



Peckham space

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

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