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Kingston London Borough of Culture Application

Status: **Assess** Change Management Report Project ID: **P10943**

London Borough of Culture London Borough of Culture

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0 unapproved changes

There is no approved version of this block

New unedited block

Project title
Kingston London Borough of Culture Application

Bidding arrangement
Royal Borough of Kingston upon Thames

Organisation name
Royal Borough of Kingston upon Thames

Programme selected
London Borough of Culture

Project type selected
London Borough of Culture

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New block with edits

There is no approved version of this block

Unapproved changes on 10/11/2017 by kathryn woodvine

Name of Borough.

Kingston-upon-Thames

Borough address.

The Royal Borough of Kingston-upon-Thames
Guildhall
Kingston-upon-Thames
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Name of contact person.

Kathryn Woodvine

Position held.

Arts Commissioner

Directorate.

Cultural Services

Department/Business Unit.

Arts

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▲ Contact with us**[Jump to Project Overview \(\)](#)**

New block with edits

There is no approved version of this block

Unapproved changes on 25/11/2017 by kathryn woodvine

**If you have discussed your activity with a member of GLA staff,
please tell us their name (or names), if you know, and which team
they work in**

Shonagh Manson - Assistant Director, Culture & Creative Industries
[REDACTED] - Culture & Creative Industries

If you are related to any elected GLA members or GLA staff, please tell us about your relationship with them, their name (or names) and which team they work in

N/A

▲ Project Overview

[Jump to Making an impact \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 28/11/2017 by kathryn woodvine

Which year are you applying to become the London Borough of Culture?

Either 2019 or 2020

If you have a preference for a particular year, please tell us why

N/A

How much funding are you applying for from the GLA in this application? (£)

1100000

How much will your programme cost in total? (£)

2230000

Provide a summary of the proposed programme.

Our programme will build stronger communities through culture and showcase Kingston as the Home of Creators, Makers & Innovators. It comes in three, interconnected parts.

- Created in Kingston; Resources for creativity in the heart of five communities in Chessington, New Malden, Norbiton, Tolworth and with our creative community of professional and amateur artists and our creative students
- Made in Kingston; An international stage to showcase Kingston's past, present and future. This will include three major staging points; a Riverside Installation launch event, including a visual arts commission for Kingston Bridge, an Urban Takeover summer event, including an innovative live music strand and a Winter Procession finale celebrating all that has been achieved.
- Kingston Innovations; Capacity-building of our cultural sector and embedding culture for long-term community benefit. To include venue, artist and sector development to create an ecosystem that allows live music to flourish.

▲ Making an impact

Jump to Celebrating creativity ()

New block with edits

There is no approved version of this block

Unapproved changes on 28/11/2017 by kathryn woodvine

Describe your borough, its people and places. We want a snap-shot of your borough profile and where you see its future, demonstrating a clear evidence base and a statement outlining why you need this award.

Kingston is unique in London, punching well above its weight in cultural, heritage, retail and economic terms, given its size and population.

“Kingston has a nationally and internationally significant cultural and heritage offer with a growing reputation, that has significantly been underexploited.”
Shared Intelligence 2017

As the oldest Royal borough, dating back to 838, we have crowned six Saxon Kings here, were the site of the first Thames crossing upstream of London Bridge, have a rich music heritage, encompassing everyone from Bowie to Clapton and hosted a major aircraft manufacturing industry. We combine our rich cultural and heritage assets with an appetite for innovation dating back to 1877, when Eadweard Muybridge combined art and science to produce the first stop-motion picture here.

That spirit of innovation continues today. Home to 20,000 students, Kingston University produces more graduate start-up companies than any other UK university. Kingston College is ranked highest in London for student achievement and in 2015 opened its state-of-the-art Creative Industries College, one of the leading colleges of its kind in London.. The recently published Economic Growth & Development Strategy (EGDS) confirms that Kingston's economy, from 2005-2015, performed above average at 3.4%, against South London at 2.3% and a national average of 3.2%.

Kingston's town centre attracts 20 million visitors a year, but this figure could be higher. Neighbouring Richmond attracts 75% more visitors and 79% more spend. The borough is home to Chessington World of Adventures (1.7 million visitors p.a.) and moments away from Hampton Court Palace (1 million visitors p.a.). It's the third most popular shopping destination in London after Oxford Street and Westfield London, measured by retail expenditure, and 7th in the whole of the UK, ahead of Westfield Stratford, the Trafford Centre and Brighton.

Kingston is a vibrant University town and home to a diverse range of culture including Banquet Records, the Rose Theatre, Stanley Picker Gallery, Kingston Museum, Balletboyz, IYAF and the Visconti Studio, the centre of the University's music teaching programme. It has an active community arts scene with groups showcasing diverse culture, including Kingston Carnival

and Global Arts Kingston, as well as crossover activity with a progressive VCS network. Our cultural offer broadly splits into four; traditional, academic, urban and community. This Award presents a timely opportunity to platform all four offers, facilitate more joined-up working and leave a legacy that impacts people, place and policy beyond culture. It's only by embedding the relevance of culture beyond existing networks and policies that we can enable a game-changing shift.

Our creative sector is growing, with a higher proportion of jobs (6.3%) in the creative industries than in England (4.4%) but many of our creatives who are resident in the borough leave it to work in Inner London or other creative and tech centres, such as Guildford. There is a phenomenal amount of talent but not enough training, employment or entrepreneur-friendly infra-structure to keep people here for work.. The Award provides a catalyst for that to change. The Council are committed to supporting this shift; Culture, Creativity & Heritage is embedded as a cross-cutting theme in our EGDS Strategy, demonstrating its importance now and for the future. We recently established Creative Kingston, a CIC to join-up cultural access and impact in the borough, consulted the sector to form a new Cultural Strategy and have joined forces with the planning team to develop this bid, so are perfectly positioned to maximise the impact of this Award. Drawing and capitalising on our rich cultural offer is now a priori-ty in placemaking.

Kingston is perceived as an affluent borough but has pockets of extreme deprivation with The Cambridge Road Estate, in the top 10% of England's most deprived neighbourhoods (IMD 2015).

Please continue your answer below if required

This stark contrast between those in £1 million+ properties being streets away from deprived communities, means inequalities of health and opportunity are more exaggerated than in areas where deprivation is widespread, with residents at greater risk of being marginalised. We'll work in four communities that feature at numbers 1, 11, 14 and 20 in the top 20 priority LSOAs in the borough, based on deprivation analysis. These are Cambridge Road Estate (KT1 3LT), Sunray Avenue, Tolworth (KT5 9RA) High Street, New Malden (KT3 4LH) and Merritt Gardens, Chessington (KT9 2GJ). As well as higher levels of child poverty, social isolation and a lack of economic security, they also face major redevelopment. This Award presents an opportunity for these residents to have a voice, through culture, in the face of imminent change. It will offer them a way to co-create in their own neighbourhoods and beyond them, leading to greater integration and reduced marginalisation. We've been working closely with the GLA and have produced a Direction of Travel document together, signifying the first steps in securing Opportunity Status in the borough as part of the emerging London Plan and in the face of the potential impact of Crossrail 2. These communities stand to see the most change in the borough; putting culture at the heart of all we do provides a way for them to have a voice in the face of this.

We have one of the top ten fastest growing populations in the UK. It currently stands at 176,000 but will rise to 231,000 by 2050. Our population is becoming younger; Kingston saw a 22% increase in its 0-15 population in 2015, (6.1% for England). Kingston is home to the largest Korean population in

the UK, and has large numbers of Asian, Arabic and Somalian residents, with approximately 27% of residents being BAME. Kingston is also recognised for its outstanding track record of engagement and support for disabled residents, who represent 11.1% of the population. The Award presents a platform for all culture to be showcased more widely, ensuring greater social and cultural integration and less activity in silos.

We need this Award because it will;

- Empower our creative community by building an enabling framework that allows it to drive its growth and flourish
- Enable communities to co-create and access culture in their neighbourhood; improving lives and strengthening communities
- Put local people and culture at the heart of placemaking and our Good Growth programme
- Unlock the enormous potential of Kingston and show the rest of London, and the world, what it has to offer.

Explain how becoming the London Borough of Culture in 2019 or 2020 will help you achieve your ambitions and create long term change.

Our aspiration for change is to embed an enabling framework, which unlocks the potential of Kingston's creative community and provides a supportive platform upon which culture can organically grow and prosper, benefitting cultural access, health, placemaking and economic growth.

In the short term, we want to unite Kingston's creative community to showcase our cultural talent and provide our most deprived communities ways to be and stay involved. Made in Kingston will send a clear message to London and beyond; Kingston is rooted in innovation, heritage, and creativity, and is forging ahead with an ambitious growth agenda that puts culture at its heart. Kingston Innovations will lay the foundations for a framework that gives power to creatives and local people to drive cultural creation and consumption.

We want to better utilise the potential of meanwhile uses, and will explore the potential for this to be realised through our new Sharing Platform, one of our Kingston Innovations. This will be a key part of developing dialogue and action with communities through cultural participation. Meanwhile uses of council-owned assets will animate neighbourhoods and test ideas and new offers; it will allow residents and artists to match their underutilised spaces and skills. This enabling framework has the potential to build skills sharing, improve inclusivity, benefit well-being, reduce social isolation, and accommodate and understand demand for creative spaces; it will also test innovative ways to support culture for inclusive growth. This aligns well with work to date around Shedx, a shortlisted Good Growth project.

In the medium term, we will produce a new Local Plan to complement our EGDS and Cultural Strategy and set a vision that embeds the importance of culture in the built environment and Kingston's future. While the principles of good growth will be tailored to Kingston's specific circumstance, we're aware that our Local Plan will be adopted after the emerging London Plan and will

therefore have the benefit of being well aligned to its vision and policy direction.

We are keen to utilise innovative solutions to ensure the council is acting pro-culturally, by working with the GLA to consider how cultural infrastructure can be incorporated into the future Local Infrastructure Tariff (LIT), for example. Through the award, we will explore our options in creating an enabling framework that could allow us to use the neighbourhood portion of LIT to match fund community projects, on a similar basis to the Crowdfund London platform. We hope that initiatives such as these will help to restore confidence in our communities, who are concerned about the implications of growth on their lives and neighbourhoods.

In the long term, we aim to empower an enabled and thriving creative community in Kingston that is confident in the role it plays and the contribution it makes to the borough's physical makeup and economic role as the cultural centre of SW London.

A win will be game changing in shaping Kingston's direction of travel. Our rapidly growing population and the potential arrival of Crossrail 2 means Kingston's physical makeup will experience significant transformation in coming decades; it will host more new stations than any other borough. Yet even without Crossrail 2, major development and regeneration under construction and in the pipeline across the borough such as Cambridge Road Estate, proves that this transformation is already under way and that Kingston is an increasingly attractive place for investment. The borough's public spaces, cultural spaces and infrastructure will need to work much harder to maintain the quality of life that the borough's residents enjoy today. Our EGDS identifies culture as a hugely underutilised asset. The award provides a timely opportunity to embed our ambitions in the EGDS and Cultural Strategy into the borough's growth agenda.

Please continue your answer below if required

It will platform the potential of the borough's creative community and embed an enabling framework, on the cusp of significant change in Kingston.

This will complement RBK's organisational transformation, which will proactively and innovatively modernise its operations and respond to the evolving context of local government. As an organisation, we're moving to be an enabling council, where we seek more proactive, collaborative partnerships to achieve our ambitions and desired outcomes for residents, as identified in our medium term financial plan, Destination Kingston 2016-2020. We are keen to capitalise on our currently underutilised relationship with Kingston University, by working with them to co-ordinate efforts to deliver start-up/SME workspaces and business support services, for example. We know that a holistic approach to embedding culture is needed. Therefore, the link between economic growth, placemaking and regeneration, and culture is embedded in both our EGDS and Cultural Strategy.

Our Cultural Strategy encompasses six themes:

1. creative skills pathways; keeping skills and talent here and cultivating the next generation
2. space for cultural production and consumption, day and night

3. hardwiring the value from culture into economic growth and investment from growth into culture
4. connecting culture across the whole borough
5. joining up culture-led visitor events and building international links
6. developing the cultural narrative

This award will enable Kingston to deliver this strategy, which our programme supports and complements, as well as open up cultural experiences to a much wider range of people. It will build on our well-established community engagement organisations, such as The Community Brain who nurture and celebrate the brilliance in everyone, and give new communities, through our polycentric approach, the chance to create and produce their own programmes.

Kingston is a proud borough, which packs a punch in terms of culture and character. As we move proactively to a new era of growth, we are keen to utilise this award to change the perceptions of Kingston as an Outer London borough and develop an active sense of pride within our communities. We want to celebrate our achievements and lay the groundwork for the next generation of creators, makers and innovators. Winning this award will help raise the profile of Kingston not just within London, but nationally and internationally and offer the biggest and most inclusive celebration of Culture in our amazing capital since London 2012.

▲ Celebrating creativity

[Jump to Outcomes & outputs \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 28/11/2017 by kathryn woodvine

Describe your proposed programme of activities. What will your Borough of Culture look like? In your response consider how your programme will be amazing, ambitious, authentic and all-embracing.

Our programme has been created with the people who live, work and study in our borough, as well as with our diverse cultural sector. It will build stronger communities through culture and showcase Kingston as the Home of Creators, Makers & Innovators.

It comes in three, interconnected parts.

- Created in Kingston (CIK); Space and resources for creativity in the heart of five communities
- Made in Kingston (MIK); An international stage to showcase Kingston's past, present and future
- Kingston Innovations (KI); Capacity-building of our cultural sector and embedding culture into growth for long-term community benefit

Be Amazing

MIK will share inspiring culture in Kingston, at three defining moments.

1) Come on in – Jan/Feb

Our consultation showed the river is at the heart of what's loved about Kingston. We'll create an extraordinary Riverside Installation, between our Surrey and Richmond borders, that is spectacular in parts, intimate in others and shares our hidden treasures. It'll include diversionary arts and heritage trails, showcasing our diverse offer and venues, including projections of Muybridge's "Horse in Motion". Our five communities will share what's important to them, as will local groups, artists and schools. A visual artist such as Olafur Eliasson, Rafael Lozano-Hemmer or Jung Lee, all known for their inspiring yet accessible work, will create a year-round, site-specific commission for Kingston Bridge.

2) Urban Takeover – June/July

We'll platform Kingston's role as a music friendly borough, developing an ecosystem where live music thrives through positive management of the night-time economy. It'll incorporate pubs and venues across the borough and highlight the role of the council-owned Hook recording studios. It'll feature emerging talent and established names such as Craig David, Franz Ferdinand and Ellie Goulding, who we can access through Jon Shave and award-winning Banquet Records. We'll invite young people to take part in their own neighbourhoods and on this international stage and create interventions on public transport, reflecting the flow of ideas and talent into the borough. Our definition of culture is wide; we'll showcase the heritage of Dorich House Museum when it was used as a rave venue, creations of our fashion students, host a Sneakers Exhibition with local retailer Natterjacks and explore commissioning US artist Shepard Fairey, famous for his Obama "Hope" poster, who we have an introduction to through Natterjacks.

3) We Made This – Nov/Dec

Led by Emergency Exit Arts, we'll produce a Winter Procession that celebrates our community spirit and what makes us distinctive. Each procession will take place in its own neighbourhood but all five will converge for a finale. We'll commission Balletboyz to premiere a LBoC piece at the Rose Theatre, which will be broadcast live, combining their renowned skills in dance and filmmaking and extending our reach to a digital, international audience. We'll use the work of the five communities to inspire this new commission, based in local roots but with universal themes. They'll also work with young dancers and Ignition, our dance development programme, to create a series of site specific works.

Be Ambitious

We anticipate the three programme strands, outlined above, will attract international media coverage and audiences because of the quality of the artists involved. Artists such as Ellie Goulding, Shepard Fairey, Balletboyz and Olafur Eliasson are known the world over. It will mark a step change to have artists of this calibre associated with Outer London. The glue between CIK – our communities – and MIK – our headline programme – is our KI strand. If we don't extend the reach of our creative sector, we will have failed. We recognise our cultural sector is not as joined up as it could be.

Please continue your answer below if required

Being LBoC would mark an important step change to join up, open and skill up for greater growth and impact, making the case for culture right across society; yes, for pleasure, thinking and soul-shaking, but also across our health services, education and placemaking.

Our KI strand will include;

- addressing the dispersed cultural offer with a platform for sharing space and skills
- developing a Creative Apprenticeship National Standard
- providing training and support for venues looking to develop their live music offer
- a programme of creative consultation that connects people and places to nurture a year-round dialogue with all local people about culture and its place in society; our You Are Now Entering the LBoC strand

All elements of the programme have been deliberately designed flexibly, so they can be skilled up or down, pending community interest and budget. We'll be exploring how we can learn and share with our neighbouring boroughs, national leaders such as our namesakes (Kingston-upon) Hull and international partners such as Seoul, a natural partner for us given we are home to the UK's largest Korean population and have existing cultural links with Korea.

Be Authentic

Our whole programme is informed by and relevant to local people and place. If it wasn't we'd risk having just a series of wow moments without the "we" that did not connect with local people and left no trace. Every part of our programme is either an artist responding to local people or place or local people working with artists and facilitators to co-create themselves. By doing so, we can find what's under the radar and tell people's stories in ways they feel comfortable with. By taking a polycentric approach with our five communities, we will also reveal the distinctive characteristics of each place, whilst exploring their differences and similarities that unite us. It will be relevant to local people because they will be creating, curating, making, participating and volunteering. It will give them opportunities on three levels;

- to make and create in their own neighbourhoods
- to work with artists on an international stage through MIK
- to shape and be part of Kingston's creative future through the KI legacy.

This bid has been developed in conjunction with our heritage colleagues and we recognise the importance and relevance of knowing our past to both understand the present and plan for the future. Cultural heritage can unite people and give them a sense of civic pride. Each of our neighbourhoods will be given a range of heritage stimulus relevant to their community and our fifth group, the creative community, will be immersed in the borough's wider innovation heritage as stimulus for new work.

The first stage of our process will be an extensive consultation to put local people's views and ideas at the heart of our offer. We'll also ensure we offer open access to everyone by running a series of open calls, in the same vein as the current Into Film competition, to ignite the creativity in everyone.

Be All-Embracing

The CIK strand will take place in Tolworth, New Malden, Norbiton and Chessington. Four centres that make up our polycentric borough. They have been selected, after consultation, because they represent our diverse make-up and some of our most deprived communities, who are least engaged with culture and face imminent change ahead of development. Each community will receive; a dedicated budget, a multi-purpose space (e.g. a local empty retail unit), an associate artist, an artist in residence who has a connection to their neighbourhood and representation on the LBoC Steering Committee. The fifth community will be a collective of our creative community, including professional, amateur and community artists as well as our large creative student population.

27% of our residents are BAME and 11.1% are disabled.

Please continue your answer below if required

We'll ensure the engaged and active creators fully represent our demographic make-up, initiating conversations in the spaces and places that are relevant and accessible to them. If they don't, we will have failed before we've started. The community will take the lead as co-creators and co-producers, but we'll provide guidance as needed and have had exploratory conversations with organisations such as Nutkhut, Film London and Tara Arts, who we would be interested in working with based on their track record of accessible and engaging programmes of work. New Malden is home to a large Korean community and has a long tradition of makers so here, for example, we'll be introducing visual artists such as JeeYoung Lee, renowned for creating magical worlds in small spaces. Many of our active communities are doing brilliant work but don't have a wider platform. In Tolworth we'll explore how the Community Brain and Global Arts can build an accessible programme leading to greater inclusivity and ways to enjoy culture together, such as through food. In each place we'll work to be inclusive, fair and accessible throughout, as well as build relationships with local VCS organisations and businesses. It's only by working collaboratively that we can have a long-term impact on how our communities engage with culture. The neighbourhood-centred approach is all about the long-term. We're giving communities assets and power in their own neighbourhoods and on an international stage. This test bed can set them up for the future as a model of what works and what doesn't. We'll learn by doing, replicate what works and share beyond our borders with anyone who wants to learn. We'll show how cultural participation can both inspire and ignite creativity, as well as improve lives and strengthen communities by providing ways and spaces for people to be less isolated and have stronger voices.

Briefly tell us, what are the heritage themes you might focus upon and what difference will this make for local people?

Kingston has a rich heritage of innovation and a newer unknown heritage, of the diverse communities who have made Kingston their home. Our activity will celebrate heritage across these two themes;

- Home of the Creators, Makers and Innovators

Kingston has a heritage of innovation from the waterworks at Seething Wells

allowing John Snow to prove that cholera was waterborne, to the birthplace of film, when Eadweard Muybridge spliced art and science in the first ever use of stop-motion photography. This heritage has inspired our entire bid. We will work with the creative community of Kingston to showcase and interpret this track record of innovation and how it has shaped Kingston's creativity. We will explore how local artists can share these stories of innovation in original ways and inspire the next generation of innovators.

- Hidden Tales & Local Treasures

We will work with some of the largest ethnic minority groups across the borough (Korean, Sri Lankan, Asian, Polish and Hungarian) to find and share stories of people, places, culture and food. Archives held at the Kingston History Centre do not currently reflect the heritage of these communities. We've consulted organisations such as the Korean British Cultural Exchange and Global Arts Kingston. They've got fascinating heritage to share, from having a rota to share a kitchen in a semi-detached house with five other families in the 1960s, to not recognising any food they could use or cook in the shops. We'll explore creating a hidden heritage trail across the borough that takes the form of a physical and/or digital treasure hunt, creates a permanent legacy through oral histories, an education toolkit and an interactive experience that asks visitors, "What would you pack if you had to leave your home to live on the other side of the world?"

Briefly tell us your plans to widen access to and participation in the arts and how you might address inequalities of opportunity in your borough; including systemic barriers you have identified.

We're excited about the possibility of working with PHF to undertake three strands of activity in relation to increasing access and addressing inequalities of opportunity.

1. Digging Deeper for Greater Knowledge

Whilst Kingston is perceived as an affluent borough, it has pockets of extreme deprivation, one of which is in the top ten most deprived communities in England. We recognise the link between the IMD and cultural participation is a basic one and as a starting point would undertake more detailed cultural mapping, spatial analysis and interrogate data to dig deeper, so we can truly understand the barriers and inequalities in relation to cultural participation in the borough and therefore what can be done about them. This learning could be shared to benefit other boroughs and parts of the UK.

2. Engaging Single Dwellers

Some of the most vulnerable people in our community live alone. Interactions are limited to the supermarket and the health centre or for those who are housebound, carers and Meals on Wheels. We want LBoC to be for everyone and therefore will explore innovative ways to take culture to our single dwellers, from delivering poems with their meals on wheels to hosting arts events in GP surgeries. We'll do this by allowing our five community hubs to take the lead and explore linking up with the GoodGym and its model of connecting runners with people who live alone and how we could offer a GoodCulture alternative, visits from artists and musicians in your own home

3. Creative Apprenticeships - Looked After Children

There are 100 looked after children in Kingston. We'd offer 10 of them a paid Creative Apprenticeship as part of LBoC. All too often the arts, and careers in

the arts, are only accessible to young people with means, whether that's money for music lessons or support during a low paid internship. LBoC will be a chance to change that and give some of our most vulnerable young people a life changing opportunity in the creative industries.

▲ Outcomes & outputs

[Jump to Monitoring & evaluation \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 29/11/2017 by kathryn woodvine

▲ Monitoring & evaluation

[Jump to Deliverability \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 25/11/2017 by kathryn woodvine

Please tell us how you will monitor and verify the information you collect so you can measure the outputs and outcomes.

We'll clearly articulate what we want to record and how we'll measure impact. We'll look at the impact of our programme versus what existed before. We'll measure how far people have travelled in relation to cultural creation, engagement and participation and the longer-term impacts of Kingston being LBoC, for people, artists, arts organisations, creative businesses and our neighbourhoods. Our lead evaluation partner, Beatfrees, are specialists at using creativity as an integral part of their approach, humanising data to tell stories and facilitate better decisions. Data sharing will be run through their Data Lab, bringing the four neighbourhoods together with the creatives. They'll look at existing data and use that to facilitate and empower communities to ask questions that can help shape activity and build impact. Our collection methods will be sensitive to and appropriate for the communities we'll be working with. In some cases, a chat will work better than a survey. We'll use a variety of collection methods from Survey Monkey to postcards, from vox pop to focus groups. We'll also use some of our budget for any access cost, such as interpreters, to ensure we capture everyone's views. We'll share what we find in accessible and meaningful ways.

▲ Deliverability

[Jump to Exemplary Project Awards \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 29/11/2017 by kathryn woodvine

Describe how the project will be well managed. Please address the following areas: good project management; exemplary partnership working; the long-term approach and shared learning.

Kingston LBoC will be delivered by a multi-disciplinary Project Board comprising representatives from Culture & Heritage, Planning, Regeneration, International Partnerships, Finance and Communications. It will report directly to the Senior Leadership and Chief Executive. The make-up of the team reflects the Council's new commitment to collaborative and cross-departmental working. The Board is augmented by external creative and production expertise together with representation from Creative Kingston (CK), creating a clear reporting structure integrating operational, strategic and creative aims. This approach applies lessons learned from 'The Streets'; ensuring decision-making is responsive, transparent and accountable.

While the budget reflects the external skills and expertise required to deliver the project, CK will play a pivotal role in securing additional skills and capacity from various stakeholders, providing access to a huge pool of talent and ensuring community and stakeholder engagement on the Board. CK would convene a wider Steering Group, developing the vital link with communities and ensuring diverse voices shape and co-create the programme.

The Council follows a rigorous commissioning and procurement framework. Risk is therefore identified, managed and mitigated from the outset, with regular reviews of performance, quality and effectiveness aligned to key milestones and deliverables. The project would follow RBK's governance for any commissioning exercise, including adherence to relevant legislation, the Council's Contract Standing Orders and fair, open access to all opportunities. The Council's organisational transformation, commissioning framework and enabling role places Kingston in a unique position to hit the ground running should it be chosen as LBoC. We are confident in our readiness to deliver in 2019 or 2020.

We'll create an enabling framework to build new collaborations across the borough, from small, neighbourhood-based groups to policy-makers and major stakeholders. Kingston's cultural ecology is creatively, geographically and institutionally fragmented, limiting its potential. We'll remove barriers by investigating new ways of working and new platforms for sharing space and skills. Our Project Team, Steering Group and CK will provide a multi-agency foundation, which engages stakeholders and participants across the business, education, health, voluntary and creative sectors. The Project Director & Producer, as identified in our budget, will report into the Arts Commissioner; together they will map out a stakeholder management and communications plan, recognising that many multi-agency projects of this type run into problems when stakeholder management is not prioritised. Roles and responsibilities within this structure (Project Board, Steering Group and CK) support our plan to enable the town centre as the creative engine room, with

the four neighbourhoods as test beds of community activity, feeding into this platform. This is an organisational and creative first for us.

CK will bridge the gap between larger stakeholders, the creative community and the four neighbourhoods by mobilising assets and facilitating networking. This will be underpinned by the empowerment of new community champions, drawing upon the expertise of local organisations, such as the Korean British Cultural Exchange. They'll facilitate feedback sessions, share learning and play a part in our year-round cultural public consultation, You Are Now Entering the LBoC.

Groundworks, Kingston's newly-appointed voluntary sector partner, will play a major role. They'll use their outreach expertise to penetrate areas of low cultural engagement in libraries, GP surgeries and job centres, supporting community dialogue and building new relationships. We'll work closely with Kingston Voluntary Action, an innovator in supporting and amplifying community action here.

Please continue your answer below if required

Kingston's new cultural strategy places creativity at the heart of our good growth programmes. The strategy's success is dependent upon shared ownership and the Council's fulfilling its enabling role. LBoC will accelerate this programme of transformation, using it as a platform to build partnerships and secure sustainable investment in our cultural infrastructure. We'll develop a pro-culture Local Infrastructure Tariff and are planning to pilot the (CIP) Cultural Infrastructure Planning tool, developed by the GLA, to map creative assets so we can evidence need and ensure sustainable investment in culture from development activity, linking to the new Local Plan.

Through meanwhile uses and licensing, we'll open up existing consumption and production spaces, animating neighbourhoods and brokering a new, positive approach to investment in the night-time economy, working with Kingston First.

We've rooted this bid in neighbourhoods experiencing the highest levels of deprivation, where growth is likely to bring the greatest change. By developing creative hubs in these localities, the community will be empowered to identify their own needs and interests, defining their own culture. Council assets will be an integral part of making space available, with future cultural offers developed with and by the community. We'll support this by opening new hubs in other neighbourhoods and working in collaboration with communities to secure space and continued funding through our relationships with developers and stakeholders.

Kingston as LBoC marks a game-changing shift for cultural evaluation. We'll integrate evaluation into our programme as a creative experience, working with the innovative Beatfrees, our evaluation lead, as well as our partners and volunteers. We'll create a reflective model of partnership working with organisations like Global Arts Kingston, Community Brain and Groundworks. Our model of engagement will capture artist, visitor and participant feedback using our network of champions to inform planning throughout the life-cycle

of the project and across our You Are Now Entering dialogue strand. This will also provide a way of sharing learning with other boroughs as it will happen on our borough borders with Sutton, Merton, Richmond and Wandsworth. We'll invest in learning from the experiences of Hull and Seoul as world leaders in accessible cultural participation, whilst being responsive to our own people and places. The council employs an agile approach to project planning, working with partners and policies that are green, inclusive and accessible.

Describe how your project delivers value for money.

This is a viable budget for a project of this scale and impact. If we were too cautious, we wouldn't fully capitalise on this amazing opportunity for Kingston's people, businesses and places to be given this international stage. The project has been built by an experienced team of creative producers, who have previously delivered and fundraised for internationally significant programmes with seven-figure budgets. This means the project is financially viable and commensurate with industry standard rates, but also includes appropriate costs to attract the high-profile artists identified. The level of artistic and community engagement activity is matched with a budget that can deliver it to high standards, ensuring beneficiaries have inspirational, not mediocre, experiences. Our approach builds on existing and proven networks and partnerships such as the Community Brain, Global Arts Kingston and Korean British Cultural Exchange, meaning better value, as we are not starting out but building on existing networks.

Our proposal represents excellent value for money for the GLA as, for every £1 invested in Kingston as the LBoC, £1 will be raised, of which £275,000 has already been confirmed. An in-kind amount of £144,950 has also been confirmed. Targets have been set based on accurate fundraising intelligence, existing partner/sponsor relationships and track record. We're good at Crowdfunding for example, as demonstrated by Shedx.

We're investing in learning from cultural leaders in Hull and Seoul, ensuring benefit from their experiences and that budgets go as far as possible for maximum impact.

Please outline how you plan to secure a minimum of 30% match funding. You should include sources and amounts of cash income and in kind support. Please indicate whether these are confirmed or to be expected.

Our total budget is £2.23 million, meaning we will secure a 100% cash match, of which £275,000 is already confirmed, £250,000 from the Royal Borough of Kingston-upon-Thames and £25,000 from Kingston University. The minimum 25% cash match of the LBoC Award is therefore already in place. In addition, we've already secured £144,950 of in-kind support, which represents borough investment in officer time for recruitment, fundraising, partnerships, management of the LBoC staff team and administration relating to Project Board and Steering Committee and appropriate governance. We also have confirmed in-kind support of desks and office supplies for the seven LBoC team members.

Of the remaining income to be confirmed;

- £190,000 would come from ACE, likely in two smaller sums, for designated projects that meet their goals around access for all and artist development
- £25,000 for our skills and sharing platform would be requested from the new NESTA ShareLab
- £60,000 from box office and merchandise, which is low for a year-long event of this scale but reflects that most events will be free
- £350,000 from sponsorship through our existing partnerships with developers
- £140,000 from individual gifts and donations
- £90,000 from trusts and foundations for bespoke projects reaching those with least cultural access

Please describe how your proposal reflects your duties under the Equality Act 2010. How does it address integration and the needs of specific groups who might find it harder to engage and participate?

In this bid we have proposed how we will work with our most vulnerable and marginalised communities, enabling their voice to be heard in the face of change. For us, that is just the beginning of the journey. We wish to use the aims and responsibilities encapsulated in the Equalities Act to innovate and test how we can build a true legacy, so our new community hubs and cultural champions feel empowered and sustained to thrive beyond the life of the bid, continuing to affect change through genuine community ownership.

We will focus on everyone's capabilities, acknowledging differences, but creating cultural opportunities and universal exchanges, that have the potential to transcend race, religion, gender, nationalities, language and abilities. As a borough of innovation and possibilities, we believe this all starts with a conversation and the belief that everyone matters, and can contribute. We know that experiencing and participating in cultural activities is a powerful force for good, improving health and wellbeing and enabling people to grow, be resilient, experience fulfilment, purpose, meaning and happiness. It can also play a vital role in allowing people to tell their own stories, to be heard and to build confidence so they can play a more meaningful, active and engaged role in their communities and beyond them.

Our programme is designed to break down silos and to use the innate creativity of the borough to develop this social connectivity. Using our local artists, our partners and our cultural champions and drawing upon the rich ecology of our voluntary sector, we will consult and engage in spaces and places where residents gather, from schools and fitness centres to community centres, venues, health centres and places of worship.

We will invite organisations like MIND, the Fircroft Trust, our three schools for disabled children, Anstee Bridge PRU and Youth Service, our Arts Award network, Milaap day care centre for elderly Asian residents, Public Health, Achieving for Children, Kingston Race and Equalities Council, Global Arts and BalletBoyz to all shape initial conversations, drawing upon their expertise and introducing them to our artists and facilitators. This is by no means an exhaustive list, but it illustrates why the link between equalities and social integration, in the face of growth, depends on what has been termed 'collective efficacy'.

With this approach we envisage developing a 'ladder' of engagement that builds and sustains. From this we will gain much greater insight into the needs, strengths, interests and aspirations of our communities, which will feed into skills development and longer-term civic engagement. Therefore, our different strands will utilise different methods, spaces, and channels of communication by:

- encouraging connectivity across education, health, civic and arts sectors
- initiating a ladder of engagement, building trust
- developing community facilitators
- using our partners expertise, online and digital networks to evangelise
- using our 'You Are Now Entering the LBoC' programme to facilitate dialogue with all Londoners and visitors
- developing Beatfreeks 'DataLabs' to empower communities to ask questions and develop programme ownership, now and into the future

▲ Exemplary Project Awards

[Jump to Confidentiality \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 28/11/2017 by kathryn woodvine

Describe the area (geographic location) of the borough where your project will take place and why here, the local people that will be involved and how you have identified them and the need for this project.

Our exemplar project is borough-wide and focused on enabling and supporting our live music scene. It will encompass the town centre but, importantly it will be polycentric and support music making and playing in the heart of all larger neighbourhoods. We've seen a decline in our live music scene as venues such as The Peel, renowned for showcasing emerging new bands, has shut down with no alternative available. This is in keeping with trends across London, where between 2007 and 2015, a huge 35% of all grassroots music venues were lost. This means that many of our new and emerging bands have nowhere to try out new material and perform for live audiences, a vital part of developing as a new band or artist and a crucial part of the music industry ecosystem. If we don't provide pathways and opportunities for new talent, especially given our 20k+ student population and our hosting of one of London's leading creative industries colleges and Kingston University's renowned Visconti Studio, we are missing a massive opportunity and disappointing many who want and deserve to hear high quality live music in their own borough. Our consultation showed us how loved Kingston's busking scene is, by people of all ages and cultures. We can build on this interest and energy by signposting live music in our pubs, clubs and venues, entertaining audiences, supporting artists and venues and

contributing to Kingston's night-time economy. This project will champion the value of our music venues and the rights of music audiences to have the same opportunities to be inspired and entertained as theatre goers and be equally valued.

What is the step-change you want to make or impact you want to have through this project?

We want to build on the borough's rich music heritage of Bowie and Decca Records. Kingston was a testing ground for the likes of Eric Clapton and T-Rex before they moved on to the bigger London venues. We can again play that role as a test-bed for emerging talent. We want to ensure that music venues and businesses are supported and recognised for the value they bring as responsible businesses, from the impact on jobs and the night-time economy to their entrepreneurial approaches and support of new talent.

Our five intended impacts are;

- For live music to be protected, championed and celebrated not stifled; to do away with the outdated and unfounded image that live music means anti-social behaviour and excess noise
- For venues and promoters to have access to knowledge and expertise to enable their businesses to flourish and ensure more live music is enjoyed here; to support a key venue in each of our four neighbourhoods to develop their live music offer
- To reignite a passion for live music and signpost residents and visitors to the rich array of live music and venues available to them in the borough
- To support emerging artists, sound and lighting designers and engineers and promoters to better understand the pathways available to them
- To join up emerging artists with venues/promoters so connections are made, circuits developed, and space, skills and experience shared

Describe the project activity/activities, the creative content and partnerships and how this will be amazing, ambitious, authentic and all-embracing.

We're building on a vibrant scene, which has recently hosted the likes of Frank Turner and Jessie Ware, through the award-winning Banquet Records, who run a thriving shop in Kingston as well as promote gigs in venues as diverse as the Hippodrome and All Saint's Church. We've consulted Banquet and other venues, such as Bacchus and The Fighting Cocks, as well as artists and students, who have an interest both as musicians and gig-goers. This programme is authentic because it has been designed as a result of this feedback and in response to the challenges faced by venues and artists.

It has four strands of activity;

- Venues First Not Last; Music business and venue development programme; a dedicated programme covering rights in relation to planning and licensing, health and safety, policing, local business and residents, marketing and social media, artist development and the development of a Kingston-wide touring circuit. This will be an ambitious programme that acts as a catalyst for how live music is viewed, as an enrichment that shouldn't be clamped down but ramped up
- Hear Me Now; Live music can be a joyful and exhilarating experience for everyone, building on the experience of The Streets project and our

successful busking programme, we will be putting on gigs and musical interventions in unexpected places, from trains and buses to care homes and libraries. We'll use this unusual platform to let people know about live music venues in their borough and how they can engage with more amazing live music. It'll also be an opportunity for emerging talent to gain live experience and make wider connections in their community, leading to more opportunities

- **Talent Development;** We'll run a development programme that supports emerging musicians, promoters and music tech businesses to signpost pathways to growth. Kingston University has more emerging start-ups than any other UK university. One of them, In The Loop, explores how musicians can link up together online, to jam in a digital domain. This kind of innovation is exactly what we want to support. We'll also provide artists with access to a new touring circuit and mentor the next generation of promoters to enable the sustainable development of more gigs. We'll work closely with Kingston's music education hub with a focus on tackling the drop off in music engagement between primary and secondary school.
- **Sharing Network;** We'll bring venues, artists and promoters together as well as the wider music industry, so the grassroots can join up with other parts of the ecosystem. We'll also involve RBK's planning, licensing and development teams and Kingston First, our BID; if we tackle this problem in isolation as a cultural sector, nothing will change so it's vital we're all-embracing in our approach.

Identify appropriate outcomes & outputs and quantify the level of impact you plan for this project to have.

The four key outcomes are;

- Music venues to be given the same opportunities/recognition for their positive contribution to the cultural & economic life of Kingston as theatres; for venue's to be supported to deliver sustainable live music programmes, right across the borough
- More people engaging with live music in unexpected places in accessible ways
- Musicians, promoters and music tech entrepreneurs being supported to take their music and their businesses to the next level
- A more joined up sector, growing and developing alongside businesses, our communities and all RBK departments to ensure sustainable growth of a live music offer.

Specific outputs will include;

- 7 designated music venues in a Kingston touring circuit, 3 in the town centre and 4 in other centres
- 50,000 people experiencing live music who would not otherwise do so
- Training and development for 20 emerging artists, producers and music tech entrepreneurs
- Three symposium events benefitting 300 people

How will you monitor the success of the project?

We'll clearly articulate what needs to be measured and how we'll measure it. We'll gather baseline data from all those involved to get a clear sense of the

distance travelled. We'll work with Beatfreaks to ensure data and experiences are captured in creative ways but that there is rigour in our approach. We'll use a variety of methods that are appropriate for those engaged from vox pop and focus groups to online surveys and postcards and measure both the quantitative (how many gigs/gig-goers etc) and the qualitative (the depth and impact of experiences and training). We'll extend evaluation over two years to get a true sense of the impact on our sector.

Describe how the project will be well managed (including partnerships, long term vision/approach and shared learning).

The project would be led by a Steering Committee and Creative Kingston, made up of representatives of local venues, artists, audiences, industry leads and policy makers from planning and licensing. It's vital it links up with colleagues in other departments or impact will be minimal. The make-up of it will reflect where impact needs to be made. The programme will have a dedicated Project Manager to manage and deliver it. They will report to and be line managed by the borough's Arts Commissioner. As well as working with the existing music sector, it will be vital to join up with other venues in the borough who wish to develop a live music offer. We'll aim to link up our polycentric borough by designating a lead live music venue in Tolworth, Chessington, Norbiton and New Malden, thereby establishing a new live music circuit and a point of contact for live music in each neighbourhood centre. We'll ensure we keep an eye on the longer-term by maximising the space offered by meanwhile uses and the opportunities for investment in live music through the new Local Infrastructure Tariff. The programme will be developed with key local partners including Banquet Records, Kingston Music Service, the University and College and Kingston First as well as industry leaders such as A New Direction and PRSF. Learning will be shared right across London and with the GLA's own London Music Board.

Describe how the project delivers value for money.

This is not a one-off that would have limited impact and leave no trace. It's a dedicated, year-round programme that will meaningfully invest in and empower our live music sector; a game-changer for the borough. It will work with venues and promoters, who have already proven themselves to be entrepreneurial in their approach, to take their offer to the next level and support those coming up behind them. We believe in sharing not holding onto what we learn; this project will provide valuable learning that will feed into the Mayor's wider ambitions for London to be the music capital of the world and benefit the live music sector in other boroughs.

Outline how you plan to secure a minimum of 30% match funding.

The total budget for this exemplar project is £130,000. Of this £95,000 is requested from the GLA as part of this application. The remaining £35,000 is already secured as match funding from the Royal Borough of Kingston-upon-Thames. We anticipate, if we were successful with this application, additional funding could be leveraged through sponsorship, trusts and foundations and individual donations. We also anticipate some of our key partners, such as Kingston University, Kingston College and Kingston First, would be able to provide in-kind support to extend the reach and impact of this project.

Please confirm that you have completed the dedicated section in the budget template for your exemplary project (in the Deliverability block).

yes

▲ Confidentiality

[Jump to Additional Documentation \(\)](#)

New block with edits

There is no approved version of this block

Unapproved changes on 25/11/2017 by kathryn woodvine

Should we should treat your proposal as confidential information?

no

Should we should treat your financial information, such as your budget and any business plan, as confidential information?

yes

If there is any other information you have provided that you consider to be confidential information, provide your reasons for this below or in a separate letter. If you are sending us a separate letter, please write 'letter submitted' below

We would prefer that the financial elements of our bid are kept confidential at this stage, both in relation to the commitment of the borough and Kingston University.

Can we can keep you informed of our work?

yes

Can we pass your contact details to organisers of marketing activities, conferences and training events?

yes

▲ Additional Documentation

New block with edits

There is no approved version of this block

Unapproved changes on 29/11/2017 by kathryn woodvine

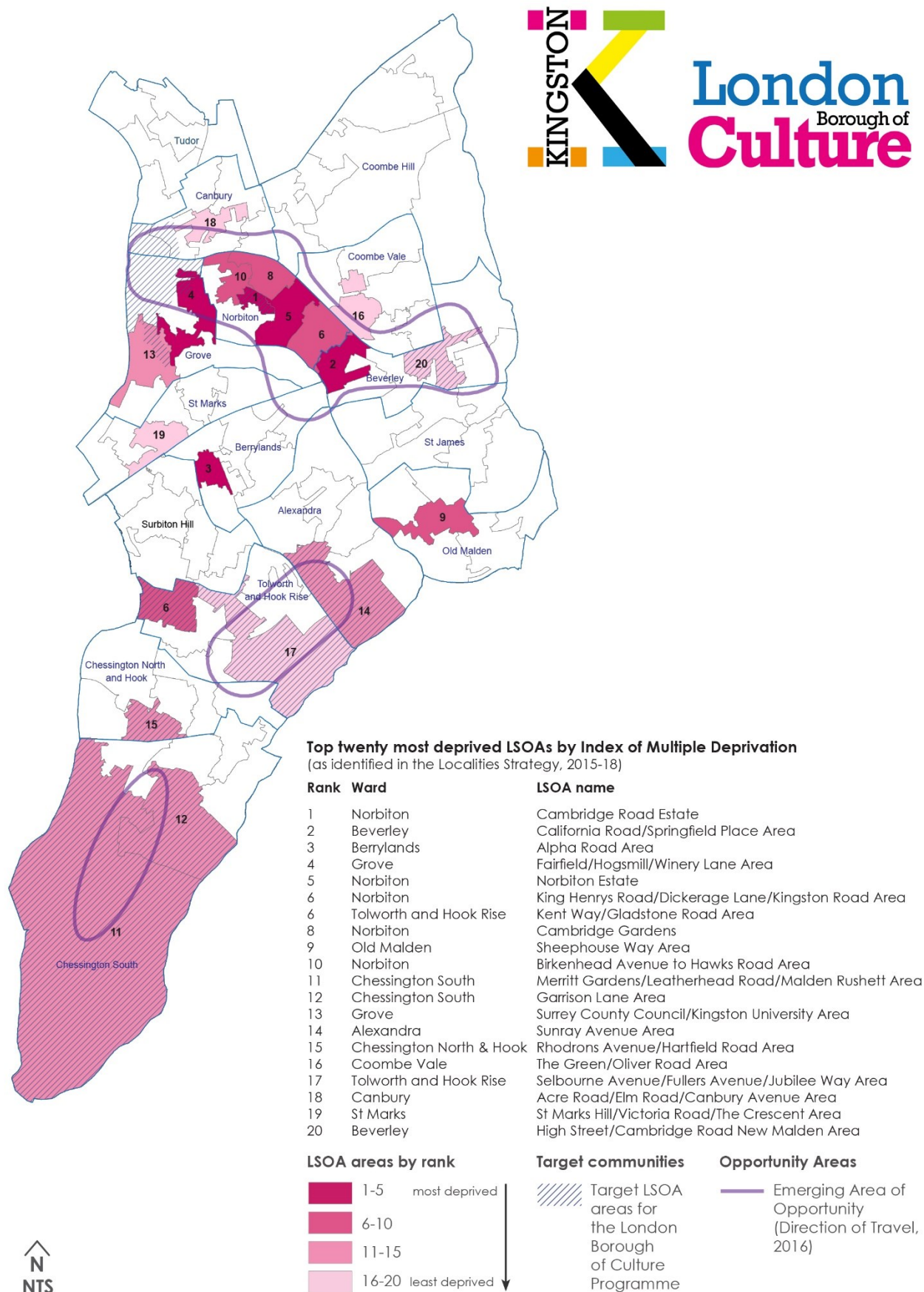
I confirm that I have obtained all the relevant internal approvals required for this project.

yes

About GLA OPS
(<https://www.london.gov.uk/what-we-do/housing-and-land/gla-open-project-system-gla-ops>)

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Royal Borough of Kingston-upon-Thames LBoC Bid – Outcomes and Outputs

Complete the table below.

Please set out the **outputs and outcomes** you expect the proposal to achieve over its lifetime. These should only relate to the London Borough of Culture award and any funding you have levered in already and secured towards this project. Please quantify any outputs.

| Project activity | Outputs | Baseline (where available) | 2019/2020 | 2020/2021 | Total |
|--|---|----------------------------|-----------|-----------|--------|
| <i>Kingston Innovations Strand</i> | | | | | |
| <i>Introduction of meanwhile space</i> | Creation of 5 community meanwhile use spaces | 0 | 5 | | 5 |
| <i>Future Cultural Funding</i> | Creation of a pro-cultural CiL/LIT & investment pipeline | 0 | 1 | | 1 |
| <i>Development of Enabling Framework</i> | Embedding good growth into new Local Plan | 0 | 1 | | 1 |
| <i>Creative Apprenticeships</i> | National Standard for Creative Apprentice-ships established and shared across London, UK and the wider sector | 0 | 1 | | 1 |
| <i>Creative Apprenticeships</i> | Two apprentices employed as part of LBoC; one in a production role and one in a marketing and social media role | 0 | 2 | | 2 |
| <i>Kingston Innovations You Are Now Entering Programme Strand</i> | Programme of creative consultation & participation with community & audiences | 0 | 10,000 | | 10,000 |
| <i>Symposium and networking events for 300 people working the music industry</i> | 300 people including artists, technical staff, producers, promoters and venues offered | 0 | 300 | | 300 |

| | | | | | |
|--|---|--------------------------------|-----------|--|-----------|
| | networking opportunities, skills development and access to information and insight. | | | | |
| <i>Sharing Platform for joining up of space and skills</i> | Borough-wide way of connecting people with spaces and skills to increase cultural activity and engagement | 0 | 1 | | 1 |
| <i>Artist development for emerging musicians</i> | Training and mentoring programme for 20 musicians | 0 | 20 | | 20 |
| <i>Music Training, Licensing & Night-time Economy</i> | 20 people supported via training & development; more music venues supported | 0 | 20 | | 20 |
| | | | | | |
| <i>Made in Kingston Strand</i> | | | | | |
| <i>Kingston Bridge Installation</i> | Audience of 5 million over the year | 0 | 5,000,000 | | 5,000,000 |
| <i>River Installation</i> | Audience of 100,000 over two weeks | 0 | 100,000 | | 100,000 |
| <i>Urban Takeover – Sneakers/Urban Culture Exhibition</i> | 300 Participants, Audience of 50,000 | 10,000 (IYAF Audience figures) | 50,300 | | 50,300 |
| <i>Winter Procession</i> | 5,000 Participants, 60,000 live audience | 0 | 65,000 | | 65,000 |
| <i>Live Music Exemplar Strand</i> | 7 designated music venues are supported in the borough to grow their live music offer | 0 | 7 | | 7 |
| <i>Live Music Exemplar Strand</i> | 30,000 new audience members for live music in the borough as a result of the programme | 0 | 30,000 | | 30,000 |

| <i>Created in Kingston Strand</i> | | | | | |
|--|--|-----------------------------------|---|--|------------------------------|
| <i>Co-creators Community Engagement Programme</i> | 1000 people in 5 community hubs engaged as creators, makers, curators and producers | 0 | 1,000 | | 1,000 |
| <i>Audiences for the Community Engagement Programme</i> | 25,000 members with a higher proportion of Mosaic types – Family Basics & Rental Hubs | 0 | 25,000 | | 25,000 |
| <i>Balletboyz Commission Live Audience</i> | Engaging 4,000 live audience members in a new commission | 1600 (live audience for Ignition) | 4,000 | | 4,000 |
| <i>Balletboyz Commission Broadcast Audience</i> | Reaching 100,000 through a broadcast of the premiere | 0 | 100,000 | | 100,000 |
| <i>Balletboyz & Ignition Dance Development Programme</i> | Audience numbers reached | 3000 | | | 3000 |
| <i>Balletboyz & Ignition Dance Development Programme</i> | Young and emerging talent working with Balletboyz | 100 | | | 100 |
| <i>Total artist days</i> | 300 artists x average of 4 days each | 0 | 1,200 | | 1,200 artist employment days |
| <i>Evaluation and learning shared (led by Beatfrecks)</i> | All learning circulated and shared through a series of live events and online | 0 | 500 shared live, 5000, shared digitally | | 5,500 |
| <i>Telling the Story (PR and Marketing Reach)</i> | Combined audience of 2 million visit, participate, engage online with programme | 0 | 2,000,000 | | 2,000,000 |
| Project activity | Outcomes | | | | |
| <i>More people engaged in culture and understanding the value of culture</i> | As a result of Kingston being LBoC, 9 out of 10 residents in the borough will engage with culture, in line with what has been achieved in Hull as Capital City of Culture. More people will seek out and engage with future culture opportunities as a result of their experiences of Kingston being LBoC. | | | | |
| <i>Opening up access to match spaces & skills & future legacy building</i> | Opening up access to consumption and production spaces in five neighbourhoods, introducing the use of meanwhile space and enabling artists and residents to match space, skills and needs. Leaves a legacy of creative spaces for people to | | | | |

| | |
|---|---|
| | access in future and build on the development of a local arts ecology as well as enabling replication in other parts of the borough. |
| <i>Enabling Framework & Future CiL Funding</i> | Hardwiring growth into culture and culture into growth by embedding good growth policies into the new Local Plan, EGDS & Cultural Strategy. A key outcome will be the development of a pro-cultural CiL/LIT to support future investment in culture and the creative economy. |
| <i>Creative Apprenticeships</i> | A National Standard for Creative Apprentices is established and adopted right across England. |
| <i>Music Venues & Licensing</i> | We will work with Kingstonfirst, Regeneration, Licensing and Growth to ensure the contribution of music to the night-time economy is better understood and articulated. A pro-music approach will be adopted via licensing to widen usage and access to different venues. |
| <i>Visual Arts Commission on Kingston Bridge</i> | People making the journey to Kingston, whether local, national or international visitors, not on the strength of our retail offer but for the opportunity to be inspired by a world class art installation on Kingston Bridge; making Kingston a destination for world class cultural experiences. |
| <i>Urban Takeover - Skate Culture Artist Commission</i> | This commission will bring in new audiences as well as be a catalyst for the cultural sector in Kingston being better joined up to recognise the value, difference and richness of all types of its offer (traditional, community, academic and urban). |
| <i>Balletboyz Commission & Development Programme</i> | This commission, and its international broadcast, will put Kingston on the map as a world leader in dance and a supporter of emerging dance talent. |
| <i>Made in Kingston; Three Pillars of Live Activity</i> | Our programme is predominantly free and outdoors, reaching the widest possible audience and ensuring as many of our residents, workers, students and visitors benefit from, enjoy and are inspired by our journey as LBoC. |
| <i>Live Music Exemplar Strand</i> | Raised profile and perceived value of live music; live music audiences have the same opportunities to be inspired and entertained as theatre goers; music venues are better supported and connected to each other and the wider cultural and economic life of the borough. |
| <i>Created in Kingston Community Engagement Programme</i> | Local people will be inspired to see themselves as creators, makers and innovators and carry on their creativity through existing or new creative groups. People will better understand the value of culture and creativity in all aspects of life and be more likely to speak up and get involved in wider community activity. |
| <i>Improved and empowered borough-wide cultural sector</i> | A strengthened, skilled-up, joined-up and more open cultural sector, working across council departments as well as with businesses, students and communities to ensure everyone has access to high quality cultural experiences and that artists are supported to deliver them. |
| <i>Raised and enhanced profile of Kingston, leading to more visitors.</i> | Repositioned narrative of Kingston as the Home of Creators, Makers and Innovators and a live music friendly borough, meaning increased visitor numbers as a result. |
| <i>Creative Impact & Messaging</i> | More creative SME's and start-ups are supported to find space and operate in the borough. Kingston is repositioned, from a traditional market town, to a borough of creative potential, with two million people across London and the world engaging with the programme. |
| <i>Evaluation and Learning Shared</i> | Sharing of learning, what worked well and what didn't, right across the borough, with other boroughs and national and international partners, ensuring the investment in Kingston benefits all Londoners. |

We will accept baseline estimates at this stage. You should ensure projections are realistic and achievable.

You can add additional rows, as required, up to a maximum of 10 outputs/outcomes.

LBOC Kingston Risk Register

| RISK | IMPACT | LIKELIHOOD | MITIGATION STRATEGY |
|--|---|-------------------|--|
| READINESS TO DELIVER | QUALITY OF PROGRAMME, REPUTATIONAL DAMAGE | LOW | Early activation of project board, creation of delivery plan, early stakeholder engagement |
| INTERNAL CLIENTS & CAPACITY TO DELIVER | POOR MANAGEMENT OF EXTERNAL PROJECT TEAM AND COMMUNICATION | MEDIUM | Prioritisation in Plans and Policies. Creation of multi-disciplinary team, re-allocation of internal resources |
| FAILURE TO SECURE MATCH FUNDING | SCALING DOWN OF PROGRAMME, REDUCTION OF IMPACT & LEGACY | MEDIUM | Early advocacy & relationship building through leadership networks and stakeholder engagement. Early development of sponsorship opportunities and funding bids. Building on existing relationships. |
| RESILIENCE | LACK OF RESOURCES, QUALITY COMPROMISED | MEDIUM | Access to in kind resources via stakeholder/partnership collaboration. |
| FAILURE TO DELIVER AGAINST EXPECTATIONS ON COMMUNITY ENGAGEMENT | POOR COMMUNITY BUY IN, WEAKENED LEGACY | HIGH | Early activation of cultural champions and community facilitators, building 'ladder' of participation. Effective communication, regular feedback and evaluation to inform planning. Accessible and open ways for everyone to engage before, during and after LBoC. |
| EFFECTIVE VISITOR MANAGEMENT & CHILD SAFEGUARDING | POOR VISITOR EXPERIENCE, BREACH OF HEALTH AND SAFETY GUIDELINES, INCREASED RISK TO PARTICIPANTS & AUDIENCES | MEDIUM | Appointment of expert production team. Early planning and sign off from (ASAG) Augmented Special Advisory Group. Enhanced training for stewards and volunteers. |
| ACTS OF GOD/THREAT OF TERRORISM | DISRUPTION OF EVENT, DANGER TO LIFE | MEDIUM | Enhanced planning with Police and Emergency Services, participants, artists and venues. Sharing of intelligence, adherence to safety advice. |
| FAILURE TO DELIVER HIGH QUALITY, AMBITIOUS ARTISTIC PROGRAMME | REPUTATIONAL DAMAGE, FUNDERS, STAKEHOLDERS, ARTISTS, COMMUNITY & AUDIENCES | HIGH | Adherence to commissioning protocols & contract management to ensure quality and value for money. Employment of clear roles/responsibilities between Project Board, Steering Group, Creative Kingston to ensure effective communication, ongoing project evaluation & adjustment, financial and quality control. |

| | | | |
|---|---|--------|---|
| | | | Production and facilitation support for artists to ensure quality and readiness. |
| LITTLE OR NO IMPACT ON SECTOR DEVELOPMENT AND/OR JOINING UP THE CULTURAL OFFER | SECTOR POTENTIAL NOT REALISED. LIMITED SHARING OF SPACES, ASSETS AND SKILLS. VENUES LESS LIKELY TO ENGAGE ARTISTS AND PUT ON CULTURAL OFFERS. SECTOR DECLINES IN VOLUME OF EVENTS AND THEREFORE AUDIENCE REACH. | MEDIUM | Ensure buy-in and clear communications across professional, academic, community and urban cultural scenes. Offers incentives and platforms for users to join up in sharing spaces, assets and skills. Provide networking and mentoring opportunities. |
| ARTIST AND/OR ARTS ORGANISATION PULL OUT | BIG NAMES PULL OUT MEANING FEWER ATTENDEES. | LOW | Ensure all contracted artists are committed to the project and aware of their responsibilities. Work with agencies and management to find artists of equal caliber in the event the artist must pull out through illness. Ensure high-quality relationship management team in place throughout. |
| CULTURE NOT EMBEDDED IN GOOD GROWTH/LIMITED IMPACT OF CULTURE ON PLACE MAKING | CULTURE SIDELINED IN GOOD GROWTH AND NOT PRIORITISED IN PLACE MAKING, MEANING IT IS SQUEEZED OUT OF PLACES AND SPACES, NEGATIVELY IMPACTING QUALITY OF LIFE AND OPPORTUNITIES FOR RESIDENTS. | MEDIUM | Ensure continued cross-departmental and collaborative working. Use the new Local Infrastructure Tariff to benefit the volume of cultural activity right across the borough. Measure impact and share learning of the role of culture in placemaking. |
| STAKEHOLDER MANAGEMENT AND COMMUNICATIONS NOT PRIORITISED | PARTNERS AND FUNDERS BECOME DISENGAGER, NEGATIVELY IMPACTING FUNDRAISING, MARKETING AND LEVELS OF ACTIVITY. | HIGH | Ensure each partner and funder (of scale) has a designated relationship manager and that the level and means of communication are agreed at the very start of the relationship. Be open and honest about any problems encountered as soon as they arise. |
| CHANGE IN ADMINISTRATION | REDUCTION IN SUPPORT & PRIORITISATION OF DELIVERY | LOW | Secure cross party support for LBoC delivery and support of residents via early engagement & invitation to participate and shape the programme. |