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By Charles Landry

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Executive Summary

Setting the scene

The Mayor of Lewisham felt it was time to 'seize the moment' of change and opportunity and he asked me in November 2000 to chair the Culture and Urban Development Commission. The aim of the Commission has been to explore and recommend to the Council the step changes needed to transform Lewisham into a stimulating environment so that it becomes recognised, locally and nationally, as a more visible and notable centre for creativity, cultural development, the arts and urban design. The purpose too has been to develop a strategic synthesis between arts, culture, economy, urban vitality, landscape and urban design and to provide suggestions for strategies, programmes and projects as well as how these filter down into mechanisms for delivery.

The guiding vision has been to see how Lewisham can be enlivened by encouraging sky high ambition mixed with realism, not as a flight of fancy, but because visions so often erode in the details of implementation. It is always easier to go with the tried and tested and be satisfied with second best. That is not good enough for Lewisham at this historic turning point. It will not tap the underlying potential.

The aim of the Commission has been to:

°   Create a climate to enable residents of Lewisham and visitors to experience and participate in a rich cultural life.

°   Equip Lewisham residents with the skills and expertise to flourish in every field of creative endeavour so supporting their economic and social well-being.

°   Provide an urban design framework that results in a physical environment that engages, inspires and enthrals.

°   Produce an overall ambience and public realm that triggers a sense of pride in residents and admiration in visitors.

We consulted as widely as possible within time and resource constraints so establishing an overview of the Lewisham situation in terms of cultural activities and built environment projects. In Phase One we undertook:

interviews and conversations (about 60 in all) with people who have an overview of individual sectors e.g. urban renewal projects, multi-cultural arts, or the creative industries

visits with key officers and other stakeholders across the Borough to look at initiatives spanning all fields of relevance to the Commission's work

desk research

The formal launch of the Commission in January 2001 was followed by a series of themed Cluster meetings with key individuals within each sector. These meetings – 14 in all – included: Citizens' Panel, arts and education, lifelong learning, multi-cultural arts, urban renewal projects, the voluntary sector, urban design, young

people, the commercial creative industries, health and geographically-based clusters such as Downham. 300+ people contributed to this consultation phase.

On the basis of this survey and research an interim report called 'Lewisham: A Living Work of Art' was published on 1 March 2001 and put out to wide consultation. This survey of opinions, possibilities and problems has been integrated into this final report.

In the second phase of the Commission's work two panels of Commissioners – one on the Built Environment, one on the Arts and Creative Industries – were appointed by the Chair, who raised issues of substance and 'took evidence' from 30 'expert witnesses' of whom two thirds were directly connected to Lewisham, the rest being acknowledged leaders in their field. The purpose was to bring as many perspectives as possible to bear on the issues facing Lewisham, and receive help in making recommendations on how to move forward.

Twin tracks same destination: Navigating the complexities of the Commission's brief

The Commission brief has been difficult, because it deals with two of the most complicated words in the English language – culture and creativity. Creativity is an overused concept difficult to define or grasp and often only associated with the arts. Briefly, genuine creativity involves the capacity to think problems afresh or from first principles; to discover common threads amidst the seemingly chaotic and disparate; to experiment; to dare to be original; the capacity to rewrite rules; to visualise future scenarios; and perhaps most importantly 'to work at the edge of one competences rather than the centre of them' [1]. These ways of thinking encourage innovation and generate new possibilities. Differing types of creativity are needed to develop and address the complexities of a place, which continuously needs to deal with conflicting interests and objectives. This might be the creativity of scientists to solve problems related to pollution or that of planners to generate new urban policy; that of engineers to solve technical problems concerned say with transport; that of artists to help reinforce the identity of a place or spur the imagination; that of business people to generate new products or services that enhance wealth creation possibilities; as well as those working in the social domain in order to develop social innovations that might help with issues such as social fragmentation. Thus creative solutions can come from any source whether from within the worlds of the public, private or voluntary sectors as well as individuals operating on their own behalf. The key issue is to provide the conditions within which creativity can flourish.

The term culture is even more elusive because it has multiple meanings. On the one hand the brief discusses 'culture and development' and on the other 'cultural development'. The first is about beliefs, traditions and ways of living and how that affects behaviour and the things people do. So when we talk of 'culture and urban development in Lewisham' we are discussing the relationship between cultural factors and Lewisham's development and how these influence each other. For example, if Lewisham were to have low self-esteem and confidence this would be a cultural factor determining how it develops. Equally if being imaginative is not legitimised or alternatively if a technocratic mindset is allowed to dominate these would be cultural factors shaping Lewisham's future. Thus all development is cultural as it reflects the way people perceive their problems and opportunities. Culture is central, because it 'is the sum total of original solutions a group of human beings invent to adapt to their…….environment and circumstances.'

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[1] David Perkins, quoted in Fryer Marilyn (196(Creative Teaching and Learning, London, Paul Chapman

The focus of the Commission's report is to argue for a culture of creativity, high ambition, entrepreneurship and opportunity, beauty and acute sensitivity to high quality urban design all of which shape the physical and social environment in Lewisham. The report highlights too the need to devolve power and for collaboration inside and outside the borough. It is about developing citizenship. The Commission report seeks to affect the culture of Lewisham in general and its organisational culture in particular so that the borough becomes more resourceful and confident. This cultural capital represents the raw materials and scope within which the creativity of people in Lewisham can operate.

On the other hand this report focuses on cultural development in its humanistic and artistic dimension including the arts as an empowering, self-expressive activity, the arts as helping provide meaning, purpose and direction, the arts as fostering aesthetic appreciation or the arts as creative industries. Yet in this particular instance these elements are intimately connected to the objectives above. Firstly because the arts encourage a particular form of critical imagination, which the Commission seeks to help embed more deeply into Lewisham's culture. Secondly, the arts are concerned with quality, attractiveness, performance and beauty and the design of our environment and how it is animated – again a key feature of the Commission's overall objective with its focus on urban design and a holistic, urbanistic approach to development. Thirdly, the Commission is concerned with the economic and social well-being of the borough, where too the arts and creative industries play a role both as economic engines of growth as well as in terms of their social impacts. As a consequence the arts and culture in this narrower sense affect as well as draw on the work of other fields from economic development to health and planning.

Therefore some recommendations are concerned with organisational culture and the broader culture of developing Lewisham in a more creative, resourceful and confident way, whilst others are concerned with strengthening the arts and urban design sectors.

And finally

Although I am the author of this report it would have been impossible to write without the help and ideas of numerous of the several hundred individuals I cam in contact with and especially Gin Dunscombe who managed the Commission process.

Creative Lewisham: Towards a living work of art?

Lewisham stands at the cusp of a rare but complex opportunity that cannot be grasped by a 'business as usual' approach. The stakes are high and cannot be harnessed solely by traditional means. It requires a shift in aspiration and expectation and a desire to continuously improve on previous best. It calls for an understanding that a culture that fosters imagination, that sees the benefits of using the arts and that encourages high quality urban design can tangibly help define and implement the 'Lewisham vision'. It cannot happen overnight. It will take time to unfold in its fullness. Done well the whole can become much more than the sum of the parts.

'Creative Lewisham' the Commission's report seeks to be the catalyst that helps spell out potential so providing a compass to help move from good ideas to practical actions on the ground. A degree of urgency is required as opportunities do not last forever and passivity is not a solution. The trick is to identify when the public sector should intervene, when it should influence and when it is right to leave things to the market. The time is ripe to catch the conjunction of special circumstances. What are these special circumstances?

1. The Age of Creativity
The broadest context is that as people and places move towards the 21st century it will be their creativity, in all facets, in responding to their challenges that will largely determine their success or failure. Today places like Lewisham have one crucial resource - their people: their cleverness, ingenuity, aspirations, motivations, imagination and creativity as the old locational factors - raw materials, market access or the availability of finance - diminish to the point of less significance. Crucially too regeneration and renewal, it is now increasingly understood, is a much more subtle and over-arching process than previously appreciated. It is essentially holistic embracing economic, social, political, environmental and cultural factors. It is more than simply technological innovation, it is more than physical improvements on their own and involves innovation at every level of decision making. Thus organizational capacity and appropriate structure has been acknowledged as a tool for urban competitive advantage and thus need to be creatively developed. Physical changes assist, they can help build confidence and provide visible markers of progress. Yet if renewal is to be self-sustaining people need to feel engaged, involved and have the opportunity to give of their best and be empowered. And this needs to start right at the beginning by adapting the curriculum and by re-assessing the ways people are taught thereby maximizing the opportunities for employment. This means nurturing a place's ability to mobilize its ideas, talents and creative organisations.

2. Dynamics of London
More specifically in the context of Lewisham the dynamics of London have changed dramatically over the last decade fermenting the emergence of the South East London phenomenon. Its catalyst is a combination of factors including: The extension of the underground and development of the DLR; the establishment of a series of landmark projects such as Tate Modern; the relative price advantage of housing in South London and the growth of Canary Wharf. This overall dynamic connects Lewisham more firmly to London's destiny and to that of the wider world as part of London's role as a world city. All South East London boroughs are feeling these impacts which whilst generally positive are not by definition so. Lewisham needs to direct the dynamic so its own goals are met

and strengthened. And importantly Lewisham cannot see itself as a self-contained island.

3. Home grown potential
Yet Lewisham's opportunity is also self-generated. As an instance: The educational institutions and projects of national and international significance from the large to the small to the tiny, the buoyant creative industries cluster and a motivated and experienced voluntary sector, especially in the North of the borough, have not come out of nowhere. They have been fermenting for 15 years. They are rooted. They have done their time, so to speak. They are now coming to the boil and their networks have reached critical mass.

A spin-off is that many artists – perhaps 2000 - have stayed on after education and as a consequence there is a boom in creative businesses – over 550 at the last count. This is impacting well beyond Lewisham in terms of perceptions people have of Lewisham and in developing connections, synergy, networking and joint projects within and outside the borough. In sum this represents a remarkable cluster of institutions and activities which with some fine-tuning and recognition of potential can do even more. So to talk of Lewisham becoming a more creative place is not simply hype but has a sound basis in reality and the discussion as to whether the arts regenerate areas is academic in Lewisham as they have already done so.

4. Pushing at an open door
Additional factors shaping Lewisham's increased potential and its idea to harness creativity and foster good urban design include: The increased recognition of creativity and the arts as drivers of the emerging economy and in urban regeneration and in particular the increased understanding of the role of the creative industries. Of special note is the use of new information technology within creative industries businesses and in turn their role in education. The recognition too that the arts can have a central role in building social capital and so contribute to helping the social inclusion agenda has had an impact. Witness, therefore, the policies of the DCMS, DfEE, DTI, GLA and London Development Agency from which if Lewisham is focused a high level of resources could be tapped and levered. In addition government has clearly set the agenda for urban design issues to be addressed with vigour and confidence as a number of key policies and legislative documents exist to aid the promotion of good design. The Urban White Paper agenda is one and is likely to have knock-on effects in terms of Planning Policy Guidelines. All in all the incentives and regulatory regime is shaping up in a way that feeds well into Lewisham's emerging objectives, yet Lewisham's development potential depends on its own balanced repertoire of encouragement and safeguards.

Turning problems into opportunities
But it is not all a blessing. Lewisham operates in a competitive environment and other places elsewhere have also thought of culture and creativity to revitalize themselves so Lewisham cannot take its opportunities for granted. In addition some tangible problems exist. Lewisham's visual environment needs a significant uplift to mark the change in attitude and ambition. It is not enough to transform people's sense of themselves and their possibilities, say through the arts, if they are then dropped into a mundane and at times degrading urban setting. A litmus question to ask is simply: Does the urban environment in Lewisham uplift or deflate, and if so where?

Another problem is that it is not only creatives who find parts of Lewisham attractive but property developers too seeking to satisfy the demand for

executive housing. The pressure to gentrify is enormous. Starting in the North its tentacles are already spreading elsewhere in the borough. These external pressures for change are threatening to overwhelm that which has taken so long to nurture – yet at the same time within that regeneration and gentrification nexus there is also some good in terms of innovation and development.

The strategic question for Lewisham is whether it wants to be more of a dormitory or more of a mixed used community. The answer is obvious – it is the latter. Can Lewisham twist the development dynamic to that goal? The Council has already taken some hard decisions. For example, to maintain diversity of interesting uses it has sold sites at below market rates to arts groups, creative businesses and community organisations arguing that the non-financial benefits will in the long run pay off in innumerable ways. This is courageous.

A complex issue is that the North Lewisham mix that is at the core of Lewisham's current opportunities is difficult to seamlessly translate into Bellingham or Downham. The North and South of the borough are different and there is a psychological distance. So the South will have its own solutions and opportunities. Yet there are lessons to take from Deptford. One focus might be to develop capacity building thereby encouraging a critical mass of new style, entrepreneurial voluntary organisations to develop and not only in the arts. Another is to develop some inspirational landmarks that engender civic pride and motivation such as the new library/leisure complex.

In spite of everything Lewisham can regard itself as extremely fortunate. It has a diversity of assets that would be mightily expensive, if not impossible, to reinvent from scratch. To build on the potential and overcome problems it is time to grasp possibilities with foresight and in the spirit of the Commission's perspective. In a decade Lewisham could be transformed in its sense of self and how it projects to the wider world. This in turn will generate further opportunities and funding, creating possibly a virtuous, reinforcing cycle of positive developments.

Catalysts

There are many catalysts to trigger the process. They include: promoting the emergence of the new Laban; confirming the status of the Creative Enterprise Zone in Deptford; building on the potential of the creative industries through a considered business development initiative; projecting the activities of the remarkable cluster of educational institutions - Goldsmiths, Lewisham College, Laban and Trinity College; harnessing the re-opening of Horniman's Museum in 2002 to reflect the diversity of what Lewisham offers; generating a truly ambitious development at Convoys Wharf; using the borough's schools and hospital PFIs as innovative test cases to show the scheme can generate quality and innovation especially outside the North; developing a transformatory flagship through the New Deal for Communities at New Cross Gate; using the Sundermead Estate redevelopment to set the standard for Lewisham town centre; confirming the building of a new Downham library/leisure complex; ensuring the new Goldsmiths Gateway Building reflects strong imagination; finding ways of supporting Lewisham College's new Centre for the Performing and Creative Arts; using the Art of Regeneration SRB to measure evidence of arts impact in schools so unleashing later resourcing for arts in schools initiatives; considering whether to apply for 'curriculum derogation' so as to highlight creativity across all subjects thereby bending the curriculum; developing the 24 hour school concept involving creativity and community learning as well as parent involvement and cross-generational work; achieving the Artsmark gold standard for a number of schools and specialist arts status for a borough school; establishing enduring relationships and agreed longer term programmes within the Creative Partnerships initiative; ensuring that the Lewisham Arts and

Education Network has greater profile; drawing in new partners to the borough such as the Architectural Foundation, Urban Space Management or Cultural Co-operation; re-using empty estate shops for creative uses; instigating some visionary design work around Catford Square, Forest Hill, Sydenham, Honor Oak and the other Lewisham neighbourhoods.

Catalysts so chosen will flesh out Lewisham's vision that incorporates the lessons from the arts and urban regeneration debate world-wide.

Going with the grain of trends

In developing strategies and pursuing catalyst projects a number of issues highlighted throughout the findings need addressing. They include: understanding deeper trends of which one of the most important is the inter-cultural agenda and dealing with diversity and difference - perhaps the key urban issue of the beginning of the 21st century. This can be seen as an opportunity rather than a threat. London, of course, has only become a world city over the centuries because of the influx of people, ideas and connections. Overall Lewisham reflects London's developing cosmopolitan mix, but its population diversity is clustered more in the North with parts of the South being largely white.

A second is the revolution in the economy where the creative industries will play a more central role and Lewisham does not want to miss out. The consequent need to re-equip the population with new skills for 21st century puts creative education at all levels in a completely new light. Here information technology will play a crucial role.

Thirdly, Lewisham cannot ignore the so-called 'experience economy', - a *rapprochement* between everyday living, consumption and spectacle shaping what cities look and feel like. It will affect planning, land use and use orders. This process is turning retailing into a part of the entertainment industry, often blurring the boundaries between shopping, learning and the experience of culture. In this process design, multimedia applications, theatrics and soundscapes move centre stage. Lastly the recognition that the concept of development and regeneration has broadened and that physical and economic renewal cannot be detached from social renewal – and as a further twist from cultural renewal.

Developing audiences by rethinking provision

In opening itself out to new trends Lewisham can re-assess from scratch many things all of which have implications for audience development, such as: What is a typical Lewisham cultural event? What is a venue? What kind of buildings do we need? What is the level of quality we expect as normal? What happens in an arts centre? What is the role of a library, a theatre, a park, a museum, a play area? What is an appropriate future-oriented festival for Lewisham? A station could become an art gallery, or an arts centre a healthy living centre linking sports, arts and dance – a doctors' or physios' surgery could be incorporated into a venue - again widening potential audiences. A venue is a dedicated building, but it can also be the street. Art exhibitions could be on the streets. How we see venues All of which has implications for what planners, licensing authorities and the police can do to create an environment within which cultural expression can flourish.

Implementing with a sense of balance

At the heart of strategy making some considerations are pertinent, such as: balancing large projects with the small, between fostering the glitzy with the less glamorous, but equally worthy or ensuring that the wealth of good ideas and talent in Lewisham becomes more visible and to reflect this in the physical

environment or activity programming, especially less high profile projects of wider significance like Second Wave, MIDI, Entelechy, Lewisham Young Peoples Theatre, IRIE dance, the Get Set for Citizenship programme; focusing on progression routes and ladders of opportunity so linking education to business training; spreading opportunities that exist in the north of the borough into the south; ensuring that, whenever appropriate, inter-borough projects and strategy making is fostered throughout South East London to create coherence of approach, access to resources, effectiveness and impact; encouraging development without creating too many negative side-effects of gentrification; creating a mixed use environment which balances the local production of culture as well as possibilities to consume it; finding ways to use heritage assets and of combining innovation and tradition imaginatively; making certain there is a mix of large flagship projects whilst paying attention to the smaller flagship that replenish the creative base; combining, therefore, a strategy of small steps, such as incremental improvements to the streetscape with big ideas such as re-creating Lewisham Interchange; attracting stimulators from outside whilst building on home-grown community projects; leveraging in commitment from the private sector and its desire 'to get on with it' within a more equitable public interest vision. And finally when necessary stretching the incentives and regulatory framework and so being a pioneer if this is what is required to fulfil Lewisham's aspirations.

The physical feel
The clarion call of Creative Lewisham will increase expectations citizens have for themselves by fostering their aspirations through being inspired – and much of that inspiration will need to come from the physical feel of Lewisham. It can develop a sense of place, identity and distinctiveness as well as engender a feeling of engagement and loyalty that gives citizens a stake by working with its culturally distinctive features. The new buildings in Lewisham so far though feel less new than they should do and the architecture is less bold and innovative than it could be. For most first impressions of Lewisham disappoint and first impressions are also our last. Lewisham's offer is both seamless and rather samey and for outsiders can feel disorienting as there are insufficient landmarks or moments of surprise to guide the visitor, to seduce and encourage them to stay on. The key issue in competitive terms is 'Is this enough'?

In short, the urban picture has potential to improve dramatically. One route is for artists working with architects to infuse the totality of Lewisham by transforming offices, the shopping centre itself, bus shelters, buses, seating, waymarkings, lighting, entry points and portals which if seen through the eyes of the artistic imagination could create a sense of drama and expectation. This then makes sense of reconceiving Lewisham as 'A Living Work of Art' and overcomes the sometimes prevalent culture of: 'Up to a standard, down to a cost!'. As Lewisham operates in a competitive environment regionally and nationally it will need to lift its game.

Overcoming obstacles

Grasping potential will mean overcoming obstacles. Some of these are to do with awareness, others with political will or lack of resources, organisational structures and skills sets. Having aspiration and ideas is easy. Implementing them is quite another matter, because it challenges existing ways of operating. Inevitably large organisations have aspects of institutional lethargy and the operating environment often cannot be bent to new purposes. To create the energy to make change feel worthwhile means providing and seeing the evidence of its impact, whether that be locally as with Peckham Library, or nationally with Glasgow or Huddersfield or internationally with Bilbao. The most powerful awareness-raising tool is 'seeing is believing' which will show that investing in quality and culture adds value and is not a fad, that it is to be seen as an investment and not a grant.

So implementing Creative Lewisham will require rethinking at a number of levels and developing new partnerships within the Council itself, between the Council and other actors in the borough, links between significant players in the borough but not connected to the Council and crucially with new outsiders. By definition Creative Lewisham is a cross departmental activity. Only when this occurs can synergies be created, new ideas, perspectives and opportunities be generated and consequently new resources drawn in. New resources will be required and not all of these are to do with money.

Making the most of possibilities

To prepare the Council and other stakeholders for the Creative Lewisham agenda requires an uplift in resources, personnel and skills, for example in the Cultural Department and similarly for some aspects of the work of the Regeneration Directorate. It requires providing the capacity to shift away from reactively responding to proactive agenda setting, to opportunity seeking and connecting. Equally the space should be created to be proactive in identifying and targeting people of talent from developers to festival organisers or anyone else they wish to attract. This will have additional spin-offs in terms of new ideas generated, profile and word of mouth reputation. It demands an entrepreneurial way of thinking. It means connecting the arts and urban design agenda to the objectives of other departments from economic development to social affairs, health, safety and policing. The policies of many departments therefore need to mesh and new policy handshakes initiated.

It means recognising too the complexity of the task and the need to work with partners, wherever possible devolving power and so trading power for creative influence. It implies recognising new skills and jobs to help bring out the most of Lewisham, and many of these will be outsiders as well as insiders: the cluster of skills concerned with being an animateur, an urbanist or an urban designer. It implies too that decision makers in Lewisham become a community of learners – such as seeing good ideas elsewhere or valuing what urbanism is about – essentially the dynamics of how cities work and their aesthetics – which requires awareness raising and training. Indeed the Commission for Architecture and the Built Environment has begun to lobby for councillors to have some form of urban design training as a requirement.

The cultural and urban design agenda will move centre stage in regeneration when the planning toolkit is used imaginatively, which would also get across an understanding that the nature of planning has changed. When orchestrated effectively it can create dramatic change, especially when guidelines and incentives are rethought, when development briefs incorporate a sharp vision and

when design guides leave room for innovation within a structure, so balancing looser controls and over-prescription. Such ingenuity is crucial bearing in mind that the planning of Lewisham's urban environment is dependent on regulations and powers often well beyond its control, leaving aside accountability issues which inevitably slow things down and the capacity of the private sector to operate at times more flexibly.

Projecting Lewisham

Over-riding everything should be a concern with Lewisham's projection and image, which should operate at a number of levels - internally and externally, to niche markets and broader audiences. This should not be seen as a simple PR exercise, but as a long term policy objective based on a deep sense of what Lewisham is and could be.

Done well it will increase the sense Lewisham residents have of themselves and their resulting self-esteem. If Lewisham people feel ashamed that they come from Lewisham how can they aspire? If Lewisham's image feels rich and multi-textured outsiders will consider Lewisham as a place to be, to invest and enjoy, thereby becoming unconscious ambassadors for the borough.

Focusing on conceiving Lewisham as a collection of villages or neighbourhoods, although obvious and perhaps well worn is probably the way forward. But before embarking on the major image rethink a subtle Lewisham asset audit should be undertaken to include under-recognised assets such as history or discovering and exploiting current stars, and assets such as the dog track or Rivoli Ballroom. Only with this stock of material can an image be built that goes beyond the well-worn cliché. This image should be internationally oriented yet locally derived and inevitably the arts and urban design will play a central part in creating images for Lewisham.

In thinking of and benchmarking itself Lewisham should not compare itself to Bromley, Southwark or Greenwich but to the best in Europe and this requires a best practice observatory function within the borough and proactive approach to culture and urban development. Through confronting itself with the best Lewisham's expectations are increased.

Recommending a way forward
Embedding the agenda

We conclude that there are various ways in which the Council and other stakeholders – from education to business to community organisations - can maximise their potential by tapping into the Creative Lewisham agenda. An agenda which creates a new framework of assumptions within which people act and within which leadership is executed. We propose how the agenda should be championed and co-ordinated within the Council and how it should be embedded well beyond those more closely involved in the Commission process. One important recommendation we make is that a dedicated external entity perhaps called the Creative Lewisham Agency be set up to assist the Council and other stakeholders pursue the Creative Lewisham agenda. With a clear brief and shared vision it will, it is hoped, be a kind of inward investment agency for ideas and resources. In an ideal world it would not be necessary to set up a dedicated entity as each organisation of its own accord would identify, unleash and harness its creative resources and maximise synergies. Creative Lewisham would be the acknowledged corporate agenda and the new ethos driven from the top.

CLA is proposed as a small, flexible, helpful, supportive device to the stakeholders of Lewisham. This light-footed organisation should be reviewed after 3 years. Its

style should not be to seek to accrue power, but rather like an impresario to generate ideas, assess feasibility, to trigger and help launch initiatives, to seek synergies and in doing so to devolve and sub-contract whenever possible. If it does its work well it will devolve itself out of existence.

A series of embedding initiatives should be put in place as soon as possible given that the Commission process, although already useful in triggering change and momentum, by its nature only worked in depth with a limited number of people. Awareness raising meetings say with tier 3 and 4 Council staff, with housing groups, with local amenity campaigns, the higher and further education sector, schools, arts organizations or employers are crucial to seedbed the ideas and perspectives more deeply. Communications tools from a Creative Lewisham information pack or newsletter and a dedicated web-site would all be part of this process.

Bending budgets and re-badging
Resources can be re-ordered to get more out of them. Lewisham Council alone has a budget of over £750million. If only a tiny percentage were targeted at or existing budgets were bent towards Creative Lewisham objectives the effect could be enormous. Its impact could make any investment seem cheap. The housing capital programme alone is £50million and a small percentage could be spent on better architects, urban design briefs or incentives to improve design quality. Furthermore 15% of the housing related capital programme can be spent on non-housing issues – again an opportunity. This focus on quality, thus, allows housing associations or registered social landlords to think of themselves as being more than landlords but social investment agencies.

Re-badging existing initiatives is another effective way of generating critical mass and momentum. The catalytic projects outlined above already have the seeds of Creative Lewisham within them and if projected as part of a more seamless whole would create synergy and profile.

Ordering recommendations
There have been a mass of suggestions made from the minute to the enormous and the task ahead may seem awesome, overwhelming and complex. Yet the key point is that so much can be achieved by thinking differently about opportunities and problems – a changed mindset is worth a hundred worthy reports. It was astonishing to note how many problems in Lewisham just seem to disappear when people took 'the glass half full' approach and rather than stressing barriers focused on 'what if…' as a solution to problems.

To simplify matters we have clustered the ideas to move forward as recommendations formed into strategies. By doing so it is possible to bundle together a set of proposals from the large to the small into a coherent framework highlighting where the key interventions should take place. This also makes it easier for people to connect and relate strategies to each other.

There are strategies for education and social well-being; opportunity scanning; urban design, animation and vibrancy; the creative industries; fundraising and resource procurement; communications, image and public awareness. And finally we outline a series of large and small catalyst projects that can provide winners and more sustained high impact projects to make Creative Lewisham feel tangible and real.

Lewisham Culture & Urban Development Commission Recommendations

Introduction

1. Keeping strategic clarity

Creative Lewisham's overall objective is to change or shift mindsets and in so doing affect how opportunities are assessed and decisions are made. The vision outlined and proposed re-focus of internal culture set a framework for changed thinking and priorities. If this occurs appropriate actions in line with the Creative Lewisham perspective are likely to follow quite naturally without people being told in detail what to do. What people require more is a determined direction or compass rather than deterministic micro-plan. It should then be possible for decision makers at different levels to be strategically opportunistic and entrepreneurial within an accountable framework rather than opportunistically strategic. What the precise projects or programmes should be in detail is often difficult to predict as they depend on context, resources being available at the right time, the ambition and will of individuals, the capacity for institutions to move with flexibility and the judgement on alternative ways forward. We outline however at the end of these recommendations a wide range of catalytic projects that should be pursued with vigour in order to give shape, guidance and momentum to the Creative Lewisham initiative in its first phases and as a means of allowing decision makers to rethink priorities and budgets

There are literally thousands of initiatives large and small that could happen in Lewisham. In the consultations and individual discussions hundreds of ideas came up from the extremely general - 'you should involve artists more' to the incredibly focused 'we need more toilets'. We have therefore outlined the recommendations as a series of strategies within which fall a number of related proposals. These strategies indicate the broad areas for intervention and focus with examples given for illustration. They include strategies for communications and public awareness, fundraising, the involvement of the education sector, urban design, animation and creating vibrancy, and the creative industries. In addition proposals are made about how the agenda can be implemented more broadly through a Creative Lewisham Agency and internally within the Council.

Yet to give you a flavour of some of the ideas that emerged and the complexity of satisfying different interests here is a partial list: go for the 2008 City of Culture nomination as a means of focusing a cultural strategy and getting a higher profile; create competitions for new buildings with artists involved; have more artists' residency schemes including in unusual settings from hospitals, to social care facilities to commercial businesses; develop more niche festivals around special interests; develop more children's projects along the lines of Greenwich & Lewisham Young Person's Theatre; set up an organisation like the Sheffield Cultural Industries Quarter Agency to foster the creative industries, and link it to infrastructure support for the creative sector in terms of business, legal and financial support; attract larger creative businesses of, say, 10 –50 employees to the borough; set up a business angels network; develop more work/live spaces and provide more artist's studio premises; do more audits of potential such as of the rivers, topography and heritage; create beacons or landmarks out of railway stations to enhance the sense of identity and arrival; create a café/bar buzz so Lewisham feels more like Stoke Newington by stopping 'horrible chain pubs'.

The list goes on as when people say: use schools to spread the word about creating a vibrant cultural and visual environment; support ethnic minority arts

and cultural groups and institutions to be part of the mainstream; enhance the image of libraries as venues and centres for social interaction; clean up the street scene of unsightly advertising hoardings, traffic signs, railings and very poor damaged paving; design out crime and anti-social behaviour; take a leaf out of Southwark's approach to involve artists in designing the public realm; create international links with similar boroughs in New York like Brooklyn or in Chicago or also with places in Mozambique or South Africa and connect these to a diaspora programme perhaps by hosting Diaspora's Music Village in Lewisham; hold one of the World Tea Parties in collaboration with the Horniman an unusual yet increasingly well-known international intercultural event; get the careers advisory service to understand the potential of arts careers; improve public transport links throughout the borough especially from the north east to south west; develop an artistic trail such as from the Horniman to Forest Hill station; have more information about what is going on and create guides, maps and web-sites for Lewisham; attract a venue like Ocean to come to Lewisham; put Lewisham on the music and theatre circuit; develop an art market in Deptford on Sunday morning for all London or an organic food market in Lewisham Town Centre that is bigger than Peckham farmers' market; be conscious that the third sector is the gateway to excluded communities and active in multiple and varied cultural activities; set up Community Chests; involve more young people, look at the assets of the elderly or disabled people and so on.

As can be seen these suggestions cover a multitude of areas targeted at a diversity of possible agencies, yet implicitly it was often the Council who it was assumed would take responsibility – an impossible goal and not appropriate.

2. Trading power for creative influence

In thinking through these recommendations it is important for readers to understand the roles of and expectations for key actors. No one organisation has the power, authority and capacity to drive and implement the implications of this report on their own, although some organisations will play more significant roles than others. The Council inevitably has a strategic function. For a start by commissioning the report it has signalled a measure of its own intent whose message can cascade into the crevices of its own organisation, the partners it connects to and those whom it chooses to fund. Yet although it can and will put more resources into both changing the culture of how Lewisham develops and into the cultural sector itself it can only go so far. Primarily it sets some of main initial pre-conditions within which others can feel confident to expect and operate.

Yet the Council is still often in a no-win situation. It is an easy target to criticise; it is visible, whereas other sectors are more dispersed. Some assume it should initiate, control and fully resource, whilst others suggest precisely the opposite. Its best and most effective role is initially to trigger and lead the Creative Lewisham debate and so legitimise a new set of expectations and possibilities; then by setting up a more independent mechanism it can over a short time share that leadership widely within a set of relationships of equality and mutual respect. The leadership grouping should be broad, but who takes part will depend on will, interest and contribution.

The Council is then an enabler, which through its powers and resources, although limited, can shape the direction of change. It can lead by example and encourage best practice and support the best practices instigated by others. Yet its style should be to devolve whenever possible, trust others and trade power for creative influence. At the same time it should let itself be influenced by others as the good ideas will come from multiple sources. In the end who does what should be decided honestly based on capacity, appropriateness and effectiveness. In one instance it may be the Council, in another an educational set-up, in another a

commercial company or a voluntary grouping or a combination. With the right degree of open-mindedness and sharing of power there are roles for most in implementing a Creative Lewisham agenda.

3. Creating a dynamic momentum

The recommendations for Creative Lewisham are multi-layered. The recommendations focus on a series of key themes concerned with: enabling creativity and inventiveness, increasing standards and enhancing thresholds of quality, identifying assets innovatively and with subtlety, generating and using resources imaginatively and fostering communication. A variety of actors need to be involved and many will rightly pursue their personal desires independently, but their actions should be shaped by an overall framework – the vision – so its tenets are embedded into Lewisham's day to day workings.

A set of principles frame these recommendations. They include: daring to devolve power to enable, harness and motivate action, so actors trade their power for creative influence and are open to opportunity rather than constraining it.

In order to orchestrate the potential a useful conceptual device is to think of recommendations as falling into the categories of easy, cheap and short-term and expensive, difficult and longer-term. In terms of a strategic action plan it is important to co-ordinate these possibilities in a way which develops momentum and critical mass. Once this has been achieved synergies will occur, of themselves generating their own self-reinforcing momentum. These development processes in turn need shaping by the overall vision and the Lewisham ethos.

There is a need to make achievements visible to residents and outsiders as this generates motivation and confidence. Communication is key, especially when many initiatives, such as an educational programme or safeguarding a community asset, by their very nature have no immediately obvious visible outcome. For this reason attention to display, exhibition and performance is important as a means of celebrating accomplishments.

Many significant activities are already happening that fit into the idea of a Creative Lewisham and often the task is merely to recognise these and re-brand or re-badge them as part of the Creative Lewisham process. This is significant because of the time lag problem between announcing the programme and implementing it. If the proposed agency is set up it will spend some initial time advocating, scanning opportunities and developing strategies so that when it does act it can act coherently. The task here may be to communicate or to go with flow of an existing initiative yet to bend it slightly to new purposes. A pre-existing library exhibition project might be at the easy, short term end of the scale, whereas a complicated urban design project might fall onto the difficult, expensive scale. Whilst the easier projects can be started quickly the objective is not simply to stick with these but to use them to kick-start the process. The crucial point is orchestration, setting priorities for what should occur and laying out time-scales for actions. Occasional projects are supremely catalytic either because they embody the essence of the overall vision or strategy or because they send out a key signal of intention. Getting these right is key even though they might fall into the difficult scale.

Importantly initiatives need to happen simultaneously and they will be of different types, for example awareness raising, the planning of major infrastructure and putting on a festival, but there needs to be an overview of what this all adds up to so as to ensure the long term aims are in focus. A useful analogy is that of an orchestra with an element of a jazz jam session with each instrument coming in

as appropriate, partly independently and partly connected to others yet reinforcing each other and building up as a symphony with a variety of highlights along the way.

Expensive/
difficult

short-term   long-term

Cheap/
easy
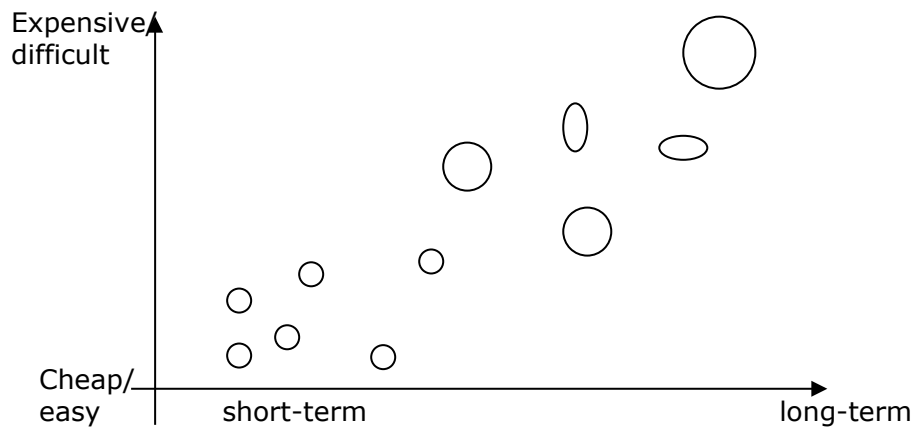
Key strategies

1. Sharing a vision: A persuasion and advocacy process

For the Creative Lewisham project to get to the starting block the overall vision and associated action plan need to be shared in broad outline by key stakeholders. This needs to involve an advocacy process starting with the Commissioning body, the Council, and then cascading out to other parties. This process should be co-ordinated as a series of presentations, seminars and discussions that lead to its more formal acceptance by relevant parties. This will provide direction and an element of certainty and stability to those already involved as key actors and those seeking engagement with the borough. The aim is to infuse people with the power of possibility and passion. The vision sets the pre-conditions for everything that follows and once its essentials have been absorbed the ideas will flow and actions follow.

Phase One of the advocacy process from June to December 2000 is the initial drive followed by a second more fine grained exercise over six months seeking to embed the vision more deeply into organisations, which will involve perhaps more detailed working up of plans and projects according to the new perspective. In June 2002 the vision and its implementation should be revisited in a more major event.

Once the vision has been absorbed a dynamically interactive process, starting at either end of the scale noted below can occur, affecting how actors see themselves and what they can do for Lewisham.

Vision/mission

Identity and role

Beliefs
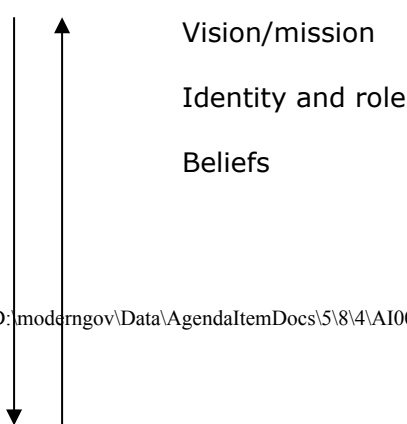
Skills and capacity

Behaviour

Environment

A changed, more open, risk rewarding operating environment sets the context for changes in the behaviour of individuals, which in turn raises issues around whether they have the appropriate skills and capacity to work in the new environment; once new skills have been acquired and successfully implemented, they affect beliefs and people's sense of identity and the role they can play, which ultimately shapes their sense of mission. In reverse starting from vision a similar process cascades down leading to a changed operating environment.

This is the challenge for Lewisham in order to create a self-sustaining momentum. It sets the pre-conditions for a changed mindset and needs to happen at the organisational and individual level simultaneously as well as being top down and bottom up.

The above effectively becomes a public awareness raising strategy which builds support for the Creative Lewisham agenda amongst Lewisham's political, educational, intellectual, media, community and economic leaderships, with a view to developing advocacy sub-strategies targeted at different individuals and organisations. A kind of education programme like this should be initially led by the proposed Creative Lewisham Agency but over time will be self-generated by organisations acting autonomously. It should also been seen as part of the citizenship development agenda because it helps sets the pre-conditions for people to make informed creative decisions as well as feel they have the power to generate ideas and plans.

2. Embedding the Creative Lewisham agenda

Creative Lewisham provides a number of responses to the challenge of building an integrated culture and urban development strategy in the borough. A central task is to think through structures so that the Creative Lewisham concept is infused throughout. Inevitably the Council is a leading player, but not the only one, so the Creative Lewisham thinking needs to lock into collaborative arrangements as well as inspire independent initiatives to respond to the opportunities the agenda represents. We conclude that a dedicated external entity, to be reviewed after 3 years, be set up to assist the Council and other stakeholders to pursue the Creative Lewisham agenda.

2(A) THE CREATIVE LEWISHAM AGENCY
In an ideal world it would not be necessary to set up a dedicated entity as each organisation of its own accord would identify, unleash and harness its creative resources and maximise synergies. Creative Lewisham would be the acknowledged corporate agenda and the new ethos driven from the top. As this is not yet the case we propose an independent entity perhaps called the Creative Lewisham Agency (CLA) whose objective is to tightly focus on helping to deliver this agenda.

CLA is proposed as a small, flexible, helpful, supportive device to the stakeholders of Lewisham. This light-footed organisation should be reviewed after 3 years. Its style should not be to seek to accrue power, but rather like an impresario to generate ideas, assess feasibility, trigger and help launch initiatives, seek

synergies and in doing so to devolve and sub-contract whenever possible. If it does its work brilliantly it will devolve itself out of existence.

Its remit should cover the whole of the borough yet it will be aware of the issues in balancing breadth and focus. The objective of the small core team is to have a reinforcing effect, to be practical and to deliver results in order to show that the Creative Lewisham vision is not just words. Its major role would be to help kick-start and support the strategies outlined below including those for: funding, animation, urban design, education and culture, the creative industries, communications and public awareness. Given the existing scope of opportunities it should have a number of priorities and therefore appropriately dedicated staff. One of its initial primary tasks is to maximise the North Lewisham opportunity elaborated in detail within the Creative Industries Strategy (see below). This has two dimensions – seeing how the physical aspects of the Creative Enterprise Zone could work and working through how the creative industries can develop. The latter will also assess how other parts of the borough can benefit from the creative industries. Further priorities likely to emerge include: looking at the communication and public education aspects of the Creative Lewisham agenda, developing a fundraising strategy for the borough that links with the private sector, and auditing opportunities especially those in the South. Although the agency will seek to sub-contract whenever possible a core staff in the order of 5 people is likely to be necessary.

The agency would be supported by a critical friends group – a steering group - made up of approximately 9 members with strong reputations from outside and inside the borough who would be paid for their time. Its legitimacy would derive from the acceptance of the Creative Lewisham vision by stakeholders. The agency would provide advice and views, either from steering group members, the core staff of the agency or sub-contractors for which the agency would have a budget.

It is important for the agency to have its own resources to be used as an incentive to pursue the Creative Lewisham agenda and to helpfully influence resource allocation by others. Through its connections it would help access external resources. The agency would therefore be more than a forum or advisory board, but less than a task force which would be more executive. The agency and its steering group therefore earns the right to authority by adding value to the system and from the decisions it takes. To trigger the Council's intent it is proposed that the Council set aside a significant sum to be put at the group's discretion to lift quality and ambition.

If the CLA is agreed there should be an understanding that over time it will generate a substantial proportion on its own resources for special projects and assignments. The CLA's advisory board should in collaboration with the Council appoint staff. The first task for the Agency's Director is to review the strategies and recommendations of this report and with relevant stakeholders to assess where it adds value, what its precise role and brief should be as well as the role of partners.

In reaching these conclusions we assessed many models including the Bristol Cultural Development Partnership (BCDP) set up in 1993, the Creative Town Initiative (CTI) in Huddersfield set up in 1997, the Sheffield Cultural Industries Quarter Agency set up in 2000, Manchester's Northern Quarter Executive, which has operated for eight years, Temple Bar Properties Ltd. set up in 1990 and Coin Street Community Builders Ltd. set up in 1988. We were also aware of foreign examples such as how the IBA dramatically helped transform the massive Emscher Park area in the Ruhr through culture and urban development initiatives.

We have tried to learn from all the models, especially the notion of dedicated entities pursuing targeted culture and urban development objectives and why it was decided they should be set up in the first place rather than allowing the issues and opportunities to be addressed through traditional Council or existing partnership arrangements. We have rejected the precise details of a number as they do not fit the Lewisham circumstances and requirements. For example, Temple Bar and Coin Street are both effectively public development companies which had local authority land vested in them and were empowered to assemble sites and develop schemes either on their own or in partnership. This mechanism has allowed them to recycle income into cultural animation activity and low rental floorspace for artists and creative businesses. Although attractive, in Lewisham's case the geographical scope of the proposed CLA is far larger and there is not the land available for vesting. We also set aside in our thinking the Manchester Northern Quarter model which initially essentially made packages of assistance available to businesses and property owners and then later established an arm's length executive in partnership with local business in order to raise the economic profile of the area. This and the clever use of marketing and image building has produced, nearly ten years down the line, self-sustaining investment in the area. In Lewisham the issues are more complex and the activity base different. Some parts of the borough are overheating, in others the dynamic has hardly begun and in those there is not the same small to medium sized business potential as there was in the Northern Quarter which is essentially a city centre area. The Sheffield model is also circumscribed to a focused area with a concentration on creative business development and in addition it is now also being empowered to create landholdings, the profits of which will help support the agency. Again the idea of generating independent income stream is important, but in the case of Lewisham it is unlikely to be through landholdings.

There are major elements of the Bristol and Huddersfield experience that are useful. Both adopted the impresario style and have helped trigger initiatives through their core support and resources they raised, especially from the private sector, for specific projects. Given the value added they have generated for their cities they have been supported vigorously by their local public, private and community sectors.

Bristol Cultural Development Partnership (BCDP) has instigated major Millennium bids and succeeded in a number. It developed the Festival of the Sea, it has kick-started @Bristol, a combined science centre and digital zoo, it is currently developing a 'legible city' strategy and has already helped affect the signage in the centre; it is managing Bristol's 2008 City of Culture bid. Its core staff is two people and it takes on staff on an as-and-when required basis. The 2008 bid involves 4 additional people. Its core costs are around £100k yet it levers in resources far exceeding that amount. It is managed by a not-for-profit company limited by guarantee, with directors coming from the Chamber of Commerce, a key instigator, from the Council and other stakeholders.

CTI similarly had a small core which managed a several million pound budget, initially the result of a successful bid to the European Union's Urban Pilot Projects fund. It has helped launch around 20 projects from setting up incubator units to creating live/work spaces, developing a media centre, innovative training schemes using the arts, and promotional strategies for the town as a whole. The effect of this has been to raise awareness about Huddersfield and so provide opportunities. As one instance, the CTI initiative inspired a local businessman to put up £750,000 to launch a Millennium Challenge for the town to initiate creative projects from environmental improvements to social cohesion. CTI was steered by its own board but institutionally was part of a SRB partnership called Huddersfield Pride.

As bodies connected to, yet outside of, the mainstream structures they have been able to raise resources from, for example, the private sector which would have been impossible if they had been locked into the public domain. They have acted entrepreneurially as opportunity seeking organisations, focusing on strategic bidding and making connections, and so are well networked. Typically they have identified possibilities through creating synergies between organisations and the imaginative auditing of possibilities; they have then undertaken the feasibility and helped raise the key resources allowing the key partners then to make the final decision. By sharing credit and remaining small they have sought to avoid self-aggrandisement. Effectively they manage a network rather than an organisation.

The directors of the Bristol, Huddersfield and Sheffield agencies have agreed to hold a seminar in Lewisham to discuss their experiences.

2(B) LEWISHAM COUNCIL

2(B)i The Council's Directorate of Regeneration and Education & Culture

To prepare the Council for the Creative Lewisham agenda requires an uplift in resources, personnel and skills for the Cultural Department and similarly for some aspects of the work of the Regeneration Directorate. It requires a shift away from reactively responding to proactive agenda setting, to opportunity seeking and connecting. This requires an entrepreneurial way of thinking.

Firstly, within the Directorate of Education & Culture, the Culture Department for a period has been on the defensive working within constraints and has built up a portfolio of work to match its proclivities and inevitably reduced ambitions. These ambitions now need to be greater to meet potential. The department needs to develop a strategy for which the Commission's work may be a helpful starting point, and within that strategy further initiatives need to be devolved. The ambit of its concerns should increase to include: firstly, greater awareness of the dynamics of the creative industries and the commercial cultural sector in general; secondly, to embrace design in its broader sense, such as how arts fit into the urban environment; and thirdly, to connect more regionally, nationally and internationally.

This implies intense collaborative working, for example, with the Economic Development department – and in turn Economic Development needs to understand more about the dynamics of the cultural field – as well as Development and Planning. This can happen through will, incentives or new practices. The separate and legitimate agendas, for example, of the Culture Department and the Regeneration Directorate will tend to compartmentalise, and so weaken will. Incentives on the other hand have potential: for example, developing joint projects to mutual benefit where opportunities abound and for which external resources can be won; second by setting up short task based teams with flexible job descriptions bringing colleagues from different

departments together; thirdly by top-slicing mainstream budgets which are put into a development fund for which collaborative projects bid, as has happened in Kirklees.

An additional opportunity lies in the fact that the Regeneration Directorate is dealing with resources and a scale of project that far outstrips those in the Culture department and a segment of this resource, such as feasibility monies, can be twisted to joint culture/regeneration initiatives. The Council then has the opportunity to use its own assets to greater regenerative effect in supporting the cultural agenda. At one level, this can be as simple as making sites and buildings available at reduced rates as with Laban, or even no cost, or hard-to-let shops on housing estates. At the more sophisticated level, the Council can use capital receipts from the sale of its housing or commercial property to support regeneration projects, provided these are developed strategically (as "in/out" deals) and that 50% of the total funding comes from the private sector. Indeed, the creative industries lend themselves particularly well to such an approach – they support economic development ends, and are almost always the result of the public/private partnership approach that is a pre-requisite.

Secondly, there is insufficient person-power in the department to act proactively t Grant Scheme; the possibilities arising from the 'Schools: Building on Success' report or the £270million available through the Music Standards Funds and the £30million from the National Foundation for Youth Music mainly for music ou o create a 'bidding machine' to access the dizzying amount of resources that are potentially available. This requires clear focus on spotting opportunities and connections and someone with the entrepreneurial mindset to maximise potential. To name but a few: Lewisham is already a Creative Partnership pilot, but others possibilities include accessing cluster funds from the London Development Agency, the New Opportunities Fund, setting up a Lewisham version of a Creative Advantage Fund (a venture capital fund in the West Midlands for the creative industries), perhaps jointly with Greenwich; gearing people for NESTA's Graduate Incubator tside of schools; the joint AC/DfEE Arts Mark award, which whilst not directly giving money opens the door to funds; the Arts & Business £6million New Partners Scheme to encourage existing sponsors to fund innovative schemes; RALP the regional arts lottery programme and so on.

Thirdly someone needs to manage and spot opportunities arising from connecting to the pan-London and wider agenda. This ranges from strengthening Lewisham as part of a reinvigorated South London performing arts circuit; to re-organising the festivals programme, already underway, so it can achieve higher impact to considering whether opportunities like the European Cultural programme is worth bidding for. Furthermore the Culture Department should proactively seek out partners and projects they feel add value to the borough.

Lastly whilst the Cultural Department has focused with vigour on the community development, training and performing arts scene there is the visual arts, design, public art and architecture dimension that has achieved far less attention, which should emerge increasingly as a priority.

These tasks are above and beyond existing work in sustaining and encouraging its existing portfolio, which as a matter of good practice should itself be critically re-assessed. Therefore the department needs both to strengthen its staff, farm out aspects of its work and have access to greater resources so it can lever further funds and generate activity, such as replicating good initiatives from one part of the borough to the rest.

The Regeneration Directorate has a parallel set of issues to deal with - it responds more than it wants to and finds too little space to be pro-active. With its back against the wall it is less creative than it wants to be and could be. It has little person power to identify and go after interesting developers and investors, whom Regeneration feel could shape a Lewisham vision; insufficient people resources to work in a sustained way with these developers to increase quality and the opportunities accruing to the borough. There are practically no resources to provide urban design guidance, generate areas plans or to provide structure and guidance to investors.

Staff have little opportunity to be inspired by other best practice large and small, to travel, to inform themselves – not as junkets, but as a means of helping Lewisham enhance its own knowledge base.

With a lively development scene this means the agenda is set by outsiders creating possibly negative downstream effects. This puts the directorate in a defensive position instead of being able to grasp the initiative and shape opportunities thus saving time and money downstream. The resources it is dealing with in terms of project value are immense yet with some shaping, fine-tuning and re-orientation they could create far more value added for Lewisham as well as be re-geared so the directorate can shift to a more entrepreneurial agenda.

The positive effect of making this happen would mean that in relation to complex applications, the Council could develop its own specific practice to ensure time and resources are available for officers to act pro-actively and creatively without being sucked into day to day operations. They should be supported by complementary skills on an 'as-required' basis within culture to technology development or history so providing richer perspectives to generate more holistic ideas and responses. Opportunities like the Seager Building and Convoys Wharf will only be properly harnessed in this way.

Within Regeneration the realignment of the Urban Design function is an interesting and central question; in particular how it relates to the statutory planning function. Planning as it exists is in essence more of a procedural, legalistic activity than a design oriented one. Many Local Authorities are beginning to address the issue and given the impact of the Urban White Paper and activities of organisations such as the Commission on Architecture and the Built Environment (CABE) many more will do so in the future. Birmingham, for example, has set up the country's first in-house urban design unit, which is taking on tasks previously co-ordinated by the planning and architecture department and the property and maintenance duties performed by their economic development department. In the near future there will be other such attempts.

To some extent Urban Design includes that aspect of spatial planning that is visionary and in that sense should lie above the more technical statutory development control functions. It is also clear that the traditional UDP based methods are too long-winded and inflexible to drive a physical vision of places. Within five years the pressure of initiatives such as Community Plans which at one extreme might set the principles for change in an area and at the other neighbourhood renewal programmes are likely to shape the detailed plans for a circumscribed area. If in addition Urban Design achieves a higher profile this might leave traditional Planning floating somewhere in the middle. Whatever the precise organisational details we recommend one key principle for future action: Urban Design has a specific identity within Regeneration as well as being enlarged and better resourced.

2(B)ii Championing and co-ordinating the Creative Lewisham agenda within the Council

We considered various options to embed Creative Lewisham which by definition is a cross-cutting issue. For example, structural re-organisations such as: should Culture be part of the Regeneration Directorate again or should it be Culture a separate directorate linked within it an enhanced Urban Design unit. We concluded that Lewisham has undergone a number of reorganisations in recent years that have a cost in terms of personal strain, effectiveness and resourcing.

On balance we believe that the success or failure of the Creative Lewisham agenda will depend on the culture of partnership and collaboration within Lewisham both between the Culture Department and Regeneration Directorate as well as beyond. If the spirit of working collaboratively is strong and there are mechanisms to match Creative Lewisham will work. Indeed the potential of a Creative Lewisham can only work if there is a re-invigorated sense that synergy maximises potential. Therefore we are not proposing structural change.

In a more perfect world the issues Creative Lewisham addresses would not require special championing or co-ordinating. Yet for the foreseeable future, a championing and a co-ordinating role is essential. The championing role needs to come from the top and be pushed by the Mayor and Cabinet. This is separate from the co-ordinating role. Where should this be located – within Education and Culture, Regeneration or on its own as part of the Mayor's office?

Even though the central mission of the Creative Lewisham agenda is to be cross-cutting and to shift the way existing structures and departments assess their opportunities we still need to create the best mechanism to ensure that neither Regeneration nor Education & Culture feel they are subservient to the other. Whichever option is chosen, knowledge of culture, planning and development issues are a pre-requisite to drive the agenda forward as well as having ideas and being able to implement them. How can the co-ordination role have access to these different forms of expertise? One option is to appoint someone as a kind of Creative Lewisham supremo located 'above' Culture and Regeneration with a mixed culture and development skill set who directs and guides and is charged with delivering the agenda, similar in concept to what happened with equality units in the past. This seems at first sight the simple solution, but would it embed the Creative Lewisham agenda throughout the organization? Within the supremo model issues of authority and boundary battles would inevitably emerge which might be problematic since embedding requires more of a nurturing role.

An alternative option, which we favour, is to take a group approach to embedding the agenda where the Co-ordinator is answerable to a corporate project board or steering group made up of appropriate directors and section heads with an interest in Creative Lewisham. This board/steering group should also have a number of representatives from the Creative Lewisham agency to ensure a level of seamlessness between the implementation of the external and internal Creative Lewisham agenda.

The Co-ordinator has no operational role but a facilitating one, ensuring both that the agenda is embedded in all aspects of the Council's work and that the connections between the different directorates, the agency and other stakeholders are created, maintained and nurtured.

This option requires a different skills set from those required in a Supremo. Greater focus would be on placed on promoting and facilitating the implementation of Creative Lewisham, highlighting the skills of co-ordination, the

ability to pull people and partners together, to create networks, to facilitate the implementation of projects, to communicate across boundaries, to pursue an educational role in spelling out the benefits of Creative Lewisham and checking that the agenda – as represented by the strategies outlined below - is being followed through and opportunities maximised.

 The dynamic generated by the Champion, the Board and the activities of the Co-ordinator would then affect the way in which projects are delivered on the ground.

In the longer term once a Mayor is elected the Council should assess the merits of placing the co-ordinating role for the Creative Lewisham agenda within the Mayor's Office.

2(B) iii Spreading the Creative Lewisham message throughout Council

Whilst the Creative Lewisham agenda within the Council has been largely the concern of a number of key individuals within the directorates of Regeneration and Education & Culture, it needs to spread deeper both within these Directorates and to others outside.

Most importantly the £40million Schools PFI provides a unique opportunity to achieve Creative Lewisham objectives whilst at the same time bringing various parties together. The danger is that the operational dynamics of the PFI can reduce quality and design standards and it is recommended that a specialist consultant with understanding of PFIs is commissioned to help the borough maximise its opportunities.

In addition, the Housing Department could consider how it can inventively increase design standards, for example for Housing Association initiatives, and the Economic Development Service (EDS) should assess whether it is doing its maximum to help creative industries micro-businesses. Our sense in the latter instance is that an important start has been made. For example, Economic Development funds the Prince's Trust through the Business Information Centre. The Trust provides general start-up advice for businesses yet a majority of those they have helped in Lewisham are in the creative sector – ranging from textile designers to internet businesses for world music. With the Trust, work has been sponsored with final year students at Goldsmiths College to provide a short series of seminars with the University Careers Service to inform potential graduates how to start small businesses and how to work on a self employed/freelance basis. EDS is working with Art in Perpetuity Trust, the Princes Trust and Goldsmiths graduates to design a training model for new businesses using ICT. The key for much of this activity is the availability of premises to create a ladder of opportunity from low cost incubator space, such as Drake House, to low cost commercial premises, possibly Mechanics Path and then the open market. Furthermore EDS is looking to reuse unlet shop units on some estates for creative businesses. The funding available for the basic refurbishment can be used as an investment to attract further revenue to support new business. The spin-off is that it supports neighbourhood regeneration in places like Honor Oak and Silwood by bringing properties back into use and counteracting the general air of dereliction.

Other issues EDS might explore include: how the vocational agenda and strengths of Lewisham College can be further exploited thus supporting that part of the ladder of opportunity they are creating.

Equally the Education Directorate can influence individual schools to take arts initiatives more seriously. The DfEE and DCMS have begun to provide a wide range of opportunities and funding streams. In order to access this some baseline auditing needs to occur. For example, by looking at arts education activity, resources and available buildings or accommodation, by ensuring that the arts are included in school development plans, by disseminating good practice and examples in arts education, by planning for continuing professional development for arts teachers and by encouraging schools to make more use of artists and musicians as an addition to the school staff. In addition the Schools PFI provides an interesting way of combining a number of agendas, including infusing an arts approach into the built environment.

The Policy and Resources Directorate, and within it Property Services, will play an important role in helping smooth the route of the Creative Lewisham agenda. If given clear political direction they will be able to re-assess resource allocation and the criteria y which the cost-effectiveness of proposals can be judged. This is necessary as the trade-offs often involve a combination of tangibles and intangibles. For example, should the Council receive less immediate receipts in favour of benefits, often subtle and complicated, that are difficult to measure in the short term. The Drake House sale to Cockpit Arts is an example, where maintaining light industrial use in the growing creative industries sector is seen as more important than receiving higher receipts for a housing development that would reduce Creekside's vitality.

Over time it will come as more natural for directorates and departments to reflect on how their programmes can be bent to support the objectives of Creative Lewisham. In the meantime spreading the message of the potential of the Creative Lewisham agenda to Council departments and well beyond will require both political direction and legitimacy as well as more detailed advocacy work and assistance on the ground. This might take the form of providing evidence, such as the tangible and cost-effective benefits of certain arts and health initiatives or direct support like the interesting example of the Culture Department helping Planning with its budget to develop a vision for a Creative Enterprise Zone.

2C PARTNERSHIPS

2C i Infusing the Creative Lewisham agenda into partnerships

The Local Strategic Partnership concept can, with political will, be made to be one organising device to drive Lewisham's development – it is the partnership of partnerships. Its governing body is largely representative and it needs a delivery vehicle, perhaps a Lewisham Renewal Agency, to implement - below which in turn there will be individual projects such as the Lewisham Interchange initiative. All projects in theory relate back to LSP. The make up of LSP and the sub-entities should include people, currently not foreseen in the LSP discussions, with cultural and urban design understanding as well as an inexorable drive for quality and inventiveness. Getting this perspective to be taken seriously in partnerships will present a challenge as representatives from sectors such as Housing or Health come from solid institutional frameworks and interests and with budgets to match, whereas the culture and arts and urban design dimension might seem vague as well as having looser affiliations. The output, say, of Housing is housing - something clearly visible. With culture and urban design the aim is to change the way representatives in health, the police and so on view their approach and possibilities over time spreading awareness. So for example, the Health Authority would then acknowledge more widely the power of the arts to help well-being and the power of good, sympathetic design to shorten hospital stays - ultimately saving costs.

The direction given by LSP should provide a lead. However it may well be that another partnership takes on the role of stimulating the Creative Lewisham approach in turn affecting the LSP. Indeed if LSP does not generate legitimacy the same process proposed above of embedding cultural and urban design awareness should take place through each partnership.

2C ii   Educational stakeholders

The larger educational institutions - Goldsmiths, Lewisham College and Laban - are already firmly committed to making North Lewisham a creative hub. The fact of their existence has largely created the dynamic in the first place. There remains an element of competitiveness between the institutions, which in part is healthy as they target and address the needs of different audiences. However in order to capitalise on the bigger opportunity of making New Cross/Deptford a significant destination, more seamless links, movement between institutions and the initiation of joint projects seem advisable. This has already begun. Through the New Opportunities Fund a Lewisham Arts Summer University for 200 15/16 year olds will be held at Lewisham College involving the College, Goldsmiths, Laban, Irie Dance and Second Wave. Lewisham College and Goldsmiths are jointly putting on an Arts Foundation course to tap into local talent and in turn this will have spin-offs such as making Goldsmiths feel more accessible.

One essentially non-educational area where Laban will be setting a standard is in creating an inspiring visual environment for creative education. Lewisham College and Goldsmiths can both improve. The latter has the opportunity to make its mark in its new Gateway Building and the adjacent student housing is hopefully the last gasp of the 'up to a standard down to a high price' mentality. The main two buildings of the Colleges each in their own way disappoint, not reflecting the creativity of their leaderships, of the courses being run and the student body attending. So the bid Lewisham College is making for its Centre for the Creative Arts to become a centre of excellence is extremely important. If this succeeds capital resources for a new building will be attached, which if housed at Deptford Bridge should become a significant landmark as an entry point to the borough

2C iii   Other stakeholders

The business community is so far insufficiently involved in the broader Creative Lewisham agenda. In part this is because, Citibank aside, it is weak in the borough with the Council and Health sector as the major employees. A Chamber of Commerce for Lewisham town centre, not the borough as a whole, is being set up, which is a beginning. Developing the proposed fundraising strategy outlined below will provide an opportunity to begin a coherent conversation about their broader participation in civic life, yet through its focus also on business outside the borough it can bring in new stakeholders who might share the Lewisham vision. This in turn might change the landscape of how initiatives and developments proceed away from a reliance on SRB and related programmes as useful as these are.

2C iv   Community stakeholders

The opportunities for citizens to participate in and to shape the Creative Lewisham agenda are immense. This involvement is buttressed by the ethos proposed within the report which stresses engagement and the willingness of power-holders to devolve power to the lowest effective levels, which will hopefully become a more significant identifier of the Lewisham culture. Engagement in the

more narrow sense of culture and urban development can occur through multiple roles - learners, users, consumers and protagonists. Examples of this breadth are access to arts courses put on by Community Education Lewisham, involvement in the design of their own street, participation in the creation of events.

Yet an inevitable question will still be asked: 'what is the role of the community sector?' by which people usually mean structured groups. This is difficult to answer as the sector is incredibly diverse - a recent audit of community indoor spaces in the borough revealed 800 spaces, which gives a hint of the variety. Some community groups will already specifically be concerned with art or design and their role is easier to identify whereas others are concerned with broader citizenship and campaigning issues. What makes this even more complicated is that people often wear a number of hats simultaneously as individuals, as members of a group or as affiliates to others.

A starting point would be to discuss how the community sector can tangibly contribute to implementing the aims of this report involving organisations such as Voluntary Action Lewisham and its wide ranging membership.

Significantly the Creative Lewisham report is part of a change process in the borough – a process that is continually negotiated. The intention is that Creative Lewisham helps make the gains from change greater than the losses by, for example, being aware of possible downside effects of gentrification.

3.   Education and community well-being strategy

There are three sides to the education and community well-being strategy. The first is to get greater acceptance of the arts in secondary education, the second to assess how the arts can impact on well-being, health and other social issues and the third to build on the strengths of Lewisham's remarkable further and higher education provision.

In terms of the first and second this will only happen if the educational establishments, teachers, community and health professionals recognise the positive transformative effects the arts and an urbanistic approach to development can have in raising achievement, tackling social exclusion, creating job opportunities, increasing social and health prospects and transforming the built environment.

Arts education plays a key role and it is timely to take a strategic approach to looking at its potential in order to tie together the need for advocacy, to maximise opportunities and to make achievements more visible. The foundation for this has been set in the key objectives and programmes for the Art of Regeneration, the mini Education Action Zone and in the work being commissioned by Laban. Indeed the DCMS have taken a particular interest in this work as a model of good practice.

In order to move forward there is a need to create the base for advocacy and strategy making by auditing arts education activity and resources right through the spectrum. From this a number of issues will emerge, such as: how to include the arts in school development plans; how to raise the profile of arts education and how to assess how good arts education initiatives, whether in the formal or informal sector, are made more visible; how to promote and publicise possibilities for arts education especially when someone lives in an area where little is taking place; how to tap parents' participation and to link this to audience development; what mechanisms are needed to encourage schools to make more use of artists and musicians as an addition to the school staff and how to get accreditation for

them and resources for the initiative; how to give a higher profile to the-out-of-school programme; how to develop progression routes for people interested in a career within the arts which are well defined in some areas and not in others; how to support and build on the work of non-statutory organisations such as Second Wave, Irie Dance or MidiMusic.

In terms of higher education other connected issues emerge, some with substantial implications. Whilst this cluster represents a potentially seamless thread each has their own distinctive role and specialty. As one instance the eco-design or urban studies courses at Goldsmiths. Yet the review might as a start suggest a strategic body involving Goldsmiths, Lewisham College, Trinity College and Laban in order for them create more linked, collective projects along the lines of the Arts Summer School. By doing things together greater resources for programmes such as community education or broader regeneration objectives could be tapped from funding streams such as SRB 7. Important too for the higher education sector is to have a secondary school in the borough with specialist status for the arts, such as Thomas Tallis in Greenwich as well as a formal forum where employers can meet training providers.

A potentially major initiative with strategic impacts is the proposed Lewisham Institute of Life Long Learning. This presents a vision and structure for the re-organisation of post-16 education within the borough by transforming its accessibility, delivery and structures by taking advantage of a conjunction of technological, political and economic possibilities. The Institute would unite within a single framework, system and federal structure all aspects of non-higher education post-16 education and training within the local area, spanning the work of a wide range of existing organisations.

The advantages of such a system could be great: there could be a seamless web of post-16 opportunities for all residents and workers in Lewisham; access to education and training through many different points and at many different levels; common quality assurance requirements guaranteeing high provision throughout the borough; a rational and inclusive map of educational opportunities minimising duplication of facilities and targeting resources across the borough; strong progression routes established from work related education for 14-16 year olds in local schools to strong links with employers or higher education institutes leading to employment, upskilling or higher education work; and finally a single point of reference for the Learning and Skills Council placing the Institute in a much stronger position than several separate organisations.

Other important opportunities include: how to maximise the potential of the Creative Partnership initiative, a significant pilot programme combining the work of the voluntary sector with schools. Similarly Schools PFI and the Space Development projects provide urban design opportunities for schools to be appealing, modern and well designed around the kind of curriculum that they wish to offer.

Furthermore within this strategic overview there should be acknowledgement of the possibilities of organisations such as Community Education Lewisham, even though its role and purpose might need re-assessing, in offering opportunities for adults to gain skills and hence employment in the informal economy, as well as for its success in using the arts to empower the elderly and socially excluded.

Within the community development remit of the Education Directorate there should greater emphasis on spelling out how Social Care and Health can incorporate and mainstream arts into programmes at the design stage rather than as an afterthought. Good examples already exist in the borough's social

inclusion work, particularly with young people. For example the 'sexual health jams' and the 'save rave evenings' which have been jointly run with the Health Authority, or the work of Artslift, Entelechy and Heart & Soul.

In sum this combination of initiatives could change the personality of education as a more flexible and fluid activity providing bespoke training, delivered in a range of sites with some institutions becoming brokers of opportunities. This can only happen within a developed, coherent and well marketed overall plan.

5.   Opportunity scanning strategy

A series of opportunity scanning exercises should be initiated and launched by the Creative Lewisham Agency in collaboration with appropriate partners. They should assess potential from a cultural resources perspective, which is identifying that which is unique, distinctive and special about the Lewisham environment rather like 'cultural cartographers'. The auditing processes should shift from assessing needs or existing provision to auditing desires, entrepreneurial opportunities or dreams. In this way one moves beyond the provision mindset to becoming engaged in visioning, which inevitably involves individuals and groups more tangibly as they will take responsibility and put in their own resources.

Once set in train, opportunity scanning requires a strategy for resourcing and procurement, which in turn involves a type of action research to audit and mobilise networks, contacts and gateways of opportunity. Such a strategy requires a different type of fundraiser, thinking well beyond local authority funding streams, being able to exploit contacts with vision and helping groups get money. This kind of fundraiser then becomes a facilitator of opportunities and checker of the wellbeing of projects, effectively giving blessing to certain projects around which coalitions can be formed.

The audits will provide a baseline reference map for Lewisham giving potential partners a source of high level intelligence and stakeholders the basis upon which to base strategies. In addition the data should become a dynamic tool by sketching in, for example, how different cultural services and different public spaces are used for which purposes at different times of the day, different days of the week, different seasons of the year.

Audits to initiate include:

Audit A   The potential of public spaces and buildings

To gain a better understanding of what urban spaces exist by looking at traditional and "non-traditional" indoor and outdoor spaces from parks to schools, churches, offices or rivers and odd open spaces as possible venues, recreation zones or incubator units for cultural activities, and to recognise development, marketing and event opportunities for these spaces. The key stakeholders include both the Regeneration and Education & Culture Directorates, as well as Glendales, major property owners; festival, event and installation organisers and retail operators. The objective is to assess possibilities for treating a space, to provide decision guidelines for event location and suggestions for place management. A second phase would develop a design and activity brief for individual spaces.

Audit B   Analysis of research at educational institutions

Assessing how past, on-going and proposed research at Goldsmiths, Lewisham College and Laban can help the Creative Lewisham strategy and speculating how

future research, perhaps joint, could meet Lewisham needs. In this process the recent research assessment exercises and graduate retention strategies should be reviewed as well as activities of lecturers and students which when appropriate can be bound more closely into Lewisham objectives. Indeed many students may help in the overall auditing process. In this way the educational institutions become even greater resources for Lewisham.

Audit C   Heritage assessment

Assessing how Lewisham's heritage can be more creatively exploited for place marketing and cultural tourism purposes with the objective that Lewisham is present in London guide books in 5 years.

Audit D   Mapping Lewisham's "evening economy"

Assessing the strengths, opportunities, weaknesses and obstacles for developing Lewisham's evening economy including performance venues, pubs, bars, restaurants, night clubs and outdoor spaces as well as the underlying organisational capacity and financial strength of impresarios and others to deliver a product to the borough.

Audit E   Rethinking the potential of cultural institutions such as libraries and museums

Assessing whether libraries and museums are being used to their full potential and undertaking a best practice review in order to assess whether they can play a more central role in the Creative Lewisham vision. This might result, say, in libraries becoming more self-consciously interactive social centres or multimedia hubs for local citizens, able to support initiatives in local broadcasting; or functioning as distribution points for locally produced CDs, DVDs, books, crafts and visual arts objects, playing a key part in enhancing the communication capacity of more excluded people.

These auditing processes whilst useful in themselves would fit into the requirements of the DCMS definition of cultural resources and their requirement for local strategies.

5.   Fundraising and Development strategy

A fundraising and development strategy should be designed to maximise opportunities and enable local cultural players to develop sustainable funding relationships outside the subsidised sector. In this context "fundraising" refers to the process of attracting money into projects from private sources and "development" to the process of building coalitions for projects, which offer both financial benefits and support networks. Such a strategy should be action-oriented and focus on deliverable results within the time-scale of the Creative Lewisham agenda. Such a strategy needs buy-in from key decision-makers at the highest level, and its development will itself act as an educational and advocacy process.

No local authority has as yet attempted to run a sustained fundraising and development strategy for culture which links the subsidised and non-subsidised sectors, with an emphasis on the financial and non-financial rewards of public-private support. Such a strategic approach could be a model for other initiatives across the country. It would deliver a holistic funding and financing framework to complement the public subsidy commitment of local, metropolitan and national funding agencies.

The Creative Lewisham agenda should be enriched by situating culture within the thinking and action of the private sector so achieving a better balance between sectors. Public-private partnership has become an accepted element of the cultural funding landscape, including business sponsorship, social investment (driven by a burgeoning corporate social responsibility agenda which is slowly coming to see culture and within that the arts as possible partners), corporate patronage, individual philanthropy and trust and foundation support. These sources of finance are increasingly complex and inter-related, and are inter-related too to public funds driven by regeneration objectives. Yet private finance is an essential leverage tool for public money, which can bring with it not only wider support networks, but also improved managerial practice and higher profile. A "Fundraising and Development Strategy" seeks to help back up the cultural ambitions of the borough.

Businesses can provide significant levels of funding to not for profit culture initiatives and the arts sector as well as become key investors in small innovative businesses as the wall between sponsorship, philanthropy and social investment is becoming increasingly porous. There is particular scope within the creative industry sector, where small scale investment can produce valuable returns, but where investors often require levels of understanding, belief and commitment that lie outside the classic investment approach. Importantly the partner search should not be merely focused on the local business environment - significant opportunities exist within the wider London business world who might wish to exploit the longer-term potential of the borough as a site for future business development (a potential linked to the strategic growth of other regional initiatives such as the Thames Gateway Project). In addition, the professional and technical skills of the business sector should be harnessed to build connections, as well as to provide the management security levels which are required for sustainable growth.

There are a number of strategic steps and areas to be addressed:

a.   Skills
Obviously the development of appropriate skills among local players is the key element of a public-private compact for culture in the borough. Fundraising training and on-going support is central to this, not only to equip projects as well as the local authority with the required fundraising skills but also to track and evaluate them over time. It is important that there is a "knowledge bank" about the local environment which is both exploited and conserved, with the aim of creating a competitive but collaborative fundraising environment in the borough.

b.   Networks
Projects need to build support networks as well as appropriate "safe spaces" and partnerships. One of the aims of a fundraising and development strategy should be to link very small-scale players with larger institutions in the locality (or indeed more widely) in order to provide endorsement for people and projects.

d.   Information
Access to information and advice on fundraising is a key issue for both small business start-ups and for the small and medium scale arts and heritage sector. A method of delivering this is required which is sympathetic to the needs and particularities of the sector. In the short to medium term it may need to be provided on a sub-contracted basis by local specialists. Over time as informed personnel emerge, sources such as local libraries will become significant as well as high-technology solutions such as simple funding and financing websites along the lines of those developing in the US.

d.   Advocacy

It is essential to raise knowledge and awareness of the cultural ambitions and richness of the borough among potential funders. Local businesses may not identify Lewisham's potential, nor may metropolitan business and high net worth individuals with family or historical connections to the borough yet been identified. There is a need for clear messages and a consistent voice to promote the potential of the cultural sector to key decision-makers. This may not always have a direct fundraising objective, but it should always be fundraising relevant.

This strategy should be kick-started by CLA in collaboration with partners who should appoint a consultant to develop the work.

6.   Animation and vibrancy strategy

Animating a place is to bring it to life by creating an environment with which people want to engage as spectators, passers-by or participants, organisers and investors. Done well it gives a space or geographical area a sense of place. Animation may involve any kind of activity from the orchestrated to the incidental, from programmed performances to encouraging a specific choice of shops, from instigating the setting up of facilities to organising a festival, from identifying a series of niches for markets and then promoting these to creating an environment where bars or restaurant want to locate, to being concerned about what happens in entertainment venues. It is about what happens in the street and inside buildings and venues. Animation is concerned too with the conditions that surround any activity such as safety and security, transport links or overall well-being of visitors. The urban design challenge is to provide the physical conditions, such as lighting or the capacity to move about easily; to encourage high quality facilities, which in themselves encourage people to use the spaces and to engage or enjoy or themselves. The architectural challenge is to create assemblages of buildings that provide interest and a sense of occasion yet are useable. The activity programming challenge is to use spaces well at different times of the day and seasons and to ensure that venues and other indoor and outdoor centres are active and inspire people to take part. Animation involves all aspects of the Commission's brief and the proposed strategy needs to involve those concerned with activity such as events organisers and economic development people, as well as hard infrastructure interests from site assembly to transport specialists. By definition it is a cross-departmental and multi-agency task.

It is clear that Lewisham can become much more animated. The opportunities are immense and a strategy is proposed simply to order thoughts, clarify priorities on where to focus and to establish budgets, rather than being a talking shop. Most importantly it provides the opportunity for the various interested parties to come together in an output oriented way. The steering group to develop the strategy and to assess opportunities should be broadly based, and include those with knowledge of the world of commercial theatre and music promotion, festival organisation, events management and markets as well as representatives concerned with the physical environment. Ideally there should Lewisham based people as well as acknowledged specialists from the outside.

The advantage of developing a strategy will be to create connections and opportunity as well as to assess, for example, whether there should be an annual calendar of events and the extent to which the public sector can intervene and what can be expected from other partners. Importantly too it can address the respective roles of different actors and financial requirements. For example, it

seems clear that the Cultural Department is an enabler of opportunity, a kind of One Stop Shop that reduces obstacles and opens gateways. What can other parties, like the three town centre managers in Lewisham, do?

The strategy should break down the borough into its component parts and assess the kind of programming appropriate to different areas without falling into the trap of offering a little something to everyone. The objective is to create something both for the people of Lewisham as well as to affect its external image by encouraging outsiders to visit. The challenge of animating Lewisham as a whole is immense, so a start needs to be made at key nodal points. These might include: Lewisham Theatre and surrounds, Deptford High Street and the Creek, Forest Hill, Lewisham Town Centre and some of the secondary shopping centres, such as in Brockley and Downham. Ideally occasions should be created where the different parts of Lewisham can come together, as happens in parades.

The strategy should draw on the work of the opportunity scanning exercise such as its evening economy audit and audience research and the thinking which has already begun, like the paper on the future of festivals.

Yet it might be useful to kick-start the process in a unconventional way by bringing in a series of renowned specialists to work with Lewisham for a few days and then to present their ideas to a wider audience. In this way Lewisham not only gets advice from the best, but they are likely to become Lewisham ambassadors and possible collaborators. One thinks here of John Fox from Welfare State International, Stella Hall formerly from the Green Room in Manchester, Artangel or Lift as well as people who understand the cultural circuits and dynamics of London in terms of music, theatre, dance and the visual arts.

7. A creative industries strategy

The creative industries are one of the main drivers of the new economy as providers of content for the vast array of industries that use communications media as well as the entertainment industries. Britain is strong in this sector and so is Lewisham especially the North, and much analytical background work has already been undertaken. What is now required is to take that work further: to look more specifically at the potential of each creative sector, to assess gaps and opportunities, to think through required business support mechanisms, property development opportunities and how to attract further businesses into the area, to identify funding as well as assess whether the creative industries dynamic can be spread beyond the North of the borough. Issues of equity and opportunity are, of course central, but the potential currently lies in the North and this should not be missed.

In order to maximise possibilities a strategic approach is required that assesses the implications and potential of each aspect of the creative industries across the value chain. Lewisham should assess how well it is doing in terms of the production chain as well as in terms of comparable places throughout the country and whether it has thought through and applied the policy options available to it - see below.

The Creative Lewisham Agency should drive this process and needs to ensure it has good connections to artists and arts businesses, the higher and further education sector, the voluntary cultural scene, other partnerships which impact on culture such as the Art of Regeneration SRB project, the Arts and the Learning City initiative and so on, ensuring that they all work towards common aims.

Perhaps most important is to assess the creative industries production chain in Lewisham. This chain has five components and by breaking down the creative industries in this way a number of strategic issues emerge that Lewisham needs to address:

a.   **Ideas generation and development.**

To what extent is Lewisham able to identify, develop and harness people's skills in the creative industries? Is the borough seen as creative and what are features unique to the borough or individuals and organisations working within it? Are there any blockages? Are there sufficient initiatives to help people to develop ideas and dreams?

In this respect Lewisham and its nearby surrounds is served by a remarkable cluster of further and higher education institutions – Goldsmiths, Lewisham College, Laban, Trinity College of Music, Ravensbourne College and the University of Greenwich. Furthermore the new Laban, Goldsmiths Gateway Building and Lewisham College's proposed School for the Performing and Creative Arts will strengthen that base.

The main issue is ensuring that the institutions work together to provide a co-ordinated and comprehensive programme in the arts, the creative industries and the study of culture as well as in business training for students, graduates and non-graduates. Furthermore as a group they should assess whether more can be done with their potential; for example, can the institutions co-operate -say on SRB 7 initiatives or in terms of generating national and international profile?

b.   Turning ideas into reality.

How is this 'creativity' turned into production? Are the people, resources and productive capacities available to aid the transformation of ideas into marketable products?   Here the lack of dedicated business support mechanisms could emerge as a problem as well as the need for greater cultural management provision. The strategic question to ask is whether they need to be in Lewisham or can suppliers just as easily be based elsewhere? Are the infrastructure requirements present in terms of accommodation at different price levels? It is clear to most that property issues need to be addressed with urgency and a Property Development Strategy should be put in place to secure space at affordable rents so people can take the first steps in employment. Importantly the creative sector needs both the existing freelance and micro-business sector on which it is currently based, but also needs to encourage more substantial firms (up to 50 employees) which have the capacity to grow, to provide work for smaller entities and to generate the need for support business

C.   Networking, circulating and marketing ideas and products.

This concerns the availability of impresarios, managers, agents and agencies, distributors and wholesalers (say in film or publishing) or middle persons, packagers and assemblers of product. Is promotion of the creative industries adequate, can public intervention help and if so is it desirable? Do local producers need such resources to actually be based in the borough? It should consider also issues such as whether there should be a marketing consortium, a branding initiative or a need for broad band

connection across Deptford to link education institutions, galleries and performance spaces and studio complexes.

e.   **Delivery culture and creative services**
      Are there sufficient venues, exhibition spaces or shops for creative products to be consumed, enjoyed, seen, experienced or bought? Here again the question arises, do all these facilities need to be based in the borough? In turn what is the situation for people wishing to locate their creative activities in the borough, is there sufficient encouragement and can incentives be created?

e.   **Audience development**
      How aware is the local public of this creative activity either through word of mouth, publications and media in general and does this make any difference to them? Can the audience be increased in the borough and outside? Can people from different economic and social backgrounds be encouraged to experience culture? Furthermore can the buzz about Lewisham be used beneficially in other ways such as for image or inward investment possibilities?

Below is a framework within which Lewisham might wish to assess its policy options.

Weak Intervention

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FIGURE 1: POLICY OPTIONS FOR CREATIVE INDUSTRIES SECTOR (with Lewisham annotations)		
A. Supply Side	**B. Distribution & Networks**	**C. Demand Side**
1. Directories, guides, explanatory leaflets, databases/yearbooks, trade conferences/services. There is little done in this area, basic festival and event guides exist.	1. Coalition building, conferencing, agenda setting through public discussion. Creative Industries Forum a good starting point. Opportunity for Awareness raising programme exists	1. Promotion of creative sector at local level and beyond. Underdeveloped, word of mouth e.g. widespread knowledge of the artists community in the borough. Visibility budget and tourist initiatives important starting point.
2. Small firm R & D support, business advice services. Business development services in the borough have not sufficiently geared their services to the creative industries sector nor do they have sufficient internal experts	2. Joint public/private goalsetting and collaboration on objectives. Educational sector joint working and Forum a start, but private sector – apart from micro-businesses remains weak.	2. Market research on existing and potential audiences. Not developed , setting up this capacity a priority.
3. Niched business spaces or art form centres, managed workspaces and quarters/districts. Major crisis looming , needs strategic planning	3. Sector analysis and strategy development. Overall analysis exists – much fine grained work on sectors necessary.	3. Public/private purchasing or leverage. Not yet considered as a possible policy, only in terms of building based initiatives.
4. Project funding and initiation. Great potential for funding, but needs pulling together by a Strategic entity	4. Leveraged access for creative operators via policy shifts, preferential vouchers systems or financial incentives. Nothing happening as yet.	4. Festivals, trade fairs. Could be stronger.

5. Training and vocational education. Very strong and getting stronger – major opportunity for further synergies. Links between education, training and management for enterprise development not yet well developed. Careers Advisory service needs to be aware potential of sector	5. Direct investment in network(s) or in public/private collaboration: e.g. Marketing consortia for the arts, or fashion consortium Nothing happening yet.	5. Creative industry education initiatives and cultural policy research. Strong in most areas . Skills needs audit essential
6. Cultural agencies, commissions (e.g. film, public art, design). No dedicated agencies. Should be explored		6. Technology and facilities subsidies, pilot projects and flagship creation. Flagships exist and more coming. South of the borough an issue
7. Borough creative industries policy with regional, or national focus. Strategic support for champions. Joint network risk-taking. As yet not developed, Commission report seeks to influence		7. Fiscal policy shifts (VAT rates, interest rates etc.). Difficult to do in local context., however lobbying possible.

Strong Intervention

8.   Urbanism and Urban Design Strategy

Urbanism is the discipline that allows us to understand the dynamics, resources and potential of cities in a richer way, yet it is not acknowledged in Britain – the word is even uncommon. Urbanism is based on tying the perspectives, insights and expertise of different disciplines together. These include: Land use planning, urban economics, design, aesthetics, architecture, transport, social affairs, culture, history, anthropology, ecology.

Urban design is a sub-set of urbanism and is 'the collaborative and multidisciplinary process of shaping the physical setting for urban life'. Collaborative in that it involves many stakeholders from professional to non-professionals; multi-disciplinary because it requires many perspectives to be effective. In creating the physical setting urban designers do not only visualise the physical form of places, but also how people interact with spaces, move through them, use them and feel and experience a place.

The practice of urbanism, urban design and planning requires a cluster of skills bringing together a wide range of disciplines, expertise, and experience in order to promote dynamic urban change taking into account both how cities work as living entities as well as their physical characteristics. Some skills are to do with physical elements from landscaping to built form and others with an understanding of how people interact with place and culture. A key understanding is of the way a city's social, cultural, economic and political forces configure in order to create solutions that work for everyone.

It is this broader perspective on the urban development of Lewisham that the Regeneration Directorate should make explicit in its strategy making – in much of its current work it is implicit.

Yet many people shape the look and feel of the city and often it is not the decisions made by planners, architects, 'designated' urban designers or urbanists. Just as likely it is the impacts of the thinking of accountants, engineers, financiers, property developers, fire and licensing officers, festival and events organisers, quangoes responsible for transport, health or education, statutory regulations and of course local politicians and ordinary citizens. Good urbanists try 'to shape these shapers' of the city so they agree on a framework of how a place should develop.

The overall objective of the Urban Design Strategy element of the Urbanism and Urban Design Strategy is to make urban design one of the guiding perspectives for decision making that has any impact on the physical environment in Lewisham. It then has to set up a mechanism to ensure that this happens. This will involve enlarging, resourcing and realigning the urban design function. Clearly its focus will be in the Regeneration Directorate and within that it will be connected to the statutory planning section as this function will seek to enforce guidelines provided, but a sense of urban design also needs to be infused within Housing and those responsible for major development initiatives. Yet to be widely effective cross-departmental awareness is key. The activity of Regeneration abuts many departments and unless they understand the logic of the urban design framework faulty decisions may be made. For example, the short term cost of applying the urban design principles may be more costly and this may effect how the Policy & Resources Directorate and within that the Valuers view a proposition. Equally the relative success of cultural initiatives is often determined by urban design considerations.

The goal of the strategy should be that within a ten year period every part of the borough has been reflected upon through an urban design lens. In order to do this the research generated through the opportunity scanning and auditing process will be helpful. The results of this work should be visible in the physical landscape and the strategy should set targets for various areas. The strategy should contain a landmarking strategy, bearing in mind that landmarks can be small and large, and could range from a school to a skyscraper, a well-designed road to a commercial facility or a square to a riverside setting, a station to an interchange. The key point is that places, areas and centres are put together with high quality, an element of inspiration and imagination.

The strategy may also propose a Lewisham Design Guide, reassessed at appropriate timescales, that would lay down key objectives and principles against which all development will be judged. This would provide a clear starting point for developer innovation and local interpretation such as: how environmentally sustainable solutions can be achieved through innovative design, how movement of people by walking, cycling and public transport can be encouraged to reduce both dependencies on the car and air pollution, how local distinctiveness can be embraced to promote quality and protect existing features of cultural, visual and historic importance and finally how landscape and ecology can be enhanced by integrating open space, townscape, landscape and natural habitats to mitigate the impact of development.

This would be linked to other tools available to ensure and improve quality as projects go through the planning process, including: Supplementary Planning Guidance, development briefs, site specific planning briefs, local distinctiveness studies (similar to conservation area appraisals) and area studies or master-plans.

In this respect some strategic initiatives using these tools have already been undertaken. For example the Planning Service has successfully secured a number of innovative schemes that provide live/work units in the borough, targeted at creative sector businesses. Havelock Walk in Forest Hill, the GLE development at former Medical Innovation Centre on Plough Way, the live/work element in the Deals Gateway development – all have required the planners to "stick their necks out" for proposals that are not necessarily the "ideal" solution for developers. The disposal of the Creekside depot to the Laban Centre was a turning point in the thinking of the Council to use its planning powers to attract creative uses to key sites in the borough despite the "opportunity cost". Most sites can be been sold for much more for housing developments. The "planning gain" sought in Laban's case was the provision of community dance facilities and activities, and the development is being used to open up the riverside walk in the area. Similarly, the planning service secured (in principle) the use of one of the commercial units at Deal's Gateway for the Stephen Lawrence Technocentre; and the provision of at least one or two new galleries in Deptford will be secured, if agreed, through the redevelopment of Seager buildings for a landmark new mixed development.

The proposed strategy may furthermore address the need to develop mentoring and training for council departments as varied as Property Services or Health & Social Care and for Councillors as their decisions can impact on the look and feel of Lewisham. It may suggest too the study tours be organised for Councillors, decision makers and opinion formers to see good practice elsewhere.

The strategy would comment on consultative procedures such as the design panel. This panel should be inclusive in that it combines those concerned with innovation and design adventure as well as heritage interests, bearing in mind the overall desire with existing and potential developments to be bold with

imagination yet sensitivity. On balance it is better to have possibly opposing views around the table rather than in separate committees. The Rotterdam design panel model. should also be considered where a bi-annually changing team of world renowned architects assess the city's major built environment projects. As part of a broader educational programme the strategy should focus on bringing in significant outsiders as visitors or Lewisham Fellows as well as develop high profile activities for which there are many examples including: 20/20 visioning exercises to competitions, or paying a series of respected urban regeneration specialists to develop site briefs who in turn may become longer-term collaborators.

Another dimension to address is finding the means to devolve power to create urban design solutions to local people. This may involve using design facilitators, but has the additional spin-off effect of bringing communities together. Organisations such as the Architectural Foundation or the authors of Placecheck could be brought in as advisors and indeed their approaches to involvement and creating better environments should become standard practice.

9. Communications strategy

Lewisham needs a communications strategy which should be concerned with three things: image and projection issues; networking and connecting and best practice tracking. It should be the responsibility of a partnership initiative – as the sum of what Lewisham is, the mixed stories of a diversity of stakeholders, civic, private and community oriented. It can be triggered and set in motion by the Creative Lewisham Agency, although much of the follow-through will be left to other entities such as the Council's Communications Department or other or specific projects. Indeed the Council with its large in-house Communications Department will be a key partner, but it should not solely be responsible for communicating what Lewisham is. The projection has more credibility when coming from a partnership entity.

The objective of the strategy is to project a consistent set of messages about Lewisham, fleshing these out over time with greater subtlety. It is not concerned with chasing every Lewisham minutia.

a. Image and projection

Before the strategy begins there should be a benchmark snapshot about internal and external perceptions of Lewisham against which the work of the Creative Lewisham project can be assessed, measured and monitored over time.

Lewisham has to communicate to itself and the outside world a sense of self-belief about what it is and where it is going - that it is a creative place in parts and aspires to be more creative, imaginative, urban design focused and quality driven. It has to put across a sense of the rich texture that is Lewisham – a mixed borough of potentially far more flourishing neighbourhoods. A place in transformation. Yet the hype must not proceed reality; it is far better for reality to push hype.

A picture with some clarity needs to emerge. So far there are multiple images of Lewisham and these differ for insiders, who often have deep loyalty to places that outsiders push aside with an off hand remark. Many of the images outsiders hold are undistinguished and are based on a perception of blandness, and this is in part because people don't know what Lewisham is or its component parts. When Lewisham is broken down an unfolding picture emerges with some bright sparks

such as Blackheath or Deptford for the cognoscenti; there is a gloomier picture too – Catford for some or complete ignorance – Downham.

The image should be built up step by step, firstly creating a sense that there is a 'Lewisham' - a set of connected, flourishing, and distinctive neighbourhoods, places or villages - then secondly that it is a multi-faceted richer experience than people might think at first sight and then finally to spell out its depth. Inevitably the arts and urban design will play a central part in creating images for Lewisham. The target is regional, national and international, yet given resources Lewisham needs to identify niches to which it can market rather than using a scatter-shot approach. The remarkable cluster of educational institutions in the North of the borough is one obvious niche that can be worked through, yet others will emerge.

b.   Networking and connecting
The second part of the communications strategy is to assist others in networking the borough in order to attract investment, interesting developers and artistic and other talent so drawing the best into Lewisham's web. This may involve, for example, with the Regeneration Directorate putting on a developer event, or a town centre manager identifying interesting market stall holders, or the Culture department putting on an event about public art. The list could be extensive.

c.   Best practice tracking
The third element is to keep track of good practice in terms of 'creative places' and to seek means of drawing attention to these in the borough. At the same time those responsible for the strategy might find ways to ensure that Lewisham stakeholders see and experience good practice elsewhere.

The task therefore, is to describe and communicate Lewisham's identity, to organise events and seminars and to publish materials through various media as appropriate. In this way it is hoped Lewisham will have nurtured deep and meaningful relationships with a series of authorities who will, in effect, become 'ambassadors' for the borough. With some Lewisham might wish to extend the relationship, appointing them perhaps as Lewisham Fellows.

Catalysts

There are many projects that will signal Lewisham's intent and aspirations. Some of these are already happening, the most visible being LABAN and they need to be executed and orchestrated with quality and panache to provide the momentum for the Creative Lewisham process. These are important to showcase, as much of the preliminary work on Creative Lewisham will be invisible, involving providing background and persuading partners, and they should be announced ideally as part of the launch of the Commission's findings. Once implemented these model initiatives should develop a self-reinforcing dynamic. Within the next 12 months the following projects can begin or their intent be publicised. They include:

- Creative Enterprise Zone. Confirming the status for the zone in Deptford, launching an associated area plan and completing the sale of Drake House. will send a signal to give confidence to partners such as the Creative Forum and educational sector to execute their own plans with greater vigour. In addition bringing the railway arches at Mechanics Path in Deptford into productive use. In partnership with Spacia (Railtrack) and the London Development Agency refurbishing 30 arch units will

considerably improve the immediately surrounding environment and Spacia is keen to work with the Council to encourage creative industries to locate in these premises

- PFI. Signalling Lewisham's intent to use the borough's schools and hospital PFIs as innovative test cases to show that the scheme can generate quality and innovation. This may require an experienced PFI consultant.

- Convoys Wharf: The Council has laid down a marker by engaging Ricky Burdett of the Urban Task Force and his colleagues at the LSE Cities programme to prepare an Urban Development Framework that has high quality design and cultural aspirations at its heart. News International's new team has demonstrated both sympathy for the approach and enthusiasm for the enormous opportunity that Convoys Wharf presents – not just for Deptford, or indeed Lewisham, but for the Thames Gateway Sub region. A truly ambitious development on Convoys that connects with Deptford's past heritage, contemporary arts and future opportunity is possibly the borough's most significant potential catalyst.

- New Cross Gate: The recent award of £45 million for New Cross Gate through the New Deal for Communities Programme provides an opportunity – indeed an obligation – to develop a major new flagship building for community/health uses. In tandem with the proposed £70 million redevelopment of Kender Estate, and the opportunities presented by the development site at the former New Cross hospital site, the Council has the opportunity to pursue design excellence and transformatory projects across a large area of this challenging environment.

- Sundermead Estate: The first phase of the Lewisham Renaissance SRB 6 programme should be used to set the standard as the comprehensive redevelopment of the town centre is set in train. The Council has the opportunity to ensure that the social housing to be provided at the outset of the redevelopment is of the highest design quality. A benchmark here is the famous social housing project in Vienna designed by Hundertwasser. The Council will then reap the benefits as the value carried into the private/for sale housing of the later phases will be added to the entire scheme. The provision of a new park will also provide an unrivalled opportunity for the Council to signal its commitment to the public realm, and the leisure facility proposed as the final phase should again be a state of art building. The Lewisham Interchange feasibility process is connected to these developments and should again signal the borough's high ambitions.

- Announcing the building of a new Downham library/leisure complex as part, importantly, of a broader urban design scheme for the centre of Downham. Perhaps involving a competition for mixed teams of architects/urban designers/cultural planners.

- Ensuring that the new Goldsmiths Gateway Building reflects strong imagination to mirror the creativity associated with their students, yet at the same time to set in place a means of making the surrounding community feel they are part of the process both in terms of involvement at the level of implementation and offer.

- Art of Regeneration and Laban: The DCMS is extremely interested in the evidence of impact emerging from this initiative. By next summer a

number of arts projects within schools should have been short term evaluated by the innovative methods proposed by the A of R initiative.

- The 24 hour school: This imaginative concept should select three schools to work around the 24 hour school notion involving creativity and community learning as well as parent involvement and cross-generational work.

- Artsmark: To get two schools within a year to receive the Artsmark gold standard and for one school to have achieved specialist arts status.

- Creative Partnerships: Within the year to have established two enduring relationships that result in an agreed longer term programme.

- Lewisham Arts and Education Network: To ensure that LEAN have a base within the Professional Development Centre as a means of easing their work and increasing their impact.

- Spreading creative industries impact: A plan to develop new arterial routes and linkways should be identified to ease the pressure in deep Deptford and spread opportunity, these might include Brookmill/Lewisham Way.

- Making known through appropriate means that the Council is searching out and targeting new partners to collaborate on initiatives such as markets development, animation initiatives or housing. New partners may include organisations such as the Architectural Foundation, Urban Space Management, Argent or Cultural Co-operation.

- Instigating some visionary design work around Catford Square to engender debate with residents and Transport for London, to increase expectations and to put pressure on St.Modwen to reinvest in the shopping centre.

- Capitalizing on the re-launch programme of the Horniman Museum throughout 2002 whose collection strengths in ethnography and within that music uniquely dovetail into the Lewisham vision. Links with the Music Village/Diaspora project or the World Tea Party initiative given the Horniman's tea connection are but two of the obvious ideas. The visibility of Horniman's could be strengthened by developing physical connections to Forest Hill station both along the route as well as making the museum part of the station itself when it is re-developed.

- Using the town centre management initiative to develop a stepped, timetabled vision for Forest Hill including the library/leisure pool redevelopment, the Sainsbury's re-furbishment, Horniman's and the new station to reflect the diversity of Lewisham.

- Follow the Forest Hill initiative with a similar process in Sydenham.

- Develop a youth planning forum as in Birmingham as a means of demystifying the planning process, encouraging involvement and keeping in touch generational ideas.

- Making at least twenty empty shops available for transitional activities, including for creative businesses or exhibition.

- Holding an evaluating and monitoring event in June 2002 with best practice examples from the UK and abroad being presented.