

EARLS COURT 

Cultural Strategy Revision 01

ECDC/ Sound Diplomacy
EC.PA.31-01
July 2025

The
Earls Court
Development
Company

Foreword

This Cultural Strategy updates and expands on the original July 2024 document submitted as part of the Hybrid Planning Applications for the Earls Court Development. It clarifies our vision, with further supporting evidence and updated policy context. It then sets out practical steps for creating an innovative cultural and creative neighbourhood, that will return Earls Court once more to an internationally-renowned landmark destination.

Our approach draws inspiration from Earls Court's rich heritage, a place known for spectacular showcases and daring feats of innovation. It also continues to reflect the wishes and needs of the local communities, many of whom still feel the impact of the loss of the Exhibition Centres.

This strategy sets out a critical path to creating, once again, a place with personality; bringing back that sense of excitement, and becoming a destination with broad cultural appeal. Somewhere that all feel included, and where they can 'discover wonder'.

We understand the significant role culture has to play in delivering successful and thriving places, both socially and economically, and are committed to delivering a neighbourhood that fulfils the opportunities of this complex strategic site for London - and rightfully puts Earls Court as a place back on the global map.

Specifically the strategy recognises:

- The significant contribution of creative industries to employment and economic growth in the UK;
- The critical role these industries play in London's economy;
- The value of London as a destination, from a visitor experience concept, and the associated benefits to its economy;
- The economic value and holistic public benefits specific to west London in support of the cultural objectives and policy of RBKC and LBHF.

In conclusion, this strategy provides clear evidence that developing a vibrant cultural and creative ecosystem at Earls Court will deliver significant benefits, socially and economically. This includes boosting local employment, attracting visitors, and supporting economic growth in line with London's broader strategic objectives.

The document will also set out how cultural facilities can be practically woven into the fabric of the neighbourhood, on spatial and typological levels, and meet and enhance both community and strategic needs.



The Lost Estate, Paradise Under the Stars.

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1 Introduction

1.0 Introduction



a-project

This Cultural Strategy Revision O1 has been prepared by a-project with ECDC / Sound Diplomacy to replace the submitted Cultural Strategy, July 2024. It has been updated to take account of amendments to the Proposed Development and respond to feedback in relation to the cultural land use strategy received from the Royal Borough of Kensington and Chelsea (“RBKC”) and London Borough of Hammersmith and Fulham (“LBHF”).

In July 2024, two Hybrid Planning Applications were submitted, one to RBKC (Reference: PP/24/O5187) and one to LBHF (Reference: 2024/O1942/COMB) in relation to the redevelopment of land bounded by West Cromwell Road, Warwick Road, Philbeach Gardens, Eardley Crescent, Lillie Road, Old Brompton Road, the West London Railway Line (“WLL”), and 1 Cluny Mews in RBKC (the “RBKC Site”) and North End Road, Beaumont Avenue, West Cromwell Road, the WLL, land comprising the Empress State Building (“ESB”), Aisgill Avenue, the former Gibbs Green School properties fronting Gibbs Green Close, and properties fronting Dieppe Close (the ‘LBHF Site’) which straddle the boundary between the two boroughs (together forming “the Site”). The Proposed Development will form the new Earls Court Development. The Hybrid Planning Applications are submitted on behalf of Earls Court Partnership Limited (“ECPL”) (“The Applicant”).

The RBKC Hybrid Planning Application is formed of detailed development proposals in respect of Development Plots ECO5 and ECO6 for which no matters are reserved (“RBKC Detailed Component”), and outline development proposals

for the remainder of the RBKC Site, with all matters reserved (“RBKC Outline Component”). The RBKC Detailed Component and RBKC Outline Component together are referred to as the “RBKC Proposed Development”.

The LBHF Hybrid Planning Application is formed of detailed development proposals in respect of Development Plots WBO3, WBO4 and WBO5 for which no matters are reserved (“LBHF Detailed Component”), and outline development proposals for the remainder of the Site, with all matters reserved (“LBHF Outline Component”). LBHF Detailed Component and LBHF Outline Component together are referred to as the “LBHF Proposed Development”.

Together the RBKC and LBHF Proposed Developments form the Earls Court Development which comprises the redevelopment of the Site.

The Earls Court Development will provide residential dwellings, purpose-built student accommodation, assisted living, workspace, culture, community, retail and leisure facilities alongside high quality public realm and open spaces.

The Proposed Development is currently anticipated to be delivered in eight main phases and over an estimated programme of approximately 19 years. The eight main phases encompass the full build out of the Proposed Development. The indicative development programme is based on the assumption that planning permission is secured in 2025. Elements of infrastructure works are expected to commence prior to Q3 2025. Where applicable, separate applications have already been

submitted or may be submitted for these works as described in chapter 5 and the Infrastructure Works section of the submitted Environmental Statement. The impacts of these works have been considered as part of the Environmental Impact Assessment (“EIA”) and in this document for completeness and robustness.

Therefore, for the purpose of the indicative development programme, the Proposed Development works are anticipated to be undertaken over 13 years for the Early Phases (completion targeted for Q2 2037) and 19 years for the All Phases (completion Q2 2043). First residential occupation is likely to be in Q1, 2031.

No significant delay is anticipated between the phases. However, realising vacant possession of the Lillie Bridge Depot is complex and whilst an indicative programme has been agreed with London Underground Limited (“LUL”), it is subject to ongoing review, detailed preparation and design, and additional consents. It may change and could delay vacant possession beyond the timescales currently anticipated.

Due to the above, the Hybrid Planning Applications consider and assess two different scenarios. These are:

1. All Phases: comprising the entirety of the Proposed Development. This is currently anticipated for completion by 2043.
2. Early Phases: Phases 1-4 (the ‘Early Phases’) are completed, but the Depot remains operational and is delivered to a different programme from that currently anticipated in the All Phases scenario.

This report considers each of these scenarios. For further information in relation to phasing and development scenarios, refer to the submitted Planning Statement and Environmental Statement.

Post-Planning Application Submission Amendments and Response to Consultation Feedback:

Since the submission of the Hybrid Planning Applications, consultation has been undertaken with LBHF, RBKC and relevant statutory and non-statutory consultees. As a result of the post-submission consultation feedback, amendments have been made to the Proposed Development.

These amendments can be summarised as follows:

- Amendments to Parameter Plans to reduce height of ECO3 by one storey, refine massing of WKO2 and other incidental modifications.
- Minor design updates to Development Plots within the RBKC Detailed Component (Plots ECO5 and ECO6) and LBHF Detailed Component (Plots WBO3, WBO4 and WBO5).
- Inclusion of additional and updated codes within the Design Code.
- Development Specification updates to reflect the above amendments.
- LBHF minimum residential unit number increased from 1,600 to 2,000 (proposed to be secured by an appropriately worded planning condition).

1.1 Cultural Strategy update

Culture at Earls Court

Key to the Cultural Strategy is to deliver an innovative Cultural and Creative neighbourhood, from art and performance within the public realm to a range of high-quality spaces for rehearsal, production and performance. The Earls Court Development would create an ecosystem of spaces and places that would deliver a cultural offer to enable the creation and delivery of cultural activity of international quality.

The submitted Cultural Strategy (July 2024) outlined the proposal to create an innovative cultural neighbourhood as part of the Proposed Development.

There is a strong policy basis for the delivery of culture as part of a mixed use scheme at a strategic scale - RBKC's adopted Earl's Court Placemaking Framework SPD set out an ambition to put Earls Court back on London's cultural map and create a vibrant destination for culture and LBHF's Cultural Strategy promotes the borough as a cultural destination and specifically identifies Earls Court as being critical to the development of the borough as a destination as one of the 4 themes of the LBHF Cultural Strategy (<https://www.wherethecultureconnects.org.uk/theme-1-destination-hammersmith-fulham>).

The purpose of this Cultural Strategy Revision 01 is to develop the strategic content of the document as well as to respond to specific feedback received from RBKC and LBHF with respect to the content of the submitted Cultural Strategy (July 2024). A schedule of comments and responses is provided in Section 3.8 below.



The submitted Cultural Strategy (July 2024) establishes the overarching vision and design intent for culture at Earls Court and provides a framework covering:

- Sitewide aspiration - strategic ambition and opportunity;
- Historical context and legacy - background to the identity and unique opportunity of the place;
- Context and opportunity - analysis of need, demand and engagement;
- Policy - summary of relevant policy and responses;
- Vision - overview of the design intent;
- Cultural Strategy - establishing the conceptual framework of delivering culture at Earls Court;
- Commitment - outline summary of the commitment to delivery.



The updated Cultural Strategy Revision 01 (July 2025) now builds off this vision and conceptual framework for culture and provides a replacement document that covers initially:

- A summary of the fundamental principles and objectives of the original document - vision, contextual analysis, conceptual framework and outline commitments for delivery.

This updated document then develops the content to:

- Respond to specific LPA feedback / review of the original submission;
- Extend the strategy with enhanced methodology, contextual analysis, updated policy review, assessment of spatial implications for varying forms of cultural typology, indicative testing of plot capacity and refinement of delivery objectives and ongoing occupier considerations;
- Incorporate additional content with regard to Public Art and the Night-time Economy.

1.3 Cultural Strategy vision

Defining the vision

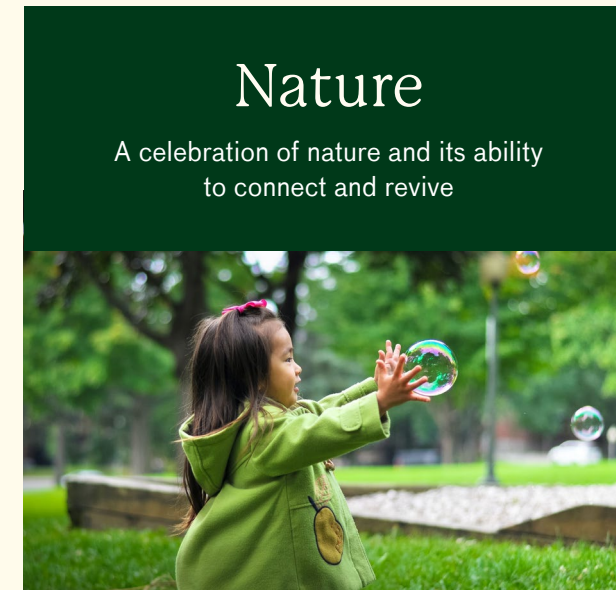
Culture is one of the four Place Pillars linked to the sitewide Vision to Discover Wonder at Earls Court and to deliver ‘a cultural ecosystem for the future of talent’. The sitewide vision is described in detail in the Design and Access Statement Vol. 1: Outline Component.

The Cultural Strategy therefore reflects the provision of cultural facilities as a core component of the overall vision for the strategic framework.

The strategy defines the conceptual framework for a cultural ecosystem that would deliver:

- 10 acres of outdoor space which can be transformed and used for seasonal events;
- 3 main cultural venues, around which culture and creatives can cluster;
- A carefully curated mix of c. 100 places to eat, drink or shop;
- Repurposing the existing Train Shed into an immersive food and cultural destination;
- A variety of flexible spaces of all sizes to produce, rehearse and create;
- A new flower amphitheatre at Warwick Square to celebrate the historic entrance from the east.

The vision to Discover Wonder at Earls Court evolved into a masterplan based around four place pillars which establish the ambitions for the place we want to create.



1.4 Defining culture at Earls Court

From cultural institutions to creative place-making

Key to the approach is a broader understanding of culture - understood not purely in terms of individual institutions but as a network. A creative neighbourhood that reflects an increasingly hybridised future for cultural and creative consumption and production.

The following summarises the key aspects of this approach:

- A traditional understanding of “cultural” use focuses on individual institutions and facilities for cultural consumption (venues, galleries, theatres etc.);
- Increasingly there is an opportunity to instead develop a more flexible and dynamic model of “culture” in its broader sense - a creative place that integrates facilities with the landscaped public realm and varied character of the strategic framework;
- At Earls Court the ambition is to develop a mix of uses and activities that shape a collective identity of a part of city - consuming and producing “culture” as an ecosystem that is responsive to its context. Enabling a variety of lived experiences - creating, producing and experiencing “wonder”.

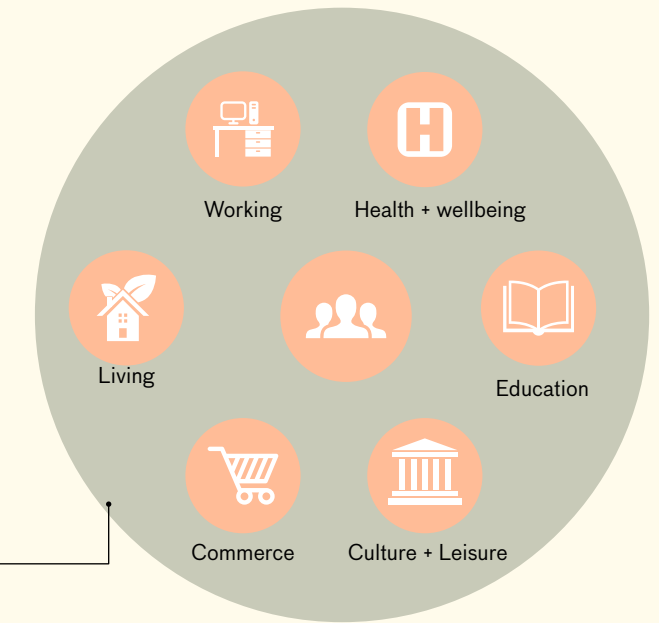
CULTURAL USE



- Conventional model of conceiving of “cultural” land use;
- Individual nodes of cultural institutions / facilities - transmitting preconceived “culture” for consumption;
- Isolated “parts” of a system.



CULTURAL AND CREATIVE NEIGHBOURHOOD



- Holistic environment (landscape / natural context / built context / public open spaces)
- Shaping “culture” and being shaped by “culture”

- Broader understanding of “culture” as the wider social, intellectual and creative capital of a diverse community specific to a place;
- Collective identity and evolving “way of life” - understanding, interacting, consuming and producing ideas, experiences and wonder as a networked “whole”;
- Interrelationships of a mixed-use creative place and the wider environment and narrative of the specific context.



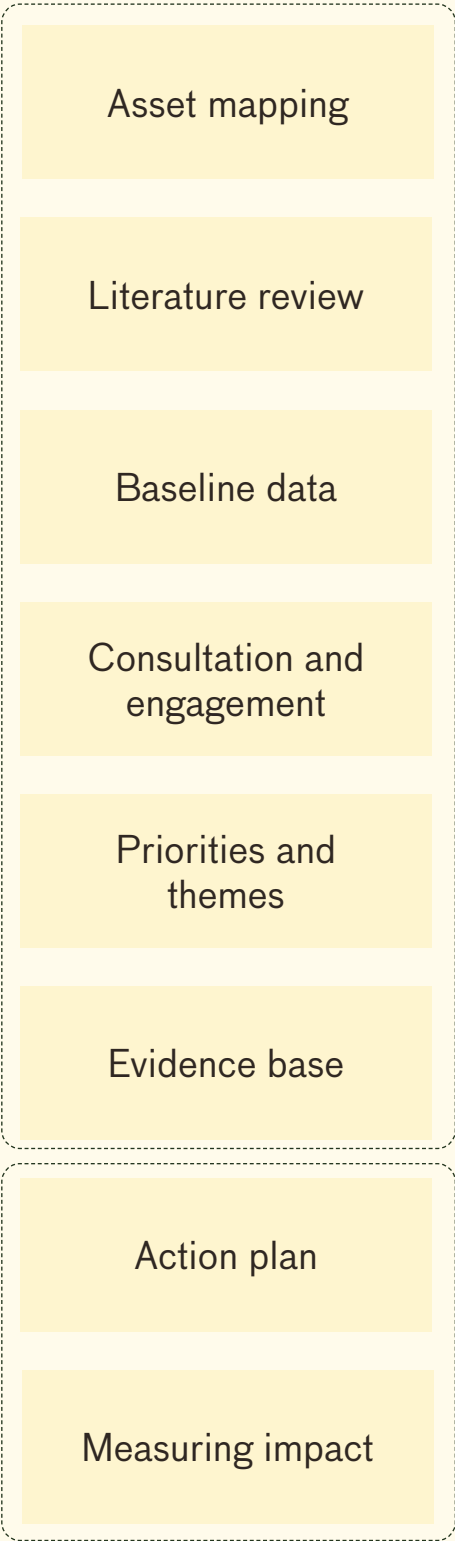
1.5 Developing methodology

From design intent to action plan

The Cultural Strategy is shaped by wider socio-economic analysis, contextual assessment, policy review and local consultation and engagement. This forms a robust framework for delivery, implementation and long-term review.

The adjacent diagram and below summarises the key steps that informs the preparation of the Cultural Strategy and shapes an approach to the long-term delivery and monitoring of implementation:

- Understanding the specific cultural context at Earls Court;
- A comprehensive review of the policy and guidance literature;
- A grounding in the existing profile of cultural provision;
- An integrated response to the outcomes of community engagement;
- A clarity of thematic priorities and strategic approach;
- A thorough assessment of supporting evidence and technical review of opportunity;
- A framework for implementation and delivery;
- A strategy for long-term stewardship and measurable impact analysis.



The Cultural Strategy begins by defining a clear understanding of the context and opportunity. This develops through an understanding of existing cultural provision, policy and guidance, contextual analysis and engagement. This shapes key priorities and themes that are underpinned by a clear evidence base.

With this foundation established, the Cultural Strategy then provides an extended technical and spatial review of the implications for the specific opportunity within the broader land use strategy of the Earls Court Development.

The Cultural Strategy will then provide a framework for subsequent design development, specific implementation strategies and the longer-term monitoring of the delivery of culture within a thriving neighbourhood.

The Earls Court specific Cultural Strategy methodology has developed with reference to supporting ACE / LGA guidance as well as the defined planning (national / regional / local) policy hierarchy and land use specific technical guidance literature (as outlined in Section 3).



The Cultural Strategy analysis should also be considered alongside the wider supporting documentation and socio-economic analysis of the Hybrid Applications e.g. Planning Statement, Public Benefits Statement, Social Value Statement, Town Centre Impact Assessment and Statement of Community Involvement, Design and Access Statement.



1.6 Integrated cultural analysis

Submission document context

The strategic framework is described in full in the Design and Access Statement Vol. 1: Outline Component - with a thorough explanation and justification of the proposed spatial configuration and land use allocation. In addition, key technical supporting documents further underpin the specific cultural provision proposals.

The adjacent overview of associated key planning documents of the Hybrid Applications identifies relevant analysis that supplements the cultural specific principles contained within the Cultural Strategy summarised below:

- Overview of historical context and legacy of place;
- Cultural context asset mapping and summary of community engagement (full details developed in the Statement of Community Involvement);
- Policy overview (full planning context identified in the Planning Statement and enhanced / updated in this document);
- Vision principles and cultural ecosystem / clustered design intent and approach;
- Indicative cultural scenarios (tested further through typological analysis, precedent and floorspace opportunity in detail in this document).



Public Benefits Statement

Content that identifies Culture as a vital part of the approach within an integrated public benefits strategy - with relevant analysis of the following:

- A description of Nature and Culture public benefits and the associated social value as identified by Sound Diplomacy strategic advice and Quod assessment (paras 5.17-5.26);
- Presentation of the methodology re. employment and Social Value (SROI - Social Return on Investment) by RealWorth (Appendix 1).



Social Value Statement

Content that develops the role of Culture within an holistic assessment of Social Value (OECD Dimensions of Wellbeing) - with relevant analysis of the following:

- Methodology of assessing Social Value and Social Return on Investment (SROI);
- Socio-economic context (paras 3.16-3.35);
- Consultation and engagement summary (para 3.52);
- Planning policy context (Appendix 1).



Town Centre Impact Assessment

Content that explores and demonstrates the appropriateness of the role and function of the Cultural floorspace being proposed in the context of a mixed-use neighbourhood - with relevant analysis of the following:

- A description of baseline data and market research by CACI (paras 3.19-3.21);
- Town centre planning policy framework (Section 4.0);
- Impact, sequential assessment and policy response of proposals (Section 6.0).

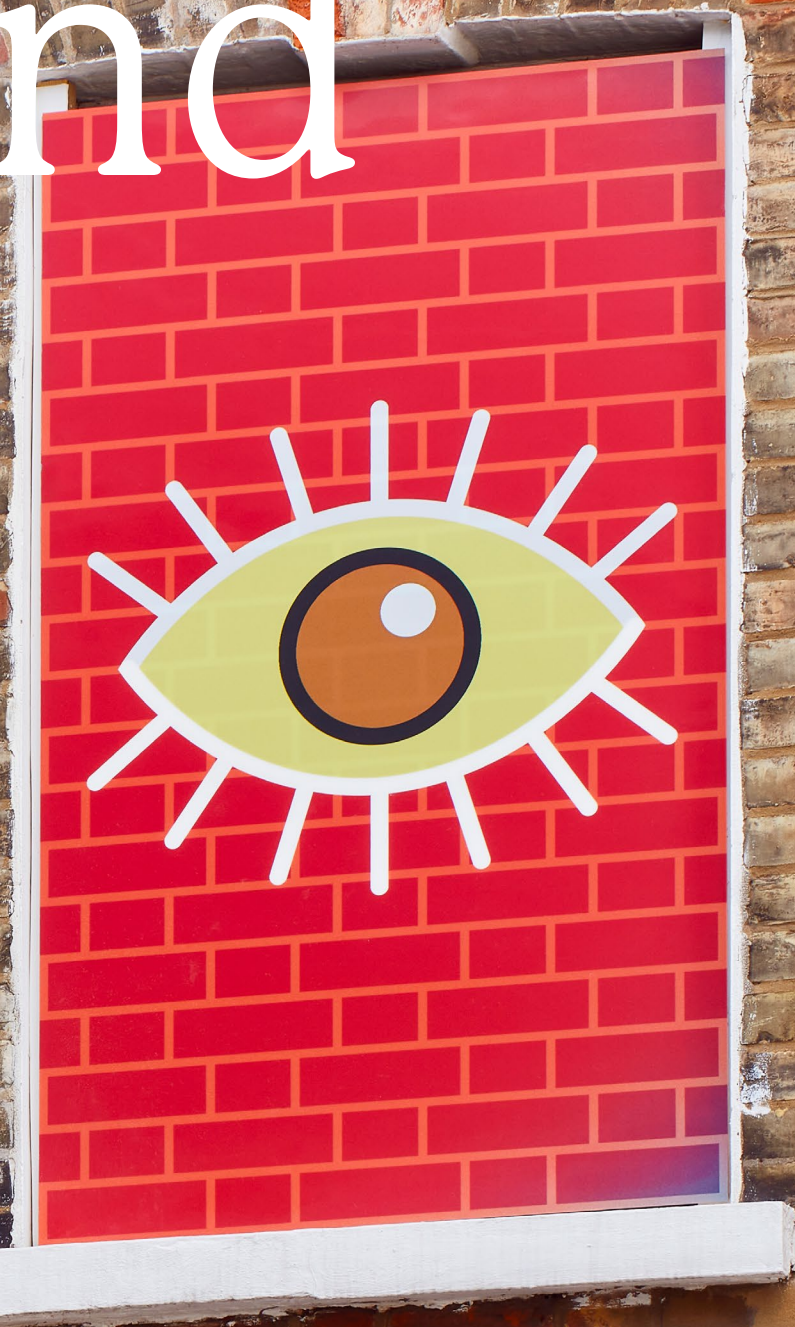


Planning Statement

Content that identifies Culture within the comprehensive planning context of the submission (national, regional and local planning guidance) - with relevant analysis of the following:

- Principle of development assessment (paras 7.4-7.18);
- Cultural land use assessment against policy (paras 7.114-7.127) alongside other land uses and SG uses (paras 7.172-7.175);
- Planning description of designed approach (paras 7.177-7.207) and the associated role of Cultural development as a core place pillar.

2 Context and Principles



EMPRESS PLACE SW6



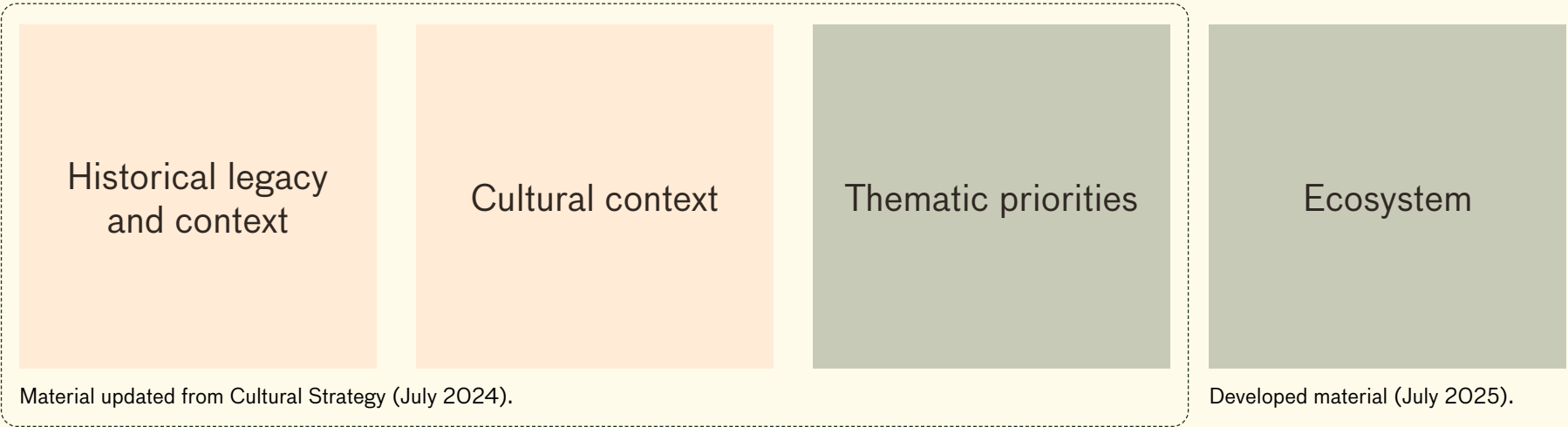
2.0 Introduction

Reviewing the historical context, cultural mapping and themes - and then developing the principles for the delivery of a thriving ecosystem

This section reviews and develops the contextual mapping and analysis as presented in the original Cultural Strategy (July 2024) and then outlines the key principles of an ecosystem and the dynamics relevant to the evolution of culture and creativity at Earls Court.

The content initially reviews the contextual basis of the Cultural Strategy (that outlined the historical context, cultural asset mapping and evidence base, community engagement and associated thematic priorities for the strategy).

From this baseline, the updated Cultural Strategy then develops the concept of an ecosystem approach. This section elaborates on the principles with an emphasis on a network of spaces and uses that amount to more than the individual parts and considers general principles of an evolutionary process. It also summarises principles of an ongoing feedback loop that continues to reshape a cultural identity as a place matures over time within a wider neighbourhood and London context to deliver a varied and thriving urban environment.



2.1.1 A cultural pioneer

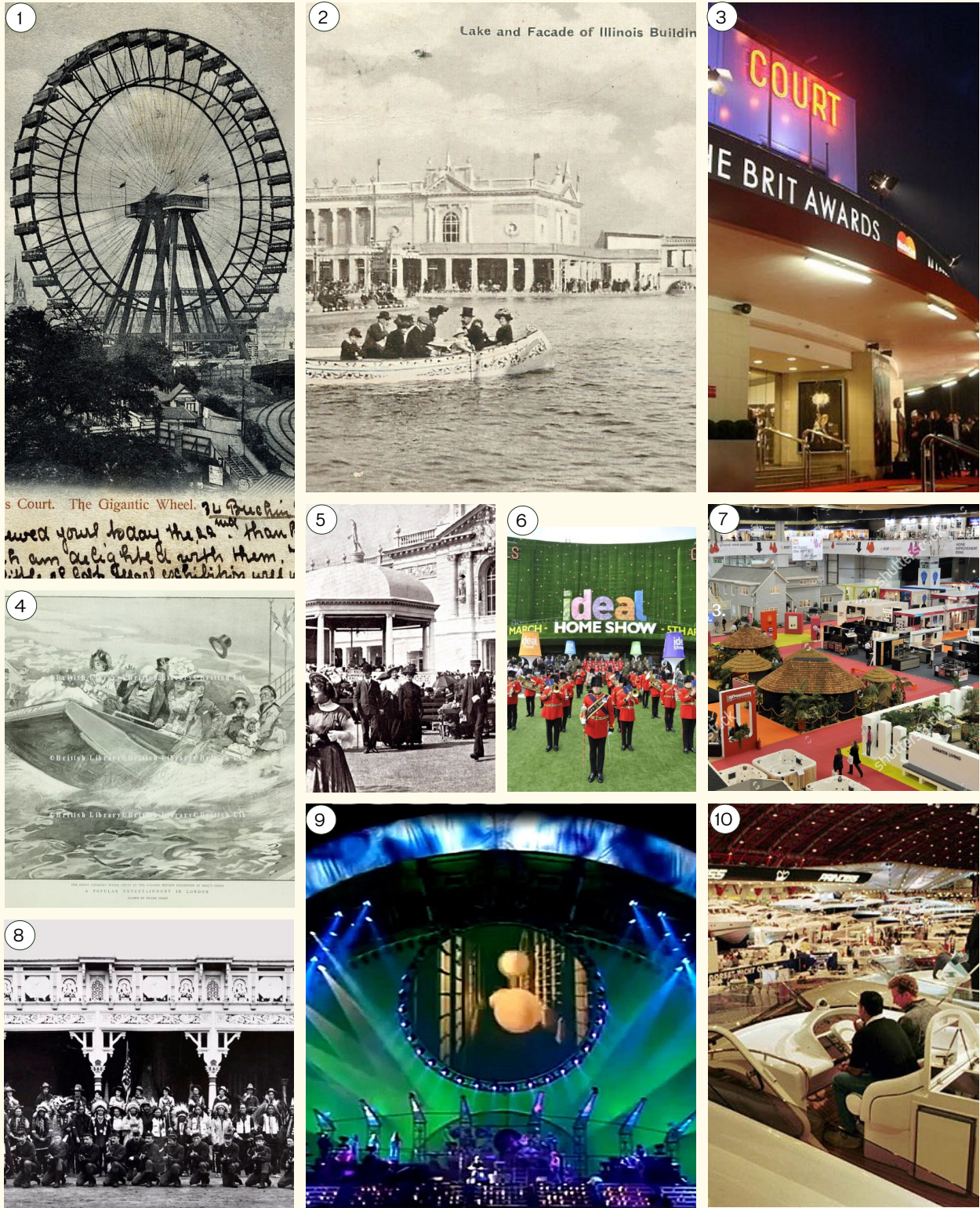
Material presented in the Cultural Strategy (July 2024).

From the late 1800s onwards, Earls Court became a place where Britain showcased itself to the world.

Both the Exhibition Centres, and the Pleasure Gardens that came before it, were known across the world and attracted exhibitors and visitors from far and wide. Temporary events and exhibitions gave Britons an understanding of foreign cultures before the era of mass tourism. As a showcase of innovation, Earls Court invited visitors to discover and learn.

As an entertainment area, Earls Court leaves a legacy of weird and wonderful exhibitions and events that live on in the hearts and minds, memories and nostalgia of everyone who attended them.

- 1. Postcard of the Earls Court Gigantic Wheel, c. 1905
- 2. Lake at Earls Court Exhibition Grounds, America Exhibition 1887
- 3. Brit Awards 2008 at Earls Court Exhibition Centre
- 4. Water ride at Exhibition Grounds
- 5. Eastern bandstand and facade of Illinois building, America Exhibition 1887
- 6. Outside the Ideal Home Show
- 7. Inside the Ideal Home Show
- 8. Wild, wild west: Buffalo Bill, America Exhibition in Earls Court, 1887
- 9. Pink Floyd Live from Earls Court, 1994
- 10. Car show at the Exhibition Centres



2.1.2 West London evolution

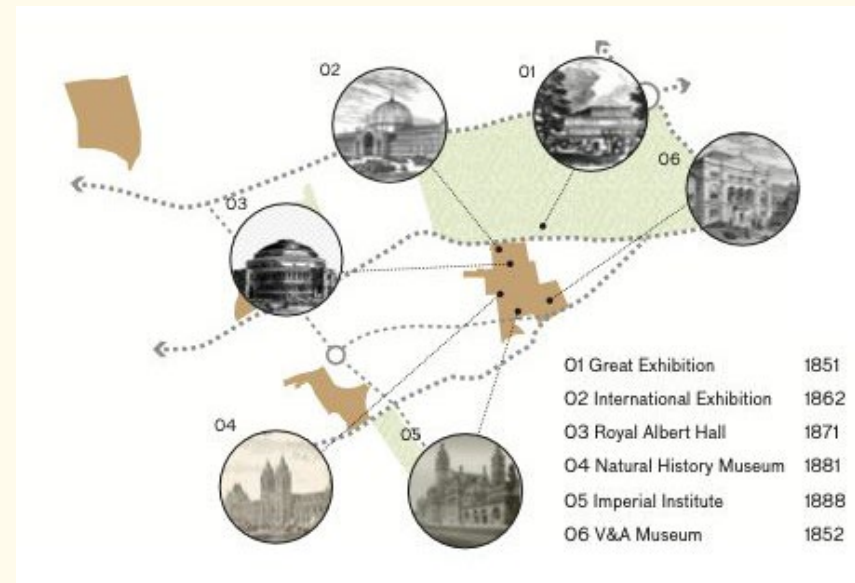
Material presented in the Cultural Strategy (July 2024).

At the Centre of West London's Cultural Network

West London became a hotspot for cultural events and venues, with a number of permanent and purpose-built institutional buildings completed from the Victorian era to today.

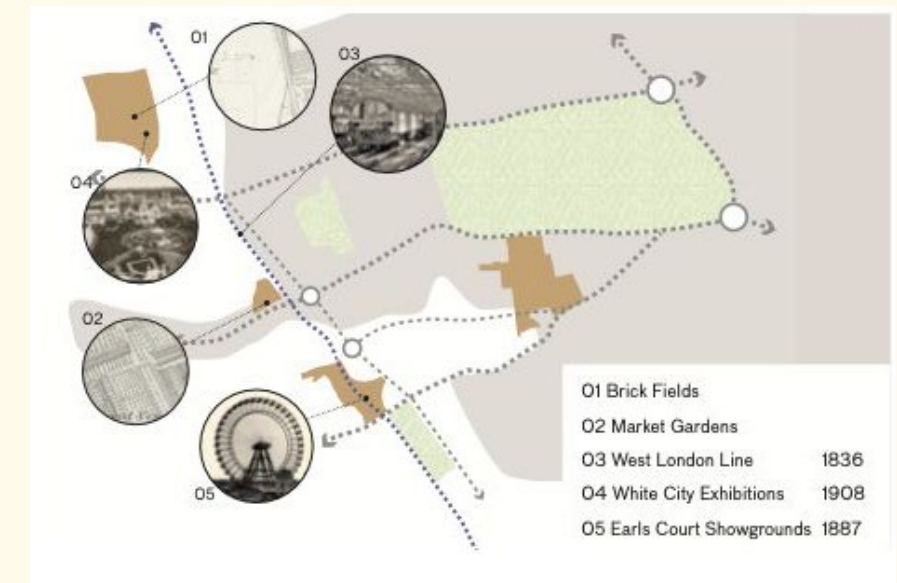
Earls Court was an integral part of the West London cultural network and that legacy is central to the new vision for the Earls Court Development.

Over the 1800s, West London was changing rapidly in response to the expansion of the railways. The 1851 Great Exhibition in Hyde Park sparked development of the Museum Quarter, termed 'Albertopolis', and a wave of cultural venues and exhibitions grew in the area thereafter.



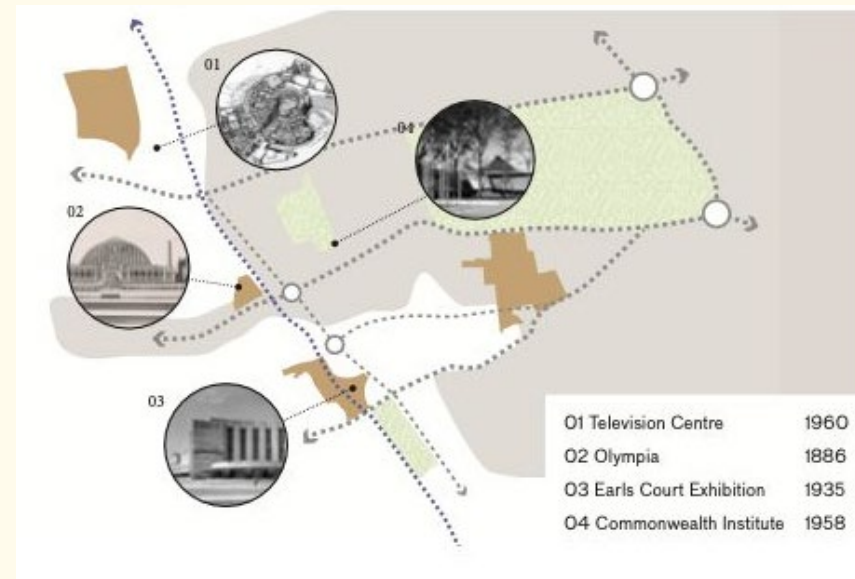
West London becomes the Victorian city's new cultural hub

The Great Exhibition of 1851 and subsequent development of 'Albertopolis' shifted cultural and civic uses towards West London, leading to a building boom.



Rail connectivity brings urban development west

The natural break between LBHF and RBKC influenced the location of infrastructure and urban development. Rail and underground lines result in industrial sites suitable for cultural venues.



Permanent cultural institutions are established

The Earls Court Exhibition Centres open in 1935 alongside other well known institutions arriving during the 20th century.



New and expanded anchors are attracted to West London

Previously established neighbourhood networks support the growth and introduction of large cultural anchors.

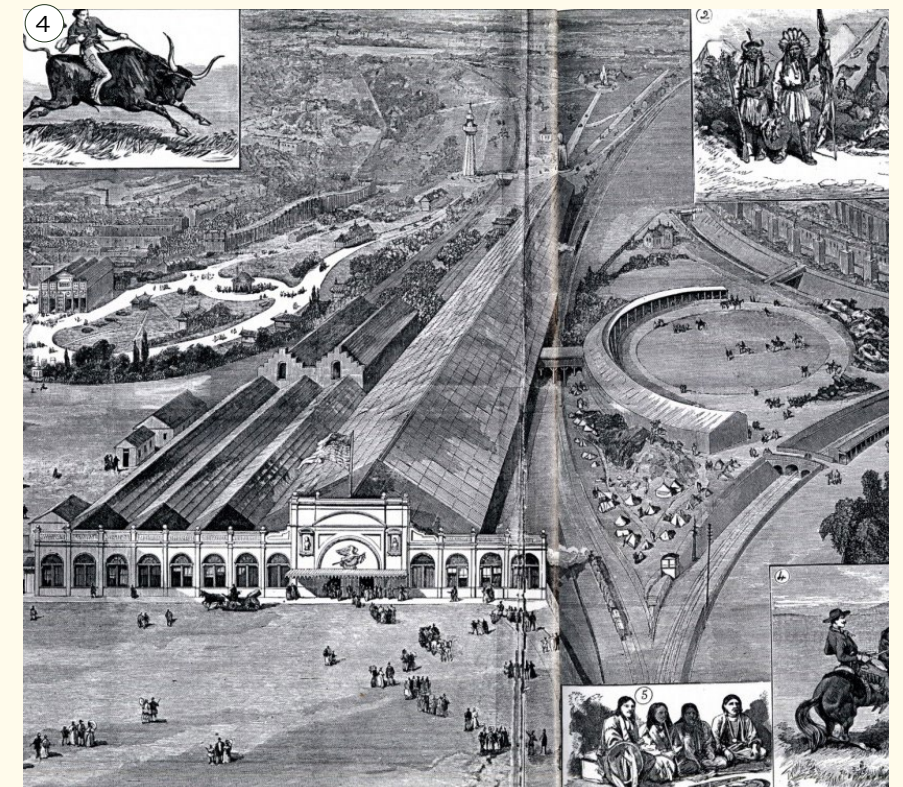
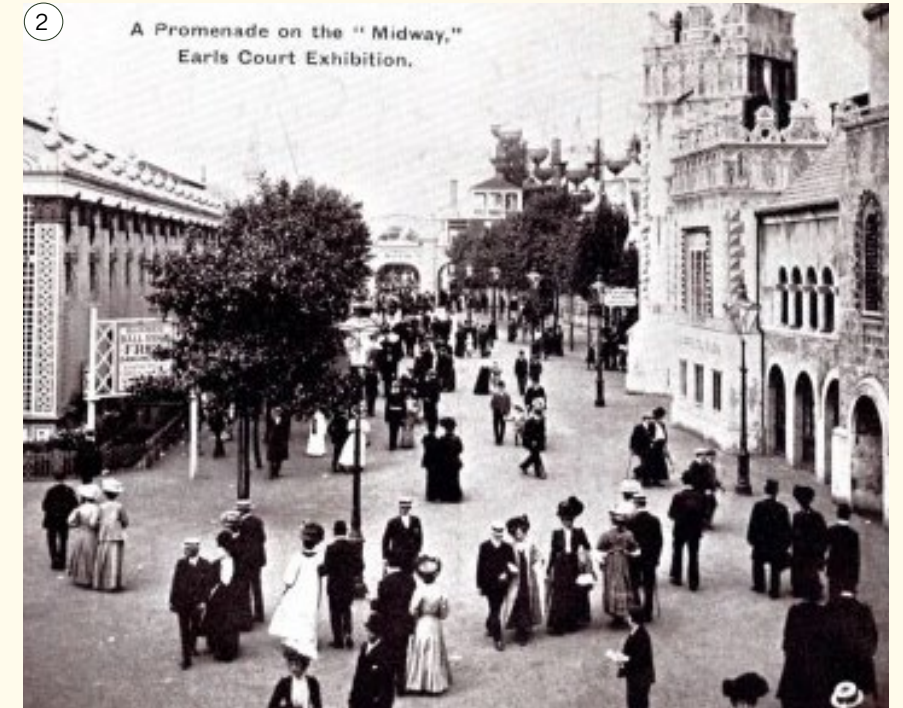
2.1.3 Earls Court Exhibition Grounds

A Spirit of Delight and Discovery

The Earls Court Exhibition Grounds brought joyous, people-centric uses to the Site for the first time. That sense of delight and discovery continues to drive the vision for Earls Court.

From 1887, disused railway land around Lillie Bridge Works was used to host the Earls Court Exhibition Grounds. This saw temporary structures erected such as arenas and grandstands, lakes, pleasure gardens, theatres and warehouses. The first exhibition was the America Exhibition in 1887, including Buffalo Bill's Wild West Show.

Over the following years, further exhibitions including the India Exhibition in 1896 brought new delights for Londoners to explore and attracted visitors from across the world.



1. Eastern bandstand and facade of Illinois building, America Exhibition 1887, Earls Court Exhibition Grounds
2. The 'Midway', India Exhibition 1896
3. The Western Gardens and Gigantic Wheel, 1904
4. Drawing of the America Exhibition at the Exhibition Grounds from Lillie Road, 1887

Material presented in the Cultural Strategy (July 2024).

2.1.4 Cultural landmarks

Material presented in the Cultural Strategy (July 2024).

A Place of Difference

New cultural and entertainment landmarks such as the Gigantic Wheel (1895) and Empress Theatre (1896) were constructed as part of the Exhibition Grounds, which contrasted the scale and grain of the surrounding residential neighbourhood dramatically.

The Gigantic Wheel was originally built to the north of the site in 1895 for the India Exhibition. It followed designs of the original Ferris Wheel shown in Chicago in 1893 and remained one of the largest wheels built at the turn of the century at 82m in diameter. The wheel was eventually demolished in 1907 due to falling profits.

Empress Theatre (known as Empress Hall from 1935) was first constructed as part of the Exhibition grounds on the site of the current Empress State Building. In 1915, the theatre was stripped out to house Belgian refugees and then used as a storage depot, and for designing mock ups for railway stations.

In 1935, the Empress was reinstated as an entertainment venue with seating for 7,000 people. However, following World War 2, it sustained some bomb damage and in 1958 was eventually demolished to construct the Empress State Building which now provides offices for the Metropolitan Police.



Gigantic Wheel from Fenelon Road (now demolished by West Cromwell Road [A4])



Advertisement for the 'Gigantic Wheel' at Earls Court from the Tandem Smelting Syndicate Ltd



Empress Hall, 1936, during construction of the Earls Court Exhibition Centre

2.1.5 Exhibition Centre

Material presented in the Cultural Strategy (July 2024).

A Showcase of Ingenuity

The permanent Exhibition Centre, completed in 1937, cemented the Site's legacy as a cultural destination. The state-of-the-art building showcased new inventions and experiences, that became synonymous with the Site.

In 1991, the centre was further extended through the construction of Earls Court 2 on part of Lillie Bridge Depot, allowing exhibitions and events to become bigger and bolder.

The Exhibition Centres were a much loved showcase for ingenuity embraced by the world and by the local community, where people and ideas could meet. This loss of innovation and experience has therefore been felt locally, by businesses and residents alike.



Axonometric drawing of the new Exhibition Centre, 1935



Inside the Earls Court Motor Show

2.1.6 Musical performance

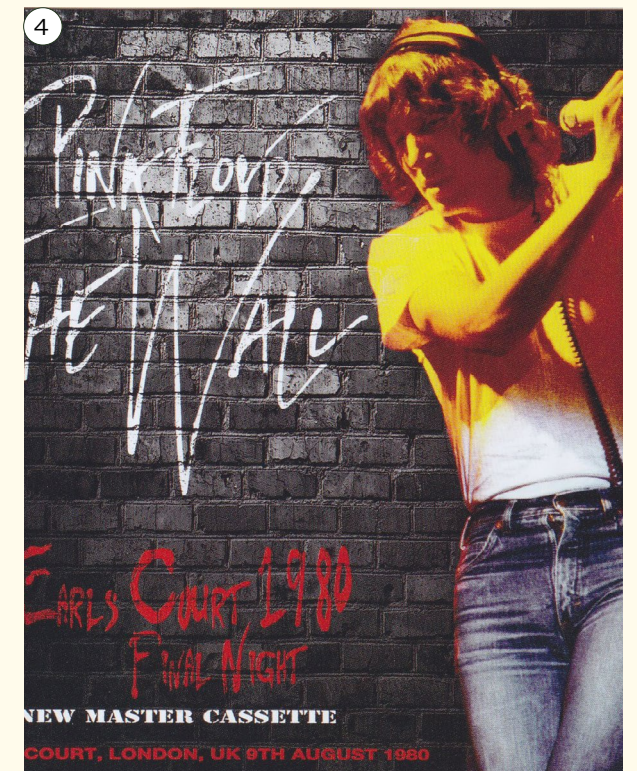
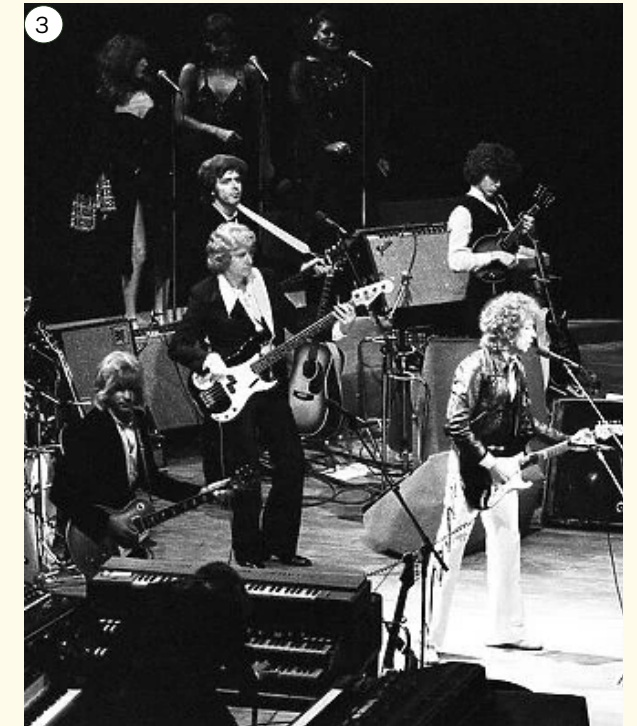
Material presented in the Cultural Strategy (July 2024).

An Iconic Venue

Over the decades, Earls Court became the backdrop for renowned musical performances. This established a legacy of music within the iconic Exhibition Centres on the Site. The future of Earls Court should build on that legacy.

Musical performances from legendary bands over the 1970s and 80s established Earls Court as a popular and notable venue, that many Londoners remember today. This legacy and desire to celebrate the Exhibition Centres' musical history is often expressed at public consultations on the future of the Earls Court Development Site.

The venue's scale, use and style for many evokes these memories, and subsequently has established an expectation for a new cultural destination to be delivered on the Site.



1. The Rolling Stones Earls Court show, 1978
2. David Bowie at Earls Court, 1978 (image license purchased through Alamy)
3. Bob Dylan at Earls Court, 1978
4. Pink Floyd, 1980 recording of Earls Court show

2.1.7 Demolition

Material presented in the Cultural Strategy (July 2024).

Demolition and the Loss of Wonder

Following the demolition of the Exhibition Centres, the Site is now awaiting a new sense of wonder.

Today, the Site is a noticeable gap in London's urban fabric, having been largely vacant for the last decade. It has additionally sat in contrast to its surrounding context for 150 years, creating a Site that sits apart from its neighbours in scale, grain and use.

Any new development therefore faces a significant challenge to repair the Site's connections with its surrounding neighbourhoods and repair historic boundaries, as well as bringing back the sense of wonder created by the Site's long-lasting cultural legacy.



Above: Aerial image of the Earls Court Site

Right: Demolition of the Exhibition Centres



2.2.1 Cultural mapping

Material presented in the Cultural Strategy (July 2024).

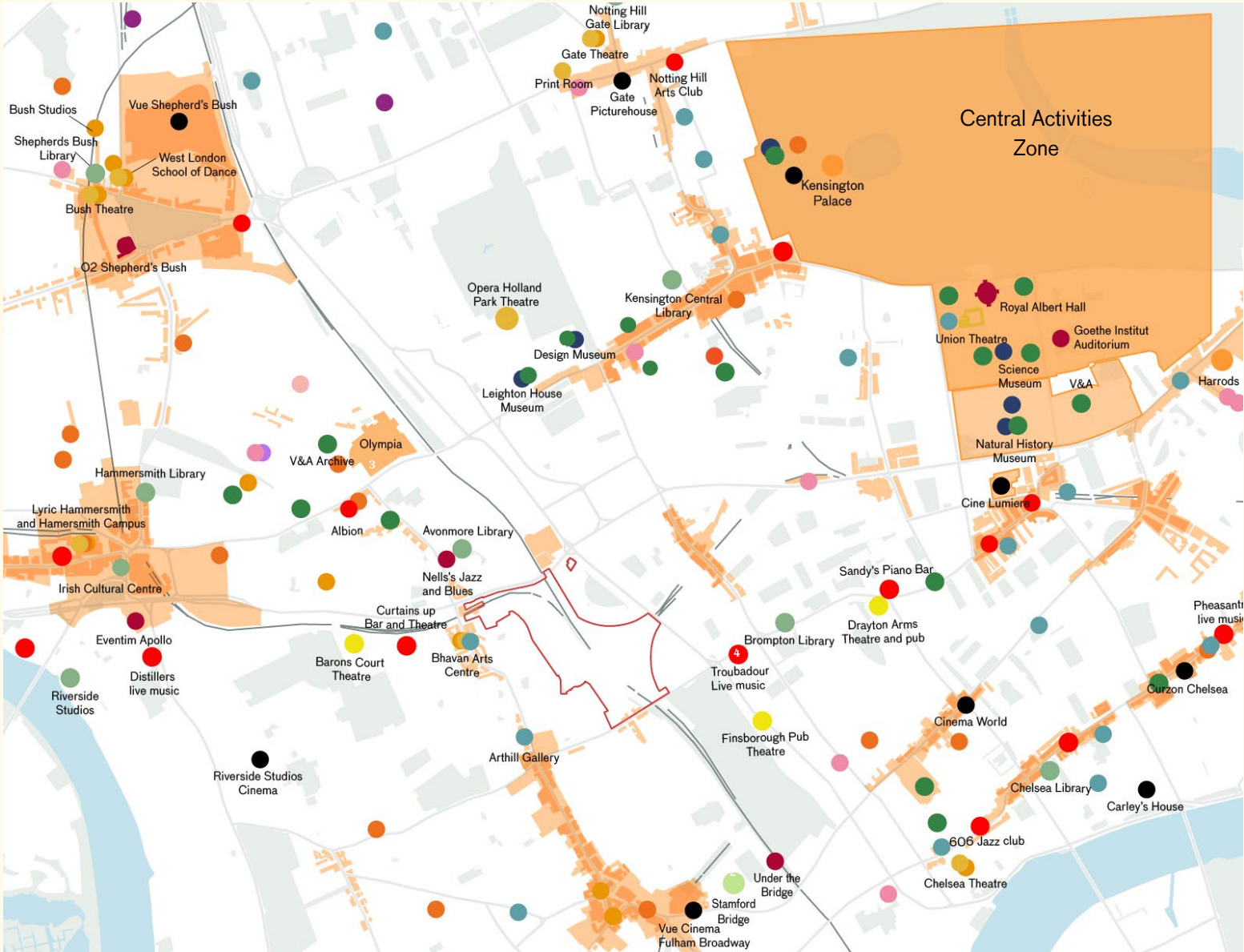
Understanding the Cultural Context

The Site is located within a predominantly residential area, surrounded by thriving high streets. A number of cultural venues sit on these routes, particularly on North End Road, around Hammersmith town centre and Lillie Road. The Museum Quarter and Hyde Park also form cultural hubs to the east.

The closure of the Earls Court Exhibition Centres has created a vacuum in the cultural landscape around the Site. Some smaller venues and supporting service industries such as hotels remain in the area.

Future development should:

- Seek to address the cultural vacuum left by the loss of the Exhibition Centres
- Not compete or duplicate the existing cultural offer
- New cultural uses should instead be complementary or act as single destinations for residents and the wider London population
- Plug into the wider network of venues and other industries that previously relied on the Exhibition Centres attended them.



Mapping existing cultural venues

Key:

- | | | |
|--|--|---|
| Orange square: High streets and town centres | Purple circle: Music venues | Yellow circle: Small theatres/theatre pubs |
| Black circle: Cinemas | Yellow circle: Theatres and dance venues | Purple circle: Set design and props |
| Green circle: Libraries | Red circle: Recording studios | Purple circle: Creative workspaces |
| Dark green circle: Archives and societies | Orange circle: Rehearsal (theatre, dance, music) | Pink circle: Maker and manufacturing spaces |
| Blue circle: Museums and public galleries | Light orange circle: Office-based music offices | Light green circle: Outdoor cultural and sports grounds |
| Light blue circle: Commercial galleries | Red circle: Small music venues | |

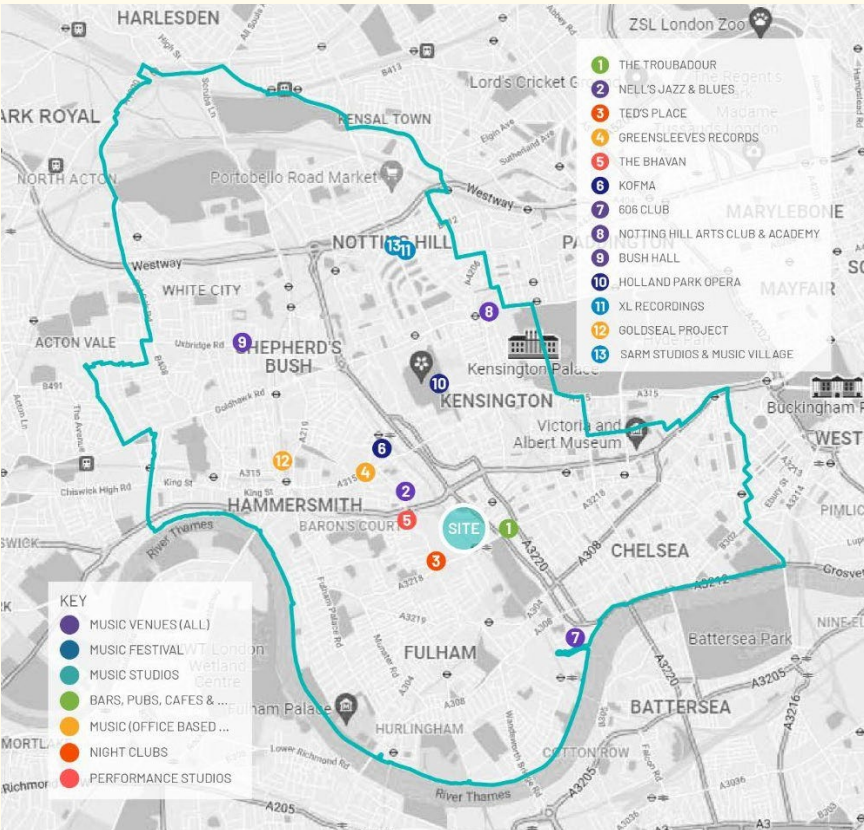


1. Design Museum
2. Stamford Bridge – Chelsea FC.
3. Olympia
4. The Troubadour

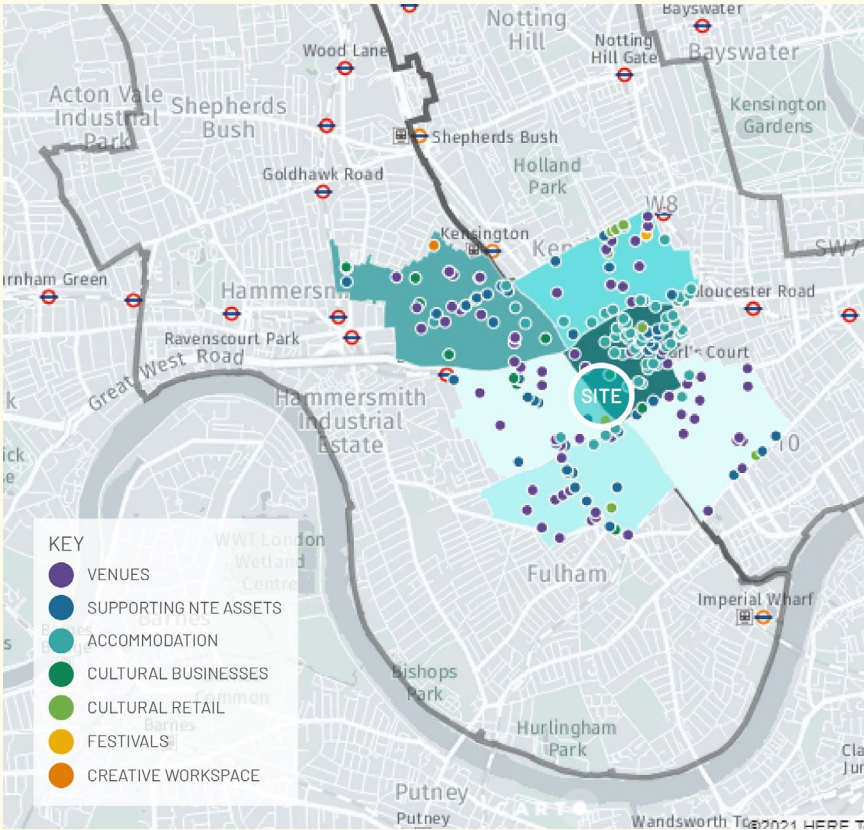
Sound Diplomacy content, Cultural Strategy July 2024.

Cultural mapping was undertaken by Sound Diplomacy to create these drawings in 2021.

Local Venues and Assets within the Culture and Creative Sectors

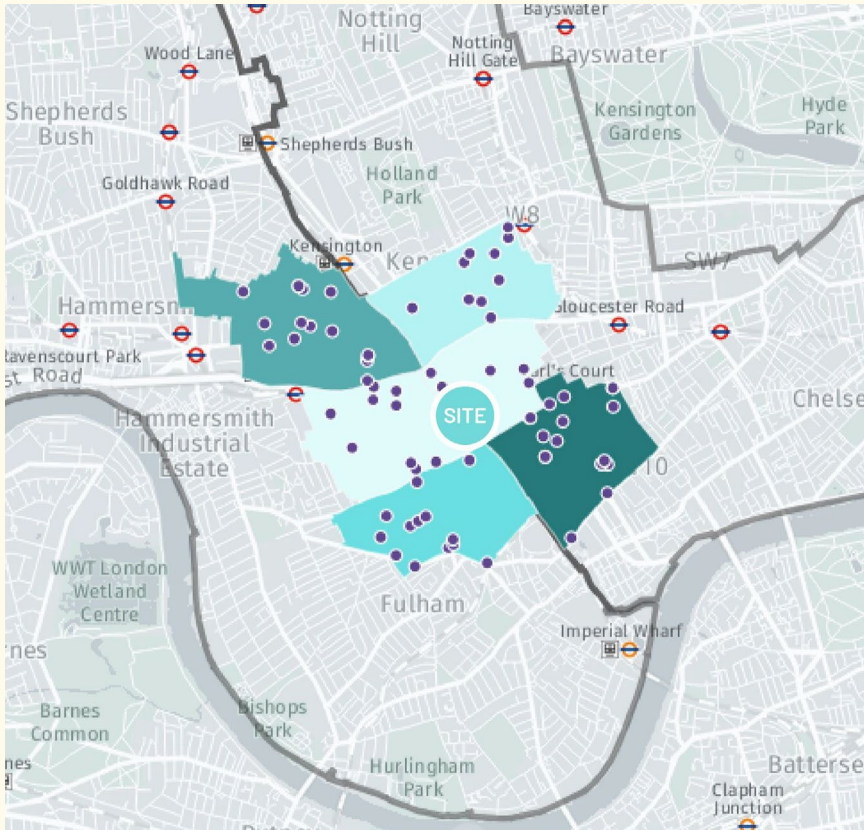


Distribution of 'spotlight' businesses within RBKC and LBHF



Distribution of assets in six wards around Site:

- 212 cultural businesses and individuals
- 71 venues (most common category)
- Earl's Court ward has the least number of venues (five)



Distribution of venues in 6 wards around Site:

- The most prevalent venue type is community spaces with 27 spaces (38% of the total venues), bars, pubs, cafes and restaurants with performance in 18 spaces (25.3%) and art galleries and museums in 11 spaces (15.5%)
- Only two recorded nightclubs and one dedicated music venue

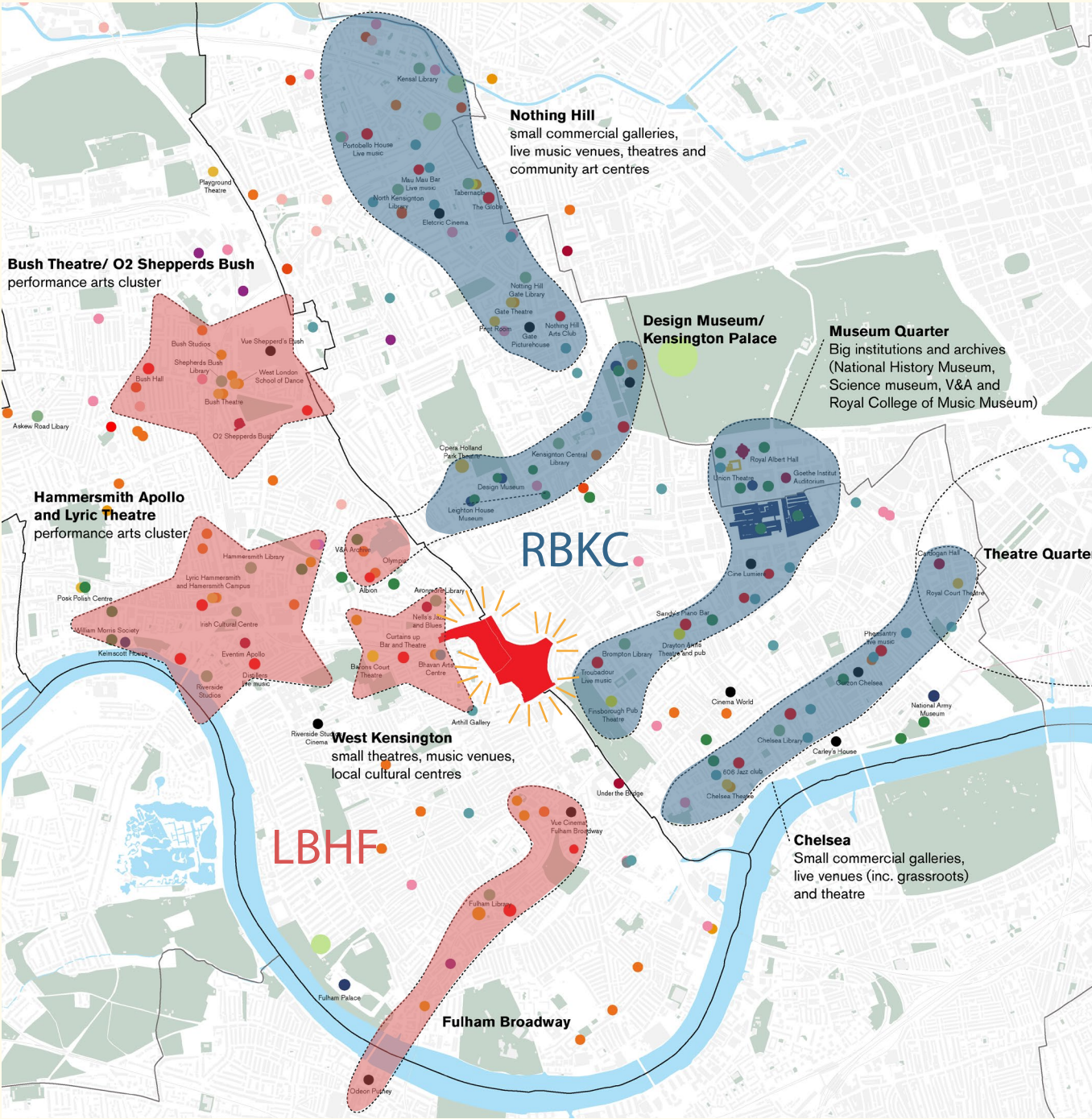
West London Culture Map

Earls Court offers an opportunity to provide a new and unique cultural offer within West London.

Many spaces and businesses in the local area support the exhibition and consumption of culture and the arts, rather than its creation. There is a relatively high number of ‘adapted’ spaces compared to the low number of ‘dedicated’ spaces. Olympia will be providing a 4,400 capacity AEG arena and a 1,500-seat theatre centre one station stop away.

Earls Court can fill the vacuum by:

- Creating a series of flexible spaces that can respond and morph to different ecosystems and evolving demands
- Developing new music venues to enhance the local music offering
- Providing rehearsals spaces for performance
- Providing exhibition spaces for artists and the creative industries to showcase
- Providing spaces for creatives to create and broadcast to the world once again
- Complement but differentiate the offer from Olympia



This drawing was produced by Hawkins\Brown and Studio Egret West as part of the Site analysis.

The drawing above identifies the clusters of cultural facilities in the immediate West London context. In RBKC this is characterised by linear clusters of cultural infrastructure stretching along key routes and high streets bridging between major cultural anchors. In LBHF this is characterised by clusters centred around transport nodes to the west of the Site, along with a string of spaces linking Putney with Fulham.














- Rehearsal (theatre, dance, music)
- Office-based music offices
- Small music venues
- Small theatre / theatre pubs
- Set design and props
- Creative workspaces
- maker and manufacturing spaces
- Outdoor cultural and sports grounds



London's New West Side Story

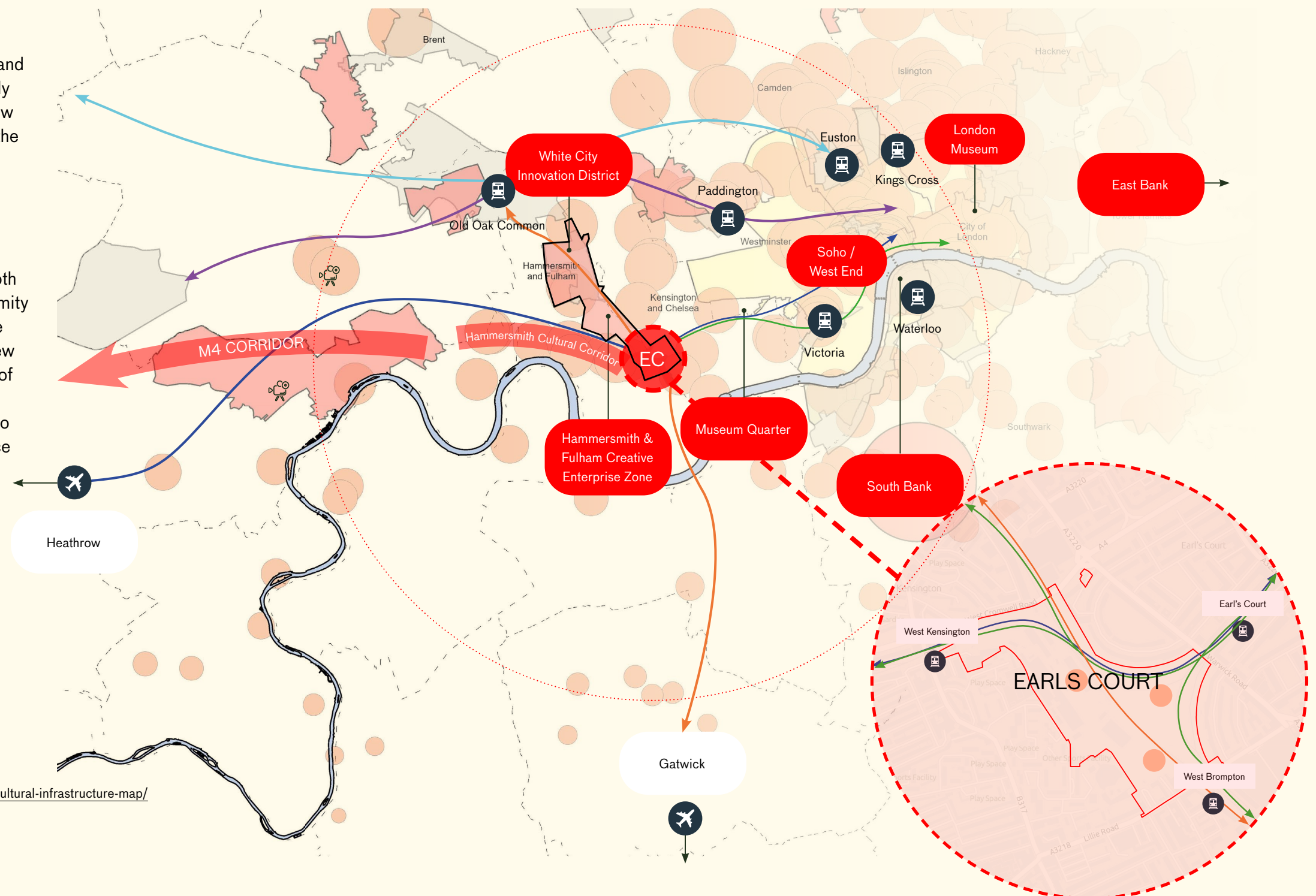
Earls Court is located in the heart of West London adjacent to internationally significant cultural offerings within the Museum Quarter and at Hammersmith town centre and more broadly is midway between the West End and Heathrow enabling the opportunity for the site to foster the Creative Industries and deliver a new cultural neighbourhood as part of London's Creative Industries Supercluster*.

Earls Court can provide a new focus for the creative and cultural sector benefiting from both its connectivity, past cultural legacy and proximity to major institutions such as the V&A, Science Museum, LAMDA and the Lyric to deliver a new cultural destination for London. With a series of venues, significant quantum of workspace and new housing Earls Court has the opportunity to play its part to support the ambition to enhance London as a global creative superpower.

-  Airport
-  Key rail node
-  Film Studio (e.g. Ealing / Brentford)
-  HS2
-  Elizabeth Line
-  Piccadilly Line
-  District Line
-  Overground
-  Opportunity Area
-  Central Activities Zone
-  Creative Enterprise Zone
-  Cultural clustering _ <https://data.london.gov.uk/dataset/cultural-infrastructure-map/>
-  Significant cultural micro-cluster

* Creative Industries: Sector Plan, DCMS, 2025.

The drawing below identifies the Site's strategic location in the broader context of London - highlighting key transport connections, Creative Enterprise Zones and key areas of cultural focus (both established and emerging) - which illustrates the opportunity for Earls Court to act as an anchor for a renewed focus on catalysing cultural and creative industries as part of a New West Side Story for London.



2.2.2 Engagement

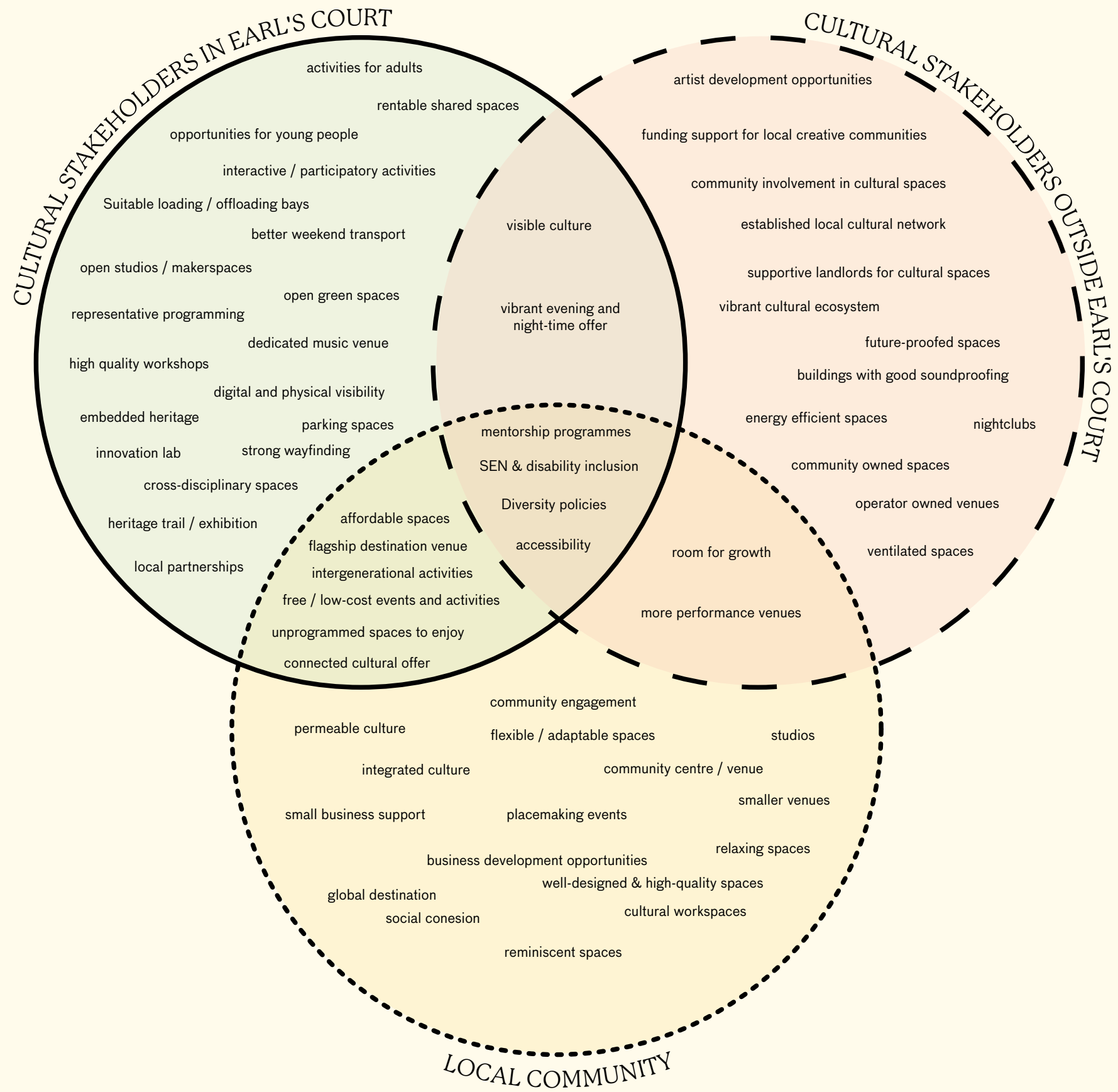
Material presented in the Cultural Strategy (July 2024).

What stakeholders want to see in Earls Court ...

Sound Diplomacy conducted interviews and workshops with cultural stakeholders in Earls Court and other London boroughs during May and June 2022.

The aim of these sessions was to directly engage with the creative community or the Initial Cultural Strategy, which launched in February 2023, to gain insight into overarching themes and local cultural opportunities, focusing on what is missing, what is already happening, and how the Proposed Development can enhance the cultural offering in the area.

Conversations revealed demand for the areas as set out in the adjacent diagram. These ideas and themes have then shaped the evolution of the strategic framework and the priorities for this Cultural Strategy.



Scope of cultural engagement

This table outlines the breadth and depth of organisations which ECDC has engaged with in relation to culture and the Site.

Some organisations, such as the Finborough Theatre and Earls Court International Film Festival, have benefited from funding from the Earls Court Community Fund.

Other organisations such as RBKC, LBHF and the GLA have directly influenced the strategy for the Site through their adopted policies as well as through ongoing engagement and discussion.

ECDC has also met with many cultural stakeholders and organisations in order to activate the Site and inform the thinking behind the Cultural Strategy and will continue to do so moving forward.

Music	Art	Performance	Emerging and Immersive	Authorities	Other
The Troubadour	National Portrait Gallery	Finborough Theatre	Outernet	RBKC	RD Studio
Live Nation	This is Projekt	London Theatre Co	Location Live	LBHF	World Experience Organisation
The Venue Group	British Sculpture Society	ATG	Broadwick Live	GLA Culture Team	Merlin
Found in Music	Kensington & Chelsea Art Week	Nimax	You Me Bum Bum Train	DCMS	Fulham Pier
BIMM London	Alison Jackson Studios	Lloyd Webber Theatres	Punchdrunk	Arts Council England	Eventim Apollo
L3vels	Mosaic Rooms	Chelsea Theatre	Walltopia	UK Music	Future City
British Music Embassy	Global Street Art	The Lost Estate	Hemingway Design	London & Partners	Fourth Street
The Troxy	Baker & Borowski	BBC	Soul Kitchen	LBHF Cultural Compact (Steering Group Member)	
Huxley	London Design Festival	Underbelly	Ristband	GLA Culture and Creative Industries Unit	
Big Indie Records	Illuminate Productions	Live Nation	Hasbro	RBKC Culture and Place - Culture Services	
Fabric Nightclub	Acrylicize	LAMDA	White Egg	Dept for Business & Trade	
Synctage	The Bomb Factory Art Foundation	Lyric Hammersmith	Immerse LDN	State of Texas	
D&B Audio	Urbanwise London	The Earls Courtiers		SXSW	
Massive Music	London Mural Festival	Outside The Box Amusements - theatrical production company		SXSW London	
Bandstand	Turtle Key Arts	Rodeo Productions - theatrical production company		Association of Leading Visitor Attractions (ALVA)	
AEG	H&F ArtsFest	Outside Edge Theatre		City of Austin	
Universal Music	The Art Academy	Earls Court Community Trust		Culture Mile	
	Jason Bruges Studio	Burnt Orange Theatre		Arts Council England	
	Fulham Palace	Earls Court International Film Festival		NLA Cultural Expert Panel Member	
	The V&A	Seelig Group		Business LDN Cultural Council Member	
	Natural History Museum	Society of London Theatre			
	Museum of the Future	Bush Theatre			
	William Morris Society	Riverside Studios			
	The Design Museum	Cameron Macintosh			
		English National Ballet School			
		Young Lyric			

Local community engagement

The Cultural Strategy responds to insights obtained through deep and consistent engagement with the diverse range of communities surrounding the Site.

Working with the arts and cultural sectors within LBHF and RBKC, numerous conversations, workshops and site visits were held, with multiple stakeholders welcomed to the Site and the team embarking on a series of visits to a range of cultural spaces and groups across both boroughs.

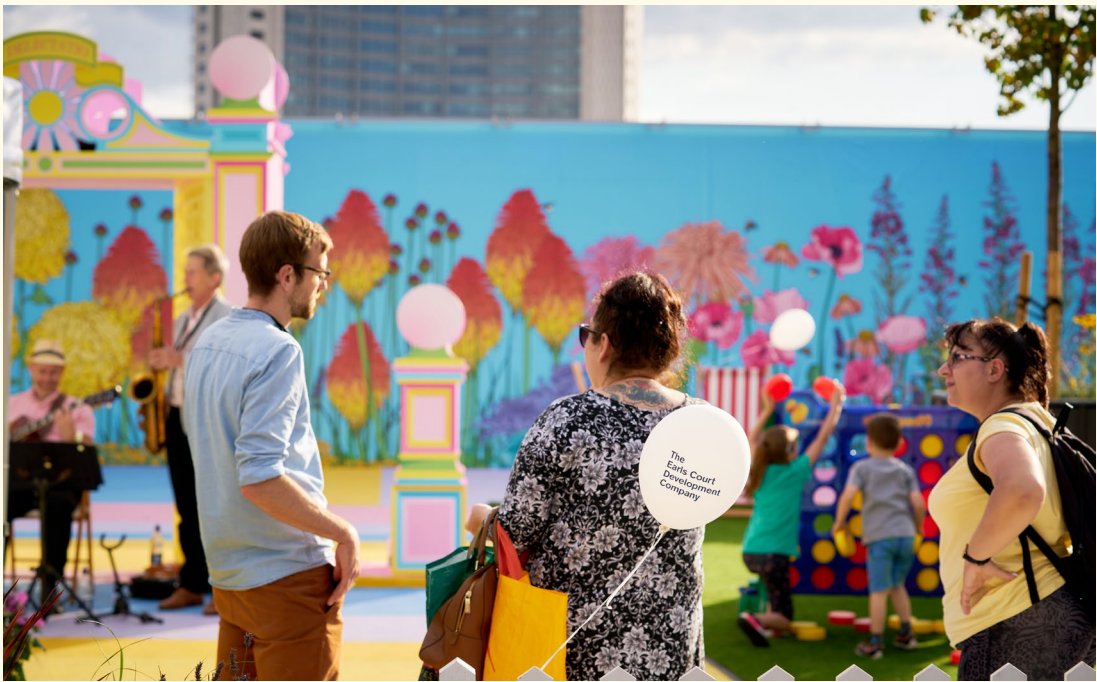
The historical and cultural importance of the Exhibition Centres and the impact they had on local businesses and cultural venues was clear. Residents in particular emphasised how they wanted to see life come back to the Site and that the ‘buzz’ of the old Earls Court was missed as are the jobs and local spend that it brought.

Both councils have a shared belief that art and culture drive economic growth and are central to their vision. From the outset, ECDC made re-opening and activating the long-closed site a priority.

Today there are multiple businesses, creative organisations and artists working and operating on the Site. Involving those people and organisations in the discussions around the future of Earls Court has been a central focus of the engagement strategy.

Programmes such as the Artist in Residence programme in partnership with the National Portrait Gallery with its free weekly community art classes, the K+C Festival partnership bringing exciting artwork by local artists onto the historic Warwick Road Apron, the London Design Festival with area walks and art installations and Alison Jackson’s major installation of portrait photography by the young people of the Earls Court Youth Club allowed the team to engage with and listen to a remarkably wide range of people.

The consultation process has seen 1,500+ people make thousands of comments and suggestions, providing feedback as the proposals developed and allowing the team to refine the arts, music and culture offer that will form an important part of the new Earls Court.



ECDC's pop-up engagement events

Since 2021, ECDC has been working collaboratively with the community to bring back the illustrious history of fun and spectacle associated with Earls Court



Working with teenagers taking part in the ECDC sponsored Earls Court Future Programme and with primary students from local schools through 'Young City Makers' it was also apparent that this generation has little memory of the Earls Court of the past and were excited to feed in their ideas and proposals as to what the next generation want to see at the new Earls Court.

Throughout each phase of consultation, proposals for how arts and culture could be integrated across the Site were tested and feedback was analysed. The strategic framework as submitted, and this Cultural Strategy, embodies the input from across communities and stakeholders. ECDC is committed to continuing to listen and engage as the Cultural Strategy is developed and implemented.

The consultation and engagement carried out can be found in the Statement of Community Involvement.

Quotes from survey contributors told us the following when it came to culture at Earls Court:

'I think that within this community there is a lot of creativity which needs to be enhanced and utilised.'

'Mixed development of housing, retail, food and leisure - ideally some night-time venues as well.'

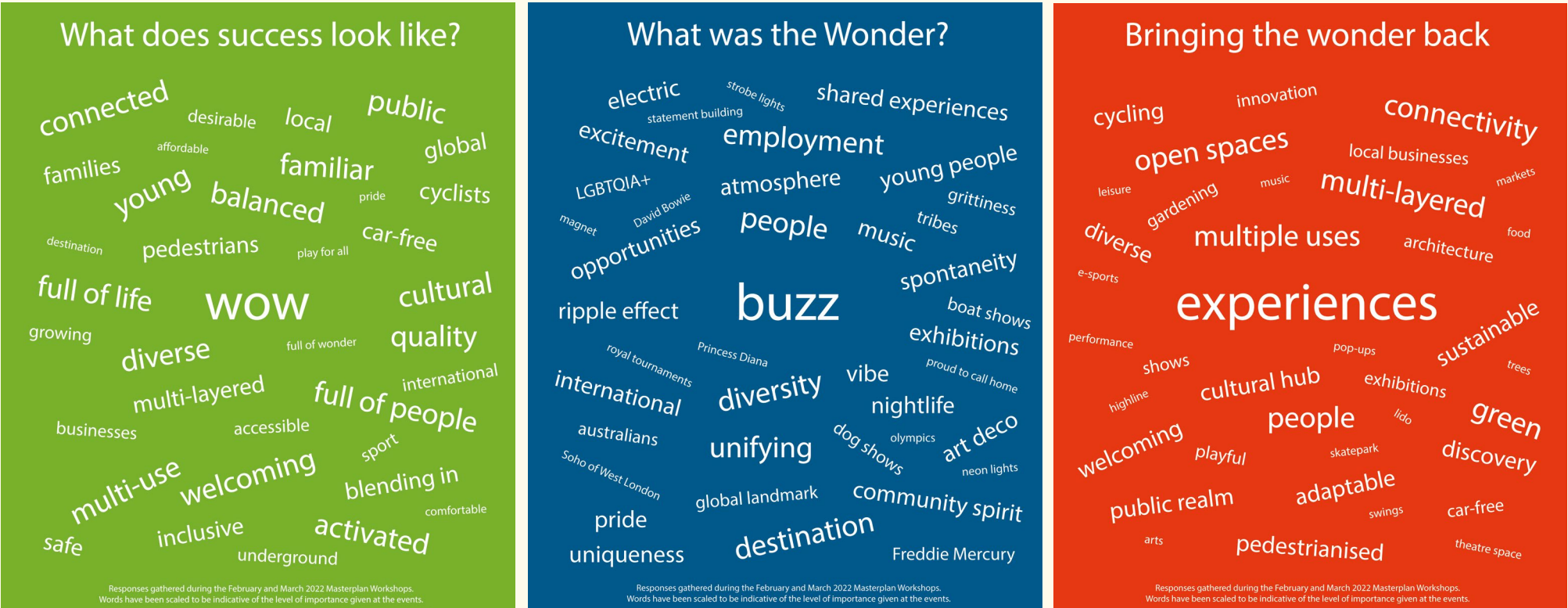
'A cinema does fit into your vision to 'bring the wonder back to Earls Court'. The wonder is already there in all our creative communities. We are simply asking for a home for film so we can shine brighter.'



Children partaking in a kids gardening workshop at ECDC's Community Hub

ECDC along with Sound Diplomacy engaged with the community to develop the Cultural Strategy for the Site and presented their research and early thoughts on a cultural vision for Earls Court. The area’s rich music history and the existing cultural provision and gaps were discussed in the workshops.

While some residents expressed sadness about losing the major events associated with the former Exhibition Centres, the workshops discussed the importance of a diverse range of venues and sizes and the importance of smaller venues to the overall cultural ‘ecosystem’. People also discussed the importance of creating a ‘buzz’ of everyday experience building on the legacy of ideas in the area’s history.



Community listening: Wonder emerges
Responses gathered during the February and March 2022 workshops.
Words have been scaled to be indicative of the level of importance given at the events

2.2.3 Evidence base summary

Shaping a cultural response

The Cultural Strategy is consequently an integrated response to the existing cultural context; the policy objectives; and local consultation and engagement regarding cultural need and future aspirations for the Site - that collectively defines an evidence base for the strategy.

Establishing an appropriate evidence base is formed from the key steps identified in the adjacent summary (and content as outlined in this section and the following literature and policy review in Section 3).

This evidence base then informs the evolution of the Cultural Strategy within the strategic framework and the ecosystem proposals. This provides the foundation for the contextual response for shaping a Cultural Strategy proposal within the spatial framework for the development and informs the key strategic insights as defined by the original Cultural Strategy of July 2024 (reiterated again as Section 2.3 Thematic opportunities below).

Baseline asset mapping

- Understanding the existing condition with extensive audits of local facilities and the respective strengths and weaknesses of existing local provision (baseline asset mapping).

Consultation and engagement

- Extensive community and local stakeholder engagement along with the broader conversations with a wide range of cultural organisations and local / regional strategic advisory bodies.

Literature review

- Detailed review of the policy context and a wider cultural literature review influencing the future of cultural provision and the creative industry sector (see Section 3).

The evidence base is then further supplemented and tested throughout this updated Cultural Strategy by way of benchmarking and precedent of cultural provision (within local, regional and international contexts) to explore comparable neighbourhood conditions or best practice examples of cultural delivery and their relevance specific to the aspirations for this Site.

In addition, this contextual analysis is also further supported by a close analysis of the socio-economic impacts and opportunities (as also presented in accompanying technical reports of the Hybrid Applications) as well as the critical contribution of 'destination' venues and environments in shaping the 'London experience'. These considerations are summarised in the subsequent pages:

- Economic and social value impact;
- Destination opportunity.



Come Alive! The Greatest Showman (Image: Luke Dyson).

2.2.4 Economic and social impact

CACI Customer and Retail Research content, 2024.

Creating an inspiring neighbourhood

It is well-established that the delivery of culture and the creative industries sector make critical contributions to the local economy as well as the broader experiential value of the place.

The national, regional and local policy context and research that underpins this economic contribution is outlined in Section 3 below as part of a broader literature review that identifies the value of successful Cultural and Creative neighbourhoods at national, regional and local scales.

More specifically, ECDC approached CACI in 2024 to undertake a study to understand:

- The current spending and demographic profile of the area, as well as a view of who is visiting and where from;
- The catchment reach of the proposed development, the spend potential it can expect for the proposed land uses, and importantly, who the future users will be;
- The needs of the community to create an inclusive environment for existing residents in the local area.

CACI provided a report that outlined a series of insights to understand the existing condition, anticipated impacts and potential for the Site and the opportunities for shaping the land use proposals. This was established through an analysis of the existing demographic condition and context combined with projections of anticipated spend and modelling of need and catchment (benchmarked against comparable schemes) - using a combination of mobile app data to inform visitor profiling, ACORN (CACI's consumer segmentation model) and location dynamics to project potential future spend trends.

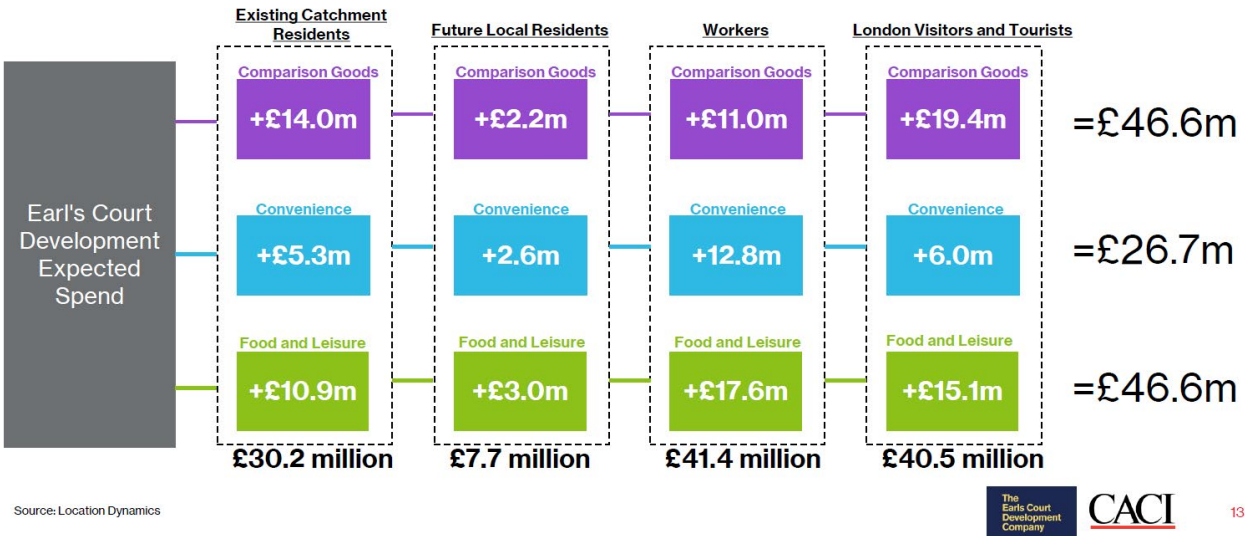
This research then supports the specific Cultural Strategy response as part of an holistic site-wide neighbourhood land use strategy.

Key findings of this research are emphasised by the adjacent extracts that demonstrate:

- The magnitude of potential future spend (and the opportunity of visitors / tourists in contributing to this spend);
- As a consequence, the value associated with the successful curation of experiential uses that contribute to a thriving neighbourhood for existing residents, future residents, workers and visitors alike.

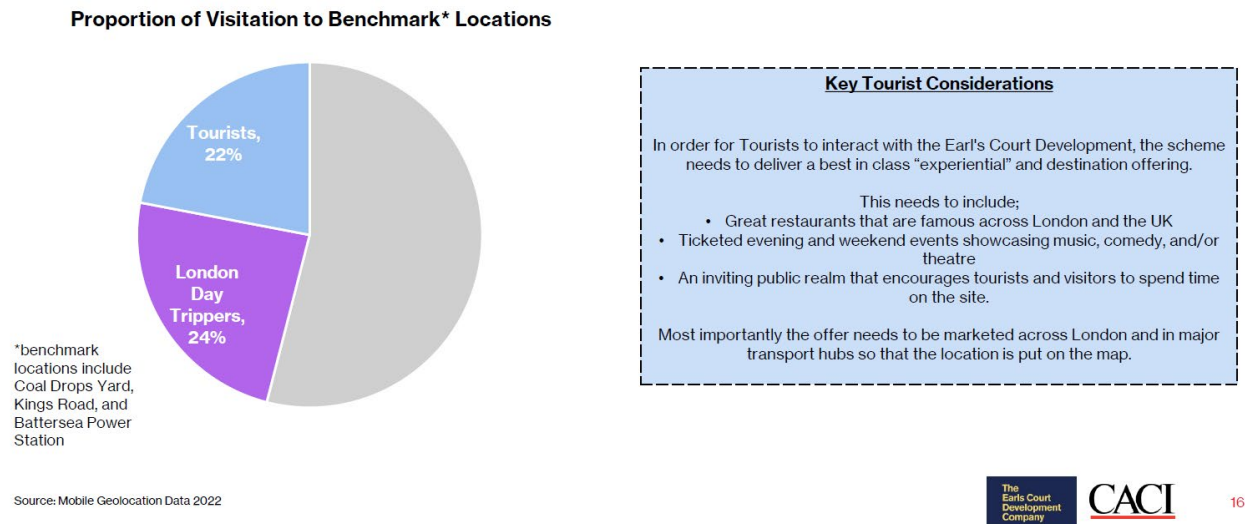
The expected spend for the Earl's Court Development is £120 million

CACI has modelled the expected spend for the proposed plans at the Earl's Court Development. A significant proportion of turnover to the development is expected to come from non-residents; this highlights the importance of curating the right mix at Earl's Court to attract and engage this group.



Tourists are anticipated to account for 46% of visitation

If Earl's Court Development were to deliver a similar scheme to the benchmarks (Kings Cross, Battersea Power Station and King's Road) it would be expected that around 46% of visitation will come from those living outside of the catchment.



Extracts from the CACI Customer and Retail Research report, 2024.

2.2.5 Destination opportunity

London & Partners content, 2025.

Understanding destination priorities

Establishing the strengths and priorities in shaping a destination at Earls Court for the future.

This process has been supported by London's growth agency, London & Partners (L&P) who facilitated workshopping to situate the Earls Court opportunity in the wider context of London's Growth Plan and the visitor experience to the city.

The L&P research provides a broader context to London visitor trends with which to shape the Earls Court priorities and cultural emphasis. This supports the strategic development of an attractive and diverse offer that both responds to local need and engagement as well as contributes to the wider regional tourist destination opportunity.

The consideration of destination priorities steps through an analysis of:

- Current city-wide visitor trends in terms of economic value and visit duration;
- The emphasis on the 'London experience' as an attractor subsequently supported through a broad range of consumption trends of cultural and commercial activity on arrival;
- The highly concentrated spend in distinct areas of the city for international visitors (identifying this as markedly more concentrated than domestic visitors);
- The emphasis for London visitors on 'experience' - and how iconic places, experiential participation and city life are defining attractors;
- The necessary ongoing evolution of London as a visitor destination that can continue to attract a combination of younger audiences, experience driven travel and more niche opportunities of mindful trips that prioritise health and well-being.

These city-wide observations provides a context for the ongoing refinement of the role of 'destination' at Earls Court and the appropriate consideration of the nature of experience - both in terms of individual venue occupiers and the collective urban experience of the community as an active and thriving cultural neighbourhood. These insights then inform the evolving approach to the ecosystem within the Earls Court strategic framework.

Visitors add significant value to London's economy

London received around 35m overnight visits in 2023 across both domestic and international audiences, adding over £21bn to the economy.

International visitors typically equate around 57% of all visits to London, with domestic making up the other 43%.

International visitor forecasts indicate the sector's potential for sustained growth despite challenges, whilst domestic overnights may have reached maturity.

Domestic and International Overnight Visits and Spend Summary 2023

Visit Type	Visit	Spend	Avg. Spend per Visit
International	20.3m	£16.7bn	£823
Domestic Overnight	15.1m	£4.8bn	£318
Total	35.4m	£21.5bn	£607

Domestic Day Trips Visits and Spend Summary 2023

Visit Type	Visit	Spend	Avg. Spend per Visit
Domestic Day Trips	211m	£19m	£53


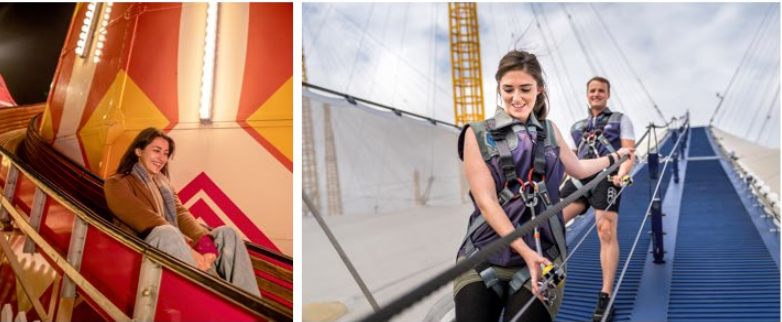

Source: IPS; GBTS, Where London is the main destination visited as part of a domestic overnight or day trip

London attracts the 'experience seekers' of the world

Experience seekers are passionate about travel. They love discovering new, unique, exciting experiences that they can share with others.

Experience seeker's travel priorities:

- Explore local food & beverage specialties
- Visit famous/iconic tourist attractions and places
- Experience city life
- Participate in action and adventure experiences



Destination drivers include a great welcome, lots of experiences in one place, and an opportunity to tick things off the bucket list

Source: Visit Britain; MIDAS - Global Experience Seeker pen portrait - VisitBritain.org

Extracts from L&P workshop presentation material, 2025.

2.3 Thematic Priorities



2.3.1 The cultural opportunity

Material presented in the Cultural Strategy (July 2024).

Summarising the engagement feedback and contextual analysis

From our analysis, we have identified the following key insights:

- The closure of the Earls Court Exhibition Centres has left a void in the vibrant cultural landscape in the Site;
- Although many local spaces and businesses support cultural activities, they lack the necessary resources for ongoing creative production;
- There is a notable imbalance between the high number of 'adapted' spaces and the scarcity of purpose-built venues;
- With Olympia providing a 4,400 capacity arena and a 1,500-seat theatre just one station stop away, there is an opportunity to reshape Earls Court's cultural scene to complement these uses.



Unfortunate: The Untold Story of Ursula the Sea Witch – Underbelly at Earls Court.

2.3.2 Strategic response

Material presented in the Cultural Strategy (July 2024).

How can Earls Court respond to this context?

We can fill the cultural gap in Earls Court through:

Versatile venues

Creating a series of multi-purpose spaces that are designed to adapt to the diverse needs and demands of the cultural community

New cultural spaces

Building innovative cultural spaces to elevate the local music offering, fostering new opportunities for emerging artists

Rehearsal studios

Providing flexible rehearsal spaces for performances of various disciplines

Accessible exhibition space

Providing accessible exhibition spaces for artists and creatives to showcase their work and promote cultural engagement within the community

Creative studios

Providing purpose built creative spaces for makers to create and broadcast their work, sharing the cultural landscape of Earls Court to a global audience



Living Wall Hoarding (Image: Ben Fisher).

2.4 Ecosystem Principles



2.4.1 Cultural ecosystem - an holistic approach

Considering the “whole” as greater than the sum of the “parts”

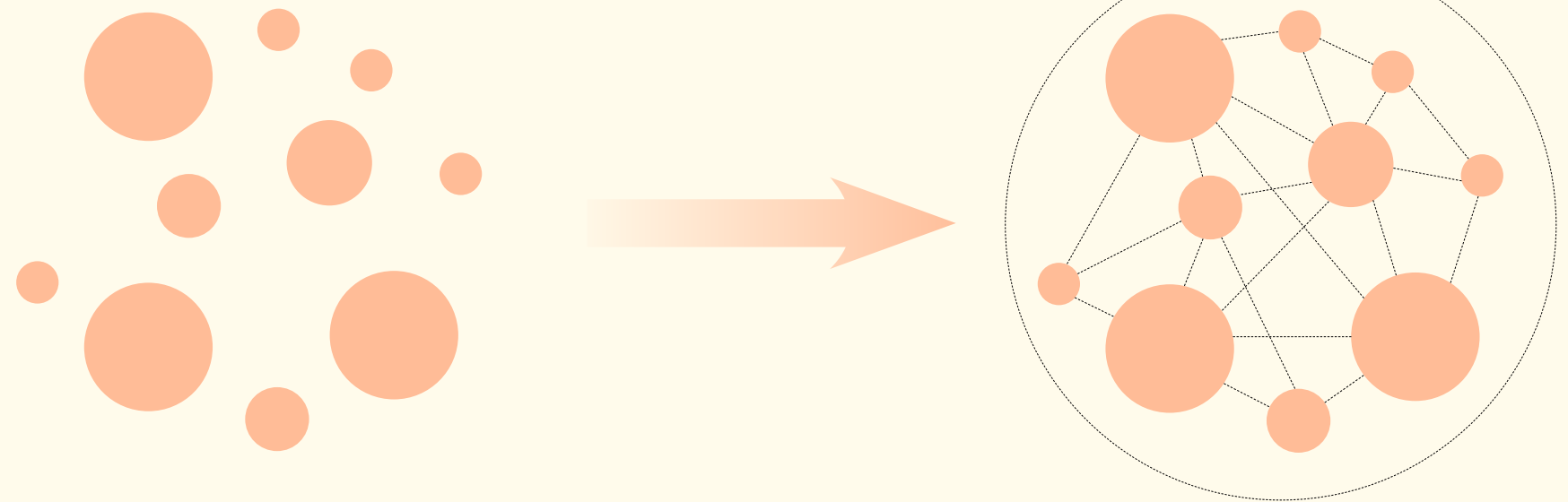
This section summarises the principles of a networked approach.

This basic principle is relevant to the Cultural Strategy in the following ways:

- It forms the basis of understanding the opportunity and benefits of an ecosystem approach to delivering cultural uses;
- It identifies how individual elements in isolation are not able to fully maximise the opportunity - i.e. a strategy simply defined by “parts” limits the opportunity;
- It suggests how a network of interactions between cultural consumption and production creates a “culture” that exceeds what individual parts might create independently - i.e. evolving / growing / nurturing a strategic framework enables a “whole” that is richer, more diverse and creative;
- Similarly it suggests how creating varied and diverse interrelationships of facilities with “culture” more broadly understood as “ways of living” in a specific place could enhance the experience and discovery of wonder.

$$1 + 1 > 2$$

The diagrams below illustrate the essential principle and potential benefits of considering the cultural opportunity as a networked whole rather than simply individual parts.



Parts:

- Individual components;
- Reductive elements only operating in isolation;
- Overall Cultural Strategy not realising the potential of the creative interrelationships and totality of a network (and the associated integration within a mixed-use and landscape-led framework).
- e.g. human organs (brain, heart, lungs); habitat species (plants, insects, birds, mammals).

Whole:

- Network of components and their interrelationships;
- The interactions of the parts create something they could not produce independently;
- Holistic cultural environment creating more than the sum total of individual facilities in isolation - defining an Earls Court destination and neighbourhood;
- Dynamic emergence and collective identity exceeding individual cultural offer.
- e.g. human body; habitat ecosystem.

2.4.2 Cultural evolution

Nurturing creative place-making as a continuous process of “discovering wonder”

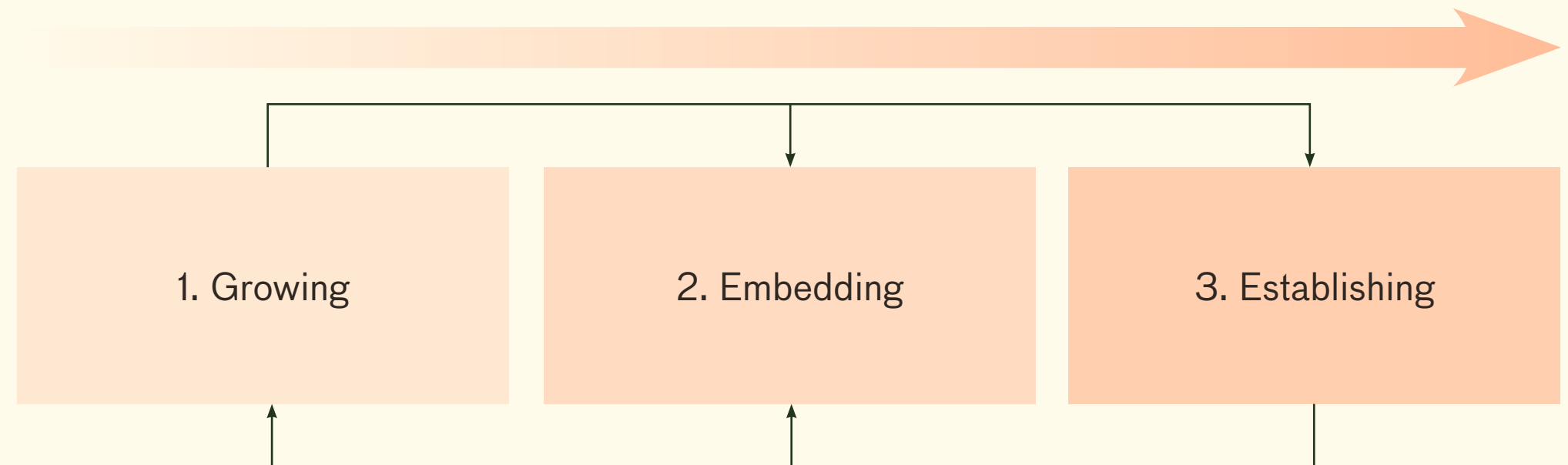
The looping dynamics and cycle of delivering, shaping and rediscovering culture.

In addition to recognising that the opportunity is a network rather than individual components, it is also important to recognise that the opportunity will grow, evolve and change over time.

This is already beginning with initial temporary interventions and early site activity (“seeding”) that encourages and intervenes positively.

This then leads to more focussed “planting” of key cultural facilities with associated emerging opportunities and varied forms of cultural consumption and production that integrate with the new public spaces, other uses and activity.

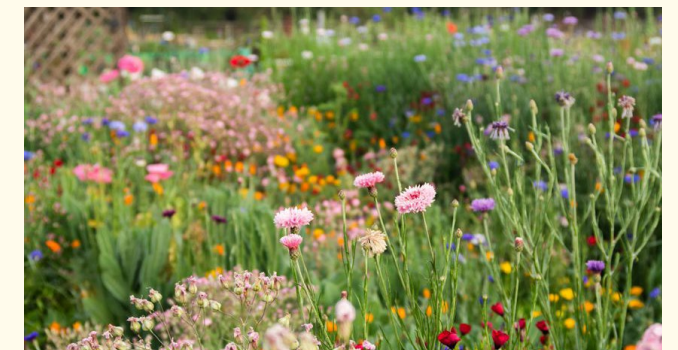
Ultimately this develops into an established or “mature” part of the city with its unique cultural identity (whilst continuing to evolve in response to activity, use and changing opportunities).



- Initial opportunities for a varied mix of venues, operators and spaces - “seeding” or “germinating”;
- Diversity of potential cultural product;
- Early growth;
- Meanwhile and/or temporary to permanent facilities.

- Consolidating key venues - “planting”;
- Developing network of facilities - emergent ecosystem of culture (and relationship with landscape, mixed uses and activity);
- Supporting associated types of cultural consumption and production as well as links between operators and the public enjoyment, experience of performance, and appreciation of emerging destination.

- Established destination / creative place - “maturing”;
- Cultural offer responding to the identity of place and community - broader conception of “culture”;
- Encouraging further evolution and continued growth to maintain the balance of a thriving “habitat” - re-seeding, regenerative and circular practice;
- Enabling continuous evolution of place.



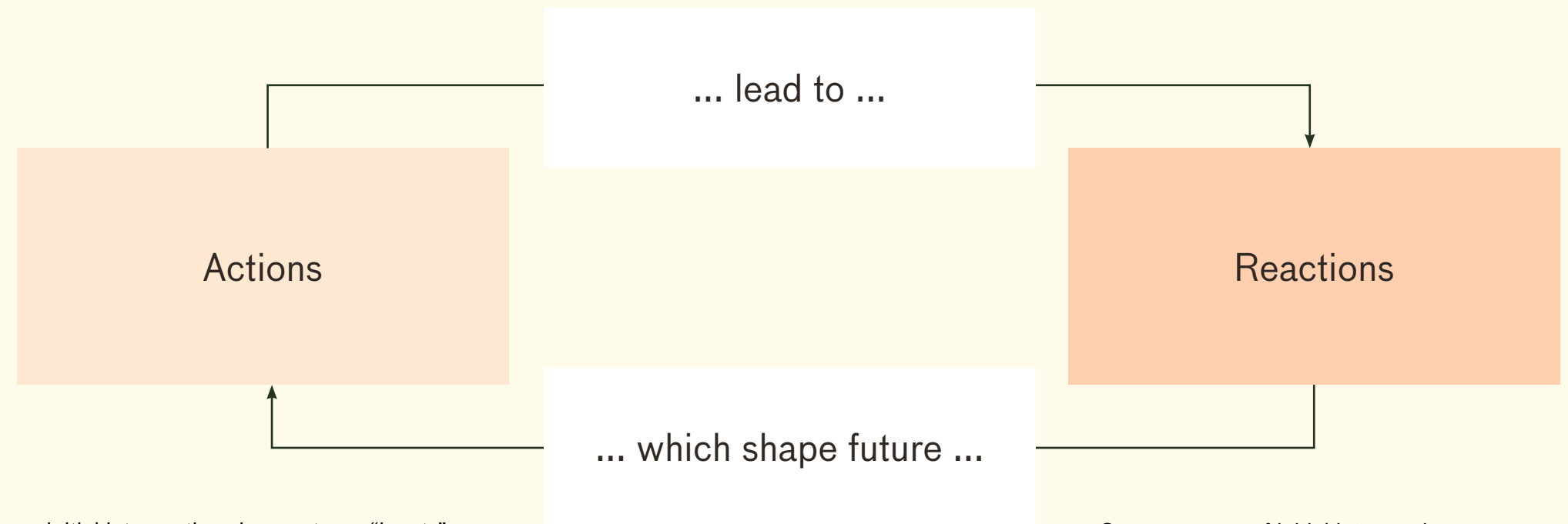
2.4.3 Feedback loops

Cycles of inputs and outputs

A feedback loop is a basic principle of system dynamics.

The concept of a feedback loop is a typical pattern of any evolving system and is relevant to an understanding of the future growth of a Cultural Strategy as summarised below:

- It is characteristic of systems operations;
- It defines patterns of behaviour within underlying ecosystem dynamics;
- It demonstrates properties of interrelated causality relevant to the emergent growth of cultural facilities and creative place-making identity - i.e. initial actions lead to reactions which influence further actions etc.;
- Ecosystem feedback is then the effect that change in one part of an ecosystem has on another and how this effect then feeds back to effect the source of the change - and thereby inducing more or less of it;
- Loops like this are typically the basic dynamics for regulating an ecosystem (either in their positive or negative forms) - and the balancing of these operations are relevant for the Cultural Strategy as it shapes and is shaped by the emergent culture and neighbourhood.



- Initial interventions in a system - “inputs”;
- e.g. variety and type of initial cultural propositions and identity of place / existing community.

- Consequences of initial interventions - “outputs”;
- e.g. emerging success, activity, use and cultural consumption / production within an evolving creative placemaking process.



Images above of ‘COME ALIVE!’ The Greatest Showman Circus Spectacular at Earls Court (Images: Luke Dyson) - an example where fostering meanwhile creative and experiential opportunities identifies audiences, develops understanding of how to deliver a successful cultural offer and then informs the brief for proposed venues at Earls Court as a continuous process of improvement and refinement leading to the creation of a successful ecosystem and long-term neighbourhood.

2.4.4 Ecosystem of Wonder

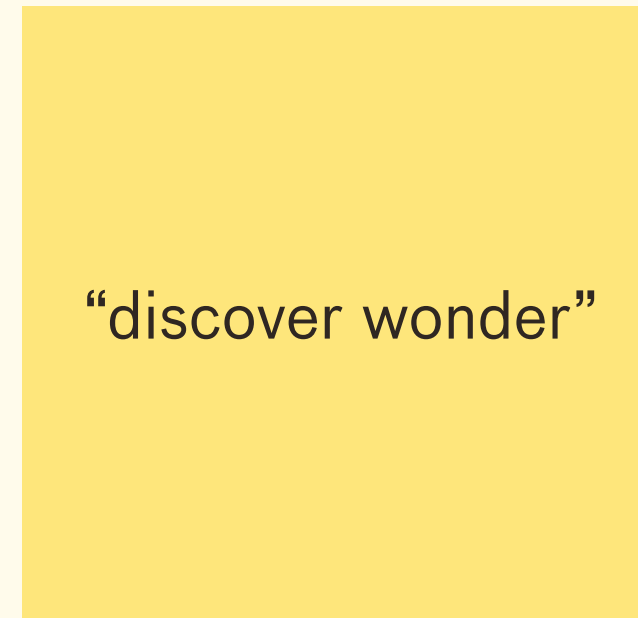
Developing a creative neighbourhood

Identifying the implications and relevance for a networked ecosystem approach in realising the vision for Earls Court.

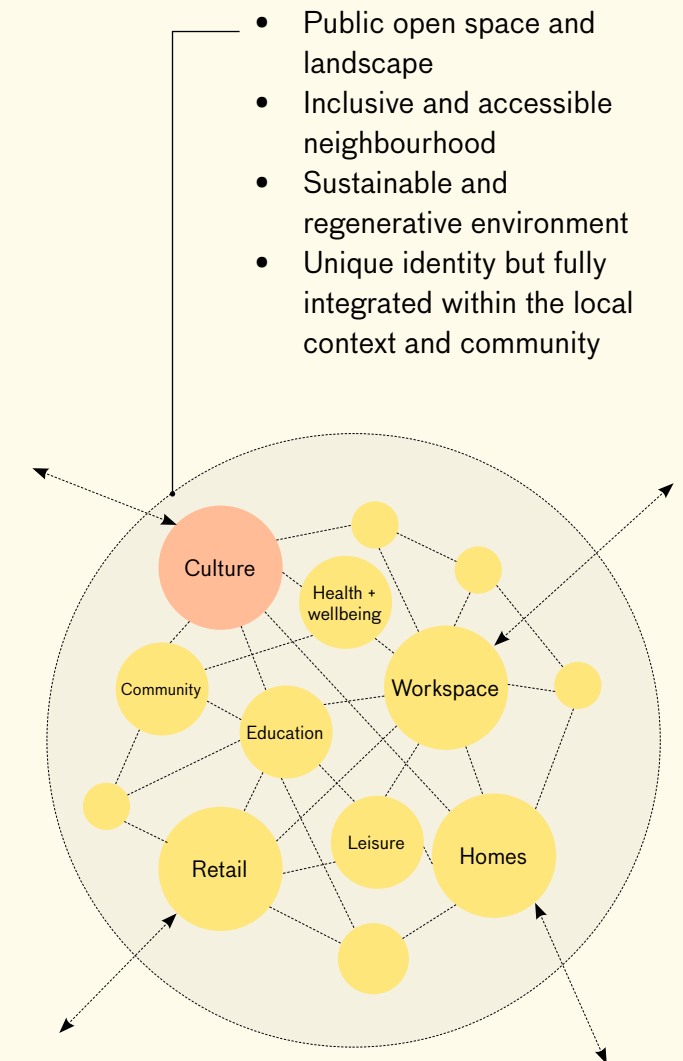
The consequences for the Cultural Strategy and the interrelationship of a mixture of uses within a dynamic ecosystem are summarised below:

- It supports the delivery of creative place-making within a varied framework;
- It forms the underlying principles for an ecosystem of cultural consumption and production that will enable and enhance varied experiences and interrelationships of land use and public space;
- It facilitates the implementation of the sitewide vision (discovering wonder) - recognising that the whole is greater than the sum of the parts;
- It recognises the future changes over time and the process of nurturing culture - growing, embedding, establishing cultural facilities, opportunities and experiences that reflect and respond to the unique environment at Earls Court.

The diagrams below illustrate how the notion of an ecosystem is a key aspect of delivering the sitewide vision and how this translates into the spatial implications for culture in its broadest sense.



- Implementing the vision to reflect the forward thinking ambition for the future of Earls Court;
- Developing the layered experience and variety of uses that will enable the “discovery” of wonder;
- Curating and fostering interrelationships of creative place-making in a landscape-led strategic framework;
- Delivering a successful part of the city.



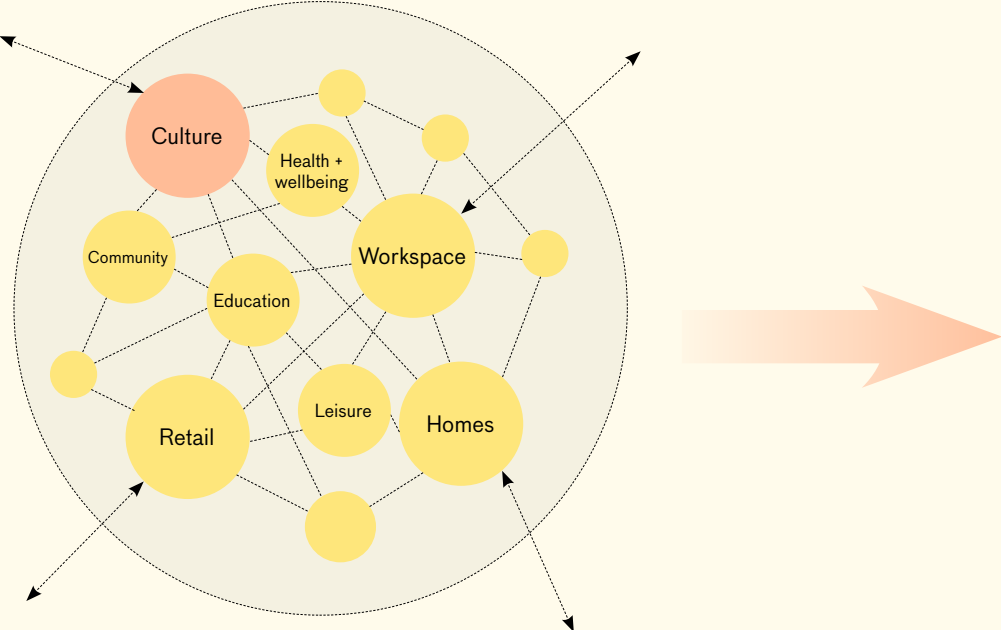
- Cultural consumption and production within a varied mixed-use environment;
- “Culture” in its broadest sense - an emergent “way of life” where opportunities for shaping and being shaped by a variety of stimulating experiences are made possible by the interaction and diverse connections of place and use;
- An ecosystem that develops and responds to the local context.

2.4.5 Cultural kit of parts

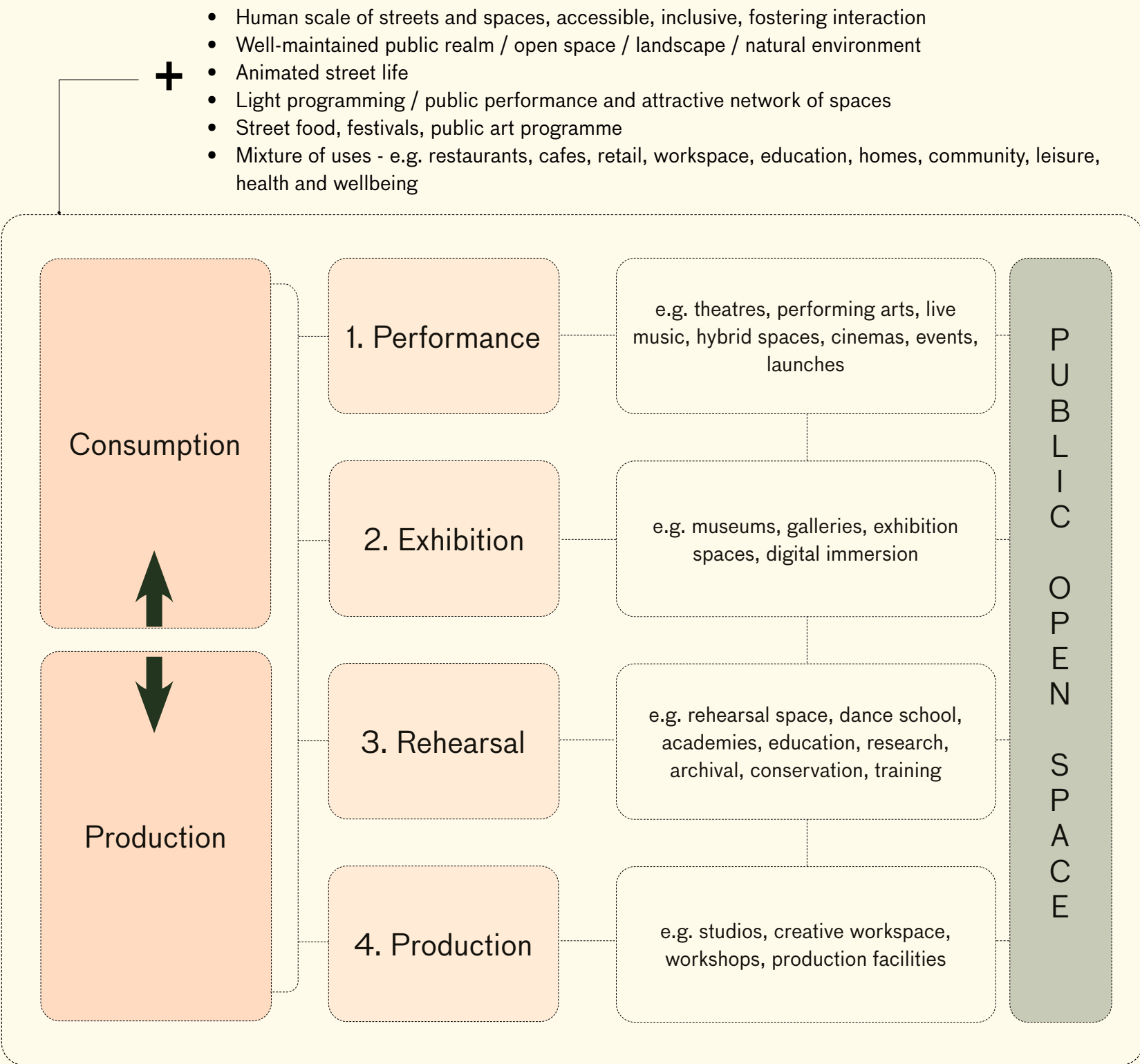
Creating a Cultural and Creative destination and neighbourhood

Delivering elements of both cultural consumption and production to encourage a diverse environment that reflects and responds to the future of culture in its broadest sense.

Cultural use and activity is conventionally understood in terms of “consuming” culture vs “producing” culture. This Cultural Strategy instead looks to maximise opportunities to consider a more interrelated ecosystem where elements of consumption and production coexist and form connections with other uses as a broader model of “discovering wonder” at Earls Court.

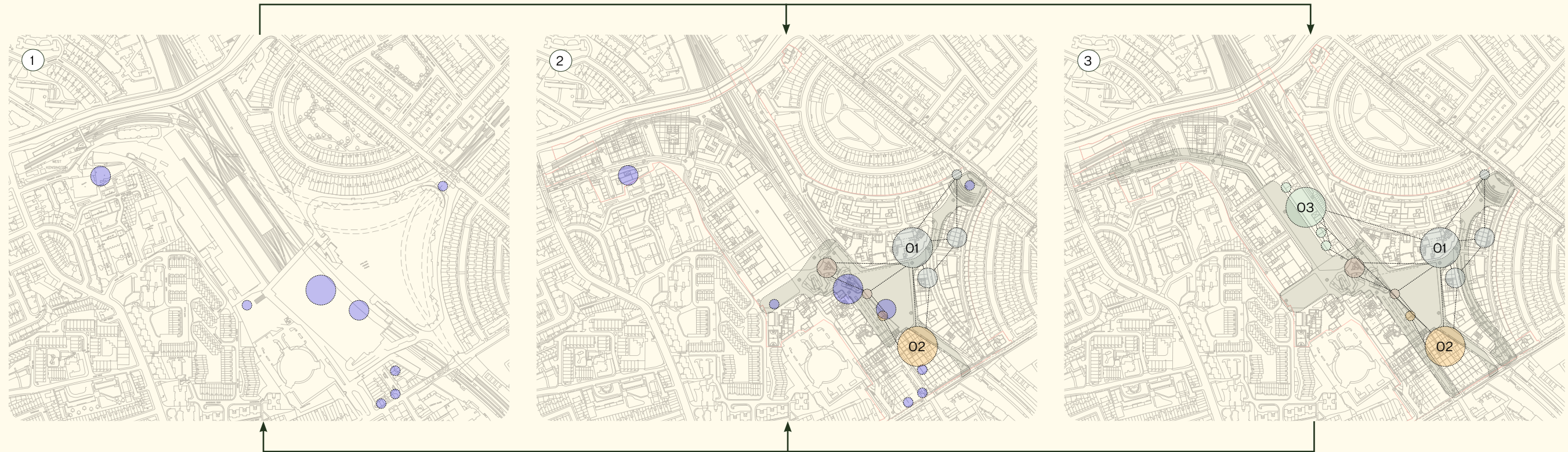


The diagram below summarises the interrelationships of cultural consumption and production - emphasising how individual elements increasingly can blend into mixed cultural environments or in combination create varied or symbiotic relationships of land use that are either defining and/or defined by the experience of a place. This summary is used throughout this Cultural Strategy to inform an appreciation of the specific spatial implications of different forms of cultural activity and how these spaces integrate within a wider network of ground floor activity and public open space to create a successful neighbourhood for the long-term.



2.4.6 Cultural cluster evolution

The diagrams below provide a summary illustration of the phased realisation of cultural uses within the framework as it might mature - delivering clusters of cultural activity within the neighbourhood focused on some principal venues accompanied by a network of other spaces and mixture of uses set within the landscaped public realm.



Growing (Meanwhile / Phase 0)

- Seeding phase
- Opening the site up with early attractions of cultural consumption and production - germination of place
- The Lost Estate
- Earls Court Community Hub
- Artists in Residence
- BBC Earth Experience / 'COME ALIVE!' The Greatest Showman Circus Spectacular
- Empress Space public realm
- Lillie Road - The Pop Up / The Gallery / coffee shops / eateries
- London Design Festival 2022
- Empress Studio creative workspaces
- Padel Social Club
- Warwick Road Apron

Embedding (Phase 1 focus)

- Transitional phase
- Planting key cultural facilities and interventions
- Developing and realising proposals / occupiers for primary cultural venues of ECO4 and WBO8
- Varied scales of supporting cultural spaces around West Brompton cluster, Empress Place cluster and Exhibition Gardens
- Emerging associated retail and F&B uses alongside public open spaces
- Residual early attractions

Establishing (Completion)

- Maturing phase
- Additional key node of Lillie Sidings depot (adaptive reuse as hybrid performance / events / market) and associated supporting flexible cultural and retail spaces
- Continued evolution of cultural, retail and F&B offer alongside realisation of a sitewide mixed-use identity with residential and workspace completions and the growth of community and neighbourhood identity with wider context connections
- Continued evolution and feedback loops of smaller spaces and interventions (and associated network connections)
- Nurturing and long-term stewardship to maintain a dynamic equilibrium (an on-going process of shaping and being shaped by the Earls Court context)

2.4.7 Growing culture

Material presented in the Cultural Strategy (July 2024) and updated 2025 to reflect the ongoing evolution.

Opening the Site up to temporary activations

Given the scale and long-term nature of the Earls Court Development, there has been an opportunity to activate the space from the outset. Putting in place a programme of meaningful cultural activations uses has enabled ECDC to establish an identity, activate the Site, trial and test ideas, offer entertainment, provide social impact and economic investment into the local area.

The Site makes a positive contribution towards inclusive growth and the wellbeing of the community, providing a foundation for interim and permanent uses which can be maximised through the phasing strategy and beyond.

Temporary activities enable individuals and organisations to make use of the space in a variety of ways - from artist studios to retail units and charitable operations all the way to world premier events. Each activity adds to the evolving understanding of the local area and the character of the future Earls Court Development.

The current activations focus on providing and delivering beneficial activities to the local community, encouraging access to open spaces, promoting engagement while offering opportunities for creativity, social impact, well-being development and skills enhancement.

During the Proposed Development's phased

delivery, new opportunities will arise to further support this focus, further embedding the Site and its activities into the existing area at the same time as creating a receptive environment for new communities.

All of the early site activations have directly supported early place activation, comprehensive community engagement & inclusion, skills & job opportunities, local and social enterprise support, placemaking & identity initiators, creative & cultural development and innovation. As of June 2025, over 955,000 people have visited Earls Court to experience the key cultural activations.

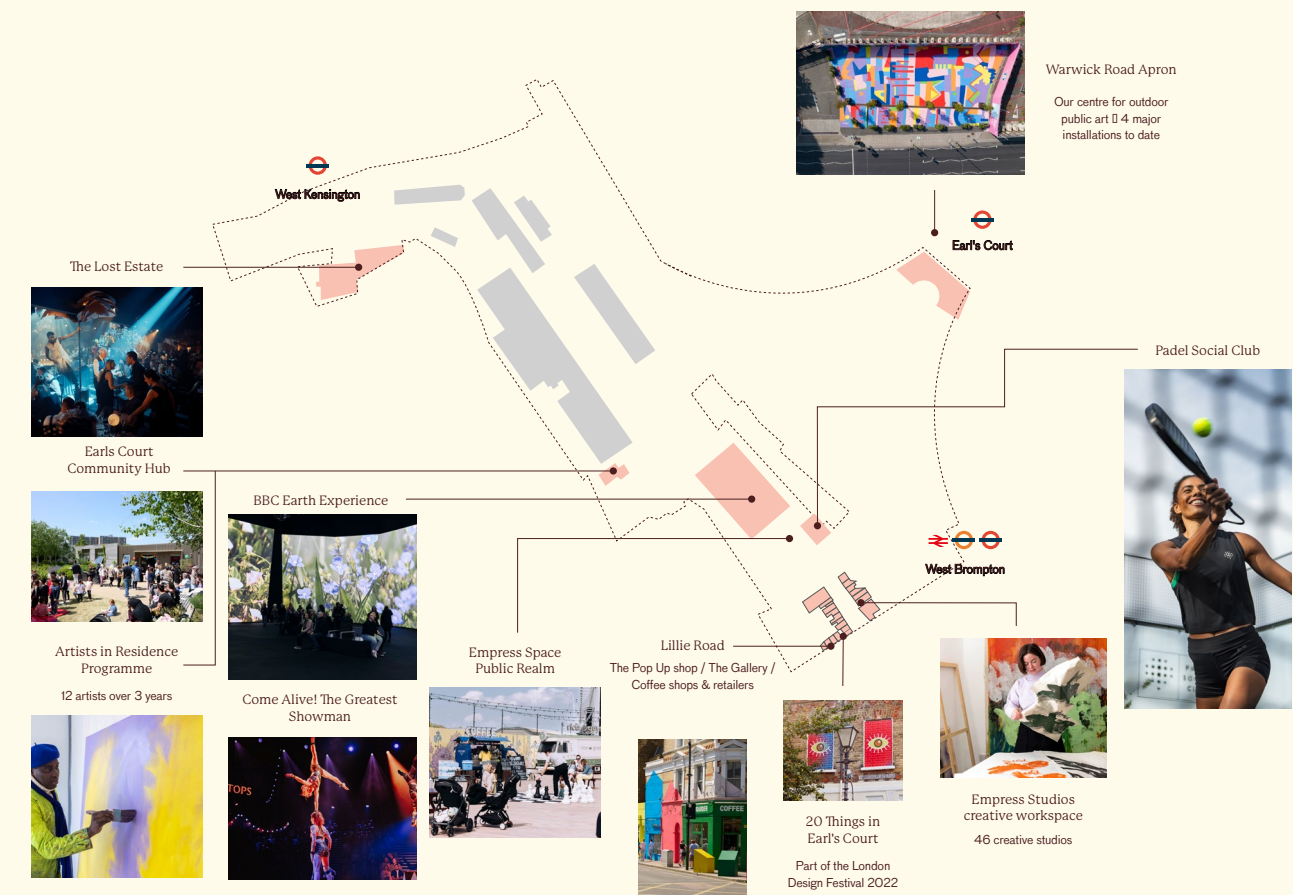


City beach at London Wonderground at Earls Court in 2021

Delivering activities

Since 2020, ECDC has been based on Site enabling the project team to get to know the local community – to understand aspirations and priorities for the short and longer-term.

Through extensive outreach and engagement, the desire to see something happen on Site became clear, influencing the activation strategy with spaces such as the Community Hub, Empress Place and Empress Space providing facilities and support for local communities.



Temporary activations mapping

Underbelly Festival and Training Academy

160,000 visitors (over 2 summer seasons)

Over two consecutive summers in 2021 and 2022, in partnership with Underbelly, ECDC organised London Wonderground and Underbelly at Earls Court, attracting over 160,000 visitors. Together with the Young Lyric, Hammersmith, the Underbelly Training Academy was created, a skills and work experience programme which recruited three local young people for a training course in event production and management, and offered real-time experience on the Site.



Image from Underbelly Festival

BBC Earth Experience

375,000 visitors (during 10-month run)

This global-first immersive experience opened in March 2023 at the Daikin Centre, a pop-up, demountable venue within the new Empress Space area access from Empress Place. This groundbreaking attraction offered visitors the chance to experience the diversity of the seven unique continents via a fully immersed experience showcasing footage and extended scenes. It has garnered over 375,000 visitors during its 10-month-long run.



Inside the BBC Earth Experience

‘COME ALIVE!’ The Greatest Showman Circus Spectacular

150,000 visitors (since October 2024)

The former BBC Earth Experience temporary building was repurposed to host another global-first performance show. ‘COME ALIVE! The Greatest Showman Circus Spectacular’. Opening its doors in October 2024, the show is inspired by the 20th Century Fox Motion Picture, The Greatest Showman, and takes place inside a 700-seat Big Top where circus meets musical theatre.

‘COME ALIVE!’ features the finest international circus stars (Cirque de Demain Medal Winners, Cirque du Soleil) and musical theatre talent from the West End.

At the creative helm of the production is Drama Desk award-winning Creative Director Simon Hammerstein. As co-founder of The Box (London / NYC), the mastermind behind Usher’s sold-out ‘My Way’ Las Vegas Residency and producer of Queen of the Night, Hammerstein brings his unique flair and live experience expertise to create this new show.

It is produced by Outside The Box Amusements and TSG Entertainment and to date has seen over 100,000 people watch this amazing performance spectacle.



Promotional poster for the new performance-based experience at Earls Court



Come Alive!, October 2024

The Lost Estate

180,000 visitors (across four different shows)

The Lost Estate is a pioneering immersive experience integrating theatre, music dance and hospitality into immersive audience experiences. Located in West Kensington, in the former mannequin factory transformed into a stylish venue where live music, theatrical storytelling and gourmet dining merge together offering their hallmark immersive storytelling approach.

Since opening in July 2022, The Lost Estate have welcomed over 150,000 visitors over its four shows from roaring speakeasies, Jazz Age glamour to ghostly Victorian streets. Visionary theatre experiences combining immersive sets, outstanding theatrical performances, audience engagement and live music to tell homegrown captivating stories.

The Lost Estate provides work experience opportunities for the local community as all shows are home grown – from story and script to set design and installation, from sound and lighting to menu creation to cooking.



The Great Christmas Feast performance



Paradise under the Stars, March 2025

Padel Social Club

90,000 visitors (since September)

Nestled in Empress Space at Earls Court is the UK’s first public Padel Social Club – padel courts along with social and wellbeing experiences in an inclusive and social clubhouse culture. It offers a modern alternative to traditional sports clubs and is designed for athletes, casual players, novices and social seekers alike.

Padel is a community-driven sport. It is a dynamic, doubles-based racquet game that blends tennis and squash in an easy-to-learn format and is one of the UK’s fastest-growing sports. The club at Earls Court is a curated lifestyle experience and a gateway to urban wellbeing - a fusion of sport, wellness and social energy where padel is the anchor while merging wellness, community and contemporary leisure culture.

Embracing the vibrancy of the Mexican sport, Padel Social Club at Earls Court is channelling that same electrifying energy into the community and has grown in popularity within our communities with c.95% utilisation, 90,000 visitors/players since opening and in December 2024, the multi-platinum artist Stormzy became a formal investor and ambassador for Padel Social Club and its flagship Earls Court site.



Padel courts and facilities on Site

Artist in Residence Programme

ECDC initiated an Artist in Residence programme in collaboration with the National Portrait Gallery in January 2023. This three-year endeavour engages 12 selected artists working with the local community to create portraits and community arts projects.

The programme garnered over 200 applications, with a panel of judges including both borough leads for art, Richard Ikhide from the Royal Drawing School, and acclaimed contemporary artist Marc Quinn and an art lead from the National Portrait Gallery selecting the final artists.

Each residency lasting three months, with the artist based locally in a studio at the Earl Court Community Hub in West Kensington. This programme provides opportunities in accessing the arts for local people and children focusing on the local histories and hidden stories of Earls Court, with each artist using a different medium, from ceramics to painting, to engage the community, uncovering and capturing their memories. Artists host weekly art classes for local people as well as contributing to talks and workshops for the community.



Kimberley Gundle



Sol Golden Sato

Empress Studios

Empress Studios opened in March 2022 in partnership with This is Projekt, transforming six derelict Victorian townhouses on Empress Place into a vibrant community hub comprising 46 affordable creative studios.

This space supports a vibrant and multidisciplinary community of creatives working across fashion, sculpture, ceramics, stonemasonry, photography, design, potters and more. Additionally, one studio is specifically equipped as a podcast space for the community to use for free.

This initiative offers much-needed stability and affordability for practitioners while helping to retain and grow local creative talent. By fostering collaboration, innovation and cultural production, Empress Studios plays a key role in shaping our first creative ecosystem that contributes to the identity and economy of the area.



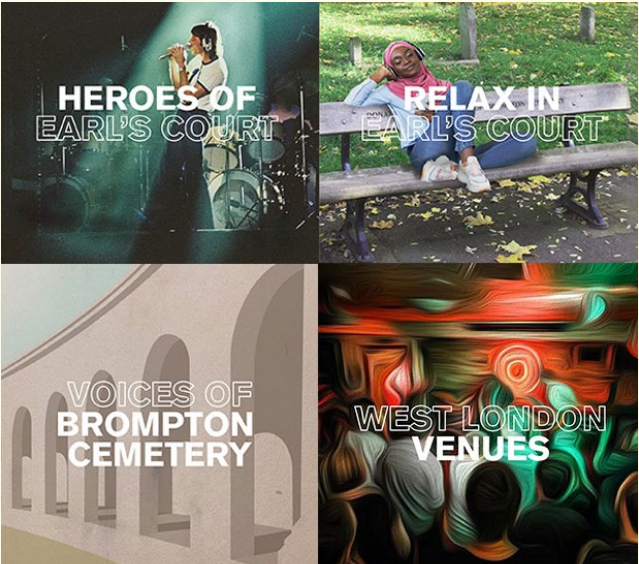
Photographer Magda Kuca, tenant at Empress Studios



Ceramist Nur Ozersay, tenant at Empress Studios

Themed Playlists

Music is being brought back to Earls Court with a focus on reintroducing and celebrating Earls Court's unique musical heritage. Our playlists, such as 'Local Listens' and West London Venues' have been curated to honour the area's creative legacy, provide insights into the Earls Court's musical history. By celebrating Earls Court's musical past, the aim is to pave the way for its musical future.



Playlist covers designed by Sound Diplomacy

Living Wall Hoardings

The hoardings highlight Earls Court's unique ties to renowned writers, musicians, actors and creativity.

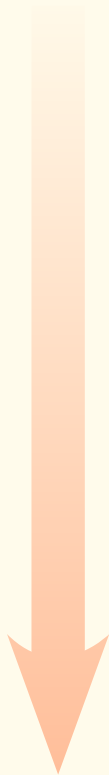
These living green hoardings, located opposite West Brompton station on Old Brompton Rd, were created in collaboration with Earls Court Youth Club, the National Portrait Gallery and Global Street Art to revitalise the area with life and wonder.



Living wall hoarding on Old Brompton Road

Measuring impact

The schedule below demonstrates the impact of the programme of temporary activations in terms of the uplift of sitewide footfall as a key measurable outcome - illustrating enhanced access and engagement with the Site even at this preliminary stage of the implementation of culture at Earls Court.



Footfall to site since 2021 (on the main attractions)		
		Last updated on 11 June 2025
Asset	Timeframe	Footfall
Underbelly	8 weeks 2021 and 10 weeks 2022	160,000
BEE	March 2023 - January 2024	375,000
Padel	February 2024 - present	90,000
The Lost Estate	Winter 2022 - present	180,000
Come Alive! The Greatest Showman	February 2025 - present	150,000





3 Policy and Technical Context

3.1 Introduction

Referencing policy context and relevant design guidance

This section summarises the policy context for cultural provision and an associated literature review. It develops from the overview as presented in the Cultural Strategy (July 2024) to also now include any more recent documentation as well as reference more technical design guidance as the basis for future implementation.

This review of cultural policy and guidance literature begins with the national, regional and local framework of planning policy. It then provides focussed content and updated references to key aspects of GLA and local planning policy as well as relevant technical design guidance specific to the evolution and implementation of the Cultural Strategy.

In addition, this section identifies comments that were made on the original Cultural Strategy (July 2024) by both boroughs and the responses that have been made either within this replacement strategy document or elsewhere in the Hybrid Applications.

Development Plan	GLA	LBHF / RBKC	Technical design guidance
<ul style="list-style-type: none">• National• Regional• Local	<ul style="list-style-type: none">• Referencing the ongoing elaboration of the London Plan guidance supporting the Cultural Strategy documentation at a city-wide level;• Updated with reference to the London Growth Plan, 2025 and the critical role of Culture;• Updated with cultural specific documentation / guidance.	<ul style="list-style-type: none">• Referencing the key local authority documents that shape the specific local response to culture and the immediate cultural context of policy and growth;• Updated with cultural specific emerging policy.	<ul style="list-style-type: none">• Referencing key technical design guidance relevant to the further design development of specific types of cultural facilities for the future delivery at Earls Court;• Selective literature of cultural land use design guidance that would be relevant to inform implementation, testing and future design development.

3.2 Policy context overview

Planning policy hierarchy

This section summarises the Development Plan as it relates to the Hybrid Applications with specific policy reference to Cultural uses.



N.B.: Please refer to the Planning Statement for a comprehensive description of the Hybrid Applications' Development Plan and assessment of the Proposed Development in the context of the relevant policies.

National		Regional	Local		
National Planning Policy Framework _ NPPF (2024)		London Plan (2021)	RBKC Local Plan (2019)	RBKC New Local Plan (2024)	LBHF Local Plan (2018)
<ul style="list-style-type: none">The NPPF (most recently updated in December 2024) sets out the Government's planning policies for England. These policies articulate the Government's vision for sustainable development, which should be interpreted and applied locally to meet local aspirations;		<ul style="list-style-type: none">Policy HC5: Supporting London's culture and creative industriesPolicy DF1(d): Delivery of the Plan and Planning Obligations	<ul style="list-style-type: none">Policy CV1: Vision for the BoroughPolicy CO2: Strategic Objective for Fostering VitalityPolicy CF5(h): Business UsesPolicy CF6: Creative and Cultural BusinessesPolicy CF7: Arts and cultural usesPolicy CF11: South Kensington Strategic Cultural AreaEarl's Court Placemaking Framework SPD: ambition for the Site to deliver a cultural facility of world-class renown	<ul style="list-style-type: none">Policy HO3: Community HousingPolicy T4: StreetscapePolicy BC2: Creative and Cultural BusinessesPolicy TC7: Art and Culture usesPolicy TC10: South Kensington Strategic Cultural AreaPolicy PLV2: Earl's Court Opportunity AreaPLV14: Earl's CourtSA2(d,g,l): Earl's Court Exhibition Centre	<ul style="list-style-type: none">Policy FRA1: Earl's Court Opportunity AreaPolicy TLC5: Managing the impact of food, drink and entertainment usesPolicy CF1: Supporting community facilities and servicesPolicy CF3: Enhancement and retention of arts, culture, entertainment, leisure, recreation and sport usesHammersmith and Fulham Arts Strategy
DCMS Creative Industries Sector Vision (June 2023)		London Growth Plan (2025) Towards a New London Plan (2025)			
DCMS Creative Industries: Sector Plan (2025)					

3.3 Policy and guidance

The references below identify more specifically some of the principal policy documents (at a regional and local level) as well as a range of technical design guidance documents which collectively provides both the policy framework and supporting spatial interpretation of how cultural facilities might be provided.

GLA

- Cultural Strategy 2018:
- https://www.london.gov.uk/sites/default/files/2022-12/2018_Culture_Strategy_Final_O.pdf
- Cultural Infrastructure Plan 2019:
- https://www.london.gov.uk/sites/default/files/cultural_infrastructure_plan_online.pdf
 - <https://apps.london.gov.uk/cim/index.html>
 - <https://www.london.gov.uk/programmes-strategies/arts-and-culture/space-culture/cultural-infrastructure-plan-and-toolbox>
- Designing Space for Culture 2022:
- <https://www.london.gov.uk/sites/default/files/2024-03/Designing-Space-for-Culture.pdf>
- London Growth Plan 2025:
- <https://growthplan.london/>



Selected technical design guidance

- Cultural Strategy 2022:
- <https://www.lbhf.gov.uk/councillors-and-democracy/resident-led-commissions/cultural-strategy>
 - <https://www.wherethecultureconnects.org.uk/>
- Culture Plan 2020 (Draft revisions ongoing):
- https://www.rbkc.gov.uk/parks-leisure-and-culture/arts-and-culture/culture-plan-2020_4
- Earls Court Placemaking Framework:
- <https://www.rbkc.gov.uk/planning-and-building-control/planning-policy/earls-court-placemaking-framework-supplementary-planning-document-spd>
 - Earls Court Opportunity Area Placemaking Framework SPD 2023
 - Appendix C: Earl's Court Cultural Use Study 2022
- Designing Galleries, ACE (1999) UK
 - Designing Exhibitions: A compendium for Architects, Designers and Museum Professionals, Bertron, Schwarz & Frey (2012) Germany
 - Sustainability Checklist, Museums Association (2009) UK
 - Technical Standards for Places of Entertainment, Association of British Theatre Technicians (2018) UK
 - Designs, layout and arrangement for pubs, clubs, studios and indoor live music events, Sound Advice (2007) UK
 - Dance Spaces, ACE (1994) UK
 - Dance Studio Specifications, One Dance (2016) UK
 - Theatre Buildings: a design guide, Association of British Theatre Technicians (2010) UK
 - Non-Conventional Theatre Spaces, Association of British Theatre Technicians (2016) UK
 - Creative Industries: A Toolkit for Cities & Regions, CIC & BOP (2017) UK
 - Industrial Intensification and Co-location Design and Delivery Guide, GLA, We Made That 2019

GLA summary

Culture for all Londoners:

- Supporting London's culture and creative industries is one of the Mayor's top priorities;
- Culture contributes £52bn to London's economy every year, and accounts for one in six jobs in the capital;
- The document sets out how to keep London at the top of its creative game and ensure there are cultural opportunities in every corner of the capital.

Culture for all Londoners has four priorities:

1. Love London: More people experiencing and creating culture on their doorstep.
2. Culture and good growth: Supporting, saving and sustaining cultural places.
3. Creative Londoners: Investing in a diverse creative workforce for the future.
4. World city: A global creative powerhouse today and in the future.



LBHF summary

Where Culture Connects:

The strategy was adopted by LBHF in 2023 and it defines LBHF's cultural vision to create a place where *'our people celebrate together and feel they belong, where visitors are wowed, and where local creativity supports innovation and drives investment, jobs and shared prosperity'*.

The strategy identifies four themes along with headline actions for each as follows:

Theme 1: Destination Hammersmith & Fulham

- A place for quality culture, retail, food, green space and riverside, with an internationalist outlook; a place to attract people to live, work, visit, relax, study and invest.

Theme 2: Creative Hammersmith & Fulham

- A place that taps its creative potential for cultural production and for innovation in all our sectors.

Theme 3: Included in Hammersmith & Fulham

- A place that tackles inequality head-on, respecting diversity and including all residents in the opportunities we create.

Theme 4: Together in Hammersmith & Fulham

- A place that works together as one, sharing leadership and responsibility for our future.

The strategy identifies actions to lay the foundations to deliver the full strategy as follows:

- Convening a delivery board - a Hammersmith & Fulham Cultural Compact - to manage the strategy and action plan, reporting to stakeholders and the public. ECDC is a founding member of the Hammersmith & Fulham Cultural Compact;
- Developing a funding and investment plan to ensure the strategy and action plan are appropriately resourced;
- Developing a 'Communications for Culture' strategy and plan to streamline the promotion of the borough, the cultural offer and communicate with residents and stakeholders.

The Cultural Strategy allows the Council and its partners in the arts, culture and heritage sectors to work together effectively, to collaborate towards a shared vision and set of ambitions.

Acknowledging the long-standing commitment to this area and the achievements to date will help steer how LBHF will do more, at scale, and how it will encourage a joint, partnership approach across the borough, recognising the important role of the arts, culture and heritage sectors in reinforcing LBHF's status as a global economic hotspot, in making the borough the best place to live in a major city and supporting their proposition as a visitor destination and in supporting aspirations for the borough to be as an inclusive place for all its communities.

In relation to the Proposed Development, Theme 1 has the most direct influence in informing the Earls Court Cultural Strategy. Specifically, the theme Destination Hammersmith & Fulham identifies that as a major new development, Earls Court will support LBHF's aim to grow as a vibrant hub for creative individuals and businesses - an attractive destination built on local talent.

- <https://www.wherethecultureconnects.org.uk/>



RBKC summary

RBKC New Local Plan (July 2024):

The Site allocation (SA2) specifies ‘the provision of a facility or facilities of a commensurate scale and quality to enable the creation and delivery of cultural activity of international quality’. p.77

RBKC Earl’s Court Placemaking Framework SPD (April 2023):

Reiterates RBKC’s vision for the Site: ‘A significant cultural facility of world class renown will restore a distinctive identity to the area and attract a variety of uses to make Earl’s Court a vibrant destination, which will in turn enhance the wider neighbourhood, including the Earl’s Court Road District Centre’; p.11

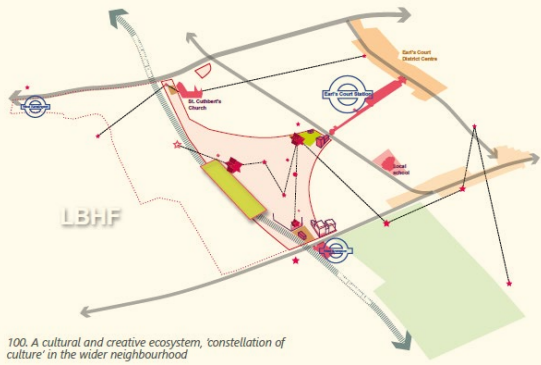
Sets out an ambition to put Earls Court back on London’s cultural map.



The following criteria for the new cultural offer are summarised on p.32 of the SPD:

1. Be high quality, bringing great work to Earl’s Court
2. Be a world class cultural destination which attracts audiences from the local area and beyond
3. Be distinctive, belonging in Earl’s Court
4. Have strong links with local businesses and local people
5. Be welcoming for everyone, make people feel at home in its spaces
6. Have programming that interests a wide range of people – ad-hoc and free events as well as ticketed events
7. Provide spaces for people to develop new creative work – not just show work that has been developed elsewhere.

Extract below of cultural and creative ecosystem diagram, p.33:



RBKC Culture Plan 2020:

The council’s ambition is to be ‘A Place of Culture to Visit and Explore’ and sets out 3 key objectives:

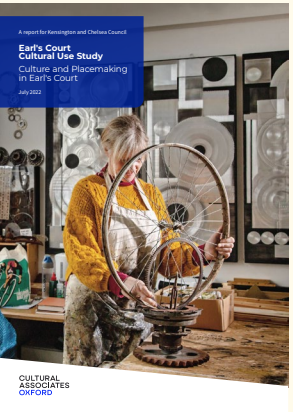
- A Borough Full of World Class Treasures
- Where Culture is at the Heart of Amazing Places
- Enriching Our Lives by Connecting to Culture

RBKC Draft Culture Plan (2022-2026):

- Support and promote the borough’s famous cultural offering and work with developments like Earls Court;
- Address mental health and well-being through culture;
- Working with Arts in Health Forum and championing their Creativity and Well-being Week;
- Maximise opportunities to nurture talent of future generations offered by institutions within the borough.

RBKC Earls Court Cultural Use Study 2022:

- Explores the types of cultural partners that could be included in plans for the site;
- Defines the key cultural criteria for the Placemaking Framework and informs the scenarios allowed for;
- Explores The Value of Culture and the role of Anchor Institutions in Placemaking;
- Identifies that world class can be interpreted in different ways and explores 4 scenarios in detail.



Areas of Strategic Importance

The policy review has identified the following areas of strategic importance:



Destination

- A destination for dynamic, high-quality culture
- Build on the renowned heritage of the area, and provide new space for arts and culture
- Draw in residents, visitors, creatives as well as cultural businesses



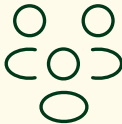
Inclusion

- Curate diverse programming of culture that will allow people from all backgrounds to participate
- Offer affordable and free projects and events
- Ensure all spaces are safe and accessible for everyone



Creation

- Be a catalyst and facilitator for cultural creation by providing affordable creative workspaces
- Promote initiatives such as artists residencies, to support as well as to showcase local talent
- Arts and culture initiatives should be tied to the public realm



Community

- Involve the community in the development process
- Work with various local artists, and arts and culture organisations
- Involve smaller grassroots arts and culture organisations as well as cultural institutions to ensure the development is representative of the local community



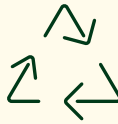
Health and wellbeing

- Provide diverse cultural programming for all ages in arts and culture to enhance social inclusion and community cohesion
- Integrate culture with, and within accessible, open green spaces that connect people with nature and each other
- Work with local arts organisations that tackle social issues



Technology

- Utilise technology to enhance the cultural offering by providing digital platforms and digital engagement opportunities
- Improve the digital skills and capability of the arts and cultural sector through practical support
- Cultural spaces should have state-of-the-art technology to provide immersive experiences



Sustainable development

- Prioritise skills and talent development for local creatives and culture makers
- Include the local creative business community agenda, and take their needs into account
- Provide creative business with opportunities for affordable and flexible workspace as well as employment and talent development

3.4 Emerging policy

DCMS Creative Industries: Sector Plan (2025)

The UK’s creative output, our creative history and our future creative are unmatched. The sector already acts as a dynamic growth engine for our economy across the UK’s nations and regions, contributing 2.4 million jobs and £124 billion GVA to the economy, generating knowledge spillovers that drive innovation and activity across the economy. (p.4)

- https://assets.publishing.service.gov.uk/media/685943ddb328f1ba50f3cf15/industrial_strategy_creative_industries_sector_plan.pdf



Extracts from “Creative Industries: Sector Plan”, DCMS, 2025.

The Creative Industries: Sector Plan (2025) emphasises the value of the Creative Industries sector in the wider national growth strategy and forms a central part of the government’s Industrial Strategy. It sets out a framework for the growth of the sector to 2035.

The Creative Industries Sector Plan’s aim is that:

“by 2035 the UK’s position as a global creative superpower will be enhanced with the UK becoming the number one destination worldwide for investment in creativity and innovation. Our ambition is to significantly increase business investment by the Creative Industries from £17 billion to £31 billion” (p.11)

The adjacent extract summarises how this ambition will be achieved with key aims and objectives:



Key conclusions from this national strategic document relevant to the Earls Court Development’s Cultural Strategy include:

- The government will “*champion London as a ‘Creative Industries Supercluster’*”;
- The Plan identifies that “*In 2022, 67% of Creative Industries GVA was located in London*” (p.59)
- “*The capital is one of the leading exporters of Creative Industries, is a global hub attracting creative talent and investment, and has thriving ecosystems in sub-sectors including screen, music, fashion, design, architecture and performing arts. We want to support its continued success.*” (p.60)
- The government identifies through this plan specific support for the BFI London Film Festival, the London Games Festival, Frieze Art Fair and London Fashion Week.

The recent publication of the Creative Industries: Sector Plan is particularly identified as a reference that emphasises the significance of the Creative Industries sector as central to the national growth strategy.

Accelerate innovation-led growth

- UK Research and Innovation (UKRI) will lead efforts to significantly increase public funding for the Creative Industries, including support for commercialisation and tech adoption.
- A £100 million UKRI investment over the Spending Review will support the ambitious next wave of R&D creative clusters in new sub-sectors and locations throughout the UK.
- A new Creative Content Exchange as a marketplace for selling, buying, licensing, and enabling permitted access to digitised cultural and creative assets.

Growth finance

£

- A significant increase in support from the British Business Bank for the Creative Industries with debt and equity finance.
- A new working group to tackle barriers to IP-backed lending in the Creative Industries.
- An industry-led “single front door” for creative firms to access information on how to unlock private investment, alongside improved government signposting to resources.

Skilled workforce

- Greater flexibility for employers and learners via the new growth and skills offer, continuing to consider the needs of small businesses.
- A curriculum in England that readies young people for life and work, including in creative subjects and skills, following the independent Curriculum and Assessment Review.
- A government and industry partnership to deliver a refreshed UK-wide £9 million creative careers service.

Trade and exports

- As committed to at the UK-EU Summit in May, we are supporting travel and cultural exchange, including the activities of touring artists.
- UK Export Finance has up to £80bn in financing capacity to support UK exports for Industrial Strategy sectors, including the Creative Industries.
- Increase the number of creative trade missions and markets we target, building on traditional markets like the EU and the United States with fast-growing markets such as Asia-Pacific.

City regions and clusters

- The government has identified 12 creative clusters across the UK where we will work with local leaders and devolved governments to drive growth.
- A new £150 million Creative Places Growth Fund devolved to six Mayoral Strategic Authorities to deliver tailored investment readiness support.
- Champion London as a ‘Creative Industries supercluster’, with the Mayor investing over £10 million over the next four years alongside significant investments including East Bank and Smithfield sites.

Frontier industries

- New £75 million screen growth and £30 million video games growth packages, over three years, to develop and showcase UK screen content and support inward investment.
- Up to £30 million over three years for a music growth package to support emerging artists, alongside a new industry-led ticket levy on arena gigs to support the grassroots sector.
- Co-funding, between government and private investors including the Walt Disney Company, the Dana and Albert R. Broccoli Foundation and Sky, for the expansion of the National Film and Television School.
- Taking action to support public service media, including through BBC Charter Review, to ensure a vibrant domestic screen sector and a BBC that continues to act as an engine of Creative Industries growth across the country.

Creative Industries: Sector Plan, DCMS, 2025, p.11.

London Growth Plan (2025)

Growth has always been fundamental to the story and success of London. Our city has never been one to stand still. Rather, we are constantly evolving, innovating and advancing.(p.4)

- <https://growthplan.london/>
- <https://growthplan.london/wp-content/uploads/2025/03/london-growth-plan.pdf>



Extracts from "London Growth Plan", GLA, 2025.

The engine of our economy is selling expertise, ideas, innovation and experiences to the world. London's key strengths are:

- Financial, professional and business services and technology.
- Creative industries including creative technologies.
- Experiences (visitor spend on culture, leisure, hospitality, retail and events).
- International education (international students).

These four sectors are globally competitive, very significant economic contributors and mostly highly productive. But they matter beyond their economic contribution alone: they are the city's soft power sectors, positioning London on the global stage.

London Growth Plan, GLA, 2025, p.50.

The GLA's London Growth Plan (2025) highlights the Creative Industries including creative technologies and experiences (visitor spend on culture, leisure, hospitality, retail and events) as two of London's major strengths and critical components of the 'London experience' with major opportunities for investment.

London's strength in these sectors contribute to its global competitiveness, as they are very significant economic contributors and highly productive.

Therefore, there is a huge opportunity for Earls Court to contribute towards London's Growth as identified in the Growth Plan through fostering Creative Industries and the Experiential economy.

The recent publication of the London Growth Plan is particularly identified as a reference that emphasises the regional significance of cultural provision (and its interrelationship with national economic growth).

The new London Growth Plan is consequently a key strategic regional pathway for growth in London (10 year plan) which outlines the specific opportunities for London to complement and enhance the national growth policy agenda of central government - and clearly emphasises the role of culture and creative industries / experience to create and develop growth in London.

The report emphasises the key role that the Creative Industries and 'culture' in its broadest sense has in fostering the 'London experience' - both as a critical economic contributor as well as a major reputational identifier of the city and its environment as a global destination.

Nationally, DCMS identify the 'creative industries' as a vital pillar of the UK economy, contributing approximately '£124 billion' in Gross Value Added (GVA) in 2023, which accounts for '5.2% of the UK's total economic output'. This sector also supports around '2.4 million jobs', representing about '7% of all UK employment' [1] [2] .

1. GOV.UK: www.gov.uk/government/statistics/dcms-economic-estimates-gva-2023-provisional/dcms-economic-estimates-annual-gva-2023-provisional
2. House of Commons Library: <https://commonslibrary.parliament.uk/research-briefings/cdp-2025-0017/>

At the regional level of London, the strategic importance of the Creative Industries can be summarised below:

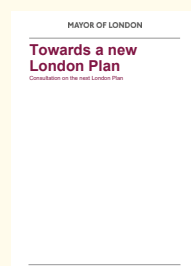
- London's creative industries generate 'over £63 billion GVA annually', accounting for nearly 'half of the UK's total creative output' (GLA Economics, DCMS 2023).
- The sector supports 'more than 1 in 6 London jobs' -- that's 'over 1 million people' working in roles spanning film, design, tech, fashion, music, publishing, architecture, advertising, and performing arts.
- London ranks as one of the world's leading creative capitals, attracting international talent, investment, and cultural tourism.
- Its diverse ecosystem supports everything from global media conglomerates to cutting-edge start-ups and grassroots cultural organisations.
- The creative sector drives growth in 'other industries' including hospitality, tourism, real estate, and retail.
- It also plays a key role in 'placemaking', helping neighbourhoods thrive through cultural programming, events, and vibrant street life.

Further analysis and research regarding the UK's Creative Industries sector can be found in the report of House of Commons debate January 2025 held at <https://researchbriefings.files.parliament.uk/documents/CDP-2025-0017/CDP-2025-0017.pdf>

Towards a new London Plan (2025)

Culture and the creative industries contribute around £50bn to London's economy every year and account for one in five jobs in the capital. Access to culture contributes to our health and wellbeing and so it is important to make space for it in all parts of the capital. It includes a range of uses and activities such as music and performance venues, visual arts, fashion, film, design, crafts and making, cinemas and museums. Many Londoners and visitors also experience culture through London's public spaces and diverse communities.(p.45)

- <https://www.london.gov.uk/sites/default/files/2025-05/Towards%20a%20new%20London%20Plan%20%28final%29.pdf>



Extracts from "Towards a new London Plan", GLA, 2025.

The recently concluded consultation supported by the document Towards a new London Plan (2025) marks the first stage in the preparation of the new London Plan (due for publication in draft in 2026 with anticipated adoption 2027/8).

Much of the focus of the consultation is on the delivery of London's housing requirements, but the document also continues to emphasise growing London's economy and reinforces the London Plan 2021 principles of Good Growth - with the associated role of both the night-time economy and the culture and creative industries sector as key growth sectors (in coordination with both the national Industrial Strategy objectives and the London Growth Plan).

Key considerations from the emerging London Plan consultation relevant to the Earls Court Development's Cultural Strategy include:

- Reinforcing the London Plan 2021 Good Growth agenda - and emphasising the extent to which cultural provision and access has a key strategic role to play as an identified growth sector;
- Updating the London Plan 2021 Use Class principles to now reflect the 2020 amendments that defined Use Class E - enabling greater flexibility in use class allocation with its associated relevance in a broader conception of supporting cultural production spaces.

The recent consultation on the future revisions of the London Plan is particularly identified as a reference that reinforces the regional significance of cultural provision as a key growth sector for the future update of the plan (2026) - reflecting the wider national strategy and the regional specifics of the London Growth Plan.

Figure 1.2 Progress on the London Plan - Key Diagram

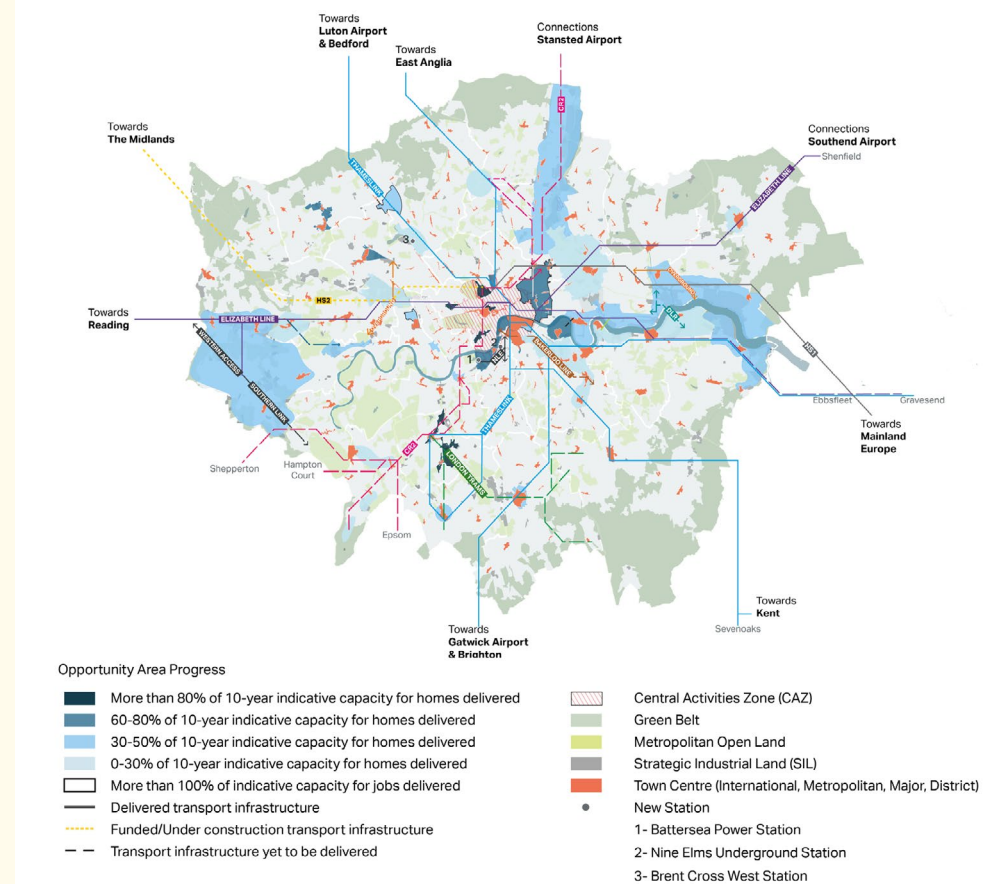


Figure summary: Key Diagram from the 2021 London Plan annotated to show the progress against the indicative capacities and transport infrastructure committed to in the current Plan. The illustration highlights the following: Opportunity Areas with more than 80% of their 10-year indicative capacity for homes delivered include the Wimbledon/Colliers Wood/South Wimbledon, Victoria, Tottenham Court Road, Euston and Paddington Opportunity Areas. Opportunity Areas with between 60-80% of their 10-year indicative capacity for homes delivered include the City Fringe/Tech City, Waterloo, Vauxhall Nine Elms Battersea, Canada Water and Wembley Opportunity Areas. Other Opportunity Areas with less delivery are also shown. Transport infrastructure projects which have been delivered, funded, under construction and yet to be delivered are also highlighted.

Towards a new London Plan, GLA, 2025, p.15.

3.5 GLA Use class summary

What use is culture?

Identifying the range of manifestations of cultural activity across the spectrum of planning use class categorisation.

The adjacent diagram is an extract from the GLA document referenced below that highlights how cultural use appears throughout the various categories of use class allocation.

This consequently emphasises a flexibility of allocation and the implications of use class description for a variety of cultural use types - both cultural consumption and production.

In other words, any allocation of cultural land use can be supplemented and categorised within a broader range of potential uses within the permitted range of uses of the strategic framework - reflecting a more realistic hybrid understanding of cultural activity and the blending of spaces within a mixed use neighbourhood.



Extracts from "Designing Space for Culture", GLA, 2022.

The GLA table clearly demonstrates that ‘Culture’ as a land use should not only be considered in terms of the limited F.1 Class designation - but necessarily involves the full spectrum of associated consumption and production use classes (within Class E / B2 / F.2 / SG). Consequently, whilst there is a clear provision of F land use allocation at Earls Court, the provision of ‘culture’ is also fully integrated with a comprehensive mixed-use environment to deliver a successful cultural and creative neighbourhood consistent with current regional policy aspirations.

	New Use Classes						New Use Classes				
	Class E (Commercial, Business & Services)						Class F.1 (Learning & Non residential Institutions)	Class F.2 Local Community	Sui-Generis		
Former Use Classes	A1, A3 (Shops, Restaurants and cafes)	A2 (Professional Services)	B1a (Business – Office)	B1b (Business – R&D)	B1c (Business – Light Industrial)	B2 (General Industrial)	D1 (Non-residential Institutions)	B1a (Business – Office)	A4 (Drinking Est.)	Sui-Generis	
Cultural consumption							Arts & Design: Gallery, Archive, Museum Culture +: Arts Centre	Culture +: Community Centre	Film: Cinema Dance: Performance Space		Music: Nightclubs/ Live Music Venues Theatre
				Small Industrial Space: Media Production Studio		Small Industrial Space*: Prop and Costume Making Studio					
Cultural production			Small Creative Studio: Artists Studio Desk-based Creative Studio Jewellery Design and Manufacturing Studio Music Recording Studio Large Creative Studio: Artists Studio Desk-based Creative Studio Fashion Design and Manufacturing Studio Photography Studio Rehearsal Space								
	Gift shop Cafe	Tourist Information	Office Space		Production and R&D Spaces	Production Spaces (heavy industrial processes)	Library Education space	Community centre Skate Park	Pub, Bar		
Possible uses ancillary to main cultural uses											

* Cultural production spaces using heavy industrial processes which are not compatible with residential uses would fall under the individual Use Class B2 (General Industrial). Change of use from or to Use Class B2 would require full planning permission.

3.6 Defining culture in policy - a summary

A cultural and creative destination and neighbourhood

Culture is who we are. It is our heritage and future. It is how we live our lives and express our identities. It is art, music, film, fashion, design, even gaming. But it is much more: it is what defines us and how we are changing. Cultural strategy in a box, LGA, 2020, p.4.

As identified on the preceding page and evidenced by the adjacent recent policy and strategic guidance attempts to define ‘culture’ and the role of a ‘Cultural Strategy’, it is clear that whilst there is a continued need to consider the use in terms of more conventional significant individual institutions, ‘culture’ must also be understood more broadly in terms of the overall environment, experience and range of associated activities that collectively define our experience and reshaping of a place.

Policy and strategic guidance, therefore, supports an interpretation of ‘culture’ that incorporates both the delivery of key individual venues as well as the provision of a range of associated ‘consumption’ and ‘production’ spaces that collectively contribute to delivering a thriving neighbourhood and destination. It is this definition that underpins the Cultural Strategy for Earls Court.



Extract from “Designing Space for Culture”, GLA, 2022.



Extract from “Cultural strategy in a box”, LGA, 2020.



Extract from “The London Plan”, GLA, 2021.

Cultural facilities are not easy categories to define precisely in planning law terms. The traditional approach to the provision of arts and cultural facilities has involved specialised buildings such as theatres or cinemas with a single fixed use. While there remains a case for such buildings, the changing nature of cultural aspirations and funding is such that there is a need for flexible spaces that can be put to multiple uses and that are adaptable over the long term (p.25).

Culture should be seen as not only the commissioning of arts and the production of events, but also as a tool; that builds upon the heritage of the area; that builds a shared vision and identity for the area that is steeped in history and has a wealth of cultural assets; that builds the local economy particularly in the context of tourism and creative industries; that improves the local quality of life and encourages engagement in community activities; and that provides new ways of tackling challenges around health and well-being (p.6).

The capital’s cultural offer is often informed, supported and influenced by the work of the creative industries such as advertising, architecture, design, fashion, publishing, television, video games, radio and film. Cultural facilities and venues include premises for cultural production and consumption such as performing and visual arts studios, creative industries workspace, museums, theatres, cinemas, libraries, music, spectator sports, and other entertainment or performance venues, including pubs and night clubs. Although primarily serving other functions, the public realm, community facilities, places of worship, parks and skate-parks can provide important settings for a wide range of arts and cultural activities. (p.300).

3.7 GLA Design guidance

What shape does culture take?

Identifying the range of typical characteristics of different forms of cultural activity.

The adjacent diagram is again an extract from the GLA document referenced below that highlights the key variables and indicative parameters of various forms of cultural space.

These indicative parameters are used throughout the study of typical cultural typologies within this Cultural Strategy as a starting point - to then develop through precedent and test within the specific opportunities proposed within the strategic framework. This study also explores innovative hybrid forms (combining consumption and production properties) that reflect the potential for an evolving ecosystem at Earls Court.

This study is also further informed by potential occupier consultation that shapes a more nuanced set of requirements and considerations for future design development.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
Gallery <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Archive <ul style="list-style-type: none">• Overview• Case studies• Key references Museum <ul style="list-style-type: none">• Overview• Case studies• Key references	Retail Store Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility Fashion Show Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Live Music Venue/ Nightclub <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Concert Hall Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Cinema <ul style="list-style-type: none">• Overview• Case studies

ART AND DESIGN	MUSIC	MUSIC	FILM
Gallery/Archive/ Museum	Live Music Venue	Nightclub	Cinema
Key S – 100m² S – 3.5m height M – 150m² M – 4.5m height L – 250m² L – 6.3m height	Key S – 20m² S – 3.5m height M – 500m² M – 4.5m height L – 1000m² L – 6.3m height	Key S – 300m² S – 3.5m height M – 500m² M – 4.5m height L – 700m² L – 6.3m height	Key S – 95m² S – Variable height M – 400m² M – Variable height L – 550m² L – Variable height

Production

DANCE	THEATRE	CULTURE +
Dance Performance Space <ul style="list-style-type: none">• Overview• Case studies	Theatre <ul style="list-style-type: none">• Overview• Case studies	Community & Civic Space <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance
Dance or Theatre Performance Space <ul style="list-style-type: none">• Diagrams• Technical guidance		Arts Centre <ul style="list-style-type: none">• Overview• Case studies

DANCE & THEATRE	CULTURE +	CULTURE +
Dance or performance space	Community and civic space	Cinema
Key S – 140m² S – 5.6m height M – 550m² M – 8m height L – 950m² L – 15m height	Key S – 50m² S – 4.5m height M – 100m² M – 5.2m height L – 150m² L – 6m height	Key S – 1000m² M – 3000m² L – 6000m²

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<ul style="list-style-type: none">• Overview• Case studies• Flexible small creative studio• Recording studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible large creative studio• Fashion studio• Rehearsal studio e.g. dance, theatre• Photography studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible small industrial space• Textile production space• Digital production & photography space• Specialist making space e.g. props, sets etc.

The table below offers size guidance on the facility types covered in this toolkit.

Key S – 11m²; 2.9m height M – 20m²; 3.5m height L – 32m²; 4.4m height	Key S – 32m²; 2.9m height M – 250m²; 3.5m height L – 500m²; 4.4m height	Key S – 500m²; 4.5m height M – 750m²; 6m height L – 1000m²; 8m height
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3.8 Post-application feedback and responses

RBKC feedback

Responding to Cultural Strategy submission feedback.

The adjacent table summarises the topics and key items of RBKC feedback to the July 2024 submission of the Cultural Strategy and the responses made or proposed.

The responses are either by way of supplementary material in this updated Cultural Strategy or clarification / amendment in other supporting documentation of the application:

Topic	Feedback	Response
Amend Cultural Strategy and Control Documents	The Cultural Strategy and Control Documents need to demonstrate delivery of cultural facilities of commensurate scale and quality for international cultural activity	The amended Cultural Strategy and Control Documents will address comments in Appendices 1 and 9 where required - with updated document being prepared for submission
Deliver Cultural Venues	Delivery of two main cultural venues to agreed specification	Specifications and delivery mechanisms to be developed through planning obligations - with detail requirements in s106 agreement
Implement Cultural Strategy	Submission, implementation and periodic review of Cultural Strategy	Proposing implementation and review process framework via s106 agreement. An Implementation Plan will be submitted in line with the proposed s106 obligation which will address monitoring and objectives
Develop Public Art Strategy	Public Art Strategy to secure delivery of public art on-site (in lieu of financial contribution)	Incorporating Public Art Strategy within Cultural Strategy with regard to Placemaking Framework SPD Principles 4.3f and 4.3g
Clarify Cultural Use Definitions	Change ECO8 definition from 'predominantly leisure or sui generis/culture use' to 'Cultural use' to reflect Cultural Strategy	Parameter Plan PPO11 not adjusted in order to maintain flexibility in line with the revised Cultural Strategy noting GLA definitions of culture designation
Specify Cultural Use Classes	Specify which F1 sub-classes (F1(b), F1(c), F1(e)) and Sui Generis uses are considered 'culture' rather than just listing Class F	As above - maintain flexibility in line with the revised Cultural Strategy noting GLA definitions of culture designation
Revise Cultural Floorspace Maximum	The overall maximum for Culture is 3,000sqm but zone maximums total 16,300sqm including 4,000sqm for Zone F	Overall maximum to be adjusted consistent with Cultural Strategy aspirations - quantum TBC (in coordination with Development Specification)
Clarify Scope of 'Culture'	Define scope of 'Culture' with reference to Use Classes Order and London Plan Policy HC5	Updated Cultural Strategy identifying clear definitions - referencing definition of Culture in line with GLA
Commit to Dedicated Cultural Floorspace	Commitment to delivering agreed minimum amount of dedicated floorspace with specifications for cultural uses in identified locations	Minimum floorspace commitment to consist of ECO4 1,000sqm GEA + WB08 3,500sqm GEA.
Explore Flexible Floorspace Role	Commitment to exploring the role of 'flexible' floorspace as part of the Cultural Strategy	Framework for flexible space utilization within Cultural Strategy references definition of Culture in line with GLA
Engage with Cultural Stakeholders	Provide evidence of ongoing engagement with cultural stakeholders at local, citywide and global scales	Cultural Strategy documents engagement process and incorporates summary table of discussions with operators
Establish Cultural Management Resource	Commitment to adequate resourcing including a dedicated post such as a Cultural Placemaking Manager	Cultural management position already exists - Creative Project Manager is employed by ECDC and has been in place for 3 years
Reduce Public Realm Reliance	Reduced reliance and emphasis on the use of the public realm for cultural events and activities	Cultural Strategy clearly articulates both the role of venues and the role of public realm
Reduce F&B/Retail Reliance	Reduced reliance on F&B/retail as part of the Strategy, unless specifically fostering cultural activities	Cultural Strategy clearly references definition of Culture in line with GLA – which applies broad definition of what constitutes culture to enable thriving neighbourhood
Provide Affordable Cultural Workspace	Commitment to providing an agreed level of affordable workspace for cultural production activities	This may be considered as part of s106 discussions and flexible provision of the affordable workspace requirements
Explore Venue Consolidation	Exploration of combining the three proposed Phase 1 spaces (ECO4, ECO3 and ECO9) within a single venue (ECO4)	Not considered feasible - ECO4 venue is achievable through being positioned between T1 and T2 allowing the performance venue to be free from structure
Explore Back-of-House Cultural Uses	Exploration of using ECO7 and plots on St Cuthbert's Lane for 'back of house' cultural uses	Potential locations and specifications for supporting cultural ecosystem assessed - EC19 amended to include optionality for commercial/ industrial uses as per preapp discussion with RBKC
Amend Illustrative Scheme Drawings	Amend layout to include ECO4-P1 and ECO4-T1 as a single space with a cultural use (including ancillary uses)	N/A – Cultural Strategy document clearly defines the proposed venue
Explore Cultural Funding Models	Commitment to exploring funding models that would facilitate participation of a wide range of cultural producers and organisations	All possible funding options will be explored in the delivery of the Cultural Strategy

LBHF feedback

Responding to Cultural Strategy submission feedback.

The adjacent table summarises the topics and key items of LBHF feedback to the July 2024 submission of the Cultural Strategy and the responses made or proposed.

The responses are either by way of supplementary material in this updated Cultural Strategy or clarification / amendment in other supporting documentation of the application:

Topic	Feedback	Response
Referencing planning policy	Factual omissions in the Cultural Strategy, which include key relevant planning policies (London Plan, H&F Local Plan, RBKC New Local Plan) and other culture related documents (Labour’s Plan for Arts Culture and Creative Industries and DCMS Culture White Paper)	Cultural Strategy amended to refer to omitted documents
Policy Review	An analysis of how the policy review influenced and evolved the areas of strategic importance is required	Cultural Strategy amended to refer to policies reviewed
Identifying demand	No acknowledgement of work that is being done by H&F to analyse local visitor markets and gaps	Cultural Strategy amended to refer to demand factors with L&P and LBHF data to be incorporated
Clarification is required as to the intended role of Earls Court as a cultural centre	Will it be a destination district or align with the specific destination identities being developed for H&F's three town centres? How will this role be successfully realised?	EC vision to create a destination in its' own right - Cultural Strategy also amended to incorporate analysis of 'destination' priorities
Analysis of visitor numbers	Please provide analysis of whether the proposals will result in a net increase in visitor numbers or simply redistribute existing market share from existing attractions.	Cultural Strategy amended to include data
Social Value Benefit	Quantifiable and non-quantifiable (indirect monetised and social value benefits) should be considered alongside direct financial benefits (visitor spend and employment); this has been partially addressed within the Social Value Statement; however, it hasn't been embedded within the Cultural Strategy.	Cultural Strategy amended to include data and/or more closely cross-refer to other supporting documents of the application
Monitoring & Governance	The aims of the strategy should be articulated in the form of SMART objectives/KPIs that can be effectively secured and progress tracked and linked back to the policy requirements	Proposing implementation and review process framework via s106 agreement. An Implementation Plan will be submitted in line with the proposed s106 obligation which will address monitoring and objectives

4 Spatial Typologies

4.0 Introduction

A working resource of spatial assumptions and indicative requirements for a variety of forms of cultural activity

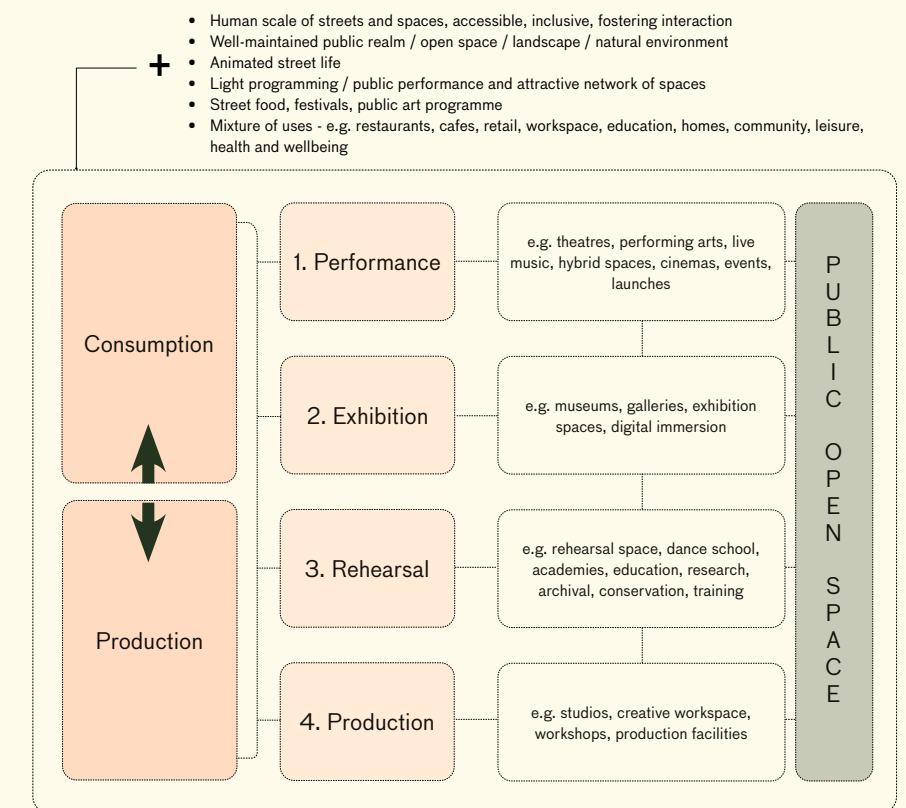
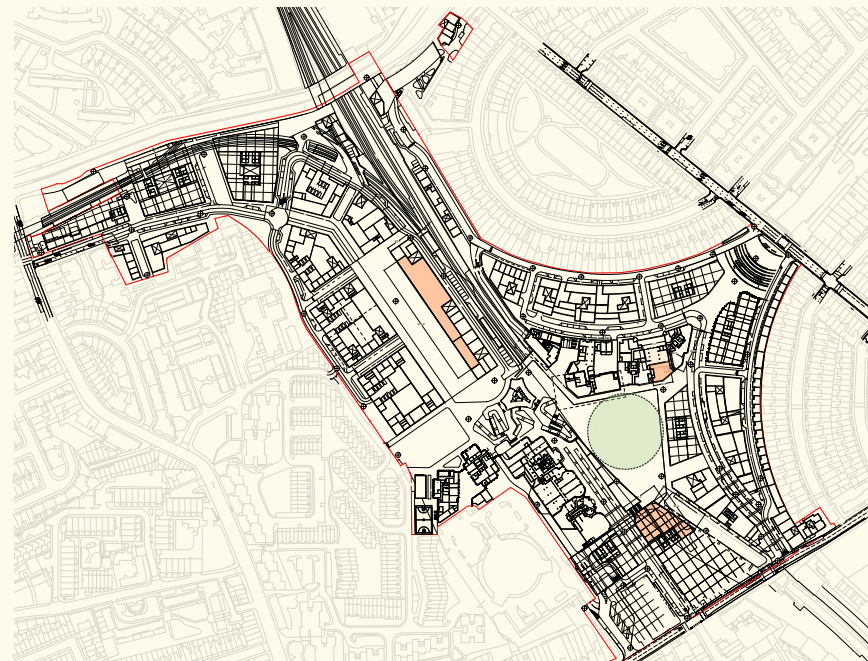
This section provides an analysis of particular spatial implications and considerations for various forms of cultural space.

The material reviews the implications for the potential cultural uses at Earls Court with reference to the Illustrative Masterplan approach and a guiding schematic diagram of interrelated forms of cultural activity.

It develops indicative models for future development and testing that are informed by technical constraints, typological and experiential organisational principles and are documented alongside relevant precedent.

This provides reference material organised as follows:

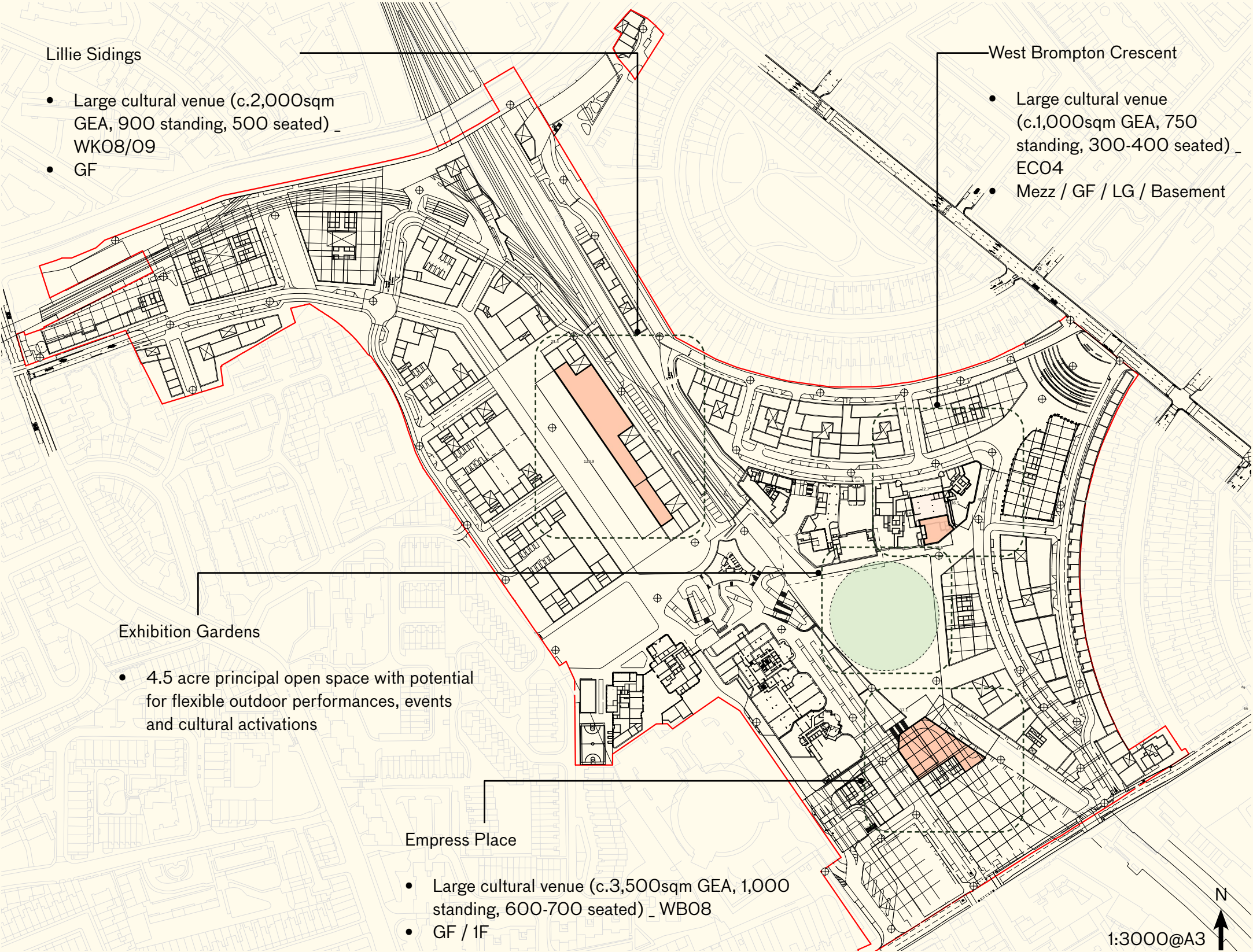
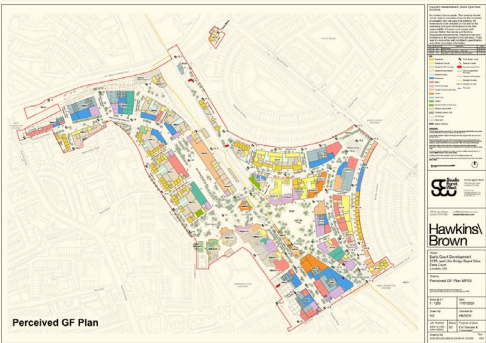
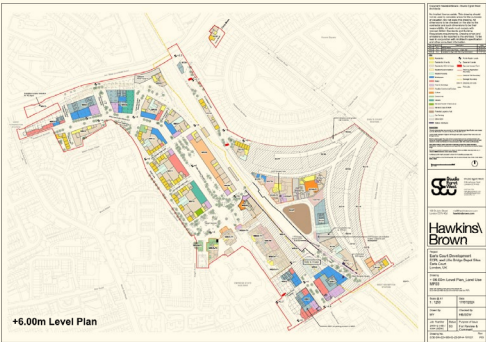
- Performance spaces;
- Exhibition spaces;
- Rehearsal spaces;
- Production spaces;
- Hybrid spaces (blending consumption / production).



4.0.1 Cultural masterplan

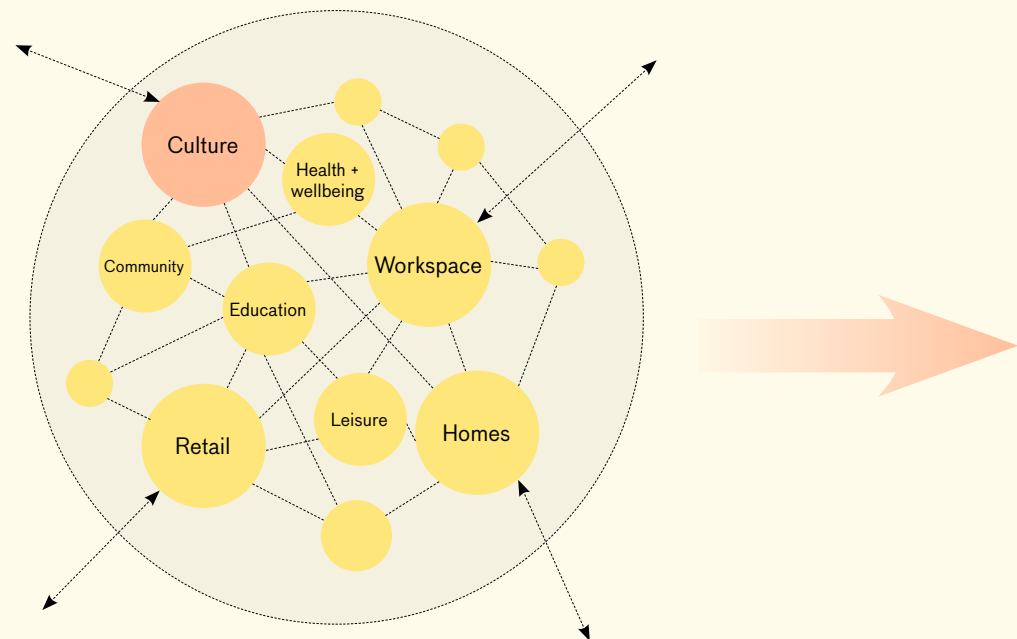
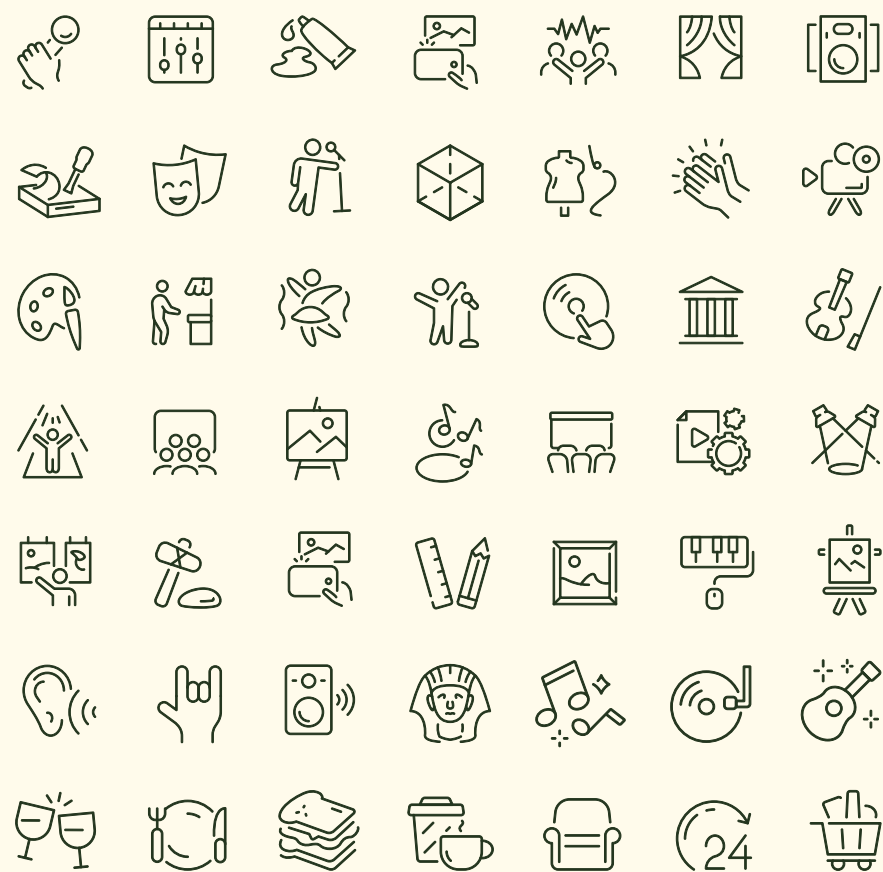
Illustrative cultural use

Identifying the principal areas of cultural land use allocation within the Illustrative Masterplan.

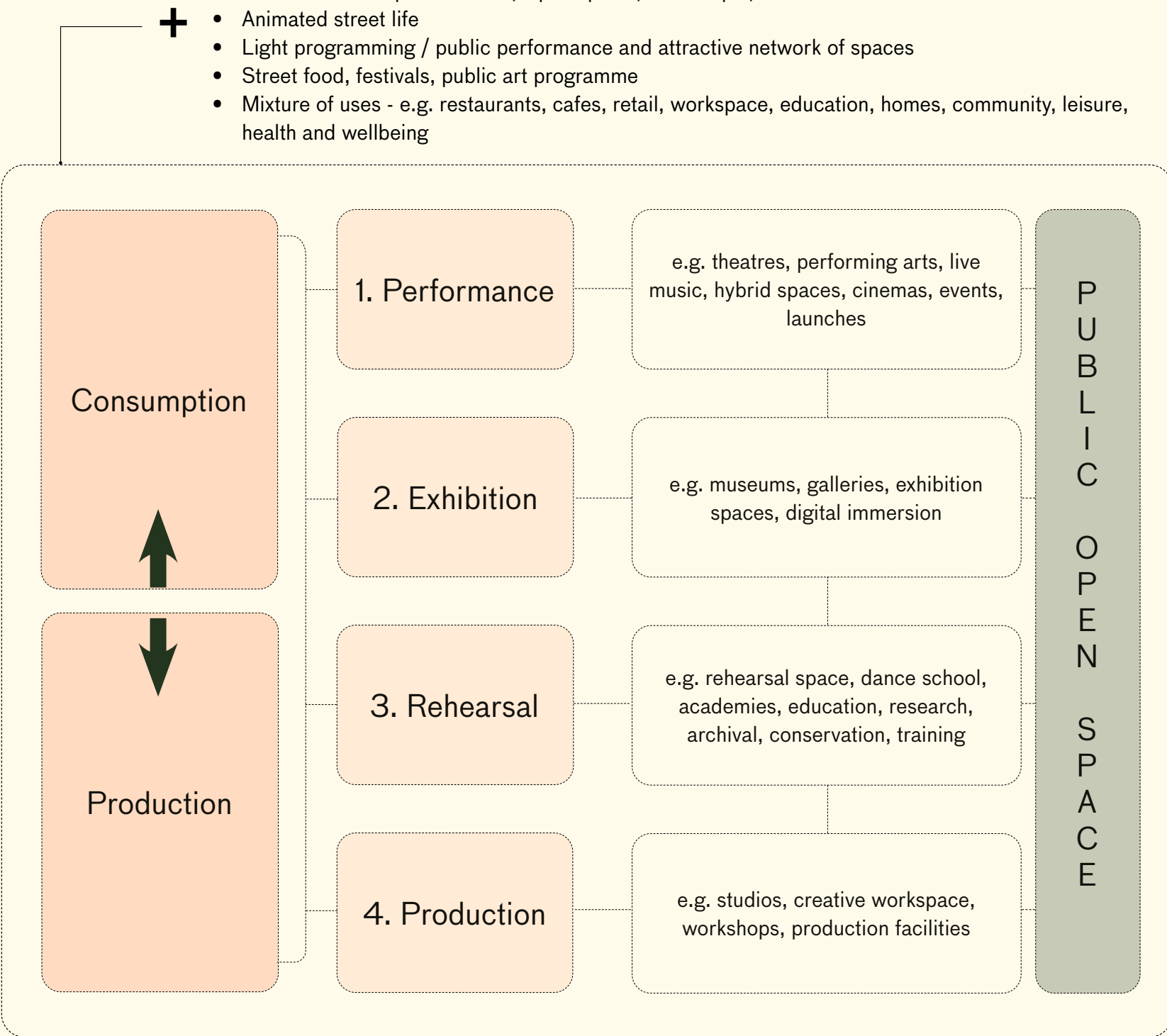


4.0.2 Cultural kit of parts

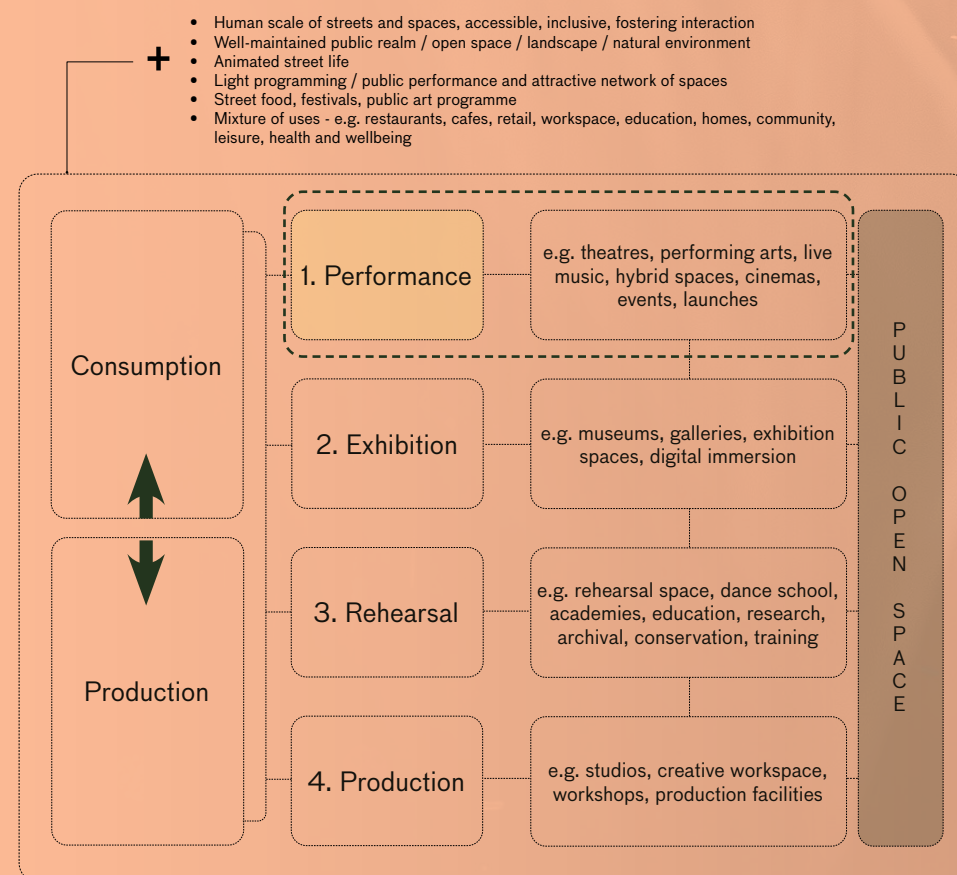
Structuring diagram below (as introduced in Section 2.7 above) that acts as the key diagram for the following sections of this Cultural Strategy in reviewing the spatial requirements and properties of various forms of cultural activity - to produce a working resource for design development in the specific plots as the Proposed Development is brought forward.



- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.1 Performance



4.1.1 Performance parameters

Introduction

Indicative framework of performance facility requirements.

The adjacent extract of the GLA “Designing Space for Culture” document provides a starting point for exploring, testing and scoping a design response and potential provision of performance venues at Earls Court.

The subsequent pages within this section of the Cultural Strategy update then develop an indicative framework of this cultural type and the variables, theoretical requirements and implications for design development and more detailed testing.

The material outlines any particular spatial implications and working accommodation assumptions for different scales of performance spaces - and provides reference and precedent to inform the incorporation of this type within the strategic framework and the ultimate delivery of the cultural ecosystem.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
Gallery <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Archive <ul style="list-style-type: none">• Overview• Case studies• Key references Museum <ul style="list-style-type: none">• Overview• Case studies• Key references	Retail Store Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility Fashion Show Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Live Music Venue/ Nightclub <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Concert Hall Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Cinema <ul style="list-style-type: none">• Overview• Case studies

ART AND DESIGN	MUSIC	MUSIC	FILM
Gallery/Archive/ Museum	Live Music Venue	Nightclub	Cinema
Key S – 100m² S – 3.5m height M – 150m² M – 4.5m height L – 250m² L – 6.3m height	Key S – 20m² S – 3.5m height M – 500m² M – 4.5m height L – 1000m² L – 6.3m height	Key S – 300m² S – 3.5m height M – 500m² M – 4.5m height L – 700m² L – 6.3m height	Key S – 95m² S – Variable height M – 400m² M – Variable height L – 550m² L – Variable height

S/M/L heights 3.5m / 4.5m / 6.3m

DANCE	THEATRE	CULTURE +
Dance Performance Space <ul style="list-style-type: none">• Overview• Case studies	Theatre <ul style="list-style-type: none">• Overview• Case studies	Community & Civic Space <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance
Dance or Theatre Performance Space <ul style="list-style-type: none">• Diagrams• Technical guidance		Arts Centre <ul style="list-style-type: none">• Overview• Case studies

DANCE & THEATRE	CULTURE +	CULTURE +
Dance or performance space	Community and civic space	Cinema
Key S – 140m² S – 5.6m height M – 550m² M – 8m height L – 950m² L – 15m height	Key S – 50m² S – 4.5m height M – 100m² M – 5.2m height L – 150m² L – 6m height	Key S – 1000m² M – 3000m² L – 6000m²

S/M/L heights 5.6m / 8m / 15m

Production

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<ul style="list-style-type: none">• Overview• Case studies• Flexible small creative studio• Recording studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible large creative studio• Fashion studio• Rehearsal studio e.g. dance, theatre• Photography studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible small industrial space• Textile production space• Digital production & photography space• Specialist making space e.g. props, sets etc.

The table below offers size guidance on the facility types covered in this toolkit.

Key S – 11m²; 2.9m height M – 20m²; 3.5m height L – 32m²; 4.4m height	Key S – 32m²; 2.9m height M – 250m²; 3.5m height L – 500m²; 4.4m height	Key S – 500m²; 4.5m height M – 750m²; 6m height L – 1000m²; 8m height
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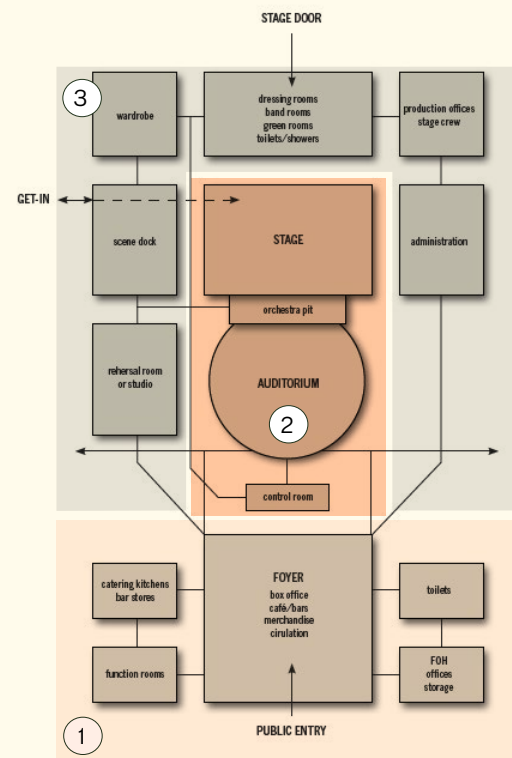
4.1.2 Organisational principles - general

Indicative accommodation requirements

Theatre design principles / organisational diagram:

1. Public-facing entry (FOH)
2. Auditorium / stage (centre)
3. Production / servicing (BOH)

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Edited by Judith Strong, 2010



FOH

FOH - public-facing entry / arrival sequence animating street and building frontage, cultural identity and presence as well as facilitating visitor experience pre-performance / interval:

- Foyer
- Bar
- Cloakroom
- FOH circulation
- WCs

c. 25%

PERFORMANCE

Central performance space - auditorium and stage and the most important part of any theatre. The design of this space defines the scale, form and layout of the whole building:

- Stalls
- Gallery
- Upper gallery
- Stage
- Substage
- Get in
- Sound and lighting
- Tech

c. 50%

BOH

BOH - backstage areas providing accommodation and support services for work focused on the stage - accommodation requirements vary depending on production and performance process:

- Dressing room
- Green room
- Crew room
- Tech workshop and store
- Stage door
- Staff changing room
- Administration
- Catering / Kitchen
- Laundry
- Stores
- WCs / changing / showers
- Rehearsal rooms
- Cycle store / Plant / Refuse
- BOH circulation

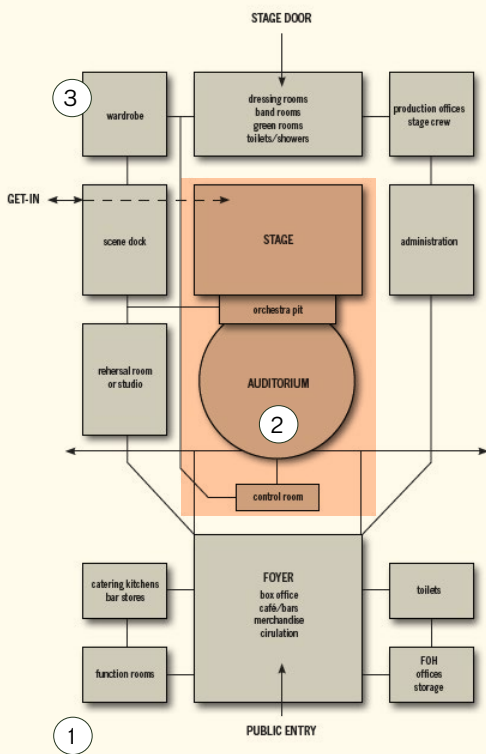
c. 25%

4.1.3 Auditorium typology

Theatre design principles / organisational diagram:

- 1. Public-facing entry (FOH)
- 2. Auditorium / stage (centre)
- 3. Production / servicing (BOH)

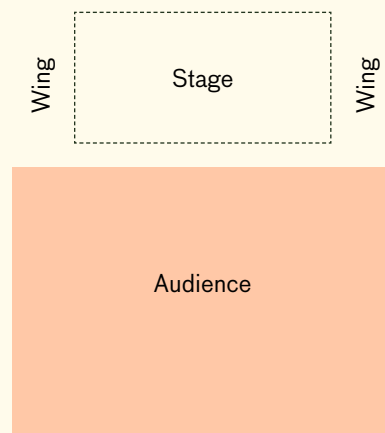
Theatre Buildings: A design guide
Association of British Theatre Technicians
Edited by Judith Strong, 2010



Auditorium basics:

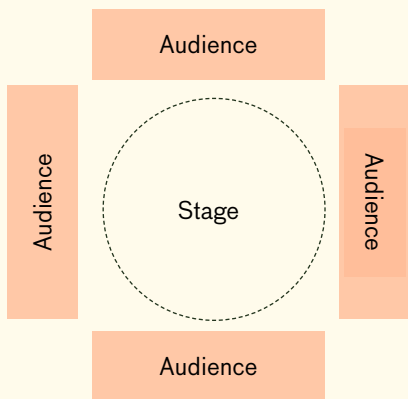
Proscenium stage

- Frame / arch separating stage from rest of auditorium
- Forestage extending beyond arch
- Orchestra pit
- Flytower for lighting / scenery
- Actor entrance from wings



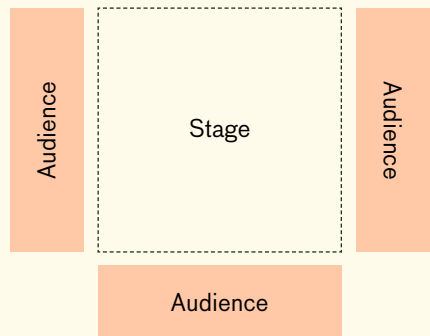
Theatre in the round / arena stage

- Stage located centrally
- Seating on all four sides
- Actor entrance through seating gaps



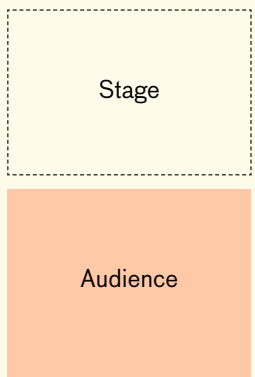
Thrust stage

- Stage extended into centre
- Seating on three sides
- Actor entrance through seating gaps



End stage

- Audience facing stage (no arch)



Extensions / variations

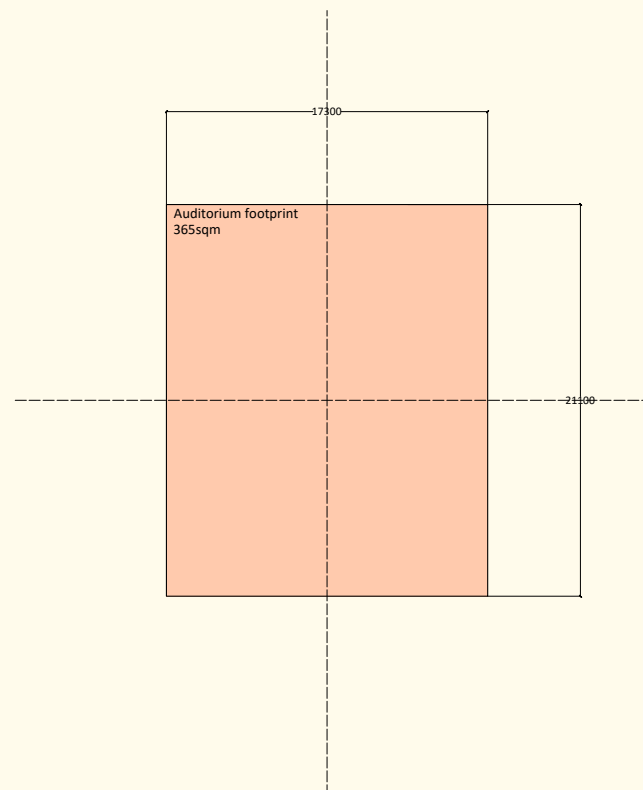
- Platform stage - raised platform at end of level room (multipurpose venues)
- Flexible / studio theatre / black box - level or galleried with alternative stage configurations
- Courtyard theatre (raised gallery surrounding central area)
- Traverse stage - seating on facing sides of central stage
- Flat floor / promenade - standing performance / immersive / gig

Flexible combination of key types most appropriate as versatile / galleried performance space (without flytower)

4.1.4 Auditorium footprint reference

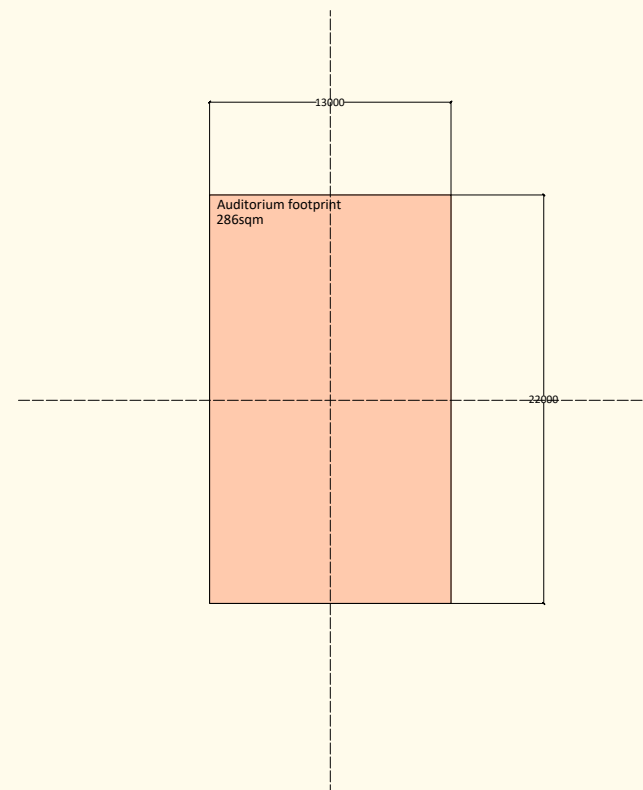
Christchurch Court Theatre

21.1m L x 17.3m W x xxm H
360 seats



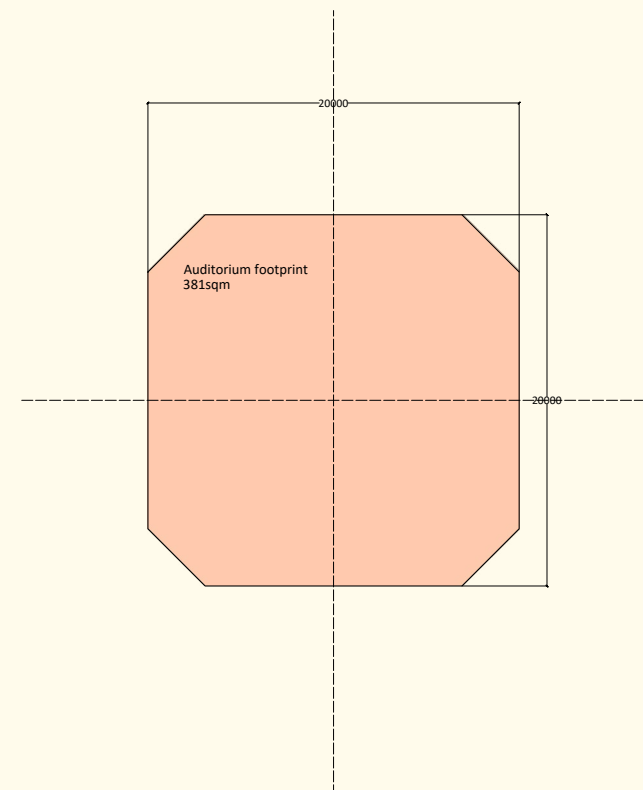
King's Place, Hall One

22m L x 13m W x 12m H
400 seats



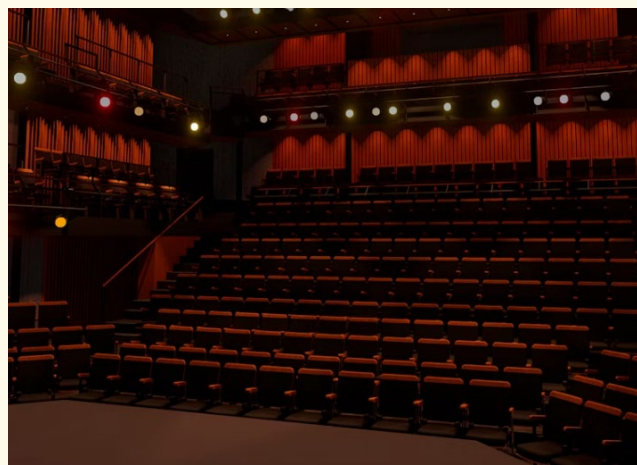
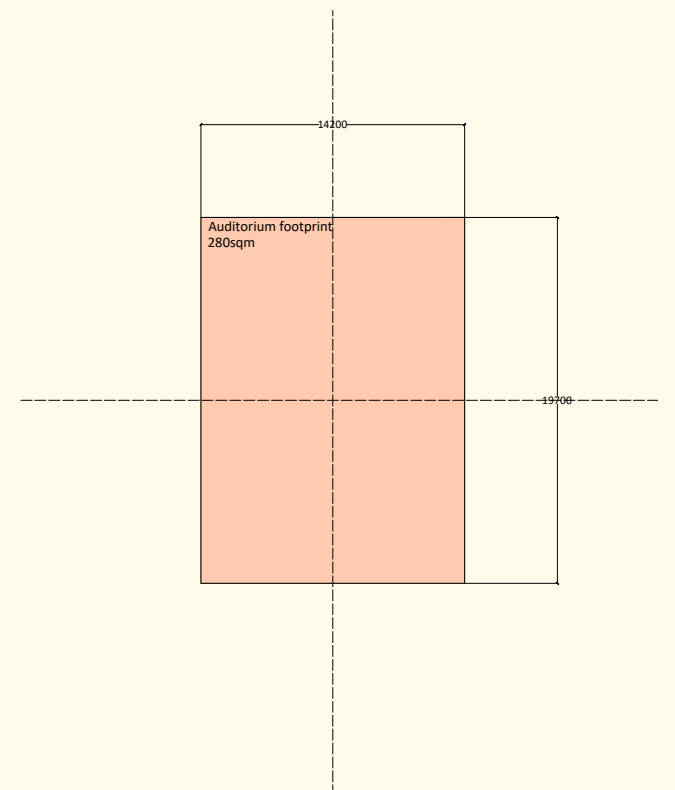
Young Vic, Main House

20m L x 20m W x 7.5-8.5m H
400-500 seats



@sohoplace

19.7m L x 14.2m W x 12.5m H
600 seats



<https://courttheatre.org.nz/>



<https://www.kingsplace.co.uk/>



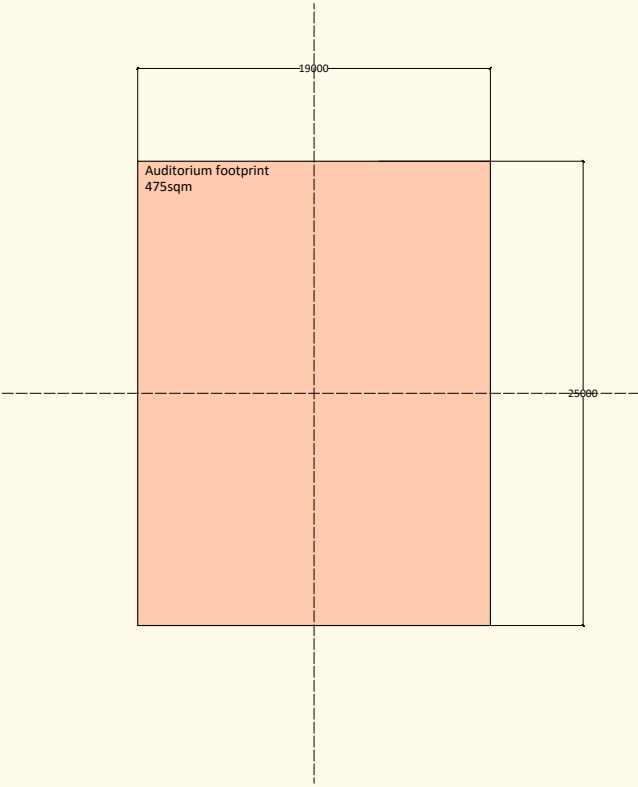
<https://www.youngvic.org/>



<https://sohoplace.org/>

Daoiz y Velarde Cultural Space, Madrid

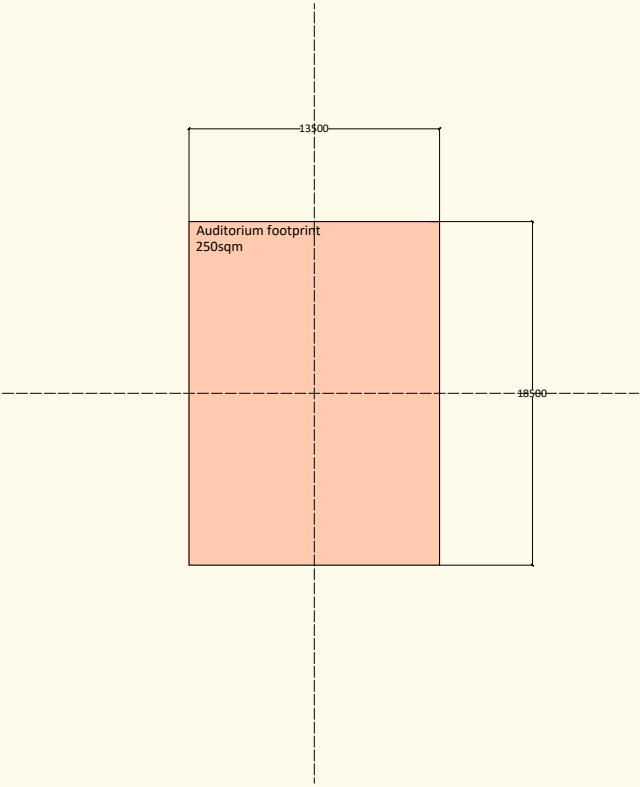
c.25m L x c.19m W x xxm H
330 seats



<https://www.teatroreal.es/realteatroderetiro/>

Patronaat, Haarlem

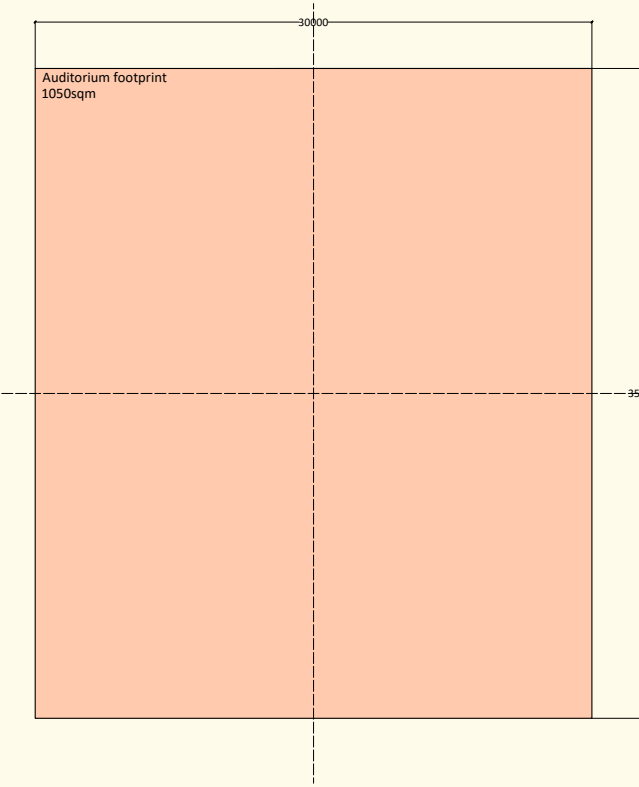
13.5m L x 18.5m W x 7.6m H
350 seats / 995 standing



<https://patronaat.nl/>

Wyly Theatre, Dallas

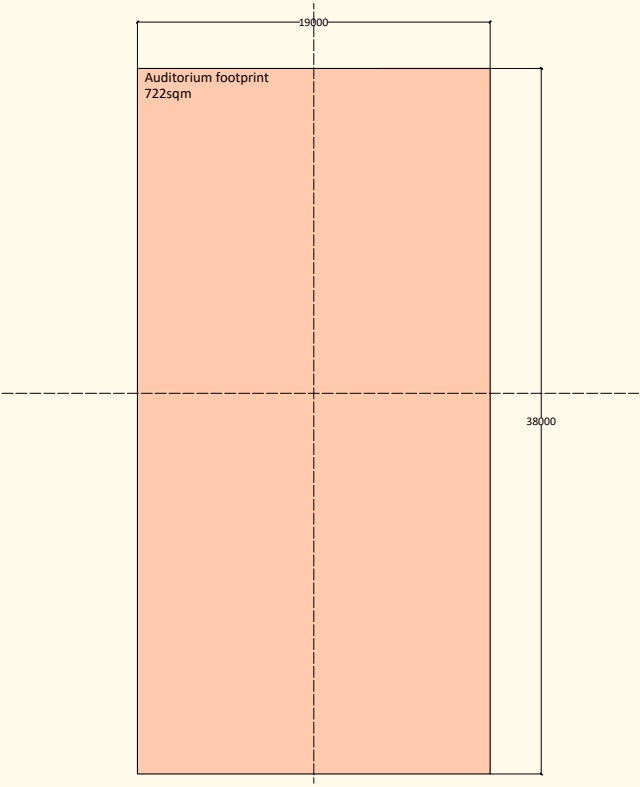
c.35m L x c.30m W x xxm H
600 seats



<https://attpac.org/>

Theatre de Kampanje, Netherlands

c.19m L x c.38m W x xxm H
c.750 seats



<https://www.kampanje.nl/>

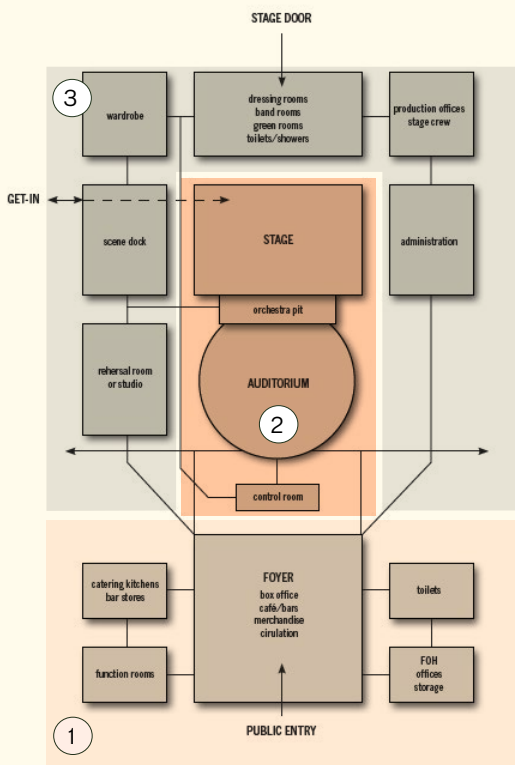
4.1.5 Indicative c.300-400 seat capacity model

Indicative accommodation requirements

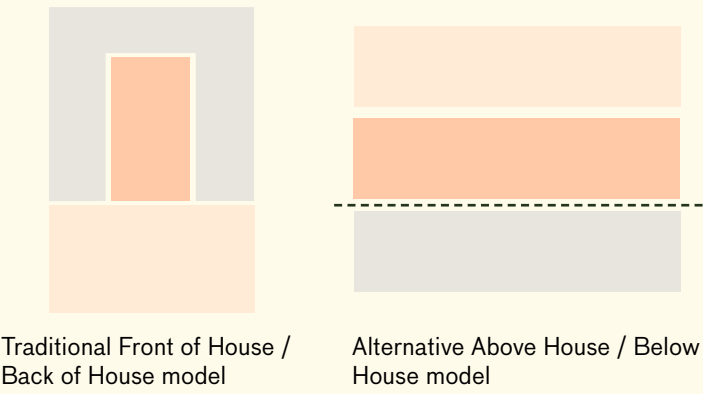
Outlining a notional model of accommodation for testing.

- 1. Public-facing entry (FOH)
- 2. Auditorium / stage (centre)
- 3. Production / servicing (BOH)

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Association of British Theatre Technicians
Edited by Judith Strong, 2010



N.B. Wylly Theatre, Dallas is contemporary example of reconfiguring conventional model as a vertical diagram as opposed to plan configuration:



Indicative schedule of accommodation (subject to occupier specifics / performance type / occupancy demand and detailed design interrogation) for a c.300-400 seat performance venue:

Performance / entertainment / venue indicative capacity model

	Space	sqm
FoH	Foyer / box-office	150
	Bar	45
	Cloakroom	10
	WCs	100
	FOH circulation	60
Performance space	Stalls	150
	Gallery	100
	Upper gallery	0
	Stage	200
	Substage	50
	Get in	20
	Sound and lighting	100
	Tech	50
BoH	Dressing rooms	50
	Green room	20
	Crew room	20
	Tech workshop and store	10
	Stage door	10
	Staff changing room	10
	Administration	60
	Catering	25
	Kitchen	5
	Laundry	10
	Stores	5
	WCs / changing / showers	25
	Cycle store	10
	BOH circulation	110
Ancillary	Plant	50
	Theatre refuse	20
	Central plant (with other uses)	25

- FOH
 - c.25% of overall area
- Performance space
 - Stalls and 1 no. gallery = c.300-400 seats @0.65sqm/seat efficiency
 - c.50% of overall area
- BOH and ancillary
 - c.25% of overall area

- Indicative capacity:
- Seated = c.300-400 (@0.65sqm / person)
 - Standing / seating = c.400 (@0.4sqm / per person) + c.200 gallery seating

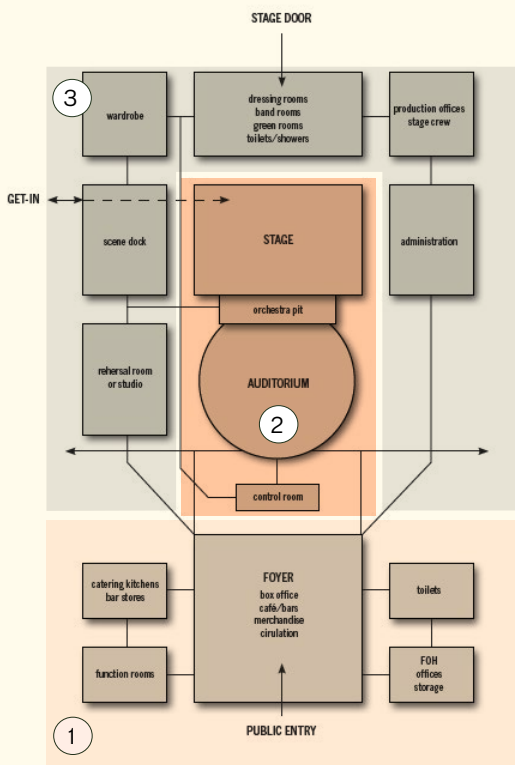
4.1.6 Indicative c.600-700 seat capacity model

Indicative accommodation requirements

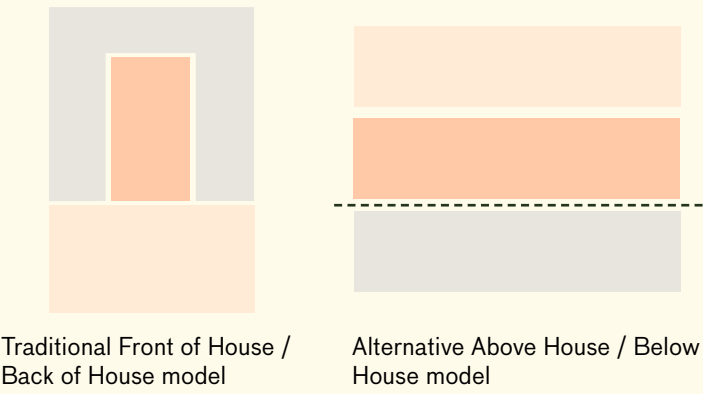
Outlining a notional model of accommodation for testing.

- 1. Public-facing entry (FOH)
- 2. Auditorium / stage (centre)
- 3. Production / servicing (BOH)

Theatre Buildings: A design guide
Association of British Theatre Technicians
Edited by Judith Strong, 2010



N.B. Wyly Theatre, Dallas is contemporary example of reconfiguring conventional model as a vertical diagram as opposed to plan configuration:



Indicative schedule of accommodation (subject to occupier specifics / performance type / occupancy demand and detailed design interrogation) for a c.600-700 seat performance venue:

Performance / entertainment / venue indicative capacity model

	Space	sqm
FoH	Foyer / box-office	300
	Bar	100
	Cloakroom	25
	WCs	200
	FOH circulation	120
Performance space	Stalls	200
	Gallery	100
	Upper gallery	100
	Stage	300
	Substage	500
	Get in	50
	Sound and lighting	200
	Tech	50
BoH	Dressing rooms	100
	Green room	50
	Crew room	50
	Tech workshop and store	20
	Stage door	20
	Staff changing room	20
	Administration	100
	Catering	50
	Kitchen	10
	Laundry	20
	Stores	10
	WCs / changing / showers	50
	Cycle store	25
	BOH circulation	250
Ancillary	Plant	150
	Theatre refuse	50
	Central plant (with other uses)	50

FOH

- c.25% of overall area

Performance space

- Stalls and 2 no. gallery = c.600-700 seats @0.65sqm/seat efficiency
- c.50% of overall area

BOH and ancillary

- c.25% of overall area

Indicative capacity:

- Seated = c.600-700 (@0.65sqm / person)
- Standing / seating = c.600 (@0.4sqm / per person) + c.300 gallery seating

4.1.7 Auditorium reference scale

Comparative auditoria

A range of scale references and their relationship with the key parameters of the principal Earls Court venue opportunities.

Potential EC primary venue auditorium capacity scale for comparative reference:

ECO4

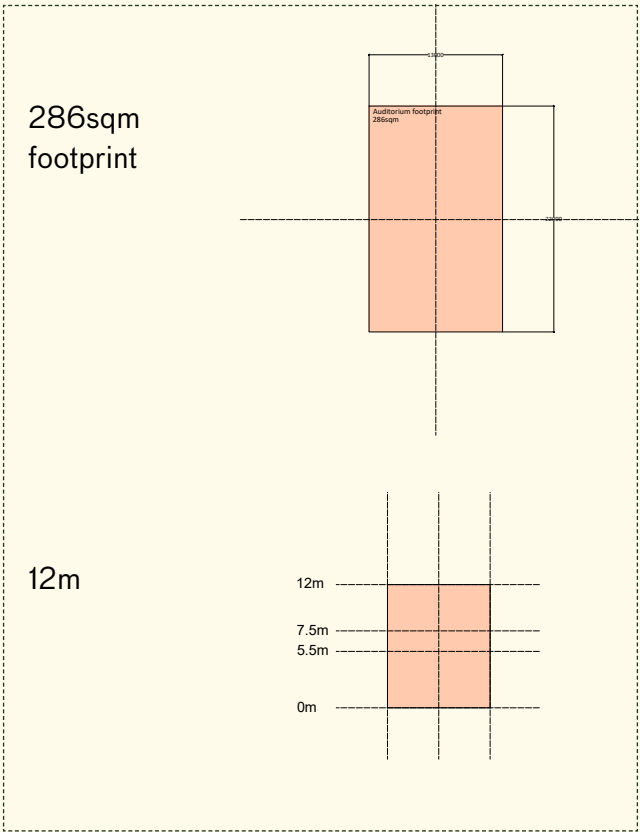
c. 20m L x 20m W x 8.5m-11.5m H
c.300-400 seats

WB08

c.23m L x 16m W x 11.5-12.5m H
c.600-700 seats

King's Place, Hall One

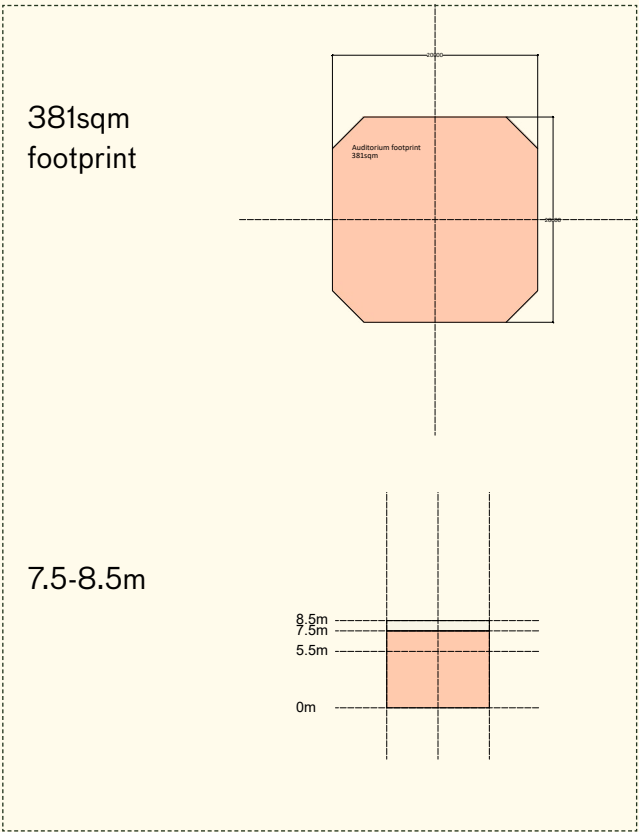
22m L x 13m W x 12m H
400 seats



<https://www.kingsplace.co.uk/>

Young Vic, Main House

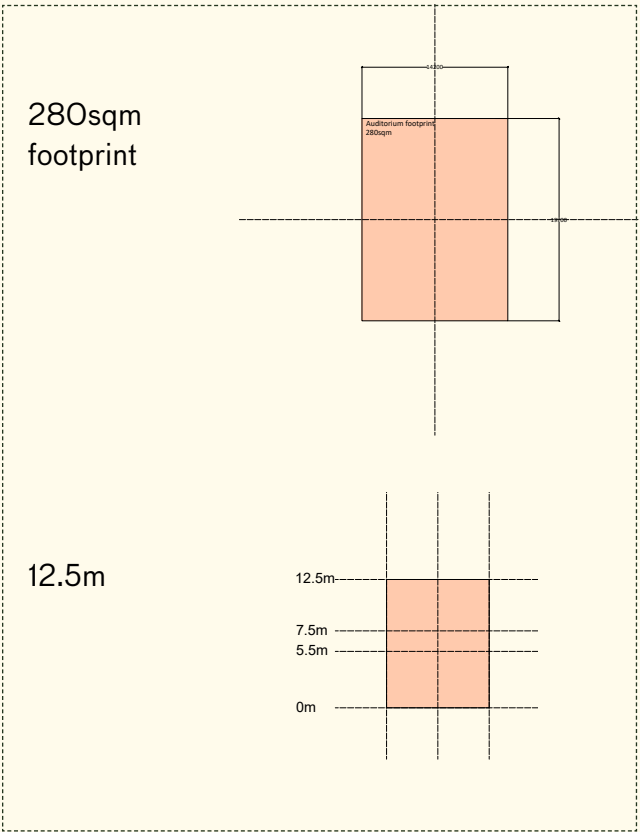
20m L x 20m W x 7.5-8.5m H
400-500 seats



<https://www.youngvic.org/>

@sohoplace

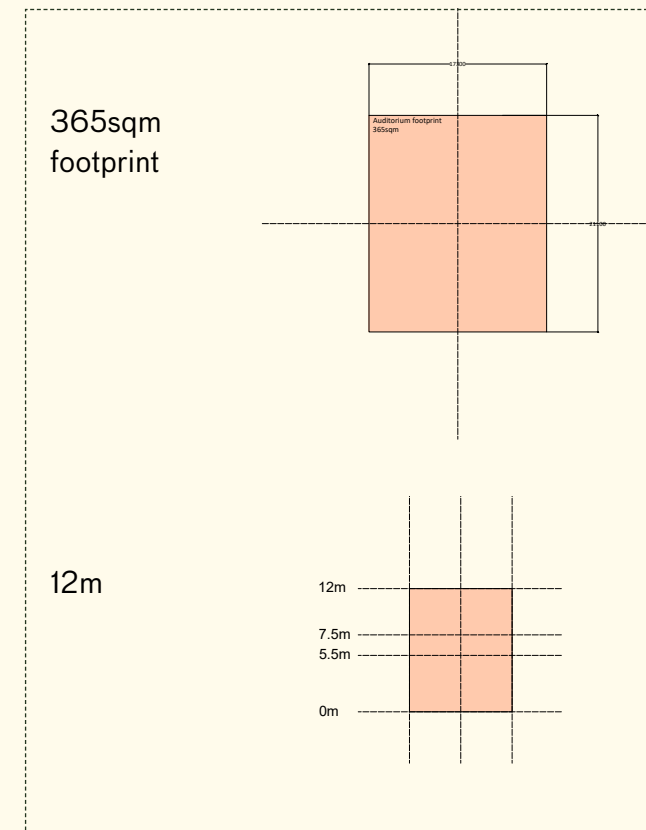
19.7m L x 14.2m W x 12.5m H
600 seats



<https://sohoplace.org/>

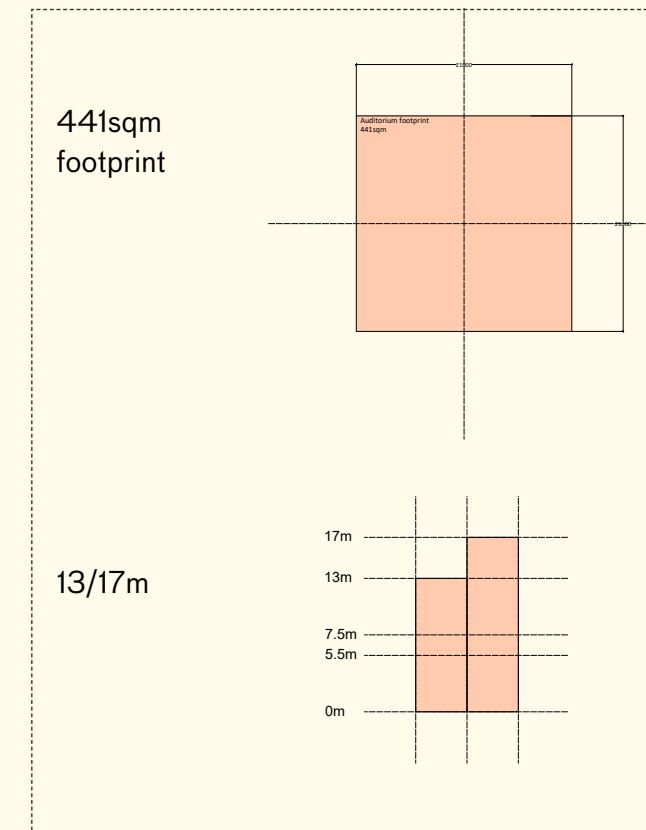
Court Theatre, Christchurch

21m L x 17m W x 12m H (assumed)
360 seats



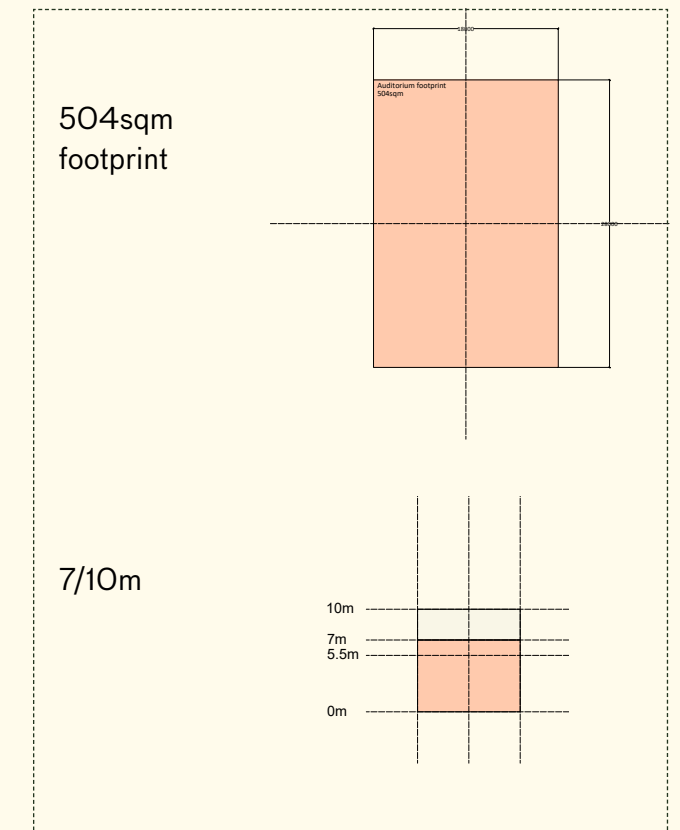
Everyman Theatre, Liverpool

21m L x 21m W x 13/17m H
400 seats



Fire Station, Sunderland

28m L x 18m W x 7/10m H
450 seats



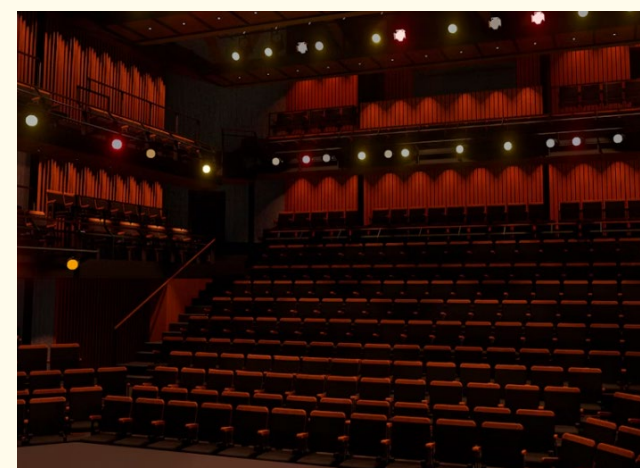
Potential EC primary venue auditorium capacity scale for comparative reference:

ECO4

c. 20m L x 20m W x 8.5m-11.5m H
c.300-400 seats

WBO8

c.23m L x 16m W x 11.5-12.5m H
c.600-700 seats



<https://courttheatre.org.nz/>



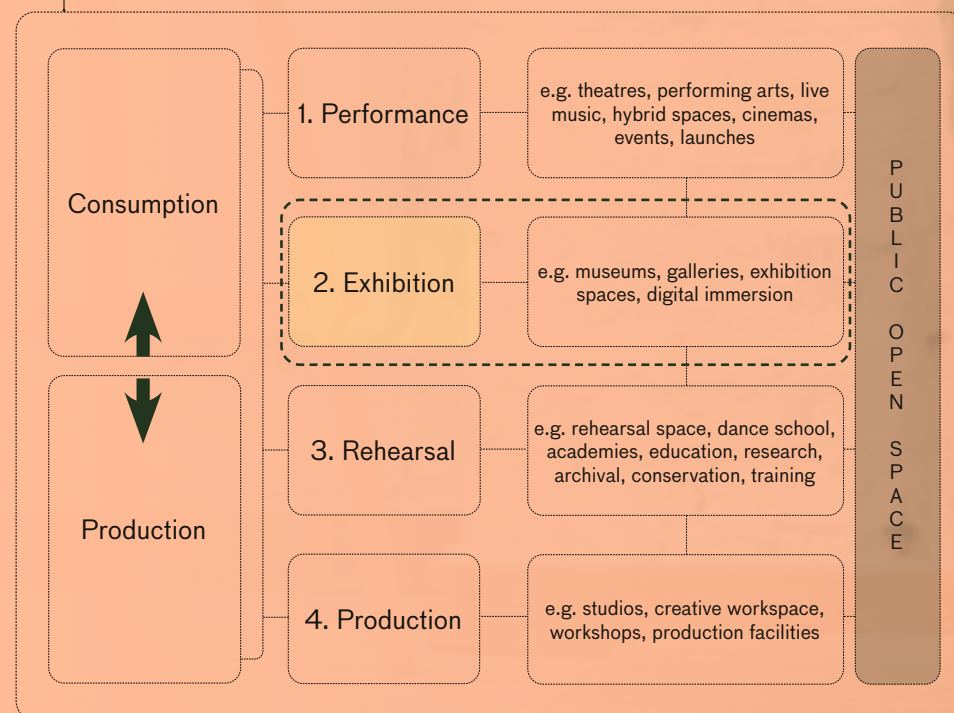
<https://everymanplayhouse.com/>



<https://www.thefirestation.org.uk/>

4.2 Exhibition

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.2.1 Exhibition parameters

Introduction

Indicative framework of exhibition facility requirements.

The adjacent extract of the GLA “Designing Space for Culture” document provides a starting point for exploring, testing and scoping a design response and potential provision of exhibition space at Earls Court.

The subsequent pages within this section of the Cultural Strategy update then develop an indicative framework of this cultural type and the variables, theoretical requirements and implications for design development and more detailed testing.

The material outlines any particular spatial implications and working accommodation assumptions for different scales of exhibition spaces - and provides reference and precedent to inform the incorporation of this type within the strategic framework and the ultimate delivery of the cultural ecosystem.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
Gallery <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Archive <ul style="list-style-type: none">• Overview• Case studies• Key references Museum <ul style="list-style-type: none">• Overview• Case studies• Key references	Retail Store Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility Fashion Show Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Live Music Venue/ Nightclub <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Concert Hall Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Cinema <ul style="list-style-type: none">• Overview• Case studies

ART AND DESIGN	MUSIC	MUSIC	FILM
Gallery/Archive/ Museum	Live Music Venue	Nightclub	Cinema
Key S – 100m² S – 3.5m height M – 150m² M – 4.5m height L – 250m² L – 6.3m height	Key S – 20m² S – 3.5m height M – 500m² M – 4.5m height L – 1000m² L – 6.3m height	Key S – 300m² S – 3.5m height M – 500m² M – 4.5m height L – 700m² L – 6.3m height	Key S – 95m² S – Variable height M – 400m² M – Variable height L – 550m² L – Variable height

S/M/L heights 3.5m / 4.5m / 6.3m

Production

DANCE	THEATRE	CULTURE +
Dance Performance Space <ul style="list-style-type: none">• Overview• Case studies	Theatre <ul style="list-style-type: none">• Overview• Case studies	Community & Civic Space <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance
Dance or Theatre Performance Space <ul style="list-style-type: none">• Diagrams• Technical guidance		Arts Centre <ul style="list-style-type: none">• Overview• Case studies

DANCE & THEATRE	CULTURE +	CULTURE +
Dance or performance space	Community and civic space	Cinema
Key S – 140m² S – 5.6m height M – 550m² M – 8m height L – 950m² L – 15m height	Key S – 50m² S – 4.5m height M – 100m² M – 5.2m height L – 150m² L – 6m height	Key S – 1000m² M – 3000m² L – 6000m²

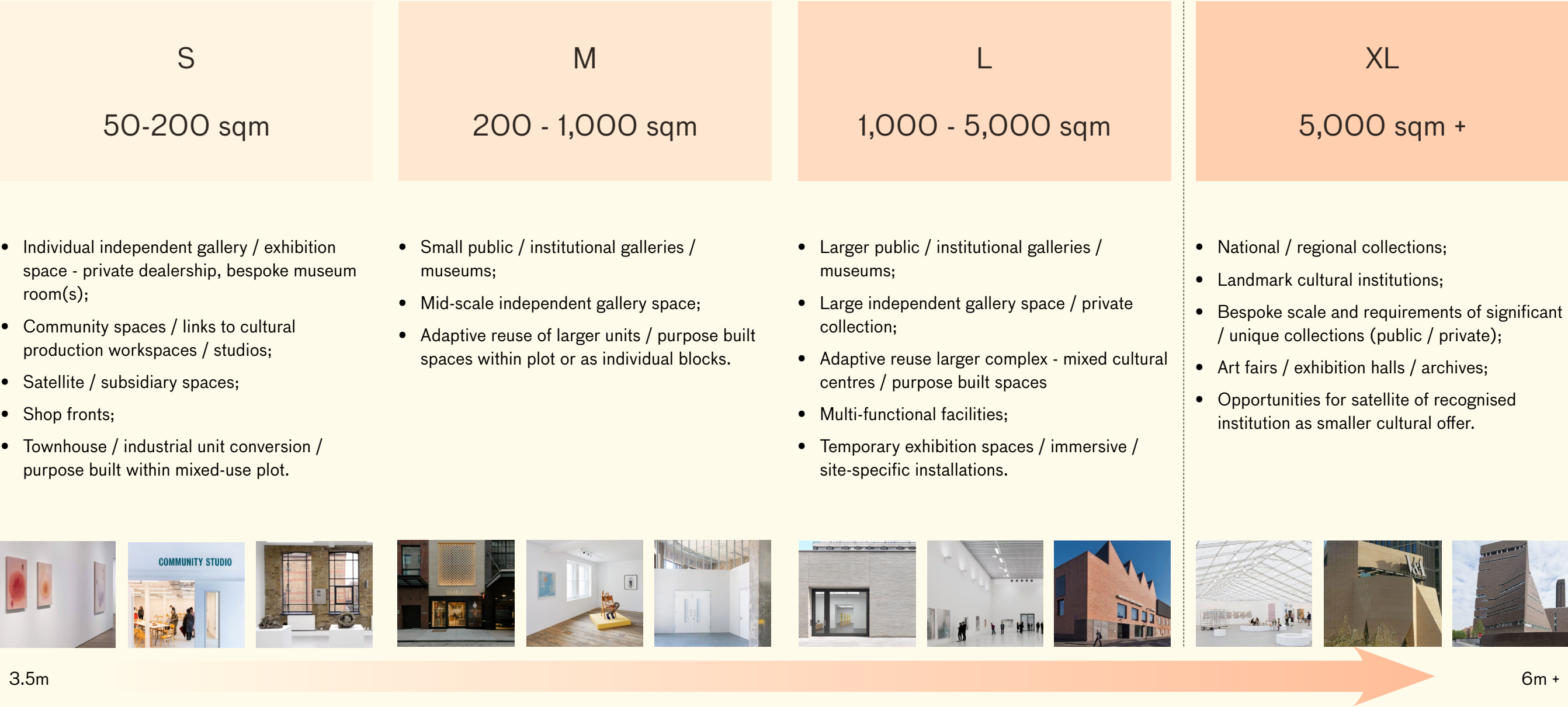
SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<ul style="list-style-type: none">• Overview• Case studies• Flexible small creative studio• Recording studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible large creative studio• Fashion studio• Rehearsal studio e.g. dance, theatre• Photography studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible small industrial space• Textile production space• Digital production & photography space• Specialist making space e.g. props, sets etc.
The table below offers size guidance on the facility types covered in this toolkit.		
Key S – 11m²; 2.9m height M – 20m²; 3.5m height L – 32m²; 4.4m height	Key S – 32m²; 2.9m height M – 250m²; 3.5m height L – 500m²; 4.4m height	Key S – 500m²; 4.5m height M – 750m²; 6m height L – 1000m²; 8m height

Additional associated cultural production spaces often co-located within broader gallery / museum / exhibition cultural centre provision (alongside associated retail / F&B)

4.2.2 Typology scale

Accommodation requirements

The indicative spectrum below provides a guiding framework of exhibition scale and capacity with associated volumetric implications:



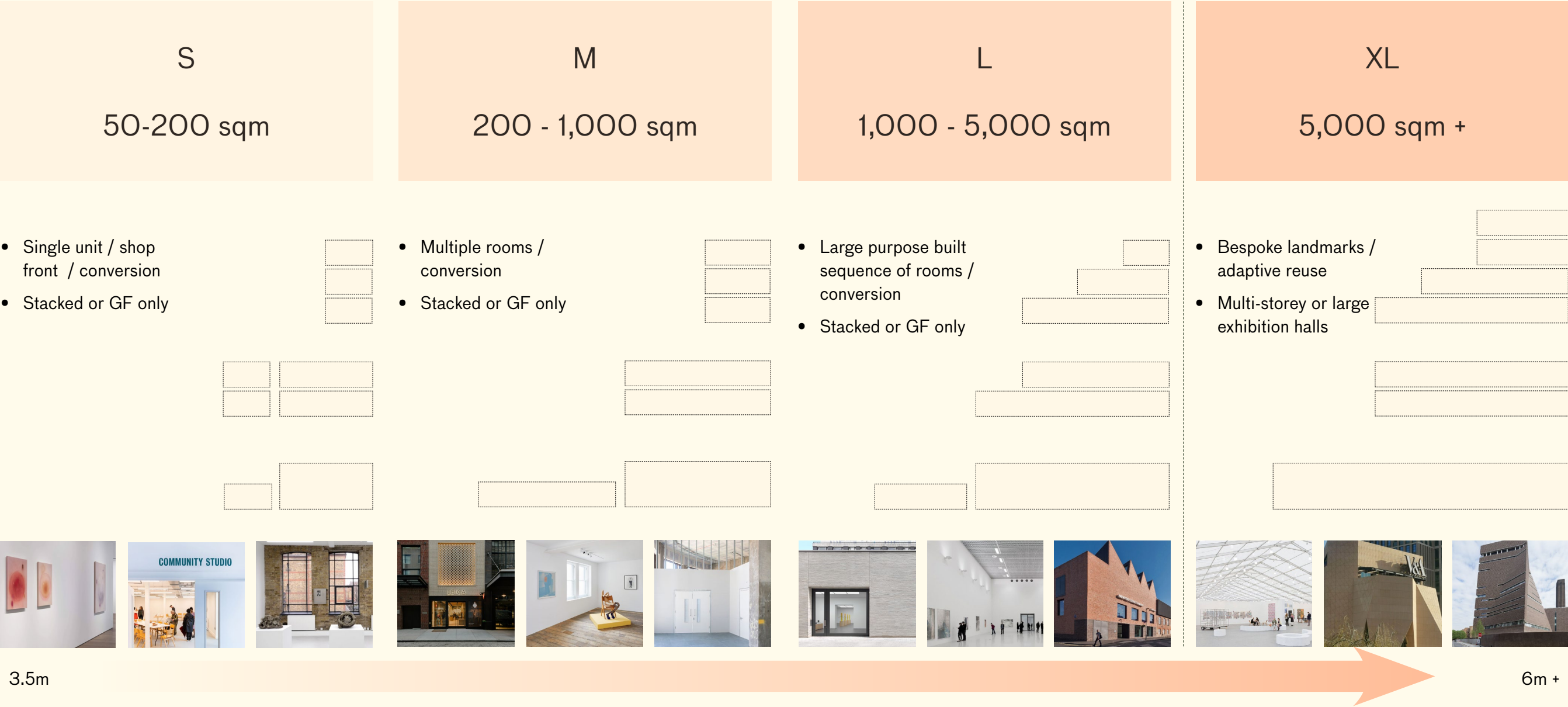
Indicative height range - height parameters vary depending on form of exhibition / scale of artworks but typically are accommodated in conventional GF F-F for smaller spaces through to double-height / larger volumes for more significant collections / scale of work (but lower and more flexible than performance space requirements).

4.2.3 Typology form

Accommodation arrangement

Indicative forms of volumetric configuration as a consequence of scale:

N.B. Gallery / museum / exhibition spaces are also often able to make extensive use of basement spaces for temporary exhibitions / archival storage / servicing access etc. as well as supporting facilities (e.g. educational functions / auditoria).



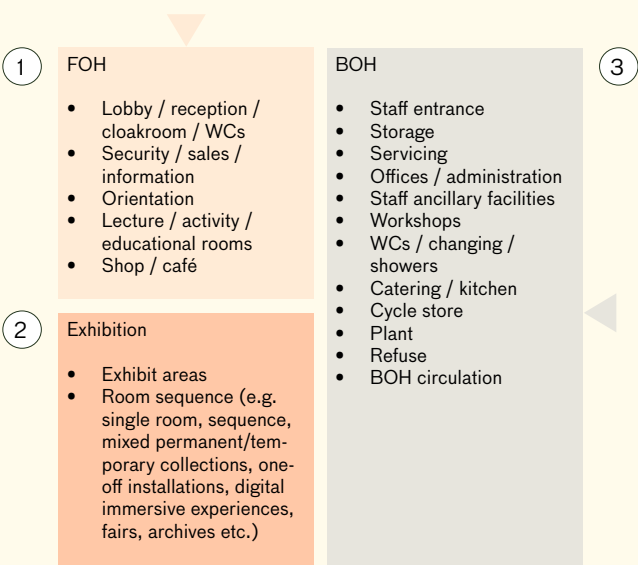
Indicative height range - height parameters vary depending on form of exhibition / scale of artworks but typically are accommodated in conventional GF F-F for smaller spaces through to double-height / larger volumes for more significant collections / scale of work (but lower and more flexible than performance space requirements).

4.2.4 Organisational principles - general

Indicative accommodation requirements

Gallery / museum / exhibition generic design principles / organisational diagram:

1. Public-facing entry (FOH)
2. Exhibition
3. Staff / management / servicing (BOH)



FOH - public-facing entry / arrival sequence animating street and building frontage, cultural identity and presence as well as facilitating visitor experience with ancillary orientation and interpretation facilities in larger facilities:

- Public entrance / security
- Lobby / reception
- Cloakroom / WCs
- Security / sales / information
- Lecture / activity / educational rooms
- Shop / café
- Orientation
- FOH circulation

c. 15%



Central exhibition space(s) - rooms or subdivision of space that is the most important part of any exhibition use. The design of these spaces defines the scale, form and layout of the whole building and shapes / is shaped by the artefacts exhibited:

- Exhibit areas
- Room sequence (e.g. single room, sequence, mixed permanent/temporary collections, one-off installations, digital immersive experiences, fairs, archives etc.)

c. 50%



BOH - service / ancillary supporting areas providing accommodation and space for work focused on the management / logistics / organisation of the exhibition and collections and the facility staff - accommodation requirements vary depending on the form / extent of exhibition:

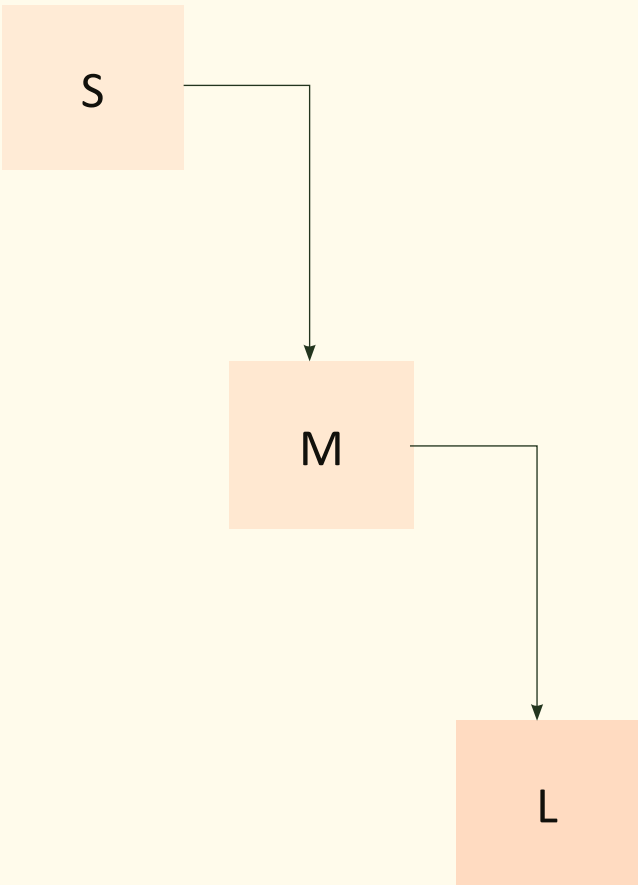
- Staff entrance
- Storage
- Servicing
- Offices / administration
- Staff ancillary facilities
- Workshops
- WCs / changing / showers
- Catering / kitchen
- Cycle store
- Plant
- Refuse
- BOH circulation

c. 35%

4.2.5 Organisational principles - scale variables

Programme

Indicative accumulation of spatial functions in response to scale of exhibition facility.



FOH	EXHIBITION	BOH
<ul style="list-style-type: none">Public entranceLobby / receptionWCFOH circulation	<ul style="list-style-type: none">Exhibit areasRoom sequence - e.g. single room, or limited sequence	<ul style="list-style-type: none">Storage / servicingOfficeWC / changing / showerCycle store / plant / refuseBOH circulation
<ul style="list-style-type: none">Public entranceLobby / receptionCloakroom / WCsSecurity / sales / informationShopOrientationFOH circulation	<ul style="list-style-type: none">Exhibit areasRoom sequence - e.g. extended spatial sequence / volumetric complexity enhancing artefact / display flexibility	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWCs / changing / showersCycle store / plant / refuseBOH circulation
<ul style="list-style-type: none">Public entranceLobby / receptionCloakroom / WCsSecurity / sales / informationLecture / activity / educational roomsShop / caféOrientationFOH circulation	<ul style="list-style-type: none">Exhibit areasRoom sequence - e.g. further enhanced spatial flexibility with mixed permanent/ temporary collections, capacity for one-off installations, digital immersive experiences, bespoke exhibitions, archival storage - alongside associated enhanced interpretation / educational facilities	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWorkshopsWCs / changing / showersCatering / kitchenCycle store / plant / refuseBOH circulation

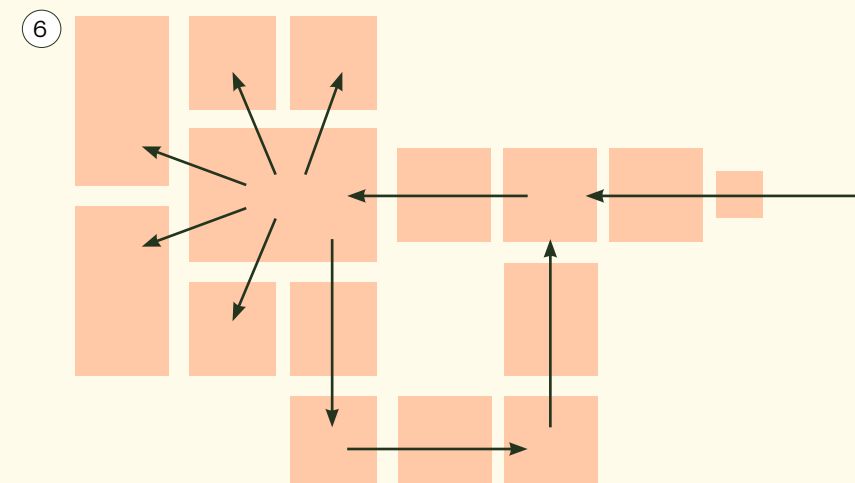
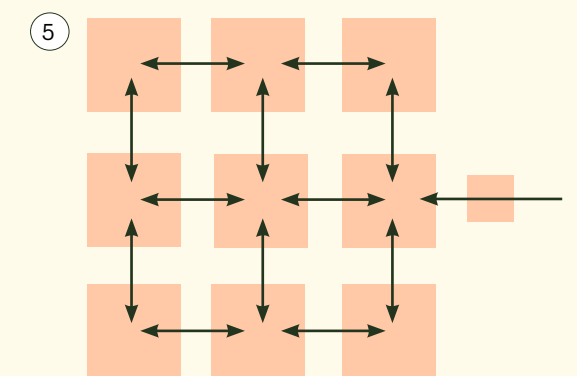
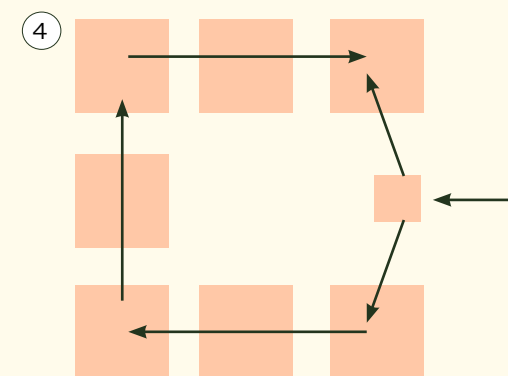
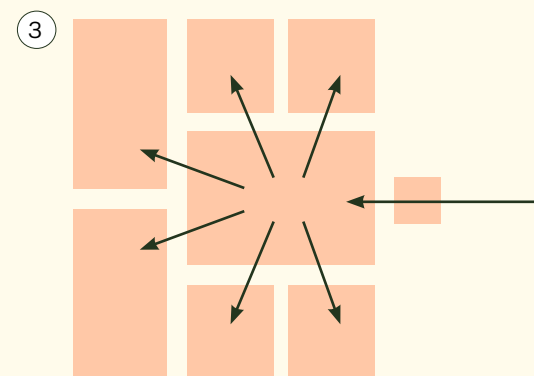
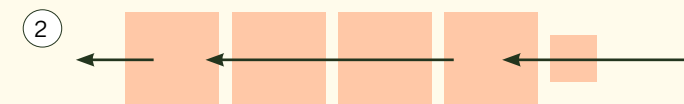
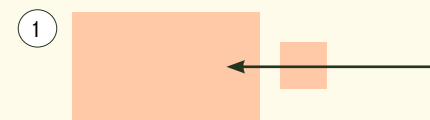
4.2.6 Conceptual space planning

Exhibition sequence

Indicative diagrammatic distributions of exhibition room typologies:

1. Single volume (open plan)
2. Linear sequence
3. Core room + satellite spaces
4. Looping sequence
5. Labyrinth sequence (non-hierarchical)
6. Hybrid complex sequence

Indicative generic diagrams adapted from Metric Handbook.



FOH

- Lobby / reception / cloakroom / WCs
- Security / sales / information
- Orientation
- Lecture / activity / educational rooms
- Shop / café

BOH

- Staff entrance
- Storage
- Servicing
- Offices / administration
- Staff ancillary facilities
- Workshops
- WCs / changing / showers
- Catering / kitchen
- Cycle store
- Plant
- Refuse
- BOH circulation

Exhibition

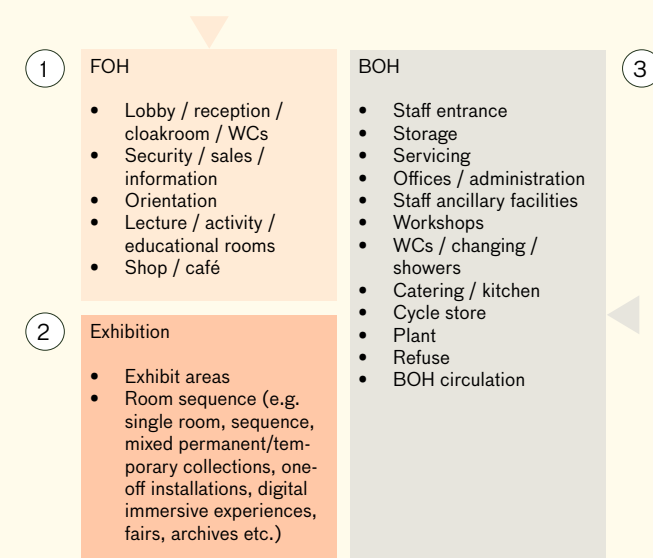
- Exhibit areas
- Room sequence (e.g. single room, sequence, mixed permanent/temporary collections, one-off installations, digital immersive experiences, fairs, archives etc.)

4.2.7 Volumetric distribution

Volumetric spatial organisation indicative types

Gallery / museum / exhibition generic design principles / organisational diagram:

1. Public-facing entry (FOH)
2. Exhibition
3. Staff / management / servicing (BOH)



Indicative sections of smaller facilities - FOH / Exhibition / BOH all on GF or with storage / servicing / plant basement

Indicative sections of mid-sized facilities - FOH / Exhibition / BOH all on GF with storage / servicing / plant basement - with additional stacked exhibition space or offices / administration at upper levels

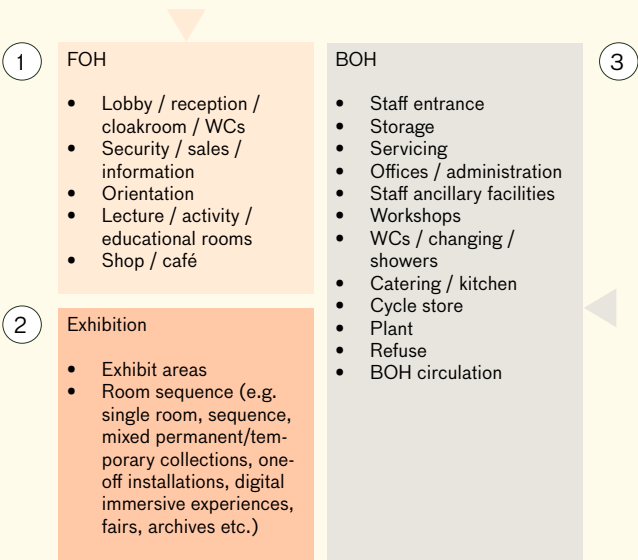
Indicative sections of larger facilities - FOH / Exhibition / BOH all on GF with either stacked rear or basement storage / servicing / - with additional stacked exhibition space or offices / administration at upper levels

4.2.8 Theoretical capacity guidance

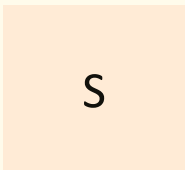
Volumetric spatial organisation indicative types

Gallery / museum / exhibition generic design principles / organisational diagram:

- 1. Public-facing entry (FOH)
- 2. Exhibition
- 3. Staff / management / servicing (BOH)



Illustrative models of potential accommodation - providing indicative guidance of incremental growth of facility provision / scale of component functions with increased exhibition space and occupancy



S		
sqm		
FOH	Lobby / reception	10
	Cloakroom	5
	Security / sales / information	0
	Lecture / activity rooms	0
	Shop	0
	Café / restaurant	0
	WCs	5
	FOH circulation	10
Exhibition	Gallery spaces (incl. circ.)	100
BOH	Storage	20
	Servicing access	5
	Offices / administration	5
	Staff ancillary spaces	0
	Workshops	0
	WCs / changing / showers	5
	Catering / kitchen	0
	Cycle store	5
	BOH circulation	10
Ancillary	Plant	15
	Refuse	5

M		
sqm		
FOH	Lobby / reception	60
	Cloakroom	10
	Security / sales / information	10
	Lecture / activity rooms	0
	Shop	20
	Café / restaurant	0
	WCs	20
	FOH circulation	30
Exhibition	Gallery spaces (incl. circ.)	500
BOH	Storage	120
	Servicing access	20
	Offices / administration	40
	Staff ancillary spaces	20
	Workshops	0
	WCs / changing / showers	20
	Catering / kitchen	0
	Cycle store	10
	BOH circulation	60
Ancillary	Plant	50
	Refuse	10

L		
sqm		
FOH	Lobby / reception	250
	Cloakroom	50
	Security / sales / information	20
	Lecture / activity rooms	100
	Shop	50
	Café / restaurant	50
	WCs	80
	FOH circulation	150
Exhibition	Gallery spaces (incl. circ.)	2,500
BOH	Storage	500
	Servicing access	20
	Offices / administration	250
	Staff ancillary spaces	150
	Workshops	150
	WCs / changing / showers	100
	Catering / kitchen	40
	Cycle store	30
	BOH circulation	300
Ancillary	Plant	160
	Refuse	50

4.2.9 London context - types

Gallery / museum / exhibition types

Examples below give an indicative range to illustrate how this form of cultural type in London can be considered both in terms of very small-scale spatial requirements through to large national destination venues.

S

50-200 sqm

M

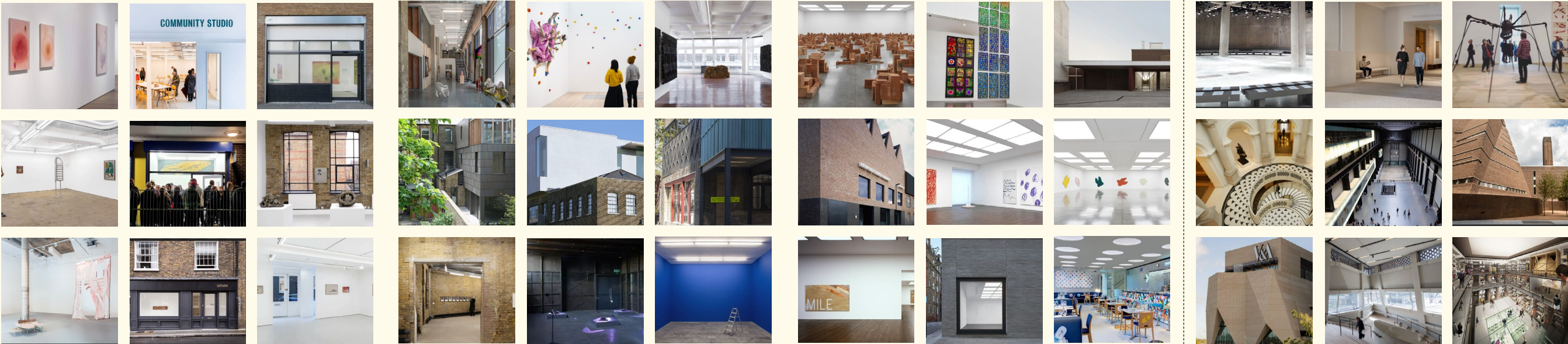
200 - 1,000 sqm

L

1,000 - 5,000 sqm

XL

5,000 sqm +



- Public Gallery
- Sherbet Green
- The Tannery
- GRIMM

- Matt's Gallery
- Goldsmiths CCA
- Victoria Miro
- South London Gallery extension

- White Cube, Bermondsey
- Gagosian, Mayfair
- Newport Street Gallery

- The Switch, Tate Modern
- V&A East
- National Portrait Gallery
- Tate Britain

4.2.10 London context - distribution

WEST

Traditional focus of smaller gallery spaces in West End (Piccadilly / Mayfair) with prestige contemporary dealerships / Old Masters (co-located near RA / auction houses) extending through to Kensington and RBKC / LBHF with more diverse offer moving W

CENTRAL

Major cultural institutions distributed centrally (e.g. RA, National Gallery, NPG, Tate, British Museum, South Kensington, Barbican) with contemporary extensions - and now with recent expansion into broader periphery (e.g. Stratford)

EAST

Conventionally more experimental / industrial spaces (e.g. Spitalfields, Shoreditch, Hackney, Bethnal Green) enabling alternative contemporary museums / collections - but with developed offer through expansion of major institutions E (moving more experimental / affordable units S)

SOUTH

Varied spaces benefiting from reduced rates as well as the reflected presence of Tate Modern (e.g. Bermondsey / Southwark) as well as more diverse demographic reflected in mixed cultural facilities, educational institutions and affordable studio provision (Camberwell / Lambeth / Peckham / New Cross / Deptford)

Traditional West End gallery locations - extending W through to LBHF / RBKC

Conventional central core of major cultural institutions



Varied / mixed southern offer of cultural spaces (enhanced through influence of Tate Modern location)

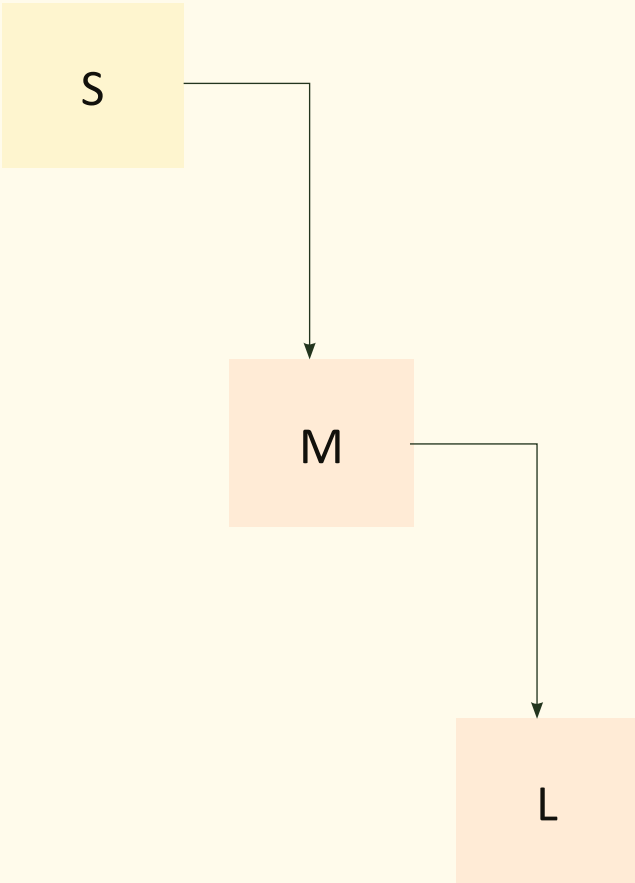
Conventionally more industrial / experimental spaces (now augmented by rebalancing of emphasis with major institution satellites moving E)

4.2.11 Precedent spaces

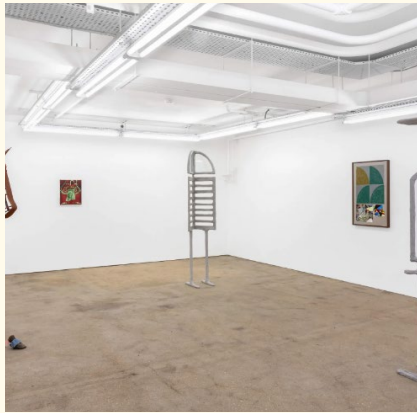
S _ 50-200 sqm

Small spaces

Example projects reflecting the incremental expansion of spatial requirements as the overall exhibition space accommodation increases.



Public Gallery,
E1



<https://public.gallery/>

Sherbet Green,
E2



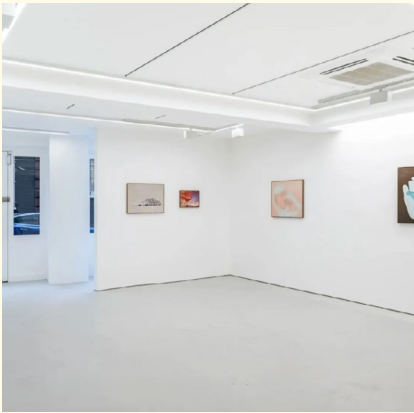
<https://www.sherbetgreen.com/>

The Tannery,
SE1



<https://www.coffeyarchitects.com/the-tannery>
<https://drawingroom.org.uk/>

GRIMM,
W1

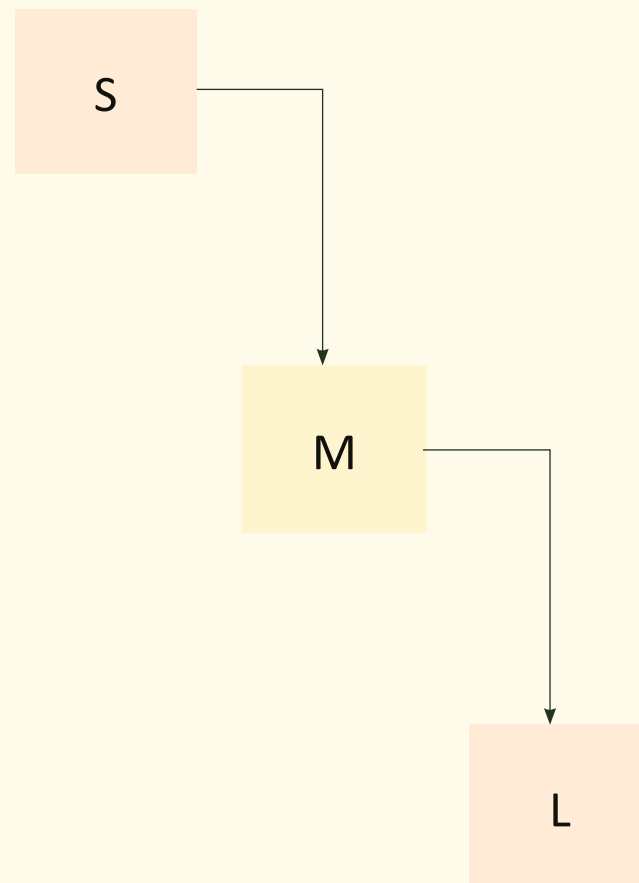


<https://grimmgallery.com/>

M_200-1,000sqm

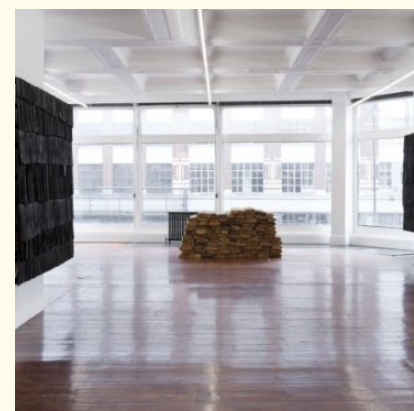
Medium spaces

Example projects reflecting the incremental expansion of spatial requirements as the overall exhibition space accommodation increases.



Victoria Miro,
N1

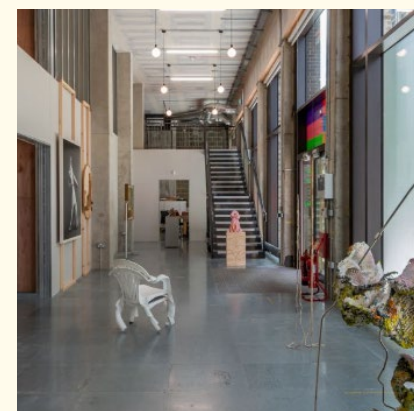
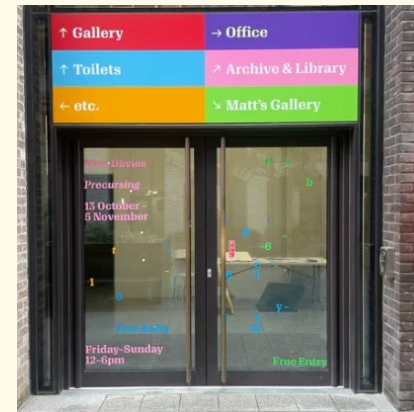
- c.800sqm



<https://www.victoria-miro.com/>
<https://www.claudiosilvestrin.com/portfolio/victoria-miro-private-collection-space/>

Matt's Gallery,
SW11

- c.700sqm



<https://www.mattsgallery.org/>
<https://manaloandwhite.co.uk/matts-gallery>

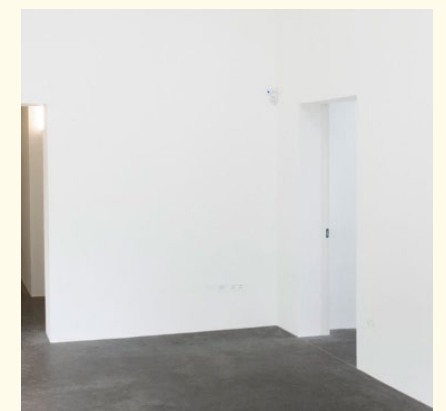
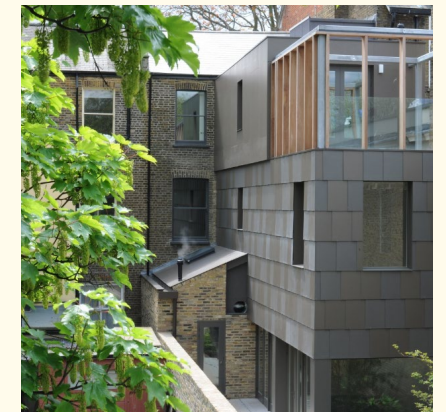
Goldsmiths CCA,
SE14

- c.1,000sqm



<https://goldsmithscca.art/>
<https://www.assemblestudio.co.uk/projects/goldsmiths-centre-for-contemporary-art-2>

South London Gallery,
SE5

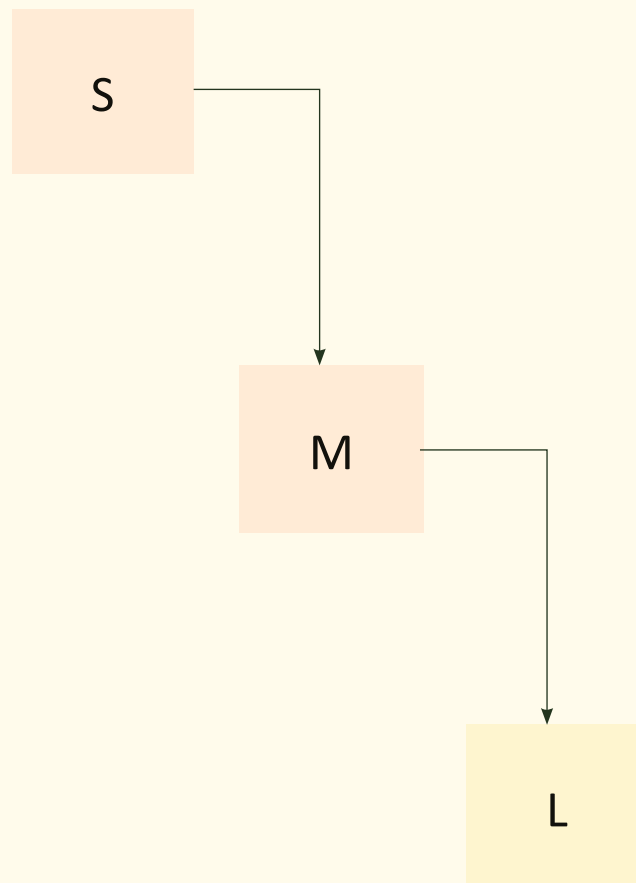


<https://www.southlondongallery.org/>
<https://6a.co.uk/projects/more/south-london-gallery>

L _ 1,000-5,000sqm

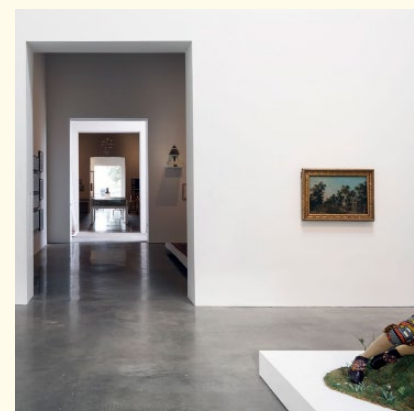
Large spaces

Example projects reflecting the incremental expansion of spatial requirements as the overall exhibition space accommodation increases.



MK Gallery extension,
Milton Keynes

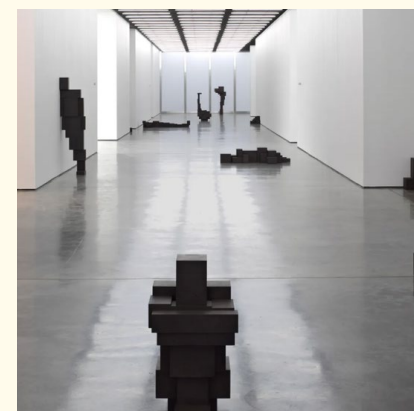
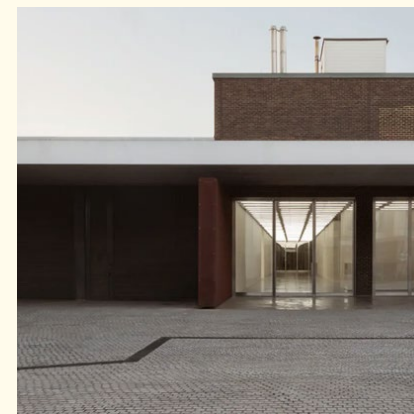
- c.1,300sqm



https://6a.co.uk/projects/more/mk_gallery

White Cube,
SE1

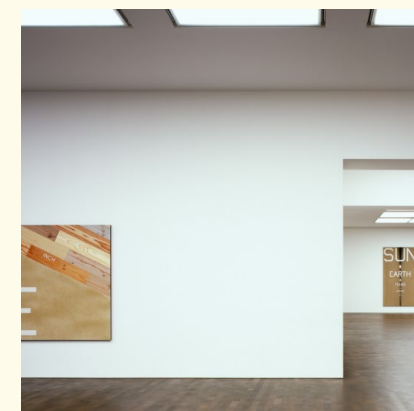
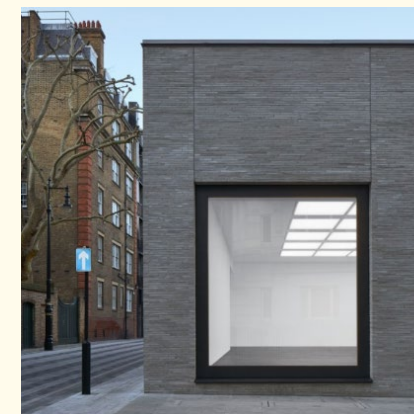
- c.5,440sqm



<https://www.whitecube.com/>
<https://www.caspermuellerkneer.com/project/white-cube-bermondsey>

Gagosian,
W1

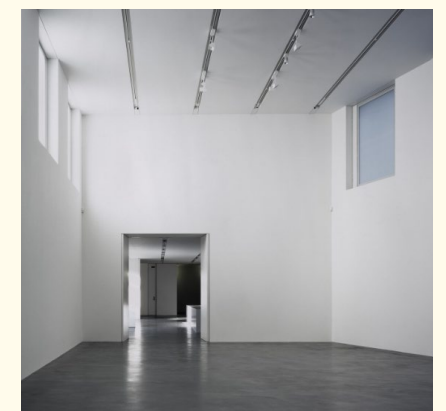
- c.2,230sqm



<https://gagosian.com/>
<https://carusostjohn.com/projects/gagosian-grosvenor-hill/>

Newport Street Gallery,
SE11

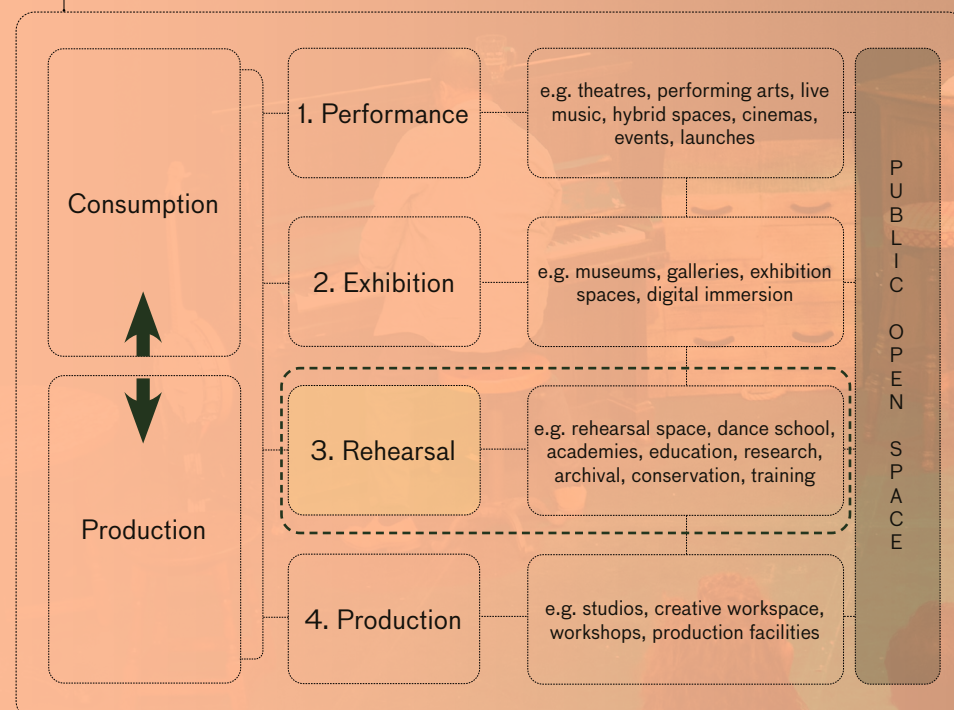
- c.3,500sqm



<https://www.newportstreetgallery.com/>
<https://carusostjohn.com/projects/newport-street-gallery/>

4.3 Rehearsal

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.3.1 Rehearsal parameters

REHEARSAL

Introduction

Indicative framework of rehearsal facility requirements.

The adjacent extract of the GLA “Designing Space for Culture” document provides a starting point for exploring, testing and scoping a design response and potential provision of rehearsal space at Earls Court.

The subsequent pages within this section of the Cultural Strategy update then develop an indicative framework of this cultural type and the variables, theoretical requirements and implications for design development and more detailed testing.

The material outlines any particular spatial implications and working accommodation assumptions for different scales of rehearsal spaces - and provides reference and precedent to inform the incorporation of this type within the strategic framework and the ultimate delivery of the cultural ecosystem.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
Gallery <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Archive <ul style="list-style-type: none">• Overview• Case studies• Key references Museum <ul style="list-style-type: none">• Overview• Case studies• Key references	Retail Store Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility Fashion Show Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Live Music Venue/ Nightclub <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Concert Hall Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	Cinema <ul style="list-style-type: none">• Overview• Case studies

ART AND DESIGN	MUSIC	MUSIC	FILM
Gallery/Archive/ Museum	Live Music Venue	Nightclub	Cinema
Key S – 100m² S – 3.5m height M – 150m² M – 4.5m height L – 250m² L – 6.3m height	Key S – 20m² S – 3.5m height M – 500m² M – 4.5m height L – 1000m² L – 6.3m height	Key S – 300m² S – 3.5m height M – 500m² M – 4.5m height L – 700m² L – 6.3m height	Key S – 95m² S – Variable height M – 400m² M – Variable height L – 550m² L – Variable height

Rehearsal spaces / education / training reflecting venue requirements

DANCE	THEATRE	CULTURE +
Dance Performance Space <ul style="list-style-type: none">• Overview• Case studies	Theatre <ul style="list-style-type: none">• Overview• Case studies	Community & Civic Space <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance
Dance or Theatre Performance Space <ul style="list-style-type: none">• Diagrams• Technical guidance		Arts Centre <ul style="list-style-type: none">• Overview• Case studies

DANCE & THEATRE	CULTURE +	CULTURE +
Dance or performance space	Community and civic space	Cinema
Key S – 140m² S – 5.6m height M – 550m² M – 8m height L – 950m² L – 15m height	Key S – 50m² S – 4.5m height M – 100m² M – 5.2m height L – 150m² L – 6m height	Key S – 1000m² M – 3000m² L – 6000m²

Rehearsal spaces / education / training reflecting venue requirements

Production

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<ul style="list-style-type: none">• Overview• Case studies• Flexible small creative studio• Recording studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible large creative studio• Fashion studio• Rehearsal studio e.g. dance, theatre• Photography studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible small industrial space• Textile production space• Digital production & photography space• Specialist making space e.g. props, sets etc.
The table below offers size guidance on the facility types covered in this toolkit.		
Key S – 11m²; 2.9m height M – 20m²; 3.5m height L – 32m²; 4.4m height	Key S – 32m²; 2.9m height M – 250m²; 3.5m height L – 500m²; 4.4m height	Key S – 500m²; 4.5m height M – 750m²; 6m height L – 1000m²; 8m height

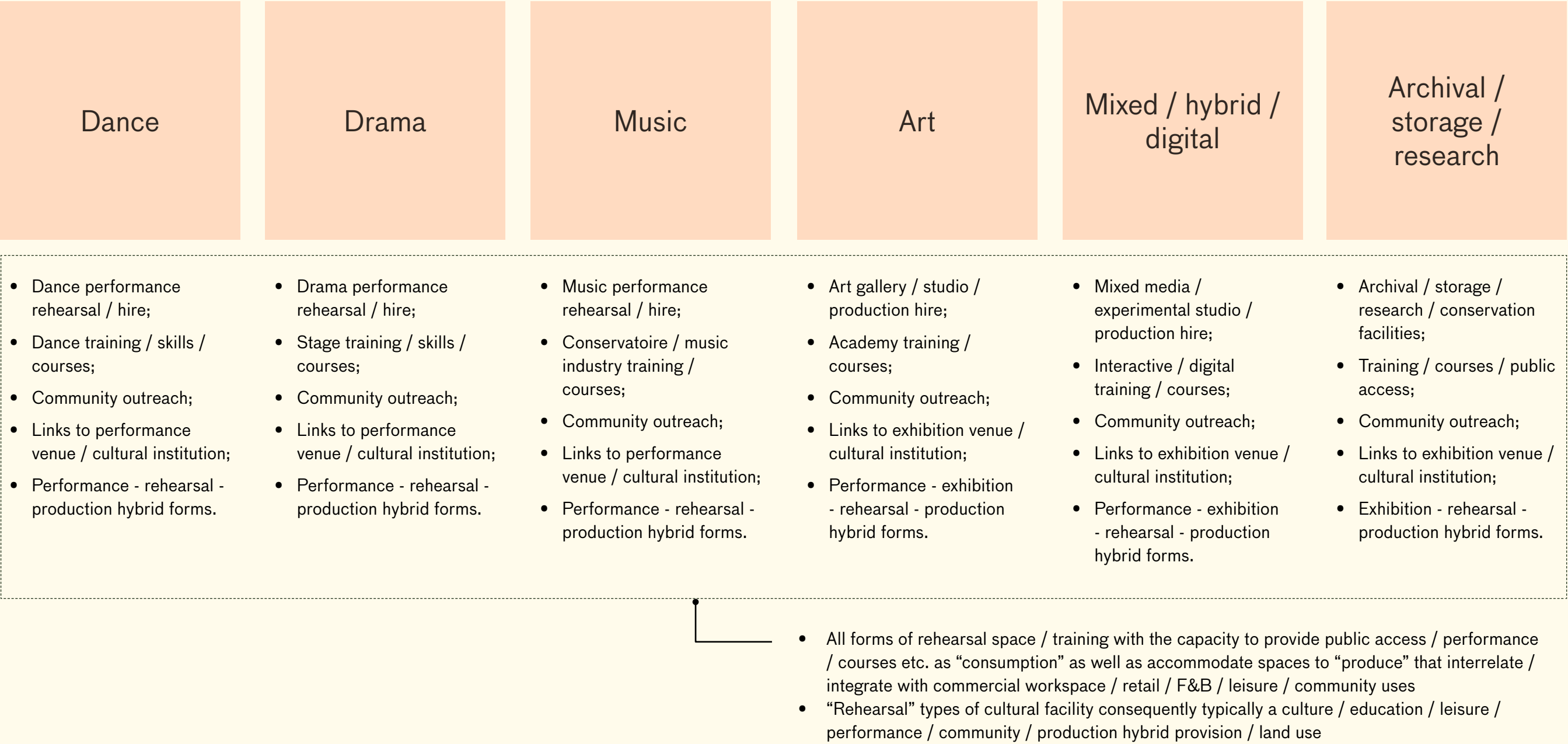
Additional associated cultural production spaces with links to rehearsal / exhibition / performance venues (alongside associated retail / F&B)

4.3.2 Rehearsal types

REHEARSAL

Programme variation

Rehearsal types of cultural space are considered across a broad range of cultural activities as identified below:



4.3.3 Organisational principles - general

REHEARSAL

Indicative accommodation requirements

Rehearsal typology - generic design principles / organisational diagram:

- 1. Public-facing entry / facilities (FOH)
- 2. Rehearsal functions - performance / training / student / community / staff facilities
- 3. Support functions / servicing / ancillary spatial requirements (BOH)

FOH

FOH - public-facing entry / arrival sequence animating street and building frontage, cultural identity and presence as well as facilitating visitor experience with enhanced user orientation, amenity and public-facing multi-events spaces in larger facilities:

- Public entrance / security
- Lobby / reception
- Cloakroom / WCs
- Information
- Shop / café
- Orientation
- Public-facing events space
- FOH circulation

c. 10%

USE

Central cultural consumption / production space(s) - training / rehearsal rooms or performance space that is the most important part of any rehearsal use. The design of these spaces defines the scale, form and layout of the whole building and shapes / is shaped by the cultural activity:

- Rehearsal / training / performance areas
- Room sequence, requirements and scale dependent on primary cultural activity - e.g. dance studios / training / practice rooms / rehearsal theatres / art rooms / gallery spaces etc.
- Primary - rehearsal / performance / production spaces / auditorium / lecture halls etc.
- Secondary - practice rooms / technical rooms / student facilities
- Tertiary - management spaces / technical support rooms / staff facilities

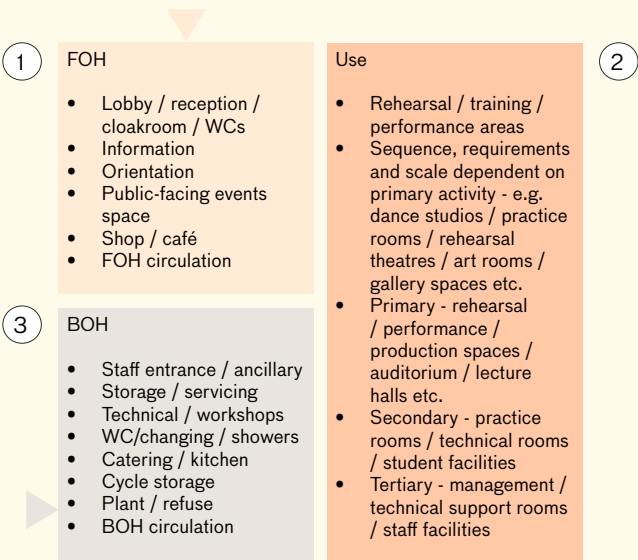
c. 65%

BOH

BOH - supporting areas providing accommodation and space for ancillary / servicing requirements of the facility - accommodation requirements vary depending on the form / extent / scale of rehearsal type:

- Staff entrance
- Storage
- Servicing
- Technical support requirements
- Staff ancillary facilities
- Workshops
- WCs / changing / showers
- Catering / kitchen
- Cycle store
- Plant
- Refuse
- BOH circulation

c. 25%



4.3.4 Organisational principles - scale variables

REHEARSAL

Programme

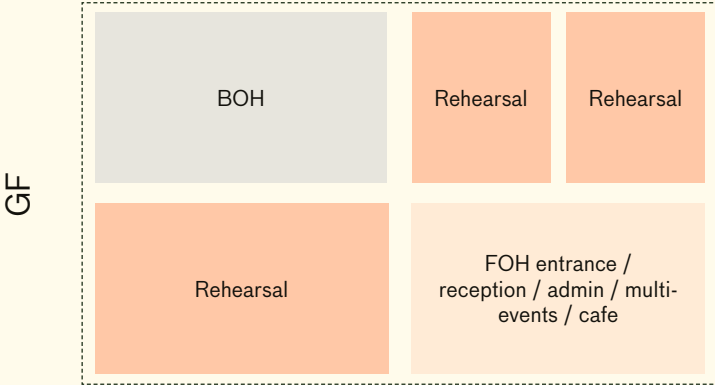
Indicative accumulation of spatial functions in response to scale of rehearsal type facility.

		FOH	USE	BOH
S	250-1,000sqm	<ul style="list-style-type: none">Public entranceLobby / receptionWCFOH circulation	<ul style="list-style-type: none">Rehearsal areaLimited user / staff ancillary spacesRoom sequence - e.g. single room, or limited sequence	<ul style="list-style-type: none">Storage / servicingOfficeWC / changing / showerCycle store / plant / refuseBOH circulation
M	1,000-3,500sqm	<ul style="list-style-type: none">Public entranceLobby / receptionCloakroom / WCsInformationShopOrientationFOH circulation	<ul style="list-style-type: none">Rehearsal areasSome additional user / staff ancillary spaces (lounge / office / common areas etc.)Room sequence - e.g. extended spatial sequence / volumetric complexity enhancing capacity for training / practice	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWCs / changing / showersCycle store / plant / refuseBOH circulation
L	3,500sqm +	<ul style="list-style-type: none">Public entrance / securityLobby / receptionCloakroom / WCsInformationPublic-facing events spaceShop / caféOrientationFOH circulation	<ul style="list-style-type: none">Rehearsal areasExtended user / staff ancillary spaces (more administrative, technical amenity functions)Room sequence - e.g. further enhanced spatial flexibility with mixed training / performance spaces, capacity for additional technical facilities - alongside associated enhanced community / public-facing performance spaces	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWorkshopsWCs / changing / showersCatering / kitchenTechnical support facilitiesCycle store / plant / refuseBOH circulation

4.3.5 Conceptual space planning

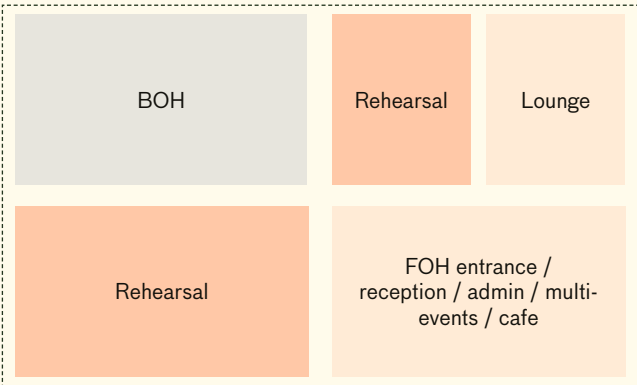
REHEARSAL

Indicative organisation of small rehearsal / training spaces (dance / theatre / music / art) - practice / performance space + additional public-facing amenity / multi-events.



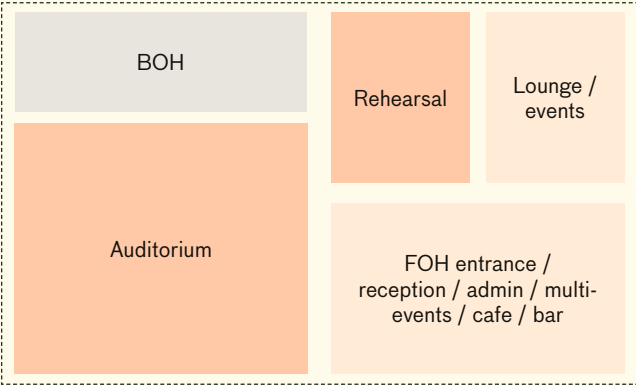
GF providing FOH arrival / reception / admin space, rehearsal studios / practice rooms and public-facing facilities / amenity with supporting ancillary / BOH / staff facilities.

Indicative organisation of medium rehearsal / training spaces (dance / theatre / music / art) - practice / performance space + additional public-facing amenity / multi-events.



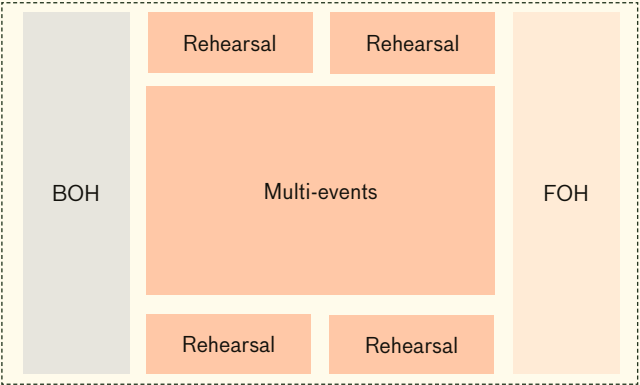
GF providing FOH arrival / reception / admin space, rehearsal studios / practice rooms and enhanced public-facing facilities / amenity with supporting ancillary / BOH / staff facilities.

Indicative organisation of large rehearsal / training spaces (dance / theatre / music / art) - practice / performance space + additional public-facing amenity / multi-events.

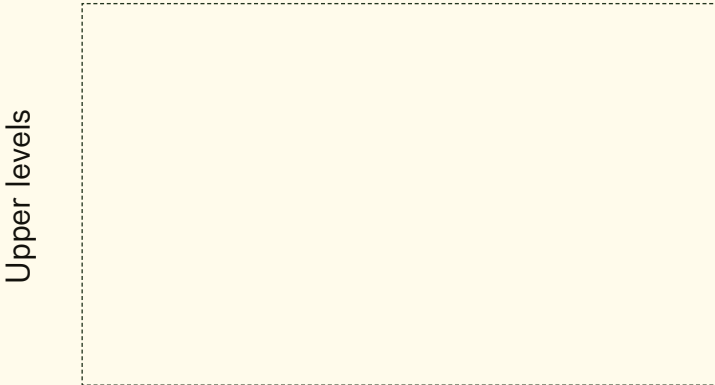


GF providing FOH arrival / reception / admin space, auditorium, rehearsal studio and enhanced public-facing facilities / amenity with supporting ancillary / BOH / staff facilities.

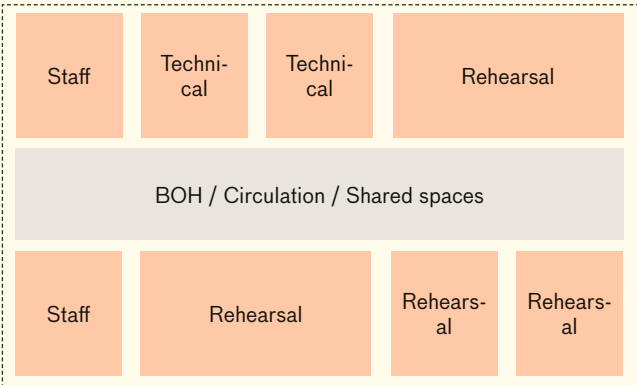
Indicative organisation of hybrid rehearsal / training spaces (dance / theatre / music / art) - practice / performance space + additional public-facing amenity / multi-events.



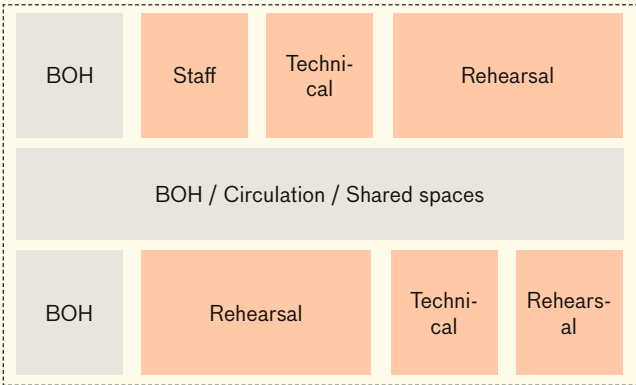
GF providing flexible open-plan for multi-events configuration for performance / training / rehearsal / installation / participation etc. with FOH reception / amenity with supporting ancillary / BOH / servicing / staff facilities.



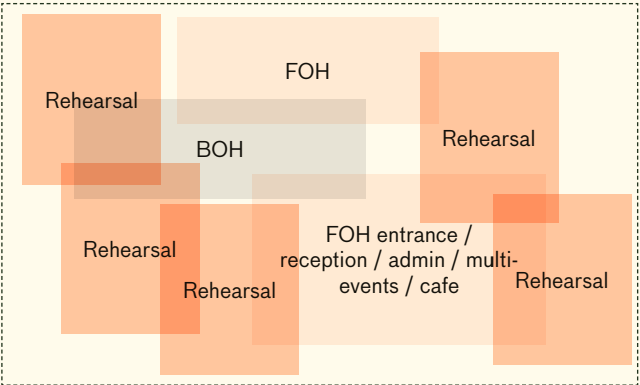
Either GF only or upper levels of other uses.



Upper levels providing additional specialist technical facilities / staff administration / meeting or further rehearsal studios.



Upper levels providing additional specialist technical facilities / staff administration / meeting or further rehearsal studios and increased BOH repeating over a series of levels.



Alternative GF providing flexible overlapping spaces for varied configurations of rooms for performance / training / rehearsal / installation / participation etc. with FOH reception / amenity with supporting ancillary / BOH / servicing / staff facilities.

4.3.6 Precedent spaces

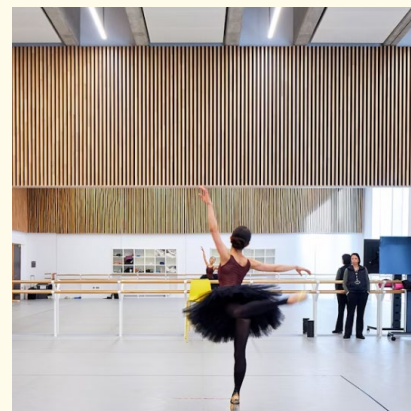
Dance

Dance focus

Example projects reflecting the specific spatial requirements of rehearsal spaces for dance activities and training.

Mulryan Centre for Dance (ENB)

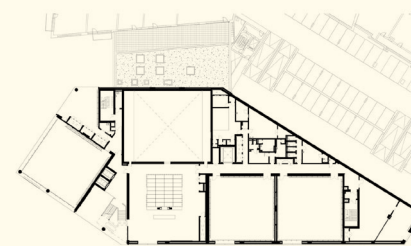
- c.8,635sqm



<https://www.howells.uk/projects/mulryan-centre-for-dance>
<https://www.ballet.org.uk/mulryan-centre-for-dance/>

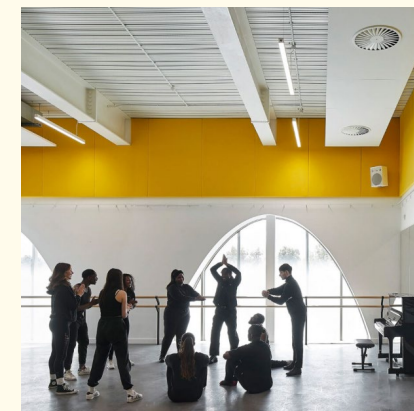
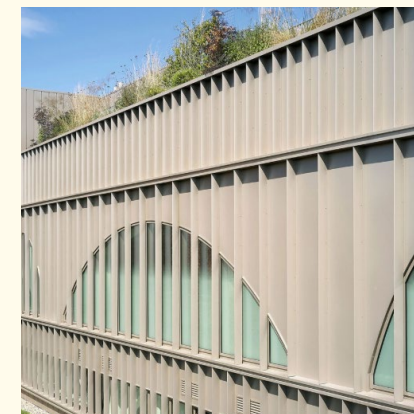
Performing arts school

Accommodation including: stage, production suite, rehearsal rooms, dressing / green rooms, physio treatment rooms, pool, costume atelier, dyeing room, storage, cafe, exhibition space, foyer, reception etc.



ArtSed, Chiswick

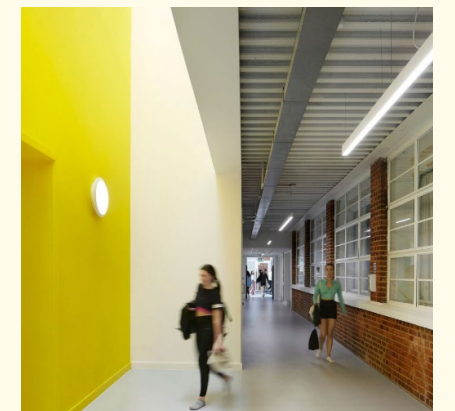
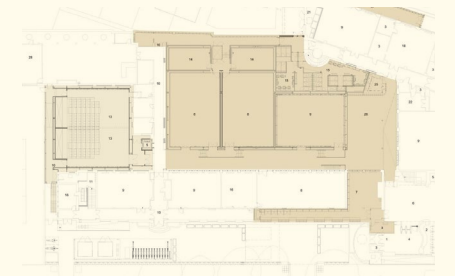
- c.5,689sqm (2,875sqm extension)



<https://www.dematosryan.co.uk/archive/arts-educational-schools-london/>
<https://artsed.co.uk/>

Performing arts school

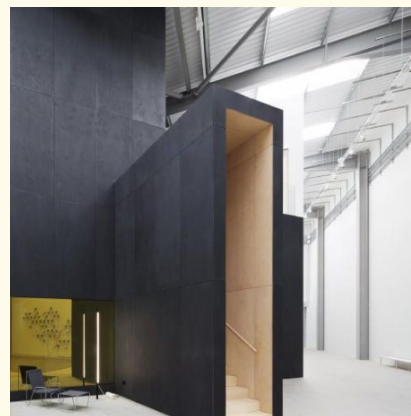
Accommodation including: foyer / reception, library, dance studios, classroom suite, large rehearsal spaces, theatre, dressing / green rooms, production / workshops, administrative offices, kitchen / catering, rooftop recreation area, plant etc.



Dance

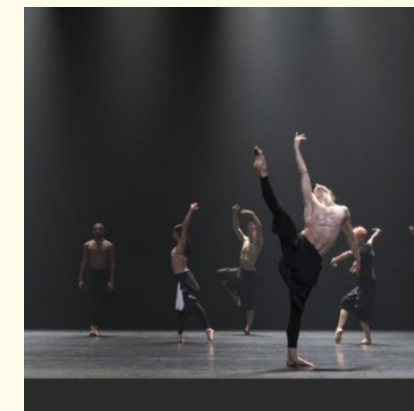
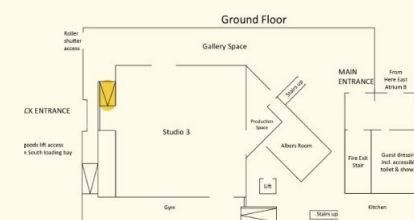
Studio Wayne McGregor, HereEast

- c.1,600sqm



Dance rehearsal studios

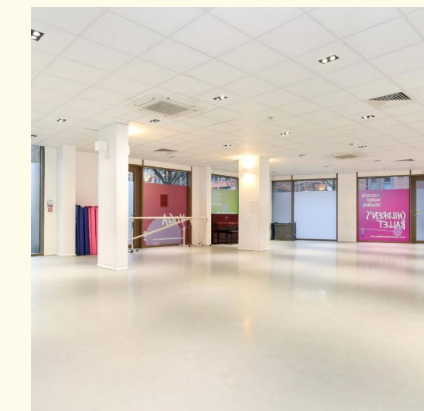
Accommodation including: dance studios, multi-events spaces, kitchen etc.



<https://wenoti.com/studiowaynemcgregor/>
<https://hereeast.com/whos-here/studio-wayne-mcgregor/>

Canada Water Studios

- c.280sqm



<https://www.dematosryan.co.uk/archive/arts-educational-schools-london/>
<https://artsed.co.uk/>

Dance / wellbeing studios

Accommodation including: dance / exercise studios, reception etc.



Drama focus

Example projects reflecting the specific spatial requirements of rehearsal spaces for theatrical activities and training.

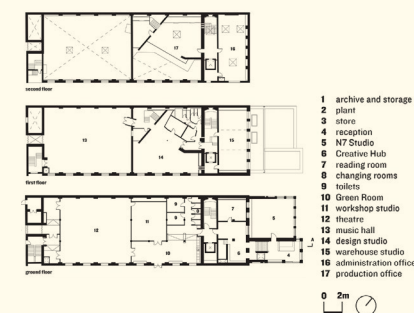
National Youth Theatre, Islington

- c.2,260sqm



Drama school

Accommodation including: foyer / reception, teaching / performance / multi-events space, workshops, administrative offices, theatre rehearsal spaces, studios etc.



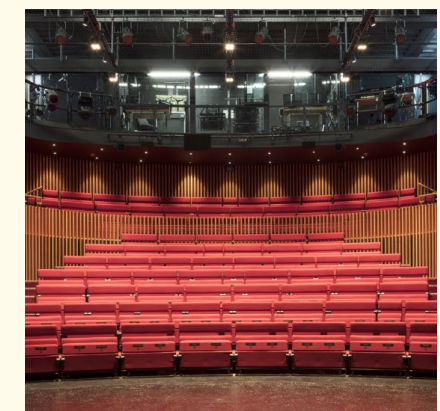
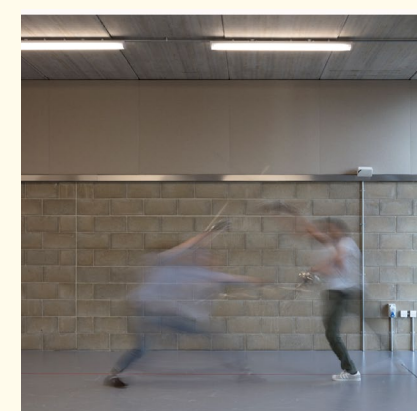
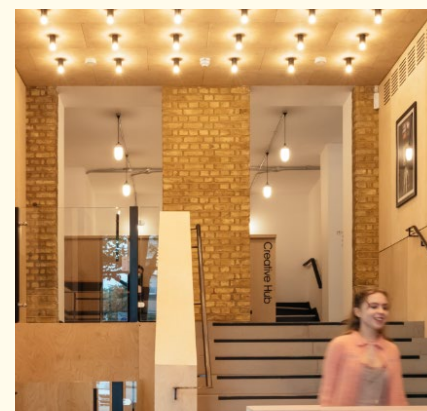
LAMDA Drama School, Hammersmith

- c.5,500sqm



Drama school

Accommodation including: foyer / reception, theatre spaces (black box studio theatres and proscenium theatre), cafe / bars, rehearsal studios, technical office / workshop spaces, library, wellbeing room etc.



<https://www.dsdha.co.uk/projects/5dc2f6eb99c7d0000d8a623d/National-Youth-Theatre>
<https://www.nyt.org.uk/>

<https://www.lamda.ac.uk/lamda-life/building>
<https://www.niallmclaughlin.com/projects/lamda-drama-school/>

Music focus

Example projects reflecting the specific spatial requirements of rehearsal spaces for musical activities and training.

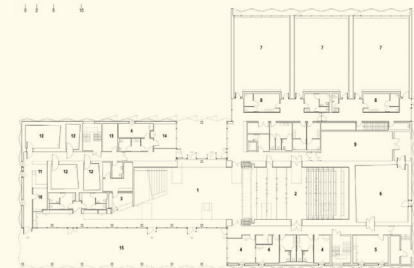
Conservatoire of Music and Dance, Toulouse

- c.3,400sqm



Music conservatoire

Accommodation including: foyer / reception, music teaching rooms, dance studios, auditorium etc.

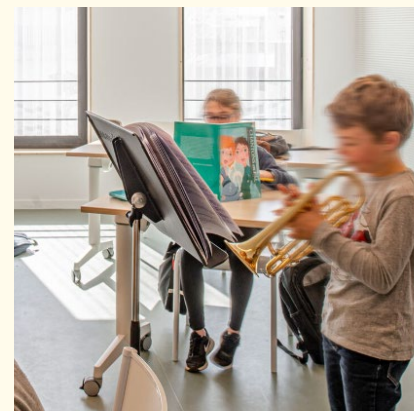
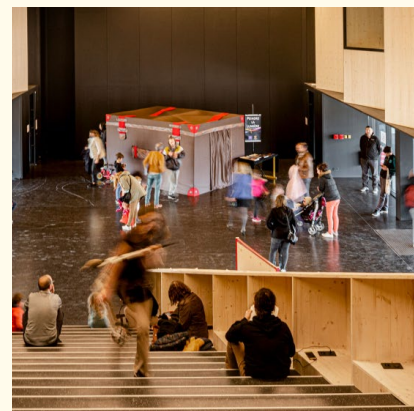


London College of Contemporary Music



Music college

Accommodation including: foyer / reception, bar / cafe, venue gig space, workspace / library, recording studios, technical rooms / computer labs, classrooms, performance rooms, practice booths etc.



<https://www.mairie-blagnac.fr/culture/conservatoire-de-musique-et-danse-resonance>

<https://www.lccm.org.uk/life-at-lccm/campus-facilities/>
<https://spparcstudio.com/stories/music-box/>

Art focus

Example projects reflecting the specific spatial requirements of rehearsal spaces for artistic activities and training.

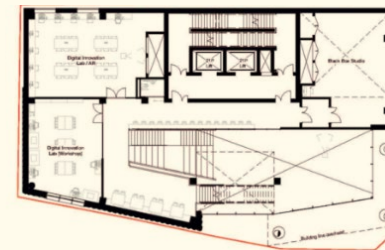
NTU Design and Digital Arts Building, Nottingham

- c.5,300sqm



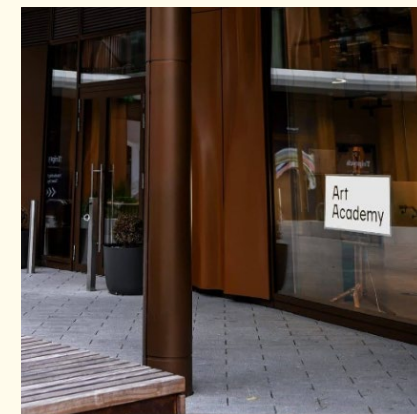
Art college

Accommodation including: foyer / reception, film, animation, UX design, gaming design, graphic design and illustration facilities, black box studios, gallery, cafe, future technology suites, collaborative studio spaces etc.



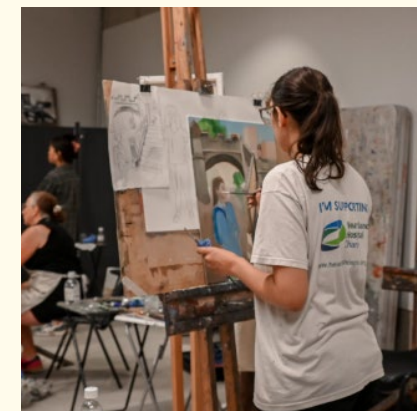
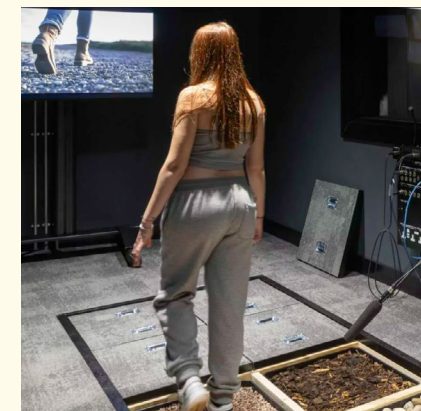
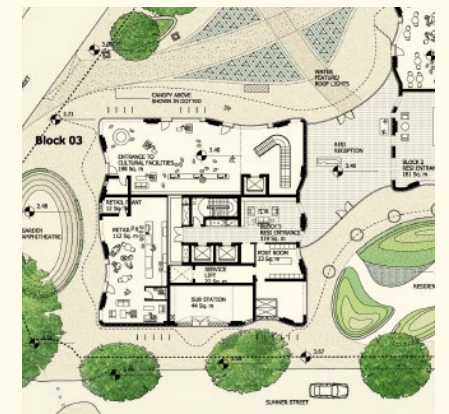
Art Academy, Bankside

- c.1,400sqm



Art academy

Accommodation including: foyer / reception, teaching studios, specialist workshop spaces, gallery and exhibition spaces, cafe and art supply shop, future auditorium etc.



<https://www.hawkinsbrown.com/projects/ntu-design-and-digital-arts-building/>
<https://www.ntu.ac.uk/study-and-courses/courses/our-schools/art-and-design/our-new-building-for-art-and-design>

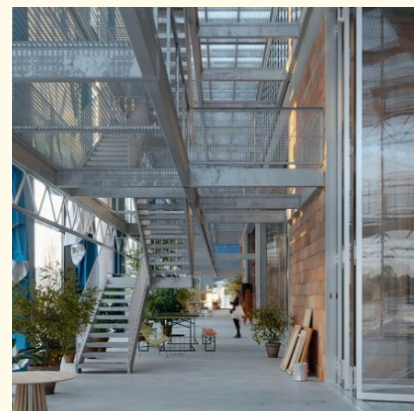
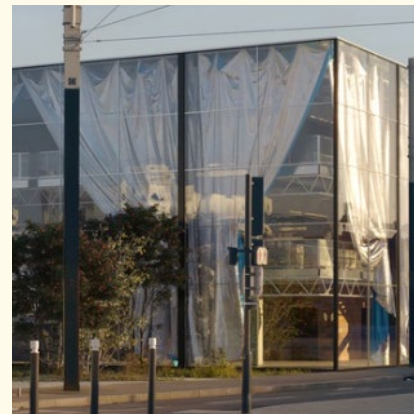
<https://artacademy.ac.uk/about/new-campus/>
<https://triptychbankside.com/artacademylondon/>

Hybrid

Mixed activities focus

Example projects reflecting the creation of flexible spaces that enable a variety of different spatial configurations for rehearsal / training for a variety of cultural activities.

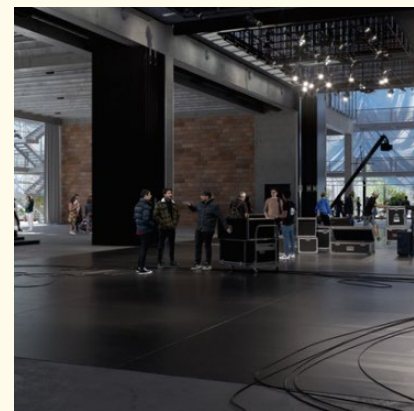
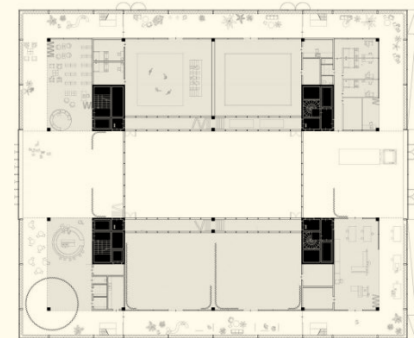
Ateliers Médicis, Clichy, Paris



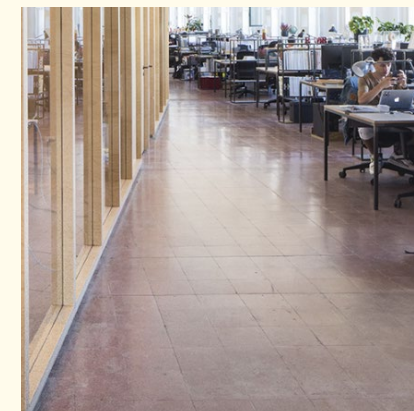
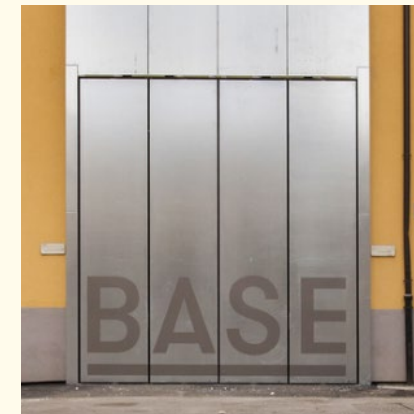
<https://www.studiomuoto.com/en/medicis/>
<https://www.ateliersmedicis.fr/>

Hybrid cultural centre

Accommodation including: auditorium, flexible rehearsal / production / exhibition spaces etc.



BASE, Milan



<https://base.milano.it/en/>
<https://onsitestudio.it/projects/base-cultural-center>

Hybrid cultural centre

Accommodation including: auditorium, flexible rehearsal / production / exhibition spaces etc.

