

CULTURE ON THE HIGH STREET



MAYOR OF LONDON

Copyright

Greater London Authority
June 2013

ISBN 978 1 84781 551 4

Greater London Authority
City Hall, London SE1 2AA

www.london.gov.uk
enquiries 020 7983 4100
minicom 020 7983 4458

Written and researched by Jennifer Crook

Contributors

Lucy Greeves, Nigel Hinds, Sandip Sarai, Esther Mars, Nathalie Megrache,
The Mayor's Culture, Regeneration, Business and Environment teams.

Contents

Page 4	Foreword
Page 6	Introduction
Page 9	Investing in people
Page 21	Creating a sense of place
Page 33	Boosting the economy
Page 45	Raising quality and ambition
Page 56	What next?
Page 58	Further support
Page 62	Further reading

Foreword

London is a rich tapestry of urban villages, each with its own unique characteristics. Vibrant local high streets are their lifeblood, where people come to shop, to socialise, to relax and to be entertained.

Culture is at the heart of London's high streets and they are in turn at the heart of the capital's economy. During the marvellous summer of 2012, culture breathed new life into our high streets, with spectacular, free performances and surprising reimaginings of what these everyday places can be.

But let's be clear, it's not all rosy on the high street. Online shopping, increasing rents and competition from retail parks are all putting the squeeze on these essential local centres.

With a little imagination, a dash of inspiration and a fair amount of perspiration, London's high streets can become vibrant hubbubs of culture and activity - welcoming places where people want to be and which draw in visitors from across the city and beyond.

I am now keen to capitalise on what truly was a summer like no other and leave the city a genuine cultural legacy of Olympian proportions.

I hope the examples in this guide inspire people to be ambitious and bold with their creative ideas. It's not just about the grand design either. Even the most modest intervention can have a real and transformative impact on the high street and on the lives of Londoners.

I want people to believe that anything is possible.



Boris Johnson
Mayor of London



Introduction

‘The town centre can transform into almost anything - a gallery, a theatre, a gastronomic hotspot, a music venue, a market, a walking trail, a sports centre, a playground, a winter wonderland, even a fairground. As far back as medieval times street and food markets, fairs and street entertainment, outdoor plays and music performances were an intrinsic part of a vibrant high street and community spirit. We need to go back to our roots.’

Cllr Flick Rea, Chair of LGA Culture, Tourism and Sport Board

About this guide

This guide helps local authorities, town centre managers and business improvement districts improve the quality and ambition of culture on their high streets. This is a great way to make sure culture doesn't happen just in our galleries, theatres and museums but is at the heart of Londoners' lives. This guide:

- ◆ presents the fantastic potential for culture and the high street
- ◆ proves how creative thinking can boost the economy and jobs
- ◆ showcases great examples
- ◆ shares useful resources to help sustain cultural activities.

The 16 case studies show how embracing culture is integral to high street regeneration. Each highlights the importance of quality and imagination and concludes that the best results are achieved through strong partnerships.

Why high streets matter

London's high streets are under attack from expensive rents and rates, competition from out-of-town precincts and online shopping. There are currently around 3,400 empty shops across the city, mostly in outer London. In many places, these vacancies create a downward spiral as closures reduce footfall. This leads to yet more closures - further damaging the cultural, social and civic functions of these unique local amenities.

High streets are critical to people who don't leave their local area daily, and contribute significantly to the quality of life of the two thirds of Londoners who live within a five-minute walk of one.

Why culture?

The impact of culture in London is greater than anywhere else in the UK, adding £1.6 billion to the economy. Each year at least £856 million of spending by tourists visiting the UK can be attributed directly to arts and culture.

In May 2013, the Evening Standard reported that culture's contribution to the life of a neighbourhood was so significant it could increase house prices by up to 30 per cent. At the same time, cuts in public spending have contributed to a shortfall in strategic creative leadership on the high street. This has been worsened by the loss of arts and events expertise across local authorities, and by other arts and cultural organisations scaling down their activity.

We must think and work in new ways and build partnerships that bring talent and creativity to the high street.

It's time to be bold in our vision

During the summer of 2012 the eyes of the world were on London. To help show the city at its very best, the Mayor produced a Londonwide programme of over 5,000 outdoor cultural events of unprecedented scale and diversity. Bringing the arts to London's local high streets reached new audiences.

This guide proves the benefits of embracing culture as part of the wider regeneration effort to increase economic vitality of high streets. It also highlights what can be achieved when we are bold in our vision and aspiration.



Investing in people

‘Once we invest in and create social capital in the heart of our communities, the economic capital will follow.’

Mary Portas, The Portas Review, December 2011

If high streets are at the heart of our society, then people are its soul. Regenerating our high streets is more than just enhancing the retail offer, or increasing temporary employment. We need to develop a richer and more profound sense of purpose for these vital spaces, to create a vision that puts people, not profit, at their core.

The projects featured in this chapter show the far-reaching economic and cultural benefits of developing the people-focused offer of the high street. They reveal how creative thinking can turn our high streets into places where people are empowered to express themselves, to connect with one another, and to learn new skills.

Themes explored:

- ◆ Connecting communities
How do you preserve heritage in a changing area?
- ◆ Promoting health and wellbeing
Can healthy living create a healthier high street?
- ◆ Bringing back the buzz
How do you bring a struggling marketplace back to life?
- ◆ Developing skills
Can little monsters find inspiration on the high street?

How do you preserve heritage in a changing area?

High Street 2012, Tower Hamlets

An Olympic celebration breathing new life into London's oldest high street

The highway between Whitechapel and Stratford links some of London's oldest high streets. High Street 2012 used the London 2012 Olympic celebrations as the focus for a range of activities to create a stronger sense of connection for the diverse communities who live and work along this four-mile ribbon of London.

High Street 2012 brought together 17 individual creative commissions that celebrated the area and the borough's role as a London 2012 host. They included an entertainment-led history of Bow, pop-up shops selling designer products for £1-£10 and a film recording local people's memories. High Street 2012's Heritage, Culture and Community Grants Programme culminated in a Summer Safari weekend of events in June 2012, with a trail bringing together all 17 projects.

View from the Top, run by Magic Me, was one of the success stories. This project united artists with children, older people and local businesses to create 96 artworks installed inside the top deck of all buses en-route to the Olympic Park. It proved so popular that its run has been extended indefinitely.

The cultural celebrations were part of a strategic regeneration initiative along the A11 corridor to deliver public realm improvements, including renovation of historic buildings, public spaces and lighting.



Lessons learned

An ambitious project like High Street 2012 stands or falls on its inclusiveness. A wide variety of creative approaches are essential to reach out to the broadest possible range of local people and engage all ages.

In times of rapid change, preserving an area's oral history and enabling older generations to pass on stories to young people is vital to maintaining a strong local identity and sense of place.

Impact

Up to 2.5 million visitors during the Olympic summer.

1,200 podcast downloads.

Nurtured local talent and brought people of all ages and backgrounds together.

Increased knowledge of local history and fostered civic pride.

Client

London Borough of Tower Hamlets

Creative lead/consultants

High Street 2012 Steering Group

Partners

London Borough (LB) of Newham
English Heritage
Heritage Lottery Fund
Transport for London (TFL)
Mayor of London Outer
London Fund (OLF)

Funding

£108,000 Heritage Lottery
£15,000 English Heritage
£38,000 LB Tower Hamlets

Cost

£161,000

Time

Planning: 12 months
Production: 18 months
Open to the public: 12 months
(June 2011 – June 2012)

highstreet2012.com

Can healthy living create a healthier high street?

Barking Bathhouse, Barking and Dagenham

An innovative pop-up spa offering affordable health treatments and space for start-ups

When its original bathhouse closed in the 1980s, Barking lost a popular local amenity and an important social space that brought people together. The new Barking Bathhouse transformed an empty site to bring back this vibrant community hub, create new economic opportunities for start-ups and challenge the idea that health and wellbeing facilities are a luxury.

The darkened timber structure was inspired by Barking's industrial heritage. It combined

a spa with a bar serving healthy cocktails, a variety of treatments using locally grown produce, a sauna, a cold room and even a shingle beach.

The Bathhouse was built over six weeks, with input from local volunteers and support from businesses, colleges and residents. Kick-start business grants were established for four local beauty and health therapists, with regular mentoring support from a professional spa manager.

In situ for three months, the Barking Bathhouse attracted locals and visitors, glowing press reviews and was a sell-out success. Today, the spa team offer treatments in the local library while a permanent home is constructed nearby.



Lessons learned

The Bathhouse showed the importance of understanding and building on local assets, by complementing the existing health and beauty offer in Barking and inviting local beauty school graduates to launch their businesses.

Well-designed and well-promoted, the project benefited from being commissioned as part of Create London's programme, which helped generate publicity and attract additional visitors to the town.

Impact

Attracted 5,300 users from across London.

Gave local start-up businesses a chance to flourish.

Created ten work placements in partnership with Barking's JobShop.

Media coverage reached over eight million people.

Led to permanent facility.

Client

Co-commissioned by Create London for LB Barking and Dagenham

Creative lead/ consultants

Something & Son, Create London

Partners

London 2012 Festival
Mayor of London

Funding

£220,000 Mayor's Outer London Fund (OLF)
£11,058 ticket sales
£50,000 Arts Council England (ACE)
£20,000 Deutsche Bank

Cost

£301,058

Time

Planning: 2 years
Production: 4 months
Open to public: 4 months
(June - October 2012)

barkingbathhouse.com

How do you bring a struggling market place back to life?

Brixton Village Market, Lambeth

Creative enterprises collaborate to revive a failing market

In December 2008, twenty of the 100 units in Brixton Village Market stood empty. The building was threatened with demolition – until the Friends of Brixton Market succeeded in getting it listed. On Lambeth Council's advice, the owners seed-funded Space Makers Agency, a network of individuals involved in regeneration and empty shops projects, to revitalise the market.

Late in 2009, Space Makers began offering the 20 vacant units on initial three-month rent-free leases. There were 98 proposals in the first week and eight months later every shop was let.

The Brick Box, a local arts initiative, took a unit in the market in 2010. Their cafe and cultural centre soon flourished, providing a focal point for creativity at the heart of the market. Local

people volunteered their time, displayed their artwork, tested out business ideas, shared skills and reclaimed the space. A wide programme of arts events helped boost the night-time economy.

The units are now some of the most sought after in London, and the area continues to thrive. In October 2011, the Guardian praised Brixton Village Market for being 'the most vibrant restaurant scene in London'.

Lessons learned

Vacancy doesn't always mean a contracting economy. By incentivising the take-up of empty shops for cultural events, Space Markers and The Brick Box were able to tempt new visitors and boost the local economy.

It's important to recognise how much potential value for local communities can be locked up in vacant or underused buildings. Establishing a strong 'Friends of' group and listing culturally and historically significant buildings can help to protect and reactivate local assets.

Impact

With a 20 per cent vacancy rate in 2008, the market is now 100 per cent occupied.

Collaborations between the local community and shopkeepers created a vibrant and sustainable hub of activity.

Named 'Best Private Market 2013' by National Association of British Market Authorities.

Great example of what can be achieved on small budgets with big enthusiasm.

Client

London Associated Properties

Creative lead/consultants

The Brick Box

Partners

LB Lambeth

London Associated Properties

Friends of Brixton Market

artists

local businesses

Funding

£20,000 social enterprise grant, LB Lambeth

£105,000 earned income / sales

£15,000 in estimated in-kind support

Cost

£140,000

Time

Planning: 2 months

Production: 2 months

Open to public: 6 months

(Sept 2010 - Feb 2011)

thebrickbox.co.uk



Can little monsters find inspiration on the high street?

Ministry of Stories / Hoxton Monster Supplies, Hackney

An imaginative creative writing centre that inspires young minds

Hoxton is a vibrant, multicultural inner-city area, but educational achievement lags behind the London average. In 2010 a team of volunteers, led by founders Nick Hornby, Lucy Macnab and Ben Payne, set out to inspire the children of Hoxton to read, write and create their own stories.

In premises rented from the Shoreditch Trust, they opened Hoxton Street Monster Supplies, selling an imaginative array of monster-themed gifts. A hidden doorway concealed in the shop shelving leads to the Ministry of Stories, a non-profit creative writing centre for children aged 8-18.

Modelling itself on the work of Dave Eggers and Ninive Calegari and the '826' centres in the USA, the organisation helps break down social and cultural barriers to learning, supporting children with reading and writing. Storytelling is used to inspire young people to explore their creativity, build confidence and improve their communication skills.

Initially conceived as a six-month pop-up, the project is still going strong. The Hoxton Street Monster Supplies brand is now stocked at Harvey Nichols and online, providing a sustainable revenue stream to support the Ministry of Stories. Widespread media coverage has helped establish Hoxton Street as an emerging cultural hotspot that is now home to many new independent shops, cafes and galleries.

Lessons learned

The mix of a quirky retail concept with a not-for profit educational programme is a proven model. The creative shop fronts attract young people through the doors and help draw them into the wider programme.

Committed volunteers and local stakeholders can make effective partners to initiate start-up social enterprises. For every £1 spent, the organisation now receives £1.72 in kind from volunteers and partners.

Impact

Over 2,800 young people take part in workshops each year.

1,000 multi-skilled volunteers have taken part, including carpenters and teachers.

Included in Time Out's Best Shops in London 2012.

Retail sales up 60 per cent in second year of trading.

Client

Initiated by Ministry of Stories

Creative lead/consultants

Ministry of Stories and Alistair Hall of 'We Made This'

Partners

ACE
Paul Hamlyn Foundation
JJ Charitable Trust
Pearson Foundation
NESTA
and others

Funding

April 2012-13
£110,000 ACE
£155,969 charitable trusts
£43,668 earned income / sales
£39,109 individual giving
£38,250 sponsorship / donations

Cost

£326,988

Time

Planning: 1 year
Open to the public:
Tuesday - Saturday (since 2010)

monstersupplies.org
ministryofstories.org



Snapshots: Investing in People

Connecting communities

Wandsworth Arts Festival

Over 40 events plus a packed fringe programme make up this community festival, putting a spotlight on Wandsworth and offering a testing ground for new work. Pop-up performances and unexpected installations throughout the borough, including a festival hub on the high street, demonstrate how open spaces can become the heart of community life.

wandsworthartsfestival.com

Promoting wellbeing

The School of Life, Camden

This cultural enterprise, founded by philosopher Alain de Botton, puts learning back into the centre of our lives. With classes to exercise and expand the mind, sharing ideas from psychology to literature and topics from relationships to politics, The School of Life is a place to pause and consider how to live wisely and well.

theschooloflife.com

Bringing back the buzz

Shoreditch Festival and Hoxton Street Party

A showcase of outstanding music and theatre performances achieved through a partnership between Shoreditch Trust, the Barbican, The Rhythm of London and Remarkable Productions. The Hoxton Street Party, the festival's opening event, fills the high street with market stalls and a busy performance programme to bring local communities together.

shoreditchtrust.org.uk/Shoreditch-Festival

Developing skills

The Amazings, Londonwide

A social venture to help people who are retired share their skills, knowledge and experience with their local community. The Amazings champions a new way for retired people to give back to their community with friendly, affordable and informal classes they run themselves.

theamazings.co.uk





Creating a sense of place

‘Shared and public spaces are vital ingredients of town centres and high streets. These spaces are what knit a place together, and are often under-used, becoming simple thoroughfares. Creative thinking is needed so these spaces can become the focal point for the social interaction that is the epitome of the high street experience - an area that is enjoyed by all members of the local community.’

Eric Pickles MP, Secretary of State for Communities and Local Government, and Grant Shapps MP, Minister for High Street

Public space is all around us and is a vital part of everyday life. From the streets we pass through on our way to work, to the local parks we enjoy in our leisure time, our shared spaces help define our sense of place. Well-planned public space is not just a link between places. With a bit of creativity, it is a destination in itself.

The projects below explore how culture can help to reveal assets and rediscover history. With small changes to our public spaces we can reimagine familiar places, refreshing perceptions and enlivening dead zones. This all helps to invite and welcome people to our high streets.

Themes explored:

- ◆ Empowering individuals
How can communities lead the change they want to see?
- ◆ Changing perceptions
How can you reimagine a building site?
- ◆ Returning play to the everyday
Can play refresh the high street?
- ◆ Transforming spaces
Can a no-go area become a must-see destination?

How can communities lead the change they want to see?

New Addington Central Parade, Croydon

A community-driven vision for a new community space

Central Parade is the heart of New Addington in Croydon, but has suffered from years of neglect and anti-social behaviour. After successfully gaining investment from the Mayor to turn Central Parade into a safe and active public space, Croydon Council teamed up with local residents' group, Pathfinders, to agree how best to make it happen.

Throughout 2011, Pathfinders worked from their hub on the high street to develop the plans and put the vision into action. The appointment of an architecture team in residence, Assemble, brought creative expertise to the consultation process and a focus on animating public space.

A programme of events was planned for Central Parade and adjacent Mark Square, which built on the success of existing annual celebrations. This gave a chance to test physical

prototypes before the plans were committed.

The first stage of improvements has been completed, including a new skate, play and seating areas as well as a timber stage for community events. A locally-run events programme has now been introduced to animate the Market Square in the long-term, and a further grant from the Mayor will bring additional investment to the area.

Lessons learned

Having the design team as residents on site meant that local concerns could be core to the design process.

Engaging an existing community group, Pathfinders, to drive the regeneration process gave them the power to become local champions for the project. It also enabled the council to make the most of existing resources and ensure a strong sense of local ownership in an area of significant investment.

Impact

Over 800 local people helped develop the vision for Central Parade.

An open-door policy meant that anyone could come in and contribute to the project.

The rapid and inclusive nature of the project helped rebuild a sense of trust in a community, previously sceptical about regeneration.

A business improvement district has since been established.

Client

LB Croydon

Creative lead/consultants

Assemble

Partners

Mayor of London

Pathfinders

New Addington Business Partnership

Funding

£516,000 OLF

Cost

£516,000

Time

Planning: 4 months

Production: 3 months

Open to the Public: Permanent (since May 2012)

newaddingtontoday.co.uk



How can you reimagine a building site?

The Deptford Project, Lewisham

The stationary train carriage that got Deptford's regeneration plans moving

Innovative property developer Cathedral Group planned a £42million mixed-use scheme for a vacant site next to Deptford High Street station. Rather than putting up hoardings the developers allowed the site to become a hub for arts and community events.

Cathedral Group installed a 1960s train carriage on the site. Turned into a delightful café/bistro, it soon became a

much-loved addition to the high street and helped attract the attention of local creative types. Part of a series of publicity-generating activities, it proved invaluable in communicating the larger development plans.

The café led to further creative development of the area. The abandoned railway arches next door now house studios leased on temporary, peppercorn contracts to local artists and craftspeople.

In March 2012, planning consent was granted for The Deptford Project and a Section 106 agreement now ensures the long-term future of the creative programme.

Lessons learned

Building sites and vacant land do not have to lie redundant and closed off to the public whilst awaiting development.

With imagination and community involvement, a disused site can be transformed into a stunning temporary development.

Building strong cooperative relationships between developers, the council and local people helps to ensure a lasting legacy.

Local authorities can support meanwhile projects with planning regulations and licensing consents.

Impact

Maximised land value, allowing temporary projects to blossom while longer-term development passed through planning.

Provided a new space for creative activities and spawned an artistic community.

Success of temporary initiative informed longer term development plans.

Client

Cathedral Group Plc

Creative lead/consultants

Morag Myerscough
Rebecca Molina Studio Raw

Partners

LB Lewisham, United House

Funding

£150,000 Cathedral Group Plc
£3,000 earned income / sales
£60,000 estimated in-kind support
£7,000 sponsorship

Cost

£220,000

Time

Planning: 12 months
Production: 1 month
Open to the public: daily
(since 14 February 2008)

thedeptfordproject.com



Can play refresh the high street?

Creative ideas that give public spaces more personality

Changing people's experience of a public space needn't be costly. This is a collection of personal, playful and often thought-provoking installations that use the urban environment to help us rediscover our everyday surroundings. Each of these projects is easy to replicate, provides excellent return for minimal investment and has the flexibility to adapt to any area. The key is that the 'call to action' is simple, engaging and fun.

Play Me, I'm Yours by artist Luke Jerram

Touring internationally since 2008, 'Play Me, I'm Yours' places pianos in high streets, town centres and public parks for people to play and enjoy. More than 750 pianos have now been installed in over 35 cities worldwide, from New York to Brazil to London, reaching more than three million people. Who plays them and how long they remain on the streets is up to each community.

streetpianos.com

The Red Swing Project

Started in 2007 by architecture students in Austin, Texas, the Red Swing Project turns underused public spaces into playgrounds, and passers-by into participants. Over 150 red swings have since popped up around the globe, from Haiti to Poland, India to Brazil. Easily replicable, the Red Swing Project website offers simple instructions on how to make and install the swings, enabling anyone to join in.

redswingproject.org

99 Tiny Games by Hide&Seek

In Summer 2012, ninety-nine Tiny Games were scattered through London's 33 boroughs. Vinyl posters appeared on walls and floors, each containing a simple set of instructions for an easy-to-play game, specific to that space. There were games on high streets, by shopping centres, under archways, in squares, by statues and lakes and even bus-stops. No special equipment was required: just a willingness to join in and a sense of fun.

99tinygames.co.uk

Lessons learned

Small creative interventions can give people new ways to engage with their surroundings, letting them experience a familiar area in a fresh and playful way and contributing to a stronger sense of connection with place.

To bring a unique, local identity to a touring project, engage local networks and partners to deliver it.

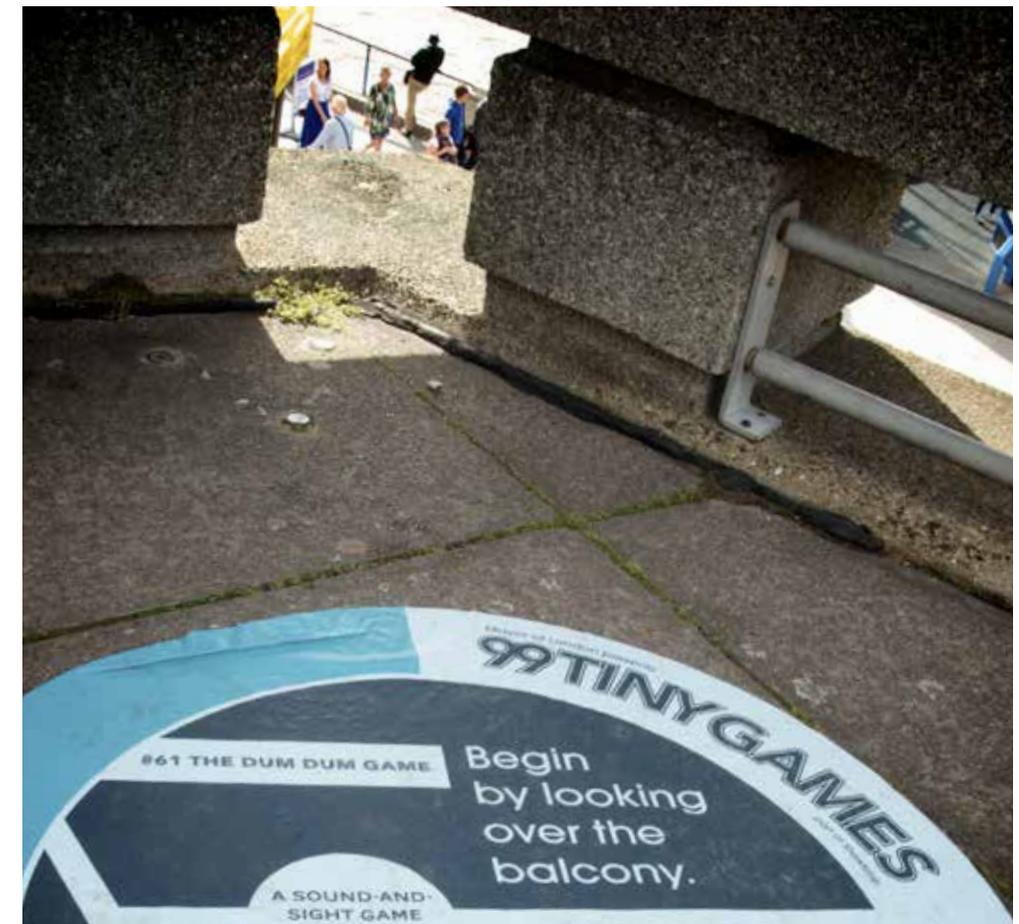
Impact

Allows people to express themselves, actively participate and connect with others.

Brings a sense of playfulness back to the streets, allowing people to see places afresh.

Can be installed anywhere, bringing high quality artwork to unusual locations.

Generates press attention across the world and creates a network of connected cities and audiences.



Can a no-go area become a must-see destination?

See No Evil, Bristol

Europe's largest street art project turned a derelict thoroughfare into a tourist attraction

Nelson Street was one of the most run-down in Bristol's city centre. Bristol City Council had the vision to capitalise on the city's strong reputation for street art, allowing it to become one of Europe's largest outdoor galleries.

The first See No Evil event was held over a week in summer

2011. Artists from all over the world including New York and Los Angeles were invited to work alongside their British counterparts to reinvent the street, using the local buildings as their canvas.

The second See No Evil drew a much bigger audience in 2012 – the closing party alone attracted an estimated 50,000 people. They flocked to the city centre to see 72 artists use 13,000 cans of spray paint decorate a site that now features more square metres of artwork than the Berlin Wall.



Lessons learned

A series of groundbreaking exhibitions, including 'Banksy at the Bristol City Museum' helped the council attract further funding by showing street art was the city's unique selling point.

Building on a thriving street art scene placed Bristol on an international stage for culture.

See No Evil succeeded because organisers gained early support of stakeholders critical to the permissions process, including senior political figures and key partners and agencies, from police to town planners.

Impact

Footfall increased by 75 per cent and enquiries about vacant premises rose by 70 per cent.

Achieved an audience reach through international media relations of over 500 million people, with an advertising value equivalent of over £400,000 in 2012.

Proved a catalyst for permanent improvements, including £60,000 street lighting.

Client

Bristol City Council

Creative lead/consultants

Team Love & Curated by Inkie

Partners

ACE
London 2012 Festival
Bristol City Council
Ujima Radio
Bristol Post
Watershed Trust
University of Bristol
Building owners

Funding

£175,000 ACE
£50,000 Bristol City Council
£50,000 London 2012 Festival
£25,000 sponsorship
£38,535 earned income and sales

Cost

£338,535

Time

Planning: 9 months
Production: 5 days
Open to the public: 4 days for event (August 2012), art works are permanent.

seenoevilbristol.co.uk

Snapshots: creating a sense of place

Empowering individuals

The Open Office, Southwark

Part 'Citizens Urban Advice Bureau', and part functioning practice, The Open Office was a live experiment in urban planning conceived and delivered by architecture practice 'We Made That'. Operating as a drop-in centre at The Architecture Foundation's street level gallery, the pop-up project provided a friendly forum for the public to discuss their ideas on city planning.

wemadethat.co.uk

Changing perceptions

Bold Tendencies, Peckham

Bold Tendencies commissions and showcases site-specific works by artists on the top three floors of a disused multi-storey car park in Peckham. Committed to supporting the artists' vision and actively engaging audiences, this free not-for-profit project welcomed over 60,000 visitors in 2012, from locals to international tourists.

boldtendencies.com

Bringing play into the everyday

Hello Lamp Post - Playable City, Bristol

Winners of the first Playable City Award, this PAN Studio project produced by Watershed will see the people of Bristol interacting with bus stops, postboxes and lamp posts in summer 2013. The city-wide game invites residents and visitors to spark up conversations with Bristol's infrastructure via text message, combining art and technology to change the way we interact with our urban landscapes.

hellolamppost.co.uk

Transforming spaces:

Folly for a Flyover, Hackney

For nine weeks, a neglected motorway undercroft in Hackney Wick became an exciting activity-filled space. Designed by architects Assemble and built by a team of over 200 volunteers, the project attracted more than 40,000 visitors. Its success helped secure £150,000 investment so that the site could continue as a cultural venue.

assemblestudio.co.uk





Boosting the economy

'Culture is a vital way in which town centres can develop their 'brand' and become unique and attractive places. Such brands can bring in visitors from further afield as well as enhance the cultural offer available to local people. This in turn can deliver the footfall necessary to support a strong retail offer or other forms of economic activity.'

Town Centres Draft Supplementary Planning Guidance

Empty shops are not merely a symptom of high street decline; without intervention, they can also cause it. Releasing these spaces from the commercial market, even on a temporary basis, can provide the key to attracting new businesses and give the high street a much-needed lease of life.

Most town centres don't go to sleep after the last shop closes for the day. The way we engage with our high streets has changed, and we must adapt to the diverse new trends for shopping, which are increasingly driven by customer experience and perception.

The case studies in this chapter show the benefits of a holistic approach to daytime, evening and night-time economies and the magnetic effect of a good idea.

Themes explored:

- ◆ Incubating enterprise
When is a pop-up more than just a stop-gap?
- ◆ Driving growth
Can window dressing make a lasting difference?
- ◆ Drawing in the crowds
Can families enjoy the high street - even after dark?
- ◆ Stimulating trade
What's the recipe for a more exciting local market?

When is a pop-up more than just a stop-gap?

Collective Pop Ups, Camden

A pioneering project providing new space for Camden to get creative

Collective is a pioneering project putting Camden Town at the heart of the UK's creative community.

The Camden Town Business Improvement District - Camden Town Unlimited (CTU) - aims to create a thriving high street and establish the borough as a destination. Collective builds on Camden's strong cultural heritage, fosters a spirit of enterprise, and has developed a reputation for innovation.

Collective Hub, a renovated warehouse in Camden High Street, developed by CTU in

partnership with Dexter Moran Architects, provides creative start-ups with affordable office space.

Building on this success, CTU extended the brand into the high street. Collective Pop Ups turned vacant units into flexible temporary spaces for artists, designers and creatives, before returning them to the market for sale and successfully improving the retail mix on the high street.

Collective Pop Ups enrich the high street offer and allow fledgling companies to trial their concepts on one of London's busiest high streets. The first phase proved so successful that CTU is seeking more units for a second round of pop ups.



Lessons learned

By working with local landlords and businesses, CTU created a thriving centre of enterprise with minimal capital investment. Partnering with businesses in the BID was a huge strategic advantage in getting projects off the ground and increasing networking opportunities for tenants.

The pop up shops helped revive the high street - and not just in the short term. Units refurbished for the scheme were later in high demand from prospective long-term leaseholders.

Impact

Over 65 private views and 25 occupants, from graduate fashion shows to PR launches.

All empty units in initial pop up phase now commercially let.

Local shops reported increased footfall and turnover.

Achievements ensured Camden's BID status was renewed in February 2011.

Client

Camden Town Unlimited (CTU)

Creative lead/consultants

CTU

Partners

Mayor of London
LB Camden

Funding

£667,999 MRF;
£710,706 LB Camden / CTU

Cost

£1,378,705

Time

Planning: 3 years (Pop-up shop project initiated in 2010; Collective project developed in 2012)
Production: 2 year programme
Open to public: Daily (since September 2012)

camdencollective.co.uk

Can window dressing make a lasting difference?

New Windows on Willesden Green, Brent

An advent calendar for the high street that revealed a new image for Willesden

In 2011, Willesden Green had a number of long-established, independently owned businesses that showed real potential to increase their trade to local clients, but needed revitalising. Led by The Architecture Foundation for Brent Council, a design-led initiative was devised to breathe new life into the high street and give local shops the boost they needed.

The project saw 25 independent shop-owners teamed up with professional designers to produce an enticing window display, with additional shop-based improvements that would last beyond the festive period. In the lead up to Christmas, the high street was transformed into a giant advent calendar, with a new window display unveiled each day in December.

A 'treasure hunt' trail helped link the stores and a jury of

experts from the design world were invited to vote for the best display. The scheme won the 2012 Regeneration & Renewal award for boosting high street vitality.

In the second phase of the project, the challenge was to put some of the empty shops on Queens Parade to use. Brent Council continues to offer support and advice to local businesses and Queens Parade continues as an active presence on the high road.



Lessons learned

Although external designers were engaged for the project, the involvement of local people was crucial. Students from the nearby College of North West London gained vital work experience and had a real stake in the project's success.

As a legacy of New Windows on Willesden Green, a new town team has been established to build upon the project's momentum and a new Willesden Green directory promoting local businesses has since been published.

Impact

Attracted national media coverage, and praise from Mary Portas.

Local trainees gained hands-on experience in carpentry, painting and decorating.

Left a lasting legacy: many shops kept their displays and others have followed suit.

5,000 visitors attended Christmas events.

Client

LB Brent

Creative lead/consultants

The Architecture Foundation

Partners

Mayor of London
Meanwhile Space
Blue Consulting
oo:!

Funding

£500,000 Mayor of London's OLF

Cost

£ 483,462.57

Time

Planning:
2 months for New Windows
Production: 1 month
Open to the public:
since December 2011

willesdenwindows.com

Can families enjoy the high street - even after dark?

Lumiere, Durham

Dazzling illuminations that lit up Durham's evening economy

The Light Night concept started in France using arts and culture to transform people's experience of their city at night.

Lumiere is a four-day light festival that invites the sleepy city streets of Durham to take centre stage. As dusk falls, magical art installations flicker into life, illuminating the city centre and showing the ordinary in a new light.

The 2011 event featured more than 35 artists, including big names such as Tracey Emin, David Batchelor and Martin Creed, alongside local artists and performers. Visitors packed the streets to see the artworks, including an illuminated waterfall and a fire garden inside Durham Cathedral.

The safe and inclusive nature of the event gave family audiences a reason to venture into the city after dark. Local businesses also ran special initiatives, from extended opening hours to creative window displays.



Lessons learned

By working with third sector local organisations to develop an engagement programme over many years, the festival has forged strong community relationships and a lasting legacy.

The night-time event provides opportunities for restaurants, hotels, and bars to run offers linked to the festival. Shops benefit from extended opening hours contributing to a vibrant and safe evening economy.

Impact

Estimated £4.3m economic benefits for the North East.

983 per cent return on investment.

Generated an estimated £2.25 million in PR value for the city.

New collaborations between artists, architects, engineers, landowners and local people.

150,000 people attended the 2011 event (Durham is home to only 43,000). 74 per cent of those surveyed were visiting specifically for Lumiere.

Client

Durham County Council

Creative lead/ consultants

Artichoke Trust

Partners

ACE

European Commission

Durham University

Durham Cathedral

Local Prison Service

Area Action Partnerships

trusts, foundations, embassies

private sponsors

Funding

£400,000 Durham County Council

£129,000 self-generated income

£175,000 sponsorship and donations

£500,000 estimated in kind support

£310,000 statutory grants

(2011 figures)

Cost

£1,514,000

Time

Planning: 15 months

Production: 1 month

Open to the public:

Biennale - 4 days in November

(17-20 November 2011)

lumiere-festival.com

What's the recipe for a more exciting local market?

Ridley's Restaurant, Hackney

An innovative food-for-food exchange event that turned consumption into engagement

A large area of land on the corner of Ridley Road, adjacent to an active daily market with over 181 stalls, stood dormant for years. In 2011, Ridley's Restaurant, a playful collaboration between art, place and architecture, took a temporary lease on the space to encourage Dalston residents to rediscover their local market.

Each day, local chefs created a dinner menu and displayed a list of ingredients which could be bought within the market. Shoppers could then exchange just £3 worth of produce for a takeaway lunch. In the evening, £15 paid for dinner and a

£5 voucher for future use at the market. Guests ranged from market traders and passers-by to curious foodies from across London.

Situated on a derelict part of Ridley Road Market in Dalston, the two-storey structure gave diners a view of the bustling street below. The ground floor kitchen was the hub of food exchange and production while a pulley system delivered meals to the guests above.

Ridley's Restaurant stimulated local trade and encouraged discussions about the market's future. By playing with ideas of what the space could be used for and encouraging diners to get involved in the market's daily activity, the project helped to deepen people's relationships with the area.

Lessons learned

Project organisers built in a number of elements to keep spend local and boost the project's economic value to the market, including the innovative produce exchange model and money-off vouchers for diners.

The project's commitment to boosting business for market traders was essential to the restaurant being welcomed and supported within the market.

Impact

Transformed a derelict corner and supported the surrounding marketplace.

Engaged and built relationships between market traders and local communities.

Increased footfall and brought new customers to the market.

Provided a model for a sustainable approach.

Client / creative lead

Initiated by The Decorators and Atelier Chan Chan

Partners

United House
PKL Kitchens
Hackney Council
Mayor of London
Local traders, market officers, carpenters, graphic designers and nine chefs

Funding

£8,000 United House
£4,000 earned income / sales
£1,500 in-kind KLA Kitchen Hire
£4,000 in-kind United House
£1,000 Hackney Council
£11,500 estimated in-kind volunteer support

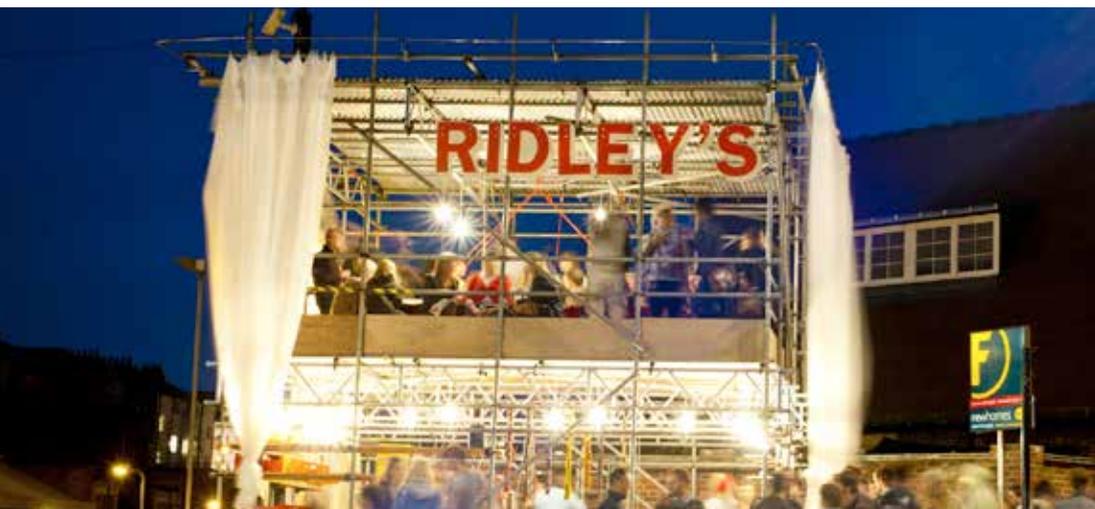
Cost

£30,000

Time

Planning: 6 months
Production: 2 months
Open to the public: 3 weeks (September 2011)

ridleys.org



Snapshots: boosting the economy

Incubating enterprise

South Kilburn Studios, Brent

Instead of paying rent, businesses in South Kilburn Studios run free events and train young people from the local area, developing skills, building a portfolio and showcasing their talent. Developed by Architecture Foundation and Practice Architecture, and funded by Brent Council, the studios are home to 30 creative businesses and are a fine example of a creative hub nurturing skills and future potential.

southkilburnstudios.org

Drawing In the crowds

Procession, Manchester

Jeremy Deller's Procession took to the streets in July 2009 for the Manchester International Festival. Twenty-five different groups celebrated the local tradition for parades, pageants and protest politics. Featuring marching bands and carnival queens alongside Big Issue sellers and boy racers, the parade for all members of the community attracted huge audiences, with people lining the streets to watch.

jeremydeller.org/procession and mif.co.uk

Stimulating trade

Fantasy High Street, Lambeth

This brand new arts festival shines a spotlight on the high street and reveals the potential for alternative business ideas to flourish. Supported by Waterloo Quarter BID, performance and visual artists will work in residence with businesses to transform everyday shops into magical enterprises, creating an interactive shopping experience.

fantasyhighstreet.org.uk

Driving growth

Shop Local, Bob and Roberta Smith, Hackney

Bob and Roberta Smith's artworks have become part of the local landscape in Shoreditch. Commissioned by Peer, these artworks were inspired by faded early 20th century advertisements on brick walls, each one identifies a small, sole trader business on Hoxton Street and highlights the importance of the local entrepreneur in any thriving high street.

peeruk.org and shoreditchtrust.org.uk





Raising quality and ambition

‘The arts have the potential to show that the everyday can be reinvented and that the ordinary is usually extraordinary and that the extraordinary, can become part of or intervene and wonderfully interrupt everyday life.’

Naomi Kashiwagi, artist, Achieving Great Art for Everyone

As well as being places where people go to shop, our high streets have the potential to take centre stage in the discussion about how we experience the arts and how we can widen access and involvement in cultural activities. Large-scale and ambitious outdoor events can help us to re-imagine what is possible for public space.

The examples here challenge us to question the belief that the arts should take place only behind the closed doors of theatres or galleries, and explore the potential of the high street as a venue for the creative imagination, bringing a touch of magic and surprise to the everyday.

Themes explored:

- ◆ Inspiring audiences
How can you create an element of surprise?
- ◆ Challenging participants
Can theatre deliver a ‘wow’ factor, far from the West End?
- ◆ Leading a strategic vision
Can culture be the economic heart of a city?
- ◆ Building partnerships
How do you deliver a festival that embraces a whole city?

How can you create an element of surprise?

Piccadilly Circus Circus, central London

World-class performers turned central London into a circus for one special day

On Sunday 2 September 2012, central London became a pedestrianised paradise as the streets were brought to life and iconic landmarks became the playground for some of the world's most exciting contemporary circus performers. Circus Circus was conceived to capitalise on the Olympic celebrations and bring world class artists to the capital's streets.

An unannounced sensory extravaganza, Piccadilly Circus

Circus gave spectators and shoppers the chance to mingle with hula-hoopers, jugglers, acrobats and clowns. Trapeze artists, tightrope walkers and aerial dance performers dominated the skyline. There were 143 performances by 243 performers from 33 international circus companies.

The day ended in a spectacular finale as aerial performers dressed as angels soared overhead for the UK premiere of Les Studios de Cirque's show Place des Anges. Traffic was stopped and the famous Piccadilly Lights were dimmed as a ton and a half of white feathers drifted down to the delight of the crowds below.



Lessons learned

Carefully planned and committed liaison with local businesses was essential to success. This paid off, as local buildings were made available for production at a low cost.

Surprises can attract great media attention. Event planning was concealed within the Regent Street Festival. With 250,000 people attending, the communications plan was essential to its success.

Impact

Showcased London's world-class culture to a global audience, with coverage in The Guardian, Sunday Times and Sky News.

The Regent Street Festival reported double the incremental spend per visitor than the previous year.

Footfall in the Heart of London business district increased by 22.9 per cent.

The largest central London closure since VE Day, recapturing public space for performance at the very centre of the city.

Client

Mayor of London
London 2012 Festival

Creative lead/consultants

Crying Out Loud
Unusual Services Limited

Partners

Mayor of London
London 2012 Festival
Department for Culture Media and Sport

Funding

£1,119,500 Mayor of London
£451,900 Olympic Lottery Distributor
£100,000 DCMS
£78,000 Regents Street Association
£1,836 self-generated income

Cost

£1,751,236

Time

Planning: 2 years
Production: 8 months
Open to the public: 1 day
(September 2012)

piccadillycircuscircus.co.uk

Can theatre deliver a 'wow' factor far from the West End?

You Me Bum Bum Train

An exhilarating theatrical adventure that everyone can join in

Empire House, a derelict 1970s three-story office block in Stratford, found a new lease of life in 2012 as the latest stage for an ambitious site-specific piece of theatre devised by Kate Bond and Morgan Lloyd, which first caused a sensation in 2004.

Each audience member is a solo passenger journeying through a maze of live scenes, supported by a cast of over

200 volunteers. Passengers experienced a wide range of challenges during the 40 minute adventure, including directing a full live orchestra, holding up a bank, presenting a TV chat show live to camera and being the head of MI5.

You Me Bum Bum Train was rapturously received by critics and a sell out success. It became a talking point for local communities, found startling new purposes for disused commercial spaces, and involved a diverse group of people in testing the story by helping to build sets and props.



Lessons learned

Sometimes, marketing an event is more about what you don't say. A key part of this experience is that the audience member doesn't know what will happen next. Details of the event are shrouded in secrecy. As a result, You Me Bum Bum Train has achieved cult status.

The project's strength lies in its ambition and the quality of its realisation. With a relatively small budget, the organisation has built on the skills of local volunteers to deliver an experience beyond the sum of its parts.

Impact

Highly ambitious and visionary use of disused space.

Employed local young carpentry and building apprentices and 76 work experience placements.

Won an Evening Standard theatre award for Outstanding Newcomer.

Tickets were retained for local residents to ensure their attendance.

Client

Create London
Barbican

Creative lead/consultants

You Me Bum Bum Train

Partners

ACE
Canary Wharf Group
Theatre Royal Stratford East
Stratford Renaissance Partnership
London 2012 Festival

Funding

£175,287 Barbican Theatre
£50,000 Canary Wharf Group Plc
£5,000 Stratford Renaissance Partnership
£26,000 earned income / sales
£40,000 estimated in-kind support

Cost

£296,287

Time

Planning and production: 18 months
Open to public: 3 months
(July – September 2012)

bumbumtrain.com

Can culture be the economic heart of a city?

The Journey to Nantes

A cultural trail with artists in residence creates a fresh image for a historic city

With heavy investment in culture, and Royal De Luxe as its ambassadors, the French port city of Nantes has undergone a renaissance.

The Ile de Nantes – once home to a thriving shipbuilding industry – closed down in 1987, leaving the city in a state of economic and social decline. Two years later, Royal de Luxe, a street theatre company famed globally for their giant marionettes, were lured to the city on the promise of a generous funding package and a disused warehouse on the banks of the River Loire.

Nantes has since turned into one of the most dynamic and inventive cities in France. Its factories and warehouses are now cultural venues. Along the river you can follow the trumpeting of the Great Elephant to the Machines de l'Île, an exciting interactive adventure inspired by the 'imaginary worlds' of Jules

Verne and the mechanical universe of Leonardo da Vinci.

In summer 2012, Nantes also gained a unique, permanent culture trail. This guides visitors to dozens of galleries and temporary exhibition spaces. Weaving its way between historic alleyways and contemporary architecture, the 8.5 km urban tour, stretching to 15km for 2013, reveals just how closely art is woven into the fabric of the city's renaissance.

Lessons learned

Long term investment in one, visionary creative company can provide the spearhead for a city-wide regeneration project.

Arts companies are highly effective ambassadors for their host cities. Even the biggest challenges can be met successfully through bold vision and long-term commitment by the creative talent and the city champion.

Impact

Nantes is the fifth fastest growing city in France with 100,000 new residents in past 20 years.

Undisputed cultural capital of France's Atlantic Coast.

605,000 tourists visited Nantes between June and August 2012.

505,000 visitors to the Machines de l'Île in 2012.

Client

Nantes Métropole (district council)
Ville de Nantes (City Hall)

Creative lead/consultants

Royal De Luxe
François Delarozière (La Machine)
Pierre Orefice (Manaus association)
Jean Blaise (Director of Le Voyage à Nantes)

Partners

Multiple cultural partners including The Lieu Unique, La Fabrique, HAB Galerie and the Nantes Fine Arts Museum

Funding

£2,670,000 grant funding from Nantes Métropole and Ville de Nantes
£50,000 earned income / sales
£130,000 estimated sponsorship

Cost

£2,850,000

Time

Planning: 7 months
Production: 4-5 months
Open to public: 2 months
(from 28 June – 1 September 2013)

levoyageanantes.fr



How do you deliver a festival that embraces a whole city?

Showtime: Entertainment Everywhere, Londonwide

A trailblazing outdoor arts festival that forged new partnerships between public and private sectors

The Mayor of London funded seven weeks of free, outdoor family fun throughout summer 2012. Showtime developed new ways of working, with unprecedented levels of cross-sector partnerships.

Showtime brought together an electrifying mix of high

quality international artists and shows, with performances in every one of London's 33 boroughs. Highlights included a hair-raising experience with Arcadia's Lord of Lightning wrestling four million volts of electricity, and a spellbinding aerial performance from Theatre Tol and Akademi.

Showtime reached over half a million people, encouraging both Londoners and international visitors to venture off the well-trodden Olympic trail and experience London's vibrant and varied high streets and local neighbourhoods.



Lessons learned

Showtime boosted the capacity and development of local authority arts and cultural teams, and allowed them to demonstrate that culture adds value in a time of public sector cuts.

By programming over 100 local events, the festival engaged Londoners by bringing world class culture to their doorstep.

Impact

More than 75 per cent of the boroughs developed new partnerships with arts and cultural organisations, and a quarter developed new private sector partnerships.

Over 90 per cent of residents felt it positively changed attitudes towards their local area.

94 per cent of surveyed audience members said the festival added to the vibrancy of the city.

Client

Mayor of London

Creative lead / consultants

Mayor of London
London 2012 Festival

Partners

33 local authorities
London Councils
Town centre managers
BIDs
Arts Organisations across London
Outdoor Steering Group

Funding

£1,600,000 Mayor of London
£1,100,000 Local Authorities
£354,000 ACE
£8,000 Institut Ramon Lull, Spain

Cost

£3,062,000

Time

Planning: 15 months
Production: 10 months
Open to the public: 7 weeks
(July – September 2012)

london.gov.uk

Snapshots: Raising quality and ambition

Inspiring audiences

Sea Odyssey - Giant Spectacular, Liverpool

Liverpool came to a standstill for one weekend in April 2012 as it was taken over by three giant 50ft puppets for a street theatre production inspired by the Titanic. Produced by Royal De Luxe, it was the most successful cultural event in Liverpool's history, attracting 800,000 people and generating an economic impact of £32million over three days.

giantspectacular.com

Challenging participants

Secret Cinema, Croydon

Audiences sign up to see a mystery film at a mystery location, in an ambitious, immersive live experience. For their latest event, more than 25,000 people travelled to Croydon, a focus for major regeneration, for a screening of Terry Gilliam's Brazil. The former BT building in Wellesley Road was reimagined as the HQ of the fictional Government Office of Data (G.O.O.D.) Corporation, brought to life with actors, artists, musicians and the local community.

secretcinema.org

Building partnerships

A Million Minutes, Islington

This ambitious two-year arts-led regeneration programme in Archway and Finsbury Park is produced by AIR at Central Saint Martins. Through a broad range of commissions, A Million Minutes uses the arts to connect communities, arts organisations and the public, voluntary and private sectors. By transforming one of Islington's most deprived areas it ensures that creative activity remains at the heart of local regeneration.

amillionminutes.org

Leading a strategic vision

Derry-Londonderry, Northern Ireland

Designated as the first UK City of Culture for 2013, Derry-Londonderry is currently enjoying a renaissance, opening its doors to visitors from across the world with a year-long programme of cultural events. Highlights include The Fleadh, the biggest festival of Irish culture anywhere in the world which will fill the city streets with live music, and the Turner Prize 2013, the first time the award has ever been held outside England.

cityofculture2013.com



What next?

Now we've inspired you to bring culture onto your high street, here are the four key steps you'll need to follow to get started.

Step 1: Scope

Be aware - understand your place: do an audit of the local cultural offer, the community make-up and local assets, and understand how it all links together.

Be bold - Think about how the challenges in your area may be addressed by making the most of opportunities - be that willing partners and collaborators, or potential space.

See the Department for Business Innovation and Skills 'Healthy High Street' Guide, to spot early signs of decline in your high street.
gov.uk/government/news/how-healthy-is-your-high-street.

Step 2: Shape

Be ambitious - research and identify some great cultural partners, including artists and arts organisations, that can help you develop a bold and exciting vision.

Be collaborative - develop a project plan and use this to get partners involved, create excitement and build alliances.

See Art in the Open's toolkit for commissioning artists for town centres - 'Inspiring Creative Approaches for Town Centres'
artintheopen.org.uk/guidance/resources/aito_publications.html

Step 3: Realise

Be proactive - advocate and champion your ideas internally and externally to get the funding to make them happen. Know where you are going, and recruit the people you need to get there.

Be innovative - develop and deliver projects that complement your area, address local challenges and help enable growth.

See Civic Voice's '101 Civic Ideas' to help people get more involved in their local community.
civicvoice.org.uk

Step 4: Evaluate

Be organised - collect data, questionnaires and surveys, measure visitor numbers.

Be strategic - measure impact, discuss what worked, consider how it could be improved, share ideas, plan for next time.

See Arts Council England guidance on research methodologies for arts and cultural organisations 'Measuring the Economic Benefits of Arts and Culture'.
artscouncil.org.uk/media/uploads/pdf/Final_economic_benefits_of_arts.pdf

A strong vision and solid partnerships are the keys to successful cultural regeneration.

Further support

Toolkits

Parades to be Proud of:

Strategies to support local shops

Practical advice on how to restore local shops into vibrant business areas and sit at the heart of neighbourhood communities.

gov.uk/government/uploads/system/uploads/attachment_datafile/6016/21568651.pdf

Inspiring Creative Approaches for Town Centres - Benefits, advocacy and commissioning guidance

Art in the Open's toolkit is specifically designed to support those interested in commissioning artists for town centres.

artintheopen.org.uk/guidance/resources/aito_publications.html

Measuring the Economic Benefits of Arts and Culture

Practical guidance from Arts Council England for measuring the economic benefits of cultural activity for arts and cultural organisations.

artscouncil.org.uk/media/uploads/pdf/Final_economic_benefits_of_arts.pdf

London Events Toolkit

The one-stop guide to planning events in the capital, with detailed advice covering events management, marketing, permissions and licensing.

londoneventstoolkit.co.uk

Family Friendly Toolkit

Designed to support arts organisations wishing to make a commitment to families, making it easier for families to take part in the arts, as audiences and participants.

artscouncil.org.uk/publication_archive/family-friendly-toolkit

100 Ways

The first port of call for those looking to make their high streets and town centres vibrant and viable, designed for leaders of town centre regeneration.

100ways.org.uk

Light London Principles

A document outlining principles to support high-quality approaches to light in the public realm by Open-City, Art in the Open, London Development Agency and Design for London.

artintheopen.org.uk/guidance/resources/aito_publications.html

Pop-up Business for Dummies

A guide by Dan Thompson on how to devise, plan and deliver a pop-up project.

eu.dummies.com/store/product/pop-up-business-for-dummies.productCd-1118443497.html

Funding

Arts Council England

The national development agency for the arts in England, distributing public money from the government and the National Lottery.

artscouncil.org.uk

Heritage Lottery Foundation

The body which distributes a share of the income from the National Lottery to projects aimed at preserving and making accessible the nation's heritage.

hlf.org.uk

Big Lottery Awards

Lottery money to community groups and projects that improve health, education and the environment.

biglotteryfund.org.uk

Spacehive

A civic ideas agency who create projects, publications and interventions to help make our cities, towns and spaces work better.

spacehive.com

Meanwhile use

Meanwhile Space

A community interest company working to activate empty spaces while they wait to fulfil their longer term purpose.

meanwhilespace.com

3Space

A charity which works in partnership with landlords and leaseholders to offer community organisations temporary free of charge access to empty properties.

3space.org

Empty Shops Network

Helping people to reduce, reuse and recycle empty shops and other spaces in towns and cities.

emptyshopsnetwork.co.uk

Further support

Policy and planning

Section 106

Advice on Section 106

Obligations and the Community Infrastructure Levy.

planningofficers.org.uk/downloads/pdf/POS_Advice_Note_S106_and_CIL_final_version_Apr2011.pdf

The Community

Infrastructure Levy (CIL)

Guidance setting out the main procedures local authorities need to follow when introducing and operating the community infrastructure levy.

www.communities.gov.uk/planningandbuilding/planningsystem/communityinfrastructurelevy

Barrier Busting

The Barrier Busting site is designed to cut through red tape, rules and regulations to help you get things done for your local community.

barrierbusting.communities.gov.uk

English Heritage

english-heritage.org.uk

Networks and schemes

Association of Town Centre Managers (ACTM)

atcm.org

StartUp Britain

startupbritain.org

London Bids

london.gov.uk/priorities/business-economy/supporting-enterprise/business-improvement-districts/london-bids-links

The National Association of British Market Authorities

nabma.com

Future High Street Forum

gov.uk/government/policy-advisory-groups/future-high-streets-forum

Purple Flag Scheme

purpleflag.org.uk

Portas Pilots

maryportas.com/portaspilots

Transition Towns

transitionnetwork.org

Somewhereto

somewhereto.com

Creative industries

Film London

filmlondon.org.uk

British Film Institute

bfi.org.uk

British Fashion Council

britishfashioncouncil.co.uk

London Design Festival

londondesignfestival.com

The Architecture Foundation

architecturefoundation.org.uk

Arts, museums, libraries

IXIA - Public Art Online

ixia-info.com

Open City

open-city.org.uk

Art in the Open

artintheopen.org.uk

London Museums Hub

museumoflondon.org.uk

Public Libraries

peoplesnetwork.gov.uk

Performing arts

The Independent Theatre Council

itc-arts.org

Society of London Theatres

solt.co.uk

Big Dance

bigdance.org.uk

Making Music

makingmusic.org.uk/inyourarea/London

City Circ

cryingoutloud.org

Circus Now

thecircusspace.co.uk

Independent Street Arts Network

isanuk.org/

Without Walls

withoutwalls.uk.com

UK Centre for Carnival Arts

Carnivalarts.org.uk

British Arts Festivals Association

artsfestivals.co.uk

The National Outdoor Events Association

noea.org.uk

Further reading

Investing in people

Rediscovering Mixed-use Streets

The contribution of local high streets to sustainable communities. Peter Jones, Marion Roberts and Linda Morris, Joseph Rowntree Foundation, 2007

Creative People and Places

Active People Survey

Knowing Your Place

Heritage and Community-Led Planning in the Countryside. English Heritage, May 2011

Pop Up People

We can do much more together - it's not impossible.

Dan Thompson, February 2012

Reflections on the Cultural

Olympiad and London 2012 Festival

Arts Council England, April 2013

Creating a sense of place

Re-imagining Urban Spaces to Help Revitalise our High Streets

Department for Communities and Local Government, July 2012

The London High Street

Possibilities Primer

Design for London, September 2011

Alternative High Street

Rethinking the town centre challenge
Local Government Association,
February 2012

Supplementary Planning Guidance

Greater London Authority,
January 2013

A Manifesto for Town Centres and High Streets

Association of Town Centre Management, 2012

Town Centre Draft Supplementary Planning Guidance

Greater London Authority,
January 2013

Town Centre Futures 2020

An Experian Marketing Services White Paper In partnership with ATCM, September 2012

Boosting the economy

Meanwhile Use Business Case and Learning Points

SQW Consulting, May 2010

Adding Value and a Competitive Edge

The Business Case for using the Arts in Town Centres and Business Improvement Districts. Commissioned by ATCM, ACE and Arts and Business, August 2006

Light as a Tool for Tourism Development

Luci Association, April 2012

A Manifesto for the Creative Economy

NESTA, Hasan Bakhshi, Ian Hargreaves and Juan Mateos-Garcia, April 2013

The Portas Review

An independent review into the future of our high streets.

Mary Portas, December 2011

Pop Up People: The Pop Up Potential of Property

Adam Tinworth, January 2013

The Contribution of the Arts and Culture to the National Economy

Produced by Centre for Economics and Business Research (CEBR) for Arts Council England, May 2013

Arts & Culture and Regeneration Business Improvement Districts

Where the cultural can drive the economic. Ixia, April 2013

Open for Business - Empty Shops on London's High Streets

London Assembly, March 2013

Economic Impact of the Arts

Scoping Study Marc Collett & Andy Lovatt LARC/ Burns Collett, May 2010

Further reading

Raising quality and ambition

Achieving Great Art For Everyone

A Strategic Framework for the Arts.
Arts Council England,
November 2010

Cultural Metropolis

The Mayor's Cultural Strategy -
2012 and Beyond.
Greater London Authority, 2010

World Cities Culture Report

Greater London Authority, 2012

Arts Funding, Austerity and the Big Society

Remaking the case for the arts.
John Knell and Matthew Taylor RSA /
Arts Council England, 2011

Measuring Cultural Value

NESTA, Hasan Bakhshi, March 2012

Rethinking the Creative City

The Role of Complexity, Networks
and Interactions in the Urban
Creative Economy. Roberta
Comunian, September 2010

Driving Growth Through Local Government Investment in The Arts

Local Government Association

Thanks to

Something&Son

Create London

The Brick Box

Ministry of Stories

High Street 2012 Steering Group

Magic Me

Assemble

Pathfinders

LB Croydon

Cathedral Group Plc

Hide&Seek

Luke Jerram

Bristol City Council

Camden Town Unlimited

The Architecture Foundation

Artichoke

The Decorators

Crying Out Loud

Unusual Services Ltd

Barbican

You Me Bum Bum Train

LB Hackney

Nantes Tourisme

Shoreditch Trust

We Made That

LB Wandsworth

School of Life

Bold Tendencies

LB Southwark

Fantasy High Street

Watershed Trust

Secret Cinema

LB Islington

Derry Londonderry

CCI

Bridey Watson

David Belshaw

Fiona Russell

Arts Council England

Association of Town Centre Managers

London Councils

Cross River Partnership

Empty Shops Network

Photo credits

cover	1080 Agency	p32	Mike Massaro
p5	Camden Town Unlimited	p35	Keiko Yamazaki
p8	Luke Jerram,	p36	Mike Massaro
p10	Rosie Hervey	p38	Matthew Andrews
p12	Patrick Wack	p40	Dosfotos
p15	Brick Box	p43	Andrea Muendelein
p16	ministryofstories	p44	Matthew Andrews
p19	teddave	p47	1080
p20	Simon Archer Hurlstone	p48	Hugo Glendinning
p22	Assemble	p51	Jean Dominique Billaud
p24	Richard Learoyd	p52	1080 Agency
p27	Hide&Seek	p55	1080 Agency
p29	Mark Lyken	p66	Philipp Ebeling
p31	Assemble	back	Justine Simons



