OPDC
OLD OAK AND
PARK ROYAL
DEVELOPMENT
CORPORATION

Developing Cultural Principles for Old Oak and Park Royal



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MAYOR OF LONDON

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Preface

1. Culture is as important to London's success as finance and trade.

2. London runs on creativity. Culture accounts for 1 in 6 jobs in the capital. The city's creative industries are worth £34 billion to the economy.

3. Culture means tourism. London's post-Olympic 'bounce' shows no sign of slowing down. Tourists now spend £13bn every year in London – and with over 18 million visitors in 2015, London is now the world's number one tourist destination with 8 out of 10 visitors citing culture as the main reason for their visit.

4. Culture is valued by property owners. Properties in conservation areas sell for 23 per cent more than other houses. Even when other factors are adjusted for - such as location and type of property - there is still a premium of around 9 per cent for houses in conservation areas and they show a greater appreciation in value than those in other areas .

5. Culture is part of the capital's business model. It is what attracts talent to the city and what keeps it here. And it is what builds individual neighbourhoods and people's attachment to them. London is a world city made up of many local neighbourhoods.

6. Culture plays an important part in improving health and wellbeing both of individuals and communities. Participating, contributing or being part of cultural activity actively improves our mental and physical health and wellbeing.

7. In Old Oak and Park Royal, hugely exciting things are happening. By 2026, the UK's largest railway station will open in this part of north-west London - 10 minutes from the West End, 8 minutes from Heathrow, and just thirty eight minutes from Birmingham.

8. With the arrival of Crossrail and HS2, this area with its long history of manufacturing and making, will be more connected than ever before. 250,000 passengers a day will pass through a brand new station the size of Waterloo.

9. Getting the cultural vision right can be transformational. It can turn a place into a destination – from somewhere people once passed through to a place they now want to explore. In this document, we set out key principles we think should underpin our approach. We want communities, arts organisations and businesses to tell us what they think of these principles to help us shape our Cultural Strategy.

10. By agreeing core principles together, we want to shape a Cultural Strategy that will be implemented over the next two decades and attract people to live, work and visit London's newest super hub.

11. Our cultural principles aim to ensure that we value the area's character and history, and that we sustain and support what already makes the area a success.

12. By 2026, Old Oak and Park Royal will be one of the most well connected parts of the capital. We want to make it one of the capital's most exciting cultural destinations.

1. An Assessment of the Effects of Conservation Areas on Value, Historic England, 2012

Image 1
BINARYWaves, LAB[au]. Photo by Roman Mensing



OPDC Foreword

13. Old Oak and Park Royal is an area with a long history of creativity.

14. It is one of the centres of making and manufacturing in London. It has hosted some of the great factories of the twentieth century. Guinness had the largest brewery in the world here. Rolls Royce was the world's most prestigious car manufacturer.

15. Today, the UK's television and film industries depend upon the myriad of firms that make up their supply chain. Park Royal is the engine room of the capital's creative industries.

16. Old Oak and Park Royal is 10 square kilometres of creativity. With the arrival of HS2 and Crossrail, this creative cluster will undergo great changes. Within ten years it will become more connected than at any time in its history.

17. We want to seize this opportunity. The creative industries in London are worth an estimated £34.6 billion, accounting for just under half (47.6 per cent) of the UK total (£72.7 billion). In 2014, there were 795,800 jobs in the creative economy in London, equivalent to 16.3 per cent of total jobs in the capital.

18. Three quarters of Britain's film industry is based in London, and one fifth of the UK's games developers and publishers are located here. Many of the world's best studios and post production houses are based nearby.

19. We will publish a Cultural Strategy that will set a clear direction for developing a new cultural destination in Old Oak and Park Royal. This will be underpinned by the principles set out in this document and the views of local people and businesses.

20. As you will read in more detail below, we want to encourage cultural institutions to move to Old Oak and Park Royal, while retaining the creative businesses we already have. We want to build a creative talent pipeline that runs from primary schools to jobseekers. We want to explore partnerships with Further Education (FE) colleges, Higher Education (HE) institutions and creative talents.

21. We want to attract people to come here and to stay and spend time here. We want to work with artists and cultural organisations to animate the spaces around Old Oak Common station - making it a place people want to stop and visit, as well as travel through.

22. We also want to value what people value. Old Oak and Park Royal has a unique character and history. From protecting pubs to a local naming policy for new sites, we want to make sure local culture remains at the heart of what we do.

23. Finally, we want to become the most pro-cultural planning authority in London. We will adopt clear principles and produce a detailed Cultural Strategy aimed at embedding culture within our planning framework right from the start.

24. From proposals for a brand new conservation area, to workspace for local artists, we will aim to support both the old and the new.

25. This is a time of great change for Old Oak and Park Royal. We also want it to be a time of great creativity.

Our Principles

26. Huge change is coming to Old Oak and Park Royal - new homes, new town centres and other commercial opportunities, new infrastructure including transport, open space and smart technology.

27. We want the Old Oak and Park Royal of the future to sustain the culture, character and heritage of what went before. Our aim is to build on the past as we build for the future.

28. We can't preserve everything in aspic but we can give local people a voice so they can help us shape their neighbourhoods.

29. Our key principle is to be pro-cultural – so that we help maintain a balance of the old and the new.

30. We must build for the future. And we want to bring major cultural institutions to the area. We want to build partnerships with artists, creative businesses, and universities.

31. We will explore the feasibility of turning the area into a cultural destination to attract businesses from the creative industries – from animation and video games to film, television and visual effects.

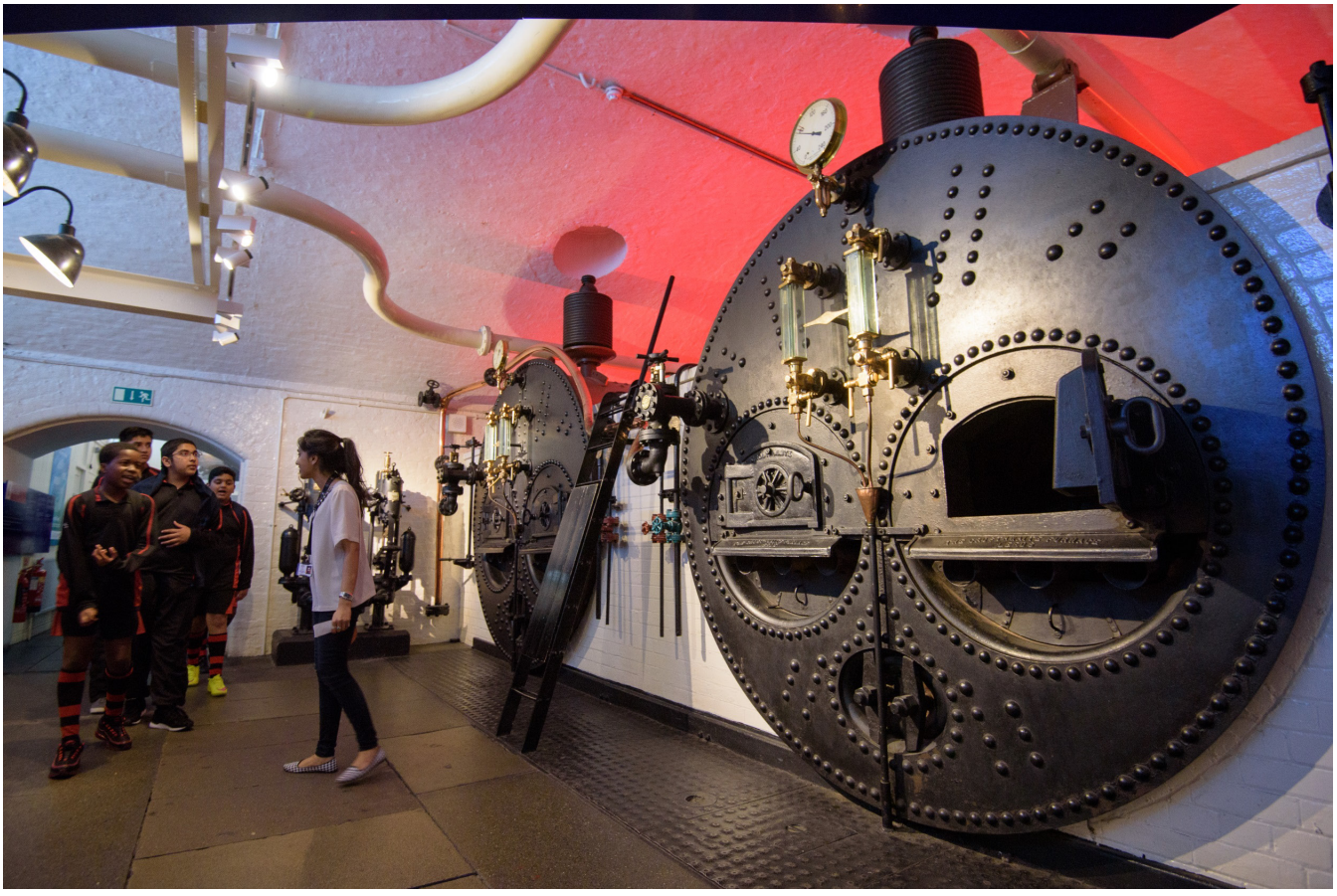


Image 2
London Curriculum Festival 2015,
Ben Broomfield

Part One – Valuing What People Value

Valuing What People Say

32. A time of great change can also be a time of great uncertainty. Our top priority is making sure local people have a voice in shaping our work.

33. We want to know what local people like about the culture, character and heritage of the area - what they want to keep and what they want to change.

34. We want to speak to local residents, workers, businesses and students. We want to speak to individuals and institutions.

35. This year, we will begin turning our vision into a detailed strategy. It is essential that local people feel they have a stake in the changes that will be taking place.

36. Partnership and consultation will underpin everything we do.

Recommendation 1: Partnership and consultation should be our top priority. As we develop our Cultural Strategy, we will ensure consultation is meaningful, that it reaches as many people and communities as possible, and that it includes young people and families.

Valuing Our Places

37. From Camden to Croydon, London is a network of neighbourhoods, each with their own culture and character. Culture helps foster civic pride – it is the glue that binds people to the places that they live and work, helping to deliver social cohesion. Neighbourhoods that are rich in heritage and character shape people's sense of identity and belonging.

38. We want to value what people value about their own area.

39. There is much we are already doing. The Old Oak and Park Royal Opportunity Framework, which was published by the Mayor in November 2015, sets out a series of principles that will go a long way towards ensuring that valued places are embedded in the planning of the Old Oak and Park Royal area.

40. We will aim to ensure that new development celebrates Wormwood Scrubs and the Grand Union Canal.

41. Wormwood Scrubs will continue to be a valuable amenity and ecological space for Londoners and its wildlife, coupled with improved access and sensitive enhancements where appropriate and agreed with Hammersmith and Fulham Council and the Wormwood Scrubs Charitable Trust. The Scrubs should be an amenity space that is more wild than tamed and this will continue to inform future thinking about how the regeneration of land at Old Oak relates to the Scrubs.

42. We will develop a network of streets and amenity spaces that celebrate the Grand Union Canal and that enable quality connections into the surrounding area. Our aim is for the canal to be a diverse, well-used and high-quality space, while recognising the canal's Conservation Area designation and its sensitive and historic character. There are opportunities to explore the role of artists in this process, for example in lighting, signage and the design of new spaces.

43. The new canalside space opposite the retained or remodelled nature reserve will also be a fantastic opportunity for cultural activities and animation. We will look to other successful public squares such as Granary Square at Kings Cross or Windrush Square in Brixton for examples of good practice.

44. Railway and industrial heritage is part of what makes the area so distinctive. From

the Grade II listed Brent Viaduct, to the Victorian Rolls Royce works, Cumberland Park Factory and the Acava Studios on Hythe Road, the area has a rich industrial past.

45. We have already begun to support this built heritage by proposing a Conservation Area along the east of Scrubs Lane (Cumberland Park Factory). We are also working with Historic England on the development of the Local Plan, and in designating and managing new Conservation Areas and a Local List.

46. We will continue to identify important heritage assets that should be protected and that should inform the character and placemaking principles for the area. This will include the commissioning of a Park Royal Heritage Study, which will support the existing Old Oak Outline Historic Area Assessment, produced in 2015 for the Old Oak area.

47. We will also explore the potential for developing a local list of heritage assets that should be protected and/or enhanced.

Recommendation 2: That we recognise existing positive elements of the local context and ensure character, heritage and culture sit at the heart of placemaking.

Valuing Our People

48. There are many ways we can ensure that culture remains local. OPDC's planning policies will be important, and in Part 3 (pages 15-19) we set out our ambitions for being a pro-cultural authority. There are a range of possible measures we will explore, from protections for valued pubs in the area to adopting agent of change principles for cultural venues.

49. In addition to planning, there are other ways we can ensure continuity with the past. We are looking at adopting a cultural naming policy for new buildings and sites so that wherever possible they reflect local character, culture and communities. We will also work with respective local authorities to consider how this approach could also be adopted for street names.

50. More widely, we want to find opportunities to involve local communities, schools, FE/HE students and artists in developing the look and feel of the area. There may be opportunities for artists to work with local people to help us design street furniture and signage.

51. We will look at how spaces can best support culture. From theatres and cinemas to museums and galleries, we want cultural venues in the area to thrive.

52. But we also want to provide for informal culture. In the future, we want to look at opportunities for busking or skateable spots in town centres and other public places. Working with landowners and developers, we could identify and designate new 'street art walls' in the area, spaces where local and international artists could practice legally, raising the quality of street art and potentially reducing unwanted graffiti.

Recommendation 3: That a key principle underpinning our cultural strategy should be to value what people value.

Recommendation 4: That the cultural strategy should provide for both formal and informal culture.

2. Formal culture generally refers to more formalised cultural activities e.g. visiting a museum or cinema. Informal culture is less structured and includes activities such as skateboarding, busking, street art or visiting a pub or nightclub.

Case Study: Markfield Park

Markfield Park in South Tottenham is a Green Flag-winning park situated by the towpath of the River Lea. The park is owned and managed by Haringey Council and originally opened in 1938. It lies within the Lea Valley Regional Park.

The park includes football pitches and green space; Markfield Beam Engine and Museum; a BMX area and skate park; a children's playground; a café; rose garden; Bowls Club; community garden; picnic area and graffiti walls.

The park is a fantastic example of how many different members of the same community can share a single space. From skaters and BMXers to families to beam engine enthusiasts, Markfield Park caters to people from a wide variety of ages and backgrounds.

The Markfield Project is also based in the park - a community centre based in the park that promotes rights, independence, choice and inclusion for disabled people and their families.



Photos of Wormwood Scrubs

Valuing Our Communities

53. There are many different communities in Old Oak and Park Royal. Cultural policymaking needs to be flexible if it is to engage effectively with such diversity.

54. Across the capital, London's many communities find ways to remember and celebrate who they are.

55. Many communities achieve this through physical spaces. Cultural venues like the Jewish Museum in Camden or the Black Cultural Archives in Brixton give people the opportunity to come together in a physical space, remember the past and educate others.

56. Other communities have established festivals as a way of celebrating their distinctive cultures. From the Notting Hill Carnival to Mela to Pride, festivals allow different communities to learn more about each other.

57. But at a local level, the cultures and characters of different communities develop over time in a myriad of ways – from places of worship to places to eat. Cultural policymaking needs to be sensitive and inclusive. It needs to acknowledge difference and support a rich and diverse cultural ecology, where local and community assets are valued.

58. We will ensure we talk to Old Oak and Park Royal's many different communities and work with them to support and sustain distinctive cultures.

Recommendation 5: That we ensure the important role of different communities is reflected in the Cultural Strategy and that we put in place robust mechanisms for effectively talking to different communities.

Valuing local talent

59. The cultural and creative industries are responsible for 1 in 6 jobs in the capital. Almost 50,000 new creative workers are likely to emerge in London during the period 2012 – 2022.

60. At the same time, a quarter of businesses in the creative industries in the UK have experienced difficulties recruiting staff. Over 43% of all skills shortages in the creative industries are in areas related to Associate Professional and Technical Occupations. These are jobs such as sound engineers, lighting technicians, costume and wardrobe professionals.

61. The Park Royal Atlas published in 2014 demonstrated how crucial the area was to the creative industries. In 2014, Park Royal businesses provided London with 240,000 bouquets of flowers, 300,000 rolls of sushi, 3,000 recording sessions and supplied 24,000 books to university libraries. In addition, the University of the Arts and Imperial College have campuses in the area.

62. We want to support creative skills and talent. Our ambition is to build a creative talent pipeline running from primary schools through to first and second jobseekers.

63. We want to explore how we can work with initiatives like The London Curriculum and The London Music Pledge. We will work with a range of partners from local authorities, education providers, the Mayor's Music Fund and the Greater London Authority to embed culture within education.

64. We want to work with local creative businesses to understand skills gaps in the area and how we can help fill them. We want to build partnerships with Creative Skillset and CC Skills to look at creative apprenticeships and other initiatives such as industry-focused training that could work in the area.

65. We want to develop an Apprenticeship and Internship programme to provide work experience opportunities to local people.

66. Finally, we want to explore with universities for example Imperial and University of the Arts whether there are ways of keeping more creative graduates living and working in the area.

Recommendation 6: That the cultural strategy explores ways of developing a creative talent pipeline for Old Oak and Park Royal.

Recommendation 7: That we ensure culture is embedded within our Apprenticeship and Internship programme.



Photos of Old Manor Park Library Creative workspaces

Case study – London Music Pledge and Digital Skills Roadshow

London Music Pledge

The Mayor of London's Music Fund and City Hall are investing £1.8m in students and teachers across London. The Mayor has also made five pledges aimed at ensuring every schoolchild has access to high quality music teaching:

- **Specialist advice for headteachers from professional musicians and other experienced headteachers.**
- **Free world class Continued Professional Development for Key Stage 3 Music teachers.**
- **Research into the best way to provide jargon-free advice for parents.**
- **Instrumental scholarships to talented Key Stage 2 and 3 musicians through the Mayor's Music Fund.**
- **Celebrate schools and musicians through the London Music Awards.**

The five pledges aim to ensure that all children from the ages of 5 to 14, not only those who can pay for tuition, have the opportunity to play instruments, compose and listen to music in school.

Digital Skills Roadshow

The Digital Skills Roadshow is a project to support young jobseekers and train 18-24 year old Jobcentre Plus caseworkers to improve opportunities in the tech sector. Funded by the Mayor of London and the London Enterprise Panel, the Roadshow will introduce 50 tech companies to 1,000 jobseekers from five boroughs during 2016.
The Roadshow will also train 100 Job Centre Plus caseworkers and Business Managers at each roadshow event to become 'digital ambassadors' within their job centres.

As a result of the programme, 250 job and apprenticeship opportunities will be offered to young people who might not otherwise have considered digital careers as being open to them. The programme will also educate Job Centre Plus caseworkers about the tech sector and its skill requirements.

The Roadshow will leave a legacy of better links between Job Centre Plus caseworkers and tech companies. It will create a new jobs pipeline between tech companies and job centres in five boroughs, ultimately increasing the diversity of the workforce in the creative industries.



Mayor's Music Fund, Roger Bool

Valuing Change

67. As Old Oak and Park Royal begins to change, we want to make it as easy as possible for communities to talk to us. Our Cultural Strategy is unlikely to be a static document. Given the extent of the changes to the local area, it will need to be refreshed periodically.

68. We want to have an ongoing dialogue with local communities about the culture, character and heritage of the area.

69. We will explore how this could work in practice. There are clear mechanisms in place within local authorities for people to make complaints but few formal routes for people to say what they like about their area. We want people to tell us if they like their local skate spot or busker or piece of street art.

70. We want to know what people like about the character of their neighbourhoods. We want local people to talk to us at every stage of development, not just at the beginning.

71. And in particular, we are keen that young people are able to tell us what they like about their neighbourhood, what they want to keep, and what they would like to change.

72. We want to encourage conversation as well as consultation.

Recommendation 8: That we explore practical ongoing mechanisms for communities to tell us about the culture, character and heritage of their neighbourhoods.



Garden of Light by TILT, Leicester Square, part of Lumiere London

Part Two: Bringing In the Creatives

73. London's creative industries are worth £35 billion. The creative sector is highly productive – as an average 25% more than the London economy as a whole.

74. There are sound economic and cultural reasons for bringing creative individuals and businesses to the area. Creative businesses will attract new skills, talent and jobs to Old Oak and Park Royal.

75. Major regeneration projects like Kings Cross or the Olympic Park demonstrate the value of encouraging creative businesses and institutions. The CEO of Google has cited proximity to Central Saint Martins as a key factor for moving Google's headquarters to Kings Cross. The effect can be cumulative with talent acting as a magnet for more talent.

76. Our ambition is to do something similar at Old Oak and Park Royal. We want to attract major cultural venues to move or relocate to the area. With an offer that includes unprecedented transport infrastructure, we want to encourage 'anchor' tenants to the area.

77. At the same time, the capital is set to lose 3,500 artist studios in the next five years. This equates to a loss of third of the capital's creative workspace.

78. We want to explore options for retaining local artistic and creative businesses wherever possible. The Local Plan identifies the need to provide for affordable workspace.

79. Other developments in the capital may help us identify workable options for Old Oak Park Royal. The Matchmakers Wharf development in Hackney, for example, is a good example of a mixed-use development that has provided affordable workspace for local artistic businesses.

80. We will look at developments from across London and develop workable options for attracting and retaining creative businesses in the area. We also want to explore the feasibility of embedding creative workspace within our wider incubator strategy and creative entrepreneurships strategy.

Recommendation 9: That we encourage 'anchor' tenants and cultural institutions to locate in the area, and explore options for attracting and retaining creative businesses and affordable workspace.

Case studies - Matchmakers Wharf and Olympic Park

Matchmakers Wharf

Matchmakers Wharf is an award winning mixed-use development on the site of the former Lesney Matchbox Toys Factory. The development comprises 209 residential units (40 per cent affordable).

The site is close to Hackney Wick, an area that has traditionally offered artists studio space at affordable rents. In recent years, the long term future of many buildings has become uncertain as the area has redeveloped.

Under a Section 106 agreement, the development contains 49 purpose-built affordable artist's studios at lower than market rents on a 999 year lease. The studios are located over six floors and range in size from 220 to 560 sq ft.

The studios were built to design specifications developed by Acme Studios and were allocated in 2012, with priority given to artists resident in Hackney.

Olympic Park

A key legacy of the 2012 Olympic and Paralympic Games has been to support creativity in East London, providing opportunities for artists and inspiring future generations.

The most visible part of this vision is to establish the Queen Elizabeth Olympic Park as a creative destination. Artists, performers and other creative professionals will be recognised and enabled as key players in the future regeneration of the area.

The London Legacy Development Corporation aims to attract funders and other commercial partners to invest significantly in arts and cultural programmes and initiatives.

So far, University College London, University of the Arts London, the Smithsonian and the Victoria and Albert Museum have announced plans for an 'Olympicopolis' project, a higher education and cultural district on the Park, destined to create ten thousand jobs and boost the UK economy by billions of pounds. Sadlers Wells have also announced plans for a brand new mid-scale venue in the new district.

Random Dance, a world-class dance company, plans to establish Random Spaces, a professional creative working space that will work with communities in and around the Queen Elizabeth Olympic Park and east London.



Matchmakers Wharf from the River Lea, Morley von Sternberg

Being at the cutting edge

81. The cultural sector rarely stands still. From fitness trackers to Apple Watches, wearable technology is a good example of how the fashion industry has been quick to embrace innovation. In London, designers like Mary Katranzou have pioneered the creative possibilities of digital printing.

82. The capital is at the forefront of innovation in film, animation and video games. The Imaginarium Studios in Ealing are now Europe's leading Performance Capture studio and production company. Co-founded by Andy Serkis, the studios are at the cutting edge of visual effects, with performance capture integral to the success of top grossing films like The Lord of The Rings and King Kong.

83. The way cultural organisations engage with audiences is itself changing. The last decade has seen the emergence of immersive theatre, art and performance, from Punchdrunk to Secret Cinema to Dismaland. The rise of escape rooms and the return of The Crystal Maze demonstrate the appetite amongst audiences to not only watch a cultural activity, but participate in it. Social media is changing the way people relate to culture. Cultural organisations now factor in the 'Instagram moment' and develop youtube channels to excite and engage their audiences.

84. We want Old Oak and Park Royal to showcase new types of culture and help to diversify London's cultural base. From the design of our public realm to the way audiences engage with culture in the local area, we want to make sure we are at the cutting edge.

Recommendation 10: We will draw on the expertise of creative partners, businesses and universities to explore putting innovation at the heart of our Cultural Strategy.

Case Study

Punchdrunk is a British theatre company founded in 2000. They are the pioneers of immersive theatre, where the audience are free to choose what to watch and where to go. Performance sites have ranged from stately home gardens to the tunnels beneath Waterloo station. Audiences at a Punchdrunk production have the choice to follow the performers and themes or explore the world of the performance.

The Drowned Man: A Hollywood Fable ran during 2013. It was Punchdrunk's largest theatrical installation, covering 140,000 sq ft and with a cast of nearly 40.

The theatre company transformed an old sorting office next to Paddington station into a film studio complete with dressing rooms and even a nightclub. The production was extremely successful with audiences and reviewers.

Diversifying The Offer

85. The Local Plan aims to support existing and future growth sectors.

86. GLA projections show that across London, the arts, entertainment, leisure, sports and recreation sectors are anticipated to see growth over the next 30 years.

87. London is a capital of content. The capital houses three quarters of the UK's film industry and one fifth of the country's video games sector. London is one of the design capitals of the world, and one of the 'Big Four' fashion capitals.

88. In line with the London Plan and our emerging Local Plan, we want to look at ways Old Oak and Park Royal can become a creative quarter. We will explore the op-

portunity to develop a flagship workspace cluster that, amongst others, could help meet the needs of creative businesses from the screen and visual industries.

89. We will work with creative sector organisations like British Fashion Council, Film London and UK Interactive Entertainment Association to understand the requirements of creative sectors and explore whether we can incentivise them to come to the area.

Recommendation 11: We will explore the feasibility of creating a new creative quarter with a focus on the screen and visual arts industries.

Old Oak Station: a cultural interchange

90. London has a tradition of grandly designed stations from the Victoria era. Despite adaptation to take increased capacity and facilitate new technology, each retains its own unique character.

91. The new Old Oak Common station will have to accommodate approximately 250,000 passengers per day. It will be one of the UK's biggest in terms of passenger flows. As a gateway to Old Oak, London and the UK, it will also shape many visitors' first impressions.

92. We want to rival the finest stations in the world. We want the new station to incorporate the highest architectural standards. And we want to integrate culture into and around the station. As we have seen at Kings Cross St Pancras, an integrated cultural plan can help deliver a world class station that becomes a destination in its own right.

Recommendation 12: That our Cultural Vision and Strategy provides for an integrated cultural plan for Old Oak Common station.



Punchdrunk, The Drowned Man, 2013

Case Study – Kings Cross St Pancras

The redeveloped Kings Cross and St Pancras stations are an example of how effectively culture can be integrated into and around station concourses.

Opened in advance of the 2012 Olympic and Paralympic Games, Kings Cross station includes the spectacular semi-circular vaulted concourse designed by British architects John McAslan + Partners.

One of Europe's longest lightwalls forms the centrepiece of a 90m tunnel linking St Pancras International and King's Cross St Pancras Underground stations. The lights create a beautiful moving light show, and the lightwall has hosted dedicated light artworks.

Culture is integrated into outdoor public spaces. "The Birdcage" is a focal point of
Battle Bridge Place - Jacque Rival's artwork IFO (Identified Flying Object) which lights up at night.

Culture is also woven into the fabric of the main concourse building in innovative ways. The station plays a key role in the Harry Potter series; accordingly, the building has its own Platform 9 ¾ (and Harry Potter shop) which is hugely popular with visitors.

The station hosts the award-winning production of The Railway Children. The production is set in a brand new, purpose-built venue. It features a stage built around a real train track and a 60-tonne vintage locomotive that steams into the theatre.

The streets and squares around the stations also regularly play host to art installations, concerts, theatre, film and dance performances.



Kings Cross Station

Part Three: Planning for Culture

93. Our ambition is to become the most pro-cultural authority in London. The GLA's A-Z of Planning and Culture demonstrates the many ways planning can help to support and sustain culture.

94. Policy 4.6 of the London Plan sets out the Mayor's objective to support and enhance cultural activities and venues across London. It provides a strategic framework for boroughs preparing planning policies relating to cultural venues.

95. Amongst other things, the London Plan requires authorities to:

- Enhance and protect creative work and performance spaces and related facilities in particular in areas of defined need;
- Designate and develop cultural quarters to accommodate new arts, cultural and leisure activities;
- Promote and develop existing and new cultural attractions;
- Provide arts and cultural facilities in major mixed use development.

96. We will embed culture within our Local Plan. Our Plan will set out a number of ways we will support and sustain culture – many of these are set out in the sections below.

Recommendation 13: That our Local Plan highlights the importance of culture to the area.

Recommendation 14: That our Local Plan reflects, and provides for, the full range of heritage assets and cultural infrastructure. This will include venues such as theatres and cinemas, as well as informal culture like skate parks, pubs and buildings and spaces that support creative activities, and the day and night time economies such as restaurants and night clubs.

Recommendation 15: That the Local Plan requires schemes providing over 2,500sqm of town centre use floorspace submit a Cultural Action Plan that sets out how their scheme will contribute to the cultural offer in Old Oak and Park Royal.



Artwork on Regents Canal by Yuko Shiraishi, Chris Dorley-Brown

Protection for Pubs

97. As indicated in the Mayor of London's An A-Z of Planning and Culture, the current London Plan includes measures to help local authorities protect valued pubs from being lost, where it is possible to do so.

98. This is the first time that the important role of London's pubs has been recognised in the London Plan.

99. It follows a City Hall report that stated that 900 pubs closed in the capital from 2003 to 2012.

100. Local authorities are encouraged to 'maintain, manage and enhance' them. The Plan also supports councils in preventing the loss of pubs, if it can be demonstrated that they are a 'community asset'.

Recommendation 16: We will ensure that appropriate protections for valued pubs are provided for in the Local Plan.

Delivering Like for Like

101. As the Local Plan indicates, redevelopment is likely to displace existing employment uses.

102. New development proposals should explore the opportunity to reprovide this workspace. Applicants will be asked to consider the potential to relocate businesses.

103. Cultural venues can often be particularly fragile. London has 103 fewer nightclubs and live music venues than it did in 2007, a decline of almost a third.

104. Due to the particular fragility of cultural venues in the capital, we will explore the feasibility of delivering a 'like for like' principle in the case of any cultural venue displaced by development.

105. This should include an assessment of affordability, size, quality and location. We would try to ensure that cultural uses are kept, wherever possible, in the local area.

106. The search area for relocations would also need to consider the specific operational and catchment needs of the business.

107. The OPDC and the GLA would work with applicants and landowners to support the relocation of cultural businesses to alternative sites.

Recommendation 17: Due to the particular fragility of cultural venues in the capital, we will explore the feasibility of delivering a 'like for like' principle in the case of cultural uses displaced by development.

Early Activation

108. Cultural activities can inform all stages of development.

109. Early Activation can turn empty spaces and places into new opportunities for local people and businesses.

110. Buildings and land can be turned into a range of cultural uses until such a time that they can be brought back into commercial use.

111. Land owners, developers and local authorities are increasingly looking to early activation to transform neglected spaces and engage with local communities. London has many examples of artists and cultural organisations working with developers and building owners to animate spaces across the city.

112. The Meanwhile Foundation is a good example of how successful this approach

can be. The Foundation is a collaboration between Brent Council and Locality, the largest network of charities and social enterprises in the UK. The charity has been set up to make it easier for organisations to access empty space in their neighbourhoods.

113. Croydon Local Authority has produced a Meanwhile Use Toolkit which aims to encourage and enable activation of Croydon's underutilised spaces with enterprising new uses. The toolkit gives a range of advice, from finding partners and funding to getting started.

Recommendation 18: We will work with developers to encourage meanwhile uses and provide best practice case studies as part of the Cultural Strategy.

Case Study: The Old Vinyl Factory and Global Street Art

The Old Vinyl Factory

The Old Vinyl Factory in Hayes was originally owned by the Gramophone and Typewriter Company. Throughout the first half of the twentieth century, EMI had a plant here, the home for His Master's Voice. At the height of its operations in the 1960s, 22,000 people worked on the 150-acre site which became the centre of the world's vinyl production.

The £250m redevelopment is a complex, mixed-use masterplan that will



Old Vinyl Factory, Cathedral Group

create a new business, retail and residential quarter for Hayes.

An Early Activation scheme has been informed by the site's rich industrial and innovation heritage. From the outset, a cultural programme has been developed to activate the site with a range of exhibitions and performances, including:

- **Live acoustic sessions with young musical talent**
- **Exhibitions about the history of the site**
- **A shared, creative space for meetings and events designed by artist Morag Myerscough**
- **Contemporary, classical and digital music lessons for local communities.**

The site has also generated income through allowing location shoots, including Thor: The Dark World. The ability to generate income was a factor in allowing the developer to continue to activate the site

Case Study

Global Street Art

Since 2012, Global Street Art work with building contractors to turn hoardings into canvases, bringing in local, national and international artists. Global Street Art has transformed 1,000 hoardings into art spaces working with artists from over 100 countries.

Transforming hoardings into art galleries can benefit developers by reducing nuisance 'tagging' and improving the appearance of the building site.

Projects can also improve relations with the local community and even help sites gain points in the Considerate Constructors Scheme.

Demand for spaces among artists is very high. Across London, hoardings are increasingly providing legal spaces for street muralists from around the world to practice their art.



Pleghm, organised by Lee Bofkin / Global Street Art

Part Three: Planning for Culture

Adopting Agent of Change

114. As London's population continues to grow, more and more new developments are being built next to established cultural venues.

115. It is important to ensure that new developments do not squeeze out cultural venues that make noise. This means finding ways to future-proof cultural venues against neighbour complaints, licensing restrictions or the threat of closure.

116. Under agent of change principles, if a cultural venue is in place before a residential development, the development – as the agent of change – is responsible for taking action to safeguard against complaints. This can include paying for soundproofing.

117. In the case of the Ministry of Sound nightclub in Lambeth, this included signing a deed of easement of noise. Under the terms of the easement, new residents who move into the building must be made aware of the nearby venue and agree not to complain about agreed levels of noise resulting from it.

Recommendation 19: That agent of change principles are adopted in the Local Plan.

Next Steps

118. This Cultural principles document will be consulted on alongside the Local Plan. We value your views and input into this document.

119. This cultural principles document will then be used to inform the development of a Cultural Strategy, which will further develop the recommendations and set out how the principles will be delivered.

120. OPDC will hold a series of workshops with local residents, businesses and industry experts to help to inform and shape this.



London Curriculum Festival 2015, Ben Broomfield

OPDC
OLD OAK AND
PARK ROYAL
DEVELOPMENT
CORPORATION

"We are only as good as our last creative idea. If we want to be a country of innovators we need to be constantly creative. To become creative, innovative and imaginative, we need to expose ourselves to new ideas. A vibrant arts and culture community is the easiest way to make this happen...We have to stop thinking about arts and culture as simply nice to have. They are just as important as well-maintained roads and bridges…Arts and culture are infrastructure for the mind."

Ian Livingstone CBE, author and entrepreneur, founder of Games Workshop

MAYOR OF LONDON