

A report for Kensington and Chelsea Council

## Earl's Court Cultural Use Study

Culture and Placemaking  
in Earl's Court

July 2022



**CULTURAL  
ASSOCIATES**  
OXFORD



Design Museum © CAO

Front page image: Artist Emma Mower, © ACAVA

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## Executive summary

The emerging site allocation for the former Earl's Court Exhibition Centre includes a requirement for a new cultural facility, but the proposed detail of what that facility or facilities will look like, what it will deliver and how it will be developed is still to be determined by the developer.

This study has been commissioned by Kensington and Chelsea Council. The purpose of this study is to explore the types of cultural partners that the developers could include within their own plans for the site. It aims to consider the quality and nature of the cultural offer, how it shapes the character of the development, how it builds on and enhances existing cultural activity in the borough and more widely in London and, importantly, how it can benefit the local economy and local communities.

With careful planning and delivery, culture has the potential to improve the lives of local residents, stimulate local businesses and the creative economy, and create local employment. Recent examples of other similar developments from London and elsewhere suggest that a significant cultural component, often in the shape of an 'anchor tenant', can be an essential element to the success of such endeavours, because of its potential to contribute to a distinctive sense of place, adding value to the other elements of the development.



Natural History Museum, © Bruno Martins

Four detailed scenarios for the cultural presence at Earl's Court are provided which draw out the 'world-class' nature of a selection of potential cultural tenants, whilst also paying careful attention to the beneficial local impacts such scenarios could offer. These scenarios are all based on responses to an open call by Kensington and Chelsea Council for organisations interested in contributing to the vision for Earl's Court as the potential lead cultural presence on the site. They are based on ideas and information from existing cultural organisations looking to relocate or expand what they do. They should be read as illustrative of the types of cultural offer possible at Earl's Court to help shape this component of the development; they are not specific proposals.



Chelsea in Bloom Flower Show, © Kiki McDonough



Public call police box near Earl's Court tube station in London, Shutterstock.com

**Scenario 1 explores what a new museum could look like at Earl's Court.** The museum would be primarily a daytime offer for local and London-based audiences, with some appeal to domestic and international tourists, so might be ideally combined with performing arts or music to attract an evening audience. Museums have strong potential for animating outdoor spaces and connecting outdoor to indoor spaces. They also often have well-developed ways of providing activities and events for and with local people; these could range from family art workshops to co-curated exhibitions with local communities and groups, covering a range of topics from exploring contemporary art or heritage in the borough, to addressing issues such as climate change. A new museum on the Earl's Court site could also have a strong learning offer, working with local schools, as well as providing more specialist training and opportunities for local artists and creative practitioners.

**Scenario 2 describes a production and rehearsal facility for a major music organisation.** This would bring cultural prestige and international profile to the site and would attract professional performers. Some aspects of the operation would be visible to casual audiences, and programmes including open rehearsals or lunchtime concerts would engage local schools and people living or working nearby. There would also be a programme of new and potentially more cutting-edge performances that would attract audiences from across London, and would also provide a strong programme of live streaming and other digital content to people from across the UK and globally.

**Scenario 3 offers a vision for a performing arts venue that combines performances across music, theatre, comedy and spoken word.** It would host events primarily in the evening, with potential for some daytime activity, such as corporate hire. An adjacent semi-independent restaurant and bar would provide a place for local people to meet during the day.



Artist Sabi North, © ACAVA

**Scenario 4 demonstrates what a hub of creative and cultural industries could look like on the Earl's Court site.**

Several proposals in response to the open call included elements of training and production in the cultural and creative industries and could be configured in many ways. Here we include a venue for artists' studios, dance training, esports/gaming and youth-arts development. It could be a single building, or a campus of buildings. This type of hub could provide significant employment and skills development, along with regular attendance by a wide range of creative workers and makers whose presence could benefit other parts of the site.

**Recommendations**

The work on this study has been undertaken by [Cultural Associates Oxford \(CAO\)](#), and we also offer the following thoughts by way of recommendation, based on the findings set out in the report:

- 1.** There is significant potential for a strong cultural presence in the Earl's Court development due to the site's former reputation as a vibrant centre for diverse cultural activity. There is particular interest from small- and medium-sized organisations.
- 2.** The cultural offer needs to be welcoming and inclusive if it is to bind communities together, support many people's wellbeing and feel part of the area. It is crucial to build in thinking around community involvement and the health and wellbeing impacts of culture from the start.
- 3.** The cultural offer needs to not just be something that visitors attend, but something that local people engage with, indoors and outdoors, at different times of the day and year.



Passengers waiting for a train at Earl's Court Station, Shutterstock.com

- 4.** A mix of cultural activities helps create places that are more vibrant throughout the day and year, attract a greater diversity of people, and offer more varied types of employment. A mix of cultural organisations also generates opportunities for experimental collaboration. This mix should include organisations that already have strong local links. Many of the organisations we spoke to when developing the scenarios said they would prefer to be part of a cultural quarter or cultural area rather than a stand-alone venue.
- 5.** Earl's Court has the potential to be a place where people produce culture and art as well as enjoy performances: a place not just for showing work, but also for making work. This would re-establish Earl's Court as a place that creative practitioners come to regularly and give new generations of creatives an association with the area.
- 6.** The aspiration for a 'world-class' cultural facility needs further consideration in future plans and policy documents and we feel that the approach we have used could provide a starting point for this. Perhaps 'world-class' could be seen in terms of cultural importance, quality and reputation, rather than in terms of scale and headline-grabbing profile.
- 7.** There are very large venues in London now performing the functions formerly undertaken at the Earl's Court Exhibition Centre. Our research and analysis suggest that a large venue or standalone anchor tenant would not be a good fit for the Earl's Court site because of the size of the site, and other large-scale offers elsewhere in the city, as set out in the case studies.



Draw Yourself self-portrait workshops, © Migration Museum

## Introduction

### About this report

The Earl's Court and West Kensington Opportunity Area is located partially within Kensington and Chelsea and partially in the London Borough of Hammersmith and Fulham, straddling the borough boundary. This report has been prepared for Kensington and Chelsea Council (the Council) by Cultural Associates Oxford (CAO) to contribute to the vision for the new development, by exploring the potential impacts and benefits of a range of different approaches to the offer that could be provided by a cultural anchor tenant or tenants.

The Council has an aspiration for the redevelopment to continue the legacy of the major international exhibition and events venue which formerly occupied the site. The Council aims to ensure that the cultural use at Earl's Court can be the foundation for a distinctive and vibrant new urban cultural quarter. This report links with the Council's review of their [Local Plan](#).

The site, its history and legacy mean a great deal to local people, some of whom feel strongly that Earl's Court needs to be put back on the map as a cultural destination, following the trend in more recent years for culture (and creatives) to move eastwards in the city. There is the need for a cultural anchor to attract footfall and be financially viable, but in addition the needs of small companies and creative individuals (especially young creatives) should be a central part of the development of a new creative and cultural ecosystem in the area.

This report sets out four scenarios for what a cultural offer in Earl's Court could look like. Each of the scenarios is based on information from specific cultural organisations who contributed to an open call for expressions of interest in locating on the development site. Their feedback provides a realistic picture of the benefits which each type of cultural use would bring to the site, and what each would need to thrive. The report also includes an explanation of the planning context for the development site, an exploration of key ideas which could shape the approach to its development in the form of two 'think pieces', and a selection of case studies of cultural developments elsewhere in London.

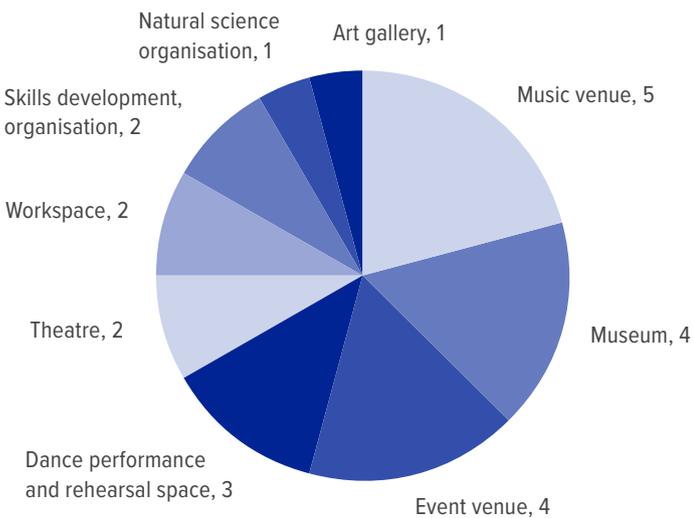
**This study was commissioned by Kensington and Chelsea Council and aims to assist with developing the cultural offer for the site. It is separate from the cultural development work being undertaken by the Earl's Court Development Company. The scenarios in this study have been included to help shape thinking for the future of the site. They are not fully worked up proposals. They have been selected based on our assessment of their potential to contribute to the creation of a new, vibrant and inclusive cultural offer within the wider Earl's Court site, meeting the aspirations of everyone with an interest in the redevelopment.**

### How this report was developed

This report was developed over a three-month period from March - May 2022 after the Open Call had been launched. It was informed by consultation with key stakeholders and an open call for submissions from cultural organisations interested in being the major cultural presence within the Earl's Court site.

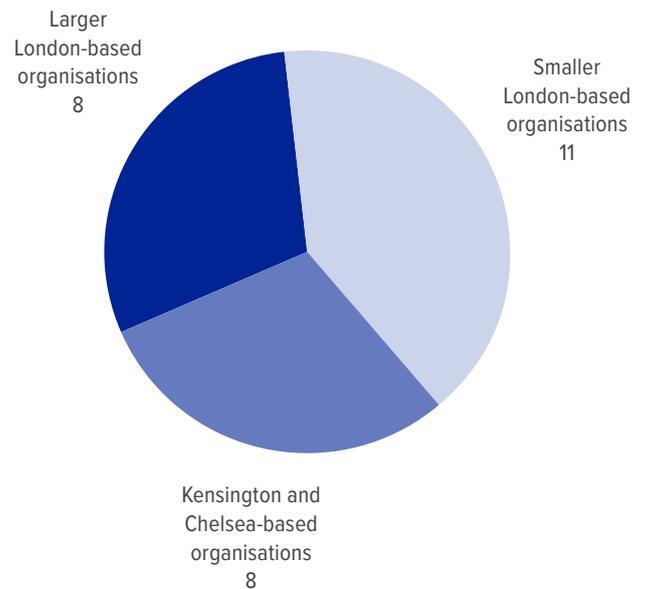
The call was open for submissions in late 2021 and early 2022, and encouraged compelling proposals for new cultural spaces, which could demonstrate what a thriving cultural and creative offer could look like on the Earl's Court site. It stressed that the process was at an early stage, so applicants would not be entering into a formal commitment by making an expression of interest. Nevertheless, the call attracted responses from a wide range of different organisations keen to explore the potential for locating at Earl's Court.

Overall, 27 organisations responded, 24 of them with a specific expression of interest. (Three of the submissions were more general comments on the planned development). The 24 responses broke down as follows:



Of the responding organisations, eight are already based in the borough of Kensington and Chelsea, with the rest currently based elsewhere in London: eight of these were larger organisations, with a potentially wider reach, while eight were smaller, more locally focused organisations.

The submissions were then assessed against the criteria we describe below and we held follow up discussions with a selection of organisations who submitted the most compelling proposals, balancing the shortlist so that we achieved a useful range of proposals. This process has informed the development of the cultural scenarios.





*Archway to Cornwall Mews South and red door, Shutterstock.com*

### **The Earl's Court Development Company (ECDC)**

Earl's Court Development Company is a joint venture between Delancey and Transport for London, established to drive the redevelopment of the site. Over the past couple of years, ECDC has hosted meanwhile-use activities within the site, such as the London Wonderground Festival 2021, with another event planned for 2022. The Festival had diverse programming and a fun, accessible feel, with street food and relaxing outdoor spaces that could be enjoyed by audiences whether or not they were attending a performance.

ECDC has also begun to provide creative workspaces in existing buildings on the site and has launched a programme of public art commissions. These activities seek to rekindle the public perception of Earl's Court as a place and a destination for culture.

In our opinion there are several important strands in ECDC's current work which are well-aligned to the Council's vision for the site and which are also reflected in the scenarios included in this report, such as: supporting creative production; programming and public art which appeals to a wide range of audiences; and creative activity which is not confined to formal, ticketed events but which spills out to animate the wider site. The Council will work with ECDC as they develop their proposals for the site through the planning process.

## Think piece 1

### The value of culture

The cultural sector has debated for many years how to provide appropriate measures to justify the funding it receives, to make the case for why culture matters and how it should be valued. Economic valuations have been viewed as the best way to convince policymakers on the value of culture, and there has been a focus on measures such as Gross Value Added (GVA) comparisons to persuade politicians. However, this approach has meant that less tangible benefits of arts and culture, such as health and wellbeing, more secure communities and happier people have been given less attention.

More recently there has been a shift towards recognising these less tangible benefits, supported by the findings from extensive research. The Arts and Humanities Research Council (AHRC)'s [Cultural Value Project](#), the Warwick Commission's [Enriching Britain: Culture, Creativity and Growth](#), DCMS's [Valuing culture and heritage capital: a framework towards informing decision making](#) and the European Commission's [Culture counts: An empirical approach to measure the cultural and creative vitality of European cities](#) are just a few such examples.

These studies take a more holistic view of the impact of culture and compellingly demonstrate that cultural activity can boost local economies, but also that engagement in arts and culture can shape more reflective individuals, produce more engaged citizens and improve health and wellbeing. With new academic approaches to measuring impacts, there is now a weight of evidence to back the importance and value of culture and the creative industries for society, for the economy and in placemaking.

These insights have informed our assessment of the potential cultural scenarios for Earl's Court, most importantly the recognition that long-term access to arts and culture enables communities to realise long-term health and wellbeing benefits.

Looking beyond these measurable impacts, it is important to recognise that culture has an intrinsic value to many people, which is not necessarily related to its use. Cultural economists define this intrinsic value as including:

#### existence value

where people value the existence of a cultural facility or heritage item regardless of whether they wish to take part in it or use it themselves

#### option value

where people want to have the possibility of using or enjoying something in the future, even though they don't use it now

#### bequest value

which describes the value that people place on leaving a cultural asset to future generations.



Visit to Watts Gallery, © ACAVA

For example, cohort studies of health and life expectancy across the globe show an association between the long-term engagement with arts and culture and positive health benefits, suggesting that encounters with culture need to be sustained rather than one-off.<sup>1</sup>

This has led us to prioritise cultural venues and organisations which are in a position to provide opportunities for people to get involved in a range of ways and at a range of life-stages: from workshops for schools, through skills development for young people and fun family events, to rewarding and relaxing activities for older people.

We have also considered questions about the negative impacts on communities of the development of major cultural facilities within redevelopment sites. There are concerns that major developments of a similar scale to the Earl's Court site are sometimes accompanied by gentrification and the rise of the 'experience economy'. Hotels, cafés, restaurants and bars all prosper from large-scale events and 'experiences', but communities who live close by can be disrupted and often find themselves excluded and priced-out from participation.

Our view is that to ensure that the long-term benefits of culture are realised, there should be a focus on the creation of a mixed-use 'cultural quarter' that offers smaller-scale cultural assets – studios, live music venues, galleries and creative spaces – to everyone. This mixed-used approach would have the benefits of encouraging more diverse and inclusive participation, reducing the potential for exclusion of local communities as there will be something for everyone. A cultural quarter made up of diverse elements would create a cultural offer that is a focal point, drawing people in and providing a 'go-to' area that is at the 'heart of the place'.

This type of approach will not only support the local economy but also help create an ecosystem of creativity locally that will support the local creative industries, generating jobs, developing skills and driving inward investment, a view also expressed by local residents.

The development at Earl's Court is a long-term project, and for the full benefits of the cultural offer to be realised, there needs to be a considered focus on culture as key to creating a cohesive community while supporting the local economy.

<sup>1</sup> [What is the evidence on the role of the arts in improving health and wellbeing? A scoping review, World Health Organisations, 2019, Daisy Fancourt.](#) This report synthesises the global evidence on the role of the arts in improving health and wellbeing, with a specific focus on the WHO European Region. Results from over 3000 studies identified a major role for the arts in the prevention of ill health, promotion of health, and management and treatment of illness across peoples' lifespan.

# Placemaking Context

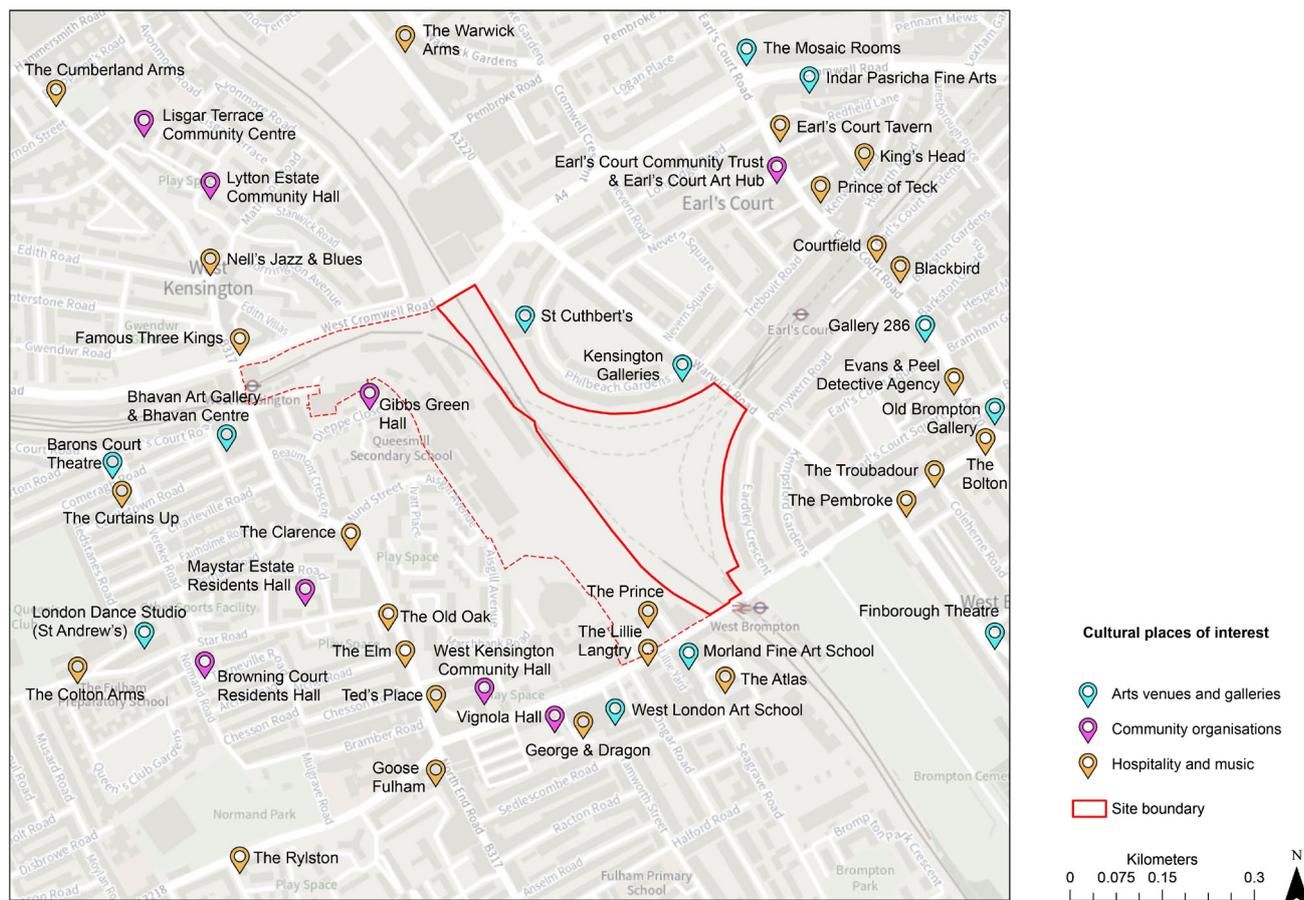
## Local cultural context

There is no doubt that the loss of the Earl’s Court Exhibition Centre has left a gap in the cultural landscape of this part of West London. While there are many successful smaller venues in the area, there is nothing on the scale of the former Exhibition Centre. The venue brought in a vast range of visitors from across the capital and the country for a variety of concerts, shows, exhibitions and other forms of entertainment, benefiting the local daytime and night-time economy, driving inward investment and local employment.

The impact of the loss of the Exhibition Centre has been felt across the wider economy with high street retailers, hotels, cafés and restaurants having suffered as a result. The Earl’s Court Ward as a whole

has always been less affluent than some other areas of the borough: half of the areas that make up the Earl’s Court Ward are classified as being within the 20% of the most deprived in the UK. Compared to other parts of Kensington and Chelsea, Earl’s Court has fewer business start-ups, a lower proportion of degree-qualified residents and a higher proportion of people claiming benefits.

The Earl’s Court and West Kensington Opportunity Area site is shared between the boroughs of Kensington and Chelsea and Hammersmith and Fulham.<sup>2</sup> Kensington and Chelsea, the focus of this report, has a particularly strong cultural heritage and is home to some of the world’s leading national cultural venues, notably the V&A, Natural History Museum and Science Museum that are all part of the Exhibition Road Cultural Group partnership.



Cultural Map of area surrounding the Earl’s Court development site, supplied by Kensington & Chelsea Council

<sup>2</sup> The London Borough of Hammersmith and Fulham is home to some significant cultural assets which need to be taken into account in planning the development of the Earl’s Court cultural offer, including Olympia London, a major exhibitions and events venue.

The borough hosts significant local performing arts organisations such as The Royal Court Theatre, The Coronet Theatre, The Gate, Finborough Theatre, Holland Park Opera and music venues such as the 606 Club and the Cadogan Hall. It is well-known for festivals and public art projects such as the Notting Hill Carnival, London Design Festival, Chelsea Flower Show, and Kensington and Chelsea Art Week. Significantly, Earl's Court has a diverse and rich cultural history and heritage that warrants much celebration - notably its association as one of London's first gay villages in the 1970s and 80s, when it was renowned for its iconic night clubs such as the Copacabana and Harpies and Louies bars.

From a cultural perspective, it is apparent there is an array of cultural event spaces, heritage buildings, local arts and music venues located in and around Earl's Court but a joined-up cultural offer is lacking. There are no readily available 'what's on' guides or other information collated in one obvious place, online or otherwise, to guide visitors to the area or local residents. Alongside this absence of a cultural brand or identity, there is also little to suggest a depth of community involvement. There are pockets of creativity locally, but these seem to be sporadic and championed by specific groups of residents. In essence, the current cultural offer is hidden. This provides an opportunity for the Council to work with the developer to ensure that the existing cultural offer is also brought to the surface as part of the new development, to ensure greater community involvement and a more cohesive and inclusive cultural offering.

## Planning and policy context

The Kensington and Chelsea Council Plan sets out five key cross-cutting themes and priorities, which reflect what residents have said is important to them. One of these focuses on culture, setting out the ambition that the borough should be 'a place of culture to visit and explore.' The Council's current [Culture Plan](#) expands on this with a vision for 'A borough full of world class treasures, where culture is at the heart of amazing places, enriching our lives by connecting to culture.'

This three-stranded vision - centred around world class institutions, the placemaking potential of culture and the impact of culture on people's lives - informs the Council's ambitions for the cultural provision for Earl's Court. A future Culture Plan 2022-26 is currently in development, which will also build on the priorities set out in the emerging [New Local Plan Review](#) and focuses on two areas: people and place.

The New Local Plan Review, a draft of which was published for consultation in February 2022, includes the most recent statement on the Council's priorities for the Earl's Court Exhibition Centre Opportunity Area site, set out in the draft site allocation. It states that the redevelopment of Earl's Court will include a cultural facility which will be 'significant' and 'world class'. This builds on the requirement in the London Plan 2021 that Opportunity Areas and other large-scale mixed-use developments should include new cultural venues and/or facilities and spaces for outdoor cultural events.

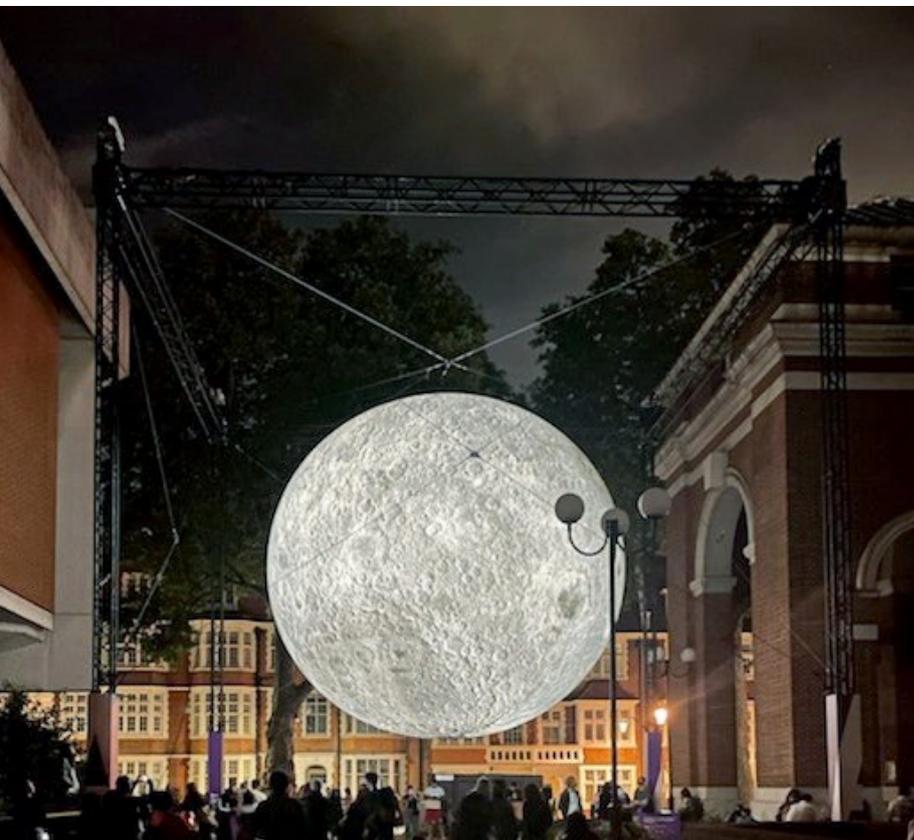
The Council aspires to continue the legacy of the Earl's Court site by re-establishing a significant cultural offer on the site, utilising culture as a lynch-pin to create a distinctive and inclusive 'urban cultural quarter' that will bind a future mixed-use development. Further, the Council may look to link this project with other initiatives such as the potential formation of a Creative Enterprise Zone, providing a designated area where artists and creative businesses can find affordable space to work and grow, and where local people have access to learn creative sector skills and access pathways to employment.

In addition to the Council's published policy statements, a number of meetings helped shape the context for this report. We met with the following key Councillors who in March 2022 held the following positions: Cllr Catherine Faulks - Lead Member for Economy, Employment and Innovation, Cllr Emma Will - Community, Safety, Culture and Leisure and Cllr Johnny Thalassites - Planning, Place and The Environment<sup>3</sup>, who shared their priorities and aspirations for a cultural offer in Earl's Court. It was clear from this discussion that a future cultural

<sup>3</sup> Cllr Catherine Faulks and Cllr Johnny Thalassites have changed their positions since the local elections in May 2022.

offer at Earl's Court should build on the character of Kensington and Chelsea and should draw people in by creating a balance of culture and community, bringing something new to the local area and the borough. This discussion was also used to test the Councillors' position on what it might mean to have a 'world-class' anchor tenant as set out in the New Local Plan Review, and this is discussed further below.

We also met with a local residents' forum - the Earl's Court Cultural Group - who provided their views on the future cultural offer, how it could support local artists and creatives and how the local community could be involved. Following that meeting, the Cultural Group provided CAO with a paper summarising their views, and some of these themes have been integrated into this report. The focus of the group's attention was the opportunity that Earl's Court provides to young creatives and the desirability of a mixed-use space for performance and affordable studio space, appealing to artists and creatives from different income levels.



*The Museum of the Moon, by artist Luke Jerram, presented as part of Kensington and Chelsea Festival*

Throughout, this project has been guided by the vision for the future of Earl's Court taken from the emerging vision for the Earl's Court Opportunity Area included in the [New Local Plan Review](#) being undertaken by the Council:

“

Earl's Court will be transformed into a vibrant new urban quarter of cultural, employment and residential uses. A significant cultural facility of world class renown will anchor the site and a mix of uses will add activity and interest continuing to make Earl's Court a lively destination in its own right. The site will be integrated into the surrounding areas with strengthened links to the Earl's Court Road District Centre. High quality new green open spaces will form part of a public realm network that creates new connections and convenient routes between key destinations beyond the Opportunity Area.

*Draft New Local Plan Review  
- published February 2022*



## What does it mean to be **'world class'**?

The New Local Plan Review sets out the ambition that the new cultural facility at Earl's Court should be 'world class'. We have aimed to clarify this aspiration through our work. We have interpreted 'world class' to mean a facility which will be one of the strongest of its kind in the UK and which will attract international attention from specialist audiences and people involved in cultural production in its field; a nationally significant offer.

However, we also explored the idea of a 'world class' cultural tenant with Councillors, as part of a broader discussion about what they see as the key opportunities for the site. During these discussions it was emphasised to us that a future cultural offer should have an identity that truly reflects Kensington and Chelsea but also draws people in, while helping to create a development that adds something to the local area and the borough. Further, it was agreed that while the Council would strive for a recognised tenant, the quality of the offer is more important and will ultimately be what drives people to the site. Perhaps 'world-class' could be seen in terms of cultural importance and the quality of the work produced and/or presented, rather than in terms of scale and headline-grabbing profile.

This understanding shifts the emphasis from simple prestige, to a definition which also includes the quality of work produced and the impact of an organisation on the development as a whole and the people in the area. We have reflected this in the scenarios, seeing significant benefit from organisations which might not be world class in scale, but are world class in reputation and reach and also have significant potential to enhance the local area culturally and socially.

## Think piece 2 'Anchor institutions' in placemaking

Cultural organisations can be 'anchor institutions' for a city, area or development, providing a level of activity with positive economic impacts, both from their own purchasing and from spending by visitors and employees. The idea of an anchor institution first emerged in the United States in the early 2000s, where they were typically understood as large-scale public organisations such as universities or hospitals. As big organisations with high levels of spending, employing many people and being unlikely to move, anchor institutions are seen as providing long-term security to a new development or area undergoing change.

In some cities, anchor organisations can be crucial for jobs and spending in a way which is transformational for the city as a whole: by keeping their employment and supply chain local, they can boost the local economy. But this is less relevant in London, where anchor institutions can of course have some hyper-local impacts on spending – cafés and hotels for example – but much of their supply chain and many of their jobs will reach out across the capital and the broader region.

Recent research shows that when cultural organisations act as an 'anchor' for a redevelopment, they can have a different kind of impact, beyond the economic, and this is highly relevant to Earl's Court. Cultural infrastructure makes a significant difference to perceptions of a place and to its brand, creating places where people want to live and work and making businesses more likely to want to locate there, even if there is no tangible link between the cultural organisation and the businesses.

For a new London-based development like Earl's Court, a cultural anchor tenant will have some positive impacts on local jobs and businesses. But its most significant impacts are likely to be on how the area is perceived, and who wants to live and work there. The Earl's Court Cultural Group for example, cite the importance of the 'creative demographic' as being often 'young, vibrant



Portobello Road Market, © Jack Gisel, Unsplash.com

and likely to make a significant contribution to the economic and social life of the borough, and therefore more likely to attract other young people with money to spend in their wake'.

There are other ways to increase local benefit. While one of the potential downsides of the redevelopment of an area is that creatives can be priced out of areas which were previously affordable, new large cultural organisations can create affordable workspaces for creative businesses on their sites. With support for networking, this co-location can lead to positive collaborations, keeping at least some economic impacts local. And requiring cultural tenants to have well-developed programmes for local people as part of their work will bring benefits to local residents who may otherwise be at risk of being excluded.

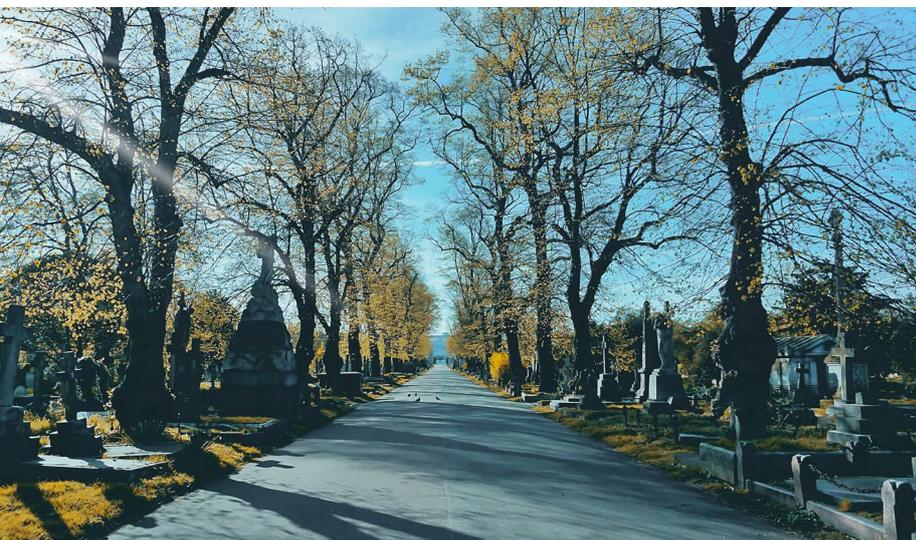
Our discussions with potential tenants and with local residents and organisations already in the area have indicated that there is a significant appetite for a new cultural facility which provides much-needed accessible rehearsal and creative spaces for existing groups. The Earl's Court development has the potential to select a cultural anchor tenant which strengthens the whole creative ecosystem of the area by offering such opportunities to local people.

## Criteria for culture at Earl's Court

This report includes possible scenarios for what the cultural offer on the new Earl's Court site might look like. The scenarios feature four detailed examples, including some briefer snapshots from other organisations who might contribute to the cultural presence on the site. These examples and snapshots are all taken from responses to the open call and demonstrate the widespread level of enthusiasm from organisations who would like to be part of the future of Earl's Court. The scenarios are included in the next section.

All responses to the open call were assessed against criteria drawn from the Council's vision for a cultural offer in Earl's Court. The higher scoring proposals were then reviewed together and a selection made that would create a balanced mix of scenarios with representation from different kinds of organisations.

The criteria we used for our assessment were developed to align with published planning documents and drew on our discussions with stakeholders, as well as a workshop with Council officers that explored how local needs have changed and developed, for example in response to the experience of the pandemic.



Brompton Cemetery, Shutterstock.com

A new cultural facility should meet the following criteria:

- Be high quality, bringing great work to Earl's Court
- Attract audiences from beyond the local area
- Be distinctive, feeling like it belongs in Earl's Court
- Have strong links into the local area, working with local businesses and local people
- Be welcoming for everyone, and make people feel at home in its spaces
- Have programming that interests a wide range of people – opportunities that people might stumble across as well as ticketed events
- Provide spaces for people to develop new creative work – not just show work that's been developed elsewhere.

## Concluding thoughts from Cultural Associates Oxford

The range of expressions of interest in response to the open call, as well as our discussions with stakeholders, demonstrate the significant potential for a strong cultural presence in the Earl's Court development. There are aspirations to be 'world class', and also a desire to have a strong sense of individuality, through an identity drawing on Earl's Court's rich cultural past. Memories of the world-renowned Exhibition Centre perhaps sometimes overshadow the heritage of the area as a neighbourhood that also supported the gay community, housed migrants from across the world and launched the careers of musical superstars.

While what Kensington and Chelsea Council is interested in seeing in Earl's Court offers great potential, it is also complicated and potentially contradictory. There is a desire to develop a cultural offer that draws in visitors from across London, the UK and internationally, and helps to drive inward investment. But it must also serve the local area and local people. Earl's Court Road needs revitalising and local people need skills training, affordable rent for creative practice and spaces to perform and rehearse.

A large proportion of the responses to the open call to cultural organisations for expressions of interest in being part of the Earl's Court development came from small- and medium-sized cultural organisations such as museums with audience expectations of 70,000-200,000 per year, and music and performing arts organisations seeking venues with capacity in the region of 500-1,200. A higher profile call for expressions of interest, especially if conducted internationally, might attract attention from significantly larger organisations.

However, there are very large venues in London now performing the functions formerly undertaken at Earl's Court. The O2 and Excel may be joined by the MSG Sphere, billed as 'the world's most advanced live entertainment venue' with a capacity of around 20,000, similar to the O2. Our research and analysis suggest that a large venue or single anchor tenant

would not be a good fit for the Earl's Court site because of this, and also as the site needs to accommodate housing and commercial space.

There are several references in existing plans to 'a world-class cultural venue' at Earl's Court. We think this term needs further consideration in future plans and policy documents: we feel that the approach we have used could provide a starting point for this.

The scenarios in this report demonstrate that there are plentiful options for a medium-sized but significant lead cultural organisation with a strong reputation to be located at Earl's Court and be at the core of a locally beneficial cultural quarter, which in time, could grow a 'world-class' reputation as Earl's Court becomes known, once again, as a vibrant cultural destination.

Kensington and Chelsea Council's ['Our Council Plan'](#) states that lives will be enriched by connections that are made through culture and our research has shown that a cultural offer needs to be welcoming and inclusive if it is to bind communities together and support many people's wellbeing. Culture has the potential to build on the diversity of the area and enable that diversity to flourish in creative, exciting and enjoyable ways.

Furthermore, the development at Earl's Court is a significant opportunity to build on evidence about the health and wellbeing benefits of culture, an idea that is growing in profile post-pandemic. There is also the opportunity for ensuring that work by, with and for the local community is integral to both the planning of the development and the overall development itself. We feel that it is crucial to build in thinking around community involvement and the health and wellbeing impacts of culture from the start

The pandemic has changed people's relationship with space and the development has a once-in-a-lifetime chance to capitalise on this. The cultural offer needs to not just be something that visitors attend, but something that local people engage with, indoors and outdoors, across their daily lives. Events, performances, rehearsals and happenings can

create exciting and memorable moments for passers-by. The case studies we present later in the report demonstrate how other developments have done this to great effect.

Many of the organisations we spoke to when developing the scenarios said they would prefer to be part of a cultural quarter or cultural area. This resonates with the insights gleaned through the case studies. A mix of cultural activities helps create places that are more vibrant throughout the day and year, attract a greater diversity of people and offer more varied types of employment. A mix of cultural organisations also generates opportunities for experimental collaboration as organisations work together and learn from each other. In scenario 1 we show the potential of combining a theatre with a museum and in scenario 4 we give an example of a cultural campus, in this case based around

cultural training, production and development. Our recommendation is for a cultural development at Earl's Court that, rather than being a single large organisation, offers a cultural quarter or campus that enhances the area's unique 'neighbourhood feel'. This could include a medium sized 'anchor' organisation, like those we explore in the scenarios, but must be accompanied by others, some of which should already have strong local links, as well as being close to retail and catering outlets. The new development should be distinctively 'of Earl's Court' and could draw on its past cultural and artistic heritage and reputation, while looking towards a future as a place where people can enjoy and produce culture and art. Earl's Court would be a place not just for showing work, but also for making work. This would re-establish Earl's Court as a place that creative practitioners come to regularly and give new generations of creatives an association with the area.



*English National Ballet School Performance, obtained from [ENBS website](#)*

## Scenario 1

### A museum co-located with a performing arts organisation

Several museums and galleries expressed interest in being located in Earl's Court. Here we focus on the Migration Museum who have occupied a series of temporary venues over the past decade. There are other relatively new museums in similar situations, see for example the box on Queer Britain, who also responded to the open call.



Queer Britain Museum, © Queer Britain

#### Queer Britain

As an example of an alternative to the Migration Museum, Queer Britain also expressed interest in a venue in Earl's Court. It is the first national museum of queer experiences and lives, and recently opened a temporary space in Granary Square, King's Cross. It will soon be looking for a new, permanent home where it would combine temporary and permanent displays with performance and education activities, as well as retail and social spaces. With its long history of LGBTQ+ experience, Earl's Court would provide an appropriate permanent home for the museum.

#### Strengths and opportunities:

- Hundreds of daytime visitors every day, six days a week
- In partnership with a theatre or music venue, it could animate the area for around 12 hours a day
- Strong use of outside space, leading people easily to interior spaces
- Strong learning offer, locally, across London and beyond.



'Wall', (Segments of the Berlin Wall) © Migration Museum, Lewisham Shopping Centre

The Migration Museum wants to create a high-profile new cultural destination with local, national and global reach and significance, that puts at centre stage Britain's long and important story of the movement of people, both to and from the country, over thousands of years. In addition, wherever it is located, the museum would aim to have a positive social impact on the area around it. It would seek to:

- Create a better place to live and work
- Inspire engagement, debate and reflection
- Enhance health and wellbeing and cohesion
- Build a sense of pride in the local area.

The core of the museum displays would be a major topical issue-based annual exhibition co-curated with communities, universities and others. Their current audience is more ethnically diverse and younger than typical London museums, something they are keen to maintain. As well as people making a special trip to visit the museum, they want to attract passers-by and are looking for a destination that is vibrant and mixed use. This interest is particularly strong because they are currently based in a shopping centre, where they expect to welcome 80,000 visitors over the next year, many of them passers-by rather than traditional strongly motivated museum visitors.

Recent exhibitions include:

**Taking Care of Business** – an exploration of how migrant entrepreneurs have shaped British high streets and tastes from corner shops to tech unicorns and everything in between.

**Departures** – the little-explored flip-side of British immigration – 400 years of emigration and the motivations behind the movement of tens of millions of Britons who have sought new lives abroad.

**Room to Breathe** – an interactive, immersive look at the experience of arriving and settling in a new country, told through a series of 'rooms' – a bedroom, a barber's shop, a kitchen and a school room.

**No Turning Back** – a focus on seven pivotal 'moments' in British migration history, from the expulsion of the Jews in 1290 to the latest census.

**Call Me By My Name** – a multi-media exhibition featuring art and stories from the heart of the Calais 'Jungle' refugee camp.

At Earl's Court they would likely need to charge for admission to some exhibitions to cover the running costs of a larger venue. They are keen to see a 'porous' venue with some content that is freely accessible and, to draw in a more casual and non-traditional local audience, they would programme some free activities outdoors and in the foyer spaces, and potentially pop-ups in other parts of the Earl's Court site.

In addition to exhibitions, the museum would programme events and activities such as:

- discussions
- art workshops
- cookery classes
- schools and university programmes
- training both for people working in the public sector and for businesses.

As well as museum visitors, it is likely the venue would be used by:

- workers in nearby offices using the café and outdoor space for lunch and informal meetings
- schools on visits, including exhibition and theatrical performances or creative writing classes
- people visiting an annual world food festival based on migrant cuisine and perhaps featuring local restaurants and people who run cookery classes at the museum
- local migrant individuals or groups doing pop-up activities/performances in the foyer/café.

The Migration Museum's Earl's Court base would be at the centre of a network of pop-up venues nationwide and would work with its Migration Network, a national collaboration and knowledge-sharing network that now consists of 400 museum and education professionals, extending the reach of the museum - and therefore by association Earl's Court - to national audiences.

If designed purposefully from the outset, the museum's performance space could potentially be shared with a theatre or music organisation who could use the venue in the evening. The Museum is keen to enter into a partnership with a performing arts venue that shares its values. Examples of complementary evening uses might include the Finborough Theatre or the 606 Club.



*Exterior of Finborough Theatre, © Finborough Theatre*

### **Finborough Theatre**

Finborough Theatre, a local organisation, has expressed an interest in being part of the Earl's Court development, and could complement the predominantly daytime activity of the museum. It would bring in evening audiences and share foyer, catering and other facilities. Founded in 1980, the multi-award-winning theatre presents plays and music theatre, concentrating exclusively on new writing and rediscoveries from the 19th and 20th centuries. Its programme only includes work that has not been seen anywhere in London during the last 25 years.

The Theatre has a significant track record in identifying and developing new talent. It has been based in a small room above the Finborough Arms pub, Earl's Court, since 1980 and is seeking larger premises. As a well-established local organisation, its presence would help to root the new development in the existing cultural scene. The Theatre is completely unsubsidised, and presents work all year round, usually in four-week runs. Its successful, dynamic programming for an evening audience could complement a venue with primarily daytime use such as a museum or creative hub.



## Detailed information for Scenario 1

<b>Summary</b>	A museum with exhibitions and extensive learning, participatory and training programmes, ideally complemented by a music or theatre venue to attract evening audiences.
<b>Relevance to Earl's Court</b>	In the case of the Migration Museum there is a strong link to Earl's Court, which has long been a setting for bringing global stories to British audiences. The area has also been home to significant migrant communities from its Norman founders to Polish communities following WWII and Australians and South Africans in the present day.
<b>Types of activities and uses</b>	A major topical annual exhibition using objects, art, sets and media to immerse audiences in people's stories. Varied events including: discussions, performances by national and international figures, theatre, dance, music, in-conversations, cookery classes, sports. Also: an archive for family historians and researchers, migration-themed shop and café.
<b>Busiest times and seasons</b>	Open 10 am – 6pm six days per week with two late night openings (6-9pm) for events per week. Auditorium available for hire and possible partnerships with another organisation or organisations with shared values.
<b>Audience numbers</b>	200,000 a year for core museum
<b>Audience demographics</b>	Projected at 70% London, 15% UK, 15% overseas, but note that these figures are not specifically adjusted for the Earl's Court location. The museum's subject matter and the locations it has used so far, such as shopping centres, have appealed to non-traditional audiences.
<b>No of staff/ freelancers on site</b>	Up to 40 staff plus volunteers.
<b>Community involvement</b>	<p>The museum is currently strongly embedded in its local community and the borough in which it currently sits is a key partner. It works with refugee and migrant groups, local history societies, youth groups and groups supporting the elderly and vulnerable, and is currently convening a People's Panel supplemented by national surveys to learn about how it can best serve local communities. Activities include participatory activities to promote wellbeing and reduce isolation, such as cookery classes, art workshops, discussions.</p> <p>It has an education programme for schools, colleges, family historians and researchers, and training for corporates and public servants. Anticipated education audience of 10,000 a year, given demand for teaching about migration, race and empire. It would involve local institutions in story-telling by weaving them into the national picture, or telling the remarkable migration stories held within significant local institutions, such as Chelsea and Westminster Hospital and Transport for London.</p>
<b>Accommodation outdoor</b>	<p>The museum could potentially spread out across the whole development to take the museum's stories into the public realm, so that people encounter it first beyond its own site. Would like 500 sqm adjacent to the museum building for sculpture, performances, activities, congregation and food and drink.</p> <p>Possible exterior art commissioned programme (the Migration Museum has two original sections of the Berlin Wall decorated by street artists Stik and Thierry Noir). Keen on a welcoming, inviting, lively and porous building with seamless transition from outdoors to indoors where, for example, schoolchildren would pop in on the way home from school.</p>

<p><b>Core accommodation needs</b></p>	<p>4,000 -5,000 sqm within a single building</p> <p><b>Exhibitions</b> Temporary Gallery 850 sqm Permanent Gallery 500 sqm</p> <p><b>Artist and community</b> Library and archive 270 sqm Business meeting rooms 80 sqm Artist studios and co-working 120 sqm</p> <p><b>Education</b> Education suite 200 sqm Bag storage and lunch zones 50 sqm</p> <p><b>Performance</b> Theatre 120 sqm Multi-use space 80 sqm</p> <p><b>Café and shop</b> Café 150 sqm Shop 120 sqm Public WC</p> <p><b>Back of House</b> Storage 250 sqm Offices 180 sqm Staff meeting rooms 70 sqm Staff kitchen and WC Loading bay</p> <p>Ideally adjacent to artistic, creative, educational and other charity organisations, or organisations with strong migration stories, to foster collaboration and partnerships and increase and diversify footfall. Proximity to Earl’s Court tube station is desirable.</p>
<p><b>Training and development for local people</b></p>	<p>The museum has had apprentices, some of whom are now employed. It supports and encourages local business development. As an example, the museum shop that accompanies the current exhibition about migrant entrepreneurs is a ‘Migrant Makers Market’ in which all items are made or brought by migrants, many of which are local businesses. At weekends the museum hosts drop-in workshops for local businesses featured in the exhibition and a Makers Market to demonstrate their products or engage in workshops.</p>
<p><b>Funding sources: capital</b></p>	<p>In discussion with several individual donors, lottery, trusts and foundations. Also have formal links to property developers and companies’ Corporate and Social Responsibility (CSR) budgets.</p>
<p><b>Funding sources: revenue</b></p>	<p>Funding is currently 50% trusts, 30% public, 15% major donors, 5% earned. Current sources include trusts that support museums, cultural activities, education, wellbeing, social cohesion and inclusion; public: Arts Council England, local authorities, government departments, academic funding from ESRC, AHRC and universities; corporate sponsorship: Landsec, Hogan Lovells and Allianz GI. Future museum business case assumes 50% of visitors paying and 50% concessionary or free.</p>
<p><b>Funding: other points to note</b></p>	<p>The location and vision for the permanent home must be sufficiently exciting to attract significant capital funding. A key consideration for the long-term revenue costs would be whether the building can be provided at a peppercorn rent.</p>

## Scenario 2

### Performing Arts Creative Space

**Note:** This scenario is based on information from a leading UK cultural organisation, and is anonymised for reasons of commercial confidentiality.

An internationally renowned orchestra, which performs at venues in central London and the South-East and also tours nationally and internationally, needs a new home base for rehearsals, recordings, learning activities and offices. If the orchestra established a home at Earl's Court, it would consolidate all of its other activities there, with the venue becoming a high-profile, creative hub for music. The anchor organisation would want its venue to be part of, and help create, a vibrant development offering other retail and catering opportunities.

In this scenario, the venue would include a large flexible hall that would be configured for rehearsals, recording and performances. It would be a permeable space, with views in from outside and a foyer/café space, opening up views of the work going on there. The orchestra would use the space for around 200-250 days a year, and it would be available to other organisations outside that time. Its flexibility would mean it could be set up for performances with an audience of up to 500, of chamber, jazz, contemporary and world music. The orchestra would organise its own performances in the space, including a lunchtime concert series as well as larger evening performances. It would also work with other groups who would use the space for their own concerts, with the result that the venue stages perhaps 100 performances a year.



*Henry Wood Hall, Rehearsal Space*

#### Strengths and opportunities:

- Innovative approach to a creative hub, with public access and potential for a wide range of additional uses
- High-profile lead organisation in residence for rehearsal and recording with significant reputation
- Commitment to tailoring programming and education work to the particular needs of the Earl's Court community, including use by local organisations for rehearsal and practice
- Seasonal availability to other music organisations for creative production, rehearsal or recording
- Seasons of varied musical performances for audiences of up to 500.

The orchestra would be committed to bringing different voices to the classical music scene and would respond to the interests of the Earl's Court community, reflecting local creatives, artists and audiences in its work. Its community work would provide a range of health, wellbeing and education benefits. This programme might include, for example, youth and community choirs, volunteering opportunities and skills training for employability. They anticipate about 150 people working regularly at the site, and the site would have a mix of evening and daytime use.

As well as the large multi-use performance, rehearsal and recording space, the venue would include practice rooms and education facilities which could also be hired by other users when not in use by the orchestra. The organisation is keen to be well-integrated into the local community, exploring what it means for an organisation with international reputation to have very local community connections which also shape its work.

We might expect the venue to be used by:

- Up to 100 music professionals rehearsing or recording regularly along with 50 support staff
- Local workers and school children viewing rehearsals or attending lunchtime concerts
- Local office workers and residents using the café, alongside the orchestra's musicians
- A portfolio of other performing arts organisations using the space for recording or other creative production
- People from throughout London and potentially further afield attending formal evening performances
- Local people for music lessons and practice.

There might be a range of relationships with local music businesses such as music teachers or musical-instrument sale, hire or repair.



*Orchestral performance*

## Detailed information for Scenario 2

<p><b>Summary</b></p>	<p>A creative hub for a major classical music organisation, providing rehearsal, recording and performance space which would be shared with other organisations and provide space for community activities such as local choirs and music workshops.</p>
<p><b>Types of activities and uses</b></p>	<p>The main space would be used by the anchor organisation for around 150 days per year for rehearsal and recording, much of which would be visible to the public from a viewing gallery or similar. For around 100 days it would be configured as a 500-capacity music performance venue. For 100-150 days it would be let to other organisations for rehearsal and recording, meeting a need identified by the Mayor of London's <a href="#">Cultural Infrastructure Plan</a>.</p> <p>The space could also be used for community and commercial events. In addition there would be rooms for music lessons and practice.</p>
<p><b>Busiest times and seasons</b></p>	<p>Activity would take place during the day and evening, but not beyond 11pm. The space would be used all year, with the main orchestra's use skewed towards the period September – May and other organisations having priority (but not exclusive use) from June - August.</p>
<p><b>Audience numbers</b></p>	<p>In the region of 25,000 a year, based on 100 performances a year with an average attendance of 250. Also people using the café, viewing rehearsals, and participating in learning sessions, music lessons and practice. More performances may be reached over a year, but this is first and foremost a rehearsal and creative space, and then a performance space.</p>
<p><b>Audience demographics</b></p>	<p>Projected at 70% London, 15% UK, 15% overseas, but note that these figures are not specifically adjusted for the Earl's Court location. The museum's subject matter and the locations it has used so far, such as shopping centres, have appealed to non-traditional audiences.</p>
<p><b>Community involvement</b></p>	<p>The orchestra wants to nurture community relationships that allow an international scale organisation to serve a hyper-local audience. They currently have projects with refugee musicians, for example, and would expand this, based on the interests of local communities. Local people could engage by becoming regular volunteer stewards, take part in a skills-based employability scheme, or participate in a community choir. Spaces would be available for community hire and they would tailor a school learning offer to meet local needs and complement existing provision.</p>
<p><b>Accommodation outdoor</b></p>	<p>Not required, although possibility to perform occasional small scale outdoor concerts if incorporated into the early design of the site would be useful.</p> <p>The orchestra envisages the entire building as a permeable space, designed to allow the public to see and understand the creative process, e.g. open rehearsals. Café and foyer area would operate as a public space, a social hub and an interface between the public and musicians.</p> <p>They see the South Bank Centre as a template, especially in the way that it supports insight into what's going on in the rehearsal space, with big screens. It would be helpful to be part of (and to help create) a vibrant development offering other retail and catering opportunities.</p>

<p><b>Core accommodation needs</b></p>	<p>Overall, a 3,300 sqm building including:</p> <p><b>Main studio space</b> 12m-high, 20mx40m for rehearsal and recording venue, also configurable as a performance venue for an audience of 500. In a part-basement space if necessary (avoiding or mitigating noise from nearby tube lines), but there is a requirement for natural light and public visibility (e.g. viewing windows/gallery)</p> <p><b>Education &amp; Community Suite</b> total 400-500 sqm, including a double-height studio space and a number of break-out rooms</p> <p><b>Music Support Suite</b> total 800 sqm to include practice rooms, percussion suite, music library, archive, musicians' wellbeing space, storage</p> <p><b>Public café</b> and foyer spaces plus green rooms c500 sqm</p> <p><b>Offices</b> c650 sqm</p> <p><b>Plant</b> up to 500 sqm depending on facilities in any surrounding buildings.</p>
<p><b>Other accommodation requirements:</b></p>	<p>Ideally a five-minute walk to a tube station, but some distance from tube lines desirable to reduce cost of necessary noise mitigation. Loading bay, with frequent (often daily) truck access. Some car parking spaces for musicians with large instruments (e.g. harps) would be optimal.</p>
<p><b>No of staff/freelancers on site</b></p>	<p>Up to 150 per day.</p>
<p><b>Training and development for local people</b></p>	<p>The organisation already offers mentoring and work experience on the back of house administrative aspects of orchestral work and having a base would increase potential for that. The organisation would look to establish a partnership with other organisations to give trainees/apprentices a greater range of experience. Opportunities for training schemes for front of house staff for example. Already have a good track record in a pre-conservatoire programme for musicians from communities who are under-represented.</p>
<p><b>Funding sources: capital</b></p>	<p>Strong track record in raising business and philanthropic support and is backed by a wide and influential range of UK-based and international donors. Eight-figure sum already raised.</p>
<p><b>Funding sources: revenue</b></p>	<p>Current activity is funded by 20% public funding from Arts Council England, 20% private sponsorship and philanthropy, 15% box office and 45% earned income from engagements and recordings. The organisation expects this model to remain broadly similar.</p>
<p><b>Funding: other points to note</b></p>	<p>It would be challenging to raise funding for anything other than a long-term lease (99 years plus) or for very high ongoing ground rents.</p>

## Scenario 3

### Music and Arts Centre

In this scenario, Troxy, a well-established venue in East London wishes to open a second venue at Earl's Court. Its current successful venue has a capacity of 3,000+, which is relatively large. For Earl's Court it would look at being in a building with a main venue capable of holding around 1,200 people, with one or two additional spaces with capacity in the region of 100-200, particularly to suit the needs of local and new performers. (Other organisations we spoke to identified the need in London for smaller and mid-size music venues).

For the comfort of patrons and nearby residents, the ideal building would have a good level of soundproofing, a loading bay, adequate space for indoor queuing, an adjacent semi-independent café/bar/restaurant with direct access to the main venue for ticket holders and ample cloakrooms and toilets.



Troxy Theatre, London, image from [troxy.co.uk](http://troxy.co.uk)

Troxy would like to be located alongside other cultural, retail and catering businesses rather than existing in isolation (also see scenario 4 below). As well as creating a more vibrant and interesting area, the presence of other arts organisations is likely to lead to interesting and distinctive collaborations. Hosting the work of local cultural organisations, or partnering with them is appealing to the anchor organisation.

### Detailed information for Scenario 3

<p><b>Key characteristics</b></p>	<p>Venue primarily for music, typically well-established, touring acts not yet ready for venues of 3000 capacity, with smaller spaces for new artists, comedy nights, open mic nights, community organisations and private events for local people. The main venue could also host film, award ceremonies and corporate events. There would be an open foyer and adjacent restaurant.</p>
<p><b>Relevance to Earl's Court</b></p>	<p>Earl's Court has a rich and diverse music heritage, from being the launchpad for artists such as Freddie Mercury and Queen, to jazz and comedy. Major record labels are still based nearby in Kensington. A venue focused on music, comedy and other performance would therefore be fitting for an area with a heritage and legacy of supporting new as well as established musicians.</p> <p>Troxy says, "Earl's Court needs a music venue! This is an amazing opportunity to create one as part of a mixed cultural area. You can plonk a venue anywhere but it's more exciting to do it as part of a wider centre for arts and culture. It's great to mix as part of an overall area with shops, cafés, bars, art galleries rather than only adjacent to flats and a post office."</p>
<p><b>Types of activities and uses</b></p>	<p>Music would be the main focus - probably about 40-50%. Other activities: film, event hire, conferences, club nights, book launches, drag, comedy. The smaller spaces would suit comedy, open mic, new artists, community organisations and private events such as birthday parties.</p>
<p><b>Busiest times and seasons</b></p>	<p>Busiest time for performances would be evening, 7-11pm; at the current venue, corporate events are often daytime and there are some daytime events such as Christmas-season film shows. Going through the week, Sunday is the quietest day and Saturday the busiest. July and August are quiet months for live music because of summer festivals. January tends to be quiet, too. The café/bar/restaurant could attract an all day custom, as well as being somewhere for evening audiences who arrive at, say, 5pm before a performance.</p>

<b>Audience demographics</b>	<p>The programme would be varied and this would attract a broad audience. One show might be for under 18s, the next day could be all over 40s. At the existing venue, for public ticketed shows, 75% of the audience on average is from London, 15-20% from within 10 miles of London, and the remainder from elsewhere in the UK and abroad. The current venue is known as a safe space for LGBTQ+ and has quite a lot of East European acts, reggae and other Caribbean acts.</p>
<b>Audience numbers</b>	<p>At the existing venue with larger capacity but only a single space, annual attendance was 180,000-200,000 pre-Covid.</p>
<b>Community involvement: local</b>	<p>Community use at the current venue is limited as the space is so large but it does include a small room where, for example, the residents' association holds meetings. The Earl's Court venue could host community choirs, dance lessons and perhaps music studios, where known artists could engage with young people in the day and perform in the evening. The existing venue hosts end of year concerts for schools and a music college end-of-year party.</p> <p>A more versatile space could, for example, host a dance school annual show, or launch the work of creatives. More flexible spaces give more opportunities for working with other organisations.</p>
<b>Core accommodation needs</b>	<p>Overall total space would be 1000-1500 sqm, based on 0.3 sqm per person at concert; 0.6 sqm per person for club night, giving around 600 sqm for the main space. Additional spaces with a capacity of 100-200 would be in high demand. The entire venue needs to be as accessible as possible for all abilities. There needs to be:</p> <ul style="list-style-type: none"> <li>• a good journey to the venue, and space within the venue for undercover and safe queueing, wide corridors, cloakroom, box office</li> <li>• ample service space for bars, lots of toilets, and a self-contained café/restaurant/bar with direct access to the venue for ticket holders</li> <li>• backstage dressing rooms, showers, green room and production offices</li> <li>• ideally secure bicycle storage and easy truck access.</li> </ul>
<b>Outdoor accommodation</b>	<p>An outdoor space would be good for smokers and people wanting a quiet chat/drink.</p>
<b>No of staff/freelancers on site</b>	<p>For a sold-out 1200 capacity event there would be 40-50 staff working as cleaners, security, and bar staff. The regular staff level would be around 10 plus extra for catering, music studios etc, perhaps giving 20-25 in total.</p>
<b>Training and development for local people</b>	<p>For a sold-out 1200 capacity event there would be 40-50 staff working as cleaners, security, and bar staff. The regular staff level would be around 10 plus extra for catering, music studios etc, perhaps giving 20-25 in total.</p>
<b>Funding sources: capital</b>	<p>Ideally the venue would be built to shell and ideally first fit out stage with plumbing and basic power. The venue would then undertake and commercially fund design of spaces, pa, lights, trussing, etc.</p>
<b>Funding sources: revenue</b>	<p>The venue would run at a profit. (The existing venue had Arts Council cultural recovery funding £630k which was invested back into improving the space, including redoing the stage so it has much greater capacity, restoring the foyer, and upgrading ventilation).</p>
<b>Funding: other points</b>	<p>Troxy is viewing it as a profit-making commercial venture, but for that to work there needs to be a long enough lease and adequate investment in the building.</p>

## Scenario 4

### Creative Hub / Cultural Campus

This scenario brings together several cultural facilities, all with an emphasis on skills development and creative production. The participating organisations might include some or all of:

- English National Ballet School, which prepares the finest young dancers for a lifetime of achievement, providing world-class training, education, pastoral care, and performance opportunities
- ACAVA, who provide artists' studio space in 20 buildings in London, Essex and Stoke-on-Trent and offer skills development and run a range of creative projects for families and others
- Morley College, who are interested in an esports facility, combining skills development and a space for hosting competitive live esports team events, which attract big audiences in Europe & Asia and are growing quickly in the UK
- Intermission Youth, who use theatre to give young people the tools to make positive choices, to become the best version of themselves.

Establishing a group of organisations such as these in a shared space, in a group of linked buildings with some centrally located shared facility, or distributed across an area of the new development, would make Earl's Court a centre for creative work and artistic production, bringing people working in culture to the site. Their presence would invigorate the development as a whole and form a basis for future collaborations with other tenants of the site.

Furthermore, bringing together a range of organisations who are working on skills development in different ways would bring different kinds of people together, with different talents and life experiences, creating an innovative and unique learning environment. Some of the participants, such as the dancers at the English National Ballet

### Strengths and opportunities:

- Brings large numbers of students and creative practitioners to the site, at least five days a week and throughout the day
- Good opportunities for local people, both for formal skills development and for getting bite-sized tasters of the kinds of work being developed there
- A wide range of art forms, catering to a range of tastes and different audiences and bringing potential for collaboration and new ways of working
- Potential to create positive perceptions of Earl's Court as the jumping off point for successful careers and new directions.

School or the artists using one of ACAVA's studios, would be committed to a professional career in the arts or culture. Others would be at an earlier stage of training, or might just be exploring how they might get involved in cultural and creative careers.

This scenario could serve a very wide range of creative practitioners, especially if it includes an organisation such as Intermission Youth, which has a focus on empowering young people, who have faced challenging circumstances. This scenario would combine these organisations creatively into more than the sum of their parts, providing space and a platform for them to come together and share ideas, innovate, create, collaborate and work with each other and the local community.

A large-scale, flexible shared space would be required which could be used for rehearsals, performances and events. There would also be a mix of smaller spaces, some of which would be shared, such as education and practice rooms, and some tailored to particular needs. (For example, the English National Ballet School would have specific requirements for its dance studios.) The range of users would mean that the spaces would be animated for much of the day and evening. It is possible that other performing arts organisations such as the Finborough Theatre or the 606 Club could also be shared users of the larger space, performing there in the evenings. There would also be demand for retail and food and beverage provision, which could be provided within the hub buildings but also enhance the demand in the surrounding area.

A creative hub combining a range of organisations committed to training and skills development would bring in creative practitioners and audiences to Earl's Court from across London, and provide important opportunities for local people. It would establish Earl's Court as a creative incubator, launching careers and fostering talent. Over the longer term, it could nurture generations of creative practitioners who think of Earl's Court as the place their careers began, which could transform perceptions of the whole neighbourhood.



606 Club exterior, © 606 Club

### **606 Club**

As an example of a tenant to complement a creative hub and interested in being part of the Earl's Court Development, the 606 Club would bring evening audiences. Currently located on Lots Road, within Kensington & Chelsea, the 606 Club is one of the oldest continuous running live music venues in London, in operation since 1976 and at its current venue since 1988. It promotes live music seven nights a week, 50 weeks a year, offering a mix of Jazz, Soul, Gospel, Indie, singer/songwriter, Blues, R&B, Latin and World music.

It has its own Gospel Choir and is embedded in the local community, working with organisations across the area for many years. It is a financially self-sufficient organisation, with a strong track record in inclusion and broadening audiences. Its established, varied offer for an evening audience could complement a venue with primarily daytime use such as a museum or creative hub.

## Detailed information for Scenario 4

<p><b>Summary</b></p>	<p>A museum with exhibitions and extensive learning, participatory and training programmes, ideally complemented by a music or theatre venue to attract evening audiences.</p>
<p><b>Relevance to Earl's Court</b></p>	<p>The mixed use builds on the tradition of the site with its history of playing host to many different organisations and art forms and its tradition of showcasing innovation in exhibitions.</p>
<p><b>Types of activities and uses</b></p>	<p>This would vary depending on the organisations involved; the four discussed here would offer: professional and community dance training; theatre workshops and performance, with a focus on young people; esports/gaming; and artists' studios/creative workspace. Some of the spaces could be shared. There would also be potential for a public café or cafés which could be run as social enterprises by one or more of the participating organisations and include training opportunities.</p>
<p><b>Busiest times and seasons</b></p>	<p>Training and development and creative work would mainly take place during the day, with performance and events taking place in the evening, meaning activity would take place for much of the day. There would be a break in some of the training uses over the summer, giving the possibility of the spaces being used for summer schools or Festivals by hub members and others. (Intermission Youth Theatre already runs a summer school.)</p>
<p><b>Audience numbers</b></p>	<p>Between 200 and 300 students would attend each day.</p> <p>Public audiences would depend on the pattern of performances and events, but there might be 50 - 100 events each year, with an average audience of 250, giving a total of 12,500- 25,000. Small scale exhibitions might in total attract 20,000 visitors a year. Festivals might attract significantly larger numbers.</p>
<p><b>Audience demographics</b></p>	<p>The training work of the organisations sharing the hub would have a strong focus on young people. Intermission Youth Theatre serves disadvantaged young people, and prioritises a local audience. ACAVA and the English National Ballet School have existing links to West London, which they want to build on, and ACAVA has an extensive programme of creative activities for local people, including community makerspaces and creative activities designed to address loneliness or trauma. Morley College has national and international ambitions for the scale and reach of its esports offer.</p>
<p><b>Community involvement</b></p>	<p>There would be a strong offer from Intermission Theatre, whose mission is around using theatre to transform the lives of young people from diverse backgrounds - their expertise would enable the other organisations in the hub to build stronger links with these audiences. There would be strong links to Further and Higher Education, with education provision central to three of the four potential tenants included here.</p>
<p><b>No of staff/freelancers on site</b></p>	<p>100 - 200 staff, freelancers and volunteers, across the participating organisations, including artists working in the studios.</p>

<p><b>Core accommodation needs</b></p>	<p>This would be scalable, depending on the mix of organisations involved, who would all have their individual needs and could also share some facilities. Alternatively, they might have separate buildings. As an example of a single facility for all four organisations, there might be an overall need for 3200 sqm as follows:</p> <p><b>Performance space:</b> a flexible space of at least 800 sqm to accommodate a range of types of performance and events.</p> <p><b>Studio and workshop space:</b> at least 20 workshop and studio spaces, with a range of different sizes, with natural light for artists' studios. Total floorspace at least 500 sqm.</p> <p><b>Exhibition space shared between users:</b> 300sqm.</p> <p><b>Relaxation and social space for practitioners and participants:</b> at least 200 sqm.</p> <p><b>Office space and other ancillary space (such as a creche):</b> 400 sqm.</p> <p><b>Technical space, such as storage and set construction:</b> 400 sqm.</p> <p><b>Café and foyer space:</b> 600 sqm.</p>
<p><b>Accommodation outdoor</b></p>	<p>Three of the four featured organisations are interested in outdoor performing and exhibition space, with a particular focus on wellbeing. Potential to use space elsewhere in the development for festivals and outdoor performance. For some organisations programmes include work with a focus on biodiversity and the climate crisis, so the use of outdoor space is important. The café should work as a social and community hub, enabling connections between site users and local residents and workers.</p>
<p><b>Other accommodation requirements</b></p>	<p>Public transport links are key. Access for service lorries, scenery and set construction (including get-in and get-outs), as well as good parking facilities.</p>
<p><b>Training and development for local people</b></p>	<p>Training and development is the raison d'être for this proposal, with some opportunities specifically focused on local people.</p>
<p><b>Funding sources: capital</b></p>	<p>This would vary between different organisations and is likely to include a combination of lottery, public, corporate sponsorship, individual donors and trusts and foundations.</p>
<p><b>Funding sources: revenue</b></p>	<p>Between them, the organisations have a rich mix of funding sources, with income from trusts and foundations, philanthropists, NHS funding for therapeutic work, student fees, public funding and earned income from consultancy and ticket sales.</p>

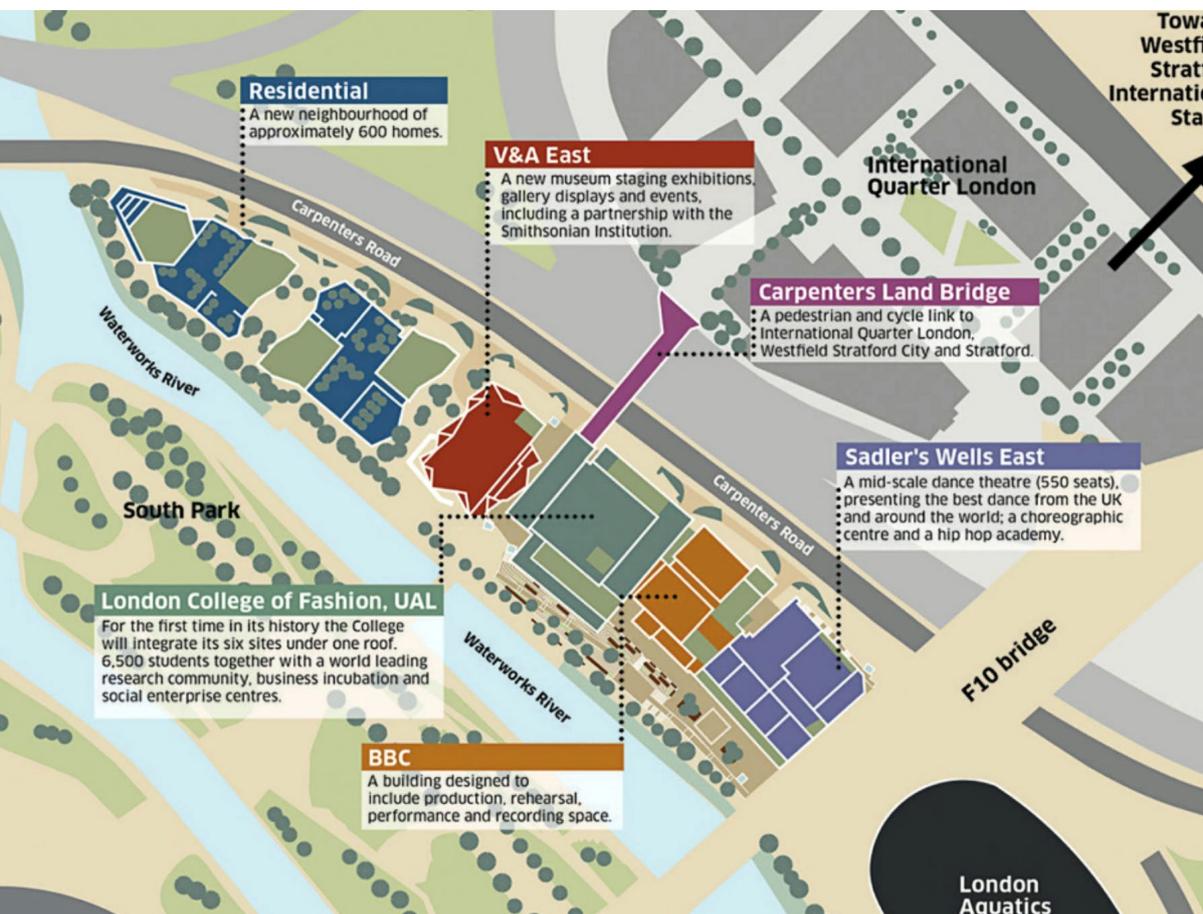
## Insights from other developments

### Case study 1 - East Bank

With an investment of £1.1 billion from the Mayor of London, East Bank has been described by the Mayor as the ‘most significant investment in London’s culture since the legacy of the 1851 Great Exhibition.’

Occupying part of the 2012 London Olympic site, East Bank will see University College London’s [UCL East](#) and University of the Arts London’s [London Fashion College](#), sit alongside the cultural powerhouses of [Sadler’s Wells](#), [BBC Music](#) and the [V&A](#). The site will also accommodate 600 homes as part of the commitment to build thousands of homes across the former Olympic site. Work began in autumn 2019, following government announcements in 2013 about the V&A and UCL.

The gross external area will cover 73,000 sqm across the four cultural/educational buildings, with 2,200 sqm for retail and catering and a further 63,000 sqm of residential accommodation. It is anticipated that East Bank will bring in an additional 1.5m visitors, generate jobs and educational opportunities, and provide high quality public spaces.



East Bank Area Map, © O'Donnell and Tuomey



**2500**

jobs  
created



**1.5m**

visitors from  
around the world



**1.5bn**

to the  
economy



**10000**

student  
attending

To help embed East Bank into the local community and the four boroughs it straddles, a charity, Foundation for Future London, was established to raise and distribute funds. Balancing a place of international appeal with the needs of the locality is seen as a key challenge by the foundation. Westfield Stratford City, as a founding partner in the charity, committed £10m to kick start funding to resource arts, training and business projects with local community groups and schools.

The UCL East campus will open its buildings in autumn 2022 with the campus offering new degrees and providing research, teaching, arts, and exhibition spaces. Creating an intersection between academic research and public accessibility offers UCL opportunities for [Public Engagement with Research \(PER\)](#) - a key funding driver for academic research, and will enable the university to contribute to placemaking by enabling partnerships and collaborations with local schools, community groups and charities.

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We are developing the content of some new modules we will be launching to provide meaningful opportunities for the community to work with us, whether this is on research projects or outreach activities. We are using UCL East as a catalyst for positive change and developing a new approach to community engagement.

Professor Paola Lettieri,  
Director of UCL East

The largest building, the **London College of Fashion** will create a single campus bringing together all students and staff together. Opening in 2023, its new facilities will include public spaces displaying work, as well as a café and spaces for community events and classes.

The **BBC Music Studios** are due to open in 2025, providing 8,500 sqm of space. The new building is effectively a relocation of the BBC's Maida Vale Studios. The recording and rehearsal studios will house live and recorded music sessions for Radio 1, 2, 3 and 6. The BBC Symphony and Concert Orchestras and the BBC Proms team will be based there, as will Radio 3 New Generation Artists. It will have a symphonic hall sitting adjacent to recording studios for rock and pop music and will be able to accommodate an audience of 300 people. Community partnerships and relationships with schools are cited as a key factor for the move.



BBC Music Studios, © Image Allies and Morrison



Sadler's Wells East, © Image Allies and Morrison

**Sadler's Wells East** will open in 2023 offering a new 550-seat theatre. It will see the development of a new Hip Hop Theatre Academy and Choreographic School with dance studios, and facilities for training, creating and rehearsal. As with the other tenants, community is a key focus and its large open foyer will be designed to be used by all as a space for meeting or performance.

**The V&A East** will contain galleries for permanent display and temporary exhibitions and will create a collection and research centre. Described as an ‘immersive’ experience, this will be a ‘creative sourcebook for all, from school pupils and students to makers, creatives and researchers, as well as local communities and businesses, and visitors from across the country and around the world.’ Further, it will be ‘more than just a museum or collections store, it will be a creative campus and social space embedded within its local community, focusing on equipping young people with the interest, knowledge, and skills they need to flourish creatively’.



*The V&A East, © O'Donnell and Tuomey*

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**My desire is that not only will big stars be broadcasting from our studios but that we'll have inspired local talent to work with the BBC on their own doorstep.**

Tim Davie,  
Director General BBC



Bankside Map, © Helen Page / Travel Signposts

## Case study 2 - Bankside

Established in 2005, [Bankside London](#), a one-and-a-half mile stretch of the south bank of the Thames, is run by not-for-profit company, Better Bankside, which was one of the first Business Improvement Districts (BIDs) in England. Income of around £2m is generated every year from local businesses to develop projects and services for the neighbourhood. The first proposals for redevelopment of the Bankside area were put forward in 1947 as part of the revitalisation of the South Bank, according to [Stephen Murray](#).

**Bankside's cultural offer is diverse. It includes, among other venues:**

[Tate Modern](#) - one of the world's leading art galleries housed in the former Bankside Power Station holding significant collections of modern and contemporary art with exhibitions, events, retail and catering.

[Shakespeare's Globe](#) - a historic reconstruction of the original theatre that hosts a highly popular summer season, with guided tours for visitors taking place throughout the year and an education centre.

[Omeara](#) - a 320 capacity live music venue.

[Borough Market](#) - run by a charity, the market describes itself as 'a world-class produce market'. Until a few decades ago it was a wholesale market but it has evolved to become a significant attraction to foodies from all over the world.

[Golden Hinde](#) - a full-scale reconstruction of Sir Francis Drake's ship famed for its circumnavigation of the globe 1577-80, which offers visitors history and educational programmes, as well as escape rooms, concerts, and sleepovers.

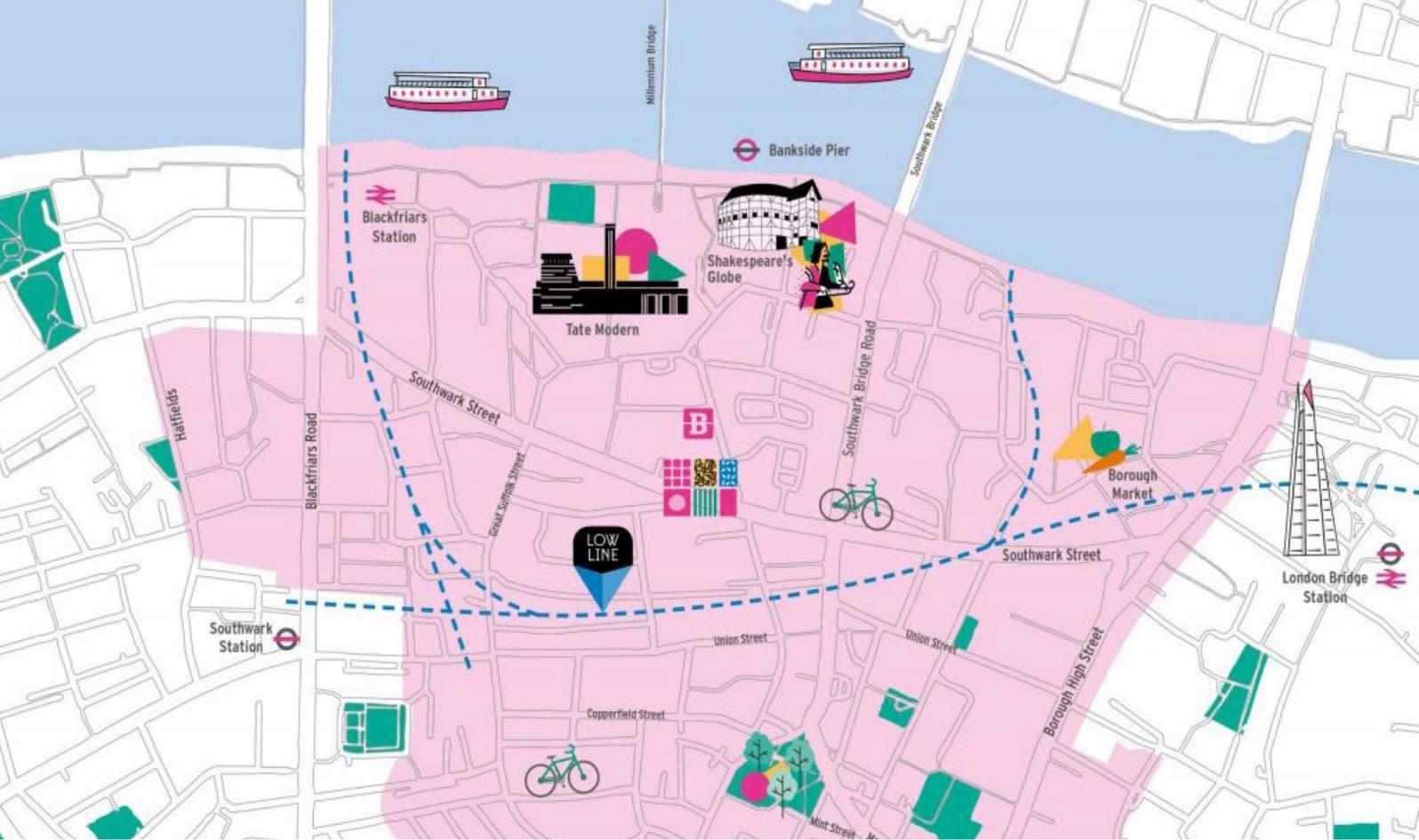
[Jerwood Space](#) - a gallery with a programme of contemporary art and event, and an independent coffee shop.

[Cervantes Theatre](#) - run by the Spanish Theatre Company, bringing Spanish and Latin American culture to its audiences with performances in both Spanish and English.

[Menier Chocolate Factory](#) - located in a former chocolate factory the off-West End venue offers a theatre, restaurant, bar and rehearsal space, staging plays, musicals, live music and comedy.

[Union Theatre](#) - an award-winning off-West End fringe theatre.

Tate Modern and Shakespeare's Globe are the heavyweight cultural anchors, bringing in visitors from across the UK and the world to Bankside. The cultural offer is supported by a range of shops, restaurants and bars, and hotels which cater for all price-points - from destination and boutique to budget.



Bankside Map, © Better Bankside

The Bankside website includes resources for visitors, such as downloadable Area Guides.

[The Low Line](#), a take on New York's High Line, leads visitors on a walk through the Victorian viaduct that threads across Bankside, London Bridge and Bermondsey. The Low Line is also bringing new businesses to the area and aesthetically revitalising the area.

[The Relationship Between Organisations and Local Creative Industries](#) report observes that creative businesses have often said that being close to the cultural venues at Bankside is a key draw for their employees and that they had actively 'moved here from other parts of London because of the excellent transport links and attractive office space'. Around 7% of London's limited companies are located within the Bankside area. [Workspace](#) says Bankside offers good networking opportunities through the close co-location of lawyers and financiers with designers and creatives.

Bankside has been in operation for over 20 years and provides an excellent example of the potential impact of culture-based redevelopment, in particular the attractiveness of the cultural organisations to visitors and new workspaces bringing in smaller businesses. The area has seen considerable gentrification through the addition of up-market warehouse conversions and new apartment developments since the mid-1990s. Some social housing remains, including the Peabody estate and Sumner Buildings to the south-east of Tate Modern for example.

Nevertheless, [The Relationship Between Organisations and Local Creative Industries](#) suggests that rising housing prices have pushed out many local and older residents, including creative professionals, who have had to move to more affordable parts of London. Furthermore, there are partly empty offices and residential accommodation. This may be because these buildings are owned by international investors who don't reside in London, representing an example of super-gentrification.

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**We are driven by the belief in the power of creativity to bring people together, unlock potential and spark positive change in the world.**

### **Case study 3 - The Riverside Studios**

Originally a former Victorian iron works, the site was converted into a film studio in 1933 by the Triumph Film Company and saw the production of many British film classics. In 1954, the studio was taken over by BBC Television and converted into the country's first purpose-built television facility, producing iconic television such as Hancock's Half Hour and Dr Who. Following the BBC's departure in 1974, the building opened as an arts centre in 1976 quickly gaining a reputation for excellence, innovation and experimentation.

The Riverside Studios became famous for high quality contemporary productions, as well as for being one of the first venues to establish a truly international programme of international theatre, dance, visual art, television, comedy and music, bringing to London some of the best productions and companies from around the world, often for the first time.



*Riverside Studios Painting, © Annie Ralli*

The Studios are run by the Riverside Trust, a charitable entity, set up in the 1970s by Hammersmith and Fulham Council. The organisation is not publicly funded and operates on a model that uses commercial revenue to support its charitable objectives.

In 2014 Riverside Studios closed for redevelopment, opening up on the same site in 2019 in a new 'Digital Arts Centre'. This centre now includes 'black box' style performance areas that are digitally enabled and connected to a central control room. This makes it possible to either record or transmit live work from the building to a global audience, helping Riverside to achieve its fundamental ambition of making high-quality arts accessible to all.

Riverside Studios offers three double-height TV studios, a media centre, 400-seat theatre, 200-seat cinema, enhanced public entertainment facility, bar, exhibitions and installations presenting contemporary art alongside the Studio's own historic heritage collection and archive across a 1.01 ha site, with a gross internal area of 33,500 sqm.

“

**I want to make Riverside a very serious producing venue that is devoted to the work that goes on in it, and I'd like to see us build up our relationship with the local community - we want to be a home to a lot of people that live around us.**

William Burdett Coutts,  
Chief Executive and Artistic Director  
of Riverside Studios



Riverside Studios, image from  
<https://www.wsp.com/en-KW/projects/riverside-studios>

Chief Executive and Artistic Director, William Burdett-Coutts, has said that an important element of the offer for him is in 'making what we do more accessible to the public'.

The programming offer is rooted within its community, as well as bringing new, international and cutting-edge theatre and performance to the site. For example, an innovative membership programme 'Dive in Members' aims to make Riverside Studios 'a home from home experience' with free community membership and free access to all 'Dive In' events including yoga, drama workshops, pop-up filmmaking workshops and photography workshops. Local residents are eligible for free Dive In membership if they are over 16 and one or more of the following criteria apply:

- Resident of Queen Caroline Estate, College Court, Peabody Estate, Guinness Trust, Ashcroft Square or Riverside Gardens
- They are in Council Tax bands A-D in Hammersmith and Fulham
- They are on Universal Credit and living in Hammersmith and Fulham
- Their child is on Pupil Premium in Hammersmith and Fulham.

#### Membership benefits include:

- Free access to all 'Dive In' events (with a guest)
- Invitations to regular free events (with a guest) e.g. theatre tickets, film screenings
- Concession price on all cinema tickets and £5 cinema tickets on Wednesdays
- 10% discount at the Bakery and Bar & Kitchen
- Invitations to free monthly members' screenings (with a guest)
- Dive In Newsletter with updates of what's on and other exclusive opportunities
- Dependents under the age of 16 entitled to enjoy all the benefits of being a 'Dive In' member.

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We're not a single genre building - the nature of the place is that we can do anything. We have very adaptable black box spaces which can be anything that your imagination wants them to be really. I don't want it to be like The Lyric or The Bush, I want it to have its own kind of feel, so at all levels, we are trying to make the place somewhere unique, with its own identity. 'Independent' is the word.

William Burdett Coutts,  
Chief Executive and Artistic  
Director of Riverside Studios



Riverside Studios, image from  
<https://assael.co.uk/portfolio/list/queens-wharf-riverside-studios/>

## Case studies: **Insights for Earl's Court**

These case studies demonstrate the diverse range of developments with cultural anchor tenants in a variety of cultural quarters across London.

East Bank and Bankside are significant in their size. They are large in scale, scope and investment with involvement from higher education institutions and cultural institutions of international repute and, because of these factors, perhaps might not be directly relevant to Earl's Court. What they do show is how important scale of ambition and vision is, alongside having the right partners on board to deliver the end product.

These case studies demonstrate that each development has a unique value proposition and Earl's Court is no exception. In being smaller scale, bespoke and offering connectivity between great culture and art and local people, Earl's Court can provide something different.

Bankside has made use of its 'Low Line', revitalising the local natural environment and enhancing previously aesthetically unappealing spaces. The platform over the West London Line railway at the centre of the Earl's Court development site, known as the 'Table', offers a tremendous opportunity.

The Riverside Studios is also based in West London and, while smaller in scale, offers a useful comparison to draw from. Riverside's Chief Executive and Artistic Director, William Burdett-Coutts has commented publicly on the challenges of redeveloping the much-loved

former studios with its notable heritage; "The old building had a very special atmosphere. It's one of those intangible things you can't quite put your finger on it, but people really loved it. I think it was the magic of all the different things it had done, and the legacy of all the different people that had worked there. That was almost the hardest thing in terms of creating the new building could we retain something of that feeling?"

There is a similar challenge here for Earl's Court as memories of its former glory days and the Exhibition Centre linger, meaning the new development needs to be mindful and respectful of the past, while looking to the future.

Local residents also comment on how the area has a distinctive and special neighbourhood feel. Combine this 'feel' of the place with memories of the former Exhibition Centre and associations with entertainment and cultural diversity which remain in the collective memory of non-residents as much as current residents and we believe that there is an opportunity to create a new development that is uniquely 'Earl's Court' in its essence.

This 'feel', together with the quality and reputation of the offer provided, will bring local people together, inspire pride in living somewhere with a more diverse and creative atmosphere and will create a more cohesive and engaged community. It will also inspire non-residents to visit so that they too can sample and enjoy the exciting cultural vibe and sense of community in the area.

## About Cultural Associates Oxford

Cultural Associates Oxford (CAO) offers a unique take on management consultancy, creating bespoke teams of experts based on our client's specific needs, drawing on years of experience from across the cultural, creative, business, and higher education sectors. We connect people and build relationships which transform leadership and organisational culture, enabling clients to redefine their purpose and values, develop entrepreneurial ways of working and thinking, encourage innovative partnerships and create new services and products for their audiences and customers.

More information about CAO can be found here - [www.culturalassociates.co.uk](http://www.culturalassociates.co.uk)

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*Painting by Chris Gollon, © Antony Di Blasio*

## About the authors



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**Maurice Davies** is a cultural consultant who leads, supports and develops museums, arts and heritage organisations. Until recently he was Head of Collections at the Royal Academy and Deputy Director of the Museums Association.



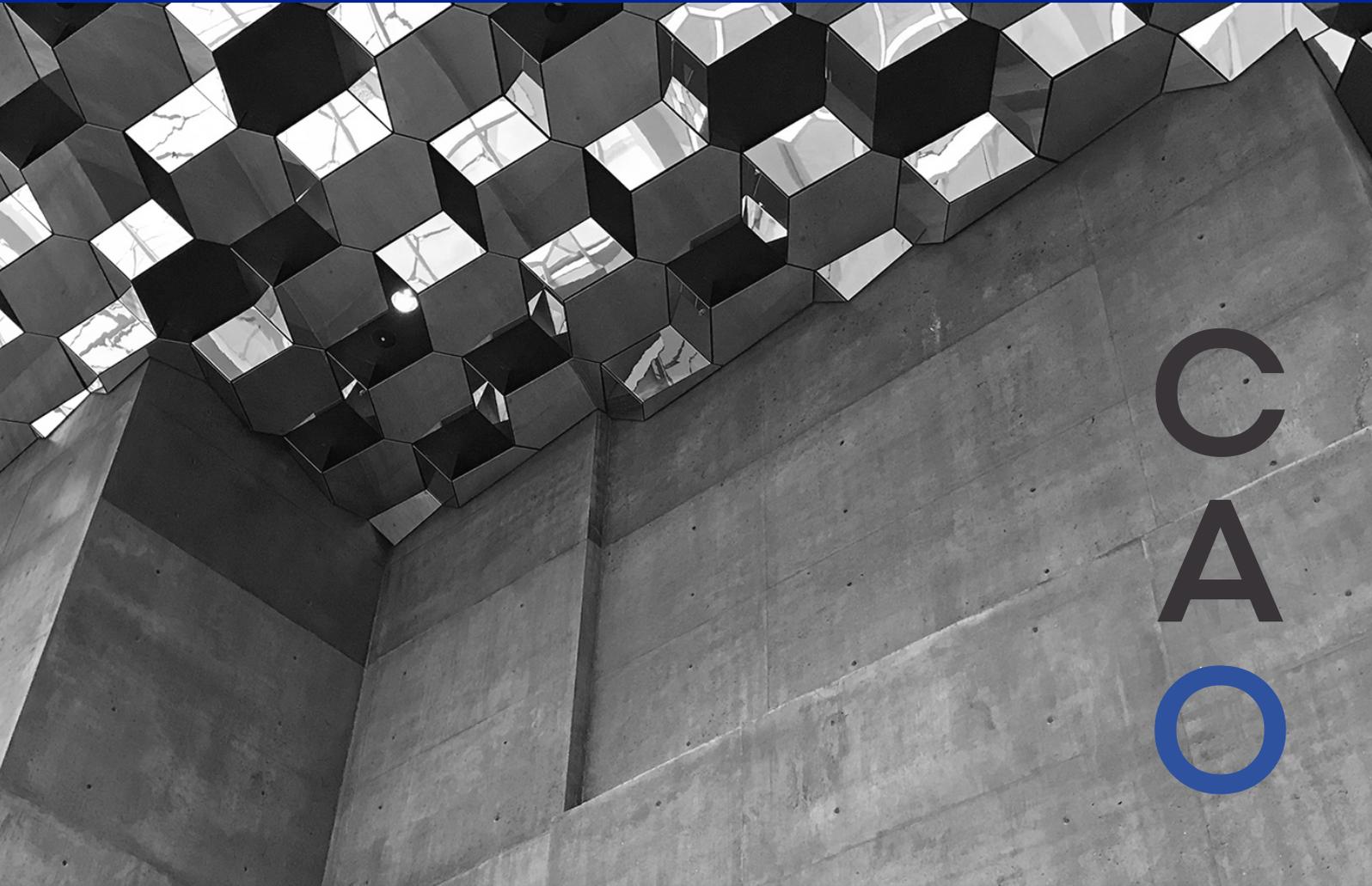
**Helen Wilkinson** works as a cultural consultant and recently played a strategic role as Business Transformation Director for the Council for British Archaeology and previously was Assistant Director of the Association of Independent Museums.

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