



Winstanley and York Road Estate Regeneration

Hybrid Application

Outline Cultural Strategy

Town And Country Planning Act 1990 -
Application For Planning Permission

December 2018

**Taylor
Wimpey**

THE BRIGHTER BOROUGH
Wandsworth



Contents

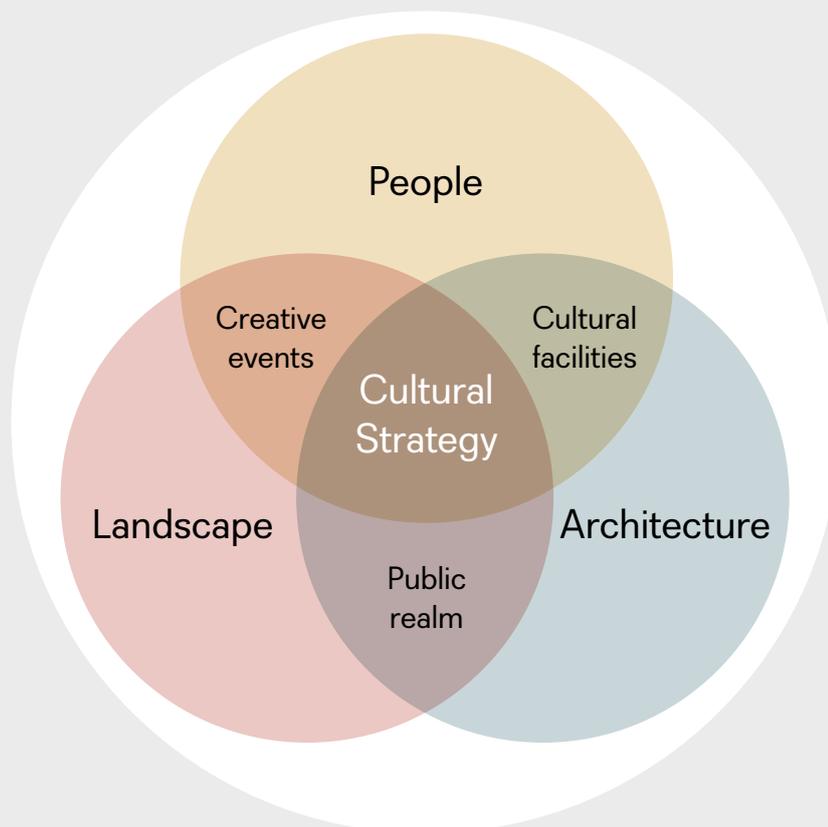
Introduction	4
Cultural policy context	8
Our cultural principles	16
Engaging our communities in the creation of the strategy	18
Involving local organisations in the cultural strategy	24
Understanding the historical context	36
Our cultural aspirations	40
A place for culture and creativity	44
Expressing identity through cultural projects	58
Nurturing the future talent of our young people	66
Weaving culture & creativity into the public realm	72
Cultural wellbeing at the heart of a healthy community	80
Indicative Programme	87
Next Steps	90
Credits	92

Introduction

This is the first in a series of documents that in combination will deliver a range of projects, programmes and initiatives that enrich the cultural life of the Winstanley and York Road estates, and help create a balanced neighbourhood for the benefit of everyone. Dallas-Pierce-Quintero were appointed to develop this outline cultural strategy and to set out a number of cultural aims to aspire to.

Our vision is for culture and creativity to be integral to the regeneration project, before, during and after construction.

This is our outline cultural strategy. The full cultural strategy will be developed with residents in consultation with local cultural leaders. In the meantime this document sets out our aspirations, initial ideas and the context that has shaped them.





How the cultural strategy will be developed

Step 1 - Outline Cultural Strategy

The Outline Cultural Strategy identifies our initial overarching cultural principles. Research into the historical and cultural context of the estates and an understanding of the development itself and Council policy have shaped a series of cultural aspirations.

For each of our aspirations we have suggested a variety of projects, programmes and initiatives that could deliver these aims over a number of years.



Step 2 - Cultural Strategy

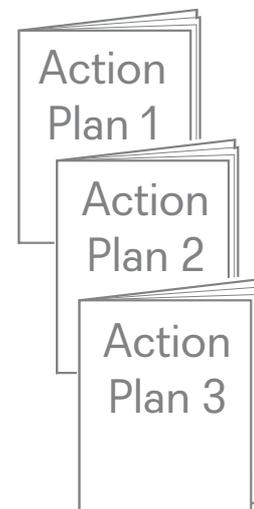
The production of the Cultural Strategy will include engagement with the community and a Cultural Steering Group and include engagement with local cultural leaders. It will build on the outline strategy by testing our aspirations with these groups and adjusting them.

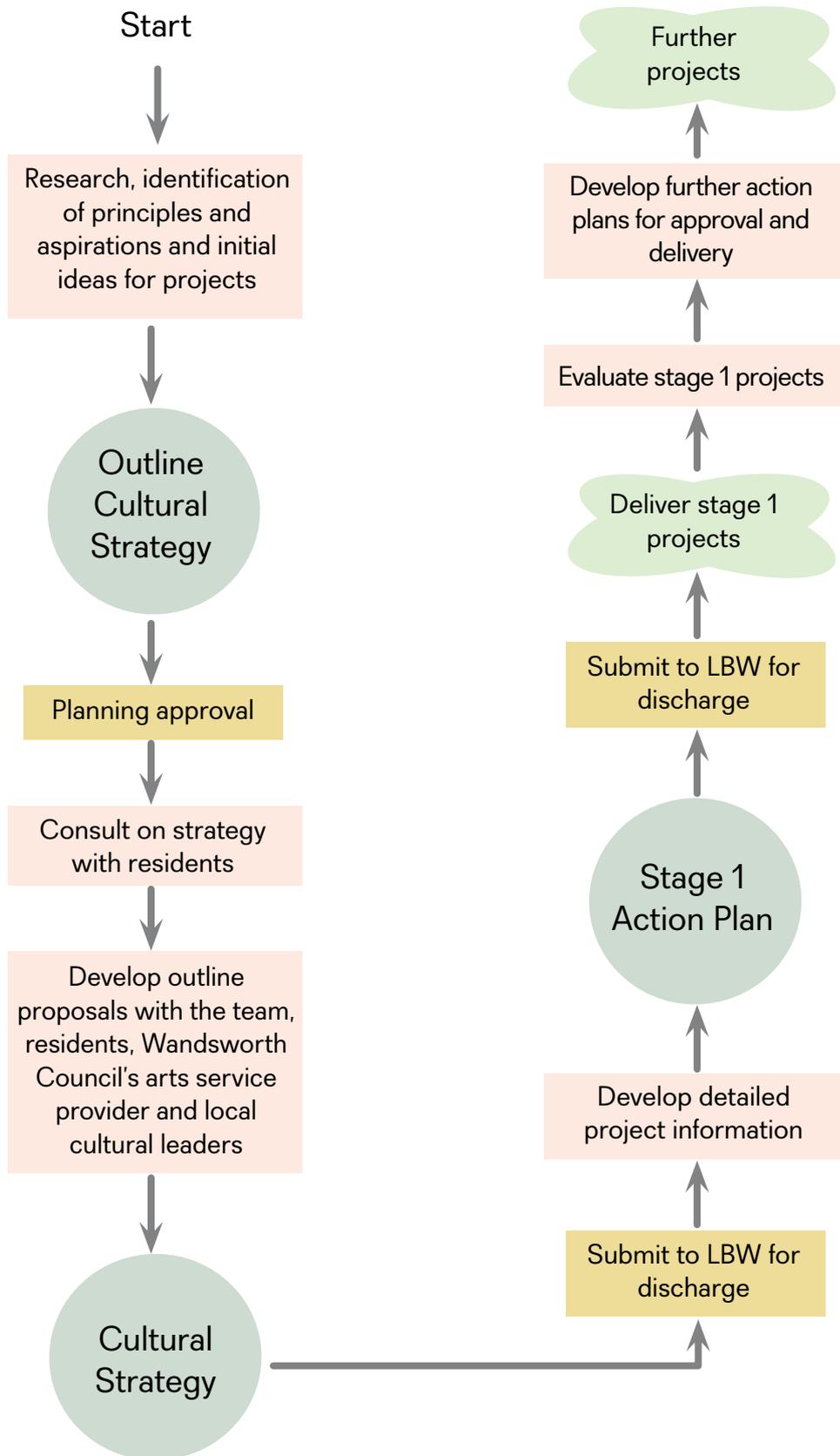
Out of these will come a firm proposal for a series of projects, programmes and initiatives, delivered over a number of stages. In particular it will identify the cultural organisations we would work with to deliver these.



Step 3 - Action Plans

An Action Plan will be produced prior to work commencing on each stage of the cultural strategy. This document will set out how each project, programme and initiative will be delivered, including information about programme, commissioning, technical brief, budget, engagement etc.





Cultural policy context

This document sets out our vision for culture that we hope meets the aspirations of our residents, Wandsworth Council policy and the Mayor of London's draft Cultural Strategy.

The next few pages are a summary of these policies and the areas that we feel are most pertinent to the Winstanley and York Road estates.

Wandsworth's Cultural Strategy has a particular focus on developing skills and talent, widening horizons, increasing wellbeing, celebrating diversity and supporting economic prosperity.

We feel that our aspirations can enhance the Council's vision for the York Road area as an inspiring place to live, with high levels of engagement and participation in cultural activity.

The Mayor of London shares many aspirations with Wandsworth Council. He wants more people to experience and create culture on their doorstep and in places undergoing change he wants culture to bring communities together and preserve local character.



SCARIOFUNK
DANCE
COLLECTIVE

Wandsworth Council Planning Policy

Wandsworth Local Plan - Planning Obligations SPD

Adopted in March 2015, the SPD reiterates the broad principles for Arts and Culture in the borough in terms of the provision of arts, culture, creative industries, and support for cultural practitioners across the Borough. The intention is that planning obligations promote Wandsworth as home to a thriving artistic and cultural community

The objectives include:

Improving Places – Sustain and develop the cultural infrastructure of the borough.

Engaging People – Ensure all residents feel able to access a range of quality creative activities

Ensuring Sustainability – Achieving resilience in the local and national arts sector

The document identifies two principles for Arts in the borough:

A) Arts and the Public Realm:

7.2 *Arts and the Public realm help ensure all new developments contribute to neighbourhoods in the borough being welcoming, appealing and accessible place to live, work and visit. Key outcomes link to community cohesion, design and distinctiveness, and mitigating the impact of development on access to services.*

7.3 *Wandsworth defines Arts and the Public Realm as being projects and interventions, with artistic rigour and integrity, and which add to the vibrancy and character of an area. Where possible, artists should be involved at an early stage in the design process. Outcomes should be accessible to the public and where applicable, integrated within new or local public realm, through features such as lighting, paving or other creative interventions. These include temporary live and creative community projects, such as performance.*

7.4 *Provision of a portfolio of arts meanwhile activity, such as through construction*

hoardings, is encouraged, as part of and in conjunction with, longer term outcomes. This provides bespoke visual interest, softens the impact of a development site on the local area and presents opportunities to involve artists in engaging with the community, including young people.

7.5 *Arts and Public Realm provide the opportunity to engage with and involve local residents in the design of public space. Proposed works should also be discussed with the Council's Arts and Planning teams at an early stage and submitted for the Council's approval.*

7.6 *A transparent process of commissioning public art work, involving professional curator/art organisations and/or stakeholder community engagement is expected.*

B) Arts and Cultural Infrastructure

7.7 *The Council is committed to offering a range of creative industry training, creation and presentation space (studios, rehearsal, production, venue) to suit different budgets and needs. This is a factor for consideration in land for employment use within the Borough.*

7.8 *Creative Industries are London's fastest growing business sector. Evidence suggests that creative industries thrive in attractive, diverse areas with wide ranging opportunities to engage in creative activity. Encouraging the creative economy not only helps Wandsworth achieve Public Realm and Cultural policy goals but also contributes to economic development targets relating to employment, skills development and business incubation. To grow the creative economy the Council is seeking to increase the range of artists' studios, rehearsal space, and production spaces in the borough. These facilities will provide artists with opportunities to develop skills, initiate new businesses and access new markets.*

7.9 *Where local need can be evidenced, the Council can consider revenue needs of cultural facilities – whether Council, community or charitably owned and managed.*

Wandsworth Local Plan - Planning Obligations SPD

Integrating art in the public realm within development opportunities contributes to the creation of unique, high quality environments which people want to be in, as well as supporting crime reduction and community cohesion objectives.

A grouping of nationally and internationally significant cultural institutions are located within easy reach of the Focal Point area. This cultural provision and its employment, education and economic dimensions, give the area a strategic significance which opens an opportunity to build a cluster of cultural and creative activity in and around the focal point area.

Lombard Road/York Road Riverside Focal Point Area Guidance for Developers in relation to Arts and Culture Provision

This guidance covers the areas immediately north of York Road and was adopted in November 2018

The document sets out Wandsworth's Cultural Strategy which underlines a vision in which everyone has access to cultural activities.

Everyone will have the opportunity to participate and celebrate culture through a variety of activities which will;

- *Widen horizons and increase wellbeing.*
- *Promote community engagement and cohesion through an appreciation of Wandsworth's diversity.*
- *Foster a sense of place and belonging.*
- *Develop skills and talent.*
- *Support economic prosperity.*

Wandsworth Cultural Strategy

Inspired by the local context the guidance sets out a vision for Culture in the Lombard Road York Road Riverside Focal Point Area:

Our cultural vision for the Focal Point is that the area should be an inspiring place to live, with high levels of engagement and participation in cultural activity.

Residents should be empowered to make use of their creative talents for both enjoyment and employment, so that if they chose they can directly benefit from the growth in the creative economy in the area.

The area should also be welcoming to creative and cultural business and support the growth of new enterprise.

Our vision is inclusive: creative individuals, organisations and businesses are encouraged to join in growing the local cultural ecology and to ensure accessibility for all.

Lombard Road/York Road Riverside Focal Point Area - Guidance for Developers in relation to Arts and Culture Provision

To achieve the vision Wandsworth Council sets out how it will use S106 agreements to deliver the following three objectives:

Objective 1 – Public Arts and Creative Engagement

- Innovative and original approaches to temporary or permanent public arts which engage local communities, reach new audiences and promote participation in the arts.
- Community driven cultural offer which will support the delivery of health and wellbeing goals and increase the vibrancy of the area.

Objective 2 - Pathways to Creative and Cultural Employment

- Projects which promote and action creative learning.
- Development of transferable skills which will be of value in the labour market and support well being
- Opening pathways to cultural and creative employment

Objective 3 –Affordable Creative Workspace and Support

- The provision of appropriate affordable space for artists and makers at risk of being priced out of the area.
- Affordable space for organisations promoting innovative creative practice or which contribute to place making, visitor and retail experience and the overall vibrancy of the area.
- The provision of sector specific support for cultural and creative business.

Mayor of London's Draft Culture Strategy

Released for consultation in March 2018, the strategy identifies the Mayor's priorities for culture in London; 'Love London', 'Culture and Good Growth', 'Creative Londoners' and 'World City'.

1. 'Love London' – more people experiencing and creating culture on their doorstep

Culture is what makes us human; it captures our imagination, helps us see the world through a different lens or escape from the day to day. Its contributions are widespread: culture brings communities together in times of celebration and hardship; it improves happiness and health and it has powerful social impacts – for example, well designed spaces and programmes for cultural engagement can promote social integration, deter crime and increase neighbourhood safety.

London's creative economy employs 1 in 6 Londoners and contributes £47 billion to the economy - and it's growing faster than the economy as a whole.

(GLA Economics, Creative Industries Report 2017)

2. 'Culture and Good Growth' – supporting, saving and sustaining cultural places and spaces

By 2030, there will be ten million people living in London. New buildings and infrastructure will provide commercial opportunities, but it will put pressure on culture and heritage which could pose a risk to local character and community cohesion.

The Mayor does not want growth that leaves Londoners feeling left out, that obliterates local character in the name of regeneration, or that undermines community cohesion.

GLA (2017) Good Growth by Design

Many artists and small businesses are being forced to move out. This is due to rising rents, business rates and the fact that cheap workspace is being converted into unaffordable housing.

3. 'Creative Londoners' – investing in a diverse creative workforce for the future

The creative economy is vital to London. Between 2012 and 2016, jobs in the sector grew by almost a quarter. But the creative talent available to London is at risk.

Since 2010, there has been an almost 30 per cent drop in the numbers taking arts subjects at GCSE

The Stage, GCSE arts subjects in 'free fall' as results confirm 9% decline in entries, 2017

London's creative sector can stay a world leader by having a workforce that better reflects its population. This can be done via better training, more inclusive recruitment and nurturing an entrepreneurial spirit. Education is a great way to ignite young people's creativity.

The average hourly pay for creative employees in 2016 was almost a third higher than for those working outside the creative economy.

4. 'World City' – maintaining a global powerhouse in a post-Brexit world.

That means doing everything possible to encourage international talent and investment.

Local authority investment in arts and culture has declined by £236 million (17 per cent) since 2010, with London seeing the largest cuts in arts and culture spending: down 19 per cent between 2010 and 2015.

Arts Council England/Harvey, Adrian., (2016) Funding arts and culture in a time of austerity

Our culture and creative industries are vital to our city's success and the wellbeing of all Londoners.

Yet too many Londoners are missing out on the opportunity to access culture and the benefits it can bring.

Our cultural principles

Inspired by the depth of the existing cultures of the local community, and working towards Wandsworth Council and the Greater London Authority's strategic aims, we have developed four principles that we want the projects that we deliver to achieve:

Promote quality, innovation and distinctiveness

Informed by:

- Improving Places – Sustain and develop cultural infrastructure. (Wandsworth)
- Culture and Good Growth – supporting, saving & sustaining cultural places and spaces. (GLA)

Impact everyday lives through culture

Informed by:

- Love London – more people experiencing and creating culture on their doorstep. (GLA)

Engage and empower our residents

Informed by:

- Engaging People – Ensure all residents feel able to access creative activities. (Wandsworth)
- Creative Londoners – a diverse creative workforce for the future. (GLA)

Support the local cultural ecosystem

Informed by:

- Ensuring Sustainability – Achieving resilience in the local arts sector. (Wandsworth)
- World City – maintaining a global powerhouse in a post-Brexit world. (GLA)

As we start to draw-up potential projects and programmes we will use the following criteria to guide them:

We will develop projects that:

- promote community cohesion
- enhance the distinctiveness and character of place
- add to the vibrancy of the area
- mitigate for the impact of development on existing residents

Projects will include:

- temporary / meanwhile
- live / performance
- permanent

We will ensure that projects are:

- accessible to the public
- integrated into the wider scheme
- undertaken with artistic integrity

During the development and delivery we will:

- engage with the community, all ages
- consult with the Council's Arts and Planning teams
- involve artists at an early stage
- utilise a transparent process for commissioning
- be guided by professional curator/art organisation
- ensure stakeholder community engagement

We will aim to grow the creative economy in Wandsworth with:

- arts and cultural infrastructure
- creative industry training
- creation and presentation space

Engaging our communities in the creation of the strategy

For the Cultural Strategy to be successful our communities must be involved in its creation, application and evaluation. Whilst this outline strategy sets out our aspirations, these need to be reviewed, challenged and expanded upon by the community themselves.

The production of the final strategy will involve engagement with residents so that it reflects what's important to them and capture the spirit of the communities that live, work and play here. We're conscious that this will be challenging and we will need to partner with organisations who can help facilitate this. We will need to listen to a variety of voices, seeking them out rather than expecting people to come to us.

We will develop an early-stage community engagement strategy that identifies how we can best work with the existing community. At the same time we will form a Cultural Steering Group to oversee the direction of the cultural strategy. Crucially the Cultural Steering Group will include residents.

The group will spend time together discussing local contexts, ambitions and issues. This could incorporate 'Go and See' cultural activities that raise people's awareness of arts practice, exploring what could be done, what they like and don't like and what would suit the estates best.



Cultural Steering Group

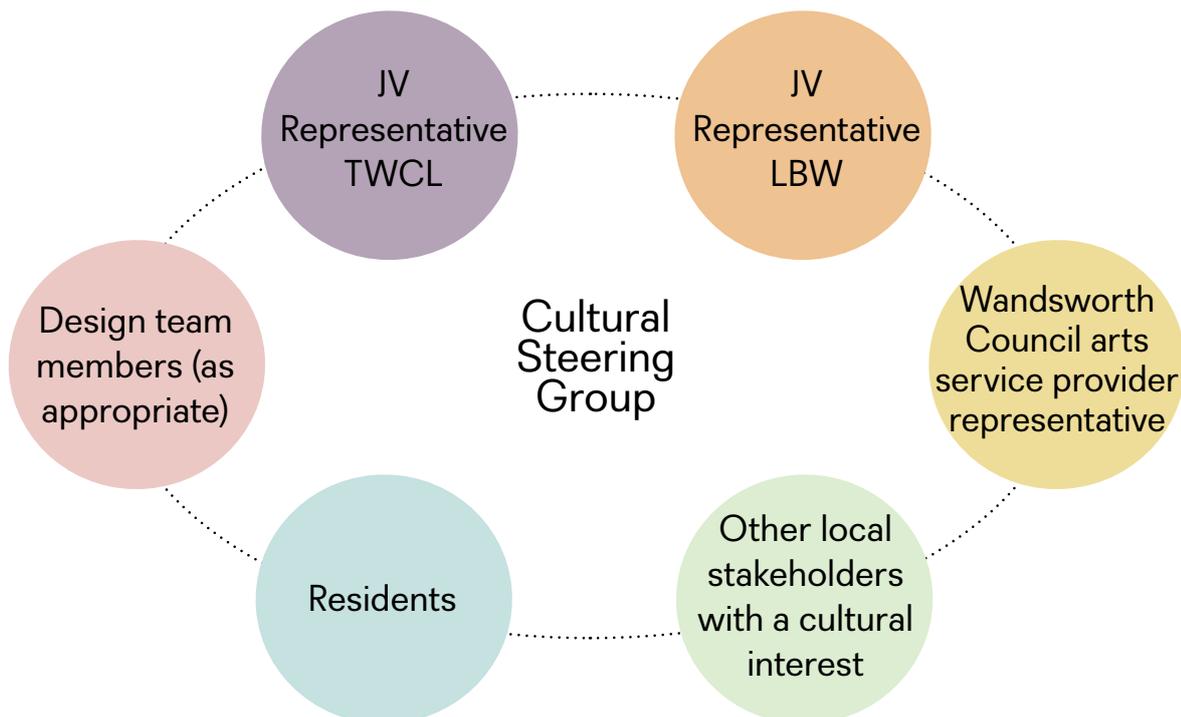
We would look to establish a Cultural Steering Group to support the Joint Venture in the delivery of the cultural strategy. The group will be formed of local residents and stakeholders who can help connect the cultural strategy to both the wider arts landscape and the local community on the estates.

As the cultural strategy develops the Joint Venture will engage with the Cultural Steering Group, giving the group a clear brief for their involvement. The Cultural Steering Group will have broad but relevant representation that would include local residents, local multiple arts disciplines, design, community and political interests,

We propose that the Cultural Steering Group meetings are planned to take place every six months. The Cultural Steering Group representation should be reviewed regularly by the Joint Venture to reflect the changing nature of estates and the changing types of projects that are to be commissioned.

The Cultural Steering Group could be involved in a number of roles, reporting to the Joint Venture who will be the ultimate decision maker. For instance the group could be asked to:

- Contribute to the aspirations and direction of the cultural strategy as fed in via community engagement interpreted with the community and determined by the Joint Venture.
- Assist with the process of creating a list of artists (depending on the nature of the project) particularly to provide guidance in the selection of local artists.
- Support and advise on aspects of each project's implementation
- Promote cultural projects within the wider community.
- Ensure that the quality and integrity of projects are maintained throughout their development.
- Support an equality of opportunity approach for all projects.



Barking and Dagenham Cultural Connectors

The Cultural connectors are an ever expanding network of adults living within the borough of Barking and Dagenham, who make decisions about the Creative Barking and Dagenham (CBD) programme. There are now more than 180 connectors part of the open, supportive and flexible network. Cultural Connectors give as much or as little time as they would like. They are invited to all CBD's events and opportunities and given support if they have their own ideas for creative projects.

Cultural Connectors go on regular trips and visits to arts venues and events. These have included The Barbican, The Broadway, Studio 3 Arts, The National Theatre, Out There International Street Arts festival in Great Yarmouth, Tate Modern, Watch this Space festival in Waterloo, Punchdrunk's show 'The Drowned Man', the Amsterdam Light Festival, Freedom Festival in Hull and the Royal Opera House.

Cultural Connectors get involved in:

- Curating festivals
- Arranging trips and visits
- Commissioning artists and projects
- Being on funding panels
- Making decisions about how local people should be involved in CBD
- Taking on specific roles on local projects; this might include talking to the public and helping them have a great time, being an assistant to an artist, leading an artist session, taking photographs, doing office work, or assisting with the technical side of an event.
- Telling friends, family, colleagues about what's happening.

Cultural Connectors do not get paid but they sometimes access paid work through being part of the network. Some have experience and skills in the arts and others do not; they all however, share a passion for making more arts happen in Barking and Dagenham.



Case Study

Leeds Culture Strategy 2017-2030

Leeds City Council's new Culture Strategy was developed through extensive consultation with local communities and the cultural sector

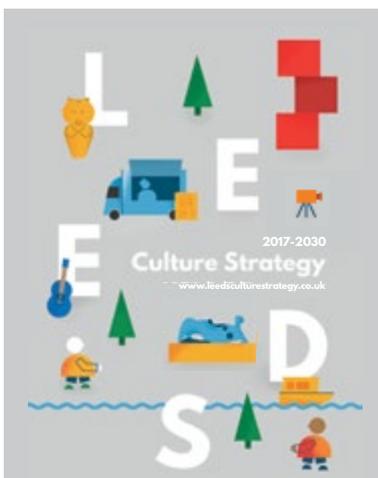
The process began with more than 200 interviews with cultural sector representatives over six months. This was followed by a year of meetings, focus groups, presentations and workshops in the community, along with online and social media activity. This included migrant groups, people with learning disabilities, LGBT forums, black and minority ethnic communities, business clubs, health and wellbeing service providers, city council teams, faith leaders and the voluntary sector. More than 2,000 people took part.

The strategy was unanimously adopted by Leeds City Council's Executive Board in July 2017. A dedicated website - www.leedsculturestrategy.co.uk - hosts the strategy and lists ongoing events that will further shape the delivery plan. The

intention is to create an online platform where anyone can add a project to a collective Culture Strategy Delivery Plan. This same platform could host updated versions of the Culture Strategy, champion Leeds' strengths, act as a home for policy, advocacy and research related to culture.

Learning Points:

- Invest in the conversations up front in terms of time and effort: this will pay dividends in ensuring the strategy has a broad ownership.
- It can be difficult to find the right people to gain access to community groups. If groups include vulnerable people it may take three or four meetings to build trust before you can talk about the strategy.
- Ensure there are champions for the project at all levels of the council, councillors and officers.
- Create an online presence for the strategy.



Culture is what we do and who we are, encompassing a broad range of **actions and activities** which have the capacity to **transform, challenge, reassure and inspire**, giving a place and its people a unique and **distinctive identity**

www.leedsculturestrategy.co.uk



Recent local projects



A number of local arts organisations have run projects on the estates with the community taking a range of roles within them. Some are co-production projects, others have helped mentor young people and some have enabled residents to express the identity of the estates. We would look to build on these innovative projects with the commissions developed in the Cultural Strategy.

Left from top:

1. Battersea Junction - Stories from Winstanley and York Road Estates, 2018

digital:works worked with Year 6 children from Falconbrook Primary School, Wandsworth Heritage Service, and a local historian to explore the history of the area. The pupils developed interview questions and recorded oral history interviews with current and former residents. These were combined with archive and personal footage to make a unique and fascinating educational documentary film starring local people.



2. The Agency - Battersea Arts Centre, 2013-ongoing

The Agency is a creative entrepreneurship programme enabling young people, aged 15-25 to create social change projects based on the needs of their communities. Since its inception young people from Winstanley and York Road have been part of the programme. Osmond, pictured, developed a board game called 'Life's What You Make It', in which participants play out decisions young people face while growing up. To date, he has raised over £12,000 for the project.



3. Poetry in the Park, 2018

A literacy and spoken word project commissioned by Enable Leisure and Culture as part of their Cultivate Creative Schools programme. Children from Falconbrook Primary School worked with spoken word organisation Apples and Snacks as well as artists BREIS and Kat Francois.



4. Agora Arts Circle have been engaging various groups from our community, including school pupils and older residents. The organisation commissioned three artists: Vivien Reinert, Kate Bickmore and Arthur Rimbo, and have hosted a series of fourteen community events with locals to gather ideas for future artworks on the estates.

Involving local organisations in the cultural strategy

The Winstanley and York Road estates are well placed between a wide-variety of extremely active cultural organisations. Their vast experience will feed into our Cultural Strategy. Therefore we will engage as many of these organisations as possible during the next stage of the development of the strategy.

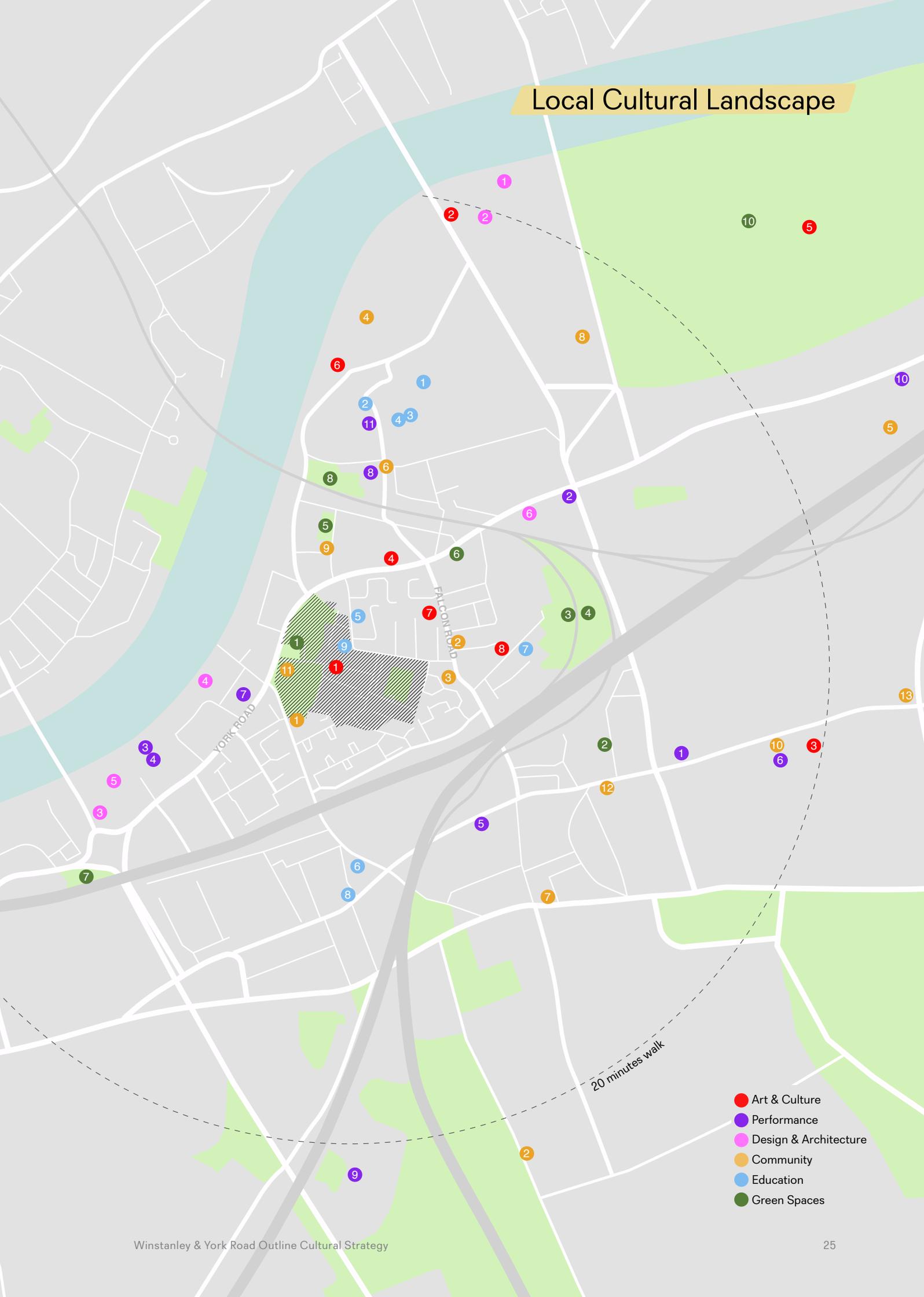
To the north there is the Royal College of Art and adjacent design cluster, to the east Battersea Arts Centre and Theatre503, and to the south-west a number of dance organisations including the Royal Academy of Dance that will locate here in 2020.

Excitingly Agora Arts Circle, an arts-focused social enterprise, was founded by a resident of the estates and continues to have a strong connection with the people who live here. Agora Arts Circle help open the arts to a wider audience with their Project Space and Exchange Platform programmes that link with local schools and communities. The organisation also supports emerging artists.

Organisations such as Providence House, Causis House, Katherine Low Settlement and Sound Minds have helped deliver exciting cultural projects in the area and we would like to continue to support this.

We want to find mutually-beneficial ways to work with the plethora of cultural, creative and community groups in our vicinity to engage and enable our residents whilst supporting and building the cultural sector in Wandsworth.

Local Cultural Landscape



- Art & Culture
- Performance
- Design & Architecture
- Community
- Education
- Green Spaces

Local Cultural Landscape

This map identifies the range of cultural organisations, creative enterprises, schools and community groups in our area. This list isn't exhaustive and we'd like to update it as we find out more about the culture on our doorstep. We would also like to explore how this information can be made available to residents.

1. Art & Culture

1) Agora Arts Circle (no physical location)

See box below

www.agoraartscircle.com

2) Royal College of Art

The Royal College of Art is the world's leading university of art and design. The RCA has had a base in Battersea for over 25 years, with a new building designed by Herzog & de Meuron

scheduled to open in 2021. Located in the Battersea campus are Sculpture, Painting, Photography, Print, Contemporary Art Practice, Ceramics & Glass, Jewellery & Metal, the Helen Hamlyn Centre for Design and the College's business incubator.
www.rca.ac.uk SW11 4AN

3) London Fine Art Studios

Founded with the aim of teaching the craft of drawing and painting to an ever-growing community of dedicated artists. The studios provide a supportive learning environment in the figurative tradition.

www.londonfineartstudios.com SW11 5QL

4) Sound Minds

Sound Minds is a user-led charity and social enterprise transforming the lives of people experiencing mental ill health through participation in arts activities.

www.soundminds.co.uk SW11 3QA

Focus on: Agora Arts Circle

Agora Arts Circle is a cultural organisation with local roots. Marie Bidegaray and Raluca Damsa founded Agora Arts Circle to develop community-focused practice, support emerging artists and bring the arts to a wider audience. Much of their work is undertaken close to the Winstanley and York Road estates and falls into three categories:

1. Project Space – Agora Arts Circle hires project-specific spaces for artists to collaborate and test ideas. Events run alongside exhibitions to attract new audiences and allow engagement with a wide spectrum of artists. For 'Through my Eyes' Agora Arts Circle brought together young people from Providence House and photographer Sol Denker to explore the estates surrounding the youth club. Over 40 artists were involved in 'What Does It Mean to Exist Today?' tackling the question through a variety of mediums from talks and performance, to shared meals and dance. 'Missing Element' was a collection of short films, art videos and performances presented through a pop-up cinema on Falcon Road and local parks.

2. Exchange Platform - Seeking to increase the public's contact with the arts, Agora Arts Circle employs practicing artists to act as art facilitators in a variety of projects. With their 'Outreach Programme' Agora Arts Circle work with a variety of artists and organisations at schools, cafes, libraries, parks, and community centres. 'Diffracting Practices' aims to give emerging artists a platform to showcase their work, open up paid positions and host knowledge and practice exchange events.

3. Social Enterprise – Agora Arts Circle uses the arts as a powerful communication tool. Activities are tailored to specific groups, such as 'Head to Toe...' in which artists were commissioned to assist in the refurbishment of Providence House. A selection of artists under 25 years old each worked with a group of club members to propose and realise a permanent artwork within the centre. On the Doddington Estate they have been working with residents to create a brief, select artists and organise public consultation events for a new artwork to improve areas within the estate.

5) Pump House Gallery

This public gallery supports high quality artistic work with free exhibitions. Presenting work both in the gallery and off site, Pump House Gallery provides its audiences with a range of experiences and activities that unpack challenging, thought-provoking, contemporary issues. Managed by Enable Leisure & Culture on behalf of Wandsworth Council.
www.pumphousegallery.org.uk SW11 4NJ

6) Square Gallery London

The Square Gallery provides young and emerging artists with exhibition opportunities, and involves the community through events and classes.
www.squaregallerylondon.com SW11 3RA

7) Art Lacuna

Artlacuna is an artist-led space established in 2013 located in an old coroner's office near Clapham Junction. It accommodates artist studios, a

residency and research program, as well as project and exhibition space.

www.artlacuna.org SW11 2LR

8) Falcon Road Festival

Community heritage festival that has taken place between Este Road and Shillington Gardens for the last two years. It is organised by Big Local SW11, an independent resident led group that invests in projects that improve opportunities for local people and that strengthen the community.

- What Next? Wandsworth (no physical location)
See box below.

www.whatnextculture.co.uk/chapters/wandsworth

Focus on: What Next? Wandsworth

The Wandsworth branch of this national arts organisation was started in 2013. Members and attendees include residents, arts and community organisations and individual artists. Meetings give invited speakers an opportunity to address the group and also promote and share creative activity and resources across the borough. The meetings are chaired by Elizabeth Lynch or Arti Prashar.

Joined-up thinking is at the heart of what the group does. It aims to ensure that arts and culture is a key part of the local ecology. They help to deliver Wandsworth Council's agenda at a grassroots level. They arrange opportunities to hear from local businesses, health practitioners, council portfolio holders and housing services, and major developments such as Battersea Power Station and the Ram Quarter. They have been active in seeking to influence cultural strategy and the use of the public realm on these sites for arts and culture events.

The group tries to support a range of different voices to be heard within Wandsworth's

cultural scene and promote the 'arts under the radar' taking place in the borough.

A particular focus has been the night time economy and how the arts are a key part of this. Arts organisations can help create lively places which in turn helps create a feeling of safety. Health and wellbeing has been another continuous thread through the group's work

The group has also identified that a lot of culture happens in faith spaces and that this audience is not always aware of the wider cultural offer in Wandsworth, and vice-versa. Therefore the group will look to showcase this work within secular spaces.

The economics of arts and culture is a focus with work undertaken around funding, training and skills aligned to work. This includes how low pay in the sector can be addressed, beginning with bringing attention to the problem.

Local Cultural Landscape

2. Performance

1) Battersea Art Centre

See box below

www.bac.org.uk SW11 5TN

2) Theatre503

A 63-seat theatre staging the work of more first-time writers than any other theatre in the country. The theatre programme over 100 new pieces of writing every year ranging from short plays to full runs of drama.

www.theatre503.com SW11 3BW

3) Tavaziva Contemporary Dance Company

Tavaziva was established in 2004. Their vision is to make original contemporary African choreography that excites, transforms and enriches people's experience of dance.

www.tavazivadance.com SW18 1TA

4) British Ballet Organisation

The British Ballet Organisation is an international awarding organisation, delivering a world-renowned training and qualification programme.

www.bbo.dance SW18 1TR

5) The Grand

An independently-run venue, encompassing live music and bingo, cinema, theatre and comedy. The grand was established in 1900 at the height of the music hall, since then a cinema and a nightclub.

www.claphamgrand.com SW11 1TT

6) Scariofunk

A Community Interest Company, Scariofunk offer street dance and fitness classes, music studio bookings, t-shirt printing and events. For over ten years Scariofunk Collective have offered a wide range of activities for children and young people.

www.scariofunk.co.uk

Focus on: Battersea Arts Centre

Battersea Arts Centre is a public space where people come together to be creative, see a show, explore the local heritage, play or relax. The organisation's mission is to inspire people, to take creative risks, to shape the future.

Battersea Arts Centre is based in the former Battersea Town Hall, built in 1893. In 1979, the building was saved from threatened demolition and became an independent Arts Centre, rather than one managed by the Council. Jude Kelly became the first Artistic Director in 1981.

Battersea Arts Centre has continued in the spirit of this radicalism, building on its roots to pioneer new practice in contemporary theatre with the development of Scratch in 2000, the creation of Punchdrunk's Masque of the Red Death in 2007 (which transformed approaches to immersive theatre) and the supporting of key UK theatre artists such as Kneehigh, Ridiculusmus and Forced Entertainment.

Battersea Arts Centre encourages people to test and develop new ideas with members of the public - a process called Scratch. Scratch is used by artists to make theatre, by young people to develop entrepreneurial ideas and as a helpful process for anyone who wants to get creative.

Since 2016 the organisation has been custodian of the Wandsworth Collection, using creativity to explore the past and imagine the future.

In terms of numbers; Battersea Arts Centre welcomes over 160,000 people to its building every year; inspires the local community to get creative with around 5000 young people and children participating in workshops yearly and works with over 400 artists to put on over 650 performances and tour at least 12 shows and projects each year

7) Royal Academy of Dance

See box below

www.royalacademyofdance.org SW11 3RA

8) The Baked Bean Company

The group provides outstanding services for people with learning disabilities. They teach drama, dance, singing, DJing and more. They write and perform original pieces of theatre at local theatres in Wandsworth.

bakedbeancompany.com SW11 3HP

9) The Academy of Live And Recorded Arts

One of the top destinations for students wishing to follow a career as an actor or director. The training covers all of the elements required to work as a professional actor for stage, film, TV and radio.

alra.co.uk SW18 3SX

10) Magic Garden Pub and Restaurant

A community of festival-goers, foodies, DJs and musicians who offer the best of what the international music scene has to offer.

www.magicgardenpub.com SW11 4LG

11) Le Quecum Bar

Widely regarded as the world premier venue of Gypsy Swing. Dedicated to promoting the music of Django Reinhardt and those who perform it, staging some of the world's finest Gypsy Swing musicians who relish playing in an authentic original style intimate atmosphere

quecumbar.co.uk SW11 3HX

• The 'Flagz' Mas band are a local award-winning dance group. Events such as this are an opportunity to recruit members who in turn can take part in other events, most notably the Notting Hill Carnival.

Focus on: Royal Academy of Dance

The Royal Academy of Dance is one of the world's most influential dance education and professional membership organisations. The Academy sets global standards for exams in classical ballet, teacher training and Continuing Professional Development for dance.

Founded in 1920 to set standards for dance teaching within the UK, today they have a presence in 85 countries, with 36 offices and approximately 14,000 members worldwide. The Academy supports their membership through conferences, workshops, training courses and summer schools.

Based in Battersea since the 1970s, the Royal Academy of Dance is due to move into new purpose built headquarters on York Road in 2020. This new building, with its state-of-the-art facilities, will enable the RAD to further strengthen its ties with the local community. The new headquarters is due for completion in the Academy's centenary year.

The new building will be almost double the size of the RAD's current premises, offering better facilities, a performance space, studios, library and archive. In advance of moving in the RAD has been engaging with the local community, including a project collaborating with Wandsworth-based dance company Tavaziva and award-winning photographer Jevan Chowdhury on a youth dance and music production project with Caius House members. 'Journeying Between' was wheld in 2018 and again in 2019.

Other outreach projects include:

- Step into Dance, a major London and Essex based outreach project bringing dance into over 200 secondary and special schools.
- RADiate, offering highly-specialised dance and movement classes to young people with Special Educational Needs
- Dance for Lifelong Wellbeing, a project that brings dance classes to older adults
- Activities and projects targeting the engagement of boys and men in dance

Local Cultural Landscape

3. Design & Architecture

1) Foster and Partners

Foster + Partners is an international studio for architecture and integrated design led by its founder and chairman, Norman Foster.

www.fosterandpartners.com SW11 4AN

2) Vivienne Westwood Headquarters

British fashion brand established by Vivienne Westwood, largely responsible for bringing modern punk and new wave fashions into the mainstream.

www.viviennewestwood.co.uk SW11 4AU

3) Smallwood Architects

www.smallwoodarchitects.co.uk SW18 1GX

4) Eldridge London

www.eldridgelondon.com SW11 3TW

5) Creativemass

www.creativemass.co.uk/ SW18 1TS

6) Giles & Pike Architects

www.gilespike.com SW18 1BL

4. Community

1) St Peter's Church

www.spb.church SW11 2HW

2) The Islamic Culture & Education Centre

Established in 1978, the centre includes a mosque representing a rich, diverse mix of cultures: Afro-Caribbean, Algerians, Bangladeshi, British, Egyptian, Eritrean, Indian, Moroccan, Pakistani, Somali and Turkish. Education and youth services, as well as hall hire are provided.

www.icecbattersea.org.uk SW11 2PF

3) Providence House

For the last 50 years Providence House Youth Club has been passionate about improving the lives and outcomes for young people who predominantly come from the Winstanley Estate. The Youth Club is situated in Falcon Road on the edge of the Winstanley Estate. They aim to provide social, recreational, sporting and educational activities in a weekly programme and during school holidays for

young people aged 5-25 years.

www.providence-house.org SW11 2LW

4) Dimson Lodge

Dimson Lodge run a range of events for Carers, including social events, peer-support groups, training and workshops. SW11 3NR

5) S.T.O.R.M Family Centre

Since opening in 2004 S.T.O.R.M helps women, teenagers and young adults stay away from violence by providing a safe comfortable place away from the stresses of everyday life. The centre provides support for people at every point in the employment process, offers hands on training programmes and qualification courses.

www.stormempowerment.com SW11 5JF

6) Katherine Low Settlement

Community centre that runs a range of projects supporting children, young people and their families, older people and refugees and newly arrived communities.

www.klsettlement.org.uk SW11 3HP

7) Fresh Ground London

Cafe, community halls and church. 30 community groups and activities are available every week.

www.freshgroundlondon.com SW11 1EQ

8) Carney's Community

Carney's Community, a registered charity, gets disadvantaged and excluded young people off the street and away from a life of crime by giving them skills, discipline and self respect.

www.carneyscommunity.org SW11 4QW

9) Caius House

Caius House is a charity and youth club which has been serving the community of Battersea for over a century.

www.caiushouse.org SW11 3RL

10) Devas

Community centre with dance studio, a recording studio, a silk-screen workshop, gym and rehearsal rooms.

www.devasclub.org SW11 5EN

11) York Gardens Library

This community project is far more than just a library. It acts as a community centre and has a number of rooms for hire. Currently it is primarily a children's library with a small collection of books for adults and public access to computers. SW11 2UG

12) Battersea Library

Battersea Library offers a variety of events, sessions and classes as well as normal library services. SW11 1JB

13) Black Heroes Foundation

The Black Heroes Foundation is a community based charity for the development and promotion of talent, together with cultural and artistic initiatives in the community focusing on youth, education, training, social up-lifting and personal development programmes. The organisation works to promote awareness of Black Heroes and celebrate their achievements.

www.blackheroesfoundation.org SW11 5RW

6.Green Spaces

1) York Gardens

2) Lavenders Garden Playground

3) Shillington Park

4) Falcon Park

5) Harroway Gardens

7) Bamford Community Garden

8) Fred Wells Gardens

9) Battersea Park

5.Education

1) St John Bosco Catholic College SW11 3DQ

2) Thomas's Battersea SW11 JB

3) L'Ecole de Battersea SW11 DS

4) Sacred Heart Catholic Church SW11 DS

5) Falconbrook Primary School SW11 2LX

6) High View Primary School SW11 2AA

7) Christ Church CE Primary School SW11 2TH

8) Centre Academy London SW11 SF

9) Thames Christian School SW11 2HB

Local cultural conversations

In Autumn 2018 we had a series of conversations with local cultural leaders. These discussions focussed on the existing cultural landscape in Wandsworth and the needs and opportunities of Winstanley and York Road.

In this section we have gathered together the key quotes from these conversations.

What's exciting about culture in Wandsworth?

There is a fantastic creative network in Wandsworth, and there seems to be the momentum to make this a cultural capital of South London. We believe there is a need for organisations like ours that work for the community, in Wandsworth.

When compared to other London boroughs, Wandsworth has lots of great small cultural organisations, it's fertile ground to work in.

We have the people in Wandsworth to make things happen. The borough has good infrastructure as the Council has nurtured culture. There are a few big cultural buildings and lots of boutique organisations that punch above their weight. But a lot of their work is still below the radar.

Tell us about your experience of working or living in Winstanley and York Road.

The estates are highly diversified so you need to make sure that you not fall into stereotypes. We're all from different cultures and we all live together on the estate; that's what we have in common.

It's not a cultural desert!

The cultural diversity of the estates needs to be considered and reflected.

Conversations:

What Next? Wandsworth:
Elizabeth Lynch

Agora Arts Circle:
Marie Bidegaray

Battersea Arts Centre / The Agency
Liz Moreton
Catherine Nicholson
Henrietta Imoreh

The narrative of 'disadvantaged young people' needs to stop; getting the tone right is key. We need to challenge the preconceptions and reputation of the estate.

The Agency doesn't see young people as a problem that needs to be solved or fixed; instead they see ideas and energy to be harnessed. The Agency gives young people the power to set up projects to benefit communities. They aim to harness the power that young people have to offer.

Where should our focus be when working within the Winstanley and York Road estates?

Crime still needs to be addressed, there's too much.

Arts organisations can help create lively places which in turn helps create a feeling of safety

Artists studios would bring life to the area. For instance a pottery could run events for residents as well as producing their own work.

Over the years I've lived here York Gardens has changed. Previously it was a space where antisocial behaviour was taking place and now families to come here and use it. It will be great if creativity can be on display here.

We need places for people to go and a reason to do something.

More things for young people to do at different times of the day. Young people need to feel that they are the centre of the change happening on the Estates.

What opportunities are there when producing a cultural strategy for the estates?

How will you define culture? The values that define how a person defines culture will depend on their background. You need to ask questions and not make assumptions. People can talk about things through the arts that they wouldn't normally voice, whether it be personal or political.

You will have the perfect mix on the estate of sport, culture and public realm to support social prescribing by GPs of a range of local, non-clinical services.

It's exciting to think about how the ideas and methodology behind the Agency could be developed to respond specifically to the challenges of a long-term redevelopment project like this. In Brazil where the idea originated they are now trialling projects that specifically link to the needs of the city and tackling the issues that they have.

We would love a space at the centre of Winstanley, perhaps with a shopfront that is visible to passersby to showcase events and the visual material that is created.

Some time ago a resident organized a pop-up cinema in York Gardens. Although not an authorised event, it was a demonstration of

Local cultural conversations

what creative practitioners who live on the estate are doing within their community.

Intergenerational projects would be good.

What opportunities do you see there are with the Leisure, Culture and Community Centre?

How this resource is managed, as well as designed, is vital. When designing spaces for culture flexibility is key - this allows a wide-range of activities to happen.

Residents need to be a part of the commissioning panels and programming for cultural spaces. People can be very entrepreneurial.

Find ways to break down the silos of sport and culture by cross-programming.

The welcome that people receive when they enter these types of buildings is fundamental to how people relate to them.

There is an opportunity to nurture literature in Wandsworth. There are exciting spoken word projects at Battersea Arts Centre and ambitious new playwriting at Theatre503, but perhaps the new library could be an opportunity to build on this.

It's good to have places you go to do something on your own and by chance meet others and learn something new that you weren't expecting.

What else could be improved?

Residents often don't know about the events that are going on. Flyers get lost amongst the junk mail. It would be great if we were able to access noticeboards on the estates to publicise events. If all the cultural events that were going on were displayed on noticeboards it would really make a difference.

There's lots happening, but it's in small pockets. Information sharing would help, it would help organisations support each other and increase visibility

There need to be more consistent activities that continue regularly throughout the year and less reliance on one-off events.



Understanding the historical context

Over time places go through waves of transformation. These reflect technological advances and changes in wider society.

The land now occupied by the Winstanley and York Road estates has already been through a number of such transformations, and will continue to do so.

We believe that the history of the area has the opportunity to inspire future generations and that traces of these previous geographies should be legible within the new development.

The names of the places that have defined this area could be remembered through future projects:

Barmore,	Galleon,	Newcomen,
Benfield,	Ganley,	Pennethorne,
Chesterton,	Holcroft,	Scholey,
Creek,	Jackson,	Shephard,
Currie,	Kiloh,	Speke,
Darien,	Knox,	Sporle,
Farrant,	Lavender,	Verona,
Falconbrook,	Livingstone,	Winstanley,
Gagarin,	Meyrick,	York.

We will also explore the people and places that should be celebrated but that may have been overlooked up until now.

Historic Context



Roque's 1768 map of Surrey identifies that the area was mostly open fields and farmland growing lavender and asparagus until the mid-19th Century. The map also locates the Falconbrook stream that remains today as a culvert.



This 19th Century map shows the impact of the arrival of the railway and opening of Clapham Junction in 1863. This heralded the rapid industrialisation of the time that marked the urbanisation of the area in the Victorian period.



Whilst the map above shows an emerging street grid, this map shows the finalised street pattern built out in the middle of the nineteenth century. This lasted until the 1950s when it was cleared to allow for new construction.



This contemporary map illustrates the housing blocks that defined the 1960s and 1970s redevelopment. There is a marked difference between the street pattern of estates built in these two decades.

Historic Context

The drawings on these pages illustrate the different phases that the site has been through in the last 250 years.

As cultural projects start to develop out of the strategy we would seek to weave in some of this historical context to provide a grounding in the past.

We believe that it is important to see the new buildings that will be built over the coming years within the context of the longer evolution of the site.

18th Century Agriculture and the Falconbrook



19th Century
Development
fueled by the
railway



20th Century
A new way of
living.



Our cultural aspirations

We want our approach to culture to be specific to the needs and opportunities of the Winstanley and York Road estates. We have five key aspirations for cultural and creativity ranging from empowering our young people to delivering new spaces for culture and creativity.

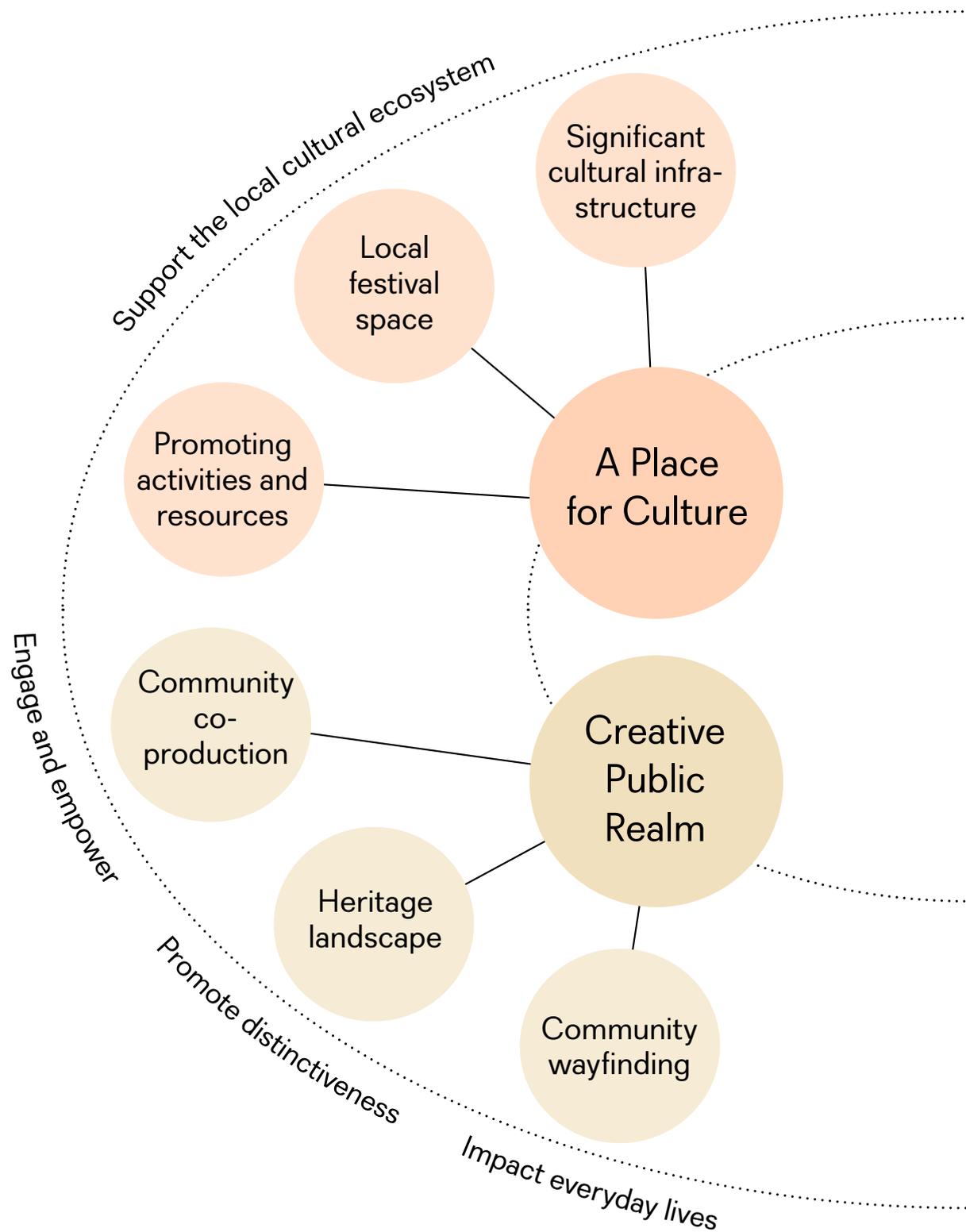
For each aspiration we have developed a series of example projects that we believe embody these aims, as well as case studies to use as a reference.

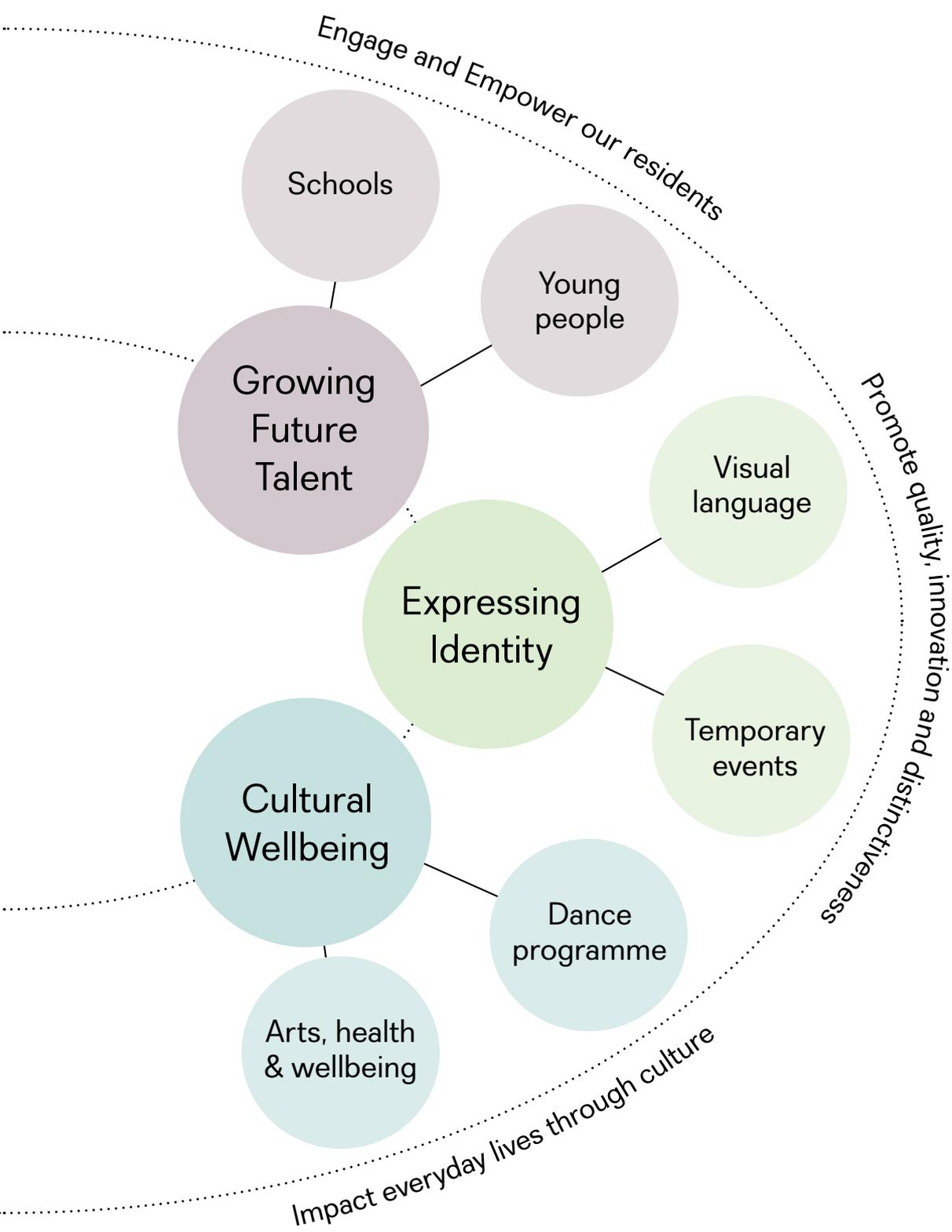
Together these five aspirations will help us enrich the cultural life of the area before, during and after construction, creating a balanced neighbourhood for the benefit of everyone.





Aspirations & Projects







A place for
culture and
creativity

Our aspiration is for significant new cultural facilities to be at the heart of the estates.

The combination of the Leisure, Culture and Community Centre and the new York Gardens will support a diverse range of cultural activities.

Significant new cultural infrastructure

A new place for sport, culture and community uses

We will be building a vibrant, welcoming and inclusive community resource. The fully integrated Leisure, Culture and Community Centre has been shaped by a series of consultation events to ensure it meets the needs of residents.

The building will house a new library, swimming pool, gym, nursery and children's centre, as well flexible spaces from 120sqm to 1400sqm that can accommodate a wide-range of cultural uses. Accessible from the re-landscaped York Gardens, it will become an attractive destination providing the estate with a sustainable community asset.

A creative project will inspire the signage and wayfinding for the centre.

We are interested in the potential for cross-programming between sports and culture; for instance hip hop and its shared roots with basketball, martial arts and the genre of film it inspired, textile design and its role in sports such as swimming and the role of banners in football and their journey from religious marches and political protest.

We envisage the building as a home for a variety of cultural projects and programmes that further encourage community use of the centre. Our aspiration is to have a community co-produced cultural programme based at the centre, partnering with local arts organisations.

This image is used for illustrative purposes only



Live Project

Leisure, Culture & Community Centre

This state-of-the-art facility will be home to wide variety of sports and cultural facilities. Importantly it will be one of the first buildings completed on site. It will include a swimming pool, leisure centre, library, community rooms, nursery and children's centre. Integrating these facilities into

one building will help to draw attention to the wide-range of activities available.

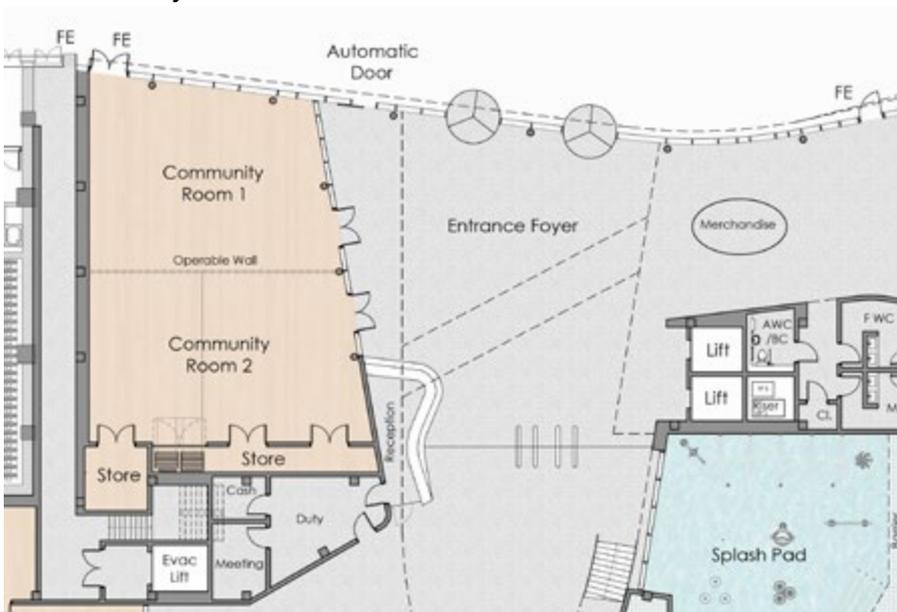
The centre has been designed with a number of flexible spaces, totalling almost 2000sqm, that can be programmed with cultural and community events.

Foyer



The entrance foyer has been designed so that it can accommodate multiple simultaneous activities. The generous space could be programmed for a variety of public events without compromising the circulation to other parts of the building. Full-height glazing to the external walls means that the foyer is highly visible to passersby, helping to bring attention to any events in the space.

Community rooms



Suitable for a range of performances and workshops, this ground floor space of circa 200sqm has been divided off from the foyer by a glass screen. Accommodating just under 400 people, the space can be subdivided with a moveable wall. Curtains allow the space to be screened, and the reverberation time will allow a variety of performances. The space is accessed without passing the turnstiles.

Main hall



The hall has been designed so that it can be used for a variety of activities. There is a sprung floor throughout and timber lining with acoustic absorbers to give excellent reverberation times. The space can be converted to a black box, and full height glazing presents the hall to Pough Road, providing an active frontage throughout the day and direct access to the space.

Library and community room



The designers have taken an innovative design approach to the library. The space has been designed with young people in mind and will include facilities for film-making and music-making. A separate 120sqm community room is accessible from the library and main circulation and is available for external hire. Equipped with AV and data it lends itself to a range of uses.

Case Study

Deptford Lounge

The Deptford Lounge provides a range of community services including a public library, computer labs, a café, room hire and a roof-top ball court. Situated just off Deptford High Street, the Lounge is part of an innovative development sharing facilities with primary school Tidemill Academy, and including a development of apartments and studios.

It also offers a programme of creative events, in partnership with the Albany, South East London's leading arts centre. With a focus on community led partnerships and local enterprise through learning and participation, this unique partnership produces an engaging blend of performance and creativity through an imaginative use of space.

The library sits at the heart of the Deptford Lounge. Occupying the ground floor, it is a warm and inviting place to browse the bookshelves, study, make use of the free wi-fi or relax with a newspaper.

At the front of the building the foyer area boasts a well-lit airy space for showcasing community work, projects and discussions along with space for a stage and seating for music or spoken word performances. There is also a café located here.

With a capacity of up to 100 a state-of-the art air conditioned studio features a sprung floor and mirrored wall, ideal for rehearsals or workshops.

Situated on the 2nd floor the open air Ball Court can be hired for sports clubs, tournaments or matches. It is ideal for various sports and has markings for football, netball and basketball.

The Main Hall can be hired for events including conferences, performances or sporting events. With a flexible set up, the room also features a projector screen and moveable staging and chairs. There is also a lighting rig available to use and sound equipment.



Festivals within York Gardens

Encouraging community events

There is a tradition of local festivals in the wider area that we would like to build upon in the re-landscaped York Gardens. Community festivals are an opportunity to support and promote local organisations, drive local businesses and engage our residents.

The proposed landscape design incorporates a space on the southern edge that can accommodate local festivals. This space is adjacent to the leisure centre and is easily accessible. We will explore the practicalities of providing access to electricity and water in this area. We would seek to ensure that the space is managed in a way that doesn't negatively impact our residents.

Once York Gardens is fully available they could be promoted as a place for events that are delivered and funded by external organisations.

In the short-term we will investigate ways in which the spirit of the York Gardens festival can continue whilst the gardens are being developed. We will look for opportunities to partner with local organisations and enhance our involvement in events like the Wandsworth Arts Fringe to offer our residents further opportunities to engage with culture.

This image is used for illustrative purposes only





Case Study

Flagz Carnival Day 2018

Held in York Gardens and supported by Wandsworth Council through a grant, Flagz Carnival Day was part of the Wandsworth Fringe Festival in 2017 and 2018.

The 'Flagz' Mas band are a local award-winning dance group. Events such as this are an opportunity to recruit members who in turn can take part in other events, most notably the Notting Hill Carnival. The group are well known for their award-winning Carnival costumes.

The carnival day brought together dance, music, arts and food. Steel Pan and Drums, performances from local dance groups and guest artists entertained visitors. Food was sold from an African and Caribbean Pop-up Market. Drop-in sessions offered make your own costumes in a kids workshop.

Through funding from Wandsworth Council Flagz Carnival extended the outreach component of the carnival in 2018. The group organised sessions with Providence House and Caius House over the Easter holidays and once a week over April and May, working with 40 local young people to develop performances and costumes for the Carnival.

Further opportunities for the community to take part were with Tavaziva's Ruzha Ruzha African drumming and dance workshops at Providence House.

The final event in May 2018 attracted a large audience with over 650 people engaging with the carnival over the day.



GLOW: Barking & Dagenham Light Festival

GLOW is a high-quality light festival steered entirely by local residents. In 2016 Creative Barking & Dagenham(CBD) piloted their first light festival – their first ticketed festival, at the locally-affordable cost of £5 for adults. They achieved 2100 visitors to the event, and 700 local residents were involved in the preparation and support for the festival, which featured 20 bespoke artworks - chosen by the Cultural Connectors (local residents with an interest in culture).

There is a demand for outdoor arts festivals in the borough and the development of this has been strongly resident-led. It is one of the best ways for CBD to reach large numbers of people to involve them in other parts of the programme, increasing opportunities for arts engagement, personal and skills development, volunteering and employment opportunities.

At a time of massive change in the borough, local ownership of emerging cultural programmes was felt to be increasingly important.

The festival delivers:

- 4 paid assistant roles for local people
- A commission for local creative talent to design and create work
- Pre-festival learning activities for 2,100 young people
- Trade stalls for local artists and makers to sell their work
- 15 new art commissions
- 150 volunteering opportunities
- An arts experience, for 3,000 people, in Barking and Dagenham
- Involvement of 750 local people in the preparation and support for the festival

GLOW 2018 partnered with internationally renowned producers Artichoke.



Promoting activities and resources

A physical and online noticeboard for cultural activities

We want to make sure that as many residents know about the cultural activities going on in the estates as possible.

We will explore how the existing noticeboards around the estates can be used to regularly update residents on cultural activities and events. For many people this is the easiest way to access information, so we want to make sure that they are a resource that residents regularly check to see what's on. In the long-term we will continue this work with noticeboards in the new buildings and public spaces.

We will look for opportunities to add a culture section to the regeneration website so that it can become a useful resource for residents. Other ideas include exploring how the community can upload their own events to an online calender of activities.

As well as acting as a calender of upcoming events we would like to create a central repository that documents the cultural projects that are proposed and have been realised on the estates by a variety of organisations.

Both the physical and online resources will include details about how residents can get involved in the Cultural Steering Group.

Nine Elms Cultural Noticeboards

The culture team at the Nine Elms Partnership commissioned a collection of eye-catching notice boards to further share the events, programmes, festivals, art projects and goings on in the area. The bespoke cultural notice boards will also signpost permanent artworks and have been designed by The Decorators – a multidisciplinary design collective.

Each noticeboard displays a durable map that won't be changed unless strictly necessary, for example if a number of new cultural assets come online that are not currently listed. The rest of the content will be printed on paper – the ambition is to update these every two months.

For the first edition of the notices the content focussed on the area's summer programme, which highlighted existing public artworks in the area, including those commissioned by Art Night that have stayed in place through the summer months.

In terms of providing a platform to share creative projects, the Nine Elms Team collaborated with the US Embassy to create posters linked to the Zappar and Site Nine Elms apps, linked to the new site-specific commissions and a geo-located sound piece for the area.

When there are area-wide programmes taking place, the notices will be linked to these, for example the Harvest programme and Winter Trails Festival, but outside of these moments there is more scope for partners to suggest information that they would like to share.

As the noticeboards are a creative project they are dedicated to sharing cultural programmes rather than general community notices. And due to the fact that these will not be updated that frequently, the content generally relates to programmes of activity rather than short-notice one-off events.

The noticeboards are complemented by a web presence on the Nine Elms website.



A photograph of students in a classroom or workshop setting. In the foreground, a young woman with long, wavy brown hair, wearing a yellow sweater, is sitting on the floor and writing on a large sheet of paper with a pink pencil. To her left, another student with long dark hair is also working on a project. The floor is covered with various colored pencils and papers. In the background, other students are visible, and a wall is decorated with colorful sticky notes. The overall atmosphere is one of collaborative learning and creative expression.

Expressing identity through cultural projects

Our aspiration is to enable our communities to communicate their identity.

We aspire to partner residents with creative practitioners to articulate a distinctive identity for the evolving estates.

Conveying the community's identity during construction

Enabling residents to develop a visual language

Over the next fifteen years residents will see a complete transformation of their estates. Buildings will be surrounded in hoarding, demolished and new spaces created. During the construction phase the familiar landscape will be in flux.

We recognise the importance of ensuring that residents feel ownership of the new buildings and spaces, and to help this there have already been a number of community workshops that have fed into the design of the homes and open spaces.

Prior to residents moving out of their homes we will explore the feasibility of commissioning graphic designers or illustrators to run workshops with residents to develop a visual language that represents how they want the evolving place to be perceived.

The work that is generated through this collaboration will be used to decorate areas of the construction hoarding and could become part of the long-term wayfinding strategy.

Moving Walls

Moving Walls was an artwork co-created with primary school pupils that adorned the hoarding around a school at the centre of a large new build residential development. This commission was the first in a series of projects delivered as part of our cultural strategy for Taylor Wimpey Central London's Battersea Exchange development.

A timber hoarding had been built around the school to shield the pupils from the construction work underway around them. A new school building was constructed beside the existing school prior to the original school building being demolished. This project was timed to take place during the final year pupils were in the old school building.

Artist Orly Orbach was appointed for the project from an invited short-list drawn up with the assistance of the Pump House Gallery. Over the course of two terms Orly worked with every pupil in St Mary's RC School to create the artwork.

Working with a variety of printing and image-making techniques, students were able to explore the changes that were occurring as their new school building was being constructed to replace the existing one. Through a series of workshops, Orly and the students created narratives, prints and drawings that documented and reflected on changes in nature, the built environment and their lives.

Through the creative process, the project provided a different way of connecting with changes around them – both physically and emotionally.

This project shows how arts and culture strengthens local communities. 'Moving Walls' allowed children to experience a different type of art form and make their own creative footprint in their local area.

Paul McCue, Managing Director, Enable Leisure & Culture



Case Study

Living Walls Programme

Living Walls was an ambitious art programme in the lead up to the London 2012 Olympics. Forty new artworks were created specifically for the Olympic Park over two kilometres in nine different locations. Crafted with the active participation of residents, schools and organisations in the local community, these works brought an epic scale to the recognisable forms of street and mural art.

The scale of this project meant that the artists had to plan their works meticulously in advance, while also remaining flexible to the constraints of the construction site. Six years later the hoardings are still being used around construction sites.

Living Walls was commissioned by Queen Elizabeth Olympic Park as part of our Arts and Culture programme and curated and produced by Moniker Projects and Create.

Tapestry - Living Walls Commission

Artist David Shillinglaw expressed a vivid, playful, multicultural interpretation of east London, drawing on more than 150 stories gathered in the run-up to and legacy of the London 2012 Games by journalist, producer and presenter Anna Delaney.

Over the course of four months, Delaney interviewed local people in social spaces such as tea dances, community hubs and schools, which informed 'Tapestry'.

Where the Bayeux tapestry meets modern London, Shillinglaw's wall captures this changing area of east London, as told through the voices and visions of the local community.

Iconic symbols draw on Ancient Egyptian hieroglyphs and children's board games, while intricate details and quotations suggest social context, evidence of Shillinglaw's urge to document and capture the world around him.



Your Ad Here - Living Walls Commission

Your Ad Here was a celebration of the local independent businesses that are such an integral part of east London's community and economy. Thirty-five artists partnered up with 35 local businesses from carwashes to corner shops, bakers to hairdressers.

Launched in April 2014 to mark the reopening of the Olympic Park, the adverts celebrated the individual characters who make up the rich and diverse local economy around this changing part of London.

The businesses and their artists:

Aryubi Express - Genica Ear
 Barnes & Webb - Olivia Whitworth
 Bikeworks - Year 9 pupils, Kingsford Community School
 Blackhorse Workshop - Rosie Eveleigh
 Charlie's Barbers - Josh McKenna
 Choosing Keeping - David Batchelor
 Community Links - Benjamin Murphy
 E. Brooks & Sons Fruiterers - Hannah Dickins
 E.W. Moore & Sons - James Brown
 Finger Licking - Lucas Price

Hardwick Textiles - Karen Colley
 Hornbeam Café - Damien Weighill
 Hoxton Trust - Colin Priest
 La Forchetta - Lauren Godfrey
 Let's Roll - Year 9 pupils, Kingsford Community School
 London Coaching Foundation - Antony Ward
 Lot One Ten - Sebastian Harding
 Mother Studios - Marie-Louise Jones
 Mother's Hub - Ruth Ewan
 Nana Café - Nat & Lew
 Newham Bookshop - Bridget Meyne
 Rinkoff's Bakery - Uddin & Elsey
 Rockalily Cuts - Claire Guiller
 Smallholders - Bruce Ingram
 Snap - Paul Pateman
 Star Hand Car Wash - Samara Scott
 Stepney City Farm - Mason London
 Stour Space - Nick Creber
 The Butcher's Shop - Pixel Press
 The Hackney Pearl - We Are Laura
 The Railway Tavern - Jon Barker
 The Who Shop - Takayo Akiyama
 Toor Supermarket - Lucy Woodhouse
 Trevi Restaurant - Jeremy Deller
 Turning Earth Ceramics - Ian Giles
 Vinyl Pimp - Begoña Toledo
 Voodoo Ray's - Zak Keene
 We Love Trainers - Ashley McCormick
 William Morris Gallery - Jeremy Deller
 Wilton's Way - Year 9 pupils, Kingsford Community School



Quality temporary projects that build local identity

Commissions that reflect our community

We believe that it's important to commission temporary cultural projects that help our communities reflect on the identity of the estates and the transformation that the area will go through.

A variety of artforms could explore this theme, which could be incorporated into borough-wide or London-wide events such as Wandsworth Arts Fringe.

We will continue to explore high-quality projects that demonstrate a commitment to retain the positive aspects of the estates' identity whilst signposting that change is in the air. We feel that these are important projects to undertake in the early stages of the construction programme.

Whilst the estates are in a state of flux we feel that these activities will help to create continuity with the past and help residents adjust to their new surroundings.

Resilience Garden, Mohamed Bourouissa, 2018

Artist Mohamed Bourouissa was commissioned by Liverpool Biennial to create work for the 2018 Biennial. As part of his practice Bourouissa often embeds himself within communities, examining how society is structured and how social processes are activated.

For Liverpool Biennial 2018, Mohamed Bourouissa created a garden working with local people, gardeners, school pupils, teachers and artists. The artist was inspired by a garden made by a patient of the psychoanalyst and writer Frantz Fanon at the Blida-Joinville Psychiatric Hospital in Blida, Algeria. Fanon's patient created the garden as occupational therapy, reflecting the organisation of his mental space through its structure.

Bourouissa researched and learnt the patient's approach to botany, architecture and therapy in

order to create a similar garden in Liverpool. The garden in Toxteth has been conceived as a space of 'resilience'. Bourouissa was adamant that the garden should not just be for the duration of the festival but be gifted to the community.

Located in Kingsley Community Primary School, the project was brought to life through the hard work and enthusiasm of the school, Granby Four Streets Community Land Trust and the local community.

The community were involved in choosing plants, often because they remind them of home or of the local area. There was an open day when people could donate their own plants if they wanted. Herbs were also chosen to reflect the cooking which goes on in the area; helping to create a connection with what people eat and what they grow.

A film documenting the garden and its evolution was also presented as part of the Biennial.





Nurturing the future talent of our young people

Our aspiration is to maximise opportunities arising from the development for young people from the estates.

We aspire to engage with local schools and other young people to participate in cultural projects.

Research, document, commentate & provoke

Empowering young people

We will explore the development of a creative education programme for local 16 to 19 year olds. The programme will seek to attract individual young people, including those outside of mainstream education, who have an interest in architecture, landscape and the built environment.

The programme would look to facilitate young people to explore their surroundings with a range of creative professionals. Young people could be exposed to the architects, engineers, planners and landscape designers working on the scheme, and also local film makers, journalists and artists. Through hands-on workshops participants will be empowered to critically explore the transformation happening around them and develop skills.

The project could link with the work that Battersea Arts Centre are doing locally with The Agency project and Cultivate's creative careers work.

Potentially running each summer during the construction phase, each group would document their findings and outcomes as a blog. The website would be a repository for years of critical work by young people as researchers, documenters, commentators and provocateurs.

The digital archive could potentially be stored as part of the Wandsworth Moving Museum or Cultivate website.

Urban Pioneers

Urban Pioneers was an initiative organised by the Architecture Foundation, an independent non-profit agency, which engaged groups of young people in a programme of creative workshops exploring the places undergoing rapid change.

The first programme 'Bankside Urban Pioneers' led to initiatives in other regeneration areas including South Bank, King's Cross, Deptford, Battersea, Upper Lea Valley, Barking, Canada Water, Willesden Green and Heathrow, and the Architecture Foundation also established an 'Urban Sages' programme to incorporate the expertise of elderly residents.

The initiative generally ran over school holidays and recruited individual young people who had an interest in the built environment, rather than working with schools directly.

In 2010 eight young people living or studying in Lambeth and Wandsworth were selected from 19

applicants to take in the programme, which that year was focussed on the relationship between architecture and energy and transport.

On 21 June 2010, the Battersea Urban Pioneers met for the first time and were given an introduction to the history of the area by Andrew Saint from the Survey of London. They heard about the developer's plans for the Power Station and the broader scheme for Nine Elms, and took a trip up one of the Power Station Chimneys.

Over four months the eight Urban Pioneers worked with photographers, illustrators, filmmakers, architects and urban food producers to critically explore the redevelopment. They presented their work at a celebration event at Battersea Power Station.



Developing co-production projects with local schools

Bringing artists into schools to work on projects

We want to make sure that engagement with school pupils is genuinely rewarding by providing children with new skills and an insight into creative projects.

We will explore opportunities for co-production with local schools on elements of the development. Short projects will be established in which creative practitioners are commissioned to run workshops with children. For instance we will initiate interior design workshops with young people for designing the interiors of show homes. Other projects could result in flags within the proposed adventure playground with textile print designers or a light or art installation within lobby areas of the residential blocks.

When we are developing projects that engage schools we will ensure that the projects address the needs of the individual schools. This may mean that some projects have a STEAM-focus, whereby science, technology, engineering and mathematics are as important as the arts aspects. Projects could include workshops between structural engineers and children to design bespoke play equipment or coding part of the regeneration team's website.

Push & Pull

Developed as part of Taylor Wimpey Central London's Battersea Exchange development, this project created a permanent, sizeable public artwork. Sited on the boundary between the newly rebuilt primary school and the adjacent St Josephs Street, the creative commission animated the main facade of the school.

Central to the project was the involvement of the school in steering the creation of the artwork. A class of Year 4 pupils were involved in the project throughout, initially informing the brief and then shadowing and inputting into the design process.

As well as acting as a 'client' for the artwork, the pupils were also engaged in a parallel series of creative workshops that reflected the designer's design process and the decisions and processes that the designer has to consider in a project such as this.

A class of 10 & 11 year olds took part in eight workshops to develop the concept and design of the installation. The children were introduced to the different roles within creative projects, the client, designer and fabricator, and were able to take on these roles and input directly into the design.

The outcome was a sculptural wave that varies in colour from blue to light green, referencing the school colours and new planting nearby. The fence was launched with a celebration of the newly completed development.

I know it has helped the children to feel a sense of ownership and I fondly remember showing them the arrival of the fence and seeing their faces!"

Claire Mitchell Associate Head, St Marys RC Primary School



Weaving culture & creativity into the public realm

Our aspiration is to add a layer to the landscape that references the estates' heritage and evolution, enhancing the experience of being in that space.

We aspire to enable residents and artists to make their mark on the new landscape.

Embedding a heritage story within the landscape

Incorporating narrative to allow personal interpretation

We are adding layers of history, or palimpsest, within the landscape. Historical maps could be superimposed on the landscape plans to identify areas where heritage can be revealed; for instance the historic route of the Falconbrook, the Victorian street patterns or outlines of the modernist blocks.

Stories and information collected from the different stages of this area's transformation;

18th century - agriculture and the Falconbrook,
19th century - the arrival of the railway and
20th century - a new way of living.

could be sandblasted into the concrete paving, each time-frame by a different artist. This type of commission would suit a creative practitioner interested in typography or illustration.

Community workshops could be arranged that bring together residents of different ages, creative practitioners and historians.

Flock of Words

Created by Gordon Young, with typography by Why Not Associates, Flock of Words is a major piece of public art in Morecambe. It comprises a 300-metre pavement running from near the railway station to the Midland Hotel.

Flock of Words is the result of a six-year collaboration between graphic designer Andy Altman of Why Not Associates and sculptors Gordon Young and Russell Coleman. The project is a product of 'Tern', Lancaster City Council's arts-led initiative aimed at reversing the fortunes of this down-at-heel town.

The path includes words from Chaucer (whose authentic spellings – turtel, pecok – caused proofreading headaches) to Spike Milligan, as well as texts by local writers. The words are formed from cut steel, four types of carved granite, four types of concrete, bronze, brass and a small amount of cut glass.

This is not the first time Altman and Young have worked together. Flock of Words is their most ambitious work to date. Engineers spent months repeatedly freezing and thawing the concrete to check its durability. Different sands and gravels were brought to the site from Spain, Scotland and Devon to colour the concrete.

All the letter work for the path is in typefaces designed by Eric Gill. There's another connection here: Gill's carvings adorn the interior of Oliver Hill's Art Deco Midland Hotel. The words vary in height and flow in all directions so visitors can join the path at any point.

We're involved in redefining where design stops and art starts. It's shifting perceptions of what an artist can do and what a designer can do.

Gordon Young



Taking ownership of the public realm

Co-production design programme for everyday objects

We would like to build upon the successful engagement that the landscape designers have undertaken with residents in influencing the design of the landscape.

We will explore a rolling programme of co-production commissions that bring together designers and residents to design parts of the public realm. In doing so we hope to reflect the diversity of our residents in the landscape.

This 'usable art' could encompass table tennis tables, basketball surfacing and chess tables. As each of these past-times has a different audience this project could be an opportunity for these groups to be involved in a project together. We are already exploring a creative project for the surfacing of the 'blue pitch' in phase 0.

Commissioned as a rolling programme as the different phases of the landscape are delivered, other projects could include bespoke street furniture, particularly that which accommodates skateboarding without actively encouraging it. Where trees need to be felled these could become the basis for a play or seating project.

Project Backboard

What originally started as an initiative to help clean up run-down basketball courts in his hometown of Memphis Tennessee, former college basketball player and Project Backboard co-founder Daniel Peterson set out with a simple plan: fix up the courts so people could play a good ball game.

I want to help people understand that they don't have to be just one type of person—an artist or an athlete—they can be both.

He also sees the courts as a canvas for creative expression used to strengthen communities and inspire multi-generational play.

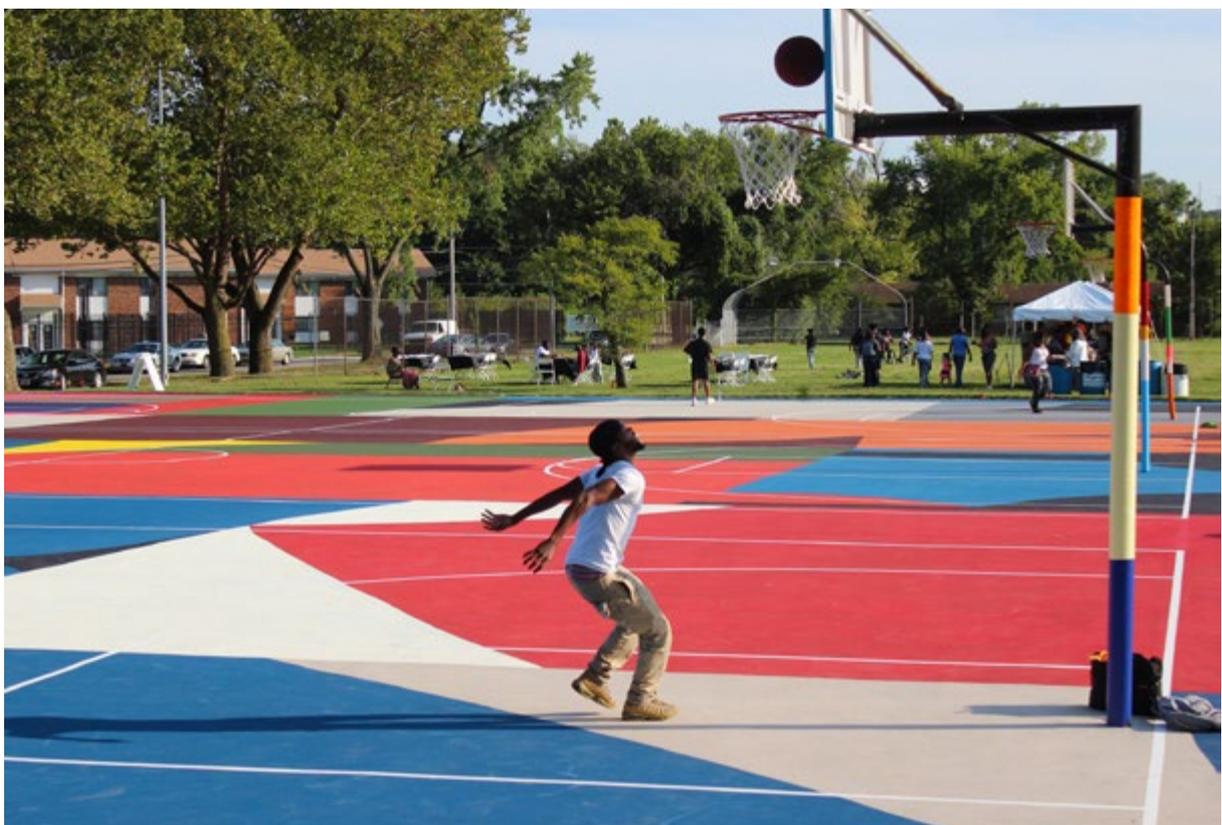
Daniel Peterson

In Missouri artist William LaChance partnered with Project Backboard to create a giant mural across a series of basketball courts at the Missouri city's Kinloch Park, located close to the Ferguson area where riots broke out in 2014.

The colourful, geometric shapes are based on a set of five oil paintings, which the artist placed side by side to form a larger image. Combinations of curved and straight edges evoke the court markings, but do not coincide directly with them. William marked up the composition by hand before the mural was painted, and also created matching backboard designs for each hoop.

Kinloch, Missouri, was a very good location because it is historically significant, but after years of poverty and corruption, is now on the brink of becoming a ghost town, so we hope that this project leads to more revitalisation

William LaChance



Creative wayfinding focused on the community

Helping people access facilities

We want to help introduce residents to the new recreation, cultural and community facilities opening in 2022. Using creative wayfinding we want to highlight the facilities and extend a welcome.

As the plans for the building are finalised, we will explore the feasibility of appointing an artist/creative practitioner to develop a wayfinding proposal for within the building. This will involve close working with local residents to further make this iconic building reflective of the community.

External wayfinding will also be included, perhaps with a different artist who takes a more sculptural/three-dimensional approach to wayfinding.

We would commission artist/designer proposals that include co-production or engagement with the local community in their development and realisation. We would also encourage designs that are dual-use; ie incorporating seating, community notice boards or lighting.

Planting Poetry

Over Easter 2013, 14 local children, aged between 8 and 12, worked together with professional poets at the Ministry of Stories to create the poetry trail. Their writing takes inspiration from St Mary's Secret Garden, using a form known as mesostic poetry.

The Ministry of Stories is a local writing and mentoring centre in east London, where anyone aged eight to 18 can come and discover their own gift for writing. A key programme is the delivery of workshops in local schools.

Guest poets Malika Booker and Rachel Rose Reid worked with the children to create their poems, helping them to explore sensory language and oral storytelling about animals and nature in different parts of the world. The project was inspired by poet Alec Finlay's Mesostic Herbarium.

Burgess Studio were commissioned to translate the poems naming plants or objects into bespoke signs.

The designers were clear that they didn't want to make anything that looked too much like a sign. Signs in gardens are normally negative – keep off the grass, no ball games. So, no rectangles.

The design expresses the specific nature of a mesostic poem – that the lines extend out unevenly from either side of the vertical title, (they are not aligned or centred) and that everything revolves around that title.





Cultural wellbeing at the heart of a healthy community

Our aspiration is to encourage participation in creative and cultural, as well as recreational activities, as part of the community's everyday life.

We aspire to make culture part of the wider health strategy for the estates.

Using dance to bring people together

Linking up with local partners to get the estates dancing

We are in a unique position to potentially partner with a number of local organisations to deliver a dance programme on the estates. Tavaziva Contemporary Dance Company create original contemporary African choreography nearby, the Royal Academy of Dance is relocating across the road and close by the British Ballet Organisation trains dancers.

We plan to develop a number of dance programmes that benefit different user groups. Dance is particularly effective in the prevention of falls in older people by strengthening balance and posture. The alertness required for dancing increases mental acuity, while the social nature of dancing is an antidote to social isolation.

Studies have found that, as a by-product of the creative process, dance stimulated an expanded sense of self and of community, providing a 'set of tools for enhancing everyday life'. Contemporary dance is a low-impact physical activity open to all, regardless of physical condition.

We will seek to include dance as part of the health programmes for the estates. We want to offer opportunities to interpret music, encouraging movement and low-resistance exercise. We will explore ways that dance can be accommodated and encouraged within the public realm, as well as the leisure centre.

The Alchemy Project

Psychosis is particularly prevalent in Lambeth, Southwark, Lewisham and Croydon, where a quarter of children live in poverty and the rate of new cases of psychosis is double the UK average. The Alchemy Project used dance as a form of early intervention in psychosis. It was an action research project, developed in 2015 as a co-production between Dance United and the early intervention in psychosis team at SLaM, with input from King's College London, funded by GSTC, Maudsley Charity and ACE.

Two cohorts of 12 participants (18 to 35 years old), with no previous experience of dance, were encouraged to work with professional dance artists within a team that also included healthcare professionals and peer mentors. Groups were mixed, and an effort was made to involve young adult males. Participants were not labelled according to their conditions but treated as dance artists working as part of a company and pushed to achieve all they could.

The groups shared healthy meals and took part in trust- and team-building exercises, many of which focused on touch and developing connections, helping to overcome isolation while also addressing bodily awareness and physical fitness. After just four weeks, each of the two groups performed a specially commissioned 20-minute contemporary piece, *El Camino [The Path]*, in front of an invited audience, at the Shaw Theatre and the Lilian Baylis Studio, Sadler's Wells Theatre, respectively. Patients had become dancers.

The physical activity of dancing alleviates symptoms of mental ill health and the effects of medication, such as apathy, lethargy and lack of motivation, and it rebalances the mind-body relationship. Dance involves touch and closeness, which are often overlooked within psychiatry as a factor in overcoming mental illness.

All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report



Engagement with the arts as part of a healthy life

Encouraging partners to promote cultural wellbeing

We want to make the estates a healthy place for everyone who lives, works and visits here. We understand the arts can help keep us well, aid our recovery and support longer lives better lived by addressing loneliness and mental health.

We would like to explore opportunities to partner with the proposed medical centre and NHS Trust to trial a number of projects that encourage the benefits of engaging with the arts.

We would encourage and link with participatory arts programmes – individual and group arts activities aimed at attaining and maintaining health and wellbeing. We would like to support South West London & St Georges Mental Health NHS Trust and St Georges University Hospitals NHS Foundation to trial any arts, health and wellbeing projects in the estates.

The proposed medical centre could be supported to provide Arts on Prescription – the referral of people to take part in creative activities, often but not exclusively in response to mental health. Organisations such as Sound Minds undertake such work locally.

Finally we could assist the medical centre commission artwork for their premises that would benefit users.

Good Times: Art for Older People

Since 2005, the Dulwich Picture Gallery has run the Good Times: Art for Older People programme, which accepts referrals from doctors' surgeries of frail, depressed or lonely people. In contrast to concerns regarding the short-term, "empowerment-lite" nature of such programmes, as discussed in a recent report by the Paul Hamlyn Foundation, this is a long-term, sustainable programme which has brought real change to the lives of the elderly and vulnerable.

'Prescription for Art' is one strand of Good Times, initiated as a response to the heavily documented number of older people in the UK who are vulnerable and at risk of isolation. The Gallery has developed a sustainable channel for reaching out to isolated elderly individuals by partnering with the general practice managers and nurses at local surgeries. Practice nurses with primary responsibility for older patients agreed to identify those they felt were feeling depressed, absorbed by their medical condition or lonely.

These elderly patients were 'referred' to creative workshops at the Gallery. The individuals do not need any art experience and the programme creates a new social life for them: it encompasses tours, lectures, creative workshops and talks, at the Gallery as well as out in the community.

Good Times now works with well over 70 partner groups of older people in the area. Prescription for Art became so successful that it has its own dedicated coordinator, along with a team of passionate volunteer helpers. All creative art sessions are free of charge to participants, and they do not cost the taxpayer a penny .

He never talks when we go out socially. He is frightened that he will be unable to find the right words so says nothing, whereas here he is relaxed and his conversation improves so much. These classes are just so important.

The wife of a participant with Alzheimer's Disease





Indicative Programme

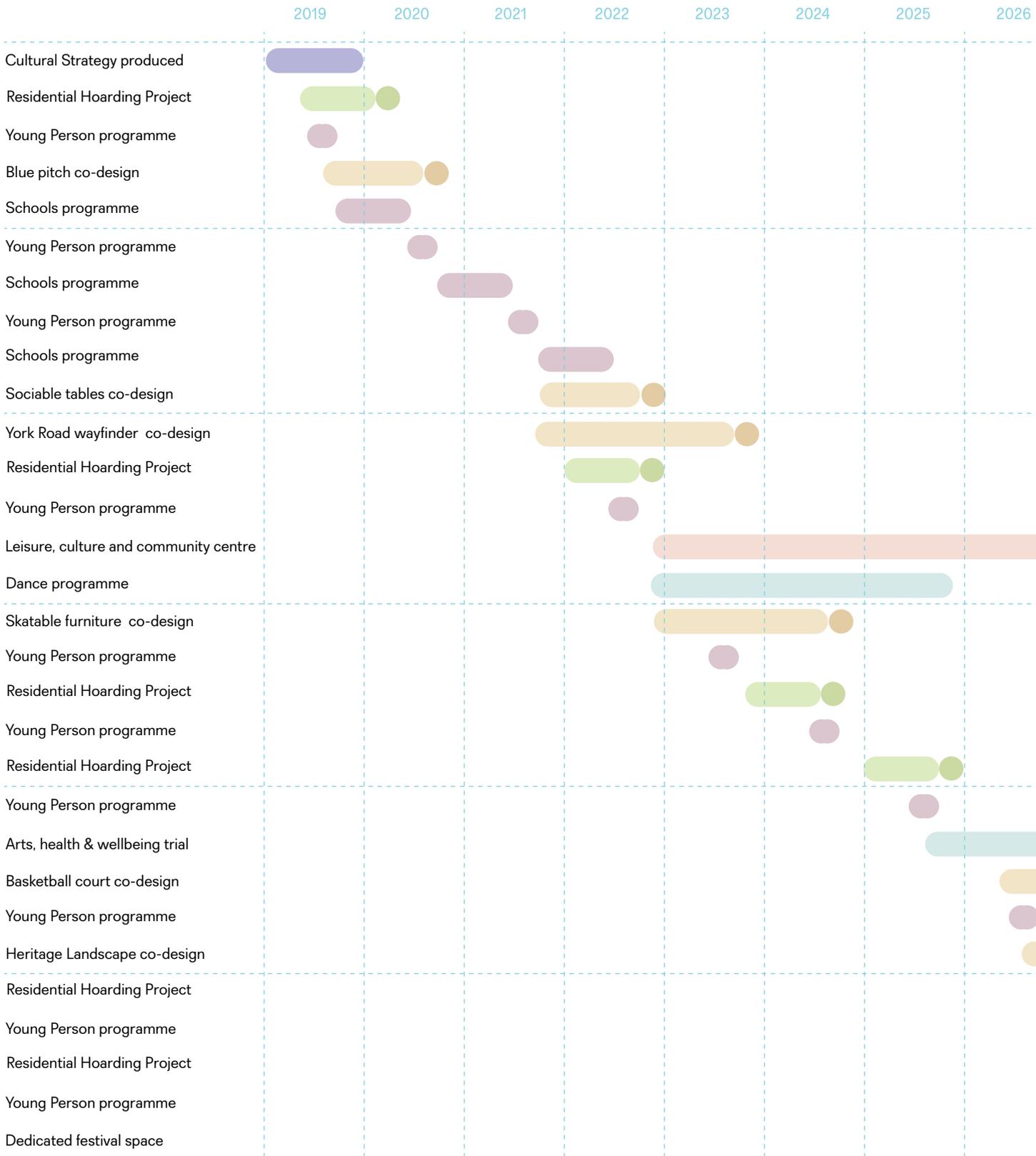
We want to ensure that there are activities occurring throughout the construction phase of the project and beyond. To test this the ideas for projects, programmes and initiatives in this document have been plotted against the potential construction programme for the scheme.

The programme indicates when buildings are completed and spaces are available for activities. It also illustrates how there will be a rolling series of hoarding commissions driven by the construction programme.

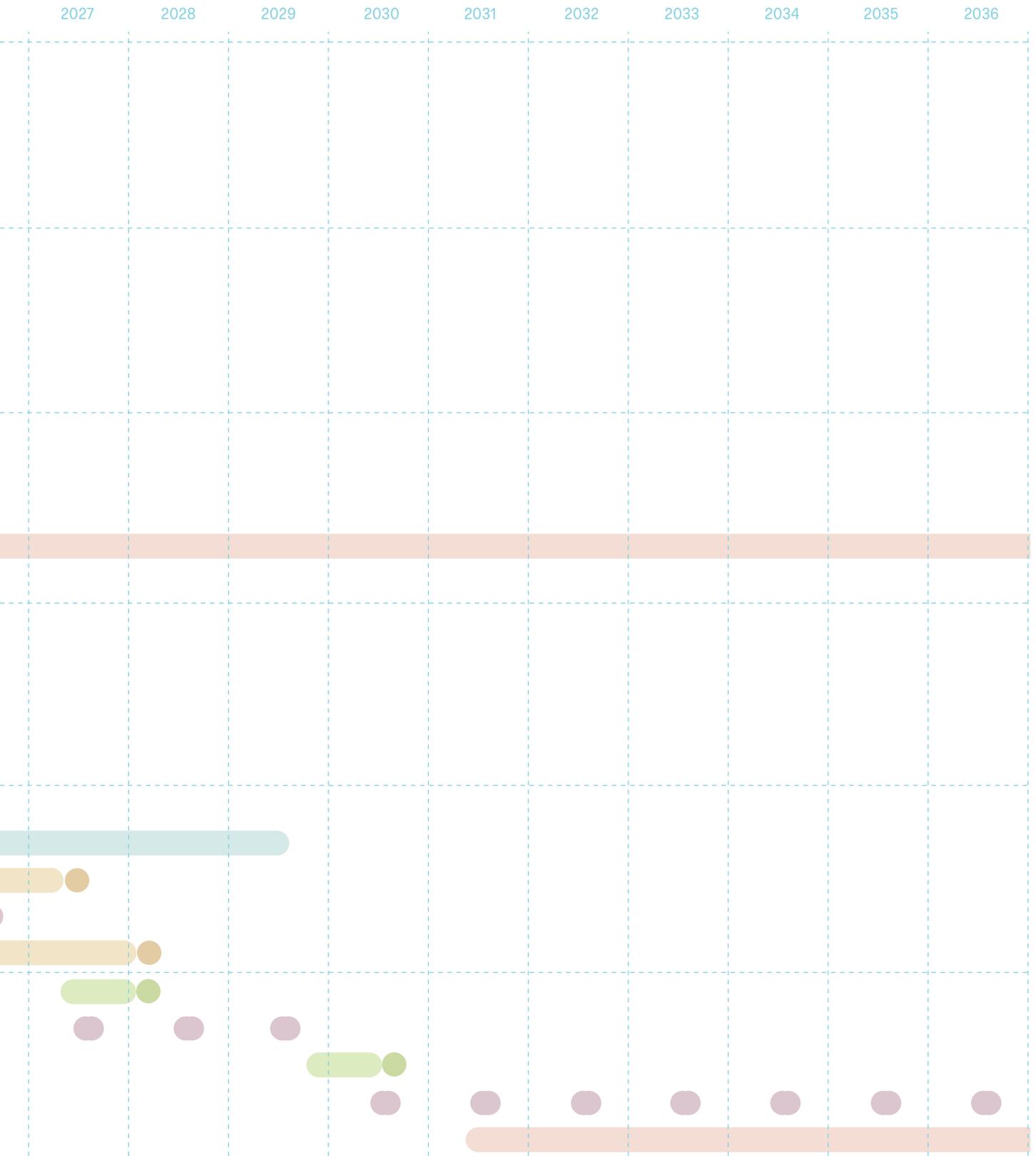
We are keen to make sure that over the construction period there are multiple opportunities to engage with as many young people as possible.

Projects are shown from the point that an artist is appointed or in the case of programmes/initiatives the time that they 'go live'. For clarity we have not indicated the preparation required to initiate each project.

Indicative Programme



- A place for culture
- Expressing identity
- Growing future talent
- Creative public realm
- Cultural wellbeing



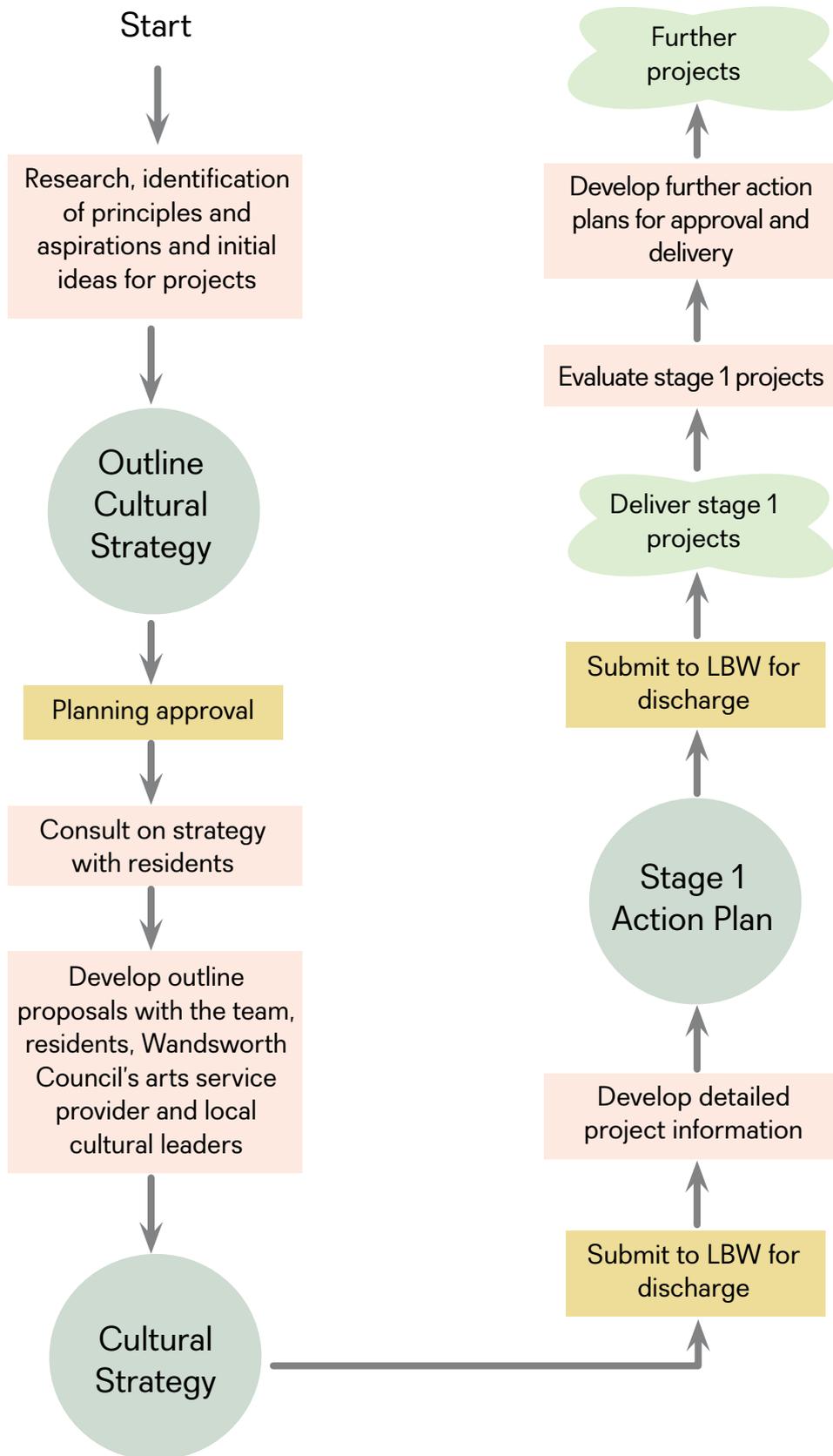
Next steps

As already discussed, this outline document identifies our overarching cultural principles based on policy, and cultural aspirations based on contextual research and an understanding of the development itself.

We want the final Cultural Strategy to be locally relevant and ambitious, so we will approach it as a co-produced document with residents and local cultural leaders.

Out of these discussions will come firm proposals for a series of projects, programmes and initiatives, delivered over a number of stages. This finalised Cultural Strategy will also identify the cultural organisations we would like to work with to deliver it.

To assist this an action plan will be produced prior to work commencing on each stage of the Cultural Strategy. These documents will set out the practical and logistical information for each project.



Commissioned by:
Winstanley & York Rd. Regeneration LLP

Written by:
Dallas-Pierce-Quintero

Designed by:
Dallas-Pierce-Quintero

Disclaimer
All intellectual property rights reserved. No part of this document may be reprinted or reproduced or utilised in any form or by electronic mechanical means now known or hereafter invented, including photocopying and recording, or any information storage or retrieval system without permission in writing from Dallas-Pierce-Quintero.

This document © Dallas-Pierce-Quintero 2019

Photo credits

All images © Dallas-Pierce-Quintero except:

Cover - Mediamixer / Winstanley & York Rd. Regeneration LLP
2 - Winstanley & York Rd. Regeneration LLP
5 - Mediamixer / Winstanley & York Rd. Regeneration LLP
9 - Mediamixer / Winstanley & York Rd. Regeneration LLP
19 - Mediamixer / Winstanley & York Rd. Regeneration LLP
21 - Shutterstock
22 - Leeds City Council
23 - digital:works, Rob Logan, Eoin Carey, Agora Arts Circle
41 - Mediamixer / Winstanley & York Rd.
44 - Shutterstock
47 - Winstanley & York Rd. Regeneration LLP
48 - Winstanley & York Rd. Regeneration LLP
50 - Joyce Lau
52 - Winstanley & York Rd. Regeneration LLP
54 - Enable Leisure & Culture
55 - GLOW
58 - Jamie James
61 - Deborah Jaffé
65 - Pete Carr
66 - Philip Wolmuth
69 - Shutterstock
71 - Philip Wolmuth
75 - Why Not Associates
77 - William LaChance
79 - Burgess Studio
80 - Mediamixer / Winstanley & York Rd. Regeneration LLP
83 - Pari Naderi
85 - Dulwich Picture Gallery
86 - Winstanley & York Rd. Regeneration LLP

Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. We apologise for any errors or omissions in the above list and would be grateful if notified of any corrections that should be incorporated in future reprints or editions of this booklet.

About Dallas-Pierce-Quintero

Dallas-Pierce-Quintero is passionate about using art and design to enrich people's lives. The studio enlivens public spaces, crafts beautiful architecture, creates meaningful public art and envisages cultural strategies for places experiencing change.

Experience in delivering art and architecture projects gives the studio a unique advantage in working with local government, developers and cultural organisations to develop cultural strategies for places undergoing transformation.

Dallas-Pierce-Quintero has successfully delivered cultural strategies for developments across the UK, each with their own unique challenges and aspirations.

The studio's work is highly site-specific; exploring places, spaces and engaging the people that inhabit them through on-going dialogue to highlight existing cultural assets and define a foundation from which to build a vision for the future.

Contact Details

Studio NS23
Netil House
1 Westgate Street
London E8 5RL

www.d-p-q.uk

+44 (0)208 088 1880