investment has created a cultural heart for north west London to help unlock the area's potential.

It illustrates good practice in:

- * council leadership that has realised the long term ambitions for the area
- * collaboration between public and independent partners to realise the full benefits of co-location
- * securing success and civic pride through good design and quality public services.

Results

- Time Out magazine described **Swiss Cottage Leisure Centre** 'the very best place for a workout in London' (2008). The centre attracts 55,000 visits a month²
- **Swiss Cottage Library** and Leisure Centre are the most popular in Camden.³ As a result of the increased demand following extensive refurbishment, Camden Council has extended the library's opening hours
- The public realm scheme has established safe, well used open spaces and a destination for events, sports and a farmers' market.

Left: The Waterborn Performances involved residents of the social housing who took part in performances with production company Small Wonder. © LB Camden

Right: The multi use games area.
© LB Camden

Far right: Swiss Cottage Open Space.
© Anita Nadkarni



The ambition for a civic-cultural centre at Swiss Cottage was part realised in the 1960s with a library and swimming baths. By 1997, both needed major refurbishment and the surrounding site was characterised by low grade and disjointed development.

Under a public private partnership, part of the site was given over to residential development for private sale. The final agreement with development partners made provision for a new leisure centre, 25 per cent affordable housing, GP surgery and a new community centre. LB Camden was able to sell land to Hampstead Theatre for a peppercorn and focus its investment on the library refurbishment and new public spaces linking the cluster of cultural facilities.



Left:
The Visage
Block (left)
and Swiss
Cottage
Leisure
Centre.
© Ivor
Samuels

Major cultural project time line

- 2002** **Central School of Speech and Drama** refurbished the former **Embassy Theatre**. A new extension followed in 2005. This centre of excellence is now part of the University of London.
- 2003** **Hampstead Theatre** opened its new building, an early benchmark for design quality.
- 2003** Refurbishment of the Grade II listed **Central Library** was completed to include new ICT, study facilities and a new children's library designed by local artist Laura Ford. Winner of Interior Design Category, Public Library Building Awards, 2005.
- 2004** Community Centre and social housing were completed in the first phase of the Visage development of 124 flats for private sale. Awarded a CABA Building for Life award.
- 2006** **Swiss Cottage Leisure Centre** opened. Built by development partners, and highly commended in Camden Building Quality Awards 2007 for large commercial development.



Far left: Hampstead Theatre foyer.

© Hampstead Theatre



Left: Interior of Leisure Centre.

© LC Camden

Shaping proposals and programme with the community

During extensive consultation, local people prioritised the protection and development of cultural provision in the area.⁴

Local organisations involved in the area's regeneration have continued to develop ways for more people to access cultural opportunities, and maximise the use of updated and new facilities.

The Library Users Group helped maintain library opening throughout the refurbishment. The group continues to work alongside local arts groups and LB Camden to provide activities that promote

interest in the creative arts, reading and writing. The library's new gallery exhibits local, regional as well as national artists, year-round.

LB Camden has extensive partnerships with a range of local and national organisations, including family learning work with the British Museum.

The council's Neighbourhood Renewal Programme established area partnerships for the borough's ten most deprived wards.⁵ The Swiss Cottage Area Partnership (now Forum) received funds through the Local Area Agreement for activities shaped by the community. It maintained an online cultural events calendar and supported local initiatives.

Hampstead Theatre has a thriving **Creative Learning** programme and works with a number of partners, including Camden's Out of School Learning Service. All aspects of the creative process are celebrated in ways which support learning and widen access to the theatre's artistic programme. The projects enable professional writers to work with school and community groups. The 07-08 programmes engaged 14,730 participants.⁶ Its young company, **heat&light**, provides creative writing, acting, production and directing experience for young people with opportunities to shadow the professional team. Some participants have moved on to professional careers.

The cultural programme extends to the open spaces, which helps to attract a wider audience. Cafés at the theatre, community centre and leisure centre also have views across the outdoor areas. Special events have included the **Swiss Cottage Global Extravaganza** as part of Camden's **Cultural Olympiad** launch in 2008. Regular use involves sports and youth clubs from around north London.

Overall, good planning, good design and complementary programming have brought positive changes to Swiss Cottage to support the borough's place-shaping priorities.

Resources People

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Robert Gryspeerdt, Senior Group Manager, Camden Libraries, Information and Community Learning: robert.gryspeerdt@camden.gov.uk

Reports

CABE Case studies: Visage and Swiss Cottage Cultural Centre: www.cabe.org.uk

English Heritage Case Study: Library and Administration Building, Central School of Speech and Drama, Swiss Cottage: www.english-heritage.org.uk

Barratt Homes Case study: Urban Regeneration and Brownfield Development, London: Visage, Swiss Cottage, NW3, A ground-breaking partnership: www.barratt-investor-relations.co.uk

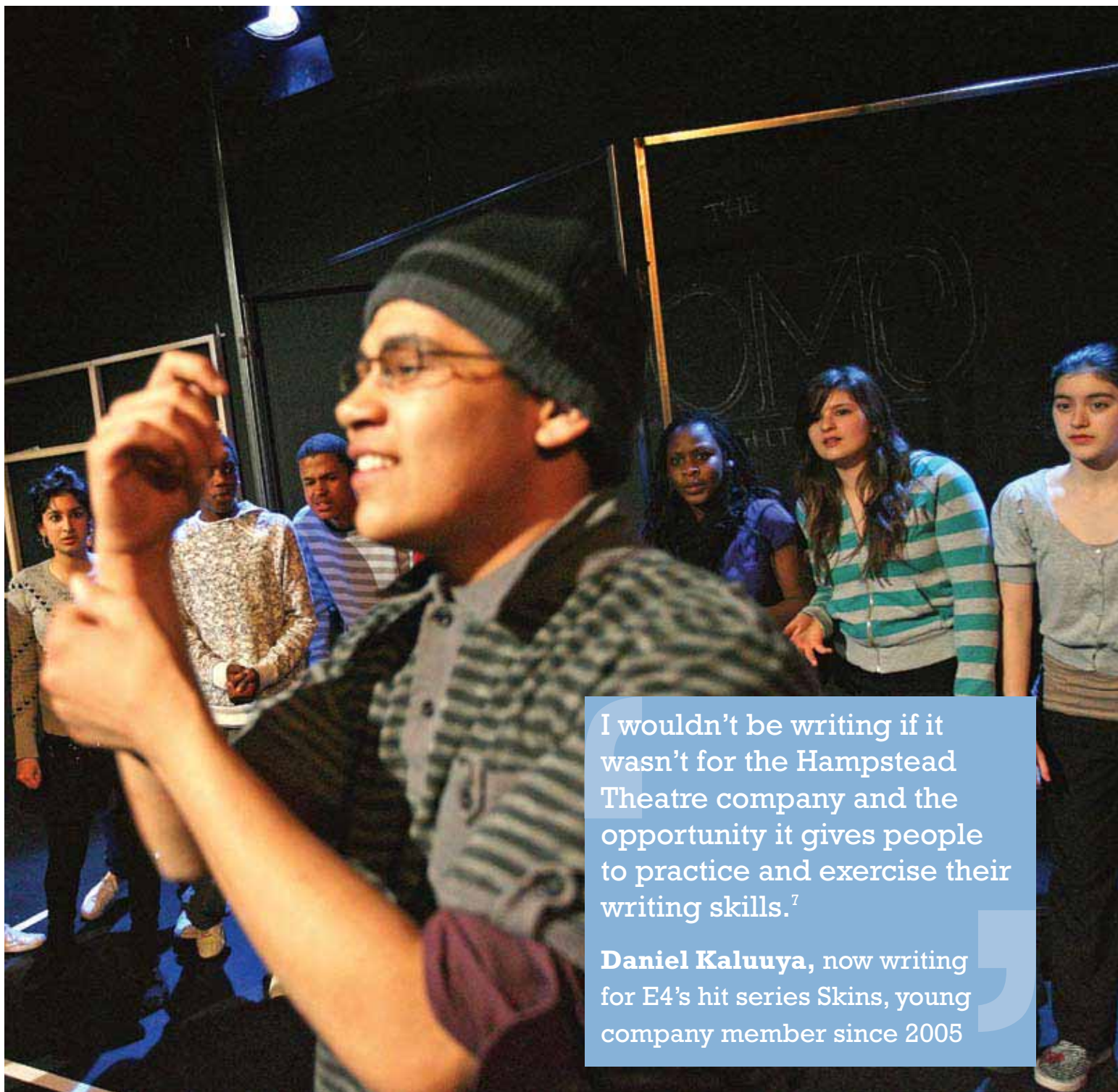
Websites

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www.cssd.ac.uk

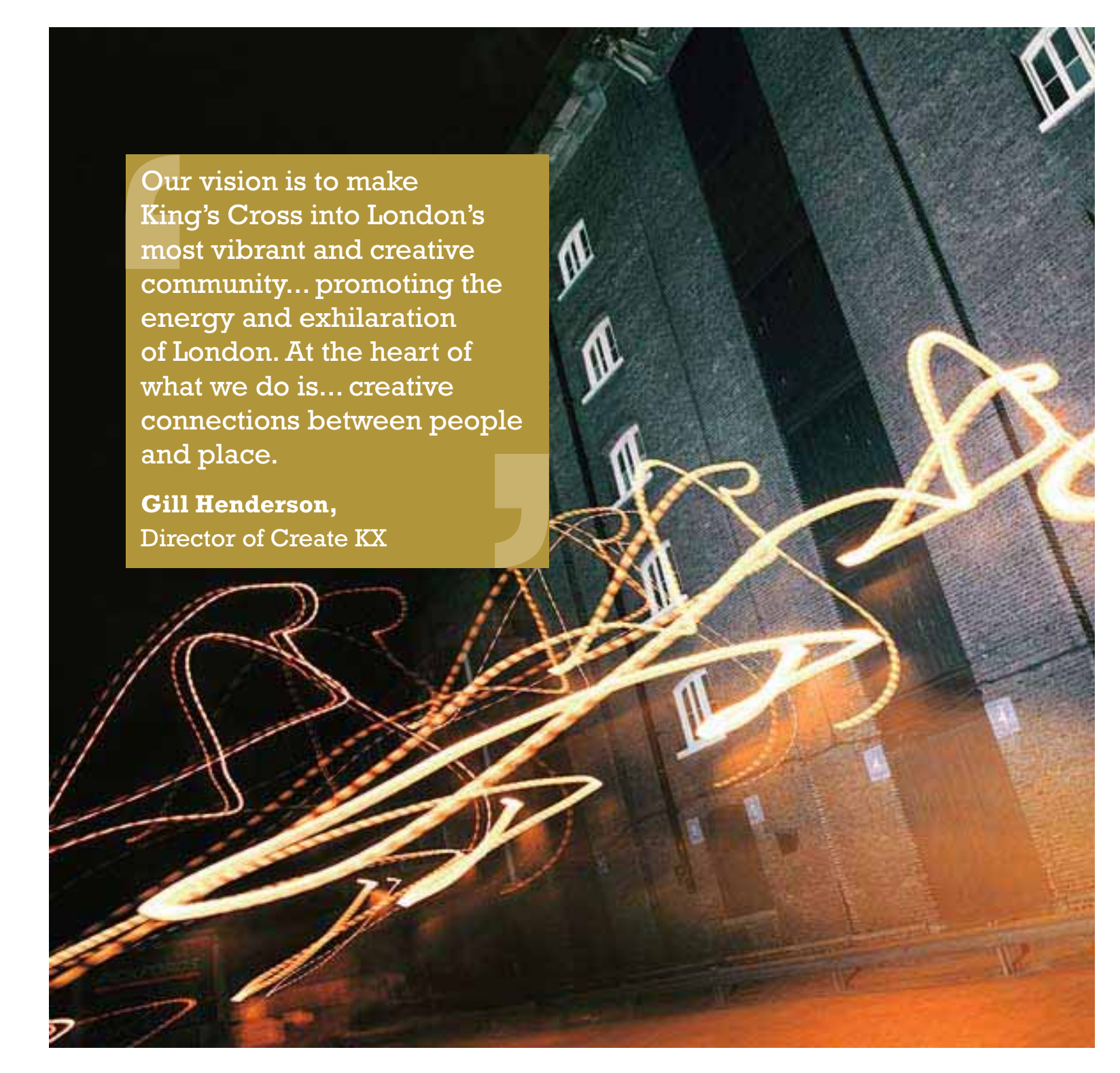
www.hampsteadtheatre.com

www.gll.org



I wouldn't be writing if it wasn't for the Hampstead Theatre company and the opportunity it gives people to practice and exercise their writing skills.⁷

Daniel Kaluuya, now writing for E4's hit series *Skins*, young company member since 2005



Our vision is to make King's Cross into London's most vibrant and creative community... promoting the energy and exhilaration of London. At the heart of what we do is... creative connections between people and place.

Gill Henderson,
Director of Create KX

3. King's Cross Opportunity Area

A commitment to heritage, creativity and culture is helping to redefine one of the largest developments in Europe.

It illustrates good practice in:

- * thorough long term planning involving local and strategic planning authorities, developers and the local community
- * supporting the local creative economy at a time of huge change
- * incorporating cultural venues within commercial development.

Results

- Section 106, direct investment and enabling by developers has attracted cultural organisations to relocate
- A dedicated agency, **Create KX**, provides the organisational infrastructure to develop creative and cultural activity in King's Cross
- **The King's Cross Central** development received the Mayor's Award for Excellence in Planning 2007.

Left: The Granary. Facing a new major London square, the refurbished Granary will be at the heart of the King's Cross development.
© Ray Watkins

Right: The Arrivals programme celebrated the opening of St. Pancras International.
© Create KX



The Opportunity Area covers 134 acres of land amid some of the most deprived residential communities in England. Redevelopment follows work on major transport infrastructure projects.

Regent Quarter is taking shape with a mix of refurbished Georgian and Victorian buildings alongside new-build offices, apartments, a hotel, restaurants, bars and shops. The **Kings Place** office development and new cultural centre opened in October 2008.

King's Cross Central is the largest site at 67 acres. Planning consent was granted in 2006 for nearly 8M sq ft of mixed-used development, which is being taken forward over 20 years.

Planning for culture

LB Camden's Section 106 agreement for King's Cross Central includes new sport, play and public realm provision, and the restoration of landmark buildings including some for cultural usage. Education, health and community facilities are also part of the package. Total investment exceeds £90 million.⁸

Right: View of Kings Place Gallery Balcony with Albert Irvin Nicolson, 1989.
Image courtesy of the artist and Gimpel Fils.
© Guy Montagu-Pollock / arcaid.co.uk



Corporate buildings should give something back to the city and not be a secure building that doesn't allow people in. That's good for your tenant, the community and London.⁹

Peter Millican, developer and CEO, Kings Place

Planning the reuse of heritage

20 historic buildings and structures will be retained and refurbished to provide over 1M sq ft of the 8M sq ft of floor space planned. LB Camden has granted an innovative 'enhanced outline planning permission' (2007), based on extensive preparatory work and consultation. This grants greater flexibility to develop the scheme over the 20 year period.

At the heart of the scheme will be the Grade II listed Granary complex, to be the new home of the **University of the Arts London** (incorporating Central Saint Martins College of Art and Design). Two of the area's most prominent historic icons are also very much part of its future:



The Victorian gasholders, which are to be retained and re-erected on the King's Cross Central site, will accommodate up to 200 homes and a restaurant. Gas holder no.8 will become a freestanding play facility with open space for events, performance, and dedicated access for the new primary school.

The former **Great Northern Hotel** is undergoing a restoration. A 90-bed, boutique hotel will be open in time for London 2012.



Left: Granary Square. 'A world-class public space, with stunning pavilion buildings, dramatic fountains and the flexibility to hold activities and events'.

© GMJ

Above: The Gas Holder Triplet. Illustrative view looking north along Regent's Canal towards the re-erected gas holder structures. © GMJ

A total of 50 arts and music venues are proposed together with permanent visitor attractions within existing heritage buildings. These join the cultural attractions and venues that have steadily moved into the area.

Over 40 per cent of the King's Cross Central development will be public realm. Cultural advisers have worked with the development

teams from the earliest stage to cultivate the character and programme for each area within the master plan. The resulting public realm strategy was commended in the planning report.

The investment in culture is echoed at **Kings Place**, where the value of the cultural facilities within the development is four times what might be expected through a Section 106 agreement.

London's new arts centre

The upper floors of **Kings Place** are offices: occupants will include The Guardian and The Observer. The ground level and two basement floors are given over to a bar and restaurant, two galleries (one for sculpture and one for painting) and two major performance spaces. The 420 seat concert hall is the first to be built in London since the Barbican in 1982. The smaller venue will serve as a rehearsal room for the London Sinfonietta and Orchestra of the Age of Enlightenment. Thanks to affordable rents, both orchestras have new headquarters at Kings Place.



*Far left: Kings Place, Hall One, London.
© Richard Bryant/
arcaid.co.uk 200*

*Left: Kings Place, Hall Two, London.
© Richard Bryant/
arcaid.co.uk 2008*

*Right: Kings Cross String Club.
© Orchestra of the Age of Enlightenment*



The amazing new arts facility in Kings Place has given the opportunity for Orchestra of the Age of Enlightenment (OAE) to become 'local' for the first time in the heart of London.

Cherry Forbes, Education Manager, Orchestra of the Age of Enlightenment

Drawing on local culture and creativity

The Orchestra of the Age of Enlightenment embarked on an ambitious outreach programme in Islington before Kings Place opened, consulted with local head teachers and created the **KX String Club** for children across five local schools. The children will learn string instruments over a three year period. Other local initiatives include opera projects, dance workshops, coaching and community events.

The LB Camden-led **King's Cross Voices** oral history project recorded local people's memories and life experiences. By the end of 2008, 500

hours of recordings and transcripts will be available online and at the local history library.

Developers, Argent Group Plc, commissioned Fluid to engage people through a range of creative techniques including video interviews, roadshows and workshops. Young people contributed their vision, and a film and dedicated website were produced to assist ongoing consultation.

One of the 20 big ideas for this area was the need for a cultural strategy. This is now being delivered with several partners.

Supporting creative and cultural sector growth

Research showed that the cultural and creative sector was not guaranteed a strong role in the new King's Cross. **Create KX** was set up in response with support from the London Development Agency, LB Camden and LB Islington.

Create KX has developed training, business development and network resources to help the sector build trading links and showcase opportunities. Its resources support partnerships between artists, creative businesses, cultural venues, voluntary sector, education, employment, and regeneration partners.

In 2007, Create KX produced the **Arrivals** programme celebrating the opening of St Pancras International. This involved over 40 projects, performances and exhibitions led by almost 300 artists. 762 local people were engaged in its production.

Resources

People

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Reports and articles

Argent documents: Principles for Regeneration (2001) and Framework for Regeneration (2002)

Architects's Perfect Pitch at King's Place ,
Dixon Jones, Building Design, 2008

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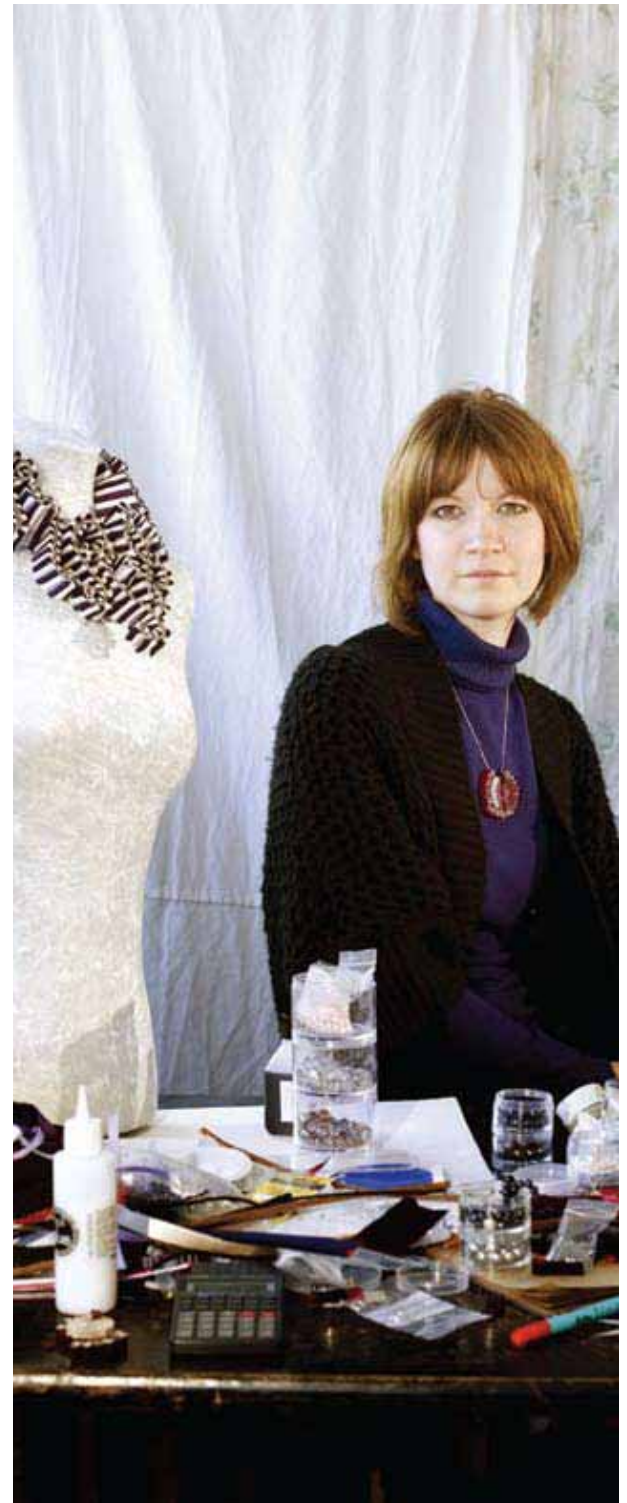
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www.regentquarter.co.uk
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*Right: Kelvin J Birk,
Jeweller.*

*Far right: Katherine
Wardropper, Textile
Designer.*

*All portraits taken in
Cockpit Arts studio.
© Annie Collinge, 2008*

*Below: Arrivals.
© Create KX*





The art programme fits closely with our brand aspirations to create a welcoming, inclusive place. These art interventions have further supported the Peninsula's reputation for art, encouraging community ownership and engendering positive attitudes about the place.

Lynda Catt,
Head of Marketing for Greenwich
Peninsula Regeneration Limited

'Births, Chimneys and
Lightermen; Collecting
Greenwich Peninsula'
by Julian Walker.
© The Homes and
Communities Agency

4. Greenwich Peninsula

Culture is creating a sense of place as this derelict brownfield site transforms into a new urban district.

It illustrates good practice in:

- * writing culture into the Section 106 agreements with developers
- * bringing together public and private partners to oversee an art programme
- * appointing suitably experienced and entrepreneurial directors to deliver a programme.

The Homes and Communities Agency has invested over £225 million in site transformation.

From the outset, the Homes and Communities Agency committed to creating a sense of place and community on the site. To support this, Section 106 agreements include obligations for private sector partners to provide public art, events, and a multi-faith community centre.

Results

- The first phase of housing at **Greenwich Millennium Village** has won over 30 awards
- The O2 became the world's most popular music venue in its first year of operation
- The Homes and Communities Agency and its private sector partners feel that new cultural facilities and activities have boosted the image of the Peninsula.

*Right: 100 Cauliflowers
@ Stream.
© Art on the Greenwich
Peninsula and The Homes
and Communities Agency*



Major cultural project time line

- 2000** The **Millennium Dome** opened in a national celebration of the millennium year.
- 2000** Greenwich Yacht Club's new facility opened on **Peartree Wharf**.
- 2005** **David Beckham Academy** opened, offering two indoor full size artificial turf pitches and an education centre. The Academy is aimed at 8-15 year olds.
- 2006** **Art in the Public Realm Greenwich Peninsula** is set up.
- 2007** The **O2** opened featuring a 20,000 capacity arena, 2,350 seat music venue, 11 screen cinema, 26 bars and restaurants and a major exhibition space.
- 2007** **Peninsula Square** opened adjacent to the O2. As big as Leicester Square, it incorporates various features and is designed to host events and performances.
- 2010** **Ravensbourne College of Design and Communication** will relocate to a striking building on Peninsula Square.

A coordinated approach to art in the public realm has resulted from discussions between the Homes and Communities Agency, Arts Council London, LB Greenwich and development partners.¹⁰

Partners aimed to give maximum impact to the investment on this large site with its long development time frame. Joint investment in an initial piece of work helped partners to develop a vision, share existing good practice and scope delivery options.

A dedicated project, **Art in the Public Realm Greenwich Peninsula** (APRGP), was established by the partners in 2006. Partners contributed a total of £100,000 over an initial period of 18 months, with the Homes and Communities

Agency providing additional administration and marketing support in-kind.

The art programme has developed themes of identity, sustainability and ecology:

- Temporary artworks on the riverside walk. Collaboration with Stream (formerly Independent Photography) and artist Kerry Morrison developed the **100 Cauliflowers** installation as a reminder of the area's history. A community feast celebrated the harvest.
- A temporary commission on Peninsula Square: **Births, Chimneys and Lightermen; Collecting Greenwich Peninsula**. Artist Julian Walker created a 'story wall' inspired

by a collection of found objects from the Peninsula, texts and conversations with local people. Students at John Roan School took part in workshops.

- Dance performances with local schoolchildren: **Big Dance**, 2008.
- Participation in the **London Festival of Architecture** and **Open House** involving a series of guided walks, talks and events.

Resources

People

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the Homes and Communities Agency; Philip.
dibsdale@hca.gsx.gov.uk

Reports

A Public Art Strategy for the Greenwich Peninsula,
muf architecture / art for APRGP, 2006

Greenwich Peninsula: the first ten years, English
Partnerships, 2007

The Regeneration of the Greenwich Peninsula: a
progress report, NAO, 2008

Websites

www.artongreenwichpeninsula.com

www.homesandcommunities.co.uk

www.greenwich.gov.uk

www.greenwichpeninsula.co.uk

www.greenwichyachtclub.co.uk

www.rave.ac.uk

www.thedavidbeckhamacademy.com

www.theo2.co.uk

www.london.gov.uk/bigdance

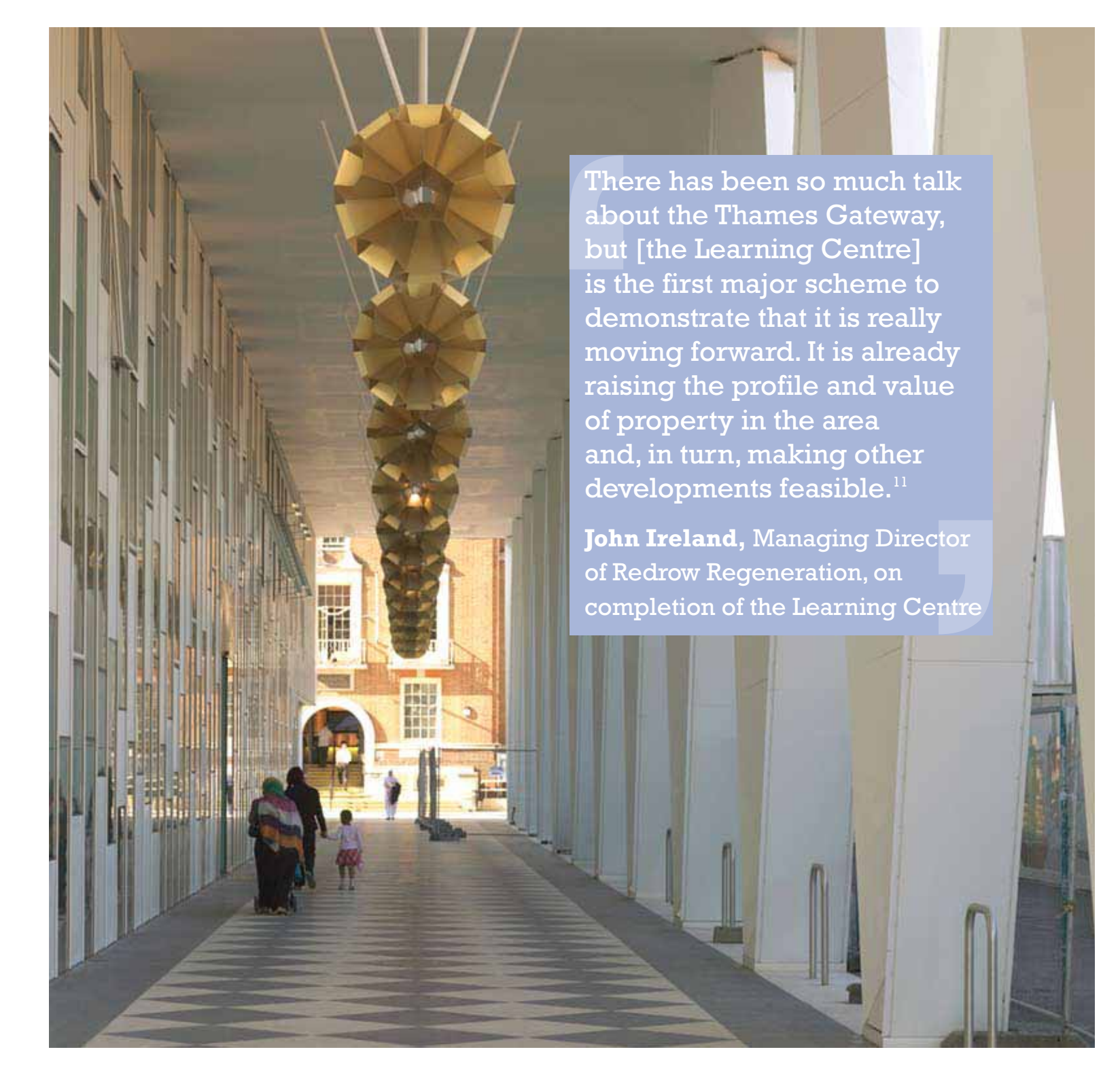
*Right: Big Dance @ Art on
the Greenwich Peninsula.*

© The Homes and
Communities Agency

*Far right: Slice of Reality @
Art on Greenwich Peninsula.*

© Art on the Greenwich
Peninsula and The Homes
and Communities Agency





There has been so much talk about the Thames Gateway, but [the Learning Centre] is the first major scheme to demonstrate that it is really moving forward. It is already raising the profile and value of property in the area and, in turn, making other developments feasible.¹¹

John Ireland, Managing Director of Redrow Regeneration, on completion of the Learning Centre

5. Barking Town Centre

Integrating culture into the regeneration programme is challenging perceptions of Barking and improving opportunities for local people.

It illustrates good practice in:

- * planning cultural infrastructure as a foundation and catalyst for change
- * cross-department collaboration enabling culture to benefit wider programmes
- * supporting quality in the design process through creative input and community engagement.

Results

- A commitment to good design has attracted accolades for **Artscape, Barking Learning Centre** and **Barking Town Square** ¹²
- Barking Learning Centre is attracting 1500 visitors per day - a 50 per cent increase in library usage
- **Broadway Theatre** has improved its attendance to 73 per cent capacity compared to the London theatre average of 69 per cent.

Barking Town Centre is an anchor for borough-wide regeneration, housing growth and renewal. In recent years, the town centre community has become much more diverse than the rest of the borough. 6,000 new homes are earmarked within the town centre with further major developments at **Barking Riverside, Dagenham-Heathway** and **South Dagenham** over 20 years. The council has secured investment in the East London Transit and **Barking Station** to support plans for improved access and transport capacity.

Regeneration budgets and developer contributions have been partnered with specific project funding from Communities and Local Government, European regional funding, Higher Education, Learning Skills Council, Lottery distributors and London Thames Gateway Development Corporation to realise a number of cultural and creative initiatives in the early town centre programme.

A creative, multidisciplinary approach

The **A13 Artscape** project (1997-2005) created a series of artist-designed landscapes within planned road improvements. The council began a partnership between its culture and highways departments and put a civil engineer in the arts team to help realise artists' proposals. The experience gained has been used in the Artscape approach to the town centre.

Barking Town Centre Artscape centres on the new **Barking Town Square** - partly funded through a Section 106 agreement. Designs for the library colonnade, a folly and arboretum were developed by a team of designers and artists. Local participants in the design process included the theatre school, Afro Caribbean club, and apprentice bricklayers who researched ideas at the Sir John Soane Museum before constructing the folly.

The scheme, led by muf architecture/art, was declared winner of the European Prize for Urban Public Space, 2008. Judges commended the scheme's achievement of a place of distinctive character.

...this award places Barking and Dagenham firmly on the international map. The development of Barking Town Square has been an integral part of the regeneration of the borough as a whole.

Councillor Sid Kallar MBE, executive member for regeneration



Left: The Folly, Barking Town Square.

© David Williams



Left: Barking Learning Centre.
© LB Barking and Dagenham

Below: Temporary installation for a writer in residence at Barking Learning Centre (BLC), part of a collaboration between muf architecture/

art, Platform 2 Royal College of Art, LB Barking and Dagenham, BLC librarians, Urban Words and the residents of Barking and Dagenham to explore street furniture that suggests new narratives.
© muf architecture/art



Major cultural project time line

- 2004** **Broadway Theatre's** redevelopment improved facilities for Barking College School of Performing Arts, community theatre organizations and the theatre's presentation programme.
- 2006** Refurbishment of the historic former **Malthouse** by London Thames Gateway Development Corporation established creative workspace as a catalyst for long term regeneration. Further sites have been assembled to develop the area's cultural and creative uses.
- 2007** **Barking Learning Centre** opened on the lower floors of the Ropeworks development of 247 flats. The new landmark was a finalist for the Prime Minister's Better Public Buildings Award 2008, winning the Local Authority Award.¹³
- 2007** **Barking Town Square** opens. The award-winning scheme also received a nomination for the Mies van der Rohe Award 2009, A European Union Prize for Contemporary Architecture.

Activity and animation alongside physical developments

Young people have been introduced to career paths in creative, cultural, and media industries.

Fashion Enter provided an opportunity for fifty local fashion students to compete for the prize of designing a t-shirt for TopShop's Spring / Summer 2008 collection. The council's Local Economic Growth Initiative helped Fashion Enter, a not-for-profit organisation, open its second London boutique in Barking's shopping centre in 2007. East Potential is incorporating a media training suite for young people in the town centre –

The Barking Foyer. Training programmes will be delivered with other local cultural providers, for example, the Malthouse (SPACE Studios) and Broadway Theatre.

Creative engagement is integral to the regeneration process. Film and oral history projects have recorded local life, and shared experiences through public screenings or exhibition. **Making Barking Brilliant** involved pupils from the borough's secondary schools, a local youth club and the town centre community in workshops with an artist to create designs for panels and flooring proposed as a visual trail.

The **Molten Festival** programme, involving community and professional artists, has been developed to increase local participation, regional profile and audiences. Barking has made links to London-wide events such as **Open House** and **London Architecture Week**.

The draft Barking Town Centre Area Action Plan supports an ongoing commitment to develop the cultural offer, with recommendations for specific Section 106 allocations.

Resources People

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Paul Hogan, Head of Leisure and Arts, LB Barking and Dagenham: Paul.Hogan@lbdd.gov.uk

John Middleton, Head of Economic Development, London Thames Gateway Development Corporation:
John.Middleton@ltgdc.org.uk

Reports

A13 Artscape: www.publicartonline.org.uk

Barking Town Centre Artscape:
www.publicartonline.org.uk

Barking Town Centre Area Action Plan:
www.lbdd.gov.uk

Websites

www.lbdd.gov.uk

www.barkingmade.org.uk

www.ltgdc.org.uk

www.muf.co.uk

Right: Rooms with a View:
The secret life of the Lintons, a 45 year old council estate in Barking Town Centre, was explored by artist Verity-Jane Keefe during its demolition. The film and sound track made with the estate's former residents was screened in the empty demolition site alongside further temporary interventions.



© Verity-Jane Keefe
Below: 100 Gold Chairs,
Barking Town Square.
© David Williams



Below right: The Dragon.
Molten Festival launch
2008.
© Peter Dodds



Creative uses have the potential to help ensure that in a time of rapid change diverse cultures can work together to create greater wellbeing and prosperity... Deptford's rich mix of history, diverse ethnicity and creative uses is unique.

John Miller, Director of Planning speaking at the Creative Clusters Conference, 2007



6. Deptford

In its renewal of Deptford, Lewisham is bringing together creative industry development, arts education, and the diversity of local culture.

It illustrates good practice in:

- * developing policy that supports a cross-borough commitment to culture
- * negotiating cultural and creative provision within mixed development schemes
- * creating the conditions for long term growth of creative and cultural industries.

Results

- Artists' studio organisations have secured freeholds, additional space, and long term leases helping to retain one of the highest concentrations of artists in London
- Developers and council have worked with the local creative community to involve local people and create bespoke interventions
- Festivals have increased local civic celebration and marketed Deptford externally. An estimated 120,000 people were attracted to **Deptford X** in 2008
- Local people refer to the cultural offer, local heritage and distinct town centres as things they love about Lewisham.¹⁴

Left: Laban.
© Tim Crocker

Right: Deptford Market.
© Creative Process

Far right: Deptford
Design Market Challenge,
Stuart Haygarth.
© Creative Process



Substantial government funding was channelled into the area via Deptford City Challenge Ltd from 1992 to 1997, and then via the Creekside Single Regeneration Budget programme (shared with adjacent Greenwich wards) from 1996 to 2001. In its approach to regeneration, LB Lewisham has continued to build on the area's cluster of creative talent. Local arts education institutions include **Goldsmiths College, Lewisham College** and **Trinity-Laban**.

Many alumni start their careers and businesses locally. 900 small and medium size creative businesses and 2,000 artists are based in Lewisham.¹⁵ Deptford's growing cluster is also home to well-established third sector organisations supported by the council. This includes leading practitioners in youth arts Second Wave and Heart 'n' Soul, which helps to create a strong feeling of local ownership.

Implementing a long term vision

Lewisham's vision for transformation through local culture and creativity was first led by the Lewisham Culture and Urban Development Commission in 2000, when noted urbanists and visionaries examined cultural resources that could benefit regeneration.

'The purpose has been to develop a strategic synthesis between arts, culture, economy, urban vitality, landscape and urban design and to provide suggestions for strategies, programmes and projects as well as how these filter down into mechanisms for delivery.'

Charles Landry, Commission Chair and Author of the Creative Lewisham Report, 2001

The Commission's recommendations helped form borough-wide cultural and regeneration strategies. Policies securing cultural provision are being considered for the emerging Local Development Framework.

The council responded to the need to enable a broad range of interests by setting up **Creative Process** (formerly the Creative Lewisham Agency) as an independent organisation in 2001.¹⁶ Coordinating the creative community has helped to broker new partnerships and to develop new networks and collaboration on programmes. Local enterprise has been supported through training and business development programmes in partnership with the council's economic development department. Creative Process provides an area-wide expertise.

Major cultural project time line

- 2002** Bearspace Gallery and café open on Deptford High Street.
- 2003** Laban Centre relocated its renowned dance courses, archive and library to Deptford Creek. Herzog & de Meuron collaborated with artist Michael Craig-Martin on the design, which won the Stirling Prize in 2003.
- 2003** Cockpit Arts secured a freehold on Creekside to provide incubation space for 80 designers.
- 2003** Ahoy Centre opened within the historic dockyard. The water sport centre is run by a community-led charity accredited for sail training people with disabilities. It has 230 regular volunteers and runs a scheme enabling volunteers to earn free access to activities.
- 2004** The Albany arts centre completed its refurbishment and restructure as part of the Art of Regeneration, Single Regeneration Budget, community development and educational initiative. It is now a social enterprise, earning 50 per cent of its income. Visitors in 07 / 08 reached 100,000.
- 2008** Wavelengths Leisure Centre reopened in the town centre. LB Lewisham invested £4.2 million to improve swimming, health and fitness facilities.
- 2010** The council-led Deptford Town Centre Regeneration Programme plans a new primary school, a co-located library, café, community rooms, ball court and council services – all connected by Giffin Square, a new public space designed for local events and a local market.

Right, far right:
Designer-makers at
Cockpit Arts studios on
Deptford Creek.
© Creative Process



Mixed-use development at **Deptford Station** (Deptford Rise), **Paynes and Bothwick Wharves**, and **Convoys Wharf** include proposals for exhibition, studio, and artisan retail spaces. Proposals reuse industrial and listed buildings to a large extent. **Creekside Village** will incorporate two floors for theatre, dance and archive to house Trinity Laban's expansion. It will also include creative industry incubation space that will be managed by Creative Process.

Collaboration between creative sector, community and regeneration

A number of studios open to the public as part of local or London event programmes. Community involvement and education and skills development have been initiated by local cultural and creative organisations and practitioners. For example, The Art in Perpetuity Trust, Trinity Laban and Creekside Education Trust work collectively to provide the **Creekside Summer College** programme of creative opportunities for 8 – 16 year olds.

The Albany also hosts a summer arts programme for young people, as well as the council-funded **Lewisham Education Arts Network** (LEAN) to develop links between art and education.

Right: The Deptford Stories highlighted the story of the Gut Girls who worked in the local slaughterhouse in the nineteenth century.
© www.towntalk.co.uk

Telling the local story

Art of Regeneration, The Albany and the National Theatre worked with director John Turner to create **The Deptford Stories**. The collaboration explored the Albany's history with local residents, creating an oral history archive, education resource boxes and filmed performance involving 100 local people. The project was awarded an Archives Landmark Award by the City of London in 2006.

Goldsmiths College supported a researcher and local media firms to create **Deptford TV**, an on-line platform for filmmakers, artists, students and local residents to create and share footage on the area's regeneration. The resulting **Deptford Diaries** were showcased alongside Deptford designers and artists at the **London Design Festival** in 2006.





Left: Deptford
Project Site,
train-carriage
café.
© Raw Nerve

Deptford's celebration of local heritage, culture and creative production has grown through the festival programme. The council has funded **Deptford X** since 1998, attracting commercial development and health sector partners. The festival curates established and emerging visual artists in galleries, shops, churches and redundant spaces to bring art to the widest audience.

Deptford Design Festival has developed a partnership with London Design Festival to become a hub for the London-wide event.

Developers have supported the drive to promote the area and create locally distinct interventions. Cathedral Group has set up The **Deptford Project Site** beside **Deptford Station** to host a series of creative collaborations. The first is an artist-community designed train carriage café creating a

new local land mark. The **P&B Cultural Showcase** offers the opportunity for artists to be featured on a website.

By showcasing local talent through the website we hope to encourage the input of this talent into the revitalisation of Paynes & Borthwick Wharves and begin to develop a strong cultural identity for the local area.

Mark O'Grady,
P&B Developments
(subsidiary of Lane Castle)

Research shows that Deptford's diversity offers many of the ingredients for a vibrant and sustainable district but barriers to community engagement remain.¹⁷ The council's planning department is applying these findings to the design of its consultation processes.

The **Creekside Charrette** in 2008 initiated an urban design process that brought diverse stakeholders together to form a cohesive spatial plan for Deptford Creekside. It demonstrates an ongoing commitment to enabling existing cultures and economic activity to grow and thrive alongside new development.

Resources

People

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Andrew Carmichael, Chief Executive, Creative Process: andrew@creativeprocess.org

John Miller, Head of Planning, LB Lewisham: John.Miller@lewisham.gov.uk

Reports

Creative Lewisham, Charles Landry, 2002: www.lewisham.gov.uk

Intercultural City: Making the Most of Diversity, Comedia and Brecknock Consulting, 2006

Art of Regeneration: Evaluating the impact of arts in disadvantaged communities, Barnardo's Policy & Research Unit, 2005

The Deptford City Challenge Evaluation Project (1993-1996) Final report, ISBN 0 902986 317, 1997

Artists Studios; Creating Public Benefit, Capital Studios, ACME, 2007

Sport England case study on the Ahoy Centre: www.sportengland.org

Creekside Charette Report: www.creeksidecharrette.org

Websites

www.lewisham.gov.uk

www.creativeprocess.org.uk

www.laban.org

www.creeksidesummercollege.org

www.deptford.tv

www.deptfordx.org

www.pandbshowcase.com

www.creeksidecharrette.org

Right: Creekside Charette.
© Creative Process

*Far right: Creekside
Summer College.*
© Art in Perpetuity Trust

*Below: Creekside Charette;
Creek walk and Laban.*
© Creative Process





Snapshots of good practice

1 Castle Green: reshaping local service delivery

Castle Green is a multi-purpose building developed by the LB Barking and Dagenham. It provides a library and adult learning college as well as theatre, entertainment, conferencing, sports and catering facilities. It is also the new location for the Jo Richardson Community School.

Castle Green was created partially in response to criticisms of existing facilities. Close attention was paid to customer needs while planning and implementing the development. Interventions included a survey of usage patterns for each service that was proposed to move.

The Audit Commission commended the Borough's procurement approach, which put quality above cost reduction.

www.barking-dagenham.gov.uk/castlegreen
www.idea.gov.uk

Left: Creative Activity.
© Orleans House Gallery

*Right: Castle Green Library /
Jo Richardson School.*
© LB Barking and Dagenham

2 Redbridge: securing funds for public art

Under LB Redbridge's Percent for Art Scheme, all council-led capital projects over £50,000 will spend at least one to five percent on public art. Private development schemes are expected to commit one per cent of their total capital costs to public art or to pay into the Public Art Development Fund, which will support commissions relevant to the areas where development is taking place.

A wide definition is being used, meaning funds can be spent on permanent and temporary commissions, provision of production and showcasing space, and community involvement.

www.redbridge.gov.uk



3 The Phoenix Centre: evaluating usage of new facilities

The £6.1 million Phoenix Centre combines a sports centre, library, youth and community centre that replace outdated facilities on the 1960s Roundshaw Estate.

LB Sutton is working with the University of Chichester to measure the impact of activities delivered through the Phoenix Centre on Roundshaw residents. Usage of health and fitness facilities is better than expected. A sports-based inclusion project has been highly successful in reducing anti-social behaviour, crime and drug misuse amongst 10 -16 year-olds in the local area.

A not-for-profit organisation runs the centre and is accountable to the community and the Council. A social enterprise runs the café.

www.sutton.gov.uk
www.sportengland.org
www.idea.gov.uk

4 Orleans House Gallery: engaging local youth and education providers

Orleans House Gallery has developed its education and inclusion programme with a particular focus on excluded or vulnerable young people. In 2005, two of the gallery's projects worked with 70 local young people to explore the national 'Every Child Matters' strategy. The young people produced drawings and recorded their thoughts on the borough and suggestions for improvements as a voiceover for an animated film.

As well as helping to launch a new arts education centre, the projects were an opportunity to explore the contribution the gallery would make to the newly integrated children's services in Richmond.

www.richmond.gov.uk
www.idea.gov.uk

Right: Engaging local youth and education providers.
© Orleans House Gallery



5 artsdepot: listening to the community and local partners

artsdepot, a major arts centre in North Finchley, opened in 2004. The project was conceived by the local community and LB Barnet subsequently took on the project. It was funded by the borough, Section 106, Arts Council England and trusts and foundations.

artsdepot is responsible for delivering arts activities for Barnet, and works closely with the borough to make sure targets and priorities are being met. All partners work together to create a space used regularly by different members of the community, from college students to young families.

www.artsdepot.co.uk

www.barnet.gov.uk

6 Stoke Newington: reusing a historic building as a sports facility

Since Stoke Newington West Reservoir stopped operating, the London Borough of Hackney has used it to provide sports and education activities, principally for local schoolchildren. This valued local landmark was later converted into a water sports and environmental centre.

The design brief was written with the staff running the activities and local community groups. Their shared aim was a simple design that celebrated the building's historic function while adding contemporary facilities and new functions. The architects worked with Hackney Arts to select an artist to contribute a public art element. The finished centre was commended by CABE as a successful conversion.

www.gll.org.uk/centre

www.cabe.org.uk/casestudies.aspx

*Right: West Reservoir
Centre. © CABE*



7 Newham: delivering services for hard to reach groups

Newham is home to a growing, young and culturally diverse population. The council was awarded beacon status in 2004 for its culture and sports programme with hard to reach groups. Social cohesion and crime diversion aspects of the programme were emphasised in council and Local Strategic Partnership objectives. Newham and ECOTEC developed their own assessment technique (the NEAT) to measure outcomes of projects within the programme. The results suggest that a culture and sports programme can lead to local reductions in crime and anti-social behaviour, together with an increase in community cohesion.

www.newham.gov.uk
www.idea.gov.uk

8 Merton: working with artist studio providers

LB Merton is working in partnership with ACAVA (Association of Cultural Advancement through Visual Art) to establish and manage three studio blocks in Merton. 25 studio spaces are available to local artists at an affordable rate. In return, artists participate in local projects such as open studio days and education workshops.

In spring 2008, ACAVA and Merton's Art Development team sponsored an artist in residence at Merton Abbey Primary School. The ensuing drawing project used the local urban environment and Wandle Trail as inspiration. One highlight was a group activity at Wandle Valley Festival.

www.merton.gov.uk
www.acava.org

*Right: Phipps Bridge
Studios after conversion.
© ACAVA Studios*



9 Evergreen adventure playground: involving young people in design

The Holly Street Estate in Hackney has been home to an adventure playground for 30 years. When the estate was redeveloped, the play association commissioned architects to redesign and rebuild the playground. Local young people made a significant contribution to the process. The contractor carrying out other work on the estate contributed its landscaping as a gift, while the turf was laid as part of a corporate volunteer scheme. Young people continue to help maintain the playground by helping to repaint the structures.

www.cabe.org.uk

www.hackney.gov.uk

www.londonplay.org.uk

Right, far right: Evergreen adventure playground: involving young people in design.

© Dinah Kenyon



10 Gunnersbury Park: Planning a new future for an historic estate

Gunnersbury Park is jointly owned by the London Boroughs of Hounslow and Ealing. It serves both communities as a major park and as a location for many cultural and sports facilities. The area contains 22 Grade II* and Grade II listed buildings, some of which are designated 'at risk'.

In 2007 the councils set up a dedicated regeneration board. This has commissioned a conservation management plan and will explore ways of managing the historic estate, perhaps as an independent trust. An options appraisal and full public consultation will help to bring the estate closer to renewal.

www.hounslow.gov.uk

www.ealing.gov.uk



11. Aldgate Public Realm Strategy: the dynamics of local cultural resources

The Whitechapel Gallery's £13.5 million extension of its gallery, archive, and research and education space is situated within the rapidly changing area of Aldgate. Exemplar Properties, one of the area's major developers, commissioned research into local patterns of use and existing social and cultural provision. It found that people had limited access to the rich cultural provision in the area.

To consider what this meant for the wider area, developers set up a steering group including adjoining local authorities, Design for London, Transport for London, the Whitechapel Gallery and London Metropolitan University. This group helped draw out opportunities for the area's cultural activity to influence designs.

The three planning authorities - the City of London, LB Tower Hamlets and Transport for London - have committed to taking this vision forward. The developer has proposed a programming strategy for events, festivals, art commissions, sport and play, to invite extended use of spaces as part of the approach to public realm improvements.

www.exemplarproperties.com

www.goodmansfields.co.uk

www.designforlondon.gov.uk

www.whitechapel.org

www.generalpublicagency.com

www.firstthursdays.co.uk

*Right: Whitechapel
Gallery.
© Heritage Lottery
Fund*



Project funding

Cultural initiatives often develop through a mixed economy and multi-partnered funding. The table below illustrates the funding assembled for some of the capital and revenue initiatives discussed within this document.

Peckham	
Peckham Library	LB Southwark, SRB
Peckham Pulse Healthy Living Centre	LB Southwark, SRB, Sport England, Primary Care Trust
Star Academy	LB Southwark, Peckham Programme Neighbourhood Renewal Fund
I Love Peckham	LB Southwark, Peckham Programme Neighbourhood Renewal Fund
Peckham Project Space & Programme	Camberwell School of Arts (UAL), LB Southwark, South London Gallery, Arts Council England, London
Bellenden Road Public Realm	LB Southwark, Capital Receipts, Housing Revenue Account (HRA), Arts and Business, Henry Moore Foundation, local businesses
Area 10 Project Space	Self-financing operation through rental and event income
South London Gallery, outreach project on local housing estate	South London Gallery, Big Lottery Fund, Gulbenkian Foundation, Bloomberg
South London Gallery extension	Arts Council England, London, Individual donations, trusts and foundations (Clare Duffield, Bridgehouse Trust, Garfield Weston, Foyle Foundation etc.)
The Galleria	Barratt Homes, Section106

Swiss Cottage	
New Hampstead Theatre	Hampstead Theatre, Arts Council England, London, private donations, LB Camden (land)
Swiss Cottage Leisure Centre	Barratts / Dawney Day
Swiss Cottage Library	LB Camden
Swiss Cottage Open Space	LB Camden, Section106
Kings Cross	
University of the Arts (Grade II Granary Complex)	Higher Education Funding Council for England (HEFCE), Argent Group plc
Arrivals	London and Continental Rail, Arts Council England, London, LB Camden, plus private sector sponsors
Kings Cross Voices	LB Camden, Heritage Lottery Fund
Kings Place (Cultural Centre)	Parabola Land (private developer)
Create KX	London Development Agency (06/08) LB Camden, LB Islington , Arts Council England, London (08/09)
Greenwich Peninsula	
Art on the Greenwich Peninsula	Homes and Communities Agency, Arts Council England (London), LB Greenwich, Greenwich Millennium Village Ltd, Greenwich Peninsula Regeneration Limited, and Greenwich Meridian Delta
O2	Meridian Delta Dome Limited (MDL), a joint venture between Quintain Estates and Lend Lease (initial funding by Millennium Commission)
Ravensbourne College of Design and Communication	Ravensbourne College, London Development Agency, Learning Skills Council, Higher Education Funding Council for England (HFCE), Communities and Local Government
Greenwich Yacht Club	English Partnerships (now Homes and Communities Agency)
Barking	
Broadway Theatre	LB Barking and Dagenham, Learning and Skills Council, London Development Agency, Arts Council England, London
The Malthouse, Creative Industries Quarter phase I	London Thames Gateway Development Corporation, LB Barking and Dagenham, Arts Council England, London

Barking Learning Centre	Communities and Local Government, University of East London, Barking College, LB Barking and Dagenham, Redrow Regeneration Ltd. Learning Skills Council
Fashion Enter	London Thames Gateway Development Corporation, LB Barking and Dagenham
Barking Foyer	East Potential Housing Association, London Thames Gateway Development Corporation (equipment), LB Barking and Dagenham
Barking Town Square	S106, LB Barking and Dagenham, London Thames Gateway Development Corporation
Rooms with a View	777 Demolition, LB Barking and Dagenham, Arts Council England, London
Deptford	
Laban Centre	Arts Council England, London Development Agency, London, LB Lewisham, Creekside Renewal Programme, London Borough of Greenwich, plus independent trusts and commercial companies
Cockpit Arts	London Development Agency, LB Southwark, Silwood SRB
Ahoy Centre	Sport England
The Albany	LB Lewisham, Art of Regeneration SRB, Arts Council England, London, London Development Agency
BearSpace Gallery	Private ownership, self funding commercial gallery / dealer
Wavelengths Leisure Centre	LB Lewisham
Creative Process (formerly the Creative Lewisham Agency)	London Development Agency(05-08), LB Lewisham (2001 -), European Regional Development Funa, London Councils, Learning Skills Council, as well as earned income
Deptford Diaries	LB Lewisham, Heritage Lottery Fund
Deptford Lounge (library), Tidemill Primary School, Studios & small business space	LB Lewisham, London and Quadrant Housing Association, Section106
Giffin Square	LB Lewisham, Section 106
Creative Village	Ampurius Nuhomes (private developer) - providing space at favourable rates to Creative Process and Trinity-Laban
Creekside Charette	Creative Process, London Development Agency, Design for London, London Living Places and a number of public and private funders

Snapshots	
Castle Green Library / Jo Richardson School	Private Finance Initiative, Sustainable Community Funding (Communities and Local Government), planning gain (land receipt)
Artsdepot	LB Haringey, Arts Council England, London, Section 106
Phoenix Centre, Sutton	LB Sutton, Sport England, Section 106
Stoke Newington West Reservoir	Sport England, Thames Water
ACAVA Studios Merton	London Borough of Merton, ACAA Community Arts Programme (Studio development); Arts Council England, London (Mobile Studios Feasibility Study)
Orleans House Gallery	LB Richmond, Heritage Lottery Fund
Whitechapel Gallery	Arts Council England, London, Heritage Lottery Fund, European Regional Development Fund, London Borough of Tower Hamlets, London Development Agency, English Heritage, together with a wide range of private trusts and foundations, individuals and private galleries.
Aldgate Public Realm Strategy	Exemplar Developments



Securing funding

When granting planning permission a local authority has the option of signing a Section 106 agreement with the developer. This specifies what facilities or activities it is appropriate for the developer to fund for the benefit of the community.

Examples of Section 106 funding for cultural infrastructure include facilities, events and public art, restoration or maintenance of heritage assets and their setting. Monies from several agreements can be pooled for future use.¹⁸ Such interventions typically require the local authority to adopt detailed Section 106 policies for funding cultural and other social provision rather than responding on a site-by-site basis.

Guidance exists for levels of S106 contributions for arts, museums, libraries, archives and sports facilities. These can be accessed via the Culture and Sport Planning Toolkit together with examples of application at www.livingplaces.org.uk.

Section 106 funds are usually released in stages as the development is completed. In some places this has created issues of cultural provision being delivered too far in advance of or too long after the surrounding community arrives, or being affected mid-delivery by delays in the overall development timescale. It is also important to plan appropriate revenue funding for ongoing and new facilities.

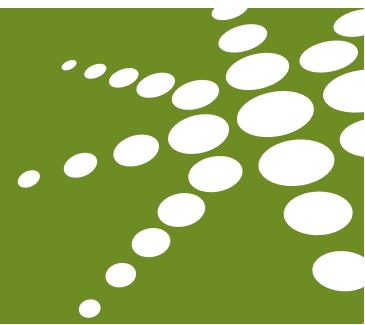
The Government plans various improvements to the Section 106 system in 2009, including introduction of an additional Community Infrastructure Levy that local authorities can charge developers for local and sub regional infrastructure. Regional Development Agencies may provide “up front” funding for this infrastructure and be reimbursed later as Community Infrastructure Levy funds are collected by local authorities, negating the timing issue. The final details of the Community Infrastructure Levy are yet to be determined but we hope the case is made to support regeneration and development through better provision of cultural infrastructure.

Endnotes



- ¹ Listed in CreativeWorld, The Fish Can Sing, 2005
- ² Camden Council's annual report 2006-2007, Draft Annexe One, LB Camden
- ³ Source: www.librarylondon.org/localgroups/camden/scperf.htm
- ⁴ LB Camden initiated consultation with a Citizens' Jury in 1997
- ⁵ LB Camden Neighbourhood Renewal Programme was set up in 2001 following, Camden Neighbourhoods Study, Arup Economics and Planning, 2001
- ⁶ Creative Learning Annual Report April 2007 - March 2008, Hampstead Theatre 2008
- ⁷ Source: www.hampsteadtheatre.com
- ⁸ Kings Cross Case Study in Planning Community Needs, A guide to effective S.106 Agreements and statements of Community Involvement, Town and Country Planning Association, July 2008.
- ⁹ Quoted in the Evening Standard (1 October 2008)
- ¹⁰ The Homes and Communities Agency's private sector development partners are Greenwich Millennium Village Ltd and Greenwich Peninsula Regeneration Limited.
- ¹¹ Quoted in Citizen, the magazine for Barking and Dagenham, December 2006
- ¹² The Artscape transformation of Newlands Park, was commended in the 2002 ILAM (Institute of Leisure and Amenity Management) Open Space Management Awards. The Barking Learning Centre was a finalist for the Prime Minister's Better Public Building Award 2008. Barking Town Square won the European Prize for Urban Public Space 2008.
- ¹³ www.betterpublicbuildings.gov.uk/finalists/2008/ and <http://www.bciawards.org.uk>
- ¹⁴ People, Places, Prosperity: Lewisham Regeneration Strategy 2007 – 2020, LB Lewisham 2007
- ¹⁵ Source: www.lewisham.gov.uk
- ¹⁶ Creative Lewisham Agency received LDA funding as part of the Creative Hubs Programme (2004-07) and has since developed as an independent not-for-profit organisation; Creative Process.
- ¹⁷ LB Lewisham commissioned local research as part of the Intercultural City Project (2005)
- ¹⁸ For example Artsdepot (snapshots section); GPRL's agreement on Greenwich Peninsula; the London Borough of Redbridge's public art policy (snapshots section).

Contacts



Living Places support and resources:

The Living Places programme is based on the agreement between five of the leading cultural agencies: Arts Council England, the Commission for Architecture and the Built Environment (CABE), English Heritage, the Museums, Libraries and Archives Council (MLA) and Sport England; their sponsoring department the Department for Culture, Media and Sport (DCMS) and the Department for Communities and Local Government (DCLG) and the Homes and Communities Agency (HCA). This is the first time the five cultural agencies, DCLG, DCMS and HCA have come together formally to work together on supporting the role of culture in communities.

The alliance of public bodies believes everyone should benefit from the arts, sport, public space, heritage, museums, libraries and archives, the built environment and the creative industries, regardless of where they live.

The Living Places website pulls together the partner agencies' guidance, advice, case studies and the Culture and Sport Planning Toolkit into one accessible resource:

www.livingplaces.org.uk

If you would like to respond to this document or discuss the work of London Living Places Partnership please contact:

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Shaping Places in London through Culture

Regeneration programmes are often accused of producing soulless places, the lowest common denominator housing, poor design, poor community infrastructure and transport links. Such places compound social problems. Knowing this, private developers and public agencies have faced enormous challenges in delivering the quality and quantity of homes needed, particularly in the Thames Gateway. The recession will only increase these pressures.

Good design and the availability of cultural opportunity can define a sense of place. Culture is an engine for communities through recreation, celebration and stimulation, as well as the social glue which can bring people together, enhance

people's quality of life and health, provide education and training, and bring economic benefits such as tourism, to an area.

There is much debate about whether culture can lead regeneration, or whether it follows economic growth. Whichever comes first, without integrated planning for cultural development, the financial and physical capacity to deliver cultural infrastructure is limited.

Since 2006, the cultural agencies in London have been working together to promote culture within the London Thames Gateway and to support regeneration partners as they consider existing and new community needs.

Front cover: The Waterborn Performance, Swiss Cottage Open Space.
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Left: Swiss Open.
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Right: Deptford Tales.
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Far right: Bellenden Road, Zandra Rhodes, 2006
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