



**Roehampton's new Creative
Community Hub: a socially
sustainable model?
A report for Wandsworth Arts**

May 2014

Roehampton Creative Community Hub: a Socially Sustainable Model

Summary

Social Life has concluded that there is both sufficient demand, and interest, to consider a Creative Community Hub to be potentially viable, at this early stage. There is a good argument for the development of a Hub that focuses on development and delivery of participatory outdoor arts, potentially becoming a new national centre for these activities. This can both support the social sustainability of the Alton estate, and meet the need for appropriate space for the outdoor arts sector.

The next steps should be full feasibility work, including business planning. Key questions for this future work include:

- **the size and scope of the Hub**, whether it is to be a venue with a significant performance space attracting audiences and customers from beyond Roehampton, or whether it operates at a smaller, although sizeable scale. Of the three options considered in Social Life's work, the smallest is unlikely to be financially viable, and the largest is dependant on a single institution committing to occupy a substantial space in the near future. Our middle option - which is not dependant on any one key stakeholder - is the most likely to be viable.
- **the extent to which the Hub is to be *community led* or *arts led***. A centre that is arts rather than community led can still focus on participatory practice and involve community representatives in governance and decision making. If it is to be community led, then care needs to be taken about the balance between "outsiders'" use of the space, and residents'; how it is branded and presented; and its relationship to other new community space that will be provided through the regeneration programme.
- **management options for the future**. A local board of "champions" for the Hub's different functions should be created to steer development work, including options for management. Will the Hub will best thrive if it is managed by a single agency, accountable to a board made up of community representatives, stakeholders, and practitioners? alternatives the Development Trust model; a hybrid model, appropriate to Roehampton's unique circumstances.

This report explores the viability of a Creative Community Hub on the Alton Estate in Roehampton, to be built as part of the planned regeneration of the Alton estate. It was commissioned by Wandsworth Arts, from Social Life, in early 2014.

The starting point for thinking about viability for a Creative Community Hub for Roehampton is the need for both social and financial sustainability.

Financial sustainability in this context demands minimal dependence on public grants. Wandsworth Council do not have the resources, or the desire, to provide core support for the centre. Some small grants from a variety of public and charitable sources are however likely to be important in providing specific activities. Financial sustainability will be dependant on revenues from audiences and from arts practitioners renting spaces, as well as revenue from associated activities like a café or hire of venues or meeting rooms. It will demand robust business planning and good management.

Any community-based hub will also need to be socially sustainable, it needs to be able to support and meet the needs of the full range of groups and individuals within the local community and to promote community wellbeing.

The Hub also has to meet the needs, and provide a home for, creative arts practitioners and performers, if it is to create a viable arts offering. To future proof the building and keep costs low, the building also needs to be environmentally sustainable and have a minimal carbon footprint.

These different imperatives can come into tension. There are examples of hubs that benefit the arts industry more than local communities, of community organisations that fail to become financially viable, and of arts organisations that provide inspirational programming without being managed to also achieve financial viability. Decisions will need to be made about the trade offs between competing priorities, developing clarity about the purpose and objectives of the Hub will be essential.

Social sustainability

- The local community in Roehampton is diverse, and at present there is not the right mix of community facilities to meet the whole community's needs.
- Engaging the groups who do not tend to take part in community activities and activism will need careful and sensitive work, over a number of years.
- There are pockets of deprivation within the estate, and across the area, levels of neighbourliness and wellbeing are likely to be low.
- However many residents are loyal to the estate and feel strongly that they belong in the area.
- The plans for new community facilities across the Masterplan need to be considered as a whole.

Arts perspective

- Relatively small-scale arts activities are thriving in the area, supported by “home grown” efforts from within the community and companies from other areas working on the estate.
- There are different visions of what the Hub could offer, ranging from participatory outdoor arts activities to a performance venue. These different uses may not be compatible.
- The shortage of creative workspace across London, as a result of increases in central London rents, is very relevant to the development of lower cost spaces in Roehampton.
- There is strong interest in outdoor arts from both practitioners in Roehampton, and the Arts Council, and a need for appropriate creation spaces.

Key local institutions

- Wandsworth have a key role to play in developing the Masterplan and shaping future services and facilities for the Alton estate. However, they do not envisage playing a leading role in the ongoing management or funding the Hub in the future.
- The University are potentially a key stakeholder in the Hub, possibly taking a large space in the facility, however if this is to go ahead there will be a need for a commitment in the near future.
- The library has a strong track record and reputation locally and is keen to be co-located with the Hub.
- A hub that is overtly branded or owned by any single institution would face problems in terms of accessibility, use and reach.

Financial viability

- Viability will be possible if there is sufficient revenue from rents for studios, performance spaces and exhibition spaces; the bar and café and other income generating activities.
- The capital costs will need to be absorbed within the overall costs of the proposed redevelopment. These are likely to be at least £1m, rising to £4m.

- Small grants may support particular projects but cannot be considered core to the business model.
- An endowment, or money raised through crowd funded community shares, can be valuable in enabling the participatory community focused ethos of the Hub to become visible, for example by supporting activities that will not generate income in any other way.
- Within the community sector there is experience and expertise in creating socially and financially sustainable models within the development trust movement.

Crystallising the idea of the Hub

A number of messages have emerged that need to shape future development work.

- The potential for the Hub to become a centre for outdoor arts
- The requirement for a strong architectural identity, complementing the estates place in architectural history
- The need for a critical mass of positive activities and occupiers
- Any tensions between community and arts use within the purpose and vision of the Hub should be surfaced and resolved (as far as possible)
- Champions for the different functions envisaged for the Hub should be given a role within the development process. This should a community champion, a building manager champion, a continued learning champion, a wellbeing champion, occupier champions (artists and practitioners) and a communications and business champion.

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1 Introduction

This report explores the viability of a Creative Community Hub on the Alton Estate in Roehampton, to be built as part of the planned regeneration of the area.

Wandsworth Council has decided to proceed with a comprehensive regeneration of the centre of the estate, leaving the majority of the residential housing untouched. The consultation on the masterplan ended in early April 2014, and there is now clarity about the preferred option, which includes demolishing and replacing several large blocks of housing; reconfiguring the central shopping area as a new town centre, which will include shops and a new arts centre, turning Roehampton into a “destination” for the wider area; creating a new health and wellbeing centre, including spaces for existing community groups; and improving connections to Richmond Park.

There is an explicit recognition in plans of the need to renew both the physical and social fabric of the estate. Consultation with residents and key stakeholders during the development of the Masterplan identified a need for a new, good quality community space in the area. There is agreement that this must be “neutral” and affordable, so residents can use it for a variety of purposes.

There is also a strong interest, from different perspectives, in the possibility of creating a new community based arts space. Over the past 18 months Wandsworth Arts have been involved in a number of creative and cultural community engagement initiatives in Roehampton, delivered by Public Health, Arts Office, Sports Service and independent producers in Roehampton. Projects often make use of Roehampton's many green spaces as a focus for their work, and some are initiated by people with no formal link to public agencies. Arts organisations report that residents have participated with enthusiasm in these projects, and that participatory arts have engaged more marginalised residents who tend not to get involved in formal community activities. There is an appetite for this work to continue and to develop.

The Town and Country Planning Association (TCPA), Arts Council England and the National Archives published a set of case studies in 2013 “Regenerating places and communities through culture”ⁱ. This states: “Culture and heritage are at the heart of what makes a community successful. Places that are prosperous and sustainable, with healthy and happy local people, are often the ones where the place of culture and heritage in people's lives has been carefully considered. Planning plays a crucial role in making sure that culture and heritage make a real difference.”

The Wandsworth Arts Team have developed a proposal for a Creative Community Hub, to sit at the heart of physical and social regeneration in Roehampton. Their aim is that the Hub will be a visionary model which will create the right conditions for social and culture change. There is interest in this, however there are different views about what this Hub should be. Should it be primarily for the local community, should it aim to bring in new audiences to Roehampton, or should it aspire for both?

The Alton Estate

The Alton estate was built between 1958 and 1959. It is one of the London County Council's most ambitious, and first, post war developments. It is a modernist landmark. The “Alton East” area was completed first and was influenced by Scandinavian mass housing of the time; “Alton West” completed a year later was directly inspired by Le Corbusier's “Unite d'Habitation” design principles for residential housing. It includes eleven story slab blocks and twelve story point blocks, built in light coloured concrete. Alton West includes the area that is the focus for current regeneration plans.



The Alton estate has been described as a “peninsular”, separated from adjacent neighbourhoods by major roads and the University. The geographical separation is intensified by the Alton’s distinctive housing design.

The Alton estate is one of the largest public housing estates in the UK. The community today is diverse, many residents have lived in the area for decades, whilst others are newly

arrived. The area is not as deprived as many inner London neighbourhoods, but it is less prosperous than the Wandsworth average and within the estate are pockets of more extreme deprivation. Social Life’s analysis suggests that areas with the same characteristics as the Alton Estate are likely to be places where residents have a low sense of belonging to the area, low wellbeing, and where social networks and neighbourly relationships are weak.

The proximity of Roehampton University is an important factor, separating the estate from the rest of Roehampton to the North, with several blocks of student accommodation virtually within the boundaries of the estate. An unknown number of students sub-let in former right-to-buy homes, 22 per cent of properties on the estate were reported to be private rented in the 2011 census.

Roehampton sits at the edge of London’s southwest suburbs, close to inner city areas in Wandsworth and Clapham. Overall, those living in neighbourhoods towards the centre of London are better served by arts and culture provision than people living in more suburban neighbourhoods that are more distant from the centre. As central London property prices and cost of living continue to rise, the overall price of living in, and socialising in, the centre of the city, has risen sharply. The suburbs may well become increasingly popular for artists and performers, as well as a Londoners looking to move. Roehampton’s population is growing, with a number of new developments bringing in more affluent groups. The Alton estate has a unique architectural heritage, and many in the local community are proud of its distinctive characteristics and value its strong local identity.

Social Life have concluded that a Creative Community Hub in Roehampton is potentially viable, although there are a number of decisions to be made about the trade offs between competing priorities.

The viability study

The Arts Team commissioned Social Life to carry out a viability study for the Creative Community Hub.

This viability study is intended to influence the Masterplan’s development and Wandsworth Council’s decisions about the final options for the estate. It is a time limited piece of work aimed at the this particular moment of change and decision-making. The viability study will lay the foundations for a more comprehensive business planning and design stage in the future.

This report

The report sets out the rationale for developing a new Creative Community Hub. It is based on:

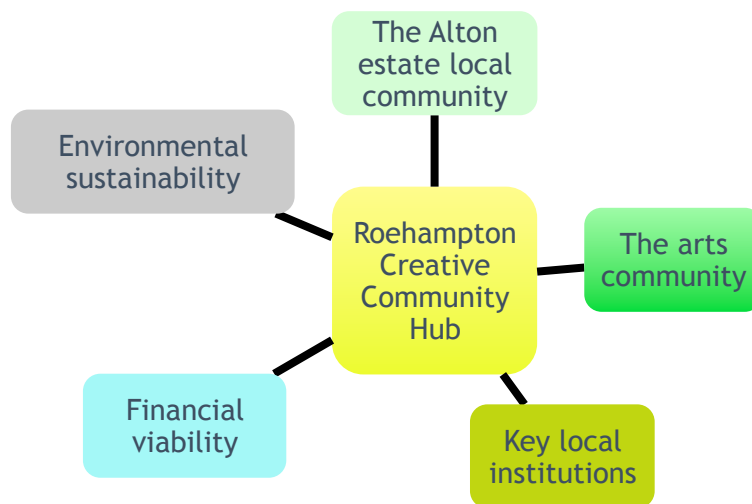
- a thorough review of comparable options and precedents
- 10 interviews with local agencies and arts practitioners
- discussions at a workshop convened in April 2014, bringing together arts practitioners and key agencies.

2 How can a hub become viable?

The development of arts based centres has traditionally leant heavily on public subsidy for construction, and ongoing management. With public sector austerity and reductions in funding for arts bodies, this is no longer a viable model. Wandsworth Council has made it clear there will be no council funding for the development of a new centre, although they may support the creation of such a hub by other partners, as a way of supporting the economic and social sustainability of the area. The other key local institution, Roehampton University, have made it clear that they will not be able to fund any capital expenditure in the area.

Any community arts hub needs to meet the requirements of a number of different agendas. It needs to be socially sustainable, it needs to be able to support and meet the needs of the full range of groups and individuals within the local community and to promote community wellbeing. It also needs to meet the needs, and provide a home for, creative arts practitioners and performers. Viability also has to include financial viability, for both build and running costs. The building also needs to be environmentally sustainable and have a minimal carbon footprint.

What is viability for the Roehampton Creative Community Hub? The different interests that need to be balanced.



These factors can come into tension. To be a “community arts hub”, arts provision should mesh with wide community-based activities, and support residents to flourish. However in practice, arts leadership and community leadership may well have different priorities and agendas, and achieving a fusion of the two will never be simple. The financial imperative, the need to generate income from rents and assets, can also starkly conflict with broader aims. Traditionally, community arts hubs have more often involved the renovation of existing buildings at low cost to create affordable work and exhibition space for artists and creative industries, rather than more costly new built provision.

Holding the needs of these different interests in balance will be critical if the Creative Community Hub is to become a place that can meet the many aspirations voiced at Social Life’s workshop.

At the end of Social Life’s April workshop, participants were asked to record their priorities for the Hub. This list was generated:

- Offers something for everyone
- Input from the community, find out what community actually want
- It needs to be a community center
- Community engagement hub
- Flexible neutral space, not branded

- Cater to local residents financial needs, is accessible
- Production as well as consumption
- Want something in south west London that no one has - a making space + inside and outside space - needs artistic direction/leadership to inspire innovation
- Affordable for local/emerging artists to hire
- Diverse programming, for different cultures, ages
- More flexible innovative space than a theatre
- Importance of generating income
- Financial viability
- Rent out top floor on short leases until vision is clear
- Retain library space
- Libraries roll in the operation, doubling up of strengths
- Be part of the library
- Building where fittings don't collapse, a robust building
- Appropriate structure
- A clear position
- Keep away from council!
- Crèche facility for artists with children.

Meeting the needs of the local community on the Alton estate

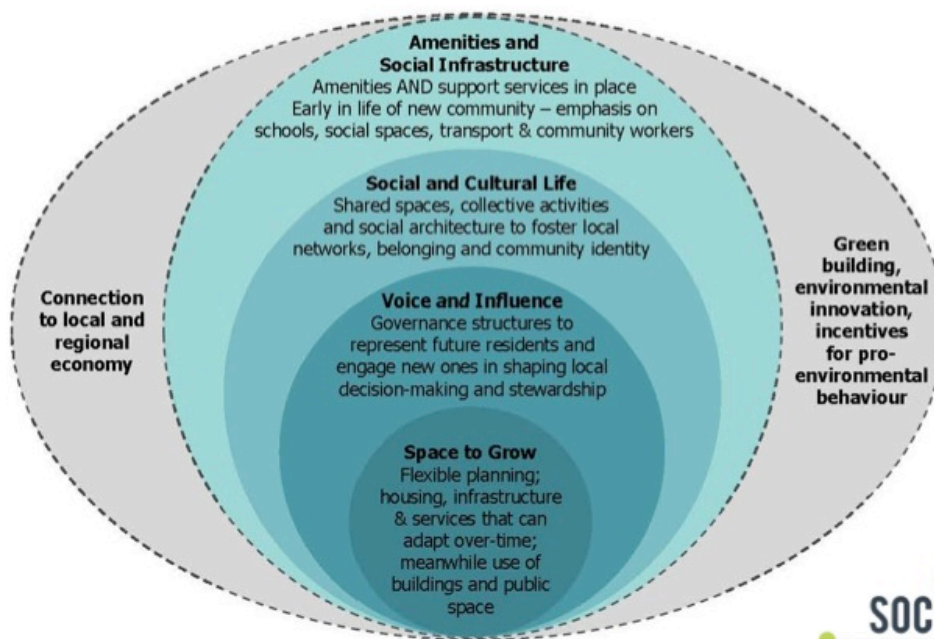
The Creative Community Hub is intended to enable residents and community groups to come together and flourish, and to support the local social life of the area; as well as being an inspirational and innovative focus for arts practice and performance.

Social Life has developed a framework for understanding how places thrive. This is based on a review of the evidence from the UK and internationally about what makes places succeed or fail. This was originally commissioned by the Homes and Communities Agency, to influence how built environment professionals think about creating new places. We call this our “social sustainability framework”.

Social sustainability has been described as the “black sheep” of the sustainability field and is largely neglected in mainstream sustainability debates. Past experience shows that the long-term social needs of new communities are often overlooked in the drive to deliver housing on a large scale. Without the right social infrastructure new communities can quickly spiral into decline.

There is increasing global interest in social sustainability, amongst policy makers, academics, governments and the various agencies involved in the process of house building, planning and urban regeneration. The term originates from the ‘three pillars’ of sustainable development - environmental, economic, social - which date from the 1987 Brundtland Commission to the United Nations.

Social Life’s frameworkⁱⁱ has been created as a tool to help understand what needs to be put in place to help a neighbourhood to thrive. It has four key dimensions: amenities and infrastructure; voice and influence; social and cultural life; and space to grow.



Social Life Social Sustainability Framework, 2011

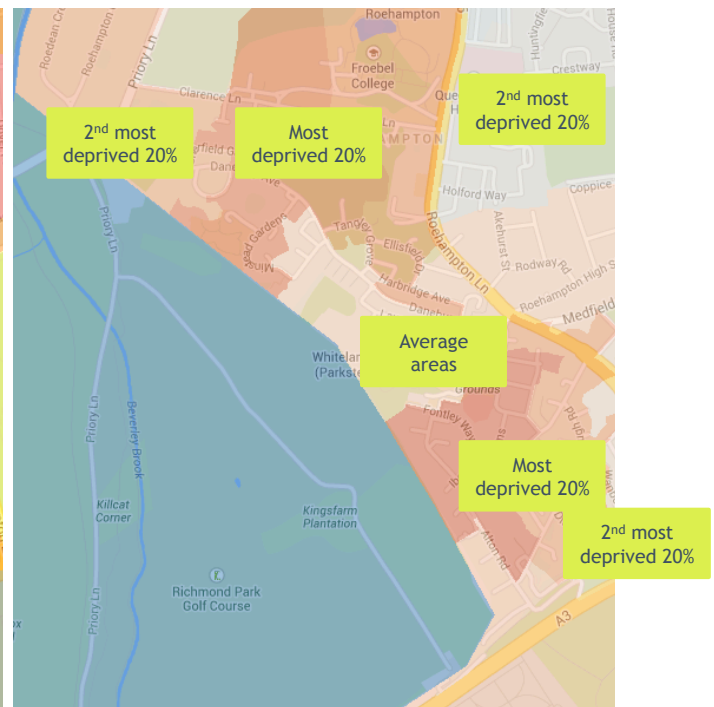
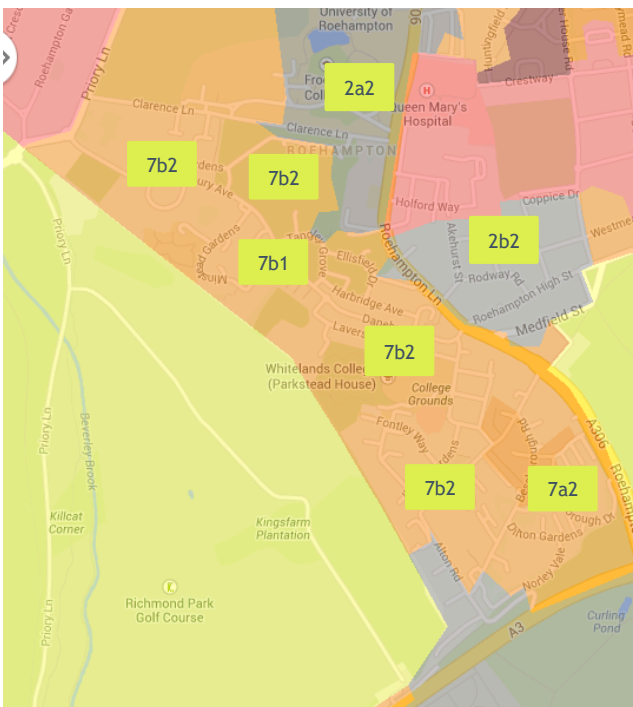


A Creative Community Hub in Roehampton has the potential to impact on all four dimensions of this framework:

- **amenities and social infrastructure:** by providing a venue for meetings and for people to meet and get to know each other, and as an anchor for other facilities
- **social and cultural life:** boosting wellbeing and resident's sense of belonging, increasing neighbourliness
- **voice and influence:** a focus for local activities and activism, a venue for groups advocating for change
- **space to grow:** a vehicle for residents to express their voice about what they want the area to be in the future.

Understanding social sustainability in Roehampton

Social Life has developed a methodology for measuring social sustainability by mapping large national datasets onto small areas. The data we use comes from surveys held by government and research councils, including the Understanding Society Survey, the Citizenship Survey, and Taking Part. We can match this data to small areas using two analytic tools to describe local areas that have been developed by ONS (Office for National Statistics): the output area classification system (OAC) and the Index of Multiple Deprivation (IMD). The maps below show the Alton estate and the area immediately surrounding it, with the OAC and IMD classifications of area.



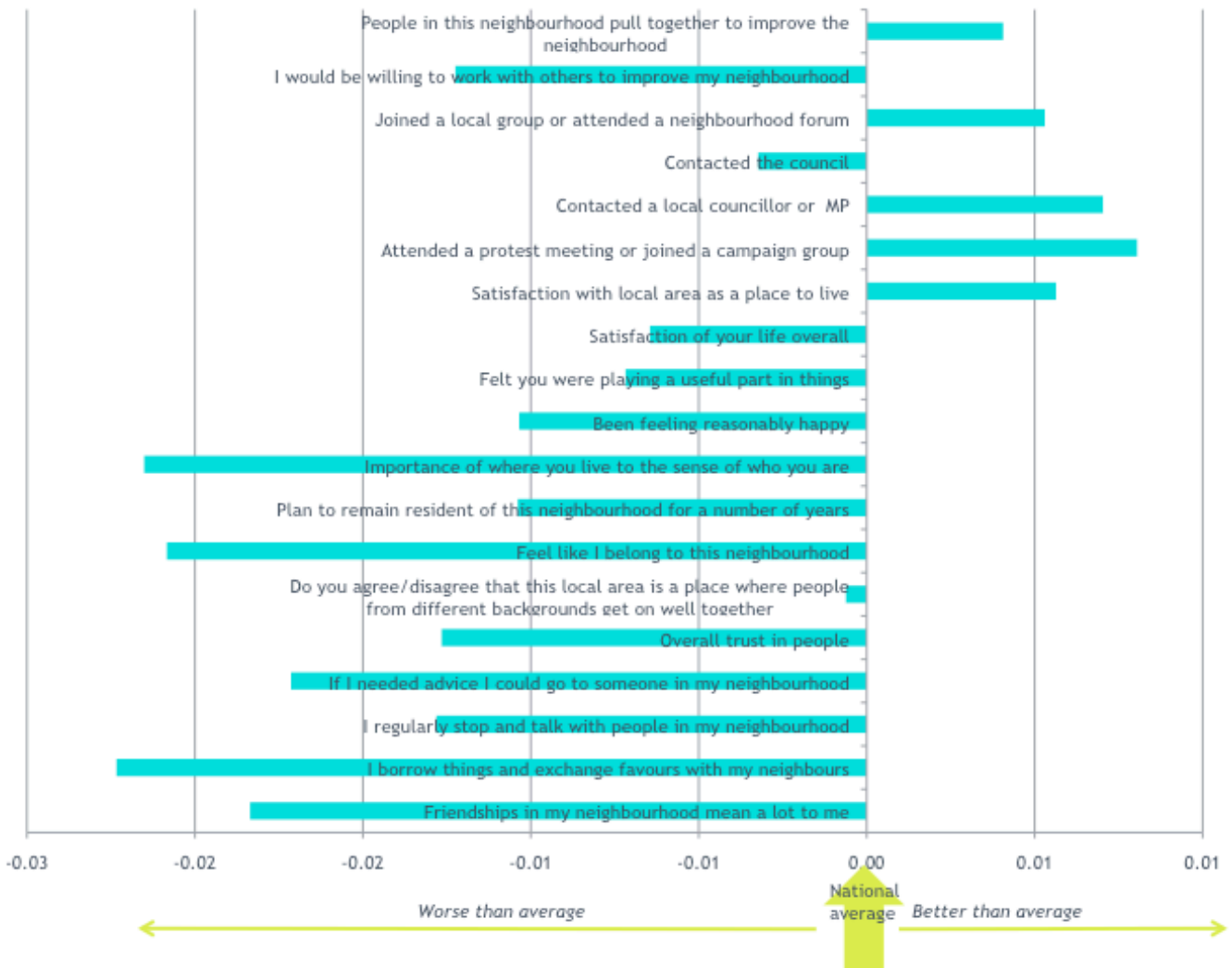
Alton estate & surrounding areas by OAC classificationⁱⁱⁱ

Alton estate & surrounding areas by IMD rating (2010)^{iv}

Source: ONS via maptube.com

These two ways of describing local areas help to develop an understanding of the nature of the local community in Roehampton. From the OAC assessment, we see that the Alton area has a similar psycho-geographic profile to most of inner London (the areas shaded orange on the OAC map above), this different from the rest of Wandsworth and from nearby areas of Roehampton. The IMD analysis reveals that most of the Alton area falls into the second lowest quintile of local areas in England and Wales, ie if all areas were ranked by their IMD score, the Alton area would be between the second lowest fifth, scoring between 20 and 40 per cent.

The demographic profile of the estate shows that, compared to the Wandsworth average, the Alton estate area is more diverse, and that residents are more likely to be unemployed, and significantly more likely to rent from the council (see Appendix 2 for more detail).



Alton estate social sustainability predictive data

This graph shows what residents attitudes in areas similar to the Alton estate are likely to be, compared to the national average. Social Life have derived this model from the Understanding Society survey, Taking Part survey and the Citizenship survey, mapped to OAC and IMD areas.

Source: Social Life

Social Life’s data mapping reveals what residents of local neighbourhoods are likely to feel about the places they live. Areas similar to the Alton estate emerge as low in neighbourliness, wellbeing and belonging, although residents are likely to be more likely than the average to believe that “people pull together to improve the neighbourhood” and to be satisfied with the area as a place to live.

In 2010, a “social audit of Roehampton” was carried out for Holy Trinity Church, Roehampton, funded from The Church Urban Fund’s ‘Mustard Seed’ initiative. The first recommendation from this work was “a need for a general community meeting space and facilities on the Alton Estate”. The report remarked, about the Alton estate: “The auditor was pleasantly surprised by the level of everyday, caring and courteous exchanges between people making their way through the estate. During the school holidays there were small groups of unsupervised children/youth playing or simply hanging around. As noted at the time: ‘..... several people walking from shops and bus stops several children playing in small groups or older youths hanging around or riding bikes. More activity than seen on

other high-density estates at similar time of year during other walkabouts. Lots of evidence of people passing time of day and stopping to chat”^v.

In Social Life's more recent conversations, there was a consensus that there was a need for a neutral community space, which is not associated with drinking culture, religion, or a single area of the Alton estate. Those interviewed felt that this could help attract a wider range of residents to events and activities. It may also facilitate a stronger sense of collective ownership and influence over what happens on the estate.

The proposals currently being discussed for the Alton estate regeneration potentially include several new community facilities, including a health and wellbeing centre on Portswood Place, new facilities for the Youth Club, new premises for Regenerate. The site of the Creative Community Hub, at the top of Danebury Avenue, is accessible to people from Alton West and other local areas, and to passing traffic, whilst Portswood Place facilities will be mainly accessible to people living in the immediate surrounding area.

Social sustainability: SUMMARY

The local community in Roehampton is diverse, and at present there is not the right mix of community facilities to meet the whole community's needs.

Engaging the groups who do not tend to take part in community activities and activism needs careful and sensitive work, over a number of years.

There are pockets of deprivation within the estate, and levels of neighbourliness and wellbeing are likely to be low.

However many residents are loyal to the estate and feel strongly that they belong in the area.

The plans for new community facilities across the Masterplan need to be considered as a whole.

Meeting the needs of arts practitioners

In the past few years there has been an increasing amount of arts and community activity emerging in Roehampton. This work consists of a mixture of discrete one-off projects and, in some cases on-going work. Most have evolved spontaneously with multiple groups and individuals pulling in both divergent and similar directions. A lot of this work falls into the broad category of “outside arts”, performance or events that take place away from a fixed centre and that use a multiplicity of different approaches and media, involving residents as participants as well as an audience.

Organisations providing arts activities in Roehampton

- **Roehampton Rocks.** A youth and community arts organisation, which runs non-profit creative arts education programme for children, their families, and all diverse groups in Roehampton.
- **Avant Gardening.** A socially engaged arts and environment charity who have worked on the Alton Estate. Project highlights include “This Is Tomorrow” and “Play”, both of which were part of a Public Health engagement program.
- **Regenerate.** A locally based youth charity who have undertaken a range of different activities including: after school clubs, mentoring, festivals, mobile youth centre, studio training etc.
- **Spare Tyre.** A leader in participatory arts and community theatre. This group has undertaken considerable work in Roehampton including a Village Green well-being intervention, capturing of local community voice via “Wandsworth Whispers” and an online radio station.

- **Emergency Exit Arts.** A nationally recognised organisation that has worked creatively to engage a range of community groups with a range of activities and events, including two Christmas Lantern parades with local schools and a specifically targeted youth project. Two key projects include The Lounge and a Youth Consultancy project.
- **Café Joy.** A community café situated on Danebury Avenue. Hosts small-scale community activities and is generally a place for community to come together.
- **Greenwich Leisure (Roehampton Library).** A well run and popular library situated on the site of the proposed Hub, underneath Allbrook House.
- **Minstead Gardens Methodist Church.** Led by Reverend Keith Rowbottom and his wife, who have been based in Roehampton for 18 years and continue to engage with both their congregation as well as the wider local community.
- **University of Roehampton.** In recent years the university has begun to facilitate student engagement opportunities with the local community through Dance, Drama, Media Departments under a 'Therapies' umbrella.
- **Youth Services.** The Connexions Base and Roehampton Youth Centre are both situated opposite Roehampton library within the town centre. The Base provides careers advice and guidance to younger people in the afternoons and into the evening. The centre provides a music studio, sports hall and gym for young people across the road from the proposed site.
- **CoDa Dance Company.** This innovative organisation combines contemporary dance and theatre for health, young people and those who suffer from long-standing physical illnesses such as Multiple Sclerosis.

Several artists work in the area, including Nikki Watson a former dance student at Roehampton University. Individuals have been involved in setting up classes, workshops and projects, including painting and drawing classes at adult education centres and private classes; lectures on artists and painting techniques; creative projects for disabled learners at Share Community, Battersea; and writing workshop for local 'unpublished' writers.

Social Life's conversations revealed a number of different demands for arts provision.

- **An affordable community & performance space:** interviewees spoke of the need for community multi-purpose space which is rented out at rates in the region of £7 per hour, other spaces in the area were reported to cost between £20 to £50 per hour. Several of the organisations that are working in the area expressed interest in using this for exhibitions, dance, youth group, classes, and arts activities.
- **A prominent community space:** a number of stakeholders voiced a wish for community and arts activity to be given visibility. It was felt that the proposed site would help to sustain these activities, in part, because of the constant number of people passing the location.
- **A base for arts organisations:** it may also be useful for arts organisations to have a physical base in the area. The Hub could also be a base for local organisations like Roehampton Rocks and Regenerate, however Regenerate are likely to be provided with new facilities through the redevelopment of Portwood Place.
- **Affordable creative workspaces:** during the preferred masterplan consultation process and local artists expressed an interest in the possibility of low-cost workspace. The Association for Cultural Advancement of Visual Arts (ACAVA) described the lack of provision within this area of London, basing this view on their strong working knowledge of Wandsworth and recent collaboration with the GLA. ACAVA maintain that if enough workspaces are provided and managed well (for example

requiring tenant artists to involve residents through exhibitions or direct participation), this could ensure both the economic and social viability of the Hub. The GLA and studio space providers are urgently looking for new spaces that can replace those that are rapidly being lost in the East End and other rapidly gentrifying areas. The point was also made that a critical mass of studio spaces will be needed to create the right business model, and to create a supportive community of artists.

- **Spaces to support outdoor arts:** the Alton estate's residents have supported "outdoor arts" in the area in recent years and practitioners are keen to grow these activities. The Arts Council highlight this as a as a growth sector, and one of the conditions for this growth is the provision of the right sort of spaces for creation - big enough and allowing for messy work - and support for outdoor performance.
- **A significant performance space:** stakeholders such as Roehampton University and GVA Grimley report that there is demand for a substantial mid-to-high quality performance space, such as an auditorium or a large theatre. Part of the demand arises as a result of rising costs in central London and displacement of residents, and affordable entertainment and social facilities, to the suburbs.
- **Continued inspiring projects:** interviewees voiced a strong wish to see a consistent stream of good projects, to inspire people from outside the area but, most importantly, generate tangible initiatives that the local community can engage with and, in some cases, take a leading role.
- **Coordination and coherence:** a lack of communication and strategic input has meant, in some cases, that residents do not know about the variety of existing projects and provision, and that initiatives act in isolation. It was reported that Roehampton's arts and community activities needs a strong overarching and coherent leadership.
- **Poor demand in neighbouring suburbs.** The argument was made that neighbouring suburban areas are poorly provided with arts venues, compared to areas nearer to the centre of London. Therefore, people living near Roehampton on the London side may be unlikely to come to Roehampton to see film or performance, however people living in Kingston, Wimbledon, Twickenham, Richmond and Barnes are a potential audience for a Roehampton arts venue, making a relatively large performance space a possibility.

Arts practitioners: SUMMARY

Relatively small-scale arts activities are thriving in the area, supported by "home grown" efforts from within the community and companies from other area working on the estate.

There are different visions of what the Hub could offer, ranging from participatory outdoor arts activities to a performance venue. These different uses may not be compatible.

The shortage of creative workspace across London, as a result of increases in central London rents, is very relevant to the development of lower cost spaces in Roehampton.

There is strong interest in outdoor arts from both practitioners in Roehampton, and the Arts Council, and a need for appropriate creation spaces.

Meeting the needs of key institutions

Wandsworth Council, as landlord of half the households on the Alton estate, has a wish to see the area thrive, economically and socially, this has been firmly articulated over the past year in the

development of the Masterplan for the area. The Alton estate is the most deprived part of a borough which overall is more affluent than the London average.^{vi}

Wandsworth provides the Roehampton library, a well-used local facility, managed by GLL (under the “Better” brand). The library management are keen to keep the library in Roehampton, and for the space to move to a more accessible building. They want to be closely associated with any new community arts centre and see clear synergies in the two. They believe that they have attracted people from a wide range of backgrounds to activities at the library, including crafts and children’s performance. They have suggested that GLL could play a role in the ongoing day-to-day management of the new centre, building on their local knowledge and good reputation.

Wandsworth Sports Service currently run a leisure centre, which under the current Masterplan, is proposed to be part of the Portswood Place health and wellbeing centre. The Sports Service are keen that their facility becomes a provision for the wider area around the Alton estate and that it is part of the Danbury Avenue development, arguing that leisure can be compatible with new library, arts and community provision.

The other key institutional stakeholder in the area is Roehampton University. The University is thriving and has a leading performance and arts faculty, with international profile. It also has a strong centre for creative therapies, and a specialism in child and family wellbeing. Discussions with the University confirm that it is keen to make stronger connections with the local Roehampton community, and many of the faculty are interested in developing their participatory practice with students in the local area. The University also has an interest in the future stability of the area as the owner of a number of blocks of student accommodation that sit very near to the edge of the Alton estate. A significant number of students live on the estate in former right to buy homes. There is a wish to make sure that these students have the facilities they need while they are studying, to make the area attractive for future students, and to mitigate any problems (real or perceived) that the students presence or behaviour may cause for other residents.

The University has stated that it is not in a position to provide any capital investment. However there could be interest in relocating the dance and drama departments to the new building, and possible Hefce funding to support some costs. The University stressed that relocating departments is most successful when the whole team - academic, administration, facilities - move into one building. This would imply a need for around 2,000 square meters of space, including studios, specialist dance spaces, and performance spaces. The University would be happy to share these facilities with others and to work in partnership to run the space.

The University would need to clarify their intention to move to a new space in the next two months for this option to be taken forward within the final Masterplan.

Key institutions: SUMMARY

Wandsworth have a key role to play in developing the Masterplan and shaping future services and facilities for the Alton estate. However, they do not envisage playing a leading role in the ongoing management or funding the Hub in the future.

The University are potentially a key stakeholder in the Hub, possibly taking a large space in the facility, however if this is to go ahead there will be a need for a commitment in the near future.

A hub that is overtly branded or owned by any single institution would face problems in terms of accessibility, use and reach.

The library has a strong track record and reputation locally and is keen to be co-located with the Hub.

Financial viability

Financial viability is critical. The new Hub will need to be self sustaining in terms of revenue, whilst both offering community organisations and residents access to spaces and facilities at low cost, and supporting participatory art which will not be able to generate significant revenue from ticket sales.

The capital costs of the Hub will need to be met as part of the overall costs of the development. Approximate costs have been estimated by GVA:

- 800 m² - £1m to £1.2m
- 1,200 m² - £2m to £2.5m
- 2,000 m² - £3.5m to £4m

Revenue costs depend on the scale and scope of work. A comparable example is Waterman's Arts Centre in Brentford, which has a 239 seat theatre and a 125 seat cinema, and is managed by a charitable trust. In 2010/11, Waterman's income from all sources was around £1.27m and expenditure around £1.26m. A centre of this size would be at the larger end of possibilities for Roehampton.

A smaller option, with no dedicated performance space, would have revenue costs of £200,000 plus (estimated figure).

Sources of revenue

i) Rental income

Revenue could potentially come from rental of studio and workshop space to individual artists and to companies, on a long term and time-limited basis. Residencies, with accommodation provided possibly through the university, were suggested as a way of consolidating the focus on outdoor arts.

If a significant institution became an anchor tenant, then revenue from rents could be substantial.

ii) Events and café/bar revenue

Events and revenue from a café or bar are another source of valuable income, although it would be important to work with the existing local café as a potential provider, as it is well loved by the local community.

iii) Small grants

Some grant funding may be accessed for particular performances, including community-based activities, but will be project specific extra income, rather than core to the business model.

iv) Endowment

Other sources of income that could provide a small, but significant contribution are from an endowment created to kick start the Hub; and community shares. The endowment would need to be a donation brokered as part of the development contract.

v) Crowdfunding

Crowdfunding of social and arts projects is becoming more common. The growth in internet use has made it easy for organisations to access money from a large number of small contributions instead of a smaller number of larger ones. There is an increase in the number of crowdfunding platforms like www.kickstarter.com and www.indiegogo.com. Nesta estimate that although only £200 million of funding was raised through crowdfunding in 2012 in the UK, this has the potential to grow significantly in the future. "Should this model address the challenges it faces as it grows, up to £15 billion of finance annually could be delivered through the model in the coming years".^{vii}

There is potential for a crowdfunding appeal to the outdoor arts sector to support a hub with an outdoor arts purpose, given the unmet demand for making spaces and facilities.

vi) Community shares

Co-ops UK are promoting community shares as a way of enabling community members to have a stake in larger schemes. Hastings Pier is being rebuilt as “the People’s Pier”, with most of the £14m capital costs being covered by the Big Lottery. A community share offer has recently closed, raising £590,000. This funding will support activities needed to make the pier viable, and give the community a stake in its long-term management.

Giving the community a stake in the Hub

The potential of the relatively small amounts of money - say £10,000 a year- that could be generated through endowment interest or a crowdfunded community shares campaign is in the additionality it can offer, on top of more conventional sources of revenue. This “no strings” funding can support the kind of participatory activities that cannot be supported through other business models. For the Roehampton Hub it could provide the freedom to subsidise an element of programming that is completely led, or to support community spaces, or outreach to groups who are not reached through other programmes.

A community shares campaign, or endowment pot (or combination of both) could either be invested and the interest only spent, or it could be used over a specified number of years, say 20, with a proportion of income reinvested each year so the money could be recycled over time. In this way the fund will ultimately dwindle to zero but it will be stretched into the future.

Models of self-sustaining community led enterprise

One model of self-sustaining community-led entrepreneurial business that has flourished in recent years is the Development Trust model. Development Trusts come in a variety of forms and sizes. Locality - the biggest UK network of community-led organisations - represents the interests of Development Trusts. Ten per cent of Locality’s 472 members in 2013 had a turnover of over £5m a year, and 12 per cent employed more than 50 paid staff. 45 per cent of Locality members reported that they were involved in arts and cultural activities.^{viii}

Financial viability: SUMMARY

Viability will be possible if there is sufficient revenue from rents for creative workspaces , performance spaces and exhibition spaces; the bar and café and other income generating activities.

The capital costs will need to be absorbed within the overall costs of the proposed redevelopment. These are likely to be at least £1m, rising to £4m.

Small grants may support particular projects but cannot be considered core to the business model.

An endowment, or money raised through crowd funded community shares, could be valuable in enabling the participatory community focused ethos of the Hub to become visible, for example by supporting activities that could not generate income in any other way.

Within the community sector there is experience and expertise in creating socially and financially sustainable models within the development trust movement.

3 Options for a socially sustainable Creative Community Hub

Social Life reviewed more than 60 different case studies from across the UK in the search for hubs that are both socially and economically sustainable. The review included recent examples such as the William Morris Gallery in Walthamstow and Central Library in Manchester, which have been given substantial post-hoc grants from the Arts Council.

As well as the more typical artist workspace model, there are three different types of hub that have emerged in the UK:

- **Council owned 'one-stop-shops'**: combining multiple council services and infrastructure under one roof. For example, a library, gym, health services, community hall and café or restaurant.
- **Media & digital industry centres**: taking advantage of growth within these sectors, providing a mixture of high quality and affordable workspace for digital production and web-based companies.
- **National centres**: celebrating a particular area of the arts. For example, Luton's UK Centre for Carnival Arts and the National Centre for Children's Books in Newcastle.

Our review concentrated on the arts-led hubs and a national centre model. Although UK local authorities are increasingly co-locating their services, to increase efficiency, we have not focused strongly on this model as the Alton Masterplan also includes a wellbeing centre at Portswood Place, bringing together early years and health provision.

Some important themes emerged from our review of comparable hub models.

i) Delivering social outcomes

A review of UK precedents revealed innovative approaches to make sure that social outcomes are delivered. For example, Manchester City Council took advantage of the arrival of the BBC in Salford by renovating the former Sharp Electronics factories. The new *Sharp Project* is aimed at digital entrepreneurs and production companies and *Sharp Futures*, providing support programs for young people.

At the Old Fire Station in Oxford, a social enterprise and a homelessness charity share occupancy. The hub hosts art for public viewing and also seeks to build the confidence and skills of both homeless citizens and artists alike. In Redlees Studios in Hounslow, the hub works with local schools and colleges, providing a program of educational activities that is accessible to the whole community.

Manor House Studios, provided by Yorkshire Arts Space, require artists who take up residence to commit to community engagement, dedicating a number of hours per year to such projects. Yorkshire Arts Space are pioneering Continuous Professional Development (CPD) for artists and craftspeople. Their Starter Studio programme is geared towards nurturing young talent. There is a unique two-year programme which nurtures new silversmiths. Yorkshire Arts Space also plan for a Starter Studio programme for Artists Working in Community Engagement at Knutton Road Studios in Sheffield.

ii) Community-led hubs

The Mill in Walthamstow is a good examples of community enterprise. The Mill was originally supported by Nesta, transforming a derelict former library. Now it is a highly successful example of establishing and maintaining a strong network of volunteers, who call themselves 'Mill Mentors'.

In Yorkshire, the Hull History Centre has a 100 person volunteer workforce. The Great North Hancock Museum in Newcastle has also been successful recruiting of volunteers.

iii) Monitoring and measurement

The Finsbury Creative Hub in Islington, still under development, has a project board including representatives from key stakeholder organisations. An advisory board meets twice a year providing advice and guidance. The hub intends to measure social and economic outcomes. The Orford Park 'one-stop' hub in Warrington used quantitative projective modelling to set targets for impact.

Space2 in Leeds are collaborating with Bradford University and MIND on the measurement of impact and the on-going evaluation of their hub.

iv) Fundraising and cross-subsidy

Once initial capital costs are covered, hubs across the UK have employed a range of different ways to maintain financial buoyancy. This has been difficult since 2008, following the financial crash and public sector austerity. Some longstanding hubs have managed to maintain their viability without significant Arts Council funding. The Brewery Arts Centre in Kendal now has a Patrons scheme and is sponsored by local businesses. The Custard Factory in Birmingham has built a number of high-specification workspace to cross-subsidise the theatre and exhibition space.

A more contemporary example of community-led entrepreneurship is the Peepul Centre in Leicester. Here the local community have been strongly involved in commercial activities. The centre is well used for weddings (particularly Asian weddings) and has a strong website. The restaurant and café provide good value food and the centre is sponsored by several large companies, including PepsiCo, Leicester City Football Club and Window World.

v) Inspiring civic architecture

There are several examples of the role that good architectural design can play to project a positive image for a local community. Hull History Centre, Newcastle City Library, the Peckham Library, the Corby Cube and the Curve in Leicester all demonstrate how a building can send out strong positive messages about the value of the activities inside. This may involve highly transparent and inviting ground floor interfaces between the building façade and the outside world, for example Newcastle City Library and Corby Cube. It may involve bold, interesting and engaging architecture, the Peckham Library and the Curve in Leicester are two example of this. They may also have strong colourful identities at night and include publicly accessible gardens.

vi) Operational models

Our research revealed a number of cross-cutting feature that were common to successful hubs:

- Good governance and strong management
- Long term approach allowing for flexibility to be opportunistic when necessary
- Strong partnerships across between the arts, education and local services
- Ability to secure funding from a wide-range of bodies
- Clear and regular communication and marketing with local and regional audiences.

A number of legal and administrative models were examined, ranging from Community Interest Companies, Development Trusts, charities, social enterprises to dowry models. These all work in different circumstances, and the operational model needs to be appropriate to the vision and use.

Developing options for Roehampton

Social Life's workshop with residents and agency stakeholders discussed three different options for a Hub, focusing on different scales: small, medium and large. The three options enabled workshop

participants to explore a tangible option and helped distil the critical issues that the Hub needs to respond to, if it is to become viable.

Community arts hub: the small option

Around 800 m²

A flexible and neutral community space
Possibility to partition space for different uses

- A meeting space for residents groups
- An exhibition space
- Youth arts activities

Four workshops: multi use
Small office
Possibly a small café

Governance and management
Local steering group/management committee
Part time centre manager/centre manager
Volunteers

ONE

Income
Hire fees: events & activities
Rental income from regular user groups
Rental income from workshops
Small grants for one off projects
Youth activity funding
Small endowment from developer

Community arts hub: the middle sized option

Around 1,200 m²

Multi-user flexible space: a centre for outdoor arts
A flexible and neutral community space for local community
Six multi use spaces: could be screening room, workshop space, dance space
Artists studios
Creation/making space, possible for outdoor arts, residency or hire
Artists residencies linked to university
Multi-purpose public performance/exhibition/event space
Café
Office for centre manager
Three offices to be let to other organisations: possibly radio station, outdoor arts organisations, community groups

Governance and management
Community development trust with board made up of residents and stakeholders
Community shareholder input
Full time manager
Part time community organiser

TWO

Income
Hire fees: events & activities
Rental income from regular user groups
Rental income from workshops & offices
Grants for one off projects
Small endowment from developer, plus community shares

Community arts hub: the big option

Around 2,000 m²

Significant new arts facility
 Significant key tenants takes large proportion of space, could be Roehampton University dance and drama department
 Scope for hiring to use using performance/rehearsal space
 Big performance space
 A flexible and neutral community space for local community
 Six to ten multi use spaces, different sizes: could be screening room, workshop space, dance space
 Artists studios
 Space for artists in residence
 Large creation/making space
 Café and bar
 Office for centre manager
 Offices to be let to other organisations: possibly radio station, community groups, outdoor arts specialists

Governance and management
 Community development trust with board made up of residents and stakeholders
 Community shareholder input
 Full time facilities manager
 Arts and community support staff

THREE

Linking to activities in school, other venues
 Hub of activities across Alton estate & Roehampton
 Links across UK to outdoor arts community

Income

Rent from key tenant
 Hire fees: rehearsal space, events & activities
 Rental income from regular user groups and tenants
 Rental income from workshops & offices
 Grants for one off projects
 Small endowment from developer, plus community shares

Workshop discussions confirmed the picture revealed by Social Life’s review of precedents, and our discussions with arts industry and Roehampton Stakeholders. We were told that there is both sufficient interest, and demand, to justify further feasibility work for a Creative Community Hub focused around the development and delivery of participatory outdoor arts.

4 Crystallising the idea of the Hub

A number of messages emerged from conversations with local agencies and individuals, and from the review of evidence, that should shape future development work.

A centre for outdoor arts

The growing interest in outdoor arts in the UK, particularly within the Arts Council, and the presence of outdoor arts organisations Spare Tyre and Emergency Exit Arts in Roehampton create a case for focusing the Hub around outdoor arts provision.

A strong architectural identity

The Hub should be the most exciting and prominent building within the masterplan, projecting the message that Roehampton is proud of its local community and creative enterprises. The Hub needs to closely relate to the proposed village green, and its use and purpose needs to be clear, distinctive and inviting. This may be achieved with an engaging façade and strong massing enclosure onto the Green.

How the Hub is co-located with other uses is important. If there is dual use with the library, then this needs to be carefully managed so the two uses are distinct, yet integrated. The Hub should represent an autonomous building, which does not interfere with adjacent apartment resident’s activities, peace and privacy.

The prominence of the location gives an opportunity, as described within the masterplan for the Portswood Place facility, to create a community garden on the rooftop. This would demonstrate the priority placed on community space and use.

If there is to be dual use of the building with residential and retail, then the relationship between the different uses needs to be managed, to make sure that the Hub remains accessible to all residents, and is not seen as the “property” of the people living in the new apartments.

A critical mass of positive activities and occupiers

The new Hub must harness the good work of existing artists, arts groups and community groups. However, with the exception of Roehampton Library, it is not clear that these groups need or can afford permanent residency. Roehampton Rocks have recently secured a tenancy of a nearby building. Regenerate will stay in Portswood Place and Emergency Exit may only need a small office space. However, Roehampton Library have demonstrated strong management of their existing facilities and a desire to be an integral part of the proposed Hub and are willing to play a role in managing the space. Café Joy, a popular and well-loved local café, should be offered a role as one of the Hub's food and drink provider.

The design of the Hub's internal spaces should allow flexibility for different activities (eg yoga and pilates), possibly linked to the nearby health centre. This can provide an additional funding stream for the Hub as well as encouraging residents to use the space.

Our research revealed that the critical mass for creation spaces is around 20 studio spaces - providing economic and cultural viability and can generating social as well as financial economies of scale, with artists contributing to the local community through training and mentorship as well as performance and exhibition. An organisation like ACAVA who have set up similar studio spaces in different settings can play a role here.

Managing possible tensions between community and arts needs

There are different options for balancing the community's need for accessible space and support for community wellbeing, resilience and social networks; and the needs for the arts industry to have the spaces and opportunities that they want and need. The way that the Hub is branded and presented will be critical in signalling its accessible to the community, and how it intends to fuse both of these imperatives.

A number of new community facilities are being planned as part of the Alton estate regeneration, of which the Hub is one. The majority of these are around the Portswood Place area of the estate. One option which could encourage local use of the Hub is to refocus the provision of community spaces away from Portswood Place and to encourage existing groups, including Regenerate, to use space within the Hub. Including the library in the Hub would support this, leveraging the library's positive local reputation.

However, financial viability may be better met by increasing the income from artists studios, performances, and flexible hire of space. This could be underpinned by a focus on outdoor arts, which are by nature participatory, but here the arts agenda is firmly in the lead.

Champions of the Roehampton Creative Community Hub

Designating “hub champions” for different functions is one way of generating support from specialist organisations, during the next formative stage of the development of the Hub, as well as drawing on their expertise. In time this can be the basis of the shadow board that will steer the Hub

development. A critical role of this group must be to discuss options for management arrangements in the future, and decide which best meets Roehampton's particular needs.

1. **Community champion:** curator of community engagement activities, oversees artist commitments to community 'give-back'. In constant dialogue with local community and community groups. This role would take responsibility for developing plans for future community involvement in governance.
2. **Building manager champion:** ensuring building runs efficiently, including administration, bookkeeping, coordination, responding to the various occupiers needs. Manages communal and hired spaces. ACAVA, Better, Urban Space Management and SPACE are all potential candidates.
3. **Continued learning champion:** Roehampton library, working with Roehampton University on the integration of performing arts classes, workshops, and with local schools on synergy with curriculum targets. Overseeing a talent pool and Continuous Professional Development.
4. **Wellbeing champion:** ensures that wellbeing is at the heart of everything the Hub does, a world first in Roehampton. Drawing on expertise of Roehampton University's psychology department, and involving other academic centres of excellence such as the Cambridge Well-being Institute. The champion would take advantage of the increasing number of funding opportunities in this area, including interdisciplinary as well as inter-sectoral collaboration.
5. **Occupier champions:** artists who use the space in different ways. Additional organisations such as Regenerate & Roehampton Rocks could also liaise from their own nearby bases.
6. **Communications and business champion:** marketing will be critical to viability, particularly in terms of capturing and engaging the wealthier demographic of the area.

Two key questions will need to be thoroughly explored through future development work:

- the size and scope of the Hub, whether it is to be a venue with a significant performance space attracting audiences and customers from way beyond Roehampton, or whether it operates at a smaller, although sizeable scale. The small option outlined at the workshop is likely to face problems of financial viability, lacking any critical mass for income generation. A key issue will be whether any institution steps forward and commits to taking on significant space in the future
- the balance between *community* and *arts leadership*. A centre that is arts rather than community led can still focus on participatory practice and involve community representatives in governance and decision making. If it is to be community led, then care needs to be taken about the balance between "outsiders" use of the space, versus residents; and how it is branded and presented, alongside the high end residential and retail provision at the moment envisaged for this site. A relevant issue is the relationship between the community space provided in the Hub and other elements of the proposed Alton estate regeneration. Incorporating the Roehampton Library into the Hub and encouraging local community based agencies to make the Hub their home would send out a clear message about accessibility and purpose to Roehampton residents.

Appendix 1: Examples of financially and socially sustainable hubs

To maintain the focus on Roehampton, the case study description concentrates on hubs that:

- Range in size and variety of uses
- Have been successful in suburban locations
- Do not have strong public transport accessibility
- Are situated within or close to poorer neighbourhoods.

It is difficult to find examples of new-build hubs that have received significant capital funding in the last five years, particularly following the global economic crash in 2008. Instead, newer hubs have tended to involve renovation of existing buildings. This reduces the amount of capital needed at the start of a project, allowing low-rental cost options to be developed. The re-use of sturdy buildings can also be more environmentally sustainable because of the embodied energy that is recycled. On the other hand, where a large grant or Section 106 contribution absorbs most of the initial financial outlay, a new building, making use of high quality materials, can reduce overheads in the longer term, including energy consumption and maintenance costs. It also opens up opportunities to create bespoke specialist spaces, for example for construction and making at scale.

Case study 1

A small-scale hub: Sparkenhoe Community Theatre

Sparkenhoe Community Theatre was completed in 2004 in central Leicester. This is a relatively small (454m²) freestanding purpose built community hub. Sparkenhoe Community Primary School is situated adjacent to the hub and are the main users of the theatre, but the building is open to both members of the school and public. The performance space is designed for dance, drama and music, including a flat-sprung floor and 200 retractable seats. The hub includes multimedia room, office, dressing room, green room and offices.

The building was designed by Ash Sakula architects who combined sustainable materials with a sensitivity to local vernacular and civic use objectives. The building won architectural awards in recognition of this. This hub therefore an interesting small sized precedent, built with limited funding. Its success seems, in large part, to hinge on the proximity and on-going involvement of the local primary school. The school and local authority also provide artistic leadership, rather than an artist community.

The cost of the building, which was designed by Ash Sakula architects, was £0.65m in 2004.

Case study 2

A large-scale hub: Knutton Road Studios

Knutton Road Studios are in Parson Cross, a former Housing Market Renewal area, to the north of Sheffield. The studios are managed by Yorkshire Arts Space and are part of a larger new mixed-use development of office and light industrial spaces - know as SOAR Works. Within this, Yorkshire Arts Space runs studio units on the top floor. The building has a high ceiling communal atrium space, a reception area, conference and meeting spaces. Ten studios are provided for artists at £6.70 per square foot (including VAT). The artists also benefit from being part of Yorkshire Arts Space's online

and offline creative community network, take part in Open Studios events, have a presence on the website and opportunities to publicise work.

Although SOAR Works does not include a performance space, this precedent is interesting because it has married a mixture of different uses, such as light industry with artist-studios, to ensure longer-term economic viability. Yorkshire Arts Space has also introduced a range of procedures and programs to achieve enduring social value.

SOAR works were designed by 00:/ architects. SOAR works is an enterprise centre, and the trading arm of community regeneration charity SOAR, set up to benefit the people of North Sheffield.

Case study 3

An Arts-led National Centre: UK's Centre for Carnival Arts

The UK's Centre for Carnival Arts (UKCCA) is based in Luton and was completed in 2012. The University of Bedfordshire, the European Structural Development Fund, the Arts Council and the SRB Programme supported this to address gaps in the provision for black and minority organisations in the East of England.

UKCCA manages the centre and delivers training opportunities in partnership with the University of Bedfordshire and the Learning Skills Council. Free workshops and activities are offered through the Summer Carnival Academy, and the centre offers a Foundation Degree in Carnival Arts. The centre runs business training and advice for small companies.

The centre is located in the centre of Luton. The new-build building is vibrant and celebratory, which captures the identity of the Carnival arts and the communities it represents. The centre is also built to be highly flexible, catering for a wide range of activities including outdoor art. Two buildings sit either side of a courtyard, creating both indoor and outdoor work and leisure space. The *Mas Camp* space can be used as one large performance space or adapted to become several smaller spaces. There are also spaces dedicated to teaching.

The capital costs of the building were £7.4 million,

Case study four

'One Stop' Library-led Hub: Shard End

Shard End hub in Birmingham is a library-led 'one-stop' hub in a suburb of Birmingham comparable to the Alton Estate. Shard End neighbourhood is within the five percent most deprived in England and the area is poorly served by public transport. Before redevelopment, the housing was mainly 1960s social housing blocks and maisonettes, with a lack of quality public buildings.

Through collaboration with developers Barratt Homes (through the negotiated Section 106 agreement), the council were able to create a distinctive new-build hub. As well as a new library, the hub includes performance and theatres space, children's play space, a story area, meeting rooms and a pop-up community cinema. The hub is led by the library staff, who are also part of a district level Hodge Hill Arts Forum. This forum co-ordinates and develops arts and cultural opportunities across this part of the city. The library has developed a programme of free trips for local people to experience live theatre, outdoor sports and alternative cultural experiences. The hub also provides work experience opportunities, CV writing, job search skills and support for young entrepreneurs. The NHS

offers baby clinics for parents and a range of activities and events to help those with mental health problems.

Although the number of library visits has almost doubled since opening and book loans have increased by twenty per cent, there is little wider objective information about the impact of the hub.

Appendix 2: The Development Trust model

Locality give this description of development trusts^{ix}

“Development trusts are community organisations created to enable sustainable development in their area.

They use self-help, trading for social purpose, and ownership of buildings and land, to bring about long-term social, economic and environmental benefits in their community.

Development trusts create wealth in communities - and keep it there!

Development trusts are a part of the community enterprise movement: they are community based and aim to achieve their goals by making profits through trading, providing services and acquiring assets (such as buildings and equipment); and their profits are used to create community wealth that has a lasting impact on the renewal and improvement of an area.

What are the main characteristics of a development trust?

A development trust as an organisation that is:

- engaged in the economic, environmental and social regeneration of a defined area
- independent, aiming for self-sufficiency and not for private profit
- community based, owned and managed
- actively involved in partnerships and alliances between the community, voluntary, private and public sectors

Where do development trusts operate?

Development trusts operate right across the UK, in both urban and rural areas, serving local neighbourhoods ranging in size from one to 500 square miles.

In urban areas the community of benefit may be a ward, an estate, a neighbourhood or even a small town; whilst in rural areas it may be a market town, a rural district or an island community. This defined area of the development trust will have its own sense of identity, will benefit from the main activities of the organisation and will be where surpluses are reinvested.

What are the activities of development trusts?

Development trusts are ‘fabulous beasts’. There is no one-size-fits-all development trust. They come in many different shapes and sizes and are involved in a wide range of activities, services and facilities to the communities they serve. These include:

Managed workspace; business support; childcare; cafes and restaurants; affordable housing; delivery of public sector contracts; training and education; community shops; festivals; employment services; renewable energy; consultancy; advice and guidance; community newsletters; parks and gardens; sports facilities; transport and much more.

See more at: <http://locality.org.uk/members/development-trusts/#sthash.GOhdWWh.dpuf>

Appendix 3: Demographic profile of the Alton estate

	Alton estate*	Wandsworth
ETHNICITY %		
White - English/Welsh/Scottish/Northern Irish/British	40.2	53.3
White - other	17.8	15.5
Black - African	10.4	4.8
Asian - Asian	4.9	3.2
Black - Caribbean	4.6	4.0
TENURE %		
Social rented - rented from council	49.8	12.8
Private rented - private landlord or letting agency	22.6	30.0
Owned - owned with a mortgage or loan	11.2	27.1
Owned - owned outright	8.3	18.4
UNEMPLOYMENT %		
Economically active - unemployed	6.4	3.8
Total number of residents		
	7,789	248,274

Source: ONS neighbourhood statistics

* the Alton estate area has been created by combining output areas that lie within the boundaries of the estate. Several of these overlapped with neighbourhoods outside the estate's boundary. They were only included where the majority of an output area fell within the estate.

Appendix 4: People who contributed to this project

Discussions with a number of individuals and organisations fed into this research.

Arti Prashar, Spare Tyre

Bridget Floyer, Emergency Exit Arts

Chris Hall, GVA

Duncan Smith, ACAVA

Helen Renwick, Wandsworth Arts

Janine Newton, Wandsworth Council Economic Development Office

Jonny Moore, Wandsworth Council Economic Development Office

Justine Kenyon, Wandsworth Arts

Professor Lynn Dobbs and Dr Ghazwa Alwani-Starr, Roehampton University

Roger Hartley, Bureau of Silly Ideas

Simon Ingyon, Wandsworth Council Park and Leisure Services.

A workshop was held on April 7th at Roehampton Library. Participants included:

Amaara Raheem, Dance Network Coordinator

Arti Prashar, Spare Tyre

Bernard Brennan, Wandsworth Council

Chloe Osborne, Emergency Exit Arts

Chris Dobb, GLL - Wandsworth Library Service

Chris Hall, GVA

Dermot Cremin, Roehampton Amenity Society

Dr Ghazwa Alwani-Starr, Roehampton University

Duncan Smith, ACAVA

Helen Renwick, Wandsworth Arts

Janine Newton, Wandsworth Council

Justine Kenyon, Wandsworth Arts

Ken Ashbee, Artist

Mac Downes, Older People's Forum

Nikki Watson, Coreographer CoDaDance

Orode Faka, R.O.C.K.S

Rob Nicholson, Eastwood Children's Centre

Steve Murphy, WBC Library and Heritage Service

Sue McKinny, Resident.

We would like to thank everyone who gave their thoughts and views

Endnotes

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- ⁱⁱ S Woodcraft, N Bacon, T Hackett, L Caistor-Arendar (2011) Design for Social Sustainability, London. Social Life
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- ^v Mac Downes, Social Audit of Roehampton (2010)
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- ^{vii} P Baek, L Collins, S Westlake (2012) Crowding In, Nesta, London <http://www.nesta.org.uk/publications/crowding>
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This report was written by Nicola Bacon and Jamie Anderson, with support from Aaron Brown.

Social Life is a social enterprise that aims to put people at the heart of places. We work with local authorities, developers and local community groups to find practical ways to build stronger communities.

For more information go to www.social-life.co