

Scoping study for a new cultural facility at Notting Hill Gate

Royal Borough of
Kensington and Chelsea

Draft report
June 2013

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1. Introduction

1.1 Context

RBKC is preparing planning guidance for Notting Hill Gate. As part of this process RBKC commissioned BOP to investigate the opportunity for a new or enlarged cultural facility (or facilities) at Notting Hill Gate, drawing on case studies.

This is in line with RBKC's Cultural Placemaking approach to development in the Borough.

1.2 Research methodology

BOP's task list was agreed as:

1. To hold an **Inception Meeting** with RBKC officers to discuss the development context and opportunity.
2. To create a **Creative District Profile** for Notting Hill Gate.

The template for this profile is the brief one-page profiles within the RBKC Cultural Placemaking Report (of Earl's Court, Lots Road, etc). The brief profiles use the Futurecity/BOP Creative District Profiler, which measures any given place against recognised Creative Districts (see the Appendix for an overview of how the Creative District Profiler works).

The Notting Hill Gate profile in this report goes into further detail, integrating further datasets at London, RBKC and ward level that add useful detail, such as RBKC's data on footfall patterns, retail, creative businesses, development/regeneration opportunities; 2011 Census results. We also developed a qualitative portrait of Notting Hill Gate to complement the quantitative data – based on a brief literature review then walking the neighbourhood to document its cultural heritage, vibrancy, footfall, diversity, type of shops, etc.

We interviewed three local cultural facility managers and fed in their insights on: their sense of NHG as a cultural location, their views on

the future for cultural provision in the area, and their ambitions for their organisations. The managers were:

- Chris Griffin, Museum of Brands
- Clare Slater, The Gate Theatre
- Dominik Prosser, Notting Hill Arts Club

3. To prepare six **Case Studies** of other relevant cultural provision.
4. To hold a **Visioning Workshop** with RBKC officers to discuss the Creative District Profile and Case Studies; and to collectively generate the recommendations for a new cultural facility for Notting Hill Gate.
5. To draft a concise **Report** then finalise it with feedback from RBKC.

1.3 Status of this report

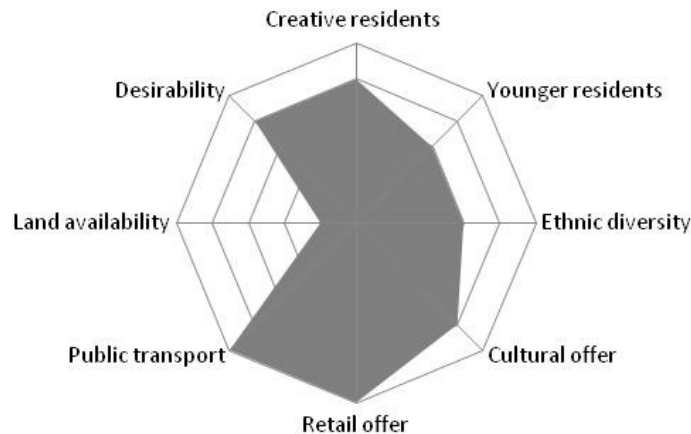
This is a draft report for presentation to RBKC, then finalisation.

2. District Profile

2.1 Overall

Notting Hill Gate scores well on many of the factors that are associated with successful Creative Districts, as indicated by the large shaded area on the Creative District Profile diagram below.

There are no obvious areas of weakness – the Notting Hill Gate district scores at least 3/5 on all factors (where 5 is very strong). The exception is land availability. Although a significant proportion of the district centre may be redeveloped, these are relatively small sites compared with major London regeneration sites.



2.2 People factors

2.2.1 Creative Residents

Notting Hill Gate scores highly on one of the most important factors: creative residents. **38% of residents belong to the 'creative class',**

significantly above the London average of 28%. This implies there is a substantial resident population that is part of London's creative economy (some employed locally, some no doubt further afield), and who are likely to be sympathetic to enhanced cultural provision at Notting Hill Gate.

Notting Hill Gate is in between a cluster of four major record labels (Universal, Warner Music, Sony Music and EMI) in Kensington High Street and a cluster of independent music labels located in Ladbroke Grove. RBKC represents the core of the UK's music publishing offer, with over 28% of employment for the sector in England and 38% of employment for the sector in London. The fashion and design sector has a very strong presence in the borough, home to notable companies such as Stella McCartney, Cath Kidston, Mulberry and Monsoon Accessorize. The film sector also has a strong presence in RBKC, in particular when it comes to production and distribution firms. The same goes for newspaper publishing and book publishing businesses, which are found to have strong Location Quotient concentrations in the RBKC in comparison to both London and England (location quotients are used to compare the concentration of specific firms or employment in an area relative to another area).

Notting Hill Gate attracts fashion, media and other creative industries – though on a smaller scale than other districts in the borough. The predominant architectural style does not match some creative firms' desire for historic or quirky buildings. Nevertheless the district does fulfil a valuable function, providing an affordable alternative to Kensington High Street and a move-on location for businesses coming out of the Borough's main employment zones.

2.2.2 Younger Residents

23% of residents are aged 25-34 years old, again above the London average of 20%. This is again a key category associated with cultural production and consumption.

2.2.3 Ethnic Diversity

Perhaps surprisingly, given Notting Hill's historic association with London's Afro-Caribbean community, just 23% of residents are of Black and Minority Ethnic status. The London average is 29%. **However, Notting Hill Gate remains the gateway to North Kensington**, which is extremely – and very visibly – multicultural.

2.2.4 Bohemia

Notting Hill is internationally known for its 'bohemian' character. This character can be traced back to the 1960s and derived from the creatives who lived in the area, as well as from its vibrant street life and eclectic mix of second-hand shops, bookshops, antiques and stalls run by artists. **Due to dramatic increases in property prices, especially since the 1990s, the area is losing its original flavour** and is perhaps now better defined as 'trendy chic' than truly bohemian.

The director of the Notting Hill Arts Club, who grew up on Portobello Road, considers it harder and harder to find any of the 'vibrancy' that used to characterize the area. He noted that the area was increasingly inhabited by a transient population, with very little involvement in the civic and cultural life of the neighbourhood.

2.2.5 Visitors

Approximately 17.28 million people enter and exit Notting Hill Gate Tube station per year. In spite of gentrification jeopardising its bohemian spirit, Notting Hill remains an internationally recognized brand. **Portobello Road (shops and market) is one of the top visitor attractions in the neighbourhood, only second to Harrods as a shopping attraction in the Borough.** On Saturdays almost six in ten visitors come from overseas. The profile of visitors is mixed across age and income groups but with a bias towards the relatively young (under 35s) and middle to higher income groups. Over half of Portobello Road visitors arrive by Notting Hill Gate tube station.

2.3 Infrastructure factors

2.3.1 Cultural venues

Notting Hill Gate has a well-established cultural offer underpinned by several small and medium-sized venues. These include:

- A small cluster at Notting Hill Gate itself – the Notting Hill Arts Club, The Gate Theatre, the Gate cinema and the Coronet Cinema
- Northwards up Portobello Road – the Museum of Brands and the Electric Cinema, plus a handful of nightclubs, bars and pubs which host DJ nights, live music and comedy.
- North East towards Bayswater – the Odeon Cinema in Whiteley's Shopping Centre and the Greek Orthodox Cathedral of Saint Sophia (which operates a small museum).

The audiences for the venues are not large but are fairly diverse. In particular the Museum of Brands, Arts Club and Gate Theatre pull in visitors from across London (and two thirds of visitors to the Museum of Brands are from outside London or overseas). These venues' ability to attract audiences from across London and beyond is an indication of the quality and distinctiveness of their offer. However this does not mean the venues are free of concerns. In particular, the Museum of Brands is tucked away in a mews that is some way off the main visitor routes, and has limited on-site facilities with no space for further expansion; and the Gate Theatre has an inadequate office and is forced, through lack of affordable local space, to rehearse as far away as Southwark.

The Arts Club is a hub of creativity in the area, partly responsible for breaking some of the biggest pop acts in England including Lily Allen, La Roux, Mark Ronson etc. It has had a visual arts programme in place since 1997. The venue is active in the local community and takes great pride in Notting Hill as a destination for tourists and Londoners alike. In the past five years, the Arts Club has seen a change in its clientele reflecting the changing demographics of the area. It used to have a 60% local clientele in the 20-40 age range. Its clientele is now younger much more London wide and more tourists. Its director considered it the result of the area losing its position as the place for art

and creativity in favour of East London. It also reflects the new residents in the area who are older, more affluent and less likely to engage with live music and art. The Arts Club wants to preserve the cosmopolitan, artistic, vibrant nature of the area and will actively support any initiative that supports the area .

Compared with the Museum of Brands, Arts Club and the Gate Theatre, the three cinemas are probably sustained by a more local audience – this tends to be the nature of cinemas – though they occasionally host larger film festival events.

Speaking to venue managers, what is striking is the dependence on planned visits. None of the venues seem to attract passing trade from the huge numbers of visitors passing through Notting Hill Gate and heading up Portobello Road. **There is little sense of a collective or coordinated cultural offer or strategy at present,** though venue managers are starting to make contact with each other.

The Design Museum is also moving to the Borough in late 2014. The museum's design theme will attract design aware audience. It offers potential for linked visits and could be a major anchor for a design cluster in the area.

2.3.2 Retail

Notting Hill is defined by Venuescore as a Sub-Regional Shopping Centre, with a Venuescore rating of 112 points.

Notting Hill Gate has an eclectic retail offer but one which lacks a clear function and identity. Conventional chain shops, poor-quality fast food outlets, bureaux de change and estate agents are mostly located on Notting Hill Gate itself. Pembridge Road presents a more diversified offer with smaller independent boutiques and restaurants. A cluster of antique shops can be found on Kensington Church Street, remnants of the area's bohemian past. It should also be noted that Notting Hill Gate offers several specialist stores selling cultural products (video rental shop, bookshops, music stores); stores which are becoming increasingly rare in London in the age of the internet. However, the presence of 'clone' retailers overwhelms the visibility of smaller, independent shops in Notting Hill Gate.

2.3.3 Public transport

Public transport accessibility is excellent, with a PTAL rating of 6. The tube station and bus routes have the capacity to bring in tens of thousands of visitors each weekend (though improving visitor circulation around the area is a priority for redevelopment plans).

2.4 Opportunity factors

2.4.1 Land availability

There are approximately 1.3 hectares of land identified as opportunities for redevelopment at Notting Hill Gate, comprising five sites (United House; David Game House; Newcombe House, including the Kensington Church Street frontage; and Astley House). These are not large sites by the standards of well known London regeneration areas (King's Cross, Stratford, etc.). However, **the sites are concentrated around the vital Notting Hill Gate tube station / road junction, meaning that their redevelopment will have a substantial impact.**

2.4.2 District centre aspirations

Notting Hill Gate functions as a retail centre to serve the needs of the local residents and office workers. The proximity of other centres means that Notting Hill Gate is not expected to attract comparable retail to compete as a primary retail destination. However, there is an opportunity to improve office provision to better suit demand in the area, particularly from creative businesses which are likely to be attracted to a strengthened cultural offer in the area. Due to the area's long-standing reputation for arts and culture, Notting Hill Gate is also expected to capitalise on this in developing the arts and cultural offer.

2.4.3 Desirability

Notting Hill is well established as a desirable residential location. 40% of residents belong to the ABC1 social class whose members have a relatively high degree of choice about where they live. **Residential property values are high, which means good development viability and the potential for contributions towards additional facilities.**

2.5 Benchmarking Notting Hill Gate

This table compares Notting Hill Gate's profile to other districts of London that are perhaps more explicitly recognised as places with a range of cultural provision, and a dynamic local creative industries base.

Notting Hill Gate's profile is similar to these other districts – implying in broad terms that whatever Shoreditch, Camden or Bermondsey can support in terms of cultural provision, Notting Hill can too. (Covent Garden, with one of the world's highest concentration of theatres, is a special case and in a different league altogether.)

Area	Notting Hill Gate	Covent Garden	Shoreditch	Camden Town	Bermondsey
Creative residents	4	5	4	4	5
Younger residents	3	4	4	4	4
Ethnic diversity	3	4	5	4	4
Cultural offer	4	5	5	4	5
Retail offer	5	5	5	5	5
Public transport	5	5	5	3	5
Land availability	1	2	5	3	5
Desirability	4	3	2	3	2

Source: various data sources, gathered and analysed by BOP Consulting

Where Notting Hill Gate differs from Shoreditch, Camden and Bermondsey is that it is further down the road of gentrification – with relatively fewer younger and ethnic minority residents, higher property values and less land available for redevelopment. But the similarities outweigh the differences: Notting Hill Gate already has a range of established cultural venues, a well-used retail centre and is a proven visitor destination attracting thousands of visitors each week. **Notting Hill Gate is thus well-positioned to enhance its cultural provision and thus to help regain its former Bohemian / creative reputation.**

2.6 Conclusions

Based on this analysis of Notting Hill Gate, the district is well-positioned to enhance its cultural provision. The rationale is:

- **There is a large potential cultural audience in the district** – the high proportion of ‘creative class’ residents and the large number of leisure visitors that pass through en route to Portobello
- **Redevelopment of the Notting Hill Gate sites is a rare opportunity to build in the cultural provision that will safeguard the district’s creative vibe** but would struggle to pay fully commercial rents or development costs.

While Notting Hill Gate’s cultural provision and reputation developed organically, now safeguarding it requires proactive steps by RBKC and the developers who are shaping the district’s future. It is widely accepted that built heritage should be protected within redevelopment and providing a new cultural anchor would be an example of protecting the cultural inheritance of Notting Hill Gate.

The specific aims for enhanced cultural provision might be:

1. To extend the reach of cultural provision and, crucially, to provide an offer that can **tap into the heavy footfall from leisure visitors**
2. **To support the aims of developers** of the key sites by helping them to create a strong/distinctive brand; to build local partnerships and support; and to ensure occupancy and footfall from the outset
3. To support the **existing independent fashion/music retail offer** and art and performance within local clubs, bars and pubs
4. **To improve Notting Hill Gate’s visibility** as a cultural destination
5. To support existing cultural venues by encouraging a more **coordinated offer across venues** and greater crossover between existing audiences
6. To help retain the Borough’s status as a leading **location of choice for creative businesses**.

3. Case studies

This section presents six case studies of successful cultural facilities elsewhere. These deliberately cover a range of options for facilities that could be considered for Notting Hill Gate, i.e. a museum, gallery, and flexible performing arts space. Case studies were also chosen to as far as possible fit these criteria:

- Small to medium sized cultural facility
- Developer-led as part of mixed-use development including residential
- Fit with Notting Hill Gate’s sense of place and heritage
- Fit with cultural development aims across RBKC
- Potential to anchor a cluster of creative organisations/businesses
- Potential to support the existing local retail and cultural offer.

The six case studies comprise:

- Two financially independent museums aimed at a national audience and which anchor the regeneration of their neighbourhoods: the **Fashion and Textile Museum** on Bermondsey Street, and the **Design Museum** in Shad Thames (soon to move to the former Commonwealth Institute).
- Two arts centres primarily aimed at their local communities, again delivered through wider regeneration programmes: **artsdepot** in North London and the **Peckham Space** gallery.
- Two creative workspace / resource hubs, both delivered through developer contributions topped up by Arts Council England grants: **Dance Space** in Brighton and **The Galleria** artist studios in Peckham.

3.1 Case study 1: Fashion and Textile Museum

Key points

Cutting edge centre for contemporary fashion, textiles and jewellery located on Bermondsey Street, London SE1

A major catalyst of Bermondsey’s creative revitalization

Strong link to existing and new creative businesses

Bold aesthetics make it a local landmark and attract attention

Vision

- Founded in 2003 by the iconic British designer Zandra Rhodes, the Fashion and Textile Museum aimed at representing British fashion, showcasing and promoting the work of British designers
- Educational projects were a fundamental part of the original mission of the museum as well as working as part of the neighbourhood.
- After decades of neglect, the Bermondsey area is flourishing both culturally and commercially.
- The Fashion and Textile Museum was one of the first facilities contributing to the area’s recent development as a cultural corridor which now includes the White Cube, the Design Museum, V22 (an old Biscuit Factory that has been converted into studios and gallery spaces), the George and Jorgen experimental art gallery and the Vibe Gallery.
- Bermondsey village has become a cluster of small creative businesses from fashion to glass blowing and furniture design. Independent cafes, restaurants and shops have sprung around the area.

Facilities (floor space, uses)

- Spectacular pink and orange modernist building, converted warehouse designed by Mexican architect Ricardo Legorreta
- The facility comprises:
 - 339 m² of exhibition gallery space,
 - 87 m² conference room
 - 43 m² IT Training suite
 - 29 m² conference room
 - small meeting room
 - 54 m² cafe
 - 20 m² shop

Programme

- Has a permanent collection and a programme of changing exhibitions exploring elements of fashion, textile and jewellery
- Organizes workshops and public events/talks
- Offers short courses all yearlong such as *Photoshop for Textile Designer*, *Photography*, *Indesign for Fashion and Textiles*, *Illustrator*
- It involves local schools and people by running after-school children's projects like the Curation Club and the Fashion Club.
- Has community outreach projects such as the Children's Magic Mural
- Opportunities to hire spaces

Audiences

- Has offered inspiration to a new generation of creatives in the area. The Fashion and Textiles Museum is often considered as a hub of learning, ideas and networking for the local fashion and jewellery industry.
- Unusual colour scheme of building has attracted tourists and boosted local pride

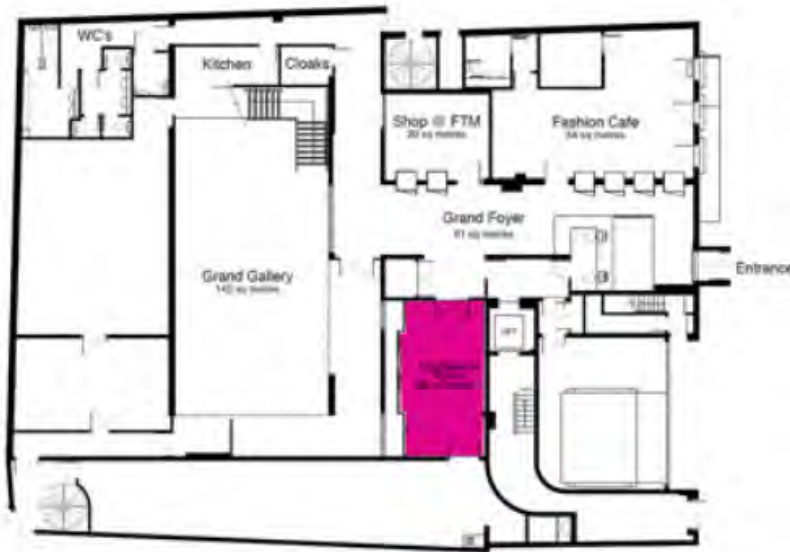
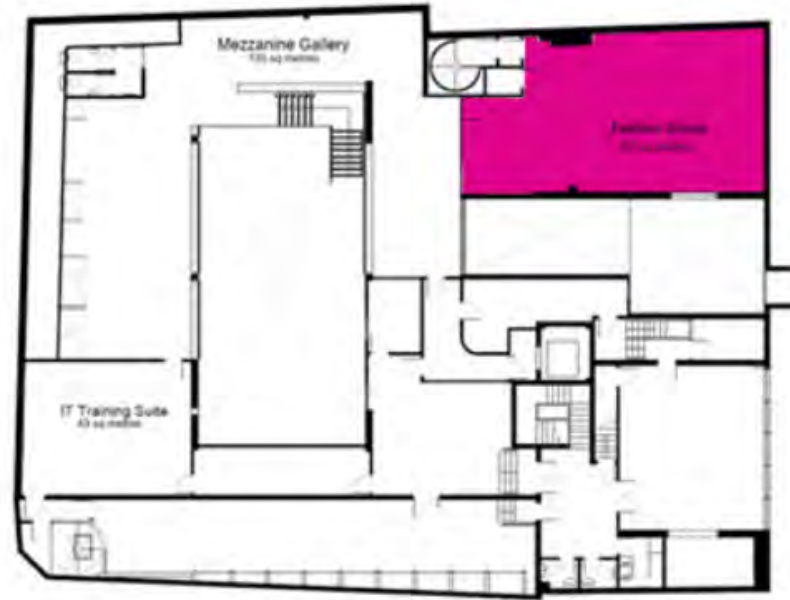
Ownership & management

- Zandra Rhodes sold the Fashion and Textiles Museum to Newham College of Further Education in 2008, which has also used the building as a skills academy.

Financial model

- The museum cost in the region of £10 million. Zandra Rhodes received no public funding to establish and build the venue. The scheme was turned down for Lottery funding at the very start and three times for Arts Council funding.
- Zandra Rhodes had to fully fund the project with her own money.
- Used to have free admissions until ownership by Newham College. It now has £8 adult admission fees and short courses usually cost around £200.





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3.2 Case study 2: Design Museum

Key points

Museum of product, industrial, graphic, fashion and architectural design located at Butler's Wharf, on the south bank of the River Thames in the Shad Thames area in SE1 London.

Original museum helped to anchor the regeneration of Butler's Wharf, their new location is likely to have a similar effect in Kensington High Street

Both incarnations are financially supported by residential development and private donations

Vision

- Butler's Wharf was considered a no-go area for property development until the establishment of the Design Museum (and an eagerly greeted slew of Conran restaurants)

Facilities (floor space, uses)

- The museum is currently housed in a former 1940s banana warehouse, converted to resemble a building in the International Modernist style of the 1930s, and has exhibitions over two floors and a "Design Museum Tank" exhibition space out by the water front.
- The new Design Museum building will have over 10,000 m² of floor space split over five floors.
- The new Design Museum space will be three times bigger and will include galleries for permanent and temporary exhibitions, an auditorium and a library.

Programme

- Has a permanent collection and a programme of changing exhibitions
- Organizes workshops and public events/talks

- Opportunities to hire spaces

Audiences

- The museum attracts 200,000 visitors annually.

Ownership & management

- The Conran Foundation currently owns the lease on the museum building.
- The Design Museum is a registered charity.

Financial model

- The venue raises over 95% of its running costs from admissions, trading, membership, donations and sponsors.
- Its establishment in 1989 was funded by many companies, designers and benefactors, most especially Terence Conran who originated concept.
- Unlike most major London museums, the entrance is not free, as it is not subsidized by the UK Arts Council. For this reason it operates as a registered charity and all funds generated by ticket sales aid the museum in putting new exhibitions together.

Future plans

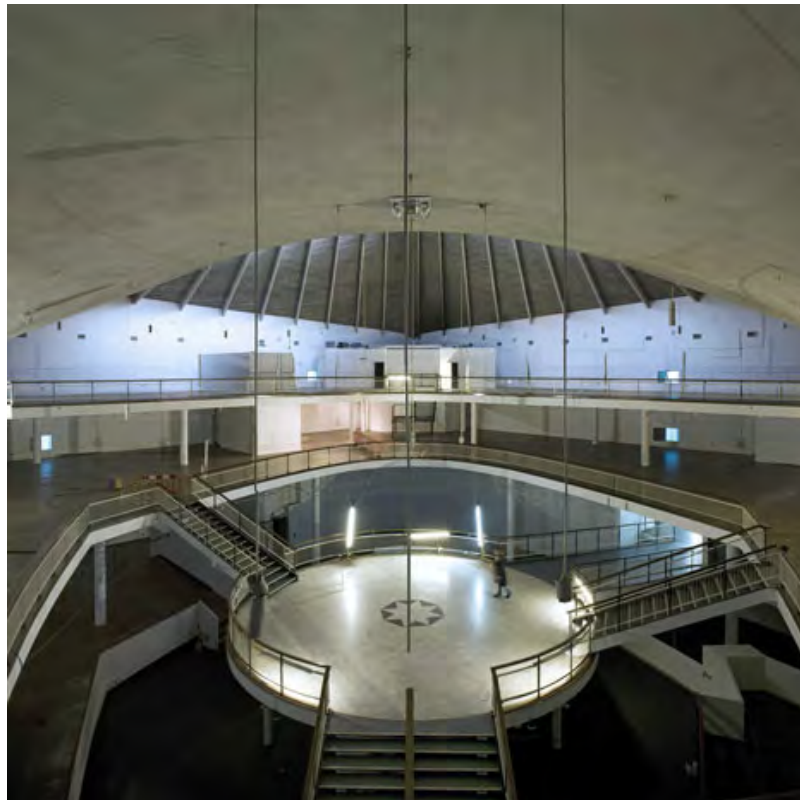
- In late 2000s, the Design Museum looked for a larger site. In spite of its now enviable location, its space did not allow for the type/scale of exhibitions and events the institution wished to develop. It investigated Potters Field next to City Hall, as well as the possibility of moving into Tate Modern.
- Helped by local property development, the Museum of Design is now moving from its current warehouse space to a larger new site at the former Commonwealth Institute on Kensington High Street, due to open to the public in 2014. Cost: £80m
- The new Design Museum will be at the core of a new residential development led by Sir Stuart Lipton, chairman of Chelsfield Partners. Sir Stuart Lipton has commissioned three residential blocks by architects OMA alongside the refurbished Commonwealth Institute.

- RBKC specified that the Former Commonwealth Institute had to be retained for Public Institutional Use, defined as meaning use by a charity or by a public body as a museum, gallery for the display of art (otherwise than for sale or hire), public hall, exhibition hall or other use which provides education to the public of an artistic, social, cultural, scientific or environmental nature a substantial part of which is open and accessible to the public free of charge.
- The Design Museum was named in the s106 agreement, but this was qualified as the Design Museum, or such other Public Institutional Use previously agreed in writing with the Major Planning Development Committee.
- The Design Museum did not sign the s106 but had to confirm they were happy with it.
- The site owners covenanted Public Institutional Use for the building and the Design Museum had to covenant that they had sufficient funds to bring the building back into use.
- In June 2011, Terence Conran donated £17.5 million to pursue the move. It has already received a significant contribution from the residential developer of the Tower Bridge site and is expecting to receive money from the Heritage Lottery Fund. Still fundraising as it is about £23m short of its overall target.
- The Museum hopes to double its visitor numbers to about 400,000 a year and is confident that its presence will transform High Street Kensington.



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3.3 Case study 3: Peckham Space

Key points

Purpose-built art gallery that also commissions location-specific artworks made in partnership with community groups

Located on Peckham Square next to Will Alsop's Peckham Library in Peckham, London SE15

Has had a massive impact on Peckham's perception, cementing its development as a cultural quarter

Energetic programme outside the Gallery to involve local communities and broker partnerships with local organizations

Vision

- Built as part of the larger development of Peckham's cultural quarter and has played an important role in the successful culture-led regeneration story of the area
- New, high quality architect designed cultural space in a prominent location in an area that has previously suffered from neglect.
- Venue launched in June 2010 and designed by PENSON following green architecture principles. Cost: £330,000
- Key aims of Peckham Space were to:
 - Develop sustainable partnerships between University of the Arts London, Southwark Council, community groups and cultural organisations
 - Increase participation in the arts
 - Establish a successful model for working with artists in a regeneration context
 - Provide professional development opportunities for artists and students engaged in the delivery of the programme

Facilities (floor space, uses)

- One main room which can accommodate exhibitions, talks, workshops and events 12m X 4m
- Timber-frame structure built using recycled materials and sprayed with an inexpensive special water-based coating, being developed to make the building appear seamless.
- To avoid a tatty look, Peckham Space is budgeted to be quickly re-sprayed every five years, providing a brand new refreshed building with a new brand.
- Its dynamic sculptural form comes alive at night with some cleverly positioned light fittings.

Programme

- Hosts several exhibitions per year
- Organizes workshops with local communities
- Organizes about 50 public events and talks per year such as artist talks, late night openings, picnic style conversations making use of the square
- Help develop public art commission projects in the area with community groups
- While the facility in itself is small, the organization makes constant use of the square to organize street training and other art-related community project
- Peckham space has developed strategic partnerships with local organizations such as with Harris Academy Peckham, Radio Peckham, Kids Company (charity which offers practical, emotional and educational support to vulnerable inner city children and young people), Leaders of Tomorrow, Kickstart (flagship youth inclusion programme, part of the national charity Crime Concern) and a range of independent galleries in the area.

Audiences

- About 8,000 visits per year

- Due to involvement of local groups, seen as part of the local community rather than an initiative that has been imposed 'from above'

Ownership & management

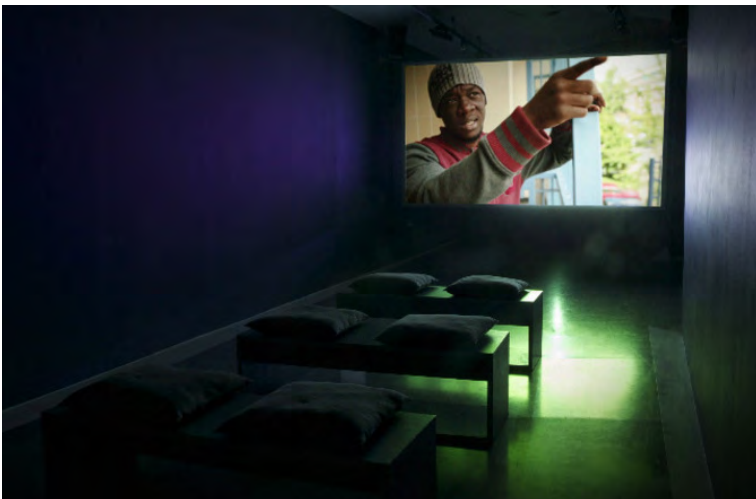
- Peckham Space is currently part of Camberwell College of Arts, University of the Arts London in partnership with Southwark Council.
- Staff employed by Camberwell College are currently responsible for its daily management.

Financial model

- From September 2013, Peckham Space will transition to independent status as a registered charity, carrying on the work of the programme under the continued directorship of Emily Druiff with funding from Southwark Council, University of the Arts London, Arts Council England and other small trusts and foundations.
- Free admission

Impact

- Has had a positive impact on the people and groups it has engaged with and is having a welcome impact on the cultural life of the area
- With its unconventional structure alongside the architecturally acclaimed Peckham Library, it has clearly contributed to enabling Peckham Square to be a social and exuberant space.
- After being built, achieved in one year £115,868 worth of media coverage, changing perceptions of the Peckham area



3.4 Case study 5: The artsdepot

Key points

Multi-purpose cultural centre with performance and visual arts spaces located in North Finchley, in the London Borough of Barnet

The largest cultural venue in London built through a Section 106 agreement – worth £12.5m

Now managed by an independent charity due to local authority funding being cut

Vision

- Opened to the public in 2004, the artsdepot responded to an overwhelming need for more professional arts facilities in the area as part of its regeneration
- Project put in motion by the London Borough of Barnet teaming up with developers Taylor Woodrow and The Bull Arts Centre. The Bull Arts Centre used to be the only professional arts centre in the area. The Bull Arts centre's director helped Taylor Woodrow develop plans for artsdepot.
- The site on which artsdepot was built had been empty for over 20 years. The Borough made the vital commitment early in 1997 of purchasing the whole site, so that future use could be directed towards its redevelopment to provide for the arts, helping regenerate the town centre, adding more retail and health facilities, and a new bus terminal.
- Potential developers were interested in the site. The Borough wanted the new Bus Terminal, artsdepot and related Community Focus and Barnet College spaces in return for the development.
- The Chiltern Partnership, together with Architects Ruddle Wilkinson, were selected to design and implement their proposed scheme, including the health and fitness space (with a swimming pool and

gymnasium) and retail units topped by a residential tower with 142 flats, crowned with two storeys of 16 duplex penthouses with spectacular views over North London.

Facilities (floor space, uses)

- The Pentland Theatre, 395 seats, 276 m², height: 6
- Studio Theatre, 158 seats, 98 m², height: 5
- One dance studio/education space, 72 m², height: 4
- One drama studio/education space, 85m², height: 2.5
- One art studio/education space, 50m², height: 2.5
- One exhibition gallery space, 120 m², height: 6
- One cafe/bar, 56 m²
- All facilities accessed from a huge central, four-storey atrium-style foyer

Programme

- The programme of performances ranges from theatre, to live music, comedy, dance, visual art, spoken word and children's events.
- The artsdepot also runs a programme of educational courses for children and adults.
- Visual arts, photography and media classes for people with special needs
- From September 2013, the higher education vocational dance college London Studio Centre will take permanent residence at the venue (occupying 50% of the building's footprint).
- Outreach programmes also include working with local schools, artistic companies, other venues, and festivals.

Audiences

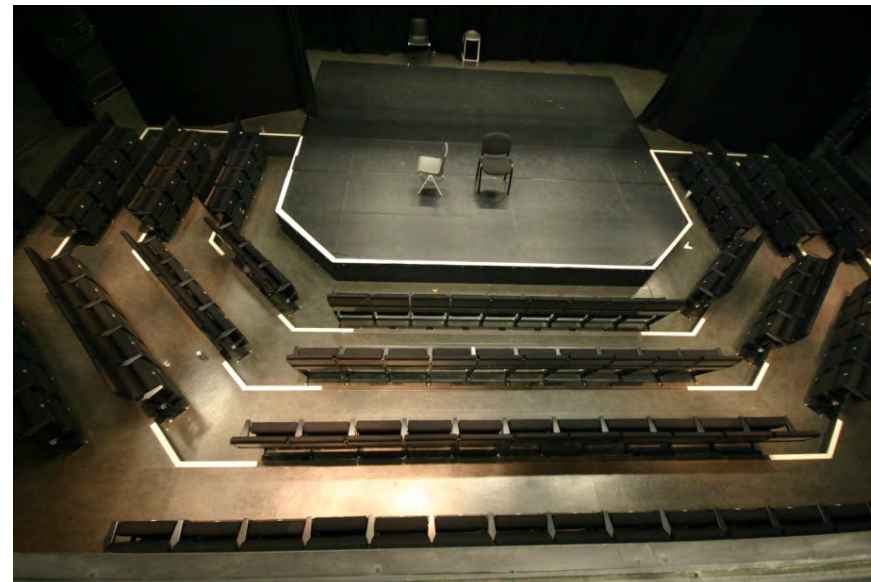
- The venue welcomes about 100,000 visitors per year and its audience numbers have kept increasing since 2004.

Ownership & management

- The building is owned by the Barnet Council and is run by The Arts Depot Trust (which is a regularly funded organisation by the Arts Council of England) and by other trusts.

Financial model

- The building received no lottery money. The London Borough of Barnet were asked to contribute £2.5m in addition to providing the site for an arts facility which cost £15m.
- The venue's programming originally depended on grants and ticket sales.
- Borough of Barnet's funding of artsdepot which amounted to £194,000 per year ceased on 31 March 2011. The grant was equivalent to 35% of artsdepot's core funding at the time. The venue almost faced closure following the complete removal of local authority support in 2011.
- Artsdepot's partnership with London Studio Centre has helped to create a sustainable financial model, securing the venue's future.





Above: artsdepot atrium

3.5 Case study 5: The Dance Space

Scoping study for a new cultural facility at Notting Hill Gate

www.bop.co.uk

Key points

Rehearsal, office and occasional performance space at the heart of the £200m Circus Street Market regeneration project in Brighton

Addresses the shortage of specialist dance and rehearsal space in Brighton and provides collaboration opportunities for leading local organisations – South East Dance, Brighton Festival, etc

Forward-thinking property developer understood the value of building in a cultural element within a mixed use scheme

Vision

- Led by The Cathedral Group, who are known for considering culture as central to the success of their mixed-use regeneration schemes.
- Project capitalizing on Brighton & Hove's vibrant dance community and provides opportunities for Brighton Dome (performing arts centre) & Brighton Festival (largest multi-art form festival in England) to collaborate.
- The Dance Space will address the shortage of specialist dance and rehearsal space in the South East region.

Facilities (floor space, uses)

- The space will comprise:
 - Three dance studios
 - A 150 seat occasional performance space
 - Serviced offices for creative industries in Brighton & Hove
 - A home for South East Dance
- Size: 1,211 m² divided over three floors

- Cube shaped building; height: 18m

Programme

- Programme shaped to meet needs of both the professional dance community and local people of all ages. It will include:
 - Residencies and rehearsal time for dance artists and companies
 - Performances and events
 - Training and professional development workshops/classes
 - Open rehearsals
 - A range of dance classes for all ages and abilities
 - A dedicated programme of dance activity for children and young people
 - Partnership projects with local education providers
 - Opportunities to hire spaces

Ownership & management

- Owned and managed by South East Dance, a registered charity.

Financial model

- Cost: £3.2 million
- £1.8million of planning gain provided by Brighton & Hove City Council and The Cathedral Group (a mixed-use regeneration property developer)
- South East dance is topping this up and still working to raise additional money from public and private funding sources. It has already secured £135,000 from Arts Council England with £790,288 earmarked pending successful funding application.



3.6 Case study 6: The Galleria

Key points

Award-winning development between Acme Studios, Barratt Homes and Southwark Council in Peckham, comprising 98 residential apartments plus 50 artists' studios

Positive response from residential developer and charity to Southwark Council's vision for economic and cultural development

Vision

- Part of successful culture-led regeneration of Peckham alongside Peckham Space and Library; Peckham named top of the 20 most up-and-coming places that encourage a social, cultural and creative mix in London
- The Galleria project is a living and working example of the compatibility of housing and artists' studios in a mixed-use scheme. Acme's thirty-year track record and core charitable objectives, ensured that affordable workspace would be maintained at the building in perpetuity, making the need for a separate s106 agreement unnecessary in this instance.
- The studios were completed at the end of December 2005 and fully occupied by artists at the beginning of January 2006.

Facilities (floor space, uses)

- 50 purpose built studios over four floors
- 1,485m² of space with units varying from 28 to 55 m²
- High level of sound and thermal insulation
- Separate studio entrance and service stairwell
- Current Rent: £116/m² per year.

Programme

- 56 artists
- Has open studios twice a year

Ownership & management

- At the end of 2003, a print company employing around 30 people wished to relocate and sold their site to Barratt Homes. The London Borough of Southwark did not give initial planning permission to build on the site because the proposed development consisted entirely of housing with no employment space.
- Barratt approached Acme, a London-based charity providing services for non-commercial fine artists, to see if it would be interested in taking studio space in the new development to create an acceptable planning proposal.

Financial model

- Total building cost: £20 million
- Acme purchased a 155-year lease on the studio block from Barratt at a fixed price sufficiently below the construction cost to enable it to guarantee affordable rents in perpetuity.
- Acme drew on funding from Arts Council England's Grants for the arts capital programme towards the cost of this project.
- Galleria was the first time affordable artists' studio space had been created by the private sector and this partnership provided a vitally important model showing how 'social workspace' can be achieved through planning gain. The success of the project was recognised at the *What House? Awards* 2006 when Galleria was awarded Joint Bronze in the Best Development category.
- Often the development of light industrial space can be speculative, but with the huge demand from artists Acme was able to guarantee 100 per cent occupation from day one. The inclusion of artists' studios also provided Barratt with a marketing theme which has attracted buyers.



4. Recommendations for Notting Hill Gate

4.1 Assessing the options

The aims proposed in section 2.6 can be used to assess the various types of cultural facility profiled in the case studies (see the matrix overleaf).

The prominent Notting Hill Gate location and the desire to make a visible statement and to connect with daytime leisure visitors, favours a Museum / Gallery that can attract a national audience and whose subject matter is relevant to Notting Hill. Provision of around 2000 sq m floorspace would be considered appropriate to accommodate a facility comparable to those covered by the case studies, particularly Arts Depot, Dance Space, Galleria and The Fashion and Textile Museum (Design Museum and Peckham Space are anomalies in terms of size).

However:

- This should not be at the expense of existing provision – indeed any new facility at Notting Hill Gate should seek to connect with existing venues to encourage a more coordinated, collective offer. It may be necessary for instance to create a post to promote the whole area as a cultural destination, with an appropriate marketing budget.
- Benefitting all RBKC communities including less affluent and culturally confident groups should be important for any new provision – artsdepot and Peckham Space offer some useful lessons for this but those particular models may be better suited to other locations in the Borough
- Providing affordable production/ office/ rehearsal space and creative hubs within the Borough is important. However they do not require such a prime site as Notting Hill Gate.

Aim	Museum aimed at national audience e.g. Design Museum, Museum of Fashion & Textiles	Arts centre primarily aimed at local communities e.g. artsdepot, Peckham Space	Creative workspace / resource hub e.g. Dance Space, The Galleria
1. To extend the reach of cultural provision and, crucially, to provide an offer that can tap into the heavy footfall from leisure visitors	Yes	Possibly	No
2. To support the aims of developers of the key sites by helping them to create a strong/distinctive brand; to build local partnerships and support; and to ensure occupancy and footfall from the outset	Yes	Yes	Possibly
3. To support the existing independent fashion/music retail offer and art and performance within local clubs, bars and pubs	Yes	Yes	No
4. To improve Notting Hill Gate's public visibility as a cultural destination	Yes	Possibly	No
5. To support existing cultural venues by encouraging a more coordinated offer across venues and greater crossover between existing audiences	Yes	Yes	Possibly
6. To help retain the Borough's status as a leading location of choice for creative businesses.	Yes	Possibly	Possibly

Source: BOP Consulting

4.2 Contenders to provide the new museum / gallery

There is one promising contender that BOP met during this study, at the suggestion of RBKC – the Museum of Brands. It is BOP's opinion that:

- The Museum's creative industries subject matter is appropriate to Notting Hill, and the museum is already resident in the area
- It is well managed with an impressive Board, strong commercial partnerships and links, and stable finances
- There is untapped potential to show more of the Museum's vast collection, introducing further themes with a much wider range of temporary exhibitions, events and industry training
- The Museum has outgrown its existing space and aims to move to a larger space and to substantially increase its visitor numbers. Its growth to date and the good management of the Museum suggests this is an appropriate ambition – while also demanding a major step-up in terms of size of team, management, service delivery, etc.

The Museum aspires for a new home that will provide:

- 20,000 sq ft minimum, at least half of which would not need natural light (so might be in a basement)
- Comprising 10,000 sq ft exhibition space; 3,500 sq ft learning and office space, 2,500 sq ft cafe & shop; 4,000 sq ft professional hub and conferencing space (enabling a range of commercial hires and events)
- Prominent frontage to busy footfall area
- Close transport links including underground
- Prestigious postcode ideally west London
- Ability to attract 100,000 visitors rising to 150,000 by year three

The Museum is also interested in the ability to form a cluster of brand-related professional associations and agencies. These would occupy adjacent offices and / or share facilities with the Museum itself [possibly sharing the professional hub and conferencing space]. Some

of the organisations that the Museum has a relationship with and which could be relevant are: Pi Global, the History of Advertising Trust, British Brands Group, IPO (Intellectual Property Office), CIM (Chartered Institute of Marketing).

The Museum of Brands is therefore a good fit with RBKC's aims for Notting Hill Gate. RBKC should encourage the Museum to develop its plans for future expansion, and to participate in RBKC's process to find the best partner for Notting Hill Gate.

4.3 Forward plan

There may be further, similarly attractive, contenders to provide a new Museum / Gallery at Notting Hill Gate – or even multiple contenders that justify the creation of more than one facility. RBKC now needs a robust and transparent process to identify all promising contenders and to select who becomes the preferred partner for Notting Hill Gate.

In BOP's view there is merit in RBKC initiating a competition that invites bids from promising organisations both within and outside the Borough. Bidders would be invited to demonstrate how they fulfil the six strategic aims above, and also a further set of practical 'delivery' criteria. These delivery criteria are that the cultural facility should have:

- Ability to slot into one of the sites on offer without too many difficult compromises or conflict over prime ground floor space (however, a prominent standalone building might be an option if one of the landowners recognises this an opportunity they had not previously considered)
- Ability to raise any further capital funds needed beyond the support that is possible via developer contributions
- Robust management model preferably led by an operator with a track record elsewhere
- Sustainable revenue financial model with no additional revenue support required from RBKC
- Political and community support
- Minimal delivery risk e.g. leasing/purchase arrangements.

The ultimate decision would be made by a panel of senior RBKC figures, possibly including developers of the site(s) on offer, and supported by advisors with experience of cultural capital projects.

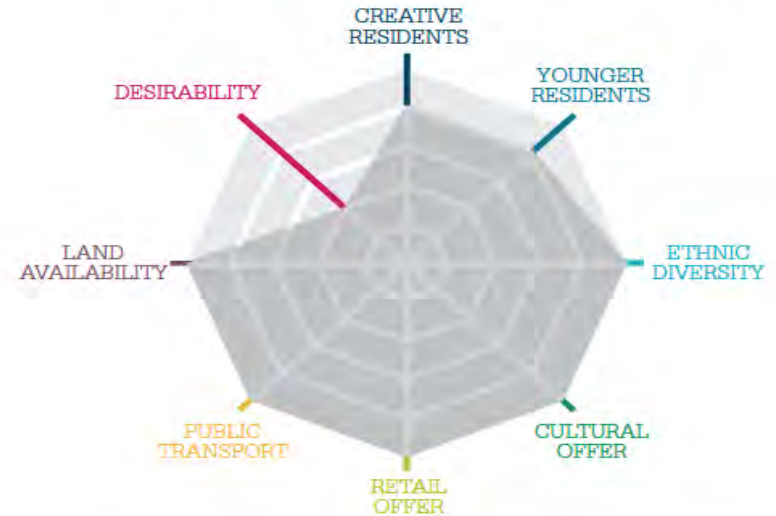
Appendix

The Creative District Profiler

The Futurecity/BOP Creative District Profiler is a tool to identify the strengths that any neighbourhood can draw on to become a Creative District with an exciting cultural life which attracts visitors and investors. The Profiler also highlights any weaknesses. To run the Profiler, we first define the neighbourhood as a circle extending for half a mile around a central point. This is a ten minute walk. Then we score the neighbourhood from 0 to 5, against eight factors associated with successful Creative Districts. We derive the scores from robust national and London data sources.*

	Creative Residents The proportion of residents who have creative jobs (Experian)
	Younger Residents The proportion of residents in the key 25-34 age group (Experian)
	Ethnic Diversity The proportion of residents who belong to ethnic minority groups (Experian)
	Cultural Offer The number of cultural venues (Culture24 and Experian)
	Retail Offer The strength of the neighbourhood's retail offer (Venuescore)
	Public Transport How good the public transport links are (Transport for London PTAL data)
	Land Availability The area of land that is available for redevelopment (National Land Use Database)
	Desirability The number of residents in the AB social class who have chosen to live there (Experian)

CASE STUDY: SHOREDITCH AND SPITALFIELDS



The scores are mapped onto a grid to reveal the neighbourhood's unique profile. This profile can be compared to other Creative Districts. For example:

- Established Creative District – Albertopolis
- Organic Creative District – Shoreditch and Spitalfields
- Planned Creative District – Kings Cross Central
- Emerging Creative District – Deptford

The Profiler is based on robust data sources, and it draws on Futurecity/

BOP's many years of experience with major regeneration projects. However:

- The Profiler does not provide the final word on any neighbourhood. It provides a rapid initial analysis to kick off more detailed planning.
- The Profiler should always be used with a walking tour of the neighbourhood. This will add rich qualitative detail. For example, the Profiler assesses the strength of the local retail sector, but only a site tour will reveal the unique mix of shops and the experience of using them.

* The profiler uses a unique combination of commercial and government data to establish an objective indicator of creative potential. Datasets include the national Experian demographic database, the retail ranking survey Venuescore, Transport for London's Public Transport Accessibility Level, and the Department for Communities and Local Government's National Land Use Database.