

Speckhard  
Spodce



### Introduction

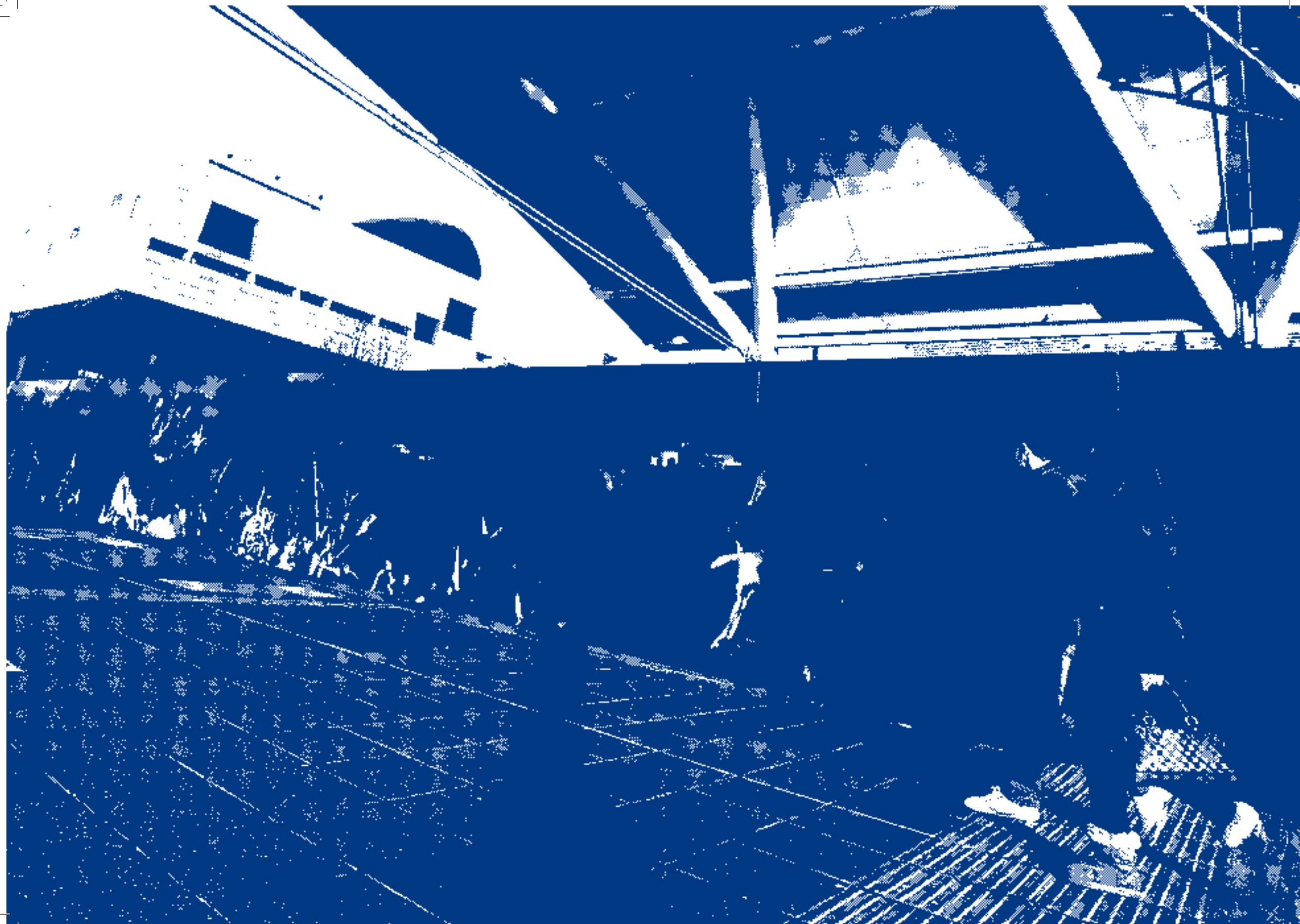
Welcome to Peckham Space. This publication marks the launch of our new venue and another chapter in the development of our artistic programme which launched in June 2008. Peckham Space is an arts organisation that commissions established artists to produce new projects by working with young people and local residents. Peckham Space has been initiated by Camberwell College of Art, University of the Arts London in partnership with Southwark Council. With an ongoing programme of free events, the venue will significantly enhance Peckham Square, establishing it as part of south London's visual arts route.

We would like to take this opportunity to show you our artistic programme to date. Over the past 18 months, Peckham Space has delivered five commissions, showcased here through an essay by the think tank Demos and on the DVD enclosed. In the future we will be delivering three exhibitions per year. Each will be the result of a unique commissioning process that ensures we work closely with our project partners, comprising of community groups, local schools or residents to select a lead artist with whom to produce each project. Working with our project partners from the very beginning of each project is central to the way we intend to establish our commissioning policy in the future.

In developing our exciting new programme, we hope to engage you in an open ended conversation about the production of art in the public arena, not only through this publication but also through our free events and online content.

In the essay that follows, 'Expression in Peckham and Beyond', the think tank Demos invite us to consider the Peckham Space artistic programme to date as well as the wider relationship between contemporary art and political participation.

*Emily Druiff, Director Peckham Space*



### Expression in Peckham and Beyond

Next time you are near a computer, perhaps in Peckham Library, try an experiment. Search Amazon for 'Maxim Gorky' - you'll get over 4,000 items. Visit Tate Modern's website and search for 'Joseph Beuys' and you'll find over 200 works.

Gorky was a Russian author and Beuys a German artist. At first, they seem a million miles away from Peckham. But they tell us much and help us to approach the things we see every day a little differently.

Gorky once wrote that 'an artist is a man who digests his own subjective impressions and knows how to find a general objective meaning in them, and how to express them in a simple form'. In other words, an artist is someone who finds ways to express his or her ideas in ways that convey meaning to others. Today, we would object to Gorky's phrase: artists don't have to be men and it's a little theoretical and philosophical. Beuys would agree: 'everyone', he said 'is an artist'.

Actually, Beuys and Gorky would agree on quite a lot. They were both talking about expression. The choices we make in what culture we consume and what cultural forms we create say something about who we are and what we value - this was Gorky's point about knowing how to find meaning. This expression must be seen in its widest sense: that was Beuys' point about everybody being an artist.

'Consuming' culture can mean anything from downloading music to listen to on our walk to school or work or going to Tate Modern to see works by artists like Beuys. Creativity can be seen as everything from drawing, painting or making, to personalising a list of the tracks that you do download. Ultimately, each is an expression of what you are feeling at a given moment and a reflection of the values that you hold. Every moment of every day, we are surrounded by different forms of expression from which we can draw and to which we can add in many different ways.

But there are barriers too. Limitations like cost, time, location, and even the basics of our educational system, exclude many from the idea of expression itself. The term 'art' can be exclusive, 'contemporary art' still more so, recalling the abstract work and trendy galleries of Hoxton, or huge museums like Tate Modern or the National Gallery. Beuys and Gorky remind us that this is just one side of art.

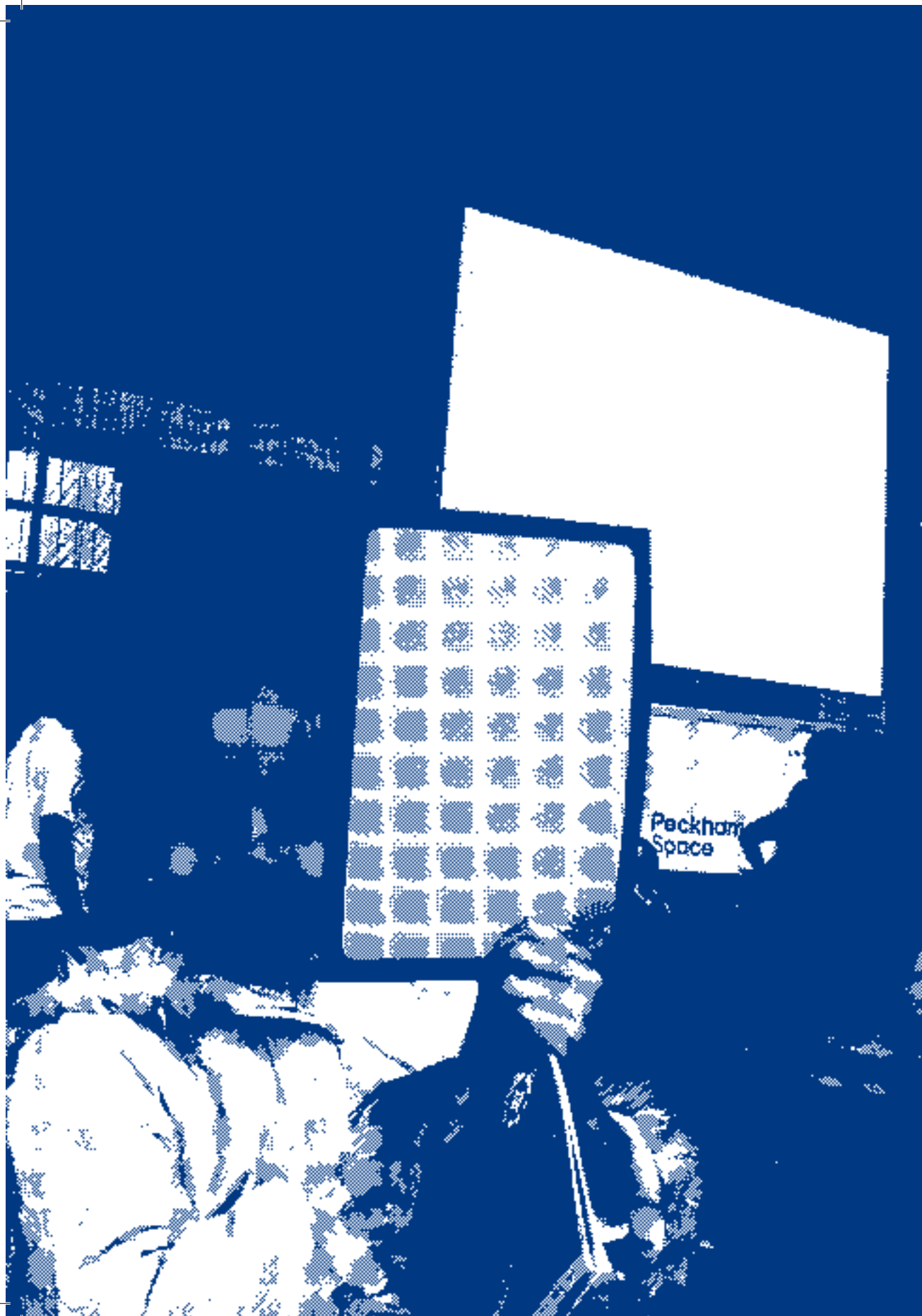
Peckham Space sets out to be more than simply an art space. It is an attempt to connect art with the everyday world around it.

Its projects look to encourage people's involvement and engagement with the world in which they live. It is an attempt to find an artistic channel for the expression of people's opinions about Peckham.

Walking the short distance from Peckham Library to Peckham Rye station, lots of objects, colours and designs, posters and flyers convey meaning and message. The world is made up of signs, sounds and symbols. Often, these are in the background, the backdrop to everyday life. But we also have the ability - as well as the right and responsibility - to contribute to that backdrop, to use signs, symbols and sounds to make a statement about things that we value to others. Not only does this mean that we have got our opinion out there, but it also means that others have the chance to respond to it: our values become part of the backdrop to others' lives and vice versa.

This sets a challenge for artists and organisations like art galleries and museums. How do they reflect and show this expression, demonstrating the meaning in our everyday culture and creativity? There will always be a place for professional artists and the great masters of the past, like Beuys, but how do we work from the inspiration that they provide to enable and provide for the expression that enlivens our everyday lives?





### *Peckham TV*

#### *The People Speak & Harold Offeh*

The artists involved in the Peckham Space projects were themselves learning. Working with people from Peckham, they learned more about life in the area and its history. As Harold Offeh, one of the artists who worked on the first project, put it they also learned about 'compromise and dialogue' that can quite often go against the artistic impulse to create and own a project.

Harold collaborated on his project with The People Speak, a collective of practitioners working with a range of media to facilitate deliberation and debate between members of the public. They worked with young people from Ledbury Youth Centre on the idea of a positive future for Peckham. One young person, thinking about his daily experience, suggested an advert for Peckham that would speak to the wider world. This idea took off, and six months later the artists returned to Bells Garden Community Centre, Leaders of Tomorrow & Gloucester Primary School to provide opportunities for people to create adverts for Peckham. Three proposals were generated from these workshops and then screened at an event in Peckham Square in which the wider public could vote for their favourite advert.

In the adverts, people young and old described what they valued most about Peckham, like its vibrancy, mix of communities and heritages. As well as being statements of pride, the adverts were also statements to an audience that comprises both people in Peckham and people visiting the area.

The artists worked with groups of people, from primary schools and youth centres to refugees. They created a space in which everyone's different values could come together. This basic principle is central to society. We get a sense of who we are by relating to others, by finding out who shares our values and by creating new ones as we come into contact with different opinions. This is conversation, and the artists at Peckham Space remind us that it doesn't have to be verbal.

However, the artists began to recognise a tension between their role in facilitating and enlivening expression and other aspects of the lives of those children and people with whom they worked. They needed to be clear about what they were trying to achieve and the limitations of what they could do. While the project helped to start conversations, they also had to manage people's expectations of what they could achieve.

In particular, organisations like schools, community groups and so on are vital to people's experiences of the communities

around them. The artists soon realised that while artistic engagement can enable expression, it must also exist alongside and cooperate with these existing and trusted organisations.

Cultural engagement and creative production are vibrant and enlivening additions to – but not a replacement for – the means by which we form and support communities. They open new avenues for expression and can help people to recognise new values and form groups as they do so. By doing so, they also allow us to challenge and provoke prevailing assumptions: for instance, the people working with Harold and The People Speak used their creativity to rail against the media image of Peckham as a threatening place. This space for challenge is a vital part of democracy, even if it can on occasion be uncomfortable.

PECKHAM  
TV

PECKHAM  
TV

PECKHAM  
TV

PECKHAM  
TV

PECKHAM  
TV

### Street Training

*Lottie Child & Furtherfield.org*

Conversation is the foundation of the public realm. We live together by balancing different opinions, realities and attitudes. As we write, it is mid-Summer – London's public spaces have come into their own. Suddenly more seems possible. People populate the city's parks, canals and streets for picnics, games of football and musical jamming sessions. At the same time, we are going through the worst economic recession for decades. Unemployment is rising, shops are shutting and many are struggling to keep up with mortgages and daily expense.

Summer and the recession underline the importance of public space – a shared resource that benefits our quality of life in ways which private resources alone cannot. Without cost, the square, local park and playground provide spaces in which we can remain active and healthy. They are also where we meet others, exchange ideas and express our opinions.

But problems like litter and vandalism to the dominance of cars, chain shops, and overly strict responses to peaceful protest are eroding the quality and the freedom of these public spaces. Too often we get mixed signals: one MP even suggested deploying the army to combat knife crime. He was exaggerating, but few would deny that there is a problem: people often feel too unsafe to enjoy streets and parks.

But in avoiding unpleasantness, we risk losing the opportunity for being pleasantly surprised. We rely on cars to go from A to B, we avoid contact and fewer parents let their children walk or cycle to school. Children often feel they cannot play outside for fear of strangers or traffic.

Like the canary in the coalmine, children are sensitive and vulnerable to bad environments: we should worry when they retreat into the home, the school and the car. The thinker Pat Kane described the opposite of play: depression. Our cities are depressed indeed.

Peckham Space invited Lottie Child to work with Furtherfield.org, a web-art organisation, to create an online platform upon which young people Peckham could record how they use public space in a safe and positive way. 'Peckham Street Training' examined the effects that our thoughts and behaviour have on our surroundings. The project was about walking the line between creative and antisocial behaviour, using the streets joyfully and creatively and demonstrating ways to interact with the city and the built environment.

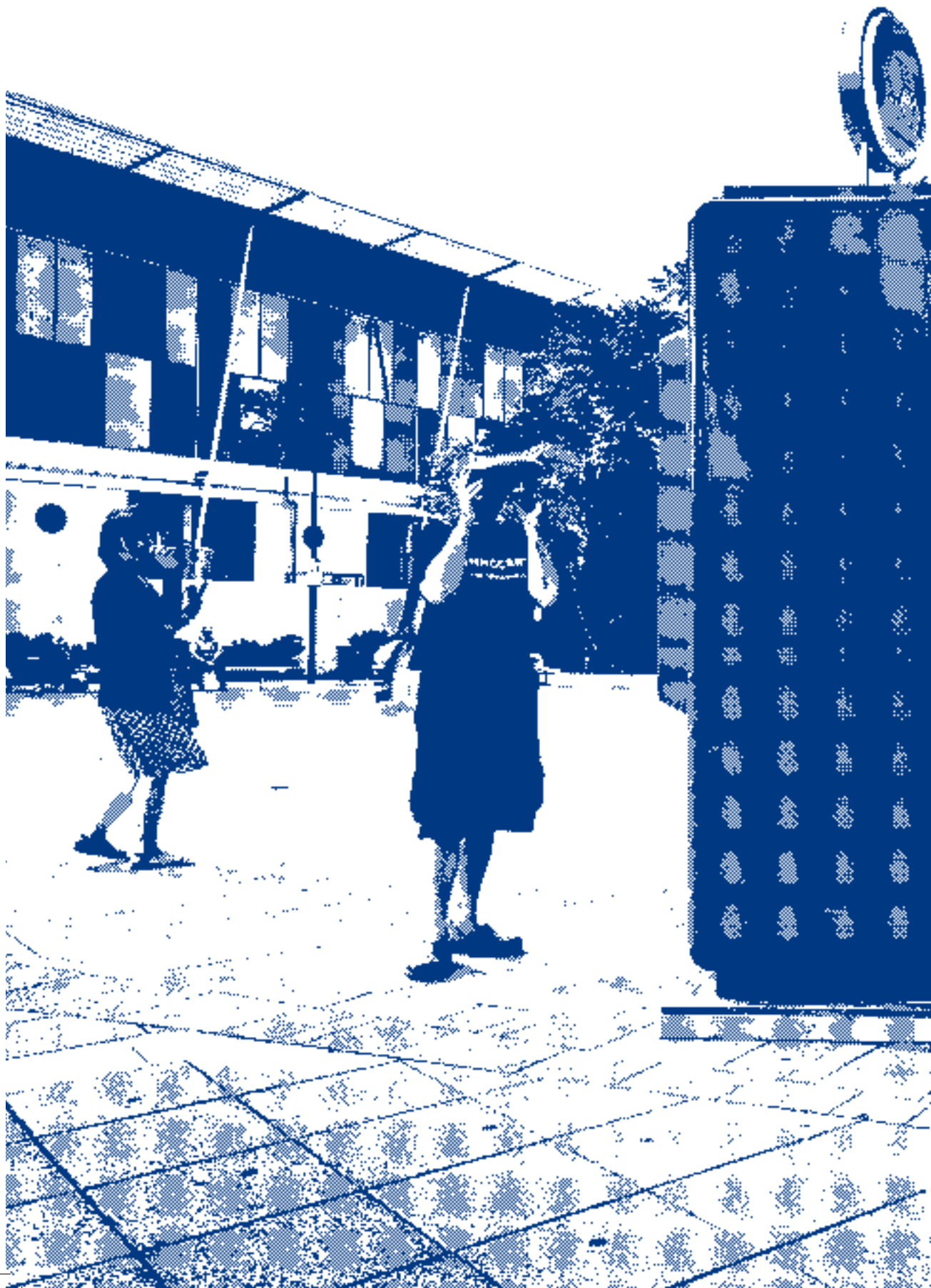
Lottie worked with local children from Gloucester Primary School, first to see how they approach and explore public spaces when no adult is telling them off. They roll down hills, climb trees and lamp-posts and echo under the viaduct. They jump as far as they can off the fence with the notice that says 'no climbing'. Their playfulness is creative, immediate, unpredictable, and subversive. Then Lottie invited the young people to lead the adults on a tour of Peckham. Adults too can let go and rediscover how to enjoy the local park without their usual hang-ups – finding unexpected new ways to use familiar and unnoticed spaces, rediscovering the potential they have.

This is just one example of how an artist can work with public spaces and with the public itself to counteract the erosion of public spaces. However, the impact of such approaches can only go so far: structural change is needed as well. In the recession, public funding for new public spaces will be less. Now, we need to focus on the culture of our public realm instead. When can people use and enjoy their everyday public spaces freely and when not?

We need to ask how and when children and others can play in the public realm; whether town centres are for more than just shopping; and how we can reclaim the street from ever-larger numbers of cars. Government, councils, planners, designers and artists cannot do this alone. We also need to voice our ambitions and aspirations for a better everyday environment. Perhaps we all need street training – police officers, planners, transport engineers, shop-owners and the public. Then, we might regain the street as a place of meaning in our everyday culture and creativity.







### *Limitations Permitted*

*Manu Luksch & Neal White*

Our freedom to act is often limited by more than just people and signs that say 'no'. Do you ever get the feeling you are being watched? It is a difficult sensation to escape. When you walk the streets, go online, use your debit card or phone, somebody or something is probably noting it down. Reels of CCTV footage, bank statements, credit ratings, internet histories and public service records create intimate stories of our lives. The trails of personal information we generate each day make it easier for people to make decisions about us without our involvement. They help organisations amass information about us like never before.

Looking like any other security booth, *Limitations Permitted* was a kiosk outside Peckham Library. But instead of enforcing rules, it invited you to question them. Instead of making sure you conform to the way space is regulated, it encouraged discussion about how that happens.

What point were they making? Personal information helps people or organizations make ever-more particular decisions or judgements about us. Our bank statements and credit history can help a bank decide whether we are likely to pay back a loan. Our internet habits can inform what advertising is shown to what kind of person. As it become easier to collect information about our everyday behaviour, more decisions are taken in this way. This is not always a bad thing. Amazon can recommend us books, organisations know more of what we like or need, and sites like Facebook and other social media are creating new ways for people to connect and share ideas.

However, the decisions taken using personal information can have very important consequences. So it is really important that people have a say over when and where and how their information is gathered and used.

In this light, *Limitations Permitted*, was about more than CCTV. It was about what laws govern our behaviour, and the new ways that are available to enforce them. In the kiosk, members of the public could watch 3D videos made by FLIX with Manu Luksch. The artists researched the by-laws that are active on Peckham Square and invited young people to interpret them while over-laying sign-language reinterpretations of the laws. For instance, sign-language itself was once banned because the dominant medical view was that deaf people should fit in rather than develop their own form of expression – with evident negative effect on the wellbeing of generations of deaf people. This story

helps us question who claims to 'know best' and who decides how we should behave.

Limitations Permitted showed that there is no escape from the watching – just thoughts and debates about the power and intentions of those doing it. The installation emphasised the distance between the 'watcher' and the 'watched' in public space. At the moment surveillance seems to be something done to us because we do not know enough about how the rules are made, or how things like CCTV help to enforce them.

The legitimacy of surveillance depends on how much of a say we have over how we are governed – the legitimacy of our democracy. So the challenge of our society is not really to stop surveillance happening. It is to make sure we recognize when and where the 'watching' is happening, who is doing it, and what power it gives them.



### Provoking Democracy

Art has never been truly separate from politics. Each is about the expression of values. The projects at Peckham Space emphasise this connection. They do so not by using art to make political statements but by seeing creativity as a form of expression.

Famously, the French artist Marcel Duchamp once exhibited a urinal in a gallery. He called it Fountain and a replica is now in the Tate. People laughed at this and they still do, but that was one of the many points that Duchamp was making. Just like Beuys, he believed that the ideas and values of what many then thought of as being the 'art world' had distanced it from the idea of expression, which is where the idea of art starts out. He was mocking the art world by pointing out that everyday expression – in whatever form – was what mattered.

When we spoke at the launch of Peckham Space in July 2008, we referred to an American book by Caroline Levine called *Provoking Democracy*. In it, she emphasised the importance of art in challenging the status quo. She referred to Duchamp, and she also referred to the US hip hop group, 2 Live Crew whose work challenged censorship laws in the 1990s. Both examples show how professional artists use their work to challenge convention and make their point of view heard. Over the last year the projects at Peckham Space have done the same and we hope they continue to do so once the new building is open. More importantly, they provided the participants from Peckham with the space and opportunity to do so as well.

The artists working on Peckham Space are the first to recognise that contemporary art has its limitations, and it cannot address all of the social challenges that they encountered along the way. However, they are clear that their creative work in many cases gave people a voice that they might not otherwise have had. This is about more than simply putting out ideas; it is about taking part in shaping the world around you. This varies from the way that people use public space, to the way that we take pride in different aspects of the material world around us, from the everyday vibrancy shops of Peckham High Street to the famous architecture of its library. The projects were also a chance to tackle and question some of the assumptions about life in Peckham, from the stereotype of knife-crime to the implications of the measures taken to stop it.

Creative practice – art – is a means of expression. Being able to express ourselves and our opinions freely is part of what it means to be a citizen. And a healthy society depends on it.



For further information about  
Peckham Space:

Sign up to our mailing list by  
going to [www.peckhamspace.com](http://www.peckhamspace.com)

Come and visit us in person  
at 89 Peckham High Street,  
SE15 5RS.

Email us [info@peckhamspace.com](mailto:info@peckhamspace.com).

All images © John Clare,  
except p6 © Ana Laura Lopez  
de la Torre



On the DVD

*Peckham TV*

The People Speak  
& Harold Offeh  
Video, Images & Podcast.

*Street Training*

Lottie Child & Furtherfield.org  
Video, Images & Podcast.

*Limitations Permitted*

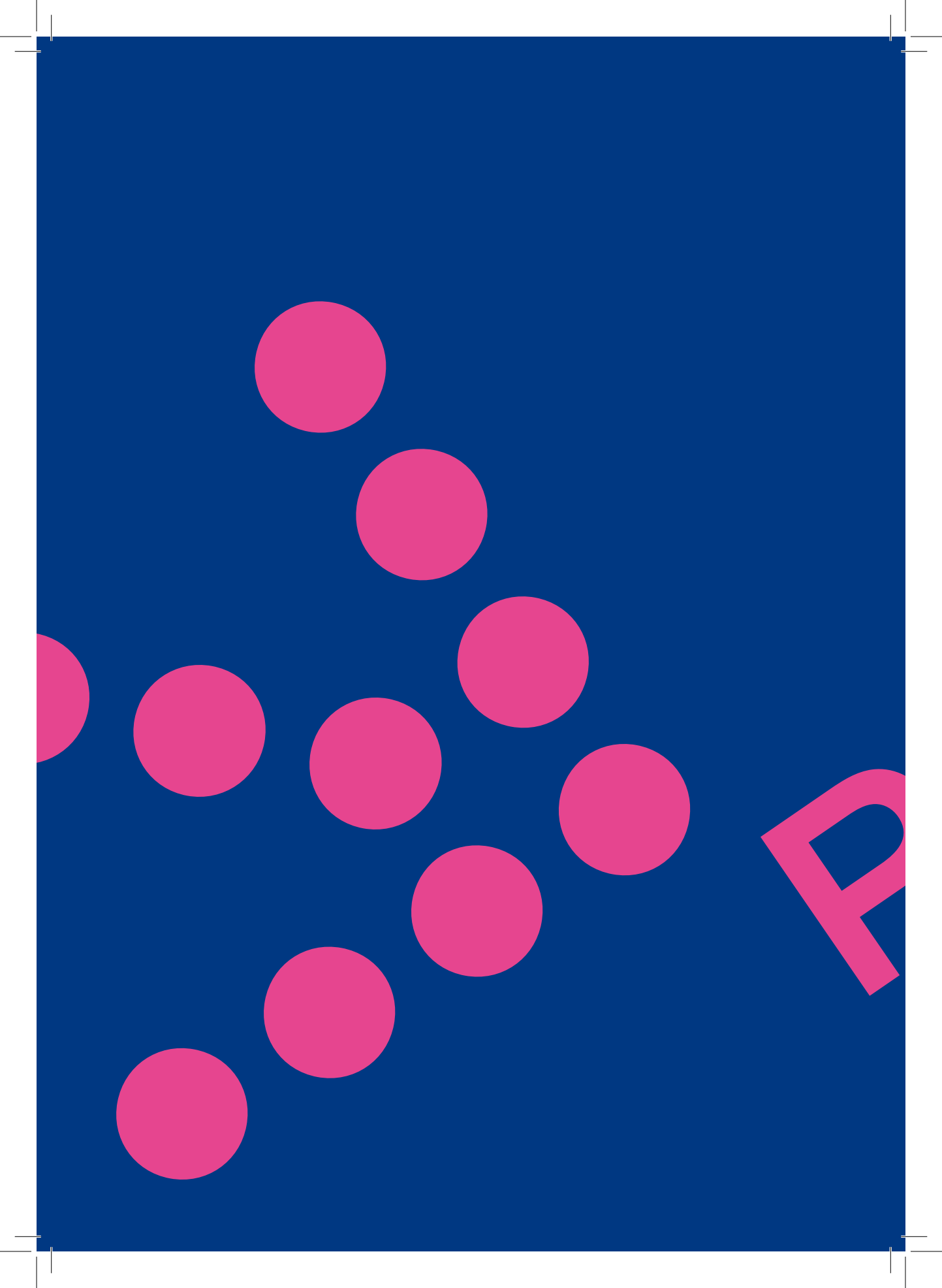
Manu Luksch & Neal White  
Video, Images & Podcast.

*The eyes see more than  
the heart knows*

Gayle Chong Kwan  
Video, Images & Podcast.

Peckham  
Space





# Foreword

Natalie Brett

Dean of Camberwell College of Arts,  
University of the Arts London.

It has been a year since Peckham Space opened and, for me, its success so far is an inspiring example of how a great idea can become a reality through commitment, hard work and clarity of vision.

Peckham Space is an important Camberwell College of Arts project which I have been passionately committed to since my arrival as Dean of the College in 2008. Therefore I'm delighted that our commissioned Impact Study convincingly demonstrates that, after just one year of operation, Peckham Space has achieved high levels of local impact. It is important to us to be able to look at who is benefitting from our work, and how. We will build on this information to ensure that visitors, especially young local people, keep coming back, and that our artistic programme remains one of the most exciting commissioning models in London.

During these times of changing government policy and the implications this has for funding, Camberwell College of Arts and University of the Arts London must clearly show our commitment to widening access to higher education. Peckham Space is an essential part of this work, and working in a climate in which funding is typically being either reduced or completely removed requires that we are constantly looking at ways to be innovative.

With this in mind, it has been exciting to watch the evolution of Peckham Space's work bringing artists together with local groups and schools. It has proven the importance of reflecting, reviewing and evaluating each of our projects in response to the feedback from our local community and participants. Furthermore, I feel that this Impact Study from our first year confirms that the decisions we have taken so far have been the right ones, and the findings will positively inform the decisions we need to make for the future. I look forward to ensuring that this pioneering project continues to deliver its unique programme of exhibitions, events and workshops that, as this study demonstrates, play a key role within the Peckham community. Because above all, this impact report confirms one thing for me – that Peckham Space is here to stay.



Artist David Cotterrell's 'hexacopter' hovers over a crowd in Peckham Square during the launch of *Weststream*, May 2011.

# Introduction

Matthew Taylor

Chief Executive, Royal Society of Arts

Even before seeing its impressive work there is a strong case for supporting an initiative like Peckham Space. For a community experiencing serious social and economic pressures and rapid change, there is value in having opportunities to stand back and consider their lives and their community from the original and challenging perspective offered by art.

Writing as Chief Executive of the RSA, I would also make a more general connection between today's challenging times and the work of Peckham Space. Put simply, we can't go on like this. There is a growing gap between our aspirations for ourselves as citizens, and our society, and the trajectory set by current ways of thinking and behaving. We need to become more engaged, more resourceful and more pro-social.

This is why artists should embrace social engagement. Art – especially publicly subsidised art – should not be shy of claiming a social role as well as intrinsic merit. This purpose lies not in the narrow, quantitative objectives of many public services but in the deeper need for a new consciousness and idea of citizenship for the twenty-first century.

These were just the kind of ideas which surfaced in a recent event hosted jointly by Peckham Space and the RSA Fellowship. A conversation with David Cotterrell about his commission Slipstream reflected so much of the public value of Peckham Space in creating bridges between ideas, and overcoming prejudices and predispositions.

That evening, academics, art enthusiasts and local social activists talked about memory, community, and engagement. Responding to their questions, David explained that his experience of engagement with local people was remarkably free of the populist antipathy to modern art too often shown by the media, and challenged the equally misconceived notion that the Black and Ethnic Minority (BAME) community was uninterested in contemporary art.

The diversity of the Space's work, its partners and audiences speak to its mission of increasing participation, and in years to come many artists will cite their formative time working with it. Positive media coverage in national, local, specialist and general publications has chipped away at lazy assumptions and disturbing connections about this part of London, helping instead to link Peckham with words like art, creativity and collaboration.

The project has held its practice to proper scrutiny in the form of statistical measures, external assessment and community satisfaction, metrics used in this Impact Report as the basis for committing to new challenges and ambitions. Beyond the statistics, though, there have been the magic moments when Peckham Space has made something happen which no one could have predicted or planned.

After talking to a packed room flanked by screens showing his work, David and Peckham Space Director Emily Druiff took us on a walk to the site from where David had filmed with a miniature helicopter. Local residents watched with amusement as a crocodile of fifty people walked slowly across the North Peckham estate, many of them sharing reminiscences about their own connections with the area.

Finally, we stopped by two water towers, virtually the only physical reminders of the tarnished idealism of the old estate with its walkways in the sky. As David spoke about how the estate would have looked and the views and perspectives he had tried to rediscover from his flying camera, a cloud burst. The talk continued as we huddled under an array of colourful umbrellas.

I wondered if someone in the surrounding flats was taking a photograph of this strange scene. For this is Peckham Space, deepening a sense of place and community, bringing the past into the present in unexpected and challenging ways, but more than that: creating tomorrow's memories for a part of London that keeps changing its face but need never lose its heart.



# Impact Study

Brigid Howarth and Tony Buckley

## 1.0 Executive Summary

This report examines the impact of Peckham Space and highlights its successes after its first year of operation. It quantifies the measurable outputs connected with visitors, profile and activities; and explores the wider benefits achieved by a new public gallery and project space dedicated to partnerships with the local community in Peckham.

Peckham Space was launched in June 2010 with the original aim of delivering commissioned artworks made in partnership with the local community. Located within the London Borough of Southwark at Peckham Square, London SE15 and part of Camberwell College of Arts, University of the Arts London, Peckham Space seeks to increase access to and participation in contemporary art by individuals and groups not traditionally associated with such activity.

The mission and programme for Peckham Space had been in development since 2008. This report was commissioned immediately prior to the opening of the building in Peckham in May 2010, and the process of building up a body of evidence has been continuous over 12 months of operation. The consultants have worked closely with Peckham Space during this period. The impact measuring process was designed to ensure that Peckham Space would be able to demonstrate how it had delivered public value, justifying the level of investment it received from the University, Southwark Council and the Arts Council England. It is also designed to provide the staff of Peckham Space and their managers with a body of knowledge about what has worked and what future opportunities there may be. Furthermore, it aimed to capture the development of the unique identity of the Space and show how its work contributes to the achievement of wider social objectives contained in public policy. A broader long term goal is to influence debate and developments about how the Higher Education sector engages with regeneration policy and social inclusion in an urban area such as Peckham.

## 1.1 Stepping beyond the original vision

This section presents the themes that have emerged during Year One, supported by the results of the consultants' research. These stretch beyond the original aspirations for the Space and provide a rich context for future considerations about Widening Participation as well as the role and direction of Peckham Space, whilst still delivering on the original mission and vision.

Peckham Space has, at the end of Year One:

- A presence in the daily lives of a range of Peckham residents
- Stimulated considerations about the identity of the area and the contribution of the Arts to this debate
- Delivered a set of projects where individuals and communities have been active creators and participants, as well as working with significant creative practitioners
- Delivered access and social inclusion opportunities in line with the Widening Participation ambitions of the University of the Arts

The activities of Peckham Space have had a positive impact on the people and groups it has engaged with and is having a welcome impact on the cultural life of the area. The consultants have gathered quantitative, qualitative and anecdotal evidence to support this assertion and evidence that identifies the reach and effect of the initiative. The University of the Arts website states that it 'believes that widening participation to art and design higher education is essential to realising the University's vision, and values, of innovating and stimulating creativity, and valuing diversity and respecting individuality. We are committed to developing strong links with schools and FE colleges within Greater London, whilst recognising our national and international leadership role in widening participation to the creative arts sector.' As this report demonstrates, this overarching mission has also been achieved.

## 1.2 Linking to National Policy

The Peckham Space initiative has particularly demonstrated an impact on Regeneration in the area as well as affecting Education and Learning.

**a)** Regeneration: Peckham Space is a new, high quality architect designed cultural space in a prominent location in an area that has previously suffered from neglect. High unemployment, low skills levels and a poor environment are factors long associated with Peckham and it can be claimed that the Space addresses all these issues through its activities.

It has generated pride in Peckham Square from local businesses and public opinion perceives that it is part of the local community rather than an initiative that has been imposed 'from above'. It has also delivered a public space where a range of groups can explore and develop their ownership of Peckham as well as exploring the rich cultural identity of the area. This has happened both through the delivery of a new building as well as its activity in commissioning projects about Peckham in partnership with local networks and groups. The recent implementation by the local authority of a regeneration strategy for this area of the Borough is very timely and Peckham Space compliments such an initiative.

**i)** Peckham has emerged as a significant new creative quarter, and the assertion has been repeated by all interviewees that Peckham Space has been one of the leaders of this renaissance and is a key player. In turn, this renaissance, alongside the economic cycle changes, will attract private and public investment. Indeed, Peckham Space has attracted £63,200 of additional cash funding to the area over 12 months. Another effect of this has been the possibility of an increase in cultural tourism to the area from outside of the borough. In Year One, Peckham Space has achieved £115,868 worth of media coverage.

**ii)** The arrival and physical presence of the Peckham Space building has been consistently welcomed by all interviewees. It also presents a range of opportunities to invite additional activity outside of the building, and to increase the impact of this capital asset on Peckham Square. Peckham Space has clearly contributed to enabling Peckham Square to be a social, exuberant space.

**iii)** Peckham Space has helped people engage in the life of Peckham, educated, generated new skills and confidence, made new connections and networks between people, and is well on the way to cementing partnerships with other institutions and organisations including Harris Academy Peckham (HAP), Leaders of Tomorrow (LoT) and a range of independent galleries in the area.

**b)** Education and Learning: Peckham Space has concentrated on working with young people as well as postgraduates through its graduate internship programme and, to a lesser degree, undergraduates who have worked with the lead artists on all the projects. This work has happened within a formal education setting as well as with groups outside of formal settings. This has led to these groups making a positive contribution to Peckham, enjoying the arts and achieving a range of outputs. These outputs have included:

- Contributing to the goals of the Widening Participation programme at the university
- Increasing the employability of the graduate interns
- Enabling undergraduates from UAL to present their work to a range of audiences in a public setting
- Increasing the skills and confidence of community partner participants

The relationship between Peckham Space and HAP is key to delivering this impact and demonstrates the possibilities for a school of entering into a sustained partnership with the HE sector.

### 1.3 Specific Themes for Peckham Space

Underlying the two key policy areas Regeneration and Education and Learning, the following themes have emerged that describe the development of Peckham Space in its first year.

Commitment to engaging with communities, new ways of connecting with communities: by working with members of the public and sections of Peckham's communities not traditionally engaged in or by the Arts, especially young people, Peckham Space is a 'stage' for the community. It is a force for social progress in the area. It has created new links between UAL and its immediate surroundings, promoting mutual working between a renowned HE institution and an urban environment where well-documented social, economic and environmental challenges exist.

Peckham Space has contributed to BAME communities by improving their skills and aspirations through their engagement with the initiative. It has also developed networks for UAL with local businesses and residents for the first time. The engagement of these communities in the Arts should not be underestimated.

Deepening links and common agendas with appropriate stakeholders so that the three aims of Peckham Space (as outlined below) can be achieved, embedded and sustained within the local area. It is now featured in some UAL business plans for the future so as to ensure that University resources are targeted in this location.

Peckham Space is credited with being a champion of Peckham, changing perceptions and securing significant media coverage. It is also the lead for the South London Art Map for Peckham and hosts that network. This has achieved real success and is an active network of civic entrepreneurs. This role also delivers a link across Southwark, from the Tate Modern into the heart of Peckham. This contributes to one of the local authority's strategic aims in drawing increased arts activities into the south of the Borough.

The venue is a welcome new facility on Peckham Square – a building with open doors onto a well-used public square and thoroughfare. Its activities contribute to positive debate about the Square and what it could and should be used for.

Everyday innovation: creatives have had an opportunity to conduct action research and use technology for a range of new community focused usage so as to gain pragmatic experience in this aspect of urbanism.

Civic entrepreneurship: a positive capital addition to the public space that has harvested good reactions from local businesses. The staff of Peckham Space have actively sought to contribute to the community and have increasingly done so. The Space supports and works with local community leaders and provides the opportunity for emerging leaders to publicly articulate their aspirations.



Southwark Mayor Tayo Situ and Cllr Cleo Soanes meet with young people from Leaders of Tomorrow at the opening of Harold Offeh's Futurama, September 2010

1.4 Peckham Space outputs, Year One

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

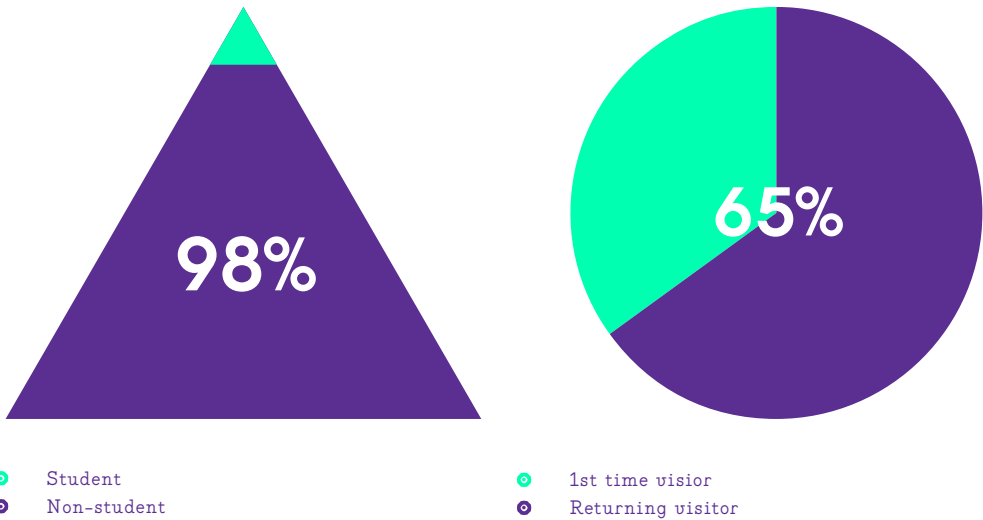
a) Quarterly reports from beginning April 2010 – end June 2011  
Five quarterly reports were provided to support the findings of this study. The full set of statistics is available on request.

Study results;

8,778 people visited Peckham Space 42 events took place with 3,107 attendees	27.4 million, the approximate readership/viewers/listeners for this media coverage	98% were not students
28 workshops with Community Partners with 65 individual participants. Of these, 66% were male (34% female), 92% were under 25 (8% over 25), 73% were Asian, Black Caribbean, Black African or mixed (27% White British or White Other)	65% were first time visitors, although the proportion lessened as the year went on.	48% were employed full time; 15% (the second highest proportion) were self employed
325,513 visits were made to the website.	63% lived in Southwark, with 42% of visitors from SE15. The second most common location of visitors was SE22 (Dulwich) The most common ways of finding out about the Space was a passer by or by word of mouth	82% considered that the initiative was definitely or probably 'a good idea'
£115,868 – the value of editorial coverage, based on advertising costs.	60% of interviewees were not aware that it is an initiative of UAL prior to their visit	20% had not visited any other museum or gallery in the previous year; 20 had visited museums and galleries on 6-10 occasions
	87% of visitors were over 25	
	The visitors were evenly spread between male and female, 40% of interviewees were BAME	



82% considered that the initiative was definitely or probably 'a good idea'



98% of visitors were not students

65% were first time visitors, although the proportion lessened as the year went on.

b) Audience surveys

Four audience surveys took place at varying times of the year and on different days of the week. The full set of results is available on request, but key observations are included here. These are samples and should not be read as a full and accurate reflection of the profile of visitors. The most interesting aspects of these samples are that the make-up of the participants in the Community Partner projects is not carried over in the visitor profile in terms of age and ethnicity. It is also interesting to note that visitors are mostly local, so successfully meeting one of Peckham Space's key aims.

Audience Questionnaire Results

Total number of visitors: 257  
Total number of questionnaires: 80 (31%)

## 2.0 Delivery against three aims

There are three aims in Peckham Space's Terms of Reference, each of which is outlined below followed by a summary of the evidence of how these have been delivered.

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

During all the interviews with representatives from organisations involved in the initiative, one of the common themes to emerge was a commitment to develop a long-term sustainable relationship between the partners involved in Peckham Space. There was an acknowledgement that much had already been achieved in cementing relationships but also that more could be done to embed the partnership in the longer term. Such partnerships are hard won, and opportunities should not be missed. Comments related to both the partnership generally and between individual organisations. Attendance at steering groups has been consistently high. Local cultural organisations expressed a high level of support for the Space and see it as the network leader for the area.

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

As outlined in section 1.4, a range of new activities have taken place that have particularly targeted people under 25. The staff have engaged in regular dialogue/communications with young people's representatives and organisations, particularly via the relationship with HAP and LoT. The Arts Clubs are also vital to this mix, delivering free art sessions. The focus on young people has been particularly welcomed by the Arts Council England.

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

The graduate internship programme has had a significant impact on those taking part, enabling them to obtain practical experience in developing their portfolios within an urban cultural setting. The type of opportunities that this has led to include gaining practical experience in an urban setting so as to enhance both their portfolios and thus their employment prospects, obtaining face to face experience of dealing with members of the public and both time and organisational management.

A number of undergraduates, including from Central St Martins and Goldsmiths have been involved in projects with the lead artists and these have led to specific skills development. However, of the three aims, this is the one that could require further development over the coming year as the work that has been required to build community partnerships has meant that links to the student corps require some more effort.



Artist Jessica Voorsanger films a member of the public at the launch of her exhibition Peckham Heroes, January 2011



# Concluding comments

Emily Druiff, Director  
Peckham Space

It has been a momentous first year in our new venue on Peckham Square, and it has been heartening to review the findings that comprise this Impact Study. I would like to take this opportunity to thank all of our supporters, project partners, artists and visitors who have made working in this location so meaningful and rewarding. I look forward to building on the great work that has started here, and to developing and strengthening the future programme to maintain and exceed the fantastic public response that we have received so far.

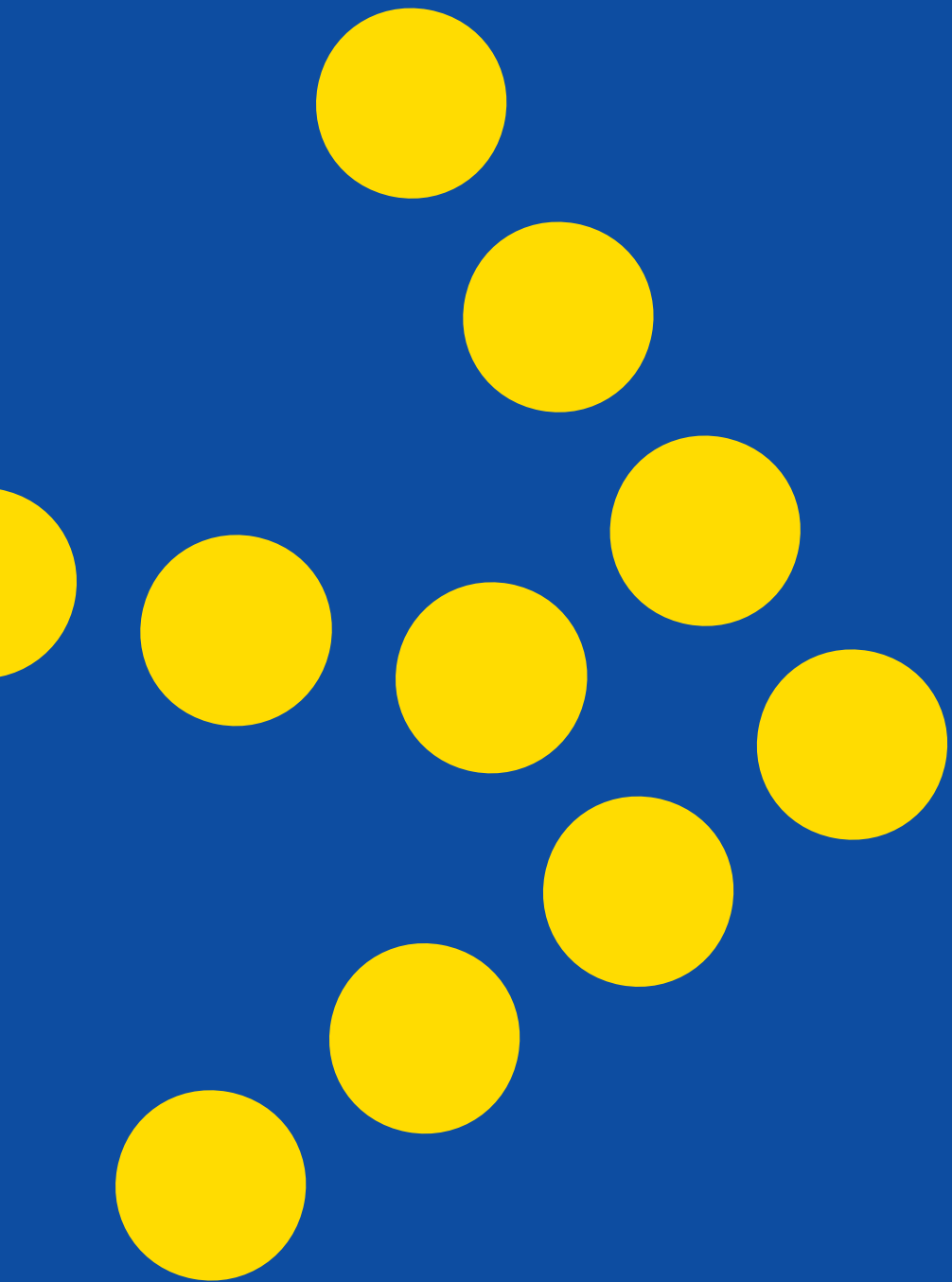
For more information about Peckham Space, further details about the Impact Study or an outline of our artistic programme for the coming year, please get in touch via our contact details below. We look forward to welcoming you to Peckham Space in the future.

Peckham Space  
Camberwell College of Arts  
89 Peckham High Street  
London SE15 5RS  
[www.peckhamspace.com](http://www.peckhamspace.com)  
[info@peckhamspace.com](mailto:info@peckhamspace.com)  
020 7358 9645

**Peckham Space**  
**Celebrating Success**

**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

64% lived in Southwark, of these 56% were visitors from SE15

51% were students

The remainder of the audience (36%) came mainly from South East London. Very few came from North London.

The most common ways of finding out about the Space was as a passer-by or through word of mouth.

48% were attracted to enter the space by the specific exhibition on offer at the time

55% of interviewees were aware that it was an initiative of UAL prior to their visit

30% were employed full time; 12% (the second highest proportion) were self employed

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

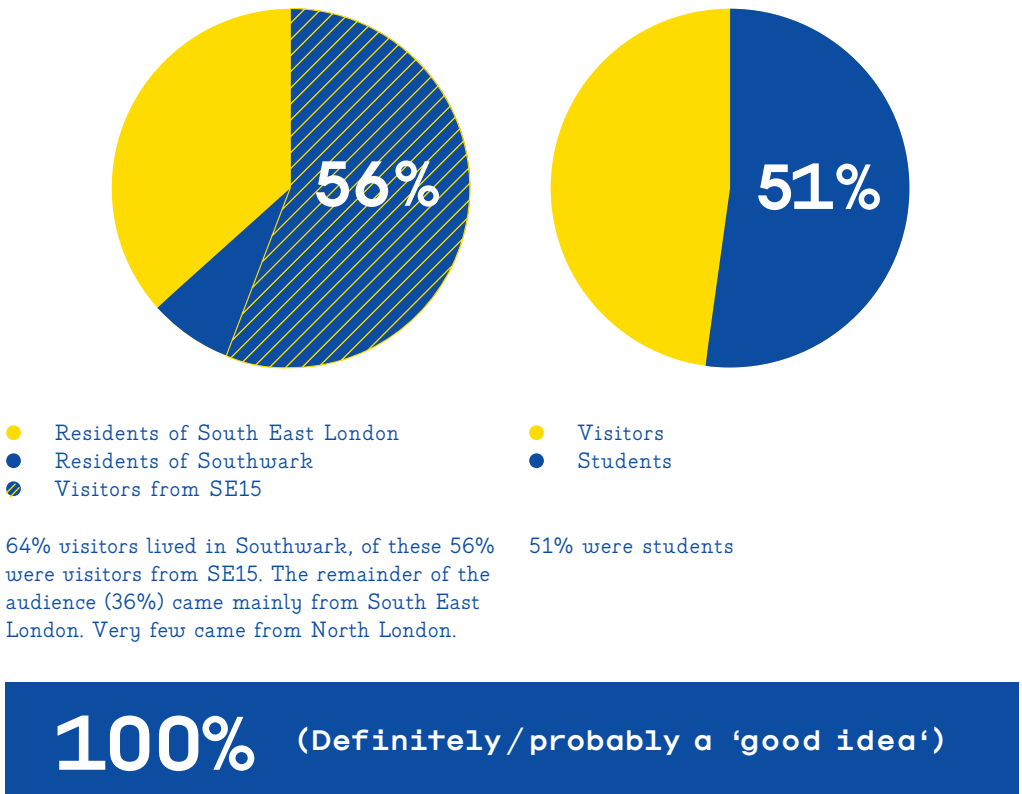
30% had visited museums and galleries on more than 20 occasions in the previous year; 8% had visited a gallery less than 3 times in the previous year

The most common age group to visit the space was 26-45 years of age

The visitors were evenly spread between male and female

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

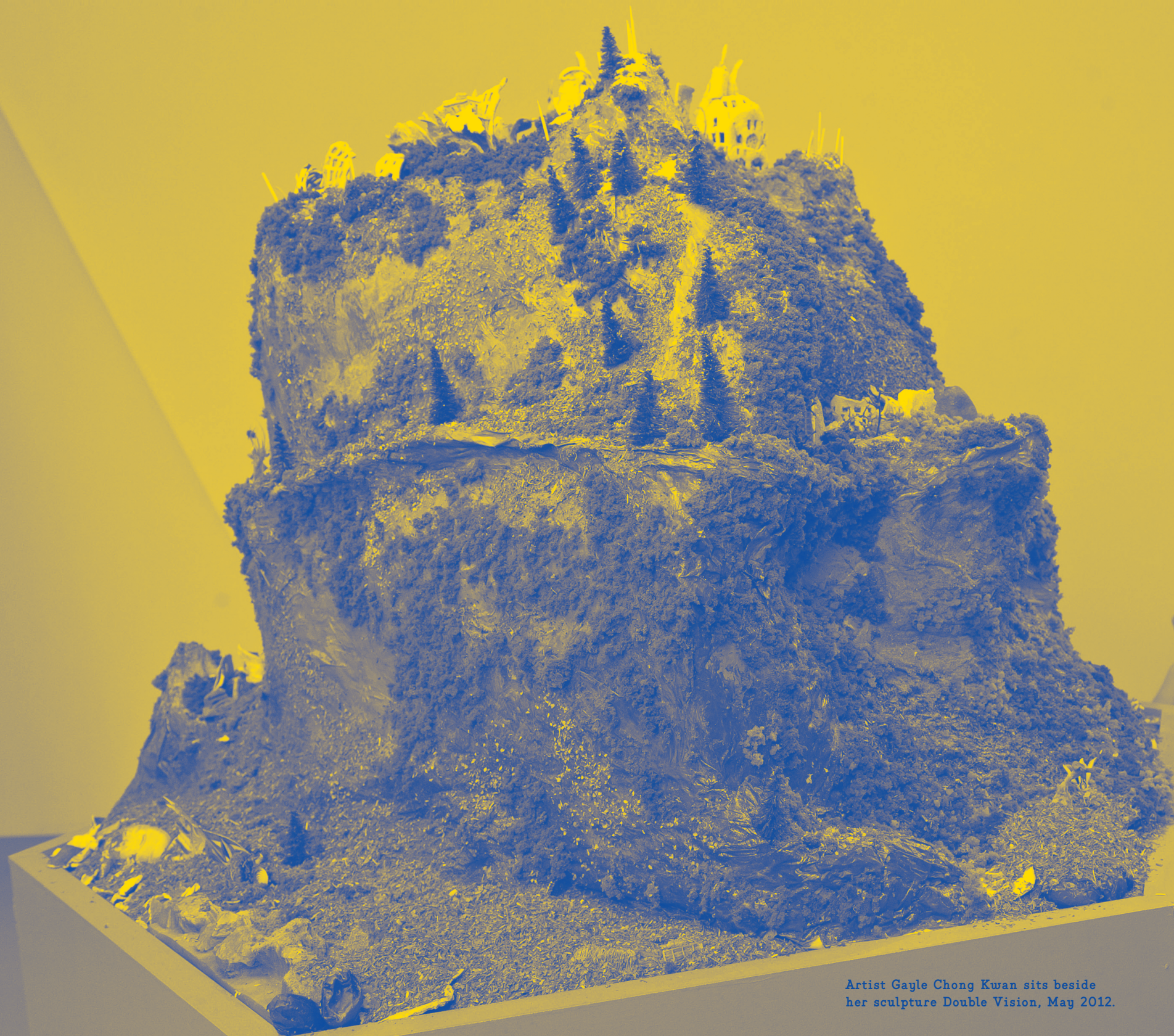
In year 2 the continued focus on young people has led to a stronger and deeper relationship with local vehicles that support young people – Visual and Performing Arts Project (VAPA) from within the local authority, Leaders of Tomorrow (LOT) and Harris Academy Peckham (HAP). These relationships are set 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.



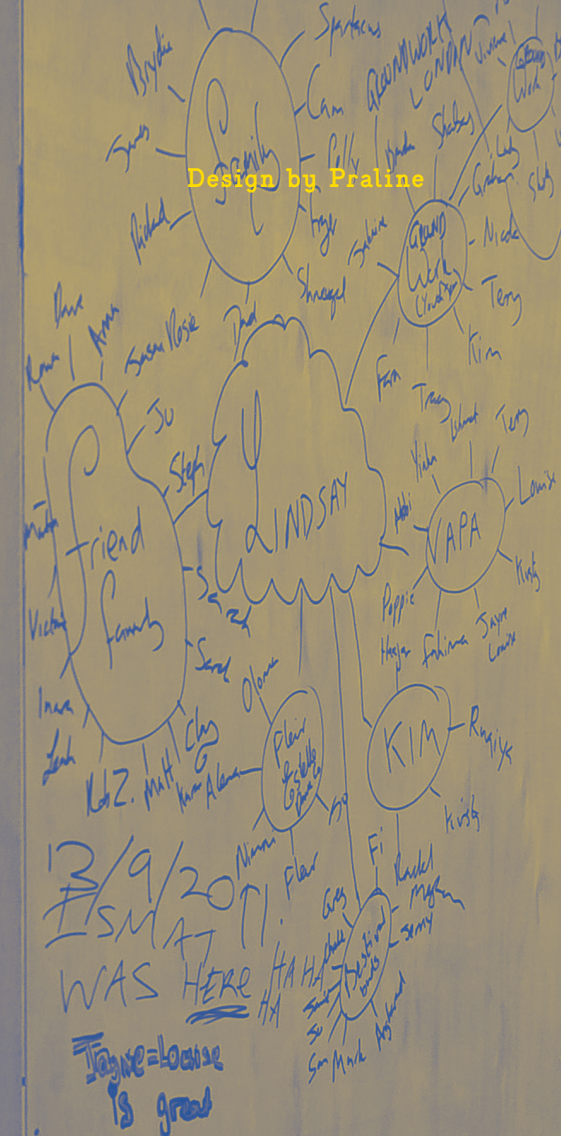
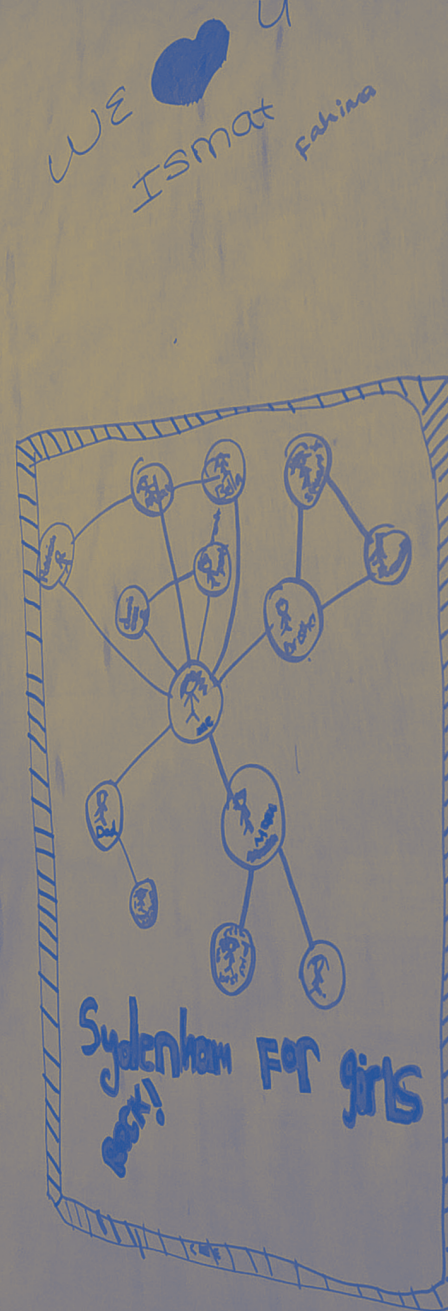
### 2.3 Provide professional development opportunities for students for creative and educational activity

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](http://www.peckhamspace.com)  
[info@peckhamspace.com](mailto:info@peckhamspace.com)  
020 7358 9645



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



Peckham Space  
Impact Report 2013



# Peckham Space



# PECKHAM SPACE IMPACT REPORT

---

December 2013

Year Three, July 2012 - June 2013



# Introduction

## Emily Druiff, Executive Director Peckham Space

If impact can be measured in numbers, then 2012-13 has been a remarkably successful year for Peckham Space.

With an estimated 3.4 million viewers, the Peckham Peace Wall proved our most acclaimed commission to date. Mounted in Peckham Square, it also marked our first commission outside the gallery. Following the riots of 2011, the 'Wall' provided a space where local residents could record messages of love, respect, solidarity, and frustration, even anger. Over 12 months on, the artwork continues to attract a high level of interest.

In terms of visitor numbers, our commission of Tribe by Sarah Cole attracted well over 3,000 visitors in the space of just 8 weeks, a remarkable achievement for such a relatively small gallery. To create Tribe, Sarah worked closely with the Young Women's Group from Creative Arts and Music, Southwark Youth Service. Another first involved the appointment of a researcher in residence from Royal Holloway Cultural Geographies Department who documented an in depth profile of the commission from start to finish.

343 Perspectives was artist Nikolaj Larsen's first solo show in London. Working with North Peckham residents, it had the kind of impact none of us had anticipated. The international curatorial team at the Tate Modern featured the film in their Project Space for the exhibition Word. Sound. Power.

This in turn was instrumental in Nikolaj being commissioned by Film & Video Umbrella for the exhibition Estuary at the London Docklands Museum.

However, the event with the most far-reaching impact has had nothing to do with commissioning new projects. 2013 has seen our transition to charitable status, independent from University of the Arts, London. This exciting development would not have been possible without the generous financial support of Southwark Council Grant Aid. With this backing, we are able to continue delivering the Arts Council of England and Widening Participation funded public programme. Crucial to navigating this complex transition has been the invaluable support given by Lawyers Volunteering for the Arts. Without their many hours of freely given time, we would not be where we are today.

As we move into 2014, our new independent status promises an exciting future. We are planning a re-launch under a new name. A stimulating and wide-ranging programme is already in place. We have a new Chairperson and Board of Trustees to help provide fresh impetus and direction. One thing, however, remains constant, namely, our mission to continue to promote artists for whom the social and public realm is at the top of their agenda; stimulating interest and participation in the arts, not just in Peckham but right across London.

## Executive Summary

### Independent Consultants, Tony Buckley & Brigid Howarth

This report is the third that analyses the impact of the Peckham Space (PS) programme during the period 2010-2013 and covers the specific period July 2012 to June 2013. The motivation behind the initiation of PS was to deliver a series of high quality arts commissions that aimed to increase access to and the participation of individuals and groups not traditionally associated with this aspect of creative activity. To date the programme has been delivered through the University of the Arts London's (UAL) External Relations department for Chelsea College of Arts, Camberwell College of Arts and Wimbledon College of Arts (CCW).

Over the past three years the area of Peckham has secured a national and to some degree international reputation for strong cultural activity in an urban location and there is no doubt that PS has played a role in this. During this period PS has delivered high quality cultural activity with a local focus, in partnership with specific community groups. The activity and outcomes of the programme have been projected to a far wider audience beyond London SE15 via online and press coverage. The quality of the programme has been nurtured by the knowledge exchange process between academic approaches to socially engaged arts practice and long-term participation of community groups.

Behind PS is a partnership of the higher education (HE) and local authority sectors with strong support

from Arts Council England, local community groups and local creative businesses and organisations. This network has enabled PS to become a contemporary, high quality, locally relevant and engaged cultural programme. Each part of this reciprocal network has been affected by the work of PS and they have in turn influenced the activity delivered.

Through the sustained success in building long-term partnerships with community organisations the programme has reflected the profile of the local population and the audiences that visit the space. This year's findings demonstrate an engaged local audience that for the most part come from Peckham, Camberwell and New Cross. These engaged visitors are in part the result of repeated commissions with many of the community partners and bode well for the future. These hard-won partner relationships should continue to provide PS with a strong relevance locally.

Many interviewees identified a specific territory in the creative economy that they considered PS occupied and this is one that close resembles the profile and activity of Camden Arts Centre and the Whitechapel Gallery. The elements these institutions share are a strong local identity, an urban setting, innovation in arts programming and a driving vision to engage wide audiences with the work of artists. The word 'democratic' was often used in the

## Executive Summary

interviews and certainly the ethos of an open door to all visitors is clear in the work of PS. The year has also seen a series of positive developments in a number of areas. In particular the consultees commended the work with external partners, the relationship with the local authority and the ways in which PS has built and expanded the awareness of its work in a busy London borough. Another achievement has been the extremely strong level of media coverage over the past three years – and this is a particularly important point as university-led cultural programming does not often achieve this level of coverage across local, national and sector specific press.

The brief for this report has shifted during the reporting period from an analysis into the third year of operation to a signposting report that looks to the future for an independent organisation that may be established. The context for the twelve months' period of the report is one of a continually changing environment where the reallocation of funding and financial support was felt strongly at PS and which resulted in the decision by UAL to cease the programme at the end of Summer 2013 whilst also exploring a range of avenues to source support from elsewhere. This offer of transitional financial support has come from Southwark Council and as a result, UAL suggested to PS that they set themselves up as a charity independent from UAL.

One reflection is that the three aims that have been embedded in all of PS's work from the beginning did not continue to fit with a rapidly changing agenda in the university, but because it has achieved significant traction in Peckham and the cultural sector as a whole it is able to 'go it alone' – and credit should be given to the staff and the university who have enabled a successful transition in such a short time frame. All the interviewees considered that an ongoing relationship with UAL is important, with the possibility of increasing student engagement via funded and jointly run programmes. There is now the opportunities to embrace a greater range academic courses and institutions, such as Goldsmiths University of London, which runs complimentary academic programmes and has a clear geographic link.

The coming year is one of transition with expectations running high – achieving sustainability and financial stability is key. PS should maintain a focus on delivering high quality commissions and continue working with partners while at the same time ensuring that the new organisation has the means, in terms of capacity and resources, to deliver these aims.



## Quarterly Reports

### July 2012 – June 2013

Key statistics were gathered during this reporting period and during the third year a far more comprehensive approach has been taken to data gathering, much of which the interns supported and carried out prior to analysis by the consultants.

Four quarterly reports were provided to support the findings of the full report. The full set of statistics is available from PS but the summary below highlights the key outputs. A summary is included for the full three years where possible.

- 8,273 people visited PS in the third year of operation. This was a significant increase on year 2. The total number of visitors over the three years was 24,424. The visitors in year 3 were not quite at the level of year 1 but the increase in visitors in year 3 demonstrates that audience development activity has been successful.
- 3.4 million people have seen the Peckham Peace Wall on Peckham Square since its installation in August 2012 to the end of June 2013. This is a conservative estimate based on average footfall measured at different times of the day and at different times of the week. With clear signage for the piece this means that a significant proportion of people will have seen the connection with PS, Southwark Council and UAL.

## Quarterly Reports

- As with the previous year, 100% of community partner participants were 16 and under. Overall for the 3 years 75% of community participants were 16 and under.
- 16 workshops for community partners took place with 40 individual participants. This represents an increase in number of workshops from the previous year but a significant decrease in the number of participants (so it can be said that the participants each engaged in more activity this year than last). In total over the three years 57 workshops have taken place with 211 individual participants and these all led to the installations in the gallery space.
- 53 events took place in year 3 with 3,096 attendees. Compared to year 1 there was a decrease in the number of events and attendees. This still equates to an average of one event per week outside of normal gallery activity with an average 59 attendees. The total number of events over the 3 years is 156 with 9,684 attendees.
- Of the attendees to these workshops in year 3, 60% were female and 40% male demonstrating a higher proportion of female participants than in year 2. In the previous two years the participants were mainly male.
- 95% of community participants in year 1 were BAME – Asian, Black Caribbean, Black African or mixed, 5% White British or White Other. This represents a third year of increase in the proportion of

BAME participants in the Community Partner programme. Overall 85% of participants over the three years were BAME.

- The approach to website statistics has changed this year and visits by unique individuals have been gathered. In year 3, 15,024 people visited the PS website.
- The value of editorial coverage based on advertising costs was £110,414. This demonstrates a strong resurgence in media profile for PS as demonstrated in the point below. Over the three years the value of editorial coverage that was achieved by PS was £257,846 – the amount that UAL would have spent in achieving a similar amount of advertising.
- There were 23.2 million approximate readership/viewers/listeners for this media coverage. This demonstrates a significant increase from year 2. Overall the media coverage for PS has reached 68.4 million readers/ viewers/ listeners over the three years and the efforts put in during year 3 to return to the strong figures in year 1 have been successful.
- There were 178 signups to the mailing list by people visiting the Space or the website. This is a decrease on year 2. Looking forward, it is important for PS to build a strong and useful mailing list, focusing on digital contact via the e-newsletter. Over the three years 2,716 have joined the mailing list.



## Final Comment

'Peckham Space has been an important project for Camberwell College of Arts, University of the Arts London. It has brought together established artists with local Peckham residents, and in a short period of time it has significantly contributed to the revitalised cultural landscape in Peckham.

After three successful years, under the leadership of talented Director Emily Druiff, a Camberwell College of Arts alumna, I'm pleased to announce that the project will become a charity, independent from the University. It is an honor to have been part of the Peckham Space story to date, which, under the directorship of Emily Druiff, I'm sure will go from strength to strength.'

**Sian Stirling**

Director of External Relations for Camberwell, Chelsea and Wimbledon, University of the Arts London

With support from:

