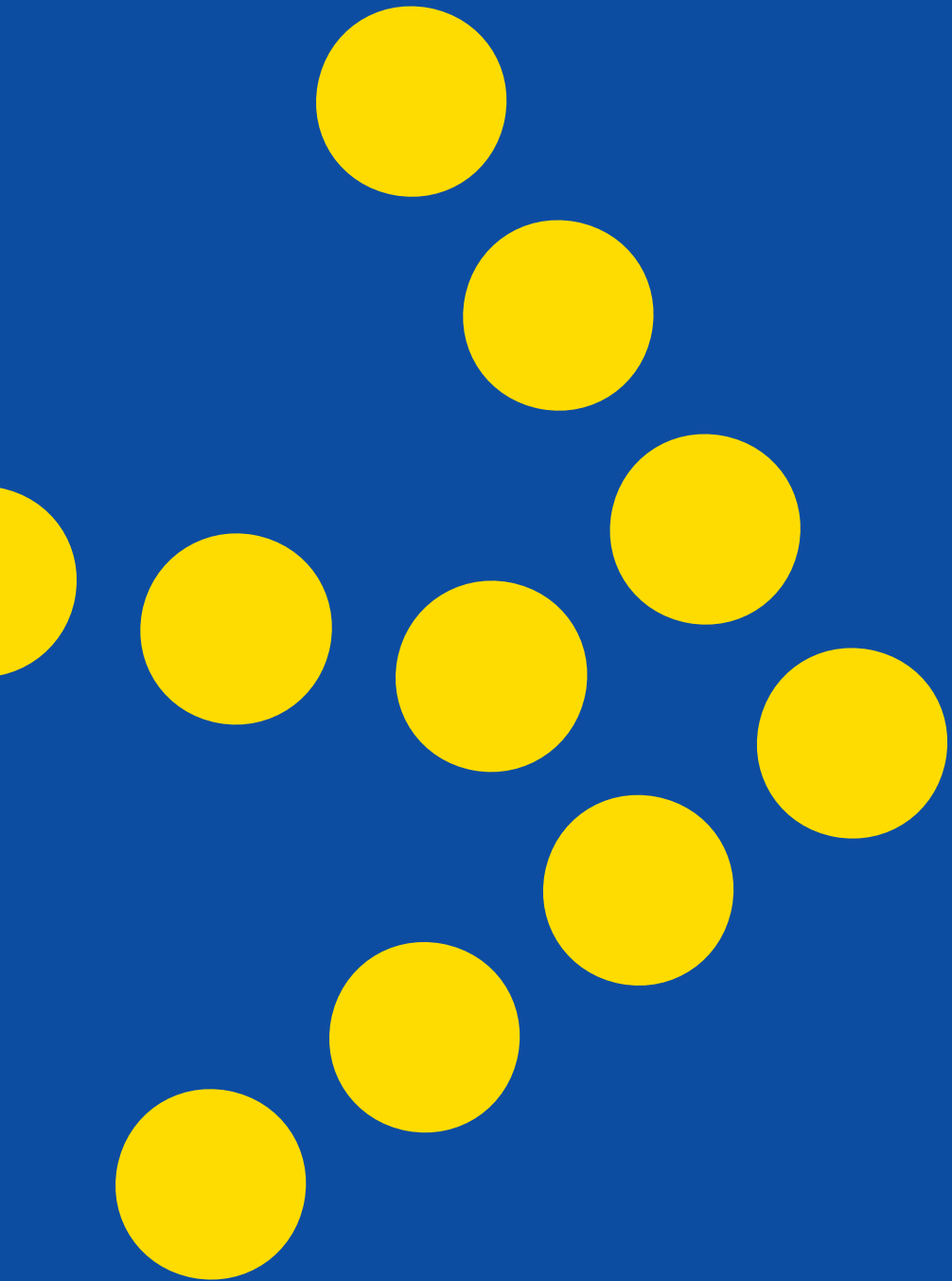


Impact Study
2011 – 12

**Peckham
Space**





Sonia Boyce's Network, Launch,
September 2011.

Foreword

Chris Wainwright

Pro Vice-Chancellor of University of the Arts
London and Head of Camberwell College of Arts,
Chelsea College of Art and Design and Wimbledon
College of Art.

Peckham Space continues to be a key Camberwell College project providing a dynamic forum for bringing together College staff and students, artists and members of the local community. As such, it acts as an essential bridge between the College and Southwark Council's borough-wide arts strategy. This year Peckham Space has produced an outstanding permanent public art commission, the Peckham Peace Wall by Garudio Studiage, in partnership with the Council's Greener Cleaner Safer fund.

Beyond the delivery of its excellent curated exhibitions programme Peckham Space also runs an internship programme which provides four paid professional development opportunities per year for graduates from Camberwell College of Arts, Chelsea College of Art and Design and Wimbledon College of Art. The six month placements give our graduates valuable curatorial and gallery administration experience and many go on to work for major national and local art institutions such as CGP London, Tate Modern, Camden Arts Centre, the British Museum and The Pump House Gallery.

It is important that we continue to monitor our work and I'm pleased to report that once again Peckham Space is achieving measurable impact with our key audiences both locally and nationally. This Impact Study provides useful recommendations for how we can meet the challenges of the coming year.

Dedication to providing opportunities to engage in creative experiences for the people and our students who live, work and study in and around Peckham continues to be at the heart of Peckham Space's work. As we enter the third year of operations these values will remain key to our aims of extending reach and capitalising on our achievements so far.



Launch of Barby Asante's South London Black Music Archive, January 2012.

Introduction

Emily Druiff

Director, Peckham Space, Camberwell College of Arts,
University of the Arts London (UAL)

Now that Peckham Space has been open for two years it's a good point to take a reflective look at our programme to date. During this time we have gained a more in-depth knowledge of the complexities of commissioning projects that engage with the public realm and, more specifically, with the multicultural, urban context in which we are located. With this increased understanding it is possible to review how effective our curatorial strategies for engaging local and international audiences have been.

We are glad to report that in our second year there has been an increase in visitors from Southwark and SE15 as well as an increase in return visits. It is our opinion that this is a result of better team working as well as the artistic methodologies we have employed in our commissioned and off-site projects. The swell in student attendance is an important development for us, reflecting the work we are doing to integrate our artistic programme into student experience across UAL. Our work in partnership with major cultural organisations including Tate Modern demonstrates a growing interest in the field of social practice that we are keen to relate back to students to encourage an increased understanding of this field of practice.

We are passionate about supporting artists that want to proactively engage with the public realm through their work and we are excited about finding new and different approaches to that aim. It has been a privilege to work with our three commissioned artists over the last year. The first of these was Sonia Boyce who produced *Network*, a film installation which explored the popularity of social media for young people to maintain their relationships with friends and family. The artist worked with Southwark Council's Visual And Performing Arts (VAPA) Young Women's Group to chart the nature of these relationships. Following on from this, Barby Asante produced *The South London Black Music Archive*, an exhibition that investigated personal relationships with moments in black music history by transforming the gallery into an 'open archive' that welcomed contributions from the public. The founding item of this archive was a limited edition vinyl produced

with young people from the Leaders of Tomorrow (LOT) mentoring programme, supported by Tate Modern's Community and Regeneration Partnerships. The summer commission saw us working with Gayle Chong Kwan to realise *Double Vision*, an exhibition of a new work that addressed themes of memory and myth in relation to food and the senses. Kwan worked closely with students from Harris Academy Peckham to develop this fantastical, three-dimensional mythical landscape that included audio of recipes from the locale and other countries. Extensive documentation of these projects can be found on our website: <http://www.peckhamspace.com/whats-on/exhibitions>

Over the coming year we look forward to supporting more artists to delivery new art works in the field of social practice and connecting this to student learning at UAL.



Copies of 'Legacy Tunes' at the launch
of South London Black Music Archive,
January 2012.

Peckham Space Impact Report for Year Two July 2011–June 2012

Tony Buckley & Brigid Howarth

1.0 Executive Summary

1.1 Building and Sharing Achievements through Partnership

This report is the second Impact Study of the Peckham Space programme and underlines some of the main issues arising during the period July 2011 to June 2012. This study also explores the benefits and tensions of the partnership model utilised by Peckham Space through its commissioning activity.

The motivation behind the initiation of Peckham Space was to deliver a series of high quality arts commissions with the aim of increasing access to and the participation of individuals and groups not traditionally associated with this aspect of creative activity.

The context for the twelve months' period of the report is one of a continually changing environment demonstrating the impact of a weak economy on public services and on both private and public funding for the arts. This applies equally to Peckham Space, the University of the Arts London and the stakeholders and partners with which the space has worked.

The year has also seen a series of positive developments in a number of areas. These include a more sophisticated, deeper relationship and mutual understanding with community and statutory partners, continued emphasis on working with young people and a tighter focus on income and expenditure. The programme is at a tipping point in being able to move into a recognised and positive position in the cultural landscape of the UK. This could lead to international opportunities and partnerships. As with the report in the previous year, Peckham Space continues to be a cultural and creative signpost for Peckham.

Inevitably, such progress also brings issues and tensions that need to be addressed. However, awareness of these, and a flexible approach to risk mitigation, leads to optimism for the future. As with the previous year, there is strong support for Peckham Space from all interviewees.

1.2 Outputs, July 2011–June 2012

This section presents the key statistics that were gathered during this reporting period.

a) Quarterly Surveys

Four quarterly surveys were provided to support the findings of this report. The full set of statistics is available from Peckham Space but the summary on the following pages highlights the key outputs. A comparison has been drawn with last year for each statistic where possible.

7,373 people visited Peckham Space. Compared to year 1 this represents a **19%** decrease in visitors. The average number of visitors per month was **614** people – **137** people per week.

61 events took place with **3,481** attendees. Compared to year 1 there was a significant increase in the number of events – **45%** – and attendances at these demonstrates a **12%** increase on year 1.

13 workshops with Community Partners took place with **106** participants. Compared to year 1 there were fewer workshops for community partners but an increase of **39%** in the level of attendance at these workshops.

Of these attendees, **63%** were male and **37%** female, **85%** were Black, Asian & Minority Ethnic (BAME), **15%** White British or White Other. This represents a **14%** increase in the number of BAME participants in the Community Partner programme compared to year 1. There was a 43% increase in the number of **under – 25s** engaging in the Community Partner programme compared to year 1 (in year 2 **100%** of participants were under 16 years old).

479,999 visits were made to the website. Compared to year 1 this demonstrates a **47%** increase in traffic.

The value of editorial coverage based on advertising costs was **£31,564**. This demonstrates a **72%** decrease in the value of media coverage compared to year 1.

17.8 million approximate readership/viewers/listeners for this media coverage. This demonstrates a **35%** decrease in media audience compared to year 1.

329 signups to the mailing list by people visiting the Space or the website. Mailing list signups cannot be compared to last year as they have been measured differently but they may indicate a reduction in sign ups compared to year 1.

Audience figures in year 2 reflect that the organisation has moved beyond the launch phase. This raises the key point that capacity should be focused on audience development in year 3, to ensure that erosion of audiences does not affect the ability of the programme to deliver its aims..

There are recommendations for this in the full impact report. The success of Peckham Peace Wall in August 2012, which falls beyond the timescale of this report, played an important part in attracting 1,677 visitors in July/August 2012 (an average of 838 visitors per month), showing a significant increase.

With regard to media coverage, there has been a clear rationale in year 2 of securing coverage in the arts press. These lower figures reflect this strategic decision to build critical commentary on Peckham Space through an increase in reviews. As such this rationale for the placement of coverage about the programme is reaping other benefits such as building the profile of the programme within UAL and nationally. In July and August 2012, outside of the time remit of this report, there was a media audience of 10.9 million valued at £28,000 based on the interest in the Peckham Peace Wall.

b) Audience surveys

Four audience surveys took place at varying times of the year (April, May, December and June) on different days of the week. The full set of results is available on request. These are samples and should not be read as a full and accurate reflection of the complete profile of visitors.

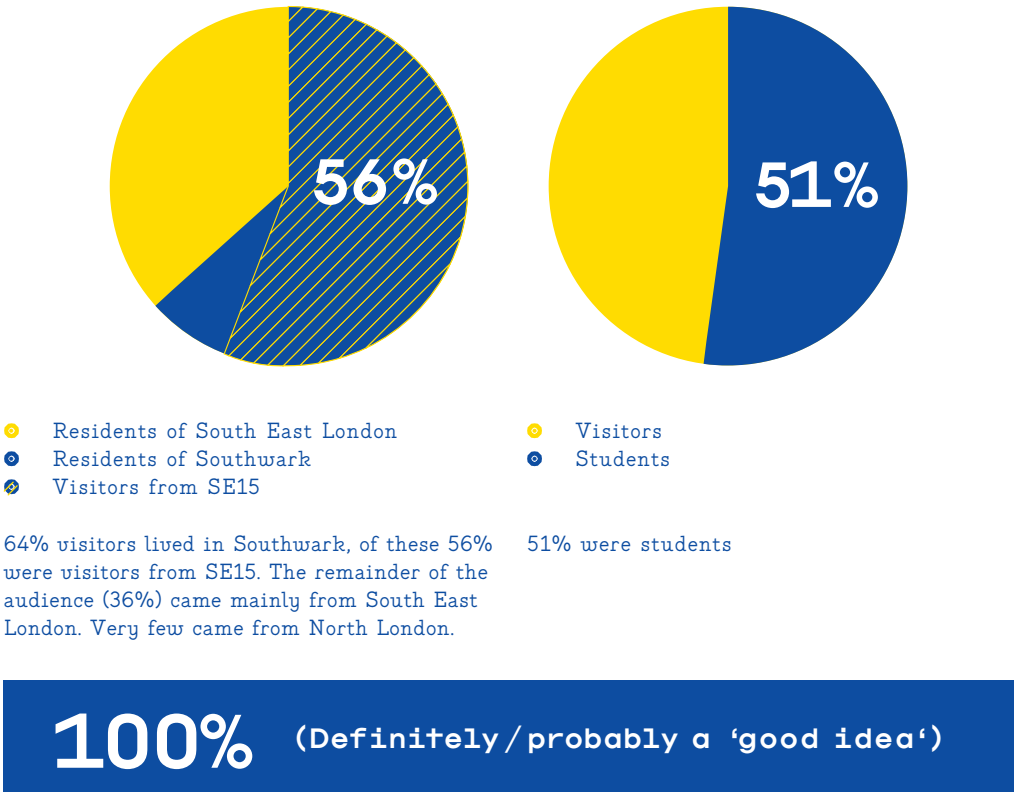
Audience Questionnaire Results

Total number of visitors on these days: 100
Total number of questionnaires returned: 41

40% were first time visitors, 55% had visited the space two or more times before	The remainder of the audience (36%) came mainly from South East London. Very few came from North London.	48% were attracted to enter the space by the specific exhibition on offer at the time
64% lived in Southwark, of these 56% were visitors from SE15	The most common ways of finding out about the Space was as a passer-by or through word of mouth.	55% of interviewees were aware that it was an initiative of UAL prior to their visit
51% were students		

30% were employed full time; 12% (the second highest proportion) were self employed	30% had visited museums and galleries on more than 20 occasions in the previous year; 8% had visited a gallery less than 3 times in the previous year	The visitors were evenly spread between male and female
100% considered that the initiative was definitely or probably 'a good idea'	The most common age group to visit the space was 26-45 years of age	55% of interviewees were white British or white Other and 45% were BAME

The Audience Surveys indicate that there were increased numbers of repeat visitors in year 2 compared to year 1. There was a small increase in the proportion of visitors from SE15. The proportion of student visitors was far higher than in year 1. Another significant change was the level of engagement of visitors – the number of people with a pre-existing high level of arts engagement was significantly higher this year. There was a small increase in the proportion of BAME visitors, which reflects the work that Peckham Space has done this year to redress the lower proportion in year 1 as well as the deepening relationship with community partners.



100% considered that the initiative was definitely or probably 'a good idea'

2.0 Delivery against the three aims

There are three aims in Peckham Space's Terms of Reference. In this section the evidence is presented on delivering these three aims. The aims remain the same as in the previous year.

2.1 Develop sustainable partnerships between University of the Arts London and London Borough Southwark, local community groups and cultural organisations

Southwark Council and Peckham Space are working together on a range of agendas such as working with young people, regeneration, participating in the arts and community development in South East London. The work of Peckham Space in these areas is equally reflected in the interviews held with community groups and cultural organisations when they commented on the developing relationship with the Peckham Space programme.

In practical terms, a key achievement this year has been the development of a joint-working project with Regeneration and Community Partnerships, Tate Modern (based in Southwark although not SE15). However, one strategic interviewee expressed concern that whilst the success of some of the commissioned projects attracts the support and attention of leading cultural agencies, this should be secondary to the core aim of working with local cultural organisations within SE15.

The recommendations this year include a reiteration of the proposal in the year 1 report, that the governance of Peckham Space should be revised at both a strategic and operational level to embed a sustainable partnership model, providing the staff with valuable support and guidance. This would enable Peckham Space to deliver this aim even further.

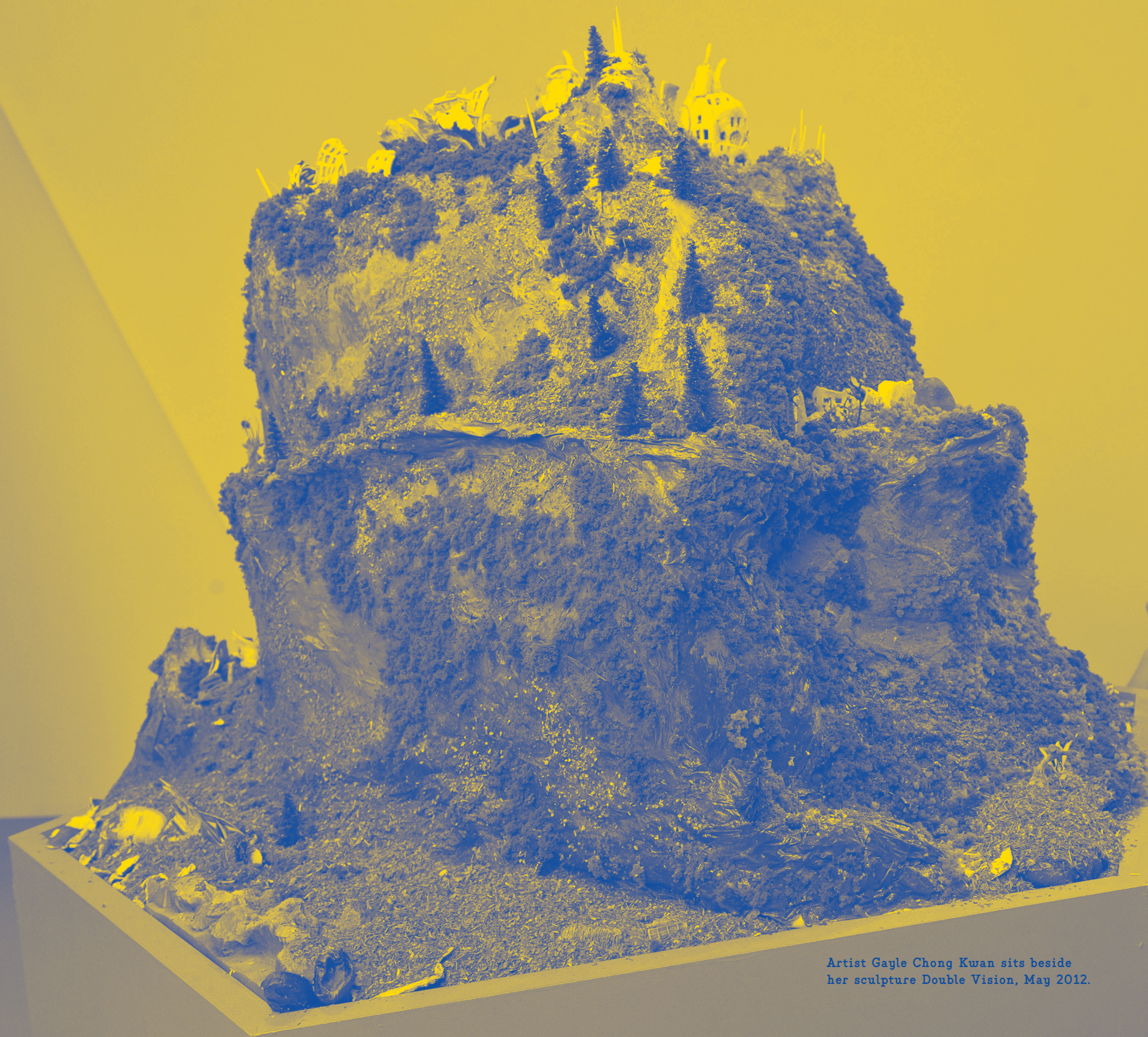
2.2 Increase access to and engagement in the arts for residents and young people within SE15 and Peckham

In year 2 the continued focus on young people has led to a stronger and deeper relationship with local vehicles that support young people – Visual and Performing Arts Project (VAPA) from within the local authority, Leaders of Tomorrow (LOT) and Harris Academy Peckham (HAP). These relationships are set to grow further, based on feedback from these groups and Peckham Space. The artists all reported specific examples where young people in their community partner groups expressed an increased interest in following further study in the creative sector based on their experiences in the programme. As important media for young people, using film and music in projects has provided fresh stimulus for developing the participants' views of how relevant the arts can be to them. One artist talked about engaging young people in a 'journey of making', where the process of applying imagination to creative processes and final delivery of work was both challenging and deeply engaging.

As previously mentioned, the year has witnessed an increasing proportion of audiences amongst people already engaged with arts activity, and there is an emerging concern about extending the reach of the space to audiences with a low level of engagement and audience development work should focus on this.

In addition, Peckham Space has begun working with the Diversity section within the University's Human Resource department to consider the most effective method of gathering statistics on BAME audiences in response to resistance from audiences and event attendees to answering questions about diversity. All of the artists in year 2 had a BAME background, and one artist said that she felt a strong connection with her project because her mixed ethnicity was reflected in the audiences for the gallery and community participation group.

Another opportunity is to link more closely with the Art Clubs that attract local young families. This would compliment an aspiration to connect with primary age children covered elsewhere in the extended report. This could be an area of activity for the intern programme.



Artist Gayle Chong Kwan sits beside
her sculpture *Double Vision*, May 2012.

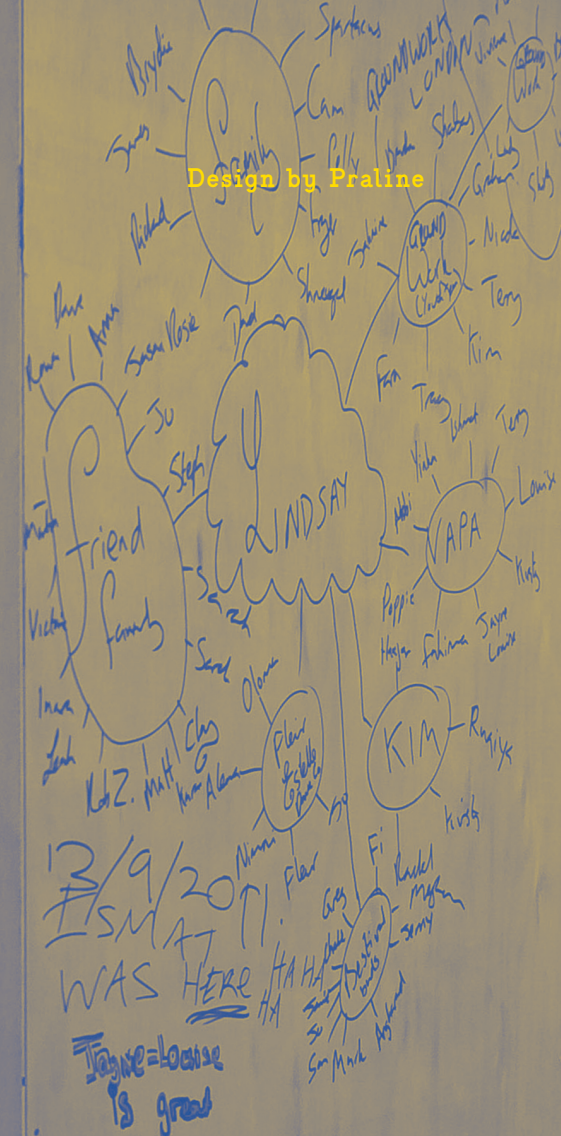
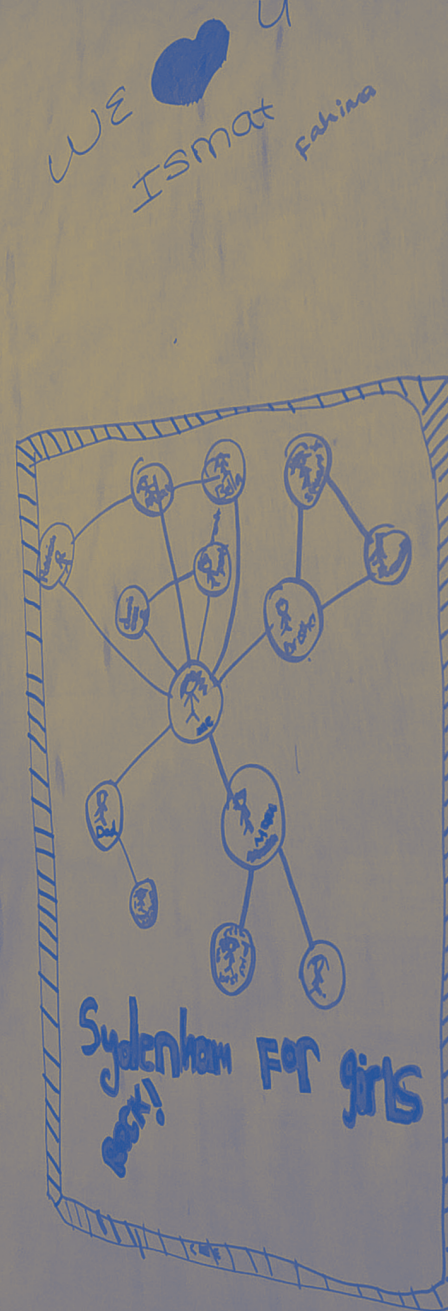
2.3 Provide professional development opportunities for students for creative and educational activity

The internship programme has been particularly successful this year in equipping new graduates and undergraduates for employment in the cultural sector. There has been greater engagement with Camberwell College and Chelsea College of Art and Design courses this year including in the Fine Art MA, Painting BA and Drawing BA. In an effort to move closer towards the colleges and 'export' the work of Peckham Space, events have taken place at Chelsea College of Art and Design. The proportion of student visitors in year 2 has greatly increased which indicates a far higher profile of the space within the student population.

There have been some instances of engagement and PHD enquiries from universities beyond UAL but with limited staff capacity it is recommended that Peckham Space staff continue to build and cement relationships within the UAL colleges.

Peckham Space

Camberwell College of Arts
University of the Arts, London
89 Peckham High Street
London SE15 5RS
www.peckhamspace.com
info@peckhamspace.com
020 7358 9645



Part of the installation of Network
by Sonia Boyce, September 2011.