

The Western Wedge: Assets, Challenges and the Way Ahead

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Introduction: A Collaborative Approach to Cultural Development

**“Cultural planning is the process of identifying projects, devising plans and managing implementation strategies based on cultural resources”
(Landry 2000)**

This report provides an overview of the development options for the Western Wedge Partnership over the next 3 years (2005-08). These are presented in the context of a wider piece of research that provides a provisional map or overview of the arts and cultural sector across the Western Wedge sub-region. The research is commissioned by the partner Boroughs of the Western Wedge, financed by Arts Council England, driven by need to have an independent overview of development issues and options. The report has two main concerns:

- To further the strategic aims of the Western Wedge Partnership by providing a mapping and information tool which can be updated and used to demonstrate existing arts provision, significant gaps, and key development issues
- To further the strategic aims of the Western Wedge Partnership by providing an analysis of key priority areas and information on upcoming strategic opportunities.

The former point provides a basic overview of key patterns of provision and activity in the Western Wedge sub-region, including a focus on workspace and venues, plus some profiling of previously hidden and/or emergent arts and cultural organisations, networks and bodies. The main research product here is the Western Wedge Arts and Culture Database (see Appendix 3). This provides the primary intelligence tool for Western Wedge partners, offering contact details and some biographic details for over 1,700 arts and cultural organisations across West London. This database is complimented by illustrative maps and a descriptive overview of key patterns in provision (by sub-sector and geographical area).

The latter point has three main foci: it introduces development issues and opportunities by Borough; it identifies strategic options for responding to these issues and exploring opportunities through the Western Wedge Partnership; and it provides a practical development model for the Western Wedge Partnership.

Three Main Outcomes

The desired outcomes of this research are threefold:

- To advance an understanding of the locations and profiles of arts and cultural organisations across the Western Wedge sub-region through a database, descriptive analysis and mapping. This includes a descriptive overview of each Borough (Section 1)

- To extend the knowledge base of Western Wedge partners of assets, opportunities and challenges, and to in turn strengthen the strategic position of the Western Wedge Partnership as the key sub-regional body for arts and cultural development in West London. Key areas of attention include the provision of workspace, the quality and capacity of networks and communication channels, and opportunities for specific collaborative projects – such as a partnership approach to Section 106. Key issues are introduced on a Borough-by-Borough basis, followed by a cross-Borough analysis (Section 2)
- To provide a way forward for the Western Wedge Partnership that enables it to extend its influence, improve its networking capacity, and build its delivery capacity (Section 3).

The report should be read in relation to the 'Western Wedge Dance Development Strategy' research, undertaken by 509 Arts through a close working relationship with Tom Fleming Creative Consultancy. Many of the development issues, challenges and opportunities for the Dance sub-sector are shared by other Cultural sub-sectors; and the focus on Dance shows the way for a detailed focus on other sub-sectors in the future.

The Western Wedge Partnership

The Western Wedge Partnership was established in response to the need for a more sub-regional (cross-Borough) approach to Arts and Cultural development issues (as indicated by Arts Council England – London [ACE]), an ongoing approach to regional reorganisation proposed by The Mayor of London in late 2003 (signalling the prospect of a smaller number of large Boroughs), and a practical realisation by Borough officers that delivery will be improved by a complimentary approach. The Partnership began as an informal group, and has grown informality and influence as part of an incremental process that recognises the need for sub-regional partnership.

There are eight London Boroughs in the Western Wedge, each with Officer representation:

Brent
Ealing
Hammersmith and Fulham
Harrow
Hillingdon
Hounslow
Kensington and Chelsea
Westminster

Figure 1: The Boundaries of the Western Wedge

The Western Wedge



The Dual Position of The Royal Borough of Kensington and Chelsea and The City of Westminster

The Royal Borough of Kensington and Chelsea and the City of Westminster are also part of a Central London arts and cultural Group (as defined by ACE). This 'dual membership', though challenging, is considered advantageous for the Western Wedge Partnership, because it allows for connections to be made between the many cultural assets of central London and the more suburban and 'inner-city' locations to the west. It is also considered advantageous for these two central London Boroughs, because it enables best practice to be shared and complimentary initiatives to be introduced across areas of these Boroughs that have similarities to areas further west (e.g. the challenges and opportunities of social exclusion, diversity and high numbers of young people, also exist in more central areas). The potential varying levels of Western Wedge engagement by these two central London Boroughs are explored throughout the report.

The mix of eight London Boroughs was brought together to form the Western Wedge Partnership on the basis of:

- The benefit of improved communication, brand and identity: a collaborative, cross-Borough approach to arts and cultural development helps to improve communication between local authorities at a partnership level and through networks of practitioners and audiences. Currently, communications are often limited to the boundaries of each Borough, with officers and local populations unaware of initiatives, events, projects, etc., 'over the border'. Furthermore, it is hoped that improved communication between the Boroughs might lead to an increased awareness of cultural activity and development needs for that activity from those based outside of the Boroughs (such as in Central London). Certainly, such issues have not been communicated as effectively in West London as they are in East London.
- Similar demographic profiles: each Borough has a diverse population that is getting more and more diverse; and each Borough has pockets of deprivation that share similar issues. Unlike in other sub-regions of London, such as East London, these pockets of deprivation are in most cases not large enough to attract significant public funds to tackle the issues effectively. A collective approach might therefore lever additional funds
- The Necessity of Cultural Partnership: to ensure a cultural partnership exists to compliment and contribute to other West London sub-regional partnerships and initiatives. For example, the West London Alliance¹ connects six West London Boroughs to promote strategic coherence on issues for regeneration, economic development and social cohesion. This connects to West London Business² - a partnership of leading players in the sub-regional commercial sector – through the umbrella body of the West London Partnership³. It is considered essential that the arts and cultural sector is provided with a voice and influence in relation to major economic and social partnerships and - in addition - to major development projects such as the Heathrow Airport extension, a new National Stadium, and the increasing importance of Park Royal. It is anticipated that a cross-Borough, sub-regional approach – the Western Wedge - will raise the profile and status of the arts and cultural sector as a major driver of change and a necessary ingredient of any new development programme. Furthermore, such an approach will allow for connections to be made with sub-regional Creative Industries initiatives, with the arts and cultural sector contributing to and providing the grassroots for this burgeoning part of the economy. The work of the Western Wedge might therefore, in addition, compliment the West London Creative Hub(s) that emerge through the Creative London Programme⁴.
- A shared transport system, with a series of arterial 'spokes' striking out from central London through the Western Wedge. This creates corridors of shared opportunity, plus facilitates the movement of West London residents across the boundaries of neighbouring boroughs – to go to work, for education, and of course for access to arts and cultural opportunities

Qualifying the Research: A Provisional Status

¹ See <http://www.brent.gov.uk/wlaextranet.nsf>

² See www.westlondon.com

³ See www.westlondon.com

⁴ See www.creativelondon.org.uk

This research is based on an intensive, though time-limited process of qualitative mapping research followed by a period of strategy-focused in-depth interviews. The Western Wedge has a total population of nearly 2 million people and covers a large geographical area. It was understandably not possible to search and identify every cultural and arts organisation, venue or project in the time available. Efforts have been made to ensure strong and even samples according to geography, sub-sector and ethnicity. In addition, cross-testing has taken place in partnership with each of the Boroughs to ensure there are no major omissions. However, some omissions are inevitable and to gather consistent information for every identified 'database entry' is beyond the capacity of this research.

This in turn places limitations on the depth of analysis achievable through this research: unlike the complimentary research by 509 Arts that focuses on the Dance sub-sector, this research focuses across a range of cultural sub-sectors. The level of detail is therefore limited. Care has been taken to provide an illuminating and practical 'aerial view' of key development issues, challenges and opportunities, but the research falls short of offering advice on specific technical issues (regarding specific organisations, sub-sectors, projects etc.).

Indeed, the third section of this report outlines the key development opportunities for the Western Wedge Partnership, but it does not offer a detailed business plan. This is because specific areas of intervention and partnership-building require a much sharper focus than that possible through this research. The findings and recommendations presented in this report are thus provisional, intended as catalytic intelligence and practical ways forward for an emergent partnership: The Western Wedge.

A Way Forward: Findings and Recommendations for the Western Wedge

The Western Wedge Partnership has the potential to play an important role to play as the lead body for arts and culture in West London. It has greatest potential across four main platforms:

- As an advocacy and intelligence body: offering advice to decision-makers and funders on how and where to support activity in arts and culture, how to ensure arts and culture 'run through' wider development processes (from transport to business support), and how greater impact could be made through existing resources and attributes
- As a way of channelling a collective response to sub-regional development issues that have a relevance to arts and cultural agendas

- As a network and communications body: allowing members to share information on best/good practice; signpost each other to assets and opportunities; warn each other against introducing initiatives that compete rather, than compliment existing provision; and enabling members to signpost organisations and practitioners to potential colleagues across the Borough boundaries
- As a delivery body: undertaking small facilitating and brokerage roles, such as commissioning research (and utilising the research through the above platforms); managing networks and databases (such as The Seer⁵); and holding focused seminars or network events.

However, considerable strategic reform and the introduction of some ongoing funding will be required for the Western Wedge Partnership to operate across these platforms. The Partnership is currently limited by:

- The lack of a high profile strategic voice: though recently adopted by the West London Alliance as the recognised partner body for arts and culture, and formally recognised by ACE as the major intermediary body for West London, the Western Wedge Partnership does not have a high profile as a strategic body for arts and culture across London. Indeed, it is sometimes confused with parallel sub-regional bodies such as the West London Alliance, despite the absence of personnel, a budget or a website. In part this is due to irregular levels of strategic support from each West London Borough, which in turn is due to the varying position of arts and culture within the strategic plans and departmental hierarchies of each local authority. This in turn can be linked to the varying levels of seniority and influence of existing active members of the Partnership: a proportion of members work predominately as delivery officers, with low levels of access to strategic processes.
- Low levels of appreciation across London of the significant role arts and culture can play in regeneration, planning, and economic development: Although there is an increasing focus on the significance of the Creative Industries as a driver for change, arts and culture is too often placed on the strategic margins as a desirable 'add-on' rather than something that should run through and across key strategic initiatives if they are to be inclusive, genuinely progressive, and innovative. Arts and culture provide the 'grassroots' for the Creative Industries, but they have an even greater significance through the ways they help to build communities, the ways they enhance the physical environment, and the ways they encourage innovation and exploration in other walks of life, from business to play
- Inadequate resources for partnership work: For example, the database provided by this research will only be of practical long-term value to West London if it is managed and 'kept alive'. This requires new resources. The Western Wedge Partnership currently operates without any core budget – for administration, communications, meetings etc. The Partnership cannot continue to rely on the good will and dedication of very busy members. It requires a basic level of resources for minimal activity, preferably to include a budget for (at least) a part-time intermediary/facilitator position. Additional resources will be required for exercises such as branding, the translation of database

⁵ See www.theseer.info . This is introduced in more detail in Section 2 of this report.

and mapping resources into on-line resources, commissioning of further research (as indicated in this report), and targeted seminars/meetings.

It is proposed in Section 3 that the above limitations be addressed through a combination of new resources and a reform to the structure and position of the Western Wedge Partnership. Potential funding sources are identified and practical steps towards reform are outlined.

A Strong Baseline

The area of London supported by the Western Wedge Partnership contributes enormously to the cultural life of the Capital. The eight Boroughs provide homes for a multitude of arts and cultural organisations that include and cut across art forms and ethnicities through an almost unparalleled diversity; they provide space for high quality theatres and a range of under-developed arts spaces, music venues and studio complexes; and they are criss-crossed by high quality practice and expression, innovative public art projects, resonating festivals, and emergent networks. However, the networks are weak in comparison to other parts of London; workspace and performance space is at a premium; public art provision is under-resourced and under-co-ordinated; the theatres and other venues do not collaborate as they might; many organisations lack a profile, a voice and thus resources; and there is a sense that perhaps a smaller number of high quality complimentary festivals are preferable to the current 'festival stampede' across West London.

Moreover, new opportunities are arising: from the new National Stadium in Wembley (Brent) to Heathrow in Hillingdon; new film studios in Ealing to a rejuvenated Lyric Theatre in Hammersmith and Fulham. Intermediaries such as Arts Officers in West London are struggling to maximise the potential of their existing assets, let alone explore the potential of new large-scale and small-scale development processes. As this report will show, without effective leadership and partnership, existing assets will continue to struggle and new opportunities will not be pursued with necessary levels of coherence and confidence. Indeed, without leadership, partnership and a concerted programme of engagement with the key strategic interests, it seems unlikely that arts and culture will take up the leading transformational role it has displayed elsewhere. If so, the sector will risk being marginal to the process of change in West London to the extent that its strategic neglect is harmful to the sector and the multiple impacts of the sector across Greater London.

Establishing Definitions: Towards the 'Arts and Cultural Sector'

Thus far, the focus of this research has been identified as the arts and cultural sector. This rather uneasy title has emerged so as to make clear that this research does not focus on the wider commercial Creative Industries sector. Rather, it focuses on the largely not-for-profit (certainly non-profit-driven) activities that are traditionally referred to as 'The Arts' or 'The Cultural Sector'. This includes many of the activities that encompass the DCMS definition of the Creative Industries⁶, with obvious exceptions

⁶ "Those activities which have their origin in individual creativity skill and talent, and which have their potential for wealth and job creation through the generation and exploitation of intellectual property. These have been taken to include the following key sectors: advertising, architecture, art and antiques, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio" (DCMS 1998).

such as Antiques and Interactive Leisure Software. However, it differs from Creative Industries definitions because the focus of this research is on organisations, venues, networks and projects that place creative activity at their core but do so without the motive of profit.

An additional point of divergence from Creative Industries definitions and methodologies is that this research does not include a focus on individual practitioners. Though individuals are of course the most vital 'players', the research has been purposefully limited to focus on sectoral infrastructure – i.e. the provision of space, organisations, services, amenities, networks, opportunities, and so on. This is to differentiate between those points of contact in the sector that the Western Wedge Partnership can feasibly connect with – the infrastructure, and those to be supported by the infrastructure – the practitioners and participants.

Grappling with the Spatial Patterns, Sub-sectoral Profiles and Network trends of the Arts and Cultural Sector in the Western Wedge

Section 3 of this report focuses on the way forward for the Western Wedge Partnership as it seeks to develop a coherent, collaborative approach to arts and cultural strategy and (to a lesser extent) delivery in West London. Recommendations are made on how the Partnership can work together, which challenges it should prioritise, and what impact it can practically anticipate. These positions are informed by the Database mapping work undertaken as the 'baseline' section of this research (the Database is provided in Appendix 3; a descriptive overview is provided below in Section 1 of this report), which identifies the location, sub-sector focus, organisational type, plus a range of additional technical attributes, of over 1,700 organisations, venues, workspaces etc.

This 'data' was then analysed more 'critically' to identify key patterns of provision, to assess the quality of networks and thus to evaluate potential challenges and opportunities for the Arts and Cultural sector across the Western Wedge relative to the capacity and potential of the Western Wedge Partnership to 'make a difference'. Section 2 of this report provides a brief Borough-by-Borough break-down of key strategic 'assets and absences' for the arts and cultural sector. These issues are then aggregated to identify the **'top ten strategic priorities' for the Arts and Cultural sector in the Western Wedge**. These are introduced as major sector-focused issues that the Partnership will need to focus on – in addition to the practical and functional issues of establishing for itself a workable model that can start to address the sector-focused issues. The sector-focused issues can only be addressed if the Partnership is positioned appropriately, has equal cross-Borough 'buy-in', and has some capacity for research, project development and network facilitation.

In short, the major sector-focused issues that the Western Wedge Partnership will need to address – the Top Ten Strategic Priorities – are:

1. Scattered distribution; a marginal 'sense of place': The research has uncovered few clusters of cultural activity, with provision scattered across both the Western Wedge and specific Boroughs. Other than in some of the 'town centre' areas and through a small number of emergent partnerships, arts and cultural organisations show little inclination to cluster or to develop collaborative approaches to delivery. This contributes to and is a product of a 'weak sense of place' for West London and its constituent parts as a 'cultural proposition', with a resultant disinclination to foster networks that extend beyond very local contexts.

2. Fragile networks; negligible production chains: Networks are often confined to very local communities or very particular art-forms. From the larger theatres and galleries to small community arts organisations, levels of inter-organisation communication are low, and shared project delivery is rare. This also impacts upon what might be termed 'production chains': opportunities for distinctive inter-cultural and cross-art-form development are limited by the narrow range and fragile position of networks.

3. Isolated anchors and hubs: Major assets for the Western Wedge – such as the theatres (from the Lyric to the Compass), venues (from Riverside Studios to Harrow Arts Centre), and workspace (from Redlees studios to Westbourne Studios) – are insufficiently connected to one another (including in programming, outreach and through tenants), are often too isolated from smaller organisations, and do not have an appropriately 'loud voice' at a regional scale.

4. Information poor and lacking in confidence: Many arts and cultural organisations have a low level awareness (and lack the capacity to increase awareness) of opportunities for collaboration, professional development, funding, showcasing, touring, and so on. This is in part a result of weak networks and thus the low impact of communications exercises undertaken by Boroughs, ACE and other strategic bodies and intermediaries. Correspondingly, levels of confidence of how to grow, reach-out and collaborate are often low. This is despite considerable willingness and potential.

5. Assets of Diversity under-explored: Every Borough in the Western Wedge is very diverse; and each proclaims diversity as an asset and states the importance of refocusing provision and support so that it compliments the increasingly diverse demographic profile of the Western Wedge over the next 20 years. However, this research has identified a number of organisations managed by or focused through specific ethnic communities, that are not connected to wider networks and support systems, that lack capacity and voice, and that are struggling to find a position within the cultural landscape of the Western Wedge from which they can flourish and grow. In addition, of those diverse organisations, projects, and events (etc.) that are well-known, many struggle to access resources, to widen audiences, or to connect to organisations and practitioners in other areas or working in other art/cultural forms. Therefore, the distinctive cultural landscape of the Western Wedge is not as progressive, innovative and inclusive as it can be.

6. Under-supply of creative workspace: Many cultural organisations, projects and initiatives across the Western Wedge are operating in inappropriate workspace – be it substandard studios, cramped performance spaces, or inflexible and expensive office space. Correspondingly, research consultees have pointed to an under-provision of appropriate, accessible and affordable workspace in every Borough of the Western

Wedge. This varies by art-form and by area (with demand for workspace higher in the more 'inner-city' areas, though still unfulfilled in very suburban locations).

7. Unnecessary repetition of initiatives and events: Low levels of inter-Borough communication, weak and fragile networks, and a rather entrenched 'localist' approach to cultural provision (where, for example, if one community has a particular cultural facility, then the neighbouring community lobbies for 'their own' facility, despite proximity to the often under-utilised facility 'next-door'), hamper the co-ordination of potentially complimentary cultural and arts provision in the Western Wedge. For example, the festivals sector might be stronger through cross-Borough collaboration, and major 'anchors' such as theatres could be encouraged to work across Borough boundaries. This would certainly help to stem the 'localist' approach of communities as introduced above.

8. Low level cross-policy interconnection: Culture on the margins: There are numerous large and smaller-scale developments underway across Western Wedge – including the expansion of Heathrow Airport, a new National Stadium in Wembley, new trading parks and transport infrastructure, targeted Creative Industries initiatives, and major residential developments. However, the sub-region lacks an approach that places arts and culture at the heart of the development process. Unlike the Thames Gateway sub-region – where culture and a more general approach to cultural planning has an increasingly powerful influence – the Western Wedge is yet to undertake a serious engagement with arts and culture central the development process. This will negatively impact upon the quality and inclusivity of development initiatives, it will lessen their economic impact, and it will fail to advance any notion of West London as a 'creative place'. Furthermore, arts and cultural organisations in the sub-region will miss-out on opportunities to extend their role, widen their impact, and of course improve their finances.

9. Weak institutional partnership: A major reason for the above issues is the under-developed institutional partnerships that operate to support arts and culture in the Western Wedge. For example, each Borough places a different emphasis on the importance and/or potential of arts and culture. The sector is supported by discrepant funding regimes, it is 'located' in different parts of the local authorities (from 'libraries' to 'leisure'), and it is thus understood and engaged with in each Borough on very different terms. This makes both intra- and inter-Borough institutional partnership extremely challenging and sometimes fraught. It also makes the role of the Western Wedge Partnership at once more difficult and more important: if the Partnership can help to broker at least some common and collaborative approaches to cultural policy, then it will have successfully overcome the complexly divergent systems and approaches to sector provision, support and development, and will thus have successfully advanced the influence and impact of arts and culture in West London.

10. Inadequate branding: For the arts and cultural sector to play a stronger and more wide-ranging role in the ongoing transformation of West London, and if its less ambitious though more pressing role as a day-to-day provider for the diverse communities of the sub-region is to be better supported, then it is vital that the sector is represented, marketed and branded with more coherence and distinctiveness. At both an organisational and sectoral level, the Arts and Cultural sector in West London has a 'low brand profile'. Individual organisations do not have the capacity or skill-sets to establish clear and effective brands, and those that do rarely contribute towards building a strong and distinctive sub-regional brand and identity that showcases the high quality and diversity of West London's 'cultural offer'. Concurrently, at a sub-regional level,

the cultural offer and cultural potential of West London is not promoted effectively and coherently, and is thus under-used as a resource for attracting inward investment, attracting cultural tourists, and of course leveraging new resources for sectoral development.

1. Review of the Western Wedge Arts and Cultural Database and Mapping Work

This section of the report provides a basic, descriptive overview of the arts and cultural Sector in the Western Wedge area. This is not a 'Creative Industries mapping study': commercial activity was not tracked.

This report is based on findings developed through the following methodology:

- The merging of existing databases of arts and cultural organisations, venues, networks etc. provided by Western Wedge partners. A full list of contributing databases, lists and sources is provided on the Arts and Cultural Database in Appendix 3
- The identification of additional, previously unknown or un-listed organisations, venues, networks etc. This was achieved through a series of interviews with intermediaries and gatekeepers (see Appendix 1 for a list of consultees); on-line searching; explorations in libraries, theatres, cultural centres etc.; and a process of 'snowballing' – where organisations informed the research team of other organisations.

This section of the report does not critically commentate on the patterns introduced. *Basic commentary and analysis is reserved for Section 2 of the report.* Rather, this section – Section 1 – provides an 'aerial view' of provision and activity in the Western Wedge. It operates as a kind of 'inventory of assets' and thus as the beginning of a knowledge base to be used to inform the strategic focus of the Western Wedge Partnership, as well as each Borough and other intermediaries and decision-makers such as ACE.

Findings are inherently provisional. This is because the research was time-limited, plus it is unlikely that every cultural or arts organisation can be identified over such a large and complex urban area. In addition, provisionality is unavoidable because the major resource of the research – the database – is out of date as soon as the research process ends. The importance of maintaining the database – checking details, identifying gaps, adding information – is re-introduced in Section 3 of this report.

1.1 Sector size

The Arts and Cultural Database has a total of 1707 entries, indicating that at the Western Wedge is home to at least that number of arts and cultural organisations, workspaces, venues, networks, and so on.

Borough	Number of organisations in the database
Brent	206
Ealing	202
Hammersmith & Fulham	209
Harrow	117
Hillingdon	153
Hounslow	156
Kensington and Chelsea +	447
Westminster ++	177
Other +++	40
TOTAL	1707

+ The high number of contacts identified in **Kensington and Chelsea** is largely as a result of the wide-ranging list provided by Borough Arts Officer. The list includes many schools, play centres, and a number of possible creative businesses. The lack of information provided on the list makes it difficult to ascertain exactly what the organisations do.

++ In **Westminster**, the relatively low number of organisations is due to a change in the research sample during the research process, as instructed by the client: having started searching for organisations in Westminster to the same level of detail as other Boroughs (i.e. searching for *every* organisation), the research team scaled-down the search for every organisation in Westminster other than those that have specific outreach and development programmes that could be of benefit to or form partnerships with organisations in the Western Wedge. This is because, as noted earlier, Westminster is not located in the formal Western Wedge area (as identified by ACE), but it does have a role to play in sub-regional partnership development for the Arts and Cultural sector. To have identified every organisation and venue in Westminster, with its globally important cluster of cultural institutions, would have been beyond the scope of this research. The same issues apply, albeit to a lesser extent, to Kensington and Chelsea, where institutions such as the national museums are not engaged with directly.

+++ The 40 'other' organisations are those located outside of the Western Wedge boroughs but delivering services or working with organisations and individuals in the boroughs. For example, the Kensington Philharmonic is in fact based in Teddington, Borough of Richmond.

1.2. Concentrations of activity

The tables below outline areas of high and low concentrations of arts and cultural activity in the Western Wedge sub region (sub-sectoral profiles and commentary on these patterns is provided in 1.3 and Section 2). However, as discussed in Section 2, few areas show any significant pattern of concentration.

High concentrations

Postcode	Number of organisations in the database
W10 (North Kensington, Kensington and Chelsea)	152
W11 (Notting Hill, Kensington and Chelsea)	92

NW10 (Willesden and Harlesden)	72
W6 (Hammersmith, Hammersmith and Fulham)	64
SW6 (Fulham, Hammersmith and Fulham)	52
W5 (Ealing)	55
W3 (Acton)	49

Low concentrations →

Postcode	Number of organisations in the database
TW4 (Hounslow West)	5
HA6 (Northwood, Hillingdon)	5
HA8 (Edgware, Harrow)	6
UB1 (North Southall, Ealing)	6
NW1 (Marylebone, Westminster)	9
HA7 (Stanmore, Harrow)	9
HA1 (Harrow)	10

Other low-activity areas include: HA1 and HA2 (Harrow); TW5, TW13 and TW14 (Hounslow); and UB2, UB3, UB4, UB5, UB6, UB7, UB9 (Hillingdon).

Missing Information

Postcode details are missing from a number of organisations identified in each Borough, with insufficient research time/capacity to trace every database entry and build detail into every column. The following are yet to be located exactly within each Borough, and require further research – as just one of the activities to ‘keep the intelligence alive’:

- 26 in Brent
- 25 in Ealing
- 26 in Hammersmith and Fulham
- 30 in Harrow
- 33 in Hillingdon
- 14 in Hounslow
- 40 in Kensington and Chelsea
- 42 in Westminster



1.3 Sub-sector Breakdown

Many organisations operate across sub-sectors (for example pursuing activities in music and visual arts; film and photography). This hinders any attempt to identify clear sub-sectoral patterns. Furthermore, sub-sector information was not consistently available for every organisation identified, and the process required to uncover this information across the whole of the Western Wedge is beyond the capacity of this research. The figures below, therefore, present a partial picture of sub-sector breakdown:

Sub-sector	Number of organisations identified and presented in the Arts and Cultural Database
Audio Visual – film, radio digital media	34
Combined Arts – organisations working on a range of arts activity in a number of sub-sectors	71
Heritage – including museums, libraries and cultural archives +	90
Literature – societies, associations and community and schools literature projects	45
Music – music societies, orchestras, choirs, opera companies, bands, music training and community music programmes	180
Performing Arts – including dance, drama and some music, venues, classes, companies, projects and festivals	472
Visual Arts – arts associations, galleries and arts initiatives and projects	195
Not specified - Sub sector information is not available for many of the arts organisations and community and cultural organisations. Many of these will be working within a number of arts disciplines	618

+ Note the limited attention focused towards museums and heritage in Westminster and Kensington and Chelsea.

The above sub-sectors include the following activities:

- **Audio Visual:** including community radio stations (such as Life FM); community groups and arts organisations working on film and video projects and providing training (such as Big Boss Entertainment in Brent, and Connections Film and Video in Hammersmith and Fulham); local groups and networks (such as the Black Women’s Radio Group and Radio Society of Harrow); plus the huge presence of the BBC. The relationship between the community-led Audio Visual sector and the commercially-orientated Creative Industries Audio Visual sector is very complex and requires further targeted research. This is a major driver of the sub-regional Creative economy, with community practice offering the potential for future commercial growth. Much of this practice currently struggles to find commercial development opportunities, which is of concern for the long-term growth and inclusivity of the Creative Industries in the Western Wedge.
- **Combined Arts:** including multi-disciplinary cultural organisations (e.g. the Association of Cypriots in Brent and Harrow provides Greek lessons as well as dance and arts activities, and Kalaniketan is a Hindu based organisation running Gujrati language classes as well as tabla and kathak dance classes in Wembley).
- **Heritage:** including venues such as libraries and museums, plus community groups such as the Black British Heritage Group in Shepherd’s Bush.
- **Literature:** including networks and groups such as Harrow Writers’ Circle and Hayes Literary Society, as well as a considerable number of Arts Council-funded literature projects in schools and the community.
- **Music:** including music societies, orchestras, choirs, opera companies; plus music training and community music programmes (e.g. Live Music Now promoting music to young people from disadvantaged groups in Westminster).
- **Performing Arts:** including dance, drama and some music (where there is a significant overlap), venues (from professional venues such as the Lyric Theatre in Hammersmith, to community venues such as Heston village Hall), and classes. In addition, **30 organisations are involved in Carnival**, mainly focused towards workshops on costume design, performance and music workshops geared around the Notting Hill Carnival. These are mainly based in Kensington and Chelsea although there are a few organisations in Brent, Harrow and Ealing.

1.4 Organisation Type

A myriad of different types of organisation operate across the Western Wedge. These vary from the very informal and unconstituted to tightly managed charities and not-for profit companies with strong Boards and partnership agreements. The following table presents an overview of the main types of organisation in terms of their approach and focus, rather than legal status. It shows that organisations with a multi-disciplinary focus predominate. Typically, these are charities, not-for-profit companies and unincorporated organisations:

Organisation Type	Number	Sub-sector Foci
Adult and Community Education – includes	28	

adult education and community learning centres		
Arts education – Specific arts education e.g. theatre schools, arts and design schools, dance schools	138	Including: 14 music 28 performing arts – theatre dance and music 6 Asian dance schools 69 dance schools
Arts organisation/network/group/company – organisations with an arts focus. Includes professional dance and theatre companies as well as local groups and associations e.g. arts societies and associations	513	18 Audio visual 28 combined arts 33 Literature 123 Music 149 performing arts including 31 dance companies and other dance and theatre organisations 63 visual arts
Community /Cultural organisations – Voluntary and community organisations, often serving particular sectors of the community, with some arts and cultural activities	329	In many cases there is no indication of the creative sector the community organisation involved. Where indication is given, it is often a combination of arts activities – arts and craft classes, dance and drama
Community venue – including community centres, cultural centres and church halls	122	
Festivals – sub sector specific and combined arts	36	
Galleries/Exhibition space – public and private galleries	75	

HE/FE/Schools – schools and colleges with dedicated arts programmes	86	
Hospitals – Arts co-ordinators within hospitals	8	
Individual – artists, dancers, musicians	64	
Museums and Libraries – as cultural venues	118	
Local authority – Departments and contacts	19	
Venues – including theatres and music venues	114	
Workspace – studio and workspace units	23	
Other – including regeneration partnerships, consultants and a number of creative businesses and those organisations where it is not clear what type of organisation or activity they are involved in (but are included on local authority ‘arts and culture’ lists).	64	

The organisations in the database may in fact fall into several ‘types’ of organisation, but in order not to avoid double counting, all of the organisations have been allocated one ‘type’. For example, a community/cultural organisation may also offer space for hire, so could also be listed as a community venue. Arts organisations may also offer classes and training so could also be placed in the arts education category.

1.5 Borough Breakdowns

The following provides a descriptive overview of each Western Wedge Borough in terms of major concentrations and sub-sector patterns. Critical and strategic-focused commentary is not provided in this section. This is introduced in Section 2 of the report, where the specific strategic issues are discussed with a view to identifying a productive role for the Western Wedge Partnership. Therefore, the following information is based purely on information sourced as part of the database-building part of the research.

Moreover, the following does not commentate on the qualities and capacities of areas of concentration (or lack of concentration). For example, a postcode area may have a small number of Arts organisations, but provide a home for a major theatre. The significance of key institutions for the Arts and Cultural landscape of West London is introduced in Section 2.

1.5.1 Brent

Currently the Database holds the contact details of 206 Arts and Cultural organisations (etc.) in Brent.

Major concentrations:

- The most intensive concentration of Arts and Cultural activity in Brent is in NW10. This postcode area has the third highest level of arts and cultural activity in the Western Wedge sub region, in particular around Willesden Green Library and the High Road. Eight organisations are listed at the Library itself – including Black Inc, a project supporting the development of local black writers and readers; Café Gigi - a venue for music, Brent Artists Register, and Arteen - project for young people passionate about art.
- There are also small concentrations of activity in HA9, NW6 (around the Tricycle Theatre and Kilburn High Road), and NW9 - Kingsbury Town Centre.

Sub-Sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	4
Combined Arts	31
Heritage – Libraries, museums and heritage organisations	16 (14 libraries, the Dollis Hill House Trust and the Grange Museum)
Literature	6
Music	26
Performing Arts	49
Visual Arts	27
Not specified	47

24% of the organisations listed are in the Performing Arts sub-sector. Many are working with Brent’s diverse communities, for example, ADANTA African Dance and Theatre, and the Federation of Patidar Associations.

Festivals:

Festivals in Brent include:

- The Brent Respect Festival (Summer performance and diversity events)
- Brent Irish Festival and
- The Festival of Chariots - organised by Neasden Temple to celebrate the festival of Rath Yatra
- Navratri
- There is also a Multicultural Festivals Association in Kingsbury
- Festival celebrations are also organised (mostly through the Borough team) to celebrate different religious festivals: Diwali, Eid, St. Patrick’s Day, Chanukah
- Black History Month

Type of organisation:

- 2 Adult and community Education
- 15 Arts education, including a number of performing arts schools, the Bubblegum Stage School, the Actors' Theatre School, the Angel Dance School and Ash Kumar School of Dance.
- 41 Arts organisations
- 63 community and cultural organisations
- 7 community venues
- 3 Gallery/exhibition spaces
- 14 libraries and 1 museum
- 6 venues for performing arts
- 4 Schools and colleges
- 20 Individuals including 7 dance teachers
- 1 workspace managed by Workspace Group – a small industrial estate with a few workshops, some of which have a cultural focus

1.5.2 Ealing

There are 202 arts and cultural organisations identified in Ealing.

Major concentrations:

The database shows that Ealing has relatively high concentrations of Arts and Cultural activity. These include:

- W5 - around Ealing Town Centre, and W3 – Acton
- Smaller groupings of organisations are centred around Southall (UB2), Greenford (UB6), Northolt (UB5) and West Ealing/Northfields (W13)
- The lowest level of activity is in North Southall (UB1)

Sub-Sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	2
Combined Arts	5
Heritage including libraries and museums	18
Literature	0

Music	30
Performing Arts	62
Visual Arts	17
Not specified	68

There is a low level of community-sector-driven Audio Visual activity, considering the location of Ealing Studios in the borough. The Performing Arts sub-sector is particularly strong in the Borough, with high levels of dance and music activity. Although Visual Arts appears to be less well represented, there are a significant number of galleries exhibiting a range of work, and arts classes catering for all ages.

Festivals:

Festivals identified in Ealing include:

- The 3 month combined arts Ealing Festival
- Jazz Umbrella
- The Ealing Festival of Film Comedy
- The Hanwell Carnival
- South Asian Mela at Gunnersbury Park
- Black History Month

Type of organisation:

- 4 adult and community education
- 35 arts education organisations, including 27 dance schools and classes, and 5 music schools and workshops
- 44 arts organisations, including 6 dance companies
- 29 community and cultural organisations
- 7 schools and colleges with a strong arts and cultural sector

Workspace and venues:

- 6 galleries and exhibition spaces
- 31 community venues, including the Dominion Arts Centre (housing the Arts Education Service), the Ealing Music Service, and a number of community organizations
- 14 libraries
- 1 museum
- 16 Performing Arts venues hosting theatre, dance, music and comedy performances
- 3 managed workspace units identified in W3 – Acton Business Centre; Colville Road Studios, Acton; and Impress House, Mansell Road. Two creative businesses are resident at the Acton Business Centre and Impress House has 13 artists’ studios. Details of these creative businesses are not included on the Arts and Cultural database.

1.5.3 Hammersmith and Fulham

209 arts and cultural organisations have been identified in Hammersmith and Fulham.

Major concentrations:

According to the information currently held on the Western Wedge Database, Hammersmith and Fulham has some of the highest concentrations of arts and cultural activity outside of central London Boroughs of Kensington and Chelsea and Westminster. Particular concentrations can be identified around W6 (Hammersmith), SW6 (Fulham) and W12 (Shepherds Bush).

Sub-Sectors:

Sub-Sector	Number of organisations (etc.)
Audio Visual	2
Combined Arts	4
Heritage including libraries and museums	9
Literature	2
Music	27
Performing Arts	73
Visual Arts	39
Not specified	53

Performing arts shows particular strength in Hammersmith and Fulham, with dance accounting for two thirds of the performing arts sector.

Festivals:

- West Words Literature Festival
- Black History Month
- Dance Umbrella
- Lyrical Dance Festival
- Samba Jazz Forever Festival
- London ArtFest

- West London Green Festival
- Ravenscourt Park Play Day
- Masbro Carnival
- North Fulham NDC Carnival
- Hammersmith and Fulham Festival.

Type of organisation:

- 1 Adult and community education
- 9 arts education – including a number of performing arts schools - the larger ones being LAMDA, the Ravenscourt Theatre School, the Michelle Bourne Dance Academy, and Dance Attic Studio
- 62 arts organisations recorded, including a range of dance and theatre companies, operas, orchestras and visual arts associations
- 36 community and cultural organisations
- 7 schools and colleges have been identified as having strong arts programmes with many of the primary schools working on the Chance Dance Programme.
- 5 arts contacts in hospitals.

Workspace and venues:

- 2 museums: the William Morris Museum and Fulham Palace Museum, which is undergoing redevelopment and could potentially provide space for exhibitions and performances
- 19 venues hosting music, comedy, theatre and dance, including the main venues such as Riverside Studios, Lyric Theatre, Hammersmith Apollo, Shepherds Bush Empire, Bush Theatre, Barons Court Theatre, and the Bhavan Centre
- 12 community venues - including the Irish and Polish Centres
- 25 Galleries and exhibition spaces
- 7 libraries, 3 museums
- 4 workspace units with some arts and cultural activity – Vale Grove, Hetley Road, W12; Faroe Road, W14; Palace Wharf, Rainville Road, W6; Thames Wharf Studios, Rainville Road, W6.

1.5.4 Harrow (note – this information does not include the circa 120 organisations forwarded to the consultants after the deadline for additional database entries. These will need to be added in due course).

117 arts and cultural organisations have been identified in Harrow, the lowest number in the Western Wedge sub region.

Major concentrations:

The Database shows that arts and cultural activity in Harrow is mainly concentrated in HA5 (Hatch End), around the Harrow Arts Centre. There are smaller concentrations of activity around the more residential areas of HA1, HA2, HA3 and HA7.

Sub-Sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	2
Combined Arts	1
Heritage including libraries and museums	3
Literature	3
Music	23
Performing a Arts	57
Visual Arts	4
Not specified – many likely to working on a combination of arts activities	24

The Asian community plays a major part in the **Performing Arts** sub-sector, with organisations such as Mathan Gry Arts Academy, Srishti Nina Rajani Dance Creations, Mohabbatien Dance Academy, and the Academy of South Asian Arts. Organisations serving other sections of the Harrow community include the Aspire National Training Centre - providing facilities for people with disabilities including a dance studio; and the Harrow Women's Centre.

Festivals:

5 festivals have been identified in the borough:

- Harrow Arts Festival
- Harrow Literature Festival
- Harrow Jewish Music Festival
- Ruislip and Northwood Festival
- Black History Month
- The Festival of Light - celebrating Diwali

Types of organisation:

- 1 adult and community education
- 21 arts education and training organisations, particularly strong in the Performing Arts sub-sector. This includes 13 dance schools - such as the Hayward School of Dancing, the Edgware Dance School, the Bearfoot School, and Arena Drama Workshops.
- 31 arts organisations, including 6 dance companies. Two Harrow-focused arts organisations are based just over the Borough boundary in Ealing, these are the Harrow Harmony and Harrow Philharmonic Choir

- 40 community and cultural organisations
- 5 schools and colleges

Workspace and venues:

- 2 libraries with a strong arts and cultural focus (there are of course more, but these details were not provided by the Borough)
- 2 museums
- 1 Gallery – Sangat Centre; although the Harrow Arts Centre and the Gayton Library provide programmed exhibition space
- 4 venues including Headstone Manor currently undergoing restoration

The Harrow Arts Centre is the main venue in the borough, offering a 400 capacity performing arts venue, a 120 seat studio theatre and a fully sprung dance studio and gallery space. These facilities are well used by local organisations as well as hosting professional acts and performances. The Tithe Barn at the Harrow Museum offers additional space for indoor and outdoor events, and the restoration of Headstone Manor presents the potential for additional exhibition and performance space. The **Sangat Centre** in HA3, has an exhibition space, with a hall and conference rooms for hire and is mainly used by the Asian Community.

1.5.5 Hillingdon

153 organisations and contacts have been identified in Hillingdon.

Major concentrations:

The main concentrations of arts and cultural activity in the borough are in UB10 Ickenham/Uxbridge around the Compass Theatre and Arts Centre; and HA4 around Ruislip. There are smaller concentrations of activity in UB3 and UB4 – Hayes; UB8 – Uxbridge; UB7 - West Drayton and Yiewsley; and UB9 - Harefield.

Sub-Sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	1
Combined Arts	1
Heritage including libraries and museums	2
Literature	2
Music	20
Performing Arts	43
Visual Arts	20
Not specified	64

Festivals:

8 festivals have been identified in Hillingdon:

- Ruislip and Northwood Dance Festival
- The Medieval Festival based at Manor Farm site
- Hillingdon Street Art Festival
- Hillingdon Irish Festival
- The Festival of Ickenham and
- Minet Park Festival
- Hayes Carnival
- Bigfest
- Black History Month

Types of organisation:

- 1 adult and community education
- 13 arts education, including 11 dance schools and classes
- 63 arts organisations/groups/networks
- 21 community/cultural organisations
- 11 schools and colleges with strong arts and cultural programmes

Workspace and venues:

- 2 libraries with an arts and cultural facility (presumably there are more than this but they are not listed on the database provided by the Borough)
- 22 community venues
- 5 galleries and exhibition spaces, including the Atrium Theatre, an exhibition space within the Central Library, the Bedlam Gallery at Brunel University, and the Cow Byre and Great Barn at Manor Farm
- 5 venues, including the Barra Hall Amphitheatre, Compass Arts Centre and the Beck Theatre.

1.5.6 Hounslow

156 arts and cultural contacts have been identified in Hounslow

Major concentrations:

W4, Chiswick, shows the highest level of arts and cultural activity, with a cluster of museums and galleries. Concentrations can also be found in TW8 - Brentford, around the Waterman's Arts Centre and the High Street; TW3 - Hounslow Town Centre; and TW7 - Isleworth and Osterley. Smaller levels of activity can be seen in TW5 - Heston/Cranford, and TW13 and 14 - Feltham.

Sub-Sectors:

Sub-Sector	Number of Organisations (etc.)
Audio visual	0
Combined arts	1
Heritage including libraries and museums	34
Literature	2
Music	2
Performing arts	50
Visual arts	8
Not specified – many likely to working on a combination of arts activities	60

There is a relatively high number of museums and archives in the Borough. These include the National Archive in Kew, Chiswick House, Hogarth's House, Boston Manor House, Syon House, Kew Bridge Steam Museum, Osterley Park House, London Butterfly House and Gunnersbury Park and Museum.

Types of organisation:

- 7 adult and community education centres
- 10 arts education – including 4 dance schools and classes
- 17 arts organisations
- 30 community and cultural organisations
- 5 schools and colleges with a strong arts and cultural focus

Workspace and venues

- 19 community venues including the Hounslow Multi-Cultural Centre and a range of community and youth centres
- 6 gallery and exhibition spaces
- 13 libraries
- 16 museums and archives
- 15 venues – including theatres and public halls, with Waterman's Arts Centre and Paul Robeson Theatre pivotal
- 4 workspace units – Redlees Studios, Isleworth; Diesel House Studios, Brentford; Pavilion Studios; and the Barley Mow Centre, Chiswick

1.5.7 Kensington and Chelsea

447 arts and cultural organisations (etc.) have been identified in Kensington and Chelsea. This is the highest number of all of the Western Wedge boroughs and is due in part to the extensive database provided by the Borough, plus a mix of organisations and institutions of regional, if not national significance that are inevitably located in central London – particularly to the west.

Major concentrations:

The areas with the highest number of arts and cultural activity in Kensington and Chelsea (indeed the Western Wedge) include: W10 - North Kensington and W11 - Notting Hill. Other less dense but still significant concentrations are centred around SW10 - West Brompton, SW3 – Chelsea, and SW7 - South Kensington.

Sub sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	16
Combined Arts	22
Heritage including libraries and museums	14
Literature	19
Music	28
Performing Arts	99
Visual Arts	49
Not specified	198

Festivals

Major festivals include:

- Portobello Film Festival
- Black History Month
- Festival of London Youth Arts
- Notting Hill Carnival

Type of organisation:

- 12 adult and community education
- 18 arts education, including 5 dance schools and classes
- 141 arts organisations, including 4 dance companies
- 88 community and cultural organisations
- 34 schools and colleges with a strong arts focus
- 3 hospital contacts with a strong arts focus

- 9 miscellaneous local authority contacts

Workspace and venues:

- 28 Community venues
- 6 local authority libraries
- 4 Museums
- 11 gallery and exhibition spaces
- 23 Performing Arts venues
- 7 managed workspaces spaces in W10 – Grand Union, Pall Mall Deposit, Canalot Studios, Portobello Studios, Bletchyden Studios, Westbourne Studios.

1.5.8 Westminster

177 Westminster based organisations are included in the Database (the Database does include details of some 'mainstream' venues - it focuses on organisations and venues with more social and inclusive aims).

Major concentrations:

Westminster is home to by far the biggest cluster of London's major theatres, museums and galleries. Few of these are listed in the Database. Particular focus was given to organisations (etc.) to the north-west of the Borough, where there commonalities with other areas of the Western Wedge are more stark. For example, areas such as along the Edgware Road are relatively diverse, residential with strong communities, and the focus for regeneration initiatives.

From the information available – presented through the Database - concentrations of activity can be found, unsurprisingly, in W1 – the West End; and SW1, around Victoria.

Sub sectors:

Sub-Sector	Number of Organisations (etc.)
Audio Visual	5
Combined Arts	4
Heritage including libraries and museums	6
Literature	10
Music	12
Performing Arts	59
Visual Arts	32
Not specified	49

Type of organisation:

- 1 adult and community education
- 5 arts education – considerably less than in other boroughs. This is because the research team spent less time ‘uncovering’ additional arts and cultural organisations in Westminster - for reasons outlined earlier
- 76 arts organisations – including Arts and the Learning City, which aims to increase the number of people from socially excluded backgrounds accessing arts education and the Creative Industries
- 18 community and cultural organisations – relatively low, but more common in areas of deprivation
- 13 schools and colleges. Some of these with specialised arts departments or offering dance classes (etc.)

Venues and workspace:

- 2 community venues
- 18 galleries and exhibition spaces – many large galleries including National Gallery, National Portrait Gallery, Photographers Gallery and Royal Academy, as well as private galleries such as Sadie Coles and the Gagosian on Heddon Street.
- 3 libraries operating as arts and cultural venues
- 4 museums – Pollock’s Toy Museum, London Transport Museum, Somerset House and the Wallace Collection
- 23 venues – this does not include the major theatres but does include many of the music and comedy venues.
- 2 managed workspaces – Archer Street Studios managed by the Workspace Group, and Great Western Studios

2. Strategic Issues for Western Wedge Partners

This section of the report connects Database findings to critical analysis of broader strategic issues for each of the Boroughs in the Western Wedge Partnership. It begins with a purposefully brief overview of the major assets and challenges for each Borough – each based on interviews with intermediaries and desk-top research (see Appendix 1). This is followed by an additional focus on the top-ten strategic priorities for the Western Wedge Partnership. These ten priorities are introduced as the essential foci for the Partnership once it has addressed its internal structural and strategic formation – as outlined in Section 3 of this report. The ten issues are therefore the main planks of any future business plan for the Western Wedge Partnership, with each requiring further focus and in some cases research, for appropriate action to be taken.

2.1 Borough-by-Borough ‘Cultural Snapshots’

2.1.1 Brent: Diversity, Development Opportunities, Inter - Community Competition

The London Borough of Brent, with over 50% of the population non-white, is the most diverse Borough in the Western Wedge sub-region and therefore has a significant creative asset base but also a considerable challenge to ensure a wide range of people are engaged and supported. Like other Boroughs in the Western Wedge, it is a Borough of contrasts, from the increasingly impressive new National Stadium seering into the London skyline, to the social and cultural challenges of the some of the housing estates; from the high quality and high profile cultural offer of the Tricycle Theatre, to the myriad of emergent cultural organisations and practices from multiple diverse communities.

Brent has a relatively strong Arts and Cultural unit (positioned within Education, Arts and Libraries) that does play a strategic role to position culture and creativity within broader approaches to regeneration, learning, training and social inclusion policies and programmes; as well as managing the delivery of an impressive range of services and projects. The unit was not established until 2003, so development work is often in its early stages and much has been achieved in a short period. For example, relatively joined-up approaches to cultural planning have emerged, such as through the Wembley Public Arts Strategy and the beginnings of a focused approach to Creative Industries development (with the 2004 ‘Below the Surface’ report an important starting point). However, the major challenge in Brent continues to be to widen engagement in arts and cultural practice in ways that connect communities together and connect the local authority and other key partners and funders to the very diverse and often high quality organisations and individual practices ‘on the ground’. This is essential for the ‘hotspots’ and large projects to have a relevance to and point of engagement with local communities. The forthcoming Creative Partnerships programme (Round 3) will play an important part here.

This overriding challenge runs through the following key ‘snapshot issues’:

The Seer – The Potential to Overcome Barriers and Enhance Connectivity

The Seer is a high profile network and database tool/service, currently being piloted by London Boroughs of Brent and Kensington and Chelsea. The Seer website⁷ (www.theseer.info) provides a vital information source and point of connection for arts and cultural groups, organisations and practitioners in Brent and Kensington and Chelsea (the partner Boroughs). It offers a resource to practitioners seeking collaboration, venues seeking 'content', support services seeking clients, and so on. Indeed, an 'extended Seer' that covers the whole Western Wedge sub-region would provide a very practical resource and assist attempts to improve communication and enhance cultural branding. The potential for this is discussed in Section 3 of this report. However, Database research has shown that The Seer currently omits a range of emergent organisations and venues in Brent, that levels of use could be increased, and that it could provide the basis for more proactive engagements – such as networking events. In addition, it requires more intensive stewardship to ensure it is as 'up to date' as possible. Each of these points has a resource implication, but it is important that resources are made available if The Seer is to more effectively highlight diverse cultural activity and bring to the attention of potential supporters, audiences and funders the activities of as yet 'hidden' organisations, venues, practitioners etc. However, given that the Seer is in its early stages, much has been achieved to raise the profile of creative activity and potential in the Western Wedge.

Diversity Without Interculturalism

While Brent is undoubtedly a very diverse Borough with an impressive range of arts and cultural practice, it is apparent that diversity is not always accompanied by processes of interculturalism. For example, communication is low and sometimes fractious between organisations led by or targeted towards different ethnicities. Too many organisations consider themselves in competition with each other for resources, rather than as strategic partners working together to secure improved and better managed resources for Brent. In addition, some organisations seem relatively closed to practitioners or audiences (even potential funders) with different ethnicities. Challenges here include the need to 'bring organisations in' to mainstream networks and for a service (such as The Seer), to connect organisations to key funders such as ACE, and to improve the capacity of organisations to respond effectively to any potential funding or support. In addition, some organisations developing new facilities (such as the new Patidars theatre) might be encouraged to widen their reach to connect to new audiences, users and partners, so as to become assets to the wider Borough and beyond. This might be more productive if managed on a cross-Borough basis, so as to override the intensely local position of many arts and cultural organisations and to highlight how they can be more effective if working in collaboration with complimentary organisations elsewhere.

Major Projects Vs Local Practice?

Brent, like other Boroughs in the Western Wedge, has a range of major and small-scale development programmes that offer potential for arts and cultural development and would indeed benefit from positioning this sector more centrally as a core driver for quality, inclusivity and sustainability. By far the largest development programme is the construction of the new National Stadium. This is a major opportunity to transform the physical landscape and – through collaboration and support – the cultural landscape of Brent. The Wembley Public Arts Strategy makes an important intervention here, calling for an independent trust to manage public art through a single commissioning process and by co-ordinating any capacity support for individuals and organisations involved. This builds on the recognition of public art in the Brent Corporate Strategy 2002-06 as having significant potential to dramatically improve the physical landscape and to "reflect Britain's cosmopolitan society". However, much is still to be

⁷ Funded through the ACE Strategic Initiatives Fund.

achieved for public art to play a prominent role in the transformation of Wembley, for it to play a wider role across the Borough, and for it to operate as a key intervention that encourages the interculturalism introduced above. Indeed, the extent to which Section 106 monies can be levered for public art in Brent and across the Western Wedge remains a major development concern and – as will be shown in Section 3 – a point of connection for Western Wedge partners.

Connecting to Creative Industries Opportunities

Brent has the potential to develop a strong and diverse Creative Industries sector, with Music and the Performing Arts particularly strong sub-sectors. Much arts and cultural practice in the Borough has the potential to extend to commercial activity. For example, there are at least 9 Carnival groups in the Borough, each holding expertise in design, movement and performance; each with the potential to be 'translated' into commercial Creative Industries activity such as Fashion and Design. In addition, new developments of Creative Industries infrastructure such as emergent clusters in Park Royal and around Fountain Studios – point to significant potential demand for Creative Industries workspace that can house activities that span the current divide between arts and cultural practice and commercial Creative Industries production.

2.1.2 Ealing: Over-stretched Support Services, Burgeoning Creative Industries, Under-developed Partnerships

Due to changes in the local authority arts teams and other structures over the period of this research, it has not been possible to undertake an in-depth focus on activity in Ealing. It is important for the Western Wedge Partnership that Ealing is supported to build a more active role as an equal partner. It is clear that Ealing has a range of significant assets in arts and culture and that it shares many of the opportunities and challenges of Partner Boroughs – each of which can be productively explored through the Partnership. It also has a soon-to-be-implemented Creative Partnerships Programme (Round 3), which will play an important role in advancing arts and cultural practice. Assets and challenges include:

- A diverse population with particularly strong activity in South Asian Performing Arts (especially music and dance). Areas such as Southall are major assets to the Western Wedge because they operate as key hubs of cultural activity and as distinctive icons for cultural expression in West London. As with Brent and other Boroughs, connectivity between different ethnicities is vital for the potential of cultural assets to be explored effectively
- A good basis for arts and cultural communications, through a listings service managed by Ealing Arts Association via the Borough website. The capacity and reach of this resource can be improved – many organisations still rely on leaflets and adverts in the local press to communicate their activities

- A very strong and maturing Creative Industries sector, with particular assets in Film (Ealing Studios⁸ and potential Bollywood developments) and Performing Arts (South Asian dance and music), and potential density (through a proposed new cultural quarter in central Ealing). The Creative Links initiative by Ealing Borough Council – seeking to develop workspace and facilities in Ealing and Southall – is one of a range of interventions aimed at securing the potential of this sector and ensuring it emerges from the diverse talents of emergent arts and cultural practitioners rather than being ‘imported’ to the area. In terms of prioritising Creative Industries development as a major driver for economic and social development, Ealing leads the way in the Western Wedge
- Despite their very significant role as sub-regional centres of creative excellence, the Dominion Arts Centre and Pitzhanger Manor Gallery and House, plus a range of smaller and less high profile venues and services, do not collaborate as effectively as they might. Therefore, knowledge of organisations and individuals is not held across a range of venues, ensuring that the most appropriate local practitioners are identified and recruited rather than remaining hidden and known to just one or a small number of venues and services. There are of course resource implications here, with a shortage of dedicated intermediaries a major concern
- The Borough has a very strong amateur Performing Arts sector. For example, The Questors Theatre is the largest amateur dramatic theatre in Europe, with a thriving education and outreach programme. Yet, as in other Western Wedge Boroughs, connectivity with other amateur organisations both within and outside the Borough is not strong. Opportunities to connect complimentary arts and cultural organisations from are underdeveloped in Ealing, as they are across the Western Wedge.

2.1.3 Hammersmith and Fulham: Development Vs Strategy –Advocating a Role for Arts and Culture

Hammersmith and Fulham, a Borough with great breadth and quality in arts and cultural activity, has a small and stable Arts Development Team, located in the Education Department of the Borough. Unlike in other Western Wedge Boroughs, the Arts Team does not own/manage venues or have significant delivery resources, so its role is limited to building initiatives, leveraging resources, and advocating that arts and culture play a strategic role in Borough programmes. Established in 1998, the (still developing) Arts Team has just one full-time and three part-time officers. Capacity is therefore a major issue. However, the Team has been effective in developing and brokering a range of strong projects. These include:

- An emphasis on dance development and literature, with a part-time dance officer driving that sub-sector forward⁹, and the highly innovative work of West Words increasing access to and raising the profile of literature in the Borough and beyond (see below).
- Multiple arts in education programmes (in part a product of the strategic location of the Arts Team), including an innovative Carnival project taking place across many local schools (through the New Opportunities Fund), a large Borough music programme (through Standards Fund for Music), and the ‘Aim Higher project’ for gifted and talented pupils, in association with William Morris College and the London Academy of Music and Dramatic Art. Hammersmith and Fulham is the only Borough in the Western Wedge with a senior advisor

⁸ To include over 130,000 sq. ft. of new, flexible Creative Industries space.

⁹ See the complimentary report by 509 Arts.

for the arts in the Local Education Authority. This assists the Arts Team in further increasing the range and quality of arts and cultural education projects

In addition, the Arts Team is working collaboratively to develop connections between major players, organisations and institutions in the arts and cultural sector across the Borough – operating as a facilitator, broker and advocate. Major opportunities are emerging in relation to the major venues and hubs of the Borough. These include the new rehearsal rooms (and potential costume areas, dressing rooms and community spaces) of the refurbished Lyric Theatre (which itself has a big education team), which will widen community access; supporting the Bush Theatre to identify a potential (much-needed) new home; encouraging the Bhavan Centre to broaden its audience and partners; and assisting the SHAPE co-ordinator to work more strategically across the Borough.

However, the scope and capacity of the Arts Team is limited due to available time and resources, and due to limited reach beyond the Borough Education department. For example, there is limited capacity to support the Bush Theatre in with its relocation agenda; to encourage a greater focus on Black-led organisations in the Borough; to connect the cultural programmes of the Polish Centre and Irish Centre to wider audiences and appropriate supporters/funders; to assist Riverside Studios to lever development funds; to build more strategic partnerships with Acava studios; to influence Connections Communications Centre to work more collaboratively and focus 'beyond delivery'; and to have a stronger role in the very active Creative Industries initiatives – as a way of ensuring connectivity is made with grassroots cultural activity as a compliment to the more commercial, media-focused approach that currently dominates. These are issues of communication and strategic partnership, many of which can be addressed more effectively on a sub-regional level than through the limited capacities of individual Arts Officers and their small (often part-time) teams.

The forthcoming Creative Partnerships Programme (Round 3) will also play an important development role.

West Words: An Example of Cross-Borough Delivery and Collaboration

West Words is the only example of an arts and cultural programme that operates across most of the Borough boundaries in the Western Wedge. Since the huge success of the 2001 Words Live festival, (which aimed to involve 500 people and attracted 6000), West Words has worked in 5 Western Wedge Boroughs. The March 2005 programme will include 120 events - the biggest literature festival in London and the basis for a future pan-London festival.

The development work of West Words not only cuts across Borough boundaries, but it connects with different departmental structures (Hammersmith and Fulham Libraries Service and Post-16 Service, Hammersmith and Fulham Arts Team, Harrow Library Service, Brent Library Service, and Ealing Library Service); and engages with a range of communities in each Borough (Irish, Filipino, Polish, Gujarat, Urdu, Tamil, Irish, African Caribbean and Middle Eastern). It has had a catalysing effect for literature

development in West London, despite its sparse resources and dependence on one very active intermediary. For example, it has led the proposed development of Literature Forums – each based on diverse partnerships - in Hillingdon, Ealing and Hammersmith and Fulham, whilst helping to maintain and develop the existing Forum in Harrow.

The extent to which West Words has been delivered cross-Borough, the limitations of this role, and the potential for the 'model' to be developed across other art forms and with greater resources and capacity, will provide a strategic focus for the Western Wedge Partnership as it seeks a practical way forward.

2.1.4 Harrow: Arts and Culture in Transition

Due to changes in staffing and structure in Harrow Council, this research has not focused in great detail on activity in Harrow. Harrow Council is currently in a process of restructuring under the 'New Harrow' project, with the position and scope of arts and cultural development still unfolding. The Arts Unit is located in the Learning and Community Development Directorate, within the Community and Culture sub-department. The Arts Unit has a development role, and focuses intensively on connecting arts and culture to issues of community development. Venue management (predominantly for Harrow Arts Centre) in Harrow is led by a different organisation – Arts Culture Harrow – under a service level agreement with the Borough. The Arts Unit is seeking to recruit a senior arts officer; currently the part-time Cultural Strategy Manager is leading the Unit. This transitional process makes it difficult to assess strategic issues relative to the Western Wedge Partnership. However, a range of issues, opportunities and concerns have been expressed by consultees, of which the following have a resonance for the Western Wedge Partnership:

A strong visual arts sub-sector

Despite the absence of a studio complex in Harrow, the visual arts sub-sector is very active and visible. For example, the visual arts forum has over 150 members, including practicing artists of considerable status. This forum is the leading lobby towards improving opportunities to develop and show work in the Borough. This includes plans to increase the profile and range of the small gallery at the University of Westminster, exhibition opportunities at Harrow Museum, and to inform redevelopment/relocation plans for the Gayton Library (with a proposed multi-functioning arts and cultural space as part of a new library within a large-scale development for Harrow Town Centre). The redevelopment of Headstone Manor might also introduce new exhibition opportunities.

A keen focus on the public realm

The proposed redevelopment of Harrow Town Centre (led by Alsop and Donaldsons), will connect the existing town centre through a refurbished station to Harrow on the Hill. Opportunities for new cultural provision are being explored, with the importance of high quality design and public art also high on the agenda (indeed, art is featured as a desirable intervention in the Borough's Unitary Development Plan, and an 'Art in Public Places' plan is soon to be published). This project will provide a major new opportunity for cultural provision in the Western Wedge, and will help to lead any new cultural branding exercise for the sub-region. In addition, a strategic focus on attracting live-work space to Wealdstone town

centre, and to animate public spaces through performance and other arts and cultural activity, add to the potential for Harrow to lead the way in the Western Wedge for transforming the public realm.

Diverse though scattered provision

Like each of the Western Wedge Boroughs, Harrow has a diverse population. However, in Harrow, there is greater evidence of inter-cultural collaboration – especially between different Asian communities. Lessons might be learned here for partners across the sub-region. This collaboration is occurring despite the scattered provision of venues and services in Harrow. For example, Harrow Arts Centre – the major resource for the Borough – is to the far north of the Borough. Delivery therefore depends significantly on libraries (such as for West Words) and community venues – such as for Harrow Writers Circle, Pinner Camera club and Harrow Arts Society. The town centre redevelopment is vital to establishing greater access.

Low strategic interconnection

There is a danger that processes of reform currently underway in Harrow will undermine the profile and influence of the Arts Unit. Currently, arts and culture is not providing a lead in regeneration, despite some progress made in developing a commitment to public art through Section 106. This limits the capacity of the Arts Unit to connect – for example – Creative Industries initiatives to community development initiatives.

2.1.5 Hillingdon: From the Suburbs to Heathrow – Juggling Agendas

Unlike other Arts and Culture teams in the Western Wedge (i.e. members of the Partnership), the Hillingdon Arts Service is relatively 'buildings-led', with a correspondingly large budget (over £1 million per year), yet relatively limited resources for new project development. Some 'on-the-ground' projects and organisations are delivered by four local Arts Councils, each funded by the umbrella body – Hillingdon Arts Association – which has a service level agreement with the Arts Service (constituting just £25,000 per year). The Arts Service is located within the Education, Youth and Leisure and Cultural Services Directorate. The 'visible and vocal' arts and culture sector in Hillingdon can perhaps be crudely characterised as ranging from strong venues with excellent programmes and initiatives (led by the Compass Theatre's strength in youth programming) to very traditional, community-led activity that is perhaps more representative of the demographic profile of the Borough as it was several years ago than it is today. That said, in the community sector, there is much which is less visible and vocal, and in many cases more diverse.

In between these contrasting 'caricatures' is the Southlands Arts Centre in West Drayton, which requires a re-assessment of its role and function, plus urgent refurbishment; the Hayes Carnival – led by the Parks Department and in need of specialist support through the Arts Service; the largely 'mainstream' Beck Theatre (functioning on a soon-to-be-reviewed service level agreement); relatively strong gallery provision (such as through the Cow Byre Gallery at Manor Farm); a good quality music service; and a diverse range of amateur activities from every arts and cultural practice and form. Hillingdon stretches from the very suburban north to the global hub of Heathrow in the south; it is the least diverse of the Western Wedge Boroughs, but has an increasingly diverse and relatively marginalised population – especially to the south of the Borough. The

transforming demographics of the Borough¹⁰, and new developments such as the expansion of Heathrow Airport, bring with them new challenges for art and cultural provision in the Borough, including a range of issues that will be of relevance to partners in the Western Wedge:

- The need to develop support for organisations and networks from emergent communities – particularly in the south of the Borough. This might include connecting such organisations to existing, largely white-led organisations. However, this is limited by the lack of a designated role within the Arts Service to undertake capacity-building work. Connectivity with mentor organisations elsewhere in West London may be a productive way forward here
- The huge opportunity to lever Section 106 monies for arts and cultural use through the Heathrow Airport expansion (managed through the Community Development Trust). It is vital that these monies are geared towards projects that have a legacy and can build capacity – bringing a range of sustainable benefits to the Borough.
- The relatively strong capacity (and potential capacity) of the venues in Hillingdon – for performance (such as the Compass Theatre, Winston Churchill Hall and the Beck Theatre) and visual arts (such as the Cow Byre Gallery at Manor Farm, the Atrium Gallery in Uxbridge Library, Hayes library, Southlands Arts Centre, and the Beldham Gallery at Brunel University). However, there is a need to develop stronger networks for visual arts practitioners and audiences, to widen the range of venues, introduce studio space¹¹ (such as at the Manor Farm site – to be redeveloped through a £2 million Heritage Lottery Fund programme), and improve general physical conditions, programming and outreach. These venues attract audiences and practitioners from outside of Hillingdon, especially from Harrow, so their performance and quality is of significance to partners based elsewhere in the sub-region. Indeed, the Compass Theatre has the potential to become a flagship for youth arts for the whole of the Western Wedge.

Hillingdon shares many of the agendas of Western Wedge partners – struggles with capacity, resources, under-developed networks, inclusivity, and so on – but it also shares agendas with the more suburban, even rural, hinterlands to the west and north. The challenge for the Western Wedge is to explore the points of connection – the need to engage small and diverse community organisations through networks, opportunities to co-ordinate programming and development initiatives, and the challenge of managing Section 106 resources to have a wide reach and strong legacy. These are all issues for the Western Wedge Partnership to explore as it seeks to forge a strategic position that has relevance to each of its members.

2.1.6 Hounslow: Networks are Key

The Hounslow Cultural Strategy refers to the Borough as a “community of communities” as a way of encapsulating the stark contrasts between – for example – Feltham in the west and Chiswick in the east; or the white working class in areas such as East Bedfont and the large Asian population in central Hounslow. In Hounslow, much of the strategic focus (such as for economic development) is positioned in relation to

¹⁰ 20% of the Borough population will be from an ethnic minority by 2011 (London Borough of Hillingdon 2002).

¹¹ For example, the small, unincorporated group of young artists – ‘Contemporary Art West’ is seeking studio and exhibition space in Hillingdon, advocating that Hillingdon undertake an approach to arts and cultural development that connects more with the changing demography and increasingly ‘urban’ nature of the Borough.

geographical areas, which makes a Borough-wide engagement with any policy area difficult to undertake. A further segmentation in Hounslow is through the management and delivery structure of local policy: many directorates and services in Hounslow are managed through sub-contracted trusts. Arts and Events operates within the Community Initiatives Partnership (CIP), which was established in 1998 upon the contracting-out of the entire Leisure Services Department. More recently, the Arts and Events team was separated from the Venues team, and then realigned as one service (albeit based in different buildings). Arts, Events and Venues now operates out the Development and Regeneration Directorate of the CIP.

The location of the Arts, Events and Venues team – as part of an arms-length CIP – make Hounslow anomalous to other Boroughs in the Western Wedge Partnership. This is because the Hounslow team is solely delivery-focused, with its ability to influence strategic decision-making is relatively weak despite the original concept for the CIP: that it would be fleet-of-foot, able to fund-raise, develop a range of strategic partnerships, even work in different Boroughs. Currently, the Arts and Events team has the human resources to deliver existing projects, with little capacity beyond that. However, there are a range of issues in Hounslow that have a strategic relevance across the Western Wedge, and for which a partnership approach (such as to promotion, project delivery, advocacy) could be of assistance to the currently over-stretched Hounslow team. These include:

Strong venues and workspaces; difficulty leveraging Section 106

The mix of venues and workspaces in Hounslow – including the extremely innovative and very inclusive multi-purpose Waterman's Arts Centre in Brentford (where audiences are as likely to be drawn from Ealing as they are from Hounslow), the Craft and Design-focused Redlees Studios in Isleworth¹² (unique to the Western Wedge), and Diesel House Studios. There are opportunities to develop further these venues and workspaces as assets for Hounslow and beyond. For example, Waterman's Arts Centre currently delivers a programme that is of such quality and range that a new building is required, which would in turn assist in the broader process of regeneration underway in Brentford town centre. For this to occur, strategic support for arts and culture in Hounslow needs to be positioned more centrally, closer to executive decision-making processes. In addition, there are opportunities to develop new spaces in Hounslow – such as through the proposed redevelopment of Boston Manor and/or the pavilion in Dukes Meadows into artists' studios. Again, strategic support is difficult to muster without a stronger voice for the sector. This is particularly with regard to leveraging Section 106 monies from the many high profile and lucrative developments underway across the Borough.

Variable Quality of Networks

There is a strong east/west cultural divide in Hounslow, just as there is little intercultural arts and cultural networking and project development. Networks tend to be locally-focused (such as Feltham Arts Association), or mono-culturally driven. A major challenge for Hounslow – just as for other Western Wedge Boroughs – is to devise ways that connect communities together, that allow for intercultural and cross-art-form collaboration, and that as a consequence improve in quality, capacity and reach. The Waterman's Arts Centre could play a lead here – to networks in Hounslow and across the sub-region: current work that focuses on participative arts by engaging both across and within communities, could provide a model of good practice for use across West London

The Need for Information and Support

¹² In addition, it does house visual arts practice.

Due to a strategic location in the CIP, currently, the major benefit that Hounslow Arts, Events (and Venues) Team can currently receive from active membership of the Western Wedge Partnership is one of networking, where networks carry with them information, support, ideas, case studies to use for advocacy, a stronger voice, a better understanding, and so on. The team does not yet have the capacity to develop a more strategic role – such as by operating as a strategic partner for the arts in high profile sub-regional fora. The capacity simply isn't there. However, the benefits that networking can bring may in the future help to raise the capacity of Arts and Events officers in Hounslow to develop a more active strategic role for the Western Wedge Partnership.

2.1.7 Kensington and Chelsea: Looking Both Ways

As a central London Borough, and inclusive of one of the wealthiest places in the world, Kensington and Chelsea is perhaps an unlikely partner in the Western Wedge. However, the Borough does have pockets of deprivation, it is increasingly diverse, and it does have facilities, services and activities that could benefit from and be of benefit to partner Boroughs across West London. In addition, officer support for the Western Wedge from Kensington and Chelsea has been particularly strong – perhaps due to the low profile and capacity and weak strategic voice of arts and culture in the Royal Borough. The Arts Service in the Borough is tiny: it does not core fund any organisations (it does though have a small Arts Grant scheme), it has a core staff of 1.5, it is based discretely above Kensington library. Processes of restructuring are underway as part of a Borough-wide funding review. This provides an opportunity to raise the profile of arts and culture within the local political sphere.

Thus there are clear mutual reasons for Kensington and Chelsea to play an active role in the Western Wedge Partnership. Areas of connectivity and partnership include:

- Strength in major venues with high quality and often locally-focused outreach and education programmes. These include The Royal Court Theatre – with its renowned Young Writers' Programme; the Tablet Gallery, with a strong community focus; the Chelsea Theatre, which is in a period of transition and has the potential to be an important venue across a range of fronts; and the Gate Theatre, which could extend its outreach work. There are also venues in a considerable state of flux that could benefit from strategic input and support from sub-regional partners – notably the Tabernacle
- Kensington and Chelsea is home to the largest street festival in Europe: the Notting Hill Carnival. This is an event that depends on creative practice, dedication and incredible resources (mostly sweat equity) from across the Western Wedge, yet it is an event that has suffered due to the absence of regional and sub-regional strategic partnerships. The extent to which Notting Hill can play a stronger sub-regional role – such as through the Western Wedge – requires a dedicated piece of research and advocacy that operates outside the scope of this project, but is urgently needed
- Accessible gallery and studio spaces are required to widen access. Expensive private resources dominate in Kensington and Chelsea, with grassroots practitioners from relatively deprived neighbourhoods struggling to access space in which to practice and showcase. Outside of

Acava and Westbourne studios, opportunities to find (relatively) affordable workspace and rehearsal space are limited. Opportunities to identify space close to but not necessarily within the Borough boundaries, is a long-term option (such as with Brent Council)

- Networks are weak between diverse groups of emergent arts and cultural practitioners, despite some strong and higher profile organisations such as the Black-led Abundance Arts. Emergent organisations require support to raise their capacity and confidence. Partnership is key here, with cross-Borough opportunities likely to be of benefit. The development of The Seer provides an initial infrastructure for raising the profile of activities, organisations, venues (etc.). A complimentary step would be to develop hands-on training and seminars, delivered through network events, as a way of improving capacity, building confidence and (the cause and effect) advancing networks.

2.1.8 Westminster: Adding Value to 'the West'

The City of Westminster currently has a relatively detached role within the Western Wedge Partnership. This is in part because (like Kensington and Chelsea) it sits in the ACE 'Central London sub-group' and – relatedly – it has less strategic and operational commonality with the Boroughs of the Western Wedge. In addition, capacity to participate is extremely low, with an Acting Arts Manager in post, working in an over-stretched Arts Service within the Lifelong Learning Department. The delivery-focused City of Westminster Arts Council is not in a position to offer a strategic voice to the Western Wedge Partnership. However, putting aside the globally significant arts and cultural infrastructure of Westminster, plus the high quality of locally-focused projects that are extended from major institutions such as the Serpentine Gallery (such as education projects), Westminster does have a strong strategic and operational relevance to parts of the Western Wedge, most notably because it too has areas of deprivation with similar regeneration and diversity agendas and opportunities.

For example, the 3 Neighbourhood Renewal areas of Westminster – South Westminster, Queen's Park, and Edgware Road – are diverse transitional areas with strong grassroots arts and cultural activity and some established, high quality, though in many cases under-recognised organisations and projects. The Yaa Asantewaa Centre for Black Arts¹³, Paddington Arts, and London Print Studio, are significant resources for West London. They have development concerns that should be of concern to sub-regional partners. Surrounding these facilities and organisations are emergent practitioners and small cultural businesses, operating along a corridor of activity that links Westminster to Brent. Development issues here are similar to those in Brent, but peer groups are smaller, and resources for support are more limited. Strategic connectivity with similar areas and organisations in the Western Wedge might help to reduce the sense of isolation that – anomalously – these centrally located practitioners and organisations experience.

Finally, Westminster is home to a prospective Creative London Hub – a concentration of Creative Industries activity that warrants special attention and resources through the London Development Agency Creative London Programme. The Hub – currently growing out of Paddington Basin – will be connected through delivery and strategy to proposed Hubs elsewhere in West London, with Ealing Studios and Park Royal likely partners. It

¹³ Which is a major partner seeking a 'Carnival Village Development' in the north of the Borough.

might be productive therefore for partnership in supporting commercial Creative Industries activity be underpinned by partnership in supporting that which the commercial activity depends upon for its renewal: the art and cultural sector. Organisations that cross between supporting commercial and not-for-profit activity – such as London Print Studio and Queens Park New Media Centre – may be key here.

2.2 Towards a Way Ahead: Strategic Considerations

Each of the above Borough snapshots combine to produce the top ten strategic priorities for the Western wedge Partnership – as initially articulated in the Introduction of this report. It is clear that a practical agenda is required for the Western Wedge Partnership to establish a coherent and active role in supporting arts and cultural development in West London. The following ten issues should provide the focus for the Partnership as soon as it has established an appropriate structure and strategic position – as discussed below in Section 3. Therefore, the following points operate as a call to action intended to provide a longer-term focus for Western Wedge partners: it is not anticipated that great advances will be made in the short to medium-term. In this sub-section of the report, some maps are used to illustrate patterns of activity and provision. It is intended that these be used as a practical resource for Western Wedge partners – such as through any future web resource.

1. Scattered distribution; a marginal 'sense of place': The research has uncovered few clusters of cultural activity, with provision scattered across both the Western Wedge and specific Boroughs. There are however significant opportunities for developing clusters of activity, with the area around the new National Stadium in Wembley primary. It is clear from the following maps that very few discernible patterns in provision and activity are apparent: for example, with the exception of the two central London Boroughs, theatre provision shows no spatial pattern (Figure 2); likewise workspace provision (Figure 3), showcase facilities, flexible multi-purpose space, and so on. In addition, this research has uncovered low levels of satisfaction with the capacity of existing provision – wherever it is located. For example, numerous theatres have been identified as in need of refurbishment and/or of a more progressive approach to outreach and education; there is a serious under-provision of flexible, affordable workspace for creative practitioners and arts and cultural organisations; and multi-purpose facilities such as libraries are not in many cases being imaginatively reconceptualised in terms of their potential to provide a myriad of social and cultural functions (such as with the Ideas Stores models in East London). Therefore, the challenges introduced through a scattered spatial pattern of provision in West London are compounded by the lack of capacity, the need for modernisation and refurbishment, and the limitations placed on many providers to *creatively* reformulate their services and facilities.

Figure 2: Patterns of Theatre Provision across the Western Wedge (excluding many West End theatres)

Map to be inserted

Figure 3: Patterns of Workspace Provision across the Western Wedge

Map to be inserted

Furthermore, spatial patterns of activity are difficult to determine – other than the relative concentrations of activity along or close to main roads, which of course in most cases run through town centre areas where density is such that a concentration of arts and cultural activity is unsurprising. Figure 4 shows the distribution of ACE-funded organisations and activities 2003-04. It is interesting to compare these with, for example, patterns of music activity (Figure 5). It is clear that though neither shows any significant spatial concentration, they exhibit different patterns nonetheless. Music activity appears relatively concentrated in those more diverse 'inner city' locations, whereas ACE funding shows no such pattern. A challenge for the Western Wedge Partnership might therefore be to work with ACE to align investment more appropriately to activity. This might assist in connecting and engaging with wider constituencies, with the longer-term impact of fostering a more distinctive and inclusive creative sense of place for West London, or at least parts of West London that share similar cultural profiles.

Figure 4: ACE Funded Organisations and Projects in the Western Wedge, 2003-04

Map to be inserted

Figure 5: Music Organisations and Projects in the Western Wedge

Map to be inserted

2. Fragile networks; negligible production chains: Networks are often confined to very local communities or very particular art-forms. From the larger theatres and galleries to small community arts organisations, levels of inter-organisation communication are low, and shared project delivery is rare. The Seer and smaller locally based networks have helped to connect organisations with each other and to practitioners and

audiences. However, these tools are limited in terms of capacity and reach. In addition, they are not complimented by physical network initiatives. It is clear that support services and resources for the arts and cultural sector are failing to reach and engage with different groups and individuals, predominantly those based in inner-city and diverse locations or distant, isolated suburbs. New approaches are required to increase levels of engagement – including the use of unorthodox facilities such as libraries and community centres to ensure contact is made and embedded within local communities while connected to other communities through network initiatives. There is also a need for some 'arts into business' support (including training) to assist creative practitioners from diverse backgrounds to develop the commercial potential of their creativity. Such an approach could be driven within the Creative London Hubs, while networked across the Western Wedge sub-region. Finally, opportunities to make the most of particularly significant cultural assets could be driven through network initiatives – such as a coherent approach to 'feeding the Notting Hill Carnival' through support initiatives for Carnival groups across the Western Wedge.

3. Isolated anchors and hubs: Major assets for the Western Wedge – such as the theatres (from the Lyric to the Compass), venues (from Riverside Studios to Harrow Arts Centre), and workspace (from Redlees studios to Westbourne Studios) – are insufficiently connected to one another (including in programming, outreach and through tenants), are often too isolated from smaller organisations, and do not have an appropriately 'loud voice' at a regional scale. It has been shown that larger institutions are in many cases isolated from each other, despite the fact that many share audiences. Opportunities to develop complimentary outreach programmes, to share intelligence on appropriate practitioners, to establish a coherent voice for advocacy, even to develop complimentary programming, should be considered. These might be developed through the Western Wedge Partnership (where the Partners operate as intermediaries for their anchors and hubs 'on the ground'), or through a complimentary 'theatre network' or 'workspace network' etc. Some boundary flexibility might be required here – for example, the Arts Depot in Barnet is an important anchor for the north-east of the Western Wedge, and partnership with activity in the Borough of Richmond is important for the Borough of Hounslow.

4. Information poor and lacking in confidence: Many arts and cultural organisations have a low level awareness (and lack the capacity to increase awareness) of opportunities for collaboration, professional development, funding, showcasing, touring, and so on. Network development, improved communication (such as through cross-Borough co-ordination of opportunities, events etc.), and targeted support services (such as training for emergent arts organisations) is required here. This requires both a local approach – a service that is sympathetic to local organisations and practitioners; and a sub-regional approach – enabling organisations and practitioners to expand their markets, build collaborations, and learn from complimentary organisations and practitioners which may not be present in the immediate locality.

5. Assets of Diversity under-explored: Every Borough in the Western Wedge is very diverse; and each proclaims diversity as an asset and states the importance of refocusing provision and support so that it compliments the increasingly diverse demographic profile of the Western Wedge over the next 20 years. Yet the Western Wedge is not as progressive, innovative and inclusive as it can be. Network initiatives, information support, targeted training – each of the types of intervention introduced above – must seek to build opportunities for organisations and practitioners from diverse backgrounds. However, this should not be managed in a way that perpetuates difference and emphasises the boundaries between communities; it should focus on connecting different ethnicities to each other, encouraging joint funding applications, the

sharing of space and strategic platforms. It should also focus on uncovering activity that is relatively 'hidden' – such as some of the organisations uncovered through the Database research.

6. Under-supply of creative workspace: Many cultural organisations, projects and initiatives across the Western Wedge are operating in inappropriate workspace – be it substandard studios, cramped performance spaces, or inflexible and expensive office space. In addition, there is considerable demand for any type of workspace – such is the desire to develop arts and cultural activity in the Western Wedge. The Western Wedge Partnership is in a position to develop a coherent strategic approach to workspace provision in West London, with a particular focus on:

- the under-provision of suitable community space: dilapidated community facilities, ill-suited libraries and over-subscribed appropriate space are preventing organisational growth, limiting quality, and increasing the competition between communities. New space is of course required, but a first step would be to imaginatively re-evaluate the potential of a range of under-used cultural spaces – including libraries, schools, disused shops and offices, outdoor spaces, and so on. A dedicated piece of research is required as a space-focused strategy for the Western Wedge

- the under-provision of accessible, flexible creative workspace – other than for high growth Creative Industries businesses. There are simply not enough studios, rehearsal spaces and appropriate office spaces in West (indeed Greater) London for arts and cultural activity that overlaps with commercial Creative Industries activity. While high growth creative businesses – such as in software – can relatively afford available commercial property in West London; small creative organisations and practitioners cannot. This will in the long-term impact upon the capacity of this part of the sector to survive and grow in West London, which will in turn stem the flow of creative ideas to the high growth sector (for example, the BBC benefits from strong grassroots of visual arts, design and film practice in West London; it is often in these sectors that skills are honed, ideas developed and services provided that input to larger-scale institutional growth). Dialogue with Creative London Hubs will be required from Western Wedge partners, to inform any potential workspace developments and ensure opportunities are provided across the Creative Industries value-chain. In addition, a more coherent approach to leveraging Section 106 monies can be formulated by the Western Wedge Partnership.

7. Unnecessary repetition of initiatives and events: Low levels of inter-Borough communication, weak and fragile networks, and a rather entrenched 'localist' approach to cultural provision. As discussed above, without strong networks and inter-Borough partnership, there is a danger that services and projects will be developed that share many similarities with services and projects elsewhere in the Western Wedge sub-region. In some instances, it might be more productive for a shared approach. For example, festival provision in the Western Wedge is very similar in each of the Boroughs, although undoubtedly some Boroughs will be better than others at specialising in certain types of festival. Indeed – as is shown in Figure 6 below - some festivals occur very close to a Borough boundary, over which another very similar festival occurs. Furthermore, there is significant scope for expertise to be shared; and the quality of each festival might be enhanced if Boroughs were to signpost to one another the best and most appropriate organisations and practitioners.

Figure 6: Festival Provision in the Western Wedge

Map to be inserted

8. Low level cross-policy interconnection: Culture on the margins: The sub-region lacks an approach that places culture and the arts at the heart of the development process. Unlike the Thames Gateway sub-region – where culture and a more general approach to cultural planning has an increasingly powerful influence – the Western Wedge is yet to undertake a serious engagement with culture and the arts central the development process. The Western Wedge Partnership must establish a clear strategic voice that drives the ‘cultural agenda’ into other strategic agendas across the Western Wedge. This will require that Partners work intensively within each Borough on behalf of the Western Wedge Partnership to lever support in departments such as Regeneration and Economic Development, that the Partnership establishes a strong working relationship with the West London Partnership, and that it is recognised as the key strategic body for arts and culture in West London by regional bodies that include the Greater London Authority and the London Development Agency. This is discussed in more detail in Section 3 below.

9. Weak institutional partnership: A major reason for the above issues of concern is the under-developed institutional partnerships that operate to support culture and the arts in the Western Wedge. For example, each Borough places a different emphasis on the importance and/or potential of arts and culture. For the Western Wedge Partnership to work effectively in relation to the above issues, it must establish a consistently high profile across each of the participating Boroughs (with the possible exception of Westminster). This will be very difficult to achieve – given the varying levels of authority and influence of existing personnel within the Partnership. A solution to this issue – based upon two approaches to partnership – is outlined in Section 3 below.

10. Inadequate branding: For the Arts and Cultural sector to play a stronger and more wide-ranging role in the ongoing transformation of West London, and if its less ambitious though more pressing role as a day-to-day provider for the diverse communities of the sub-region is to be better supported, then it is vital that the sector is represented, marketed and branded with more coherence and distinctiveness. An immediate concern for the Western Wedge Partnership is to establish an effective cultural brand for the sub-region, perhaps utilising an extended version of The Seer and supporting initiatives such as network and advocacy events to support brand development. It is important that the brand work in two ways: it must raise the profile of the Partnership as the lead body for arts and cultural development in West London; and it must help to foster a sense of sub-regional identity for arts and cultural practitioners, organisations, intermediaries, and so on, across West London.

3. The Way Ahead: Practical Options for the Western Wedge

The London Development Agency, in its recently launched Economic Strategy, identifies four major investment themes:

Investment in London's places and infrastructure

Investment in people

Investment in enterprise

Investment in marketing and the promotion of London

Support, partnership and better focused (hopefully increased) investment in the Western Wedge sub-region cuts across each of these investment themes, providing opportunities to spearhead the ongoing transformation of a sub-region in London that acts as a gateway to London and the UK, is a vital source of creative activity for the capital, and – despite the strategic emphasis on the Thames Gateway – will spearhead much of London's growth over the coming years. With the introduction of the Western Wedge Partnership and initial resources to undertake this research and develop the The Seer, ACE has provided West London with a real opportunity to build a more coherent, better-networked, higher profile, more appropriately targeted approach to arts and culture that has the potential to ensure that arts and culture helps to drive the wider development process across the sub-region.

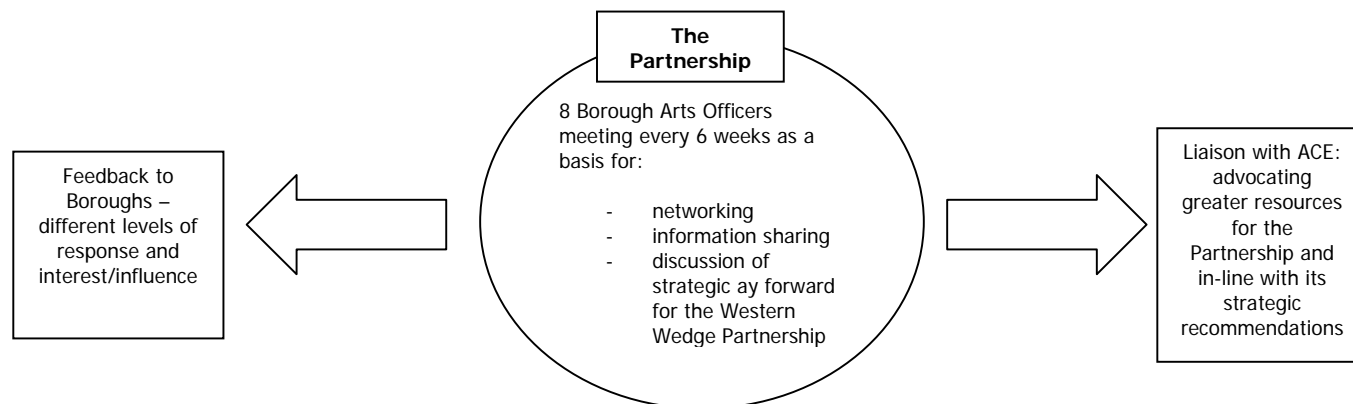
However, there are significant limitations to the present capacity and influence of the Western Wedge Partnership that require attention for any high profile, credible intervention to occur. The previous section of this report outlined in necessarily broad terms the main strategic issues for arts and cultural development in West London – as identified through the lens of a strengthened Western Wedge Partnership. Each of these is dependent upon the Partnership establishing a clear working protocol, introducing a coherent brand, developing a strong and respected strategic position, and developing capacity to undertake a more active role in network development, research management and intensive advocacy and brokerage. For this strategic re-alignment to occur requires a staged approach to developing the Western Wedge Partnership as the key strategic body for arts and culture in West London. This is outlined in 3.1 below, where new strategic role is matched against strategic opportunities for the Western Wedge Partnership through a '**Western Wedge Partnership Development Time-line**'.

However, before this 'development time-line' can be introduced, the basic partnership model requires reform. This is because, currently, the Western Wedge Partnership comprises a mix of: Borough arts officers with a relatively strong strategic role and corresponding strategic influence across a number of policy areas; Borough arts officers with a project delivery role and little scope for strategic capacity or influence; and Borough arts officers with a strong buildings management role and thus a niche strategic role that does not include broader strategic agendas. This range of capacities and interests 'around one table' limits the scope of the Western Wedge Partnership because a common strategic voice is difficult to construct, and certainly, that strategic voice would not be heard equally in each local authority due differences in position and influence of arts officers within their respective Boroughs.

Towards a New Partnership Model

The current Western Wedge Partnership Model comprises a basic assembly of Borough arts officers from across the Western Wedge:

Figure 7: Current Western Wedge Partnership Model



This current model has two particular benefits to arts and cultural development in West London:

- It allows for networking, a sharing of agendas, some discussion of good practice, preliminary discussion regarding opportunities for signposting each other to organisations and practitioners, the identification of longer-term strategic goals, and the direct development of cross-Borough initiatives. This fulfils practical needs and helps to build confidence and reduce senses of isolation
- It raises the profile to policy and decision-makers of an emergent collective approach to arts and cultural development in West London. This has had a direct impact, with the Western Wedge Partnership now recognised as the de facto 'cultural partner body' for the West London Partnership. However, this partnership is yet to be tested (for example, it emerged too late for the Western Wedge Partnership to inform the West London Economic Development Strategy)

However, there are severe limitations on the level of influence this partnership model can wield on the strategic development process. Moreover, its practical role is also limited, because it lacks capacity to build on intelligence (such as that produced through this research), it has no formal goals towards which networking and information sharing can be targeted, and it is not as yet attached to any specific project or issue – such as a common statement on how Section 106 monies should be allocated.

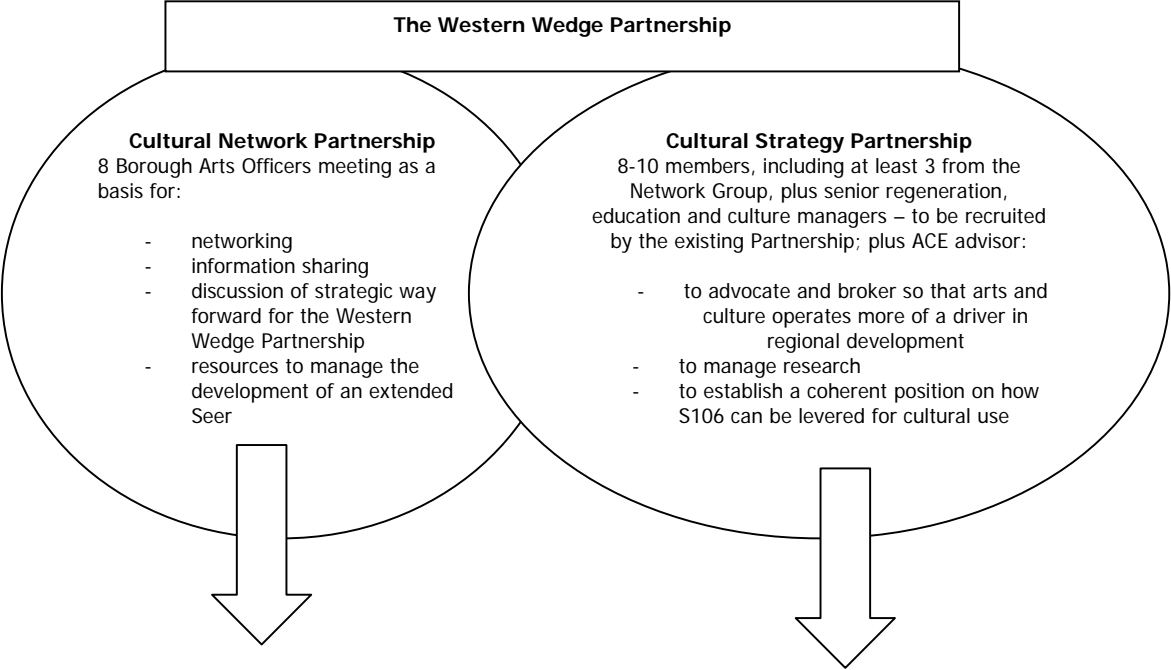
Every member of the Partnership recognises these limitations. For some, they are necessary limitations because they have neither the capacity nor influence for the Partnership to extend very far beyond its 'arts officer networking function'. However, for those with greater capacity and a strategic influence within and beyond their own departments, the Western Wedge Partnership offers a crucial way forward for advancing and diversifying the arts and cultural sector in West London.

It is in response to both of these positions that a second model is proposed that performs two main functions:

- networking, information exchange, some collaboration, plus the development of a shared position on key strategic issues
- a higher profile strategic role that connects to wider development agendas, has the capacity and influence to contribute to other major partnership initiatives (such as the West London Partnership, 2012, Creative London), is consulted with regard to the major strategic issues for arts and culture in West London, and is able to establish an influential position with regard to major cross-cutting issues such as Section 106, workspace, transport, lifelong learning, and so on.

This model is based upon two interlocking groups: *The Cultural Network Group and the Cultural Strategy Group*. Some members will participate in both. The Cultural Network Group will have exactly the same membership as the current Western Wedge Partnership; the Cultural Strategy Group will be of a similar size (8-10 people), but will include influential regeneration, education and cultural managers from across the Western Wedge. It will also include an advisory position for ACE.

Figure 8: The New Western Wedge Partnership



Connects with delivery partners; influences delivery; operates as an intermediary for cultural organisations and practitioners

The major body for arts and cultural policy in West London – liaising directly with the West London Partnership, ACE, GLA, LDA, major development interests, and local authority executives

This new model for the Western Wedge Partnership will begin with modest resources and intentions, and build gradually as its profile increases and its value to a range of interests becomes more evident. At the outset, the existing Partnership will need to explore the value of this model and attach a range of practical Articles, aims and objectives. At this stage, it is clear that the newly formed Western Wedge Partnership will:

- Act as the champion for the arts and cultural sector, helping promote a coherent and innovative approach to sector support and development in West London
- Involve local organisations previously disengaged from decision-making processes and support services in the process of creating a cross-Borough Seer database and information service that operates as a vital brand and tool for the Western Wedge Partnership
- Broker new partnerships in the private, public and voluntary sectors, within West London, elsewhere in London, in the UK and overseas, to lever increased investment in arts and culture, improve networks, expand workspace provision, maximise the potential of anchors and hubs, and advance opportunities to develop new intercultural spaces of exchange that pioneer accessibility and inclusivity in its widest sense

- Provide access to creative ideas and entrepreneurial talent which is committed to the long term future of communities in West London, and, as members of a ready-made advisory group with strong links to many local arts and cultural organisations and institutions, help shape cultural and wider delivery strategies for the sub-region

A Broader Partnership Event(s)

In addition, the Western Wedge Partnership might manage a broader discussion group – to meet twice a year – where a range of politicians, business leaders, planners and key interest groups could focus on the development issues for the arts and cultural sector within a much wider strategic context (maximum of 5 per Borough, drawn from relevant departments and sector organisations). This should be managed by the West London Alliance. This will help to officialise the Western Wedge Partnership as the lead body for arts and cultural development issues in the sub-region while widening participation and 'buy-in' with strategic agenda. Representatives from Kensington and Chelsea and City of Westminster will be invited as active guests to such a gathering(s) on the basis that arts and cultural issues should be explored on a cross-sub-region basis. Funding for this could be written into the Creative London Investment Plan for West London, based on a recognition of the arts and cultural sector as a major driver and source of talent for the wider Creative economy.

3.1 A Slow, Pragmatic, Organic Approach

The Western Wedge Partnership has the potential to provide a coherent approach to cross-Borough arts and cultural development in West London. Commitment to date has shown that an energy and appetite exists for a partnership-based approach to arts and cultural intervention, information/intelligence sharing and advocacy. However, currently, the Western Wedge Partnership has a low (though emergent) profile, it lacks strategic voice, and for many potential partners it is not clear how the Western Wedge differs from or relates to other sub-regional partnerships – notably the West London Alliance and the West London Partnership. Its geography, role and remit and status are unclear. Correspondingly, its potential to develop as a strong lead body for the arts and cultural sector of West London seems a considerable challenge for its participants and partners that have less capacity. Indeed, for some, it already performs a useful function: it is a forum for arts officers to network, share ideas, trade grievances, discuss opportunities, and then perhaps lament their capacity to pursue such opportunities. For some, the Partnership has developed almost as far as considered possible – given strains on resources and capacity.

However, if the Western Wedge is to play a serious and coherent role in the strategic development of arts and culture in West London, and if it is to seek ways to position this sector as a key ingredient across a range of policy areas, then it needs to develop its profile and capacity; it needs to extend its reach towards different, more strategic partners; and it needs to establish a clear brand that is driven through major 'headline' policy areas – such as workspace, diversity and Section 106.

And yet, the Western Wedge Partnership should not act urgently and rapidly. A vital strength of the Partnership is that it has developed through the commitment of arts officers that play a strong and committed role 'on the ground' in each Partnership Borough. It is important that these officers continue to drive the Partnership and inform its strategic focus. This is why it is proposed that the Network Group operate in a similar manner to the existing Partnership, while working to inform and influence the Strategy Group to undertake a role that individual arts officers do not have the capacity to undertake on their own. This balance between on-the-ground intelligence and strategic representation of this intelligence is what will give the newly aligned Partnership a sustained credibility and thus a sought-after influence. Therefore, to 'rush' and overburden existing partners with new strategic roles would not benefit the longer-term development of a much-needed network and strategic focused partnership body for arts and culture across West London. However, there is an immediate need for human resources and branding support.

Appendix 1. List of Consultees

Organisation	Name	Position
Acava Tricycle Theatre and Cinema	Duncan Smith ?	Artistic Director ?
Dominion Education Arts Centre	Linda Singh	Arts Officer
West Words	Steve Porter	Director
Hammersmith and Fulham Business Centre	Anna McKenzie David Massey	
Voluntary Action Westminster (VAW) Yaa Asantewa Church Street Neighbourhood Management Serpentine Gallery	Candi Lawson Shabaka Thompson Marco Torquati	Capacity Building Manager Manager Neighbourhood Renewal Officer
Westbourne Studios London Print Studios	Sally Tallant Natalie Clarke John Philips	Head of Education and Public Programmes Manager Director
Royal court Theatre	Nina Lydon	Youth Education and Community Officer
Waterman's Arts Centre	Jan Lennox	Director
Hillingdon Arts Association	Fred Davies	Secretary
Park Royal Partnership	Samantha Taylor Iris Lemon	Marketing Manager Schools Liaison Officer, Park Royal Partnership
Videorama	Ashwin Raithatha	
Arts Culture Harrow	Michael Marx Alice Miller	Manager
Bhavan Centre	John Muir	Manager
London Borough of Brent	Caroline Jenkinson Abi Palmer	Lifelong Learning and Cultural Services
Ealing Arts Association London Borough of Hounslow London Borough of Hammersmith London Borough of Harrow	John Ross Dimity Nicholls Annette Weiss Judith Robinson Mike Padmore	Manager Senior Arts and Events Officer Visitor Officer Arts Officer Arts and Leisure Manager
London Borough of Hillingdon	Sandra Bruce-Gordon Heather Whittham	Head of Arts Service
London Borough of Kensington and Chelsea London Borough of Hammersmith and Fulham City of Westminster Arts Council England	Amanda Smethurst Patricia Stead Nick Williams Louise Venn Elizabeth Stern	Community Arts Development Officer Principal Arts Officer Acting Arts Manager
London Development Agency	Jacqueline Rose Hilary Davidson Kate Tyndall Graham Hitchen Maher Anjum Neil Berry	Resource Development Manager Senior Dance Officer Acting Literature Officer Acting Head of Theatre – ACE London Head of Creative Industries
David Powell Associates	David Powell	Creative London Manager Creative London Officer Director

West London Alliance
509 Arts

Ian Nichol
Alan Dix

Director
Director

Appendix 2. Documents Consulted

Arts Council England (2001) The Arts and Social Exclusion: a review prepared for the Arts Council of England

Arts Council England (2002) Creative Capital: The Art of Earning a Living

Arts Council England (2003) London: World City for the 21st Century

Arts Council England (2003) Out of the Hopeless Box - Creative Neighbourhoods: an Evaluation

Arts Culture Harrow (2004) What's On September – December 2004

BTWSC (2004) Que Pasa? A Mouthpiece for the youth in Brent

City of Westminster (2003) Annual Revenue Grant Aid 2003-2006

City of Westminster (2003) Culture in the City

Creative London (2004) Creative London

DCMS (1998) Creative Industries Mapping Document

GLA (2000) London's Core Business

Kensington and Chelsea Partnership (2002) The Future of Our Community

London 2012 (2004) Transforming the Landscape: Culture in the Spotlight

London Borough of Brent (2004) Below the Surface: Cultural Industries Development Report for Brent Council

London Borough of Brent (2004) Brent: Cultural Capital?

London Borough of Brent (2004) Wembley Public Arts Strategy

London Borough of Ealing (2003) Building a Cultural Future – a Framework for Action – A Local Cultural Strategy for the London Borough of Ealing

London Borough of Ealing (2003) Ealing's Community Strategy

London Borough of Hammersmith and Fulham (2004) Arts Strategy 2005-2010

London Borough of Hammersmith and Fulham (2004) Your Borough: A Cultural Strategy for

Hammersmith and Fulham

London Borough of Harrow (2003) Art in Public Places Policy

London Borough of Harrow (2003) Harrow Cultural Strategy 2003-2008

London Borough of Harrow (2004) Harrow People – Autumn, 2004

London Borough of Hillingdon (2003) Best Value Review – Arts Services Action Plan

London Borough of Hillingdon (2003) Hillingdon Local Cultural Strategy

London Borough of Hillingdon (2004) Cultural Hillingdon – Issue 8

London Borough of Hillingdon (2004) Hillingdon Business Forum – Information Sheet

London Borough of Hillingdon and the West London Alliance (2004) Census 2001

London Borough of Hounslow (2000) Hounslow 2010

London Borough of Hounslow (2000) Hounslow Cultural Strategy 2000

London Borough of Hounslow (2003) Hounslow Council's Voluntary Sector Strategy
2003/2006

London Borough of Hounslow (2004) A Cultural Strategy for Hounslow – a Draft for
Consultation, July 2004

London Borough of Hounslow (2004) Hounslow Community Plan: Celebrating Diversity –
Building Cohesion

London Borough of Hounslow (2004) Hounslow Community Buildings Directory 2004

London Borough of Hounslow (2004) Voluntary Sector Training Strategy

London Borough of Kensington and Chelsea (2004) Arts Strategy for Kensington and Chelsea
2004-2008

London Borough of Kensington and Chelsea (2004) The Black Hidden History and Heritage of
Kensington and Chelsea

Queens Park New Media Centre (2003) Annual Report 2002-2003

West London Alliance (2004) Strengthening Our Communities: Community Cohesion in West
London

West London Partnership (2004) Economic Development Strategy

Appendix 3: Western Wedge Arts and Cultural Database –

Note 1: the Database has been edited to reduce the number of under-used columns and thus increase legibility. It is important that, in the near future, Partners identify a practical role for the database – such as a basis for the extension of The Seer, or for public mailing. There are legal implications here. Therefore, the data has been colour-coded to highlight that which is available to the public and that which must be kept as ‘internal intelligence’ for the Partners:

- The public information: details that will be displayed on the Seer website for the public and other organisations to view - i.e. contact details, description of activity, opening times, and fees, and transport links. Even here not all organisations will want their full contact details to be made public, but may be happy for the Western Wedge partners to keep it on file.
- The Partners’ information: this could include as much or as little information as the partners feel necessary. For example, it might be useful for Partners to know how much ACE funding is coming into the sub-region by Borough (but this is available from ACE directly and is perhaps therefore left off the database). In addition, it may be useful to carry out an exercise that assesses the size of the sector (comparable to a recent study in North London undertaken by Tom Fleming Creative Consultancy), but of course this has resource implications. However, it is worthwhile to include fields for numbers of employees, ethnicity, turnover etc., to aid any future audit work.

Note 2: The Database does not include the circa 120 organisations sent to the consultants by London Borough of Harrow after the deadline for additional Database entries. These will need to be added in due course.