

CLAPHAM PUBLIC REALM PROGRAMME
Strategy Scoping Document

Produced by Studio Voltaire on behalf of This is Clapham
 © 2017



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David McDiarmid, Rainbow Aphorisms, Installation View: Two Brewers, Clapham High Street, 2017. Credit: Benedict Johnson



David McDiarmid, Rainbow Aphorisms, Installation View: Two Brewers, Clapham High Street, 2017. Credit: Benedict Johnson

Foreword

"I am delighted to champion this new platform for celebrating Clapham's culture and public realm. It is vital that we support new and existing culture in the area."

Through this programme we will be able to enhance the quality of our public spaces, support local and international artists, and promote wellbeing and sustainability.

I am looking forward to seeing how this programme of commissions, education projects and events develops and enriches Clapham for our residents and visitors."

Councillor Nigel Haselden
Clapham Town
Lambeth's Design & Heritage Champion

This is Clapham (BID) and Studio Voltaire have entered into a new creative partnership initiated in 2017. The partnership aims to position Clapham as a cultural destination through a programme of pilot artist commissions for public spaces in the vicinity of Studio Voltaire and Clapham High Street. This document will scope the necessity for a full strategy which will guide the future of public art commissioning in the area over the next five years.

Building on Studio Voltaire's own aims, the Public Realm Strategy and Programme aims to:

- This scoping document and future work sits within and extends with Studio Voltaire's¹ Exhibition and Participation programme as well as This is Clapham Business Improvement District's 'Enhance'² strand of projects which aims to enhance the local area through public realm improvements, green infrastructure and cultural and community-led projects. This document has been created with the support of, and in consultation with, London Borough of Lambeth and Transport for London.

Please note that this document does not constitute a complete strategy and delivery plan. The final strategy, which will outline an articulated vision, artistic and delivery programme, commissioning and de-commissioning procedures, maintenance plans, pilot commissions evaluation and funding strategy will be necessary as the next phase. We anticipate completing this next phase after the pilot commissions in Winter 2018.

In this document, 'Clapham' is referred to the area of Clapham closest to Clapham High Street which encompasses Clapham Common and Clapham North Underground Stations, Clapham High Street train station and Clapham Old Town, otherwise known as the 'Business Improvement District' [see the map below]. This includes buildings, frontages, walls, parks, pavements and public and private spaces in this area which are closest to Studio Voltaire's site on Nelson's Row and within the remit of the BID area.

Green space is not in short supply, with Clapham Common central to the area, however there are few trees and pockets of green space apart from this. This is Clapham and LUC's 2015 'Green Infrastructure Audit' will deliver improvements to the High Street public realm from 2017 onwards and its key priority is for the public realm to match improvements in Clapham's Old Town and Venn Street.



1	See Appendix 1 'About Studio Voltaire'
2	See Appendix 2 'About This is Clapham BID'

Context Challenges & Opportunities

Despite Clapham’s thriving business community, high quality residential areas and low commercial property vacancy rates, Clapham High Street in particular, has been characterised as having a poor quality public realm environment especially when compared with recent improvements made to Clapham Old Town. This is in part due to the fact that it forms a key transport route into Central London via the A3 and A24, and is a TFL Red Route¹. Pollution is high, air quality is poor and the public realm is ‘visually cluttered’ in places with uneven bungalow shop frontages, little ‘shade and shelter’ and unattractive advertising billboards. It does not qualify as a ‘healthy street’ or embody the ‘whole street’ approach as characterised in Transport For London’s ‘Improving the health of Londoners Transport action plan’.²

Clapham is now seeing a steady increase in the number of people using area and its transport hubs. During 2014-15, the area saw an extra 3 million Underground and Overground users, representing a significant increase. However between 2009-2013 there was a sharp fall in footfall on Clapham High Street itself, while tube entry and exit data remained stable, possibly indicating a low user retention rate.³ The data also shows that Saturdays at 12 noon are Clapham’s busiest time for footfall, which will influence timings for cultural programming.

Since 2012 and the opening of Clapham High Street eastbound Overground services, the area has seen an influx of visitors from other areas of London including cultural audiences from Peckham and East London. Between 2013 and 2015 the number of people using the station more than doubled from under 0.5 million to over 1 million. This has had an impact on the area, enriching it with new visitors and with the timely potential for Clapham to become a cultural destination.

Whilst the creation of a programme of artist commissions cannot directly solve these issues in their entirety, they are worth highlighting as the key challenges and opportunities which this programme can respond to and seeks to consider and address.



Figure 4: Green’ Voltaire Road, visual from Clapham BID’s ‘Green Infrastructure Audit’, 2015

b. Policy Context

This Scoping Document, further strategy work and implementation of future commissions and projects will be developed with an understanding of the local and national policy context that will influence the delivery of cultural projects within Clapham. In addition to recognising arts intrinsic value, the ambition is that this programme will support the following policies to achieve their aims:

1. An A-Z of Planning and Culture, GLA, 2015¹

Policy 4.6 of the London Plan sets out the Mayor’s objective to support and enhance cultural activities and venues across London and emphasises the importance of both formal and informal forms of culture. It provides a strategic framework for boroughs preparing planning policies relating to cultural venues. Amongst other things, this policy requires boroughs to:

- Enhance and protect creative work and performance spaces and related facilities in particular areas of defined need
- Designate and develop cultural quarters to accommodate new arts, cultural and leisure activities
- Promote and develop existing and new cultural and visitor attractions
- Provide arts and cultural facilities in major mixed-use development

2. Healthy Streets for London, Transport for London²

The Healthy Streets Approach is the system of policies and strategies to help Londoners use cars less and walk, cycle and use public transport more. Londoners’ experiences of using our streets will help determine whether they decide to walk, cycle and use public transport, whether they choose to visit their local high street or drive to an out-of town shopping centre, and even whether they feel they need to own a car at all.

Things to see and do - one of the 10 Healthy Streets Indicators

People are more likely to use our streets when their journey is interesting and stimulating, with attractive views, buildings, planting and street art and where other people are using the street. They will be less dependent on cars if the shops and services they need are within short distances so they do not need to drive to get to them.



Figure 5: 10 Healthy Streets Indicators - Healthy Streets Approach. Source: Lucy Saunders

5 London’s red routes form a network of major roads that make up 5% of the roads, but carry up to 30% of the city’s traffic
6 <http://content.tfl.gov.uk/improving-the-health-of-londoners-transport-action-plan.pdf>
7 This is Clapham Footfall Report, April 2016 <http://www.thisisclapham.co.uk/wp-content/uploads/2016/04/This-is-Clapham-Footfall-Report-April-2016.pdf>

8 https://www.london.gov.uk/sites/default/files/an_a-z_of_planning_and_culture.pdf
9 The Healthy Streets Toolkit <http://content.tfl.gov.uk/healthy-streets-for-london.pdf>

2. Planning Policy: Lambeth Local Plan 2015¹
Section 10: Quality of the Built Environment
Policy Q4 Public Art

- The council will seek the retention of good-quality public art (including statues, memorials, murals and examples of historic street furniture). Where appropriate the council will seek contributions towards the provision of new, restoration or repair of existing off-site public art, including memorials and street furniture, in the locality of new development.
- The council will maintain an audit of public art works and will locally list those examples that are considered to be of sufficient special interest. Where in-situ retention of a permanent art work is not possible, where appropriate, the council will expect the decommissioned art work to be relocated to a public place elsewhere within the borough
- The council will encourage the provision of new public art in: (i) major development proposals in opportunity areas and town centres; (ii) large-scale redevelopment schemes; and (iii) land-mark sites and public parks/public spaces (especially the South Bank).

3. Planning Policy: Lambeth S106, CIL and CLIPS²

- S106 planning obligations will be replaced by The Community Infrastructure Levy (CIL). CIL is a new charge which allows the Council to raise funds from developers undertaking new build projects. The money raised will be used to pay for infrastructure like transport, schools, health facilities, and parks, needed to support development.
- S106 covenants prior to the introduction of CIL in October 2014, will have been agreed through the planning process and are allocated to service teams to deliver local improvements in line with Lambeth's Statement of Community Consultation.
- Cooperative Local Investment Plans (CLIPS) are being created by Neighbourhood Planning Forums across Lambeth to vote on how 25% of the CIL is spent. Clapham's CLIP will be established in 2018 onwards and will cover Clapham Town, Clapham Common, Thornton and Ferndale wards.

4. Future Lambeth: Our Borough Plan 2016-2021¹

Working Together to Reduce Inequality

- 10-year outcome: Improve health and wellbeing for all, and ensure it has improved fastest for those communities with poorest health and wellbeing.
- 10-year outcome: Reduce inequality of education, training and employment outcomes for children, young people and adults from different backgrounds.

Strong and Sustainable Neighbourhoods

- 10 year outcome: Make our communities places where people can enjoy a good quality of life and everyone is able to make a contribution and feel valued, designing our public spaces to make them more accessible and supporting groups and businesses to deliver cultural activities for everyone. By 2021 we will have:
 - Ensured that residents live within a 20 minutes' walk of affordable cultural activities and that 85% of residents are engaged in culture and keep themselves fit and healthy
 - Increased the number of Lambeth residents engaged in sport, physical activity, or wider cultural enjoyment as part of routine life, and reduced inequalities in participation between residents living in the most deprived areas, disabled people, older people, girls and young women, and the wider population.

5. Lambeth Statement of Community Involvement [SCI], 2015²

The SCI sets out:

- How Lambeth Council will work co-operatively with the local community, partners and interested parties
- Good practice in engaging those with an interest in planning policy and planning applications
- Appropriate consultation methods
- Resource implications of community involvement; and
- Minimum standards of consultation as set out in Planning Regulations and additional measures proposed by the council

¹⁰ <https://www.lambeth.gov.uk/sites/default/files/pl-lambeth-local-plan-2015-web.pdf>
¹¹ <https://www.lambeth.gov.uk/planning-and-building-control/planning-applications/community-infrastructure-levy-cil-guide>

¹² <https://moderngov.lambeth.gov.uk/documents/s83861/Lambeth%20Borough%20Plan%202016%202021.pdf> and <http://future.lambeth.gov.uk>
¹³ https://www.lambeth.gov.uk/sites/default/files/pl-statement-of-community-involvement-sep-2015_0.pdf

c. Social and Community Context

Lambeth’s population is set to grow by almost a quarter in the next 20 years. By 2024, there’ll be an extra 31,852 people in the borough. But there will be 1,201 (3.6%) fewer 16-24 year olds and 9,612 (42.5%) more people aged 55-64.¹

Although Lambeth is a largely residential borough with many long-term residents, the proportion of people moving in and out of the borough is high, similar to many places in inner London. Lambeth has pockets of affluence as well as areas of poverty and deprivation. Despite recent improvements, Lambeth is still the 8th (out of 32) most deprived borough in London and 22nd (out of 326) most deprived in England.

Lambeth is one of the most diverse boroughs in England, with 44% of the population from a Black, Asian or Minority Ethnic background. The post-war period saw a large influx of immigrants from the West Indies, starting in 1948 with the arrival of the SS Empire Windrush from Jamaica. Since then, Lambeth - Brixton especially - has been an important focus for the black Caribbean population. It is a destination for many migrants, especially the young, from around Britain and abroad - in particular Poland and other EU countries as well as Australia, New Zealand and South Africa. Estimates suggest that Lambeth has one of the largest Lesbian Gay Bisexual and Transgender (LGBT) populations in London.²

Clapham has a strong sense of community with local organisations such as Clapham Society, Clapham Common MAC, Bandstand Beds, Clapham BID, Churches Together Clapham and various resident groups providing services and support in the area. Clapham High Street is the focus for a bustling and sometimes controversial nightlife and the Methodist Church which hosts ‘Clapham Night Hub’, a safe haven for vulnerable people open on weekends, supports this.

Despite this sense of community, the area does have an increasing changing flux of residents due to the high percentage of transient young professionals now based there. Clapham Common and Town wards have significantly high proportions of younger residents aged between 20-39 years old, however the 65+ age group is predicted to grow the fastest (29%) and the 20-39 group the slowest (1%) over the next 10 years.³ There are a number of affluent residential areas as well as housing estates such as Nelson’s Row and Notre Dame estates in Clapham. Areas of these wards, and adjacent Ferndale ward, have several LSOA’s in both the top 10% and top 20% most deprived in the UK. There are a number of excellent nearby primary and secondary schools such as Clapham Manor School (rated outstanding by Ofsted), Lambeth Academy and College.

Lambeth resembles other London boroughs when it comes to health. It falls short of UK averages for a few relevant issues including asthma hospital admissions in under 19 year olds and deaths, or serious injuries on roads (40.5 per 100,000 vs 29.8 London average).⁴



Figure 6: The Orangery, 1793 by Dr William Burgh and was part of a miniature landscape estate with a lake belonging to the Thornton family. It is now situated in the Notre Dame Housing Estate and managed by the Notre Dame Tenants and Residents Association.

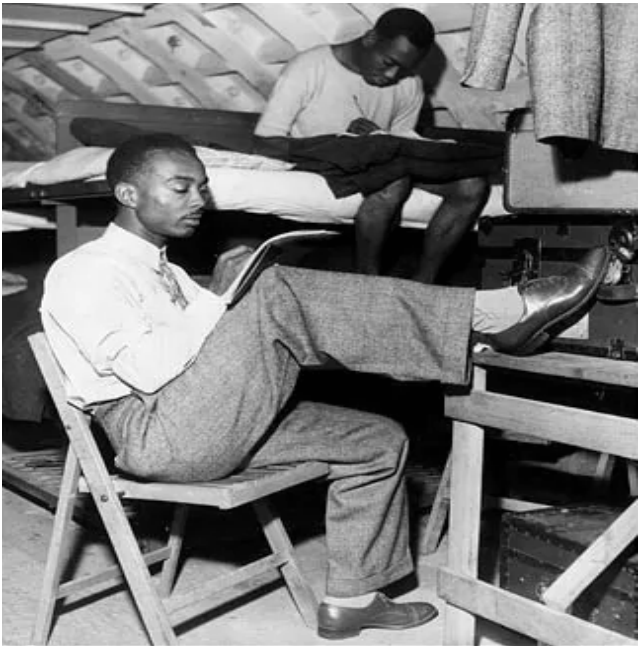


Figure 7: Charles Stimson and Charles Baker writing home to Kingston, Jamaica from inside a converted air raid shelter in Clapham, after the arrival of the Windrush, 1948.

14 Lambeth Cultural Services by 2020, 2015
15 State of the Borough 2016 <https://www.lambeth.gov.uk/sites/default/files/State%20of%20Borough%202016%20-%20v3.pdf>
16 Lambeth Demographic Factsheet, 2015 <https://www.lambeth.gov.uk/sites/default/files/ssh-lambeth-demography-2015.pdf>
17 Lambeth State of the Borough, 2016 <https://www.lambeth.gov.uk/sites/default/files/State%20of%20Borough%202016%20-%20v3.pdf>

d. Cultural Context

Clapham is rich in cultural history as well as cultural amenities such as a cinema, an arts centre, theatres and artist studio provision. It is also fast becoming one of London's top food destinations as well as being a haven for nightlife.

In addition to Studio Voltaire, leading art institutions The Royal Shakespeare Company and The Italia Conti Academy of Theatre Arts are also based in Clapham as well as affluent creative businesses including designers, architects, furniture makers, branding and marketing agencies, making a vibrant creative industry.

Despite the aforementioned cultural provision, there is little sense of Clapham being a 'cultural destination'. Few visual art projects and artworks in the public realm have been created in the area and in addition, few joined up cultural activities take place. Clapham's public art includes two commissions by Andrew Logan: 'Library Letters', created from donations from Clapham residents and 'Heart' for Clapham Leisure Centre, both 2012, Mark Wallinger's 'Labyrinth' commissioned by Art on the Underground in 2013 and various smaller signage commissions.

A public programme of artist commissions, events and education projects would connect and contribute to Clapham's existing amenities, respond to and celebrate its cultural history and context and strengthen a vibrant arts ecology for the area.



Figure 8: Developing local cultural and civic infrastructure and expanding accessible public space: visualization of Studio Voltaire's forthcoming building development plans. Courtesy Matheson Whiteley Architects.

3. Emerging Vision and Opportunities

a. What do we mean by public art?

Public art can take many forms from the formal to the informal, from activities and artworks that spring up in public spaces to celebrations and events. Forms can include film, installation, performance, writing, architecture, design, spoken word, painting, street furniture, music, workshops, sculpture, social projects or even a conversation or a walk.

This Scoping Document for a Public Realm Strategy in Clapham and by extension, Studio Voltaire and Clapham BID, supports a broad understanding of what public art is and the multifarious approaches that this might take. This might include an artwork that has a permanent lifespan, but equally an artwork that could be temporary, durational or ephemeral in nature. We support artworks that are that are produced collaboratively or are created to be consumed only. This includes longer-term approaches to artist residencies working with businesses and community groups in the public realm, as well as studio-based approaches.

Studio Voltaire takes an artist as well as community-led approach to commissioning contemporary artists and has a track record of supporting and championing artists of all ages and backgrounds, from the emerging to the established, to those who have been overlooked but deserve recognition. We anticipate this approach will be taken to selecting artists to participate in the programme.

b. Approach to community engagement

“Public art is mistaken for a way-finder, destination or history lesson: If we release artists from the job of decorating our public spaces, marking out trails or commemorating, they have the ability to address difficult issues and encourage the involvement of those of us who might be intimidated by contemporary art to discover something new about ourselves and our surroundings.”¹

The scoping strategy and subsequent projects and artworks will take an open and discursive approach to community engagement, adhering to best practice community guidelines as outlined in section 2.b. ‘Lambeth Statement of Community Involvement [SCI], 2015’. This is demonstrated by the implementation of this advocacy document and the process of consultation which will follow and help to shape the strategy and programme on-going.

We wish to commission artworks which engage the broadest possible spectrum of people of all ages and backgrounds in making, learning and experiencing public art. This will include Clapham residents as well as visitors to the area, people from local businesses, schools and colleges, resident groups, societies, charities and non-profits and will vary project-by-project. Artworks will be made collaboratively and/or will have integrated engagement and public programmes. We recognise and support the value of engaging communities at an early point in commissioning processes including during pre-application discussions.

c. Key opportunities

The area of Clapham and its geographic, social and cultural context as detailed in brief above provides a stimulating landscape for an artist to create an artwork.

As a community, it is our ambition to compile a list of opportunities for culture within Clapham and surrounding areas. We have identified an initial list of locations and sites that are shown on the map in Section 4 and listed below, which have the potential to be activated, employed as site for an intervention or be responded to in an artwork, should landowner and site permissions be successful.

This list acts as a starting point which will grow over time. We envisage pilot commissions will take place in 2017/18 in response to these sites, with subsequent artworks being created on an annual basis, fundraising permitting. See more about the pilot commissions in Section 7.

Please note that this list is not exhaustive and if you have further suggestions for potential sites or other opportunities, or you own a site and would like to participate please do get in touch (see Section 6 for contact details).

- o Clapham Common
- o Amphitheatre space by Clapham Common Tube
- o Deep level shelters, Clapham High Street
- o Paving and frontages around deep level shelter
- o Sub-station hoarding, Clapham Park Road
- o Railway Tavern south facing wall
- o Clapham High Street Railway bridge
- o Forthcoming pedestrianised area and railway arches on Voltaire Road
- o Empty shop fronts and blank walls
- o The Orangery

4. Map of potential sites and Key



Opportunities for Art - Subject to Landowner / Site Permissions Key



1. Deep level shelter
Clapham Manor Street
and pavement



2. Deep level shelter
Carpenter's Lane



3. Clapham High Street
rail bridge



4. Forthcoming pedestrianised
area and railway arches
Voltaire Road



5. Shop fronts High Street wide



6. Geuden Road
empty shopfront



7. Railway Tavern south
facing wall



8. Two Brewers
boarded up windows

Opportunities for Art - Subject to Landowner / Site Permissions Key Continued



9. McDonalds Building



12. Clapham Common



10. Amphitheatre space by
Clapham Common Tube
Station



13. Sub-station
hoarding
Clapham Park Road



11. 26a, The Pavement wall



14. The Orangery

5. Potential Partners

Public art is rarely created in isolation and has great potential to engage a broad range of diverse partners and stakeholders in the realisation of artworks, from landowners, architects and engineers, to resident groups, shop owners, market stall holders and park managers.

In addition to working with London Borough of Lambeth and Transport for London, we have also consulted a range of partners in the process of creating this document such as local businesses, landowners and individual residents and will endeavour consult further with local partners and residents in the next phase of the project. If you are interested in partnering, please do get in touch.

Partnership benefits include:

- Enhancing the public realm & local area
- Contributing to community cohesion
- Demonstrating cooperation to local stakeholders
- Supporting artists
- Meeting CSR Objectives
- Getting to know and understanding your clients and consumers better

6. Get in Touch

If you have a question, site suggestion or are interested in being a partner or supporter of Clapham Public Realm Strategy and Programme, please do get in touch using the details below.

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7. Clapham Public Realm Programme Pilot Commissions 2017/18 Interim Review

David McDiarmid
Rainbow Aphorisms
November 2017 - November 2018

Studio Voltaire presents David McDiarmid's Rainbow Aphorisms, a series of public works shown intermittently across sites in Clapham and Brixton, in partnership with This is Clapham and Art on the Underground, as the inaugural public art commission for Clapham Public Realm Programme. Over the course of a year, artworks will appear at various locations including neighbouring LGBTQ+ venue Two Brewers, the façade of Studio Voltaire, Brixton Underground station, and other temporary locations alongside an extensive engagement programme.

David McDiarmid (1952–1995) was an Australian artist, designer and activist, recognised for his prominent and sustained artistic engagement in issues relating to queer identity and history. Rainbow Aphorisms are a series of printed multiples, produced from 1993 until the artist's death in 1995 of AIDS-related illnesses. McDiarmid produced these works in response to his own, and his community's, experience of the AIDS crisis, and the multiple forms of devastation it manifests –political, emotional, intellectual and medical.

In the Rainbow Aphorisms' series, the artist was fascinated by the power of the aphorism to contain a whole conceptual and cultural world. Bold sans-serif texts are superimposed on a ground of full spectrum rainbow colours – referencing Gilbert Baker's rainbow flag (1978) – "GIRLFRIEND, LIGHT AND SHADOWS", "HONEY HAVE YOU GOT IT", "I'M TOO SEXY FOR MY T-CELLS". The works employ an encoded camp and hip sensibility to convey ferociously witty messages, foregrounded by sugary colours. Whilst some works reference the virulence of tabloid newspapers responses to AIDS and become ironic statements, others are poignant and melancholic observations of the devastating effects of the disease.



Figure 9: David McDiarmid, Rainbow Aphorisms, Installation view: London Underground Network, 2017 Credit: Benedict Johnson

Selected responses

“In your face public art. Brilliantly unavoidable.”

“Really thrilled and proud David’s work is so widely displayed in London and I hope it can inform us and remind us all of that period that is in fact a part of our history, of HIV/AIDS and why we can live now as we do and be proud of our past and remember those who died.”

“David’s work is as vital and powerful as ever.”

“I love these statements/artworks though was sad to read they’re by an artist who died of AIDS #DavidMcDiarmid. Still I like that Clapham and Brixton are displaying these. They ring true. #Lambeth”

“Yet another example of how art can become a powerful political weapon.”

“Absolutely loving this series...this is my favourite! Thanks for sharing it with us.”

“David McDiarmid’s Rainbow Aphorisms bring some unexpected colour to a grey and drizzly Brixton afternoon.”

“Spiritual sustenance.”

Evan Ifekoya
Ferndale Commission
November 2017 - November 2018

Artist Evan Ifekoya has been commissioned to lead the second pilot commission as part of Clapham Public Realm Programme.

Evan Ifekoya is undertaking an intensive period of research into the history of the Lambeth ward of Ferndale, and in particular the history of local women’s social centres including Lambeth Women’s Project and Brixton Black Women’s Group, as well as prominent figures in the area including pioneering nurse and healer Mary Seacole and community leader and activist, Olive Morris.

Ifekoya is simultaneously interrogating the role of a committee in the production of a public artwork, by bringing together a working committee of artists who are exploring the concept of ‘poly-vocality’ – the perspective of more than one voice that is used as a critical, queer, black, feminist practice where dialogue, lived experience and archival research work together to destabilise a singular narrative voice.

From November 2017 – April 2018, Ifekoya is hosting a series of events in the area, including community dinners, workshops and a walking tour mapping key sites in the Clpaham area, both past and present. The inaugural dinner took place in December 2017, when a select group of intergenerational artists, many of whom are based locally, were invited to participate and consider a series of questions. The research and events will develop into a permanent commission for a public site within the ward in 2018 and subsequent engagement programme.

Supported by London Borough of Lambeth, Arts Council England and This is Clapham.

About the Artist

Evan Ifekoya’s (b.1988) current work investigates the possibility of an erotic and poetic occupation using film, performative writing and sound, focused on co- authored, intimate forms of knowledge production and the radical potential of spectacle. Ifekoya’s recent work has been presented at: Embassy Gallery, Edinburgh, Wysing Arts Centre, Cambridgeshire; New Art Exchange, Nottingham (2017); Transmission Gallery, Glasgow and Stevenson Gallery, Cape Town (2016). Recent performances have taken place at Serpentine Galleries; ICA, London and KW institute, Berlin (2017) and Jerwood Space, London and Whitstable Biennial (2016). Ifekoya is an Art Foundation Fellow in Live Art for 2017. Collaborative projects include Collective Creativity: Critical reflections into QTIPOC creative practice and Network11.



Figure 10: David McDiarmid, Rainbow Aphorisms, Installation view Clapham High Street, 2017 Credit: Benedict Johnson

8. Appendices

Appendix 1- About Studio Voltaire

Studio Voltaire is a leading not-for-profit contemporary arts organisation based in Lambeth, which champions emerging and underrepresented artists. Studio Voltaire and its onsite complex of affordable artist's studios houses a unique artist community, with over forty affordable artist studios which includes two arts charities that work with artists with learning disabilities (Intoart and Action Space), a renowned programme of exhibitions, performances, offsite projects and events, and a pioneering education and participation programme. Governed by eleven trustees, the board includes Chair Victoria Siddall, Director of Frieze Fairs, Catherine Wood, Senior Curator of International Art at Tate Modern and Fred Mason, OBE, former Director of Regeneration & Environment at the London Borough Southwark (1994-2001).

Studio Voltaire offers a distinctive role in the wider arts ecology by supporting artists at a pivotal stage in their careers, often giving artists their first solo project in a UK public gallery. It has an extensive track record of ambitious exhibition making, including key commissions by Phyllida Barlow who is representing Great Britain at the 52nd Venice Biennale this year, Elizabeth Price who won the Turner Prize in 2013 and Ella Kruglyanskaya who was subsequently commissioned by Tate Liverpool in 2016. Studio Voltaire's programme offers local audiences unparalleled access to international artists, exhibitions and events on their doorstep, for free.

The high quality of our exhibitions, commissions and projects regularly receive strong coverage in local, national and international press, supporting the platform and reach of the artists we present and support. Recent press coverage includes Artforum, Frieze, The Art Newspaper, The Guardian, London Evening Standard, The White Review, BBC Culture, Dazed, Garage Magazine, Tate Etc., W Magazine, Art in America and Time Out. In addition, our work has wide annual digital reach: 111k website visitors and a total social media audience of 63k.

The participation programme includes residencies, offsite projects, research and long-term partnerships which are closely integrated with the exhibitions and studios programme. Studio Voltaire is committed to widening access and since 2002, has produced artist-led projects and activities for individuals, schools and communities within the local area, providing an alternative site for learning, overcoming barriers which many people experience in formal education. We work in partnership with organisations including London Borough of Lambeth, Ace of Clubs, Clapham Manor School and Lambeth Women's Project to enhance work and audience development activities. As a local organisation based in Clapham for over twenty years, Studio Voltaire is ideally placed to respond to community and artist's needs in a sustainable way through its participation programme. Our projects are open to all and free of charge.

www.studiovoltaire.org

Appendix 2 - About This is Clapham

This is Clapham is a Business Improvement District (BID), established in October 2014 following a successful ballot in accordance with the Business Improvement Districts (England) Regulations 2004. The BID's overarching aim is to improve Clapham as a place to work, live, visit and do business. Our work is focused around four key themes, which are promote, enhance, safe and connect. Under these themes the BID delivers a range of projects designed to support businesses and improve the area.

The enhance theme group is one of the largest parts of our portfolio, focusing on improving the quality of the public realm. Under this theme group This is Clapham has delivered the following programmes:

- Improved cleanliness by funding a Sunday morning street cleaning service
- Removed 100sqm of chewing gum
- Produced the Common Ground Green Infrastructure Audit, a strategy document which seeks to increase and improve the range and quality of green infrastructure in Clapham
- Planted an Urban Orchard and Kitchen Garden on Landor Road
- Designed and installed new decorative lighting on Venn Street
- Designed and installed up lighting in seven trees on Clapham Common
- Improved the planting in Old Town, delivering the original architects vision
- Have published new designs for the green space behind Clapham Common Tube Station, with delivery due to take place in 2017
- Worked alongside Lambeth Council to create a series of new public realm designs, with delivery of parts of the programme expected in 2017/18
- Worked alongside TFL to install two green roofs on the Deep Level Air Raid Shelter

www.thisisclapham.co.uk

