

WOOLWICH DESTINATION MANAGEMENT PLAN

An Emerging Cultural Destination 2018 - 2022

(v4)

Prepared for Visit Greenwich
by

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APPENDICES

The following is a list of appendices and a brief synopsis of their content:

APPENDIX 1: Woolwich Cultural and Visitor Economy Infrastructure Map

https://www.google.com/maps/d/viewer?mid=1x8SxXs7Qx5x_E6J285spGDSvzk8&ll=51.48314784621128%2C0.03252219999990302&z=12

- **Interactive map** of major visitor economy and cultural businesses, sites, venues and organisations in Woolwich, including: accommodation; festivals and events; future offerings (incl. physical developments); museums, art galleries and other attractions; theatre and drama; transport; other (activity centre/specialist).
(N.B. As this is an interactive map, it exists only online – via the link above.)

APPENDIX 2: Woolwich Visitor Economy Audit

- **Inventory of major visitor economy businesses** in Woolwich. This comprises names, contact information, capacity/utilisation, and other information, including: accommodation; attractions and workspaces; cafes/pubs/restaurants; events and entertainment venues; influencers; residential developments; and transport.

APPENDIX 3: Woolwich Cultural Destinations: Cultural Audiences and Population Profiling

- **Profile of cultural segments** and their distribution across London, based on cultural consumption patterns, with implications for Woolwich. (Audience Agency)

APPENDIX 4A: Cultural Audiences Across Greater London

Detailed data on cultural audiences across Greater London, incl. demographic data, shown by individual London borough. It also looks at arts consumption/ attendance by type for London compared to all-England. (Audience Agency)

APPENDIX 4B: Cultural Audiences -Woolwich-Greenwich-Specific (SE18 4DX - 30 minute drive time)

- Detailed data on cultural audiences within 30 mins drive time of Woolwich, plus specific data on Woolwich and Greenwich residents' cultural consumption patterns (i.e. local market).

APPENDIX 4C: Cultural Audience Segmentation Profiles – Infographic

- **Snapshot summary**, which describes the core characteristics of each cultural segment in a 1-page infographic. (Audience Agency)

APPENDIX 5: Woolwich Economic Impact Projections (Culture and Visitor Economy)

- **Estimated economic impact in terms of revenue and jobs** to 2022 for the Woolwich visitor economy and cultural sector, including immediate supply chain cluster.

APPENDIX 6A: Woolwich Events, Attendance and Prices

- Inventory of major events in Woolwich, including attendance, admission prices and dates.

APPENDIX 6B: Event Typology

- **List of potential events by type**, covering culture, markets and food, sport, thematic/seasonal, heritage, niche, commercial and location-specific event ideas. This is intended as a template of categories and types of events, which might be useful as a basis for scoping a future events programme for Woolwich.

APPENDIX 7: GDIF-Woolwich Cultural Destinations Activity Report 2017

- **Analysis of 2017 events programme**, including attendance, community engagement and press coverage.

1.1 Destination Management Plan

This destination management plan outlines a strategic way forward for Woolwich, with a detailed action plan to achieve the aim of transforming Woolwich to become a place where people want to live, invest, work, do business, and, ultimately, visit. It makes recommendations to build on significant, imminent improvements in public transport to Woolwich and emphasises the role of the proposed new 'Creative District' in transforming both the physical infrastructure and perceptions of Woolwich.

1.2 Urban Transformation

Woolwich is on the cusp of economic, social and cultural transformation. The primary driver is the advent of Crossrail in Dec 2018. With travel times from Woolwich to central London in 20 minutes and Canary Wharf in less than 10 minutes, this will make Woolwich very accessible to commuters, boost the number of residents, and change the population mix. This will drive a demand for new and different services in terms of retail, entertainment and leisure facilities in Woolwich.

In addition to attracting new residents, the Royal Borough of Greenwich, Berkeley Homes and other partners in Woolwich have joined forces to make Woolwich an appealing place to live, work, do business and, eventually, visit, through the creation of a 'Creative District'. This drive to attract organisations in the cultural performance and creative industries will add a new and unique dimension to Woolwich, which will bring skilled jobs, opportunities for local employment and the development of new skills. This should also inspire a 'cluster effect', making it appealing for businesses in the creative industries' supply chain to relocate to Woolwich, where they can be closer to their clients, keep in close touch with new creative ideas, and participate in London's new creative cauldron.

Perhaps even more significantly in terms of image and economic regeneration, once Woolwich establishes a critical mass of such businesses and creative performances, this should contribute to the transformation of Woolwich's image as a unique and different part of London, which pushes the creative boundaries, welcomes new businesses, puts on exciting and ground-breaking events, has a deeply embedded and creative cultural soul, and is well-connected – both culturally and physically. In time, this regeneration of Woolwich's image should also put it on the map as a place worth visiting.

In the early days, visitors to Woolwich are likely to be driven by business and cultural events. But, as Woolwich's reputation grows, the opportunity to widen the visitor audience, through more curious leisure visitors, a more diverse range of culture-seekers, and conferences, will grow. This is when the next step change in economic regeneration will happen, as different types of business spring up to meet the demands of a growing number of visitors throughout the year – in retail, food and drink, transport, tours and

guiding, and ancillary businesses in the visitor economy supply chain to service these expanding tourism-related businesses.

1.3 Economic Impact

The Creative District is expected to be a significant game-changer for the Woolwich economy. By 2022 **£35.9 million** is expected to be spent in Woolwich by visitors; and around **900 jobs** created in the visitor economy and in the Creative District and associated creative industries supply chain. (See *Appendix 5-Economic Impact Projections*.)

1.4 The Way Forward: Vision and Objectives

The **vision** for Woolwich's successful regeneration is as follows:

“Woolwich will be recognised as a vibrant place to live, work, and invest, particularly by the creative industries and largely because of the economic, cultural and social regeneration, which has been driven by the Creative District.

Woolwich will become a byword for creativity and cultural innovation, largely thanks to the range of creative organisations, who have chosen to call Woolwich home and to its reputation for staging creatively ground-breaking events and its commitment to community engagement from production to performance.”

Key **objectives** for Woolwich are to:

- **Reinvigorate Woolwich's visitor economy**, using the creative district as a major driver of regeneration.
- **Develop a new narrative for Woolwich**, which builds on its tangible and intangible heritage and incorporates opportunities presented by the new creative district.
- **Position Woolwich** as a vibrant, appealing place for both residents and visitors.
- **Double visitor revenue (direct expenditure) by 2022:** from £17.5 million in 2016 to £35.9 million by 2022 (+105%).
- **Increase visitor economy-related jobs (direct and indirect) by 133% by 2022:** from 230 in 2016 to 538 jobs by 2022.

1.5 A New Narrative for Woolwich

Importantly, Woolwich's regeneration is not about creating a 'new Woolwich' from scratch. Woolwich is fortunate in that it has an extensive heritage, epitomised in the former Royal Arsenal and in the generations of different people who have come to Woolwich to work and live and call it home. This provides a solid and fascinating bedrock upon which Woolwich can build its future.

The challenge will be to develop and communicate a Woolwich narrative, which incorporates Woolwich's fascinating industrial and social heritage, includes both existing and new residents, and symbolises a dynamic future for Woolwich, while still remaining true to its roots and its people, and retaining its authentic character. The new creative district will help put Woolwich on the map of London's 'happening places'. But the narrative must also incorporate the historic thread of Woolwich's industrial, cultural and social heritage, and use this to project an exciting future. The ambition is to enable the Army to do for Woolwich what the Navy did for Greenwich. This will underpin a sustainable, long-term identity for Woolwich as a vibrant and desirable place to live, work, invest and visit.

The proposed new narrative incorporates a set of brand characteristics – authentic/real, creative, diverse, open and inclusive – which define the character and spirit of Woolwich. This will guide the way Woolwich develops, the story it tells about itself, and, ideally eventually, shape the way people think about Woolwich.

1.6 Critical Success Factors

Challenges are inherent in every opportunity. Balancing the needs of Woolwich's existing residents with those of new residents will be a major challenge. Woolwich must remain a place for all, not just for those with economic influence.

As new residents create different demands, in terms of retail, food and drink, entertainment and leisure facilities, and new businesses spring up to serve them, it is important that every effort is made to retain a mix of affordable and culturally distinctive outlets for all sectors of the community. Similarly, cultural programming should aim to involve and inspire the entire community. This means a diverse programme range, not that every event should appeal equally to every sector of the community, which would be unrealistic.

Apart from ensuring the ongoing authenticity of the place and integration of communities throughout Woolwich, key factors have been identified as being critical to the successful achievement of the vision for Woolwich:

- Successful delivery and viable ongoing development of the **Creative District**.
- Positioning Woolwich as a distinctively 'happening' cultural place and **creative cauldron**.
- Widespread take-up and intelligent communication of the **Woolwich narrative** – in marketing and everyday communications, residents' acceptance, and in infrastructural and public realm developments.

- **Community engagement**, not just so that every community feels involved; but, more importantly, so that the diversity of every community in Woolwich is celebrated.
- Maintaining the **energy, commitment, and positive attitudes** of key players to Woolwich’s future.
- Managing the **traffic flows** (pedestrian and vehicular) that increased accessibility to Woolwich will bring.

1.7 Action Plan

Activities are proposed to achieve the objectives outlined above in an **action plan**, covering five priority areas over the short-term (1 year), medium-term (2-3 years) and longer-term (4-5+ years):

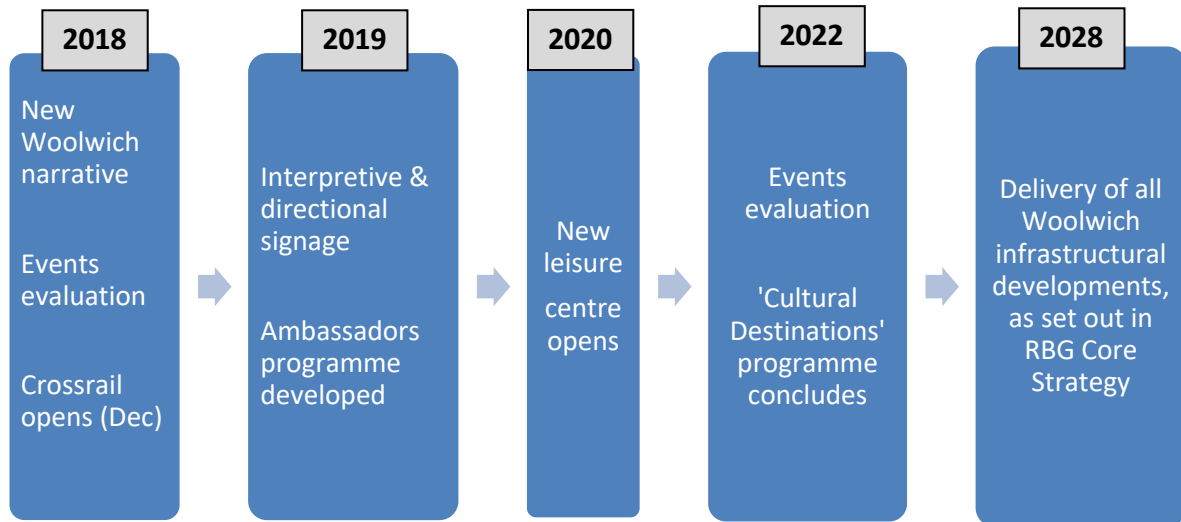
- Priority # 1: Ensure the ‘Creative District’ is delivered.
- Priority # 2: Woolwich brand and brand narrative
- Priority # 3: Cultural and events programme
- Priority # 4: Product development and skills
- Priority # 5: Destination marketing

The table below summarises key actions, against each priority, with costs, over 5 years:

Priority	Year 1	Years 2-3	Years 4-5
#1 Creative District	Ongoing support by all stakeholders		
#2 Woolwich Narrative	• Develop Woolwich narrative/s £15k		
#3 Cultural and Events Programme	• Events programme evaluation £20k	• Events programme evaluation £5k	• Events programme evaluation £20k
	• Implement experimental events programme £60k	• Implement experimental events programme £50k	• Implement experimental events programme £30k
#4 Product Development		• Interpretive & directional signage • Ambassadors programme – set up & train £35k	• Ambassadors programme – implementation £15k
#5 Destination marketing	• Develop Woolwich website £10k	• Maintain/develop website £5k	• Maintain/develop website £5k
	• Targeted marketing (PR, social media, posters (TfL), WTM et al) £20k	• Targeted marketing (PR, social media, posters (TfL), WTM et al) £20k	• Targeted marketing (PR, social media, posters (TfL), WTM et al) £20k
	• Create messages & slogan for Woolwich £15k		
Human Resources	• Woolwich tourism officer £30k	• Woolwich tourism officer £31k	• Woolwich tourism officer £32k
Total p. year	£170	£146	£122
TOTAL – 5 years			£438

1.8 Timeline

The chart below outlines the timeline for key events to the end of the 'Cultural Destinations' programme in 2022, and to the delivery of all developments identified for Woolwich in the Royal Borough of Greenwich Core Strategy by 2028.



Ongoing activities:

- Experimental events programme development
- Visitor economy marketing (PR, social media, advertising, trade marketing et al)
- Woolwich infrastructure developments (Creative District, Royal Arsenal, Beresford Square, New Woolwich Centre, Spray St., Thomas St., Woolwich Estates)

“Woolwich is a famous historic town and has tremendous potential to once again become a thriving centre. Woolwich has an exceptional setting on the Thames with a stunning historic legacy of high quality buildings. Woolwich is also benefitting from major new transport infrastructure including the Docklands Light Railway and Crossrail which bring Docklands, the City and the West End within easy reach.....Woolwich is poised for major change.”

(Woolwich Town Centre Master Plan SPD 2012)

2.1 Culture as a Driver of Regeneration

Glasgow, Baltimore, Salford Quays, San Francisco’s Mission District, and Detroit: all places in which culture has played a significant part in their regeneration; but not just in their physical and economic regeneration, but also in reinvigorating the spirit of the place and civic pride.

There are many cities around the post-industrial world whose story of decline from industrial powerhouses and back to desirable places to live, which have found a new spirit and a new economic base, are head-turning success stories; many places from which Woolwich can take heart and, if not directly emulate, find inspiration and reassurance for its own journey towards a reinvigorated and exciting new future, in which creativity, cultural innovation and imagination will be hallmarks of a reinvigorated Woolwich.

Woolwich has an opportunity, not just to regenerate the town, but also to ensure culture is embedded within the fabric of its future in a way that defines its character and makes its residents proud. Woolwich has always been a place where different cultures have come to work, live and play. As new residents arrive in the years to come, driving a demand for different types of culture, entertainment, cuisine and retail, this will bring new opportunities for existing residents – more jobs, different leisure and entertainment facilities, and greater opportunities to participate.

The challenge for Woolwich will be to deploy this cultural capital not just to attract new residents and visitors, but, most importantly, to ensure widespread engagement and to underpin and increase social integration amongst all communities across Woolwich. As well as a driver of economic regeneration, culture has the potential to bring the communities of Woolwich together in a way that other social initiatives have failed to do. This DMP outlines some of the challenges and actions that need to be addressed in order to achieve this economic, social and cultural regeneration.

2.2 Destination Management Plan

2.2.1 Aim

The aim of this destination management plan (DMP) is to help drive the reinvigoration of Woolwich, focusing specifically on the development of the visitor and cultural economy. It builds on the area's existing physical developments and intangible heritage, especially the generations of people who have worked and lived in Woolwich and contributed to its rich seam of stories and character, which underpin a potential fresh and intriguing narrative for Woolwich.

This DMP will also guide future activity, aimed at developing new skills and creating jobs, attracting creative industries, increasing visitor revenue, and accelerating economic regeneration.

2.2.2 Definition

What is a destination management plan (DMP)?

Visit England¹ has defined destination management and a DMP as:

***“Destination Management** is a process of leading, influencing and coordinating the management of all the aspects of a destination that contribute to a visitor’s experience, taking account of the needs of visitors, local residents, businesses and the environment.”*

***“A Destination Management Plan (DMP)** is a shared statement of intent to manage a destination over a stated period of time, articulating the roles of the different stakeholders and identifying clear actions that they will take and the apportionment of resources.”*

However, this is not a traditional DMP. It certainly focuses on the type of place Woolwich might aspire to become. But it is different from most DMPs in two ways:

- It focuses as much on the place from a residents’ perspective as from a visitor perspective (although it still also looks at the potential to attract visitors, and therefore revenue, from beyond Woolwich).
- It recognises that the Creative District and cultural activities will be a driver of Woolwich’s transformation and, to a large extent, of visitors.

¹ Visit England: *Principles for Developing Destination Management Plans*

2.2.3 Imminent Changes

Two major drivers of this plan are:

- The imminent improvement in Woolwich's accessibility with the advent of Crossrail in 2018.
- The potential transformation of the character of Woolwich, through a commitment to create London's newest Creative District in Woolwich.

These imminent changes are supported by a solid commitment from local organisations and the recent award of Arts Council England/Visit England Cultural Destinations funding to Visit Greenwich, the Royal Borough of Greenwich, the Royal Greenwich Heritage Trust and Greenwich+Docklands Festivals.

The ambitious commitment of major players, including the Royal Borough of Greenwich, Berkeley Homes, Royal Greenwich Heritage Trust, Greenwich+Docklands Festivals, Visit Greenwich, and other local businesses and organisations will play a major role in driving these changes through. 'Commitment', 'inspiration', 'energy', and 'ambition' characterise the cooperation to date between these bodies. There is a real sense of ambition and a 'can do' attitude in Woolwich.

The new Creative District and associated creative industries and cultural events will be instrumental in repositioning the image of Woolwich. For inspiration, Woolwich could do worse than emulate the uncompromising spirit of ambition embodied in Detroit's slogan: "*America's Comeback City*".

2.4 Destination and Cultural Asset Audit

Woolwich has little history in recent years as a visitor destination. It has a very limited tourism infrastructure (2 hotels) and a few visitor attractions. Estimates suggest it receives less than 20,000 visitors a year², of which most are presumed to be day visitors.

No destination visitor analysis is available, so there is no breakdown by purpose of visit, spend or length of stay. However, given the limited visitor infrastructure and as these numbers come primarily from the Royal Greenwich Heritage Trust and Greenwich+Docklands Festivals, it is assumed most leisure visitors are day visitors, primarily to attractions and events (even though research shows most visitors to events are relatively local)³.

Details of visitor infrastructure and capacity (Appendix 2: *Woolwich Visitor Economy Audit*) and of cultural assets (Appendix 1: *Woolwich Cultural and Visitor Economy Infrastructure Map*) are available in the attached appendices.

² The largest attraction in Woolwich, the Greenwich Heritage Centre, receives c.18,000 visitors p.a.

³ GDIF Woolwich Cultural Destinations Activity Report/Audience Feedback 2017

Nevertheless, in spite of Woolwich's limited performance to date as a visitor destination, it has a considerable intangible, as well as tangible, heritage, not least in the industrial, politico-economic, military, civic, and sporting history of the town and its people. This intangible heritage, coupled with existing iconic architecture, built heritage, and cultural diversity, offers a valuable basis upon which to build a strong narrative for Woolwich to underpin its appeal as a future visitor destination. The 'perfect storm' of improved access, regeneration led by the Creative District, influx of new residents, and its social, industrial and cultural heritage, provide a potent recipe for the transformation of Woolwich.

3.1 Where is Woolwich Now?

3.1.1 Visitor Infrastructure Overview

London is a dynamic, ever-changing, globally influential city. But this boom has bypassed certain areas. Woolwich is in some ways a tale of two cities: a heritage-rich, desirable residential area in and around the Royal Arsenal, on which cultural development is focused, but which is separated by a busy main road from urban facilities in the town centre, comprising a range of high street multiples, independent retail, and market stalls, plus a variety of places to eat and drink, mostly serving area residents rather than visitors.

Described in the 2012 Woolwich Town Centre Master Plan⁴ as an area of national historical and architectural significance linked to central London by MBNA Thames Clippers, national rail and the DLR, Woolwich is nevertheless still relatively unknown to Londoners and tourists, unlike its higher profile neighbour, Greenwich.

Woolwich's tourism infrastructure is relatively limited, certainly compared to its more visitor-oriented neighbour, Greenwich. Woolwich receives very few pure leisure visitors. The largest attraction in Woolwich is the Greenwich Heritage Centre, which generates only about 18,000 visitors per year. However, Woolwich has a significant set of assets upon which to build both a reinvigorated community and a future visitor economy. These include its public realm, intangible heritage, and cultural dynamism. These have been powerfully articulated in the successful 'Cultural Destinations' funding submission to the Arts Council England /Visit England Cultural Destinations fund by Visit Greenwich, the Royal Borough of Greenwich, the Royal Greenwich Heritage Trust and Greenwich+Docklands Festivals. These include:

3.1.2 Public Realm

- **Public open spaces**, framed by fascinating and highly **distinctive architecture**, within the Royal Arsenal, Dial Arch Square and the singularly named Woolwich Number 1 Street, adjoin Vanbrugh's Royal Brass Foundry.
- Glimpses of **early twentieth century civic endeavour**, including the Royal Arsenal Co-operative Society Building, Royal Arsenal Gatehouse and the former headquarters of the Woolwich Equitable Building Society.
- **Military and architectural heritage** in the spectacular Royal Artillery Barracks Parade Ground, the longest Georgian terrace in Europe (larger than Horse Guards Parade in central London and framed by striking late eighteenth century architecture), the nearby, little known, but extraordinary heritage of John Nash's stunning rotunda (created for the post-Waterloo peace celebrations in London in 1814), the evocative, ruined St. George's Garrison Church with its elaborate

⁴ Woolwich Town Centre Master Plan SPD 2012

- mosaics, and the romantic gothic folly, Severndroog Castle, which rises above Shooters Hill providing views across London.
- **The Thames Path and riverscape.**

3.1.3 Intangible Heritage and Contemporary Spirit

Woolwich's social history and contemporary diversity include:

- **Communities** have lived on the banks of the Thames since at least the Iron Age and a Roman Fort was also built here.
- Woolwich's strategic Thameside position was chosen by Henry VIII as the location for his **Royal Dockyard**.
- The **Royal Laboratory** followed, where fuses and explosives were produced. This later evolved into the **Royal Arsenal**, the largest munitions-producing site in the country.
- In the nineteenth and early twentieth centuries expanding **industrial and military** activity also generated important social and cultural movements:
 - The Royal Arsenal Co-operative Society was founded in Woolwich;
 - Thanks to the Arsenal's large numbers of women employees during the First World War, Woolwich played a key role in the story of British women's suffrage.
 - The scale of production at the Royal Arsenal made it a town in its own right with its own railway system.
 - Unbeknown to many, legendary Arsenal football club was founded here, not in its current home in north London.
- Like many other industrial centres, Woolwich experienced decline in the latter half of the 20th century. But the arrival of diverse new communities and businesses has brought a new and interesting **mix of cultures and cuisines** – not least in restaurants, food stalls and food shops, including the Eritrean Blue Nile Café, recently rated 4.5/5 by Trip Advisor.
- Woolwich is very culturally diverse. It is also home to the largest community of **Nepalese** people anywhere in London, thanks to the long association with the Gurkhas.
- Original source material and historical evidence of the Borough's past is held at the **Royal Greenwich Heritage Centre**.

3.1.4 Current and Planned Developments

Major infrastructural developments in place and planned are:

General Gordon Square and Beresford Square and the new Woolwich Centre

The redesign of General Gordon Square and Beresford Square and the new Woolwich Centre confirmed Woolwich's place as the Royal Borough of Greenwich's civic and cultural centre.

Crossrail

A new Crossrail station will be built at the Royal Arsenal. It will provide fast and frequent connections to Canary Wharf, central London and Heathrow with 12 trains per hour

(Canary Wharf – c. 10 minutes; central London – c. 20 minutes). The new station is expected to open in December 2018. Woolwich is one of only two stations south of the Thames on the route, the other being Abbey Wood.

Creative District

A series of proposed developments on the banks of the River Thames at Woolwich will bring a set of historic buildings back into use to house cultural organisations and industries. The new Creative District will deliver new jobs and skills in the borough, working with Greenwich Local Labour and Business (GLLaB) to employ local people and create apprenticeships. (See section 3.4-*Creative District and Culture as Drivers of Transformation* below)

Royal Arsenal Riverside

Royal Arsenal Riverside will deliver nearly 5,000 new homes, as well as a hotel, office and retail space and a community centre.

Spray Street Quarter

The redevelopment of Spray Street will create a new landmark destination and gateway to Woolwich town centre. It will include over 650 new homes, restaurants, offices, shops, cafes, leisure facilities such as a cinema, and new and improved public spaces.

Thomas Street

The area in front of the Tesco store and to the rear of the Woolwich Centre will be developed for a mixture of residential, retail, leisure and commercial uses, with better connections to the town centre.

Woolwich Estates

The Woolwich Estates regeneration project consists of the demolition and redevelopment of the Connaught, Morris Walk and Maryon Road and Grove estates.

Woolwich Leisure Centre

The Council is planning to build a new leisure centre in Woolwich. This will replace the existing Waterfront Leisure Centre and will be situated on the current site of Viscount House, next to General Gordon Square. The Waterfront Leisure Centre will remain open until the new leisure centre is fully open. The Council aims to open the new centre in 2020.

3.1.5 Cultural Vibrations

Woolwich's aim to become London's newest (and most sustainably vibrant) cultural destination is not merely aspirational; it is rooted in a visionary commitment to the new Creative District by the Council and its partners, in its application to be London's first Borough of Culture, and in its existing cultural events programme and several notable recent successes, as outlined in the 'Cultural Destinations' application:

"Over the past eighteen months, the Royal Borough of Greenwich has embarked on an ambitious programme of cultural regeneration in Woolwich, with planned major investment in a new creative industries hub at the Royal Arsenal.

As a result, a number of significant cultural organisations are already preparing to move to Woolwich, including an internationally celebrated theatre company; one of the world's leading contemporary dance companies, a prize winning art, architecture and design collective; boundary breaking Dash Arts; one of the UK's leading outdoor arts producing organisations Greenwich+Docklands Festivals; physical theatre company Tangled Feet; as well as music theatre training organisation Millennium Performing Arts."

3.2 Summary of Strengths and Opportunities

STRENGTHS	OPPORTUNITIES
<p><u>Built Heritage:</u></p> <ul style="list-style-type: none"> Royal Arsenal, incl. former Royal Dockyard and John Nash rotunda; St. George's Garrison Church, incl. elaborate mosaics; Severndroog Castle; Charlton House (in Charlton, but closely linked to Woolwich by road and public transport); Beresford Square Woolwich Town Hall; Thames Barrier (nearby) <p><u>Intangible Heritage:</u></p> <ul style="list-style-type: none"> Centuries of military heritage; Royal Dockyard and Laboratory founded by Henry VIII; Site of Iron Age settlement and Roman fort; The Royal Arsenal Co-operative Society, founded in Woolwich; Role in the story of British women's suffrage, owing to the Arsenal's large number of women employees during WWI; Arsenal Football Club founded in Woolwich; Co-operative movement founded in Woolwich; Home of Woolwich Equitable Building Society; Home of King's Troop; Tramshed – music heritage; AMC Motor Cycle factory founded in Woolwich. <p><u>People:</u></p> <ul style="list-style-type: none"> Mixed, diverse communities – cultural diversity Generations of waves of immigrants from different countries. <p><u>Environment, Attractions, Culture and Food:</u></p> <ul style="list-style-type: none"> 'Sense of place' created by military, civic, politico-economic, sporting, and social heritage, open spaces; Thames path and riverscape; Open landscaped nature of Woolwich – from town square to Royal Arsenal Cultural cluster and new creative district, incl.: <ul style="list-style-type: none"> Greenwich+Docklands International Festival; Range of cultural organisations in/planning to relocate to Woolwich; Commitment by RBG and Berkeley Homes to development & future of the 'creative district' Greenwich Heritage Centre Range of ethnic food, incl. Eritrean Blue Nile Cafe (voted Trip Advisor best restaurant in London 2014); Markets – town market and farmers; market in Royal Arsenal; Annual Tall Ships cruises. <p><u>Transport:</u></p> <ul style="list-style-type: none"> Crossrail and DLR make Woolwich very accessible to central London and Canary Wharf. MBNA Thames Clippers add an alternative method of transport for commuters and a relaxing, interesting route for visitors. 	<ul style="list-style-type: none"> Development of new 'creative district' = opportunity to rebrand Woolwich and reposition it as a vibrant, desirable place to live, work, invest and visit, especially for the creative industries; Energy, commitment, and positive attitudes to Woolwich's future, by key players (from RBG and Berkeley Homes to RGHT, GDIF, VG and individuals managing Woolwich-based organisations, businesses and attractions); Range and size of performance /event /conference space – i.e.: open and covered spaces in Royal Arsenal, incl. 4 Grade II and 1 Grade 1 listed buildings; Conservation Area, providing over 15,000m² of flexible space; Opportunity this provides to stage events, which can attract national and international audiences; Opportunities to create and premiere new cultural work, from small to large-scale with major cultural organisations with loyal fan bases (e.g. Greenwich+Docklands International Festival, NoFit State Circus, Hofesh Schecter) and local cultural organisations with a loyal audience reach, e.g. Greenwich & Lewisham Young People's Theatre, Dash Arts, Greenwich Dance), creating a sense of 'made in Woolwich' that can tour; Opportunity to host modest-sized conferences in a range of unique historic venues; Connectivity to central London and Canary Wharf with the advent of Crossrail, which will feature on the tube map as the Elizabeth Line; Economic, cultural and social development, which will be stimulated by new residents, will drive an increase in the demand both for services and for a wider range of retail and food outlets as well as entertainment.

3.3 A New Economic Base

Woolwich is poised for transformation, largely as a result of Crossrail and plans to create London's newest creative district on The Royal Arsenal. This will fuel both access to, and interest in, Woolwich. It will attract new residents, especially commuters working in London who find the location and property prices in Woolwich attractive relative to London. With this new wave of wealthier commuters will come different consumption patterns and demand for a wider range of retail, places to eat, leisure and entertainment. Looking at the recent experience of many other London boroughs, such as Shoreditch, Hoxton, Hackney, Bermondsey, Peckham, and Stoke Newington, to name but a few, Woolwich has an opportunity not just to become a desirable place to live, but also to be perceived as a vibrant, distinctively different and culturally 'cutting edge' place to live and visit.

The commitment to London's newest creative district in Woolwich underpins the opportunity to establish a vibrant new economic base for Woolwich. As well as creating entertainment for residents, a new home for cultural organisations, and stimulating ancillary services, such as food and retail outlets to service a new wave of residents, this also offers an opportunity to rebrand Woolwich as a 'happening place', where innovative, imaginative, and ground-breaking creative ideas are formed – a vibrant, cultural hub where creative work is conceived, produced, developed and celebrated all in one place.

This is not just about performance. Importantly, a major element will also be cultural production and making and building creative capacity locally (skills and talent development, raising aspirations, creating career paths), not just cultural consumption. This is what will differentiate Woolwich from other 'cultural places'. It's not just about the 'new'. Achieving sustainable recognition as a 'cultural hub' requires more than just performance. 'Culture' in its broadest sense needs to be deep-rooted in the community and opportunities to learn, participate, perform and consume must be made widely available, ideally from a range of cultural organisations committed to, and based in, Woolwich. Putting on performances will attract attention; but attracting cultural and creative companies to establish themselves in Woolwich will embed culture in the soul of the place and enable Woolwich to sustain a claim to be a 'home of culture', not just an ephemeral stage.

3.4 Creative District and Culture as Drivers of Transformation

3.4.1 Creative District

“Cities have long understood that place-making and a strong cultural brand is essential to their soft power.”

Gail Lord, President and Co-Founder, Lord Cultural Resources,
The Soft Power of Museums in ‘The Soft Power Report 2017’

Woolwich has recognised the potential of culture to drive economic and social transformation. In March 2017 the Royal Borough of Greenwich Cabinet approved plans to transform a section of the historic Royal Arsenal riverfront site in Woolwich into a 16,500-square-metre creative hub. This is expected to create more than 400 local jobs in addition to new roles during construction.⁵

The creative hub, known as the Creative District, will include large-scale concert venues, rehearsal and studio spaces, offices, restaurants, and a base for internationally acclaimed theatre companies.

Specifically, the Royal Borough of Greenwich Cabinet agreed a £31 million investment⁶ to bring a series of landmark historic buildings back into use for the Creative District, including:

- a former cartridge factory
- a warehouse
- a laboratory
- a carriage mounting shop
- the Royal Military Academy.

The Grade II and Grade II* listed buildings boast historic, architecturally impressive features and expansive square footage plus unparalleled acoustics found in the old ammunitions factory (Building 41). This will be renovated into a large scale performance venue with capacity for more than 4,000 people. The Creative District will also include:

- a black box theatre seating up to 450;
- an open-sided quadrangle courtyard for performance seating up to 600;
- 10 rehearsal studios, which can also be used as informal performance spaces
- artists' studios and offices for resident companies;
- public facilities, including a cafe and restaurant overlooking the River Thames.

Specifically, proposals include plans for Buildings 17 (The Cartridge Factory), 18 (Royal Laboratory Offices), 19 (Gun Carriage Shop), 40 (Royal Military Academy), and 41 (The Ammunition Factory), totalling c. 14,600 square metres of usable space.⁷

A vision for the Creative District sets out the following guiding principles, whereby it will:

⁵http://www.royalgreenwich.gov.uk/news/article/884/new_creative_district_for_london_in_the_heart_of_woolwich
http://www.royalgreenwich.gov.uk/news/article/884/new_creative_district_for_london_in_the_heart_of_woolwich

⁷ See Bonnar Keenlyside: Royal Arsenal Creative Quarter Project Plan 2018 - 2020/21

- Be open and publicly accessible, without the fourth wall whenever possible;
- Be adaptable to many uses, with minimal interventions;
- Maintain its current qualities of natural daylight;
- Keep its heritage visible, room by room;
- Reflect its unique qualities, particularly when compared to other cultural venues;
- The finishes will be simple, but sleek (not shabby chic);
- Feel like a continental boulevard, not a piece of north London in Woolwich.

The Creative District will celebrate the history of the Royal Arsenal through an imaginative and practical approach to bringing its buildings and streets back to life, using the vast heritage infrastructure as a stage on which contemporary life can be lived by all communities – from everyday life in cafes, open spaces and public facilities to immersive, ‘edgy’ performance art to traditional events and conferences and much more. The Royal Arsenal will be a creative cauldron, where activities are only limited by the imagination. In terms of public consciousness, a guiding aim is to enable the historic presence of the Army in Woolwich to do what the Navy did for Greenwich.

This vibrant future is confidently envisaged in the successful ‘Cultural Destinations’ submission to the Arts Council England /Visit England by Visit Greenwich, the Royal Borough of Greenwich, the Royal Greenwich Heritage Trust’ and Greenwich+Docklands Festivals:

“This extraordinary range of public spaces (and adjoining buildings) offers a uniquely resonant and distinctive tourism asset, which the consortium would seek to map and optimise as the focus of visitor destination marketing.

Given the range of spaces and the fascinating heritage and architecture which surrounds them these proposals envisage a programme of cultural product development based on outdoor arts programming, which would be commissioned and curated to contextualise the story of Woolwich.

As well as its festival offer, the Royal Borough's involvement in 'The Streets' 7 borough consortium project (over the past 12 months) has seen high quality music and performance delivered across Woolwich (in businesses, along the high street and in the public realm). The activities showcased the local streetscape unlocking the potential of the area; encouraging local residents, businesses and visitors to rediscover and reclaim their public space and highlighted an appetite to further develop the offer.”

Perhaps even more significantly, this is not just about the transformation of this physical space, but it will inspire a transformation in the image of Woolwich, which should ultimately lead to its sustainable long-term economic regeneration by attracting businesses to relocate to the creative district, and new residents and new visitors, who will in turn inspire the growth of new businesses to serve them as the wider visitor economy expands.

3.4.2 London Borough of Culture Bid

Woolwich is a significant part of the Royal Borough of Greenwich’s bid to be the first London Borough of Culture. Submitted by Dec 1 2017, this bid demonstrates the Borough’s wide-ranging commitment to culture and its recognition of the transformative effect of arts and culture to spearhead the economic and cultural

renewal of the entire area. Accompanied by a programme of cultural events the ethos running through RBG's cultural approach aims to:

- Provide more opportunities for local people to get involved in shaping and participating in the cultural life of the Borough;
- Ensure young people feel an integral part of the social and cultural life of the borough;
- Make sure the borough is properly recognised as a rich, vibrant, multi-cultural place with its own unique offers in arts and culture;
- Celebrate the wide array of interesting (and hidden) places and spaces which residents are rightly proud of across the borough from Eltham to Thamesmead, including Woolwich.

Underpinning this approach, a Greenwich Culture Forum has been established to help shape future collaborations and cultural plans throughout the Borough.

Like most candidates for European and UK Cities of Culture designation, Woolwich has played a significant role in demonstrating a deep-seated commitment to culture and a clear vision on the potential of culture as a force for economic, social regeneration as well as a demonstrable need for the sort of impact such an accolade could inspire.

3.5 Potential Economic Impact

3.5.1 Visitor Economy Impact

Potential visitor expenditure and jobs which might be created **in Woolwich by 2022** are as follows:

Expenditure:

- Direct revenue from tourism: **£35.9 million**⁸

Employment:

- **C. 900 jobs** created by:
 - Direct employment in creative businesses and associated supply chain: c. **200-400 jobs**⁹
 - Direct and indirect employment in visitor economy-related jobs: c. **538 jobs**¹⁰

These projections are articulated in more detail in Appendix 5-*Economic Impact Projections*. Estimates are based initially on extrapolations of STEAM¹¹ figures for the Royal Borough of Greenwich plus judgmental estimates, which have then been allocated to Woolwich. Projections are based upon:

⁸ Based on STEAM plus figures plus judgmental estimates

⁹ Based on RBG estimates and judgmental estimates (See App 5 and http://www.royalgreenwich.gov.uk/news/article/884/new_creative_district_for_london_in_the_heart_of_woolwich)

¹⁰ Based on STEAM plus figures plus judgemental estimates

¹¹ STEAM is an economic assessment model, which estimates numbers of visitors (day and overnight), visitor nights, and visitor expenditure.

- anticipated changes in accommodation capacity in the Borough through to 2022;
- past trends in growth of visitor numbers.

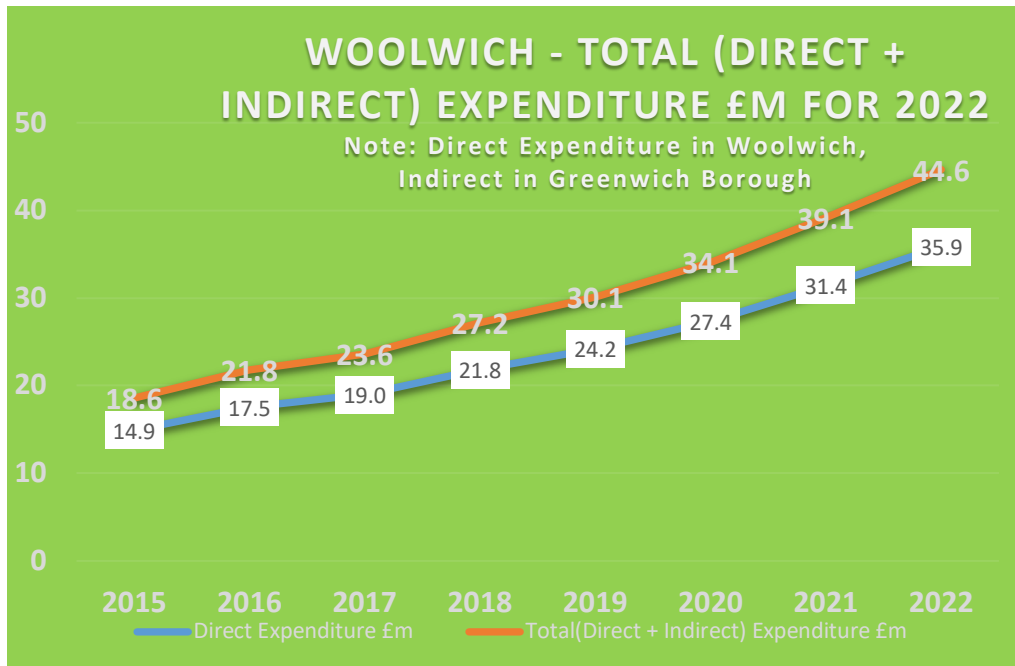


Fig. 1: Woolwich Visitor Economy – Direct and Indirect Expenditure to 2022

Total direct tourism expenditure in Woolwich is a small proportion of the total for the Royal Borough of Greenwich overall, but is nonetheless perceived to be growing substantially in its own absolute terms in the period through to 2022 (See Chart above).

Similarly with direct employment in tourism jobs, there is significant growth in other new jobs, though the numbers are relatively small as shown in the Chart below.

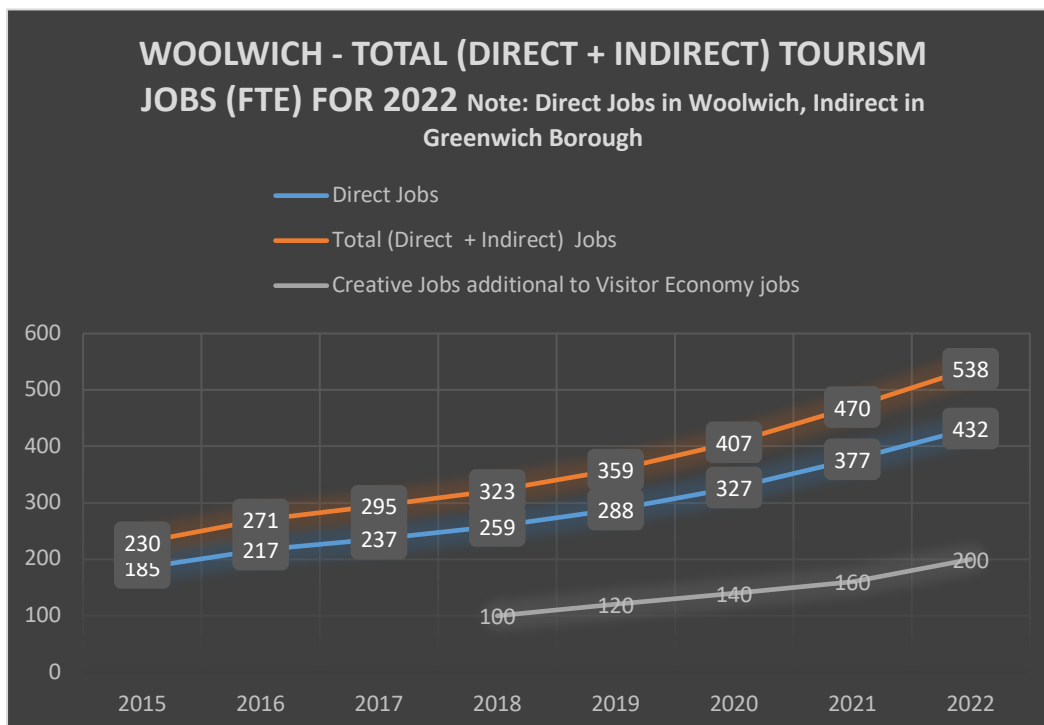


Fig. 2: Woolwich Visitor Economy – Direct and Indirect Employment

3.5.2 Creative District Impact

It is hard to isolate the impact of the Creative District, other than to credit it with the overall transformation of Woolwich's image, which is anticipated to have a significant impact on attracting new residents and, over time, visitors to Woolwich for leisure, cultural and conference purposes.

A possible scenario is outlined below, which anticipates a significant expansion of cultural activity and associated visitors as a result of the Creative District, including up to half the events being paid for, as opposed to the current programme in Woolwich of largely free events.

This postulation imagines that Creative District ticket sales could exceed £2 million by 2022. Total spending of visitors from outside of the Royal Borough of Greenwich could exceed £8 million by 2022 associated with performances/ events in the Creative District.

Essentially this indicates how important the Creative District will be to the future absolute growth in visitor spending in Woolwich. The estimates suggest that well over half of the growth in visitor spending could derive from such performances and that ticket sales will be only one quarter of the total visitor spend brought into the Borough. This is because visitors will spend on other items such as food, beverage and shopping as well as ticket sales, but also because visitors will be attracted to the area by word of mouth as a result of its refreshed image, even when not attending a specific event/ performance. Consequently, it will be the image of Woolwich as a culturally exciting destination, rather than spend specifically on cultural events, which will drive spending in the Woolwich visitor economy.

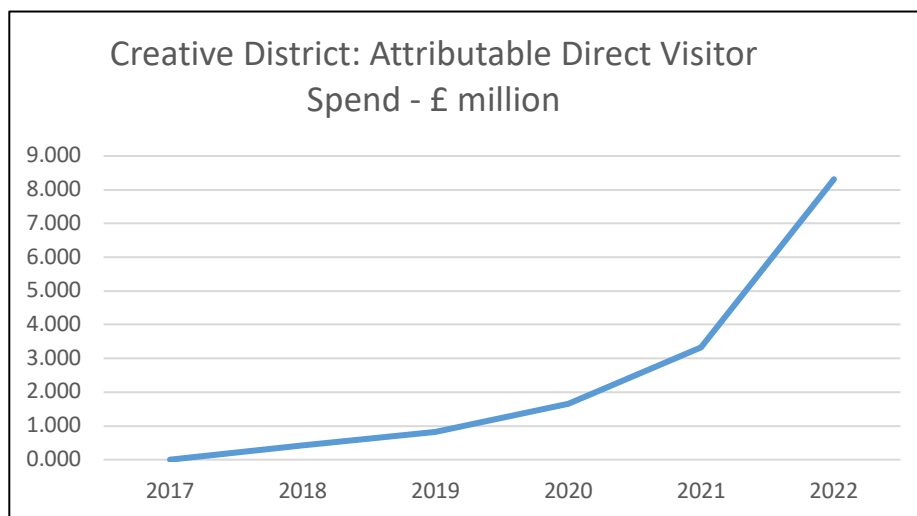


Fig. 3: Woolwich Creative District: Attributable Direct Visitor Spend

N.B. Currently most events in Woolwich are free. So this anticipates a considerable change in the type and cost of cultural events in Woolwich. This seems likely with the imminent development of venues and ability to mount and attract a wider range of events.

3.5.3 Employment Target

Projections of jobs that might be created include: visitor economy jobs, Creative District-only jobs, and creative supply chain jobs; but they do not include temporary construction jobs related to the development of the Creative District. For the sake of clarity, the various estimates of jobs that might be created by 2022 are based on the following sources:

- STEAM projections (see above):
538 visitor economy jobs (direct + indirect) + 200 Creative District jobs = **738 total**
- RBG projections¹²:
400 Creative District jobs= **400 total**, excl. visitor economy jobs
- Visitor economy plus Creative District and associated supply chain jobs (see App 5):
538 visitor economy jobs (direct + indirect) + 365 Creative District-inspired jobs
= **c. 900 jobs total**

Therefore, it is recommended that Woolwich aim to create **900 jobs** from the three main sources of new employment: the visitor economy, the Creative District, and the creative industries' supply chain, all of which would be largely inspired by the development of the new Creative District.

For a more detailed analysis of the potential economic impact of the Creative District and assumptions on which these projections are based, see Appendix 5 - Economic Impact Analysis.

¹²http://www.royalgreenwich.gov.uk/news/article/884/new_creative_district_for_london_in_the_heart_of_woolwich)

Realising the benefits presented by the new creative district and regeneration of Woolwich will depend on successfully addressing several major challenges:

4.1 Enduring Vibrant Character

Ensuring a place's distinctive, vibrant character remains enduring and not merely ephemeral is a challenge, which depends on much more than just fashion. Restoration of historic buildings and their use for contemporary activities, spatial design, heritage preservation and interpretation, cultural and entertainment infrastructure, accessibility, and overall 'sense of place' – somewhere that has a distinct and appealing character – all play a part in the image of somewhere as a place worth living, visiting, working in, setting up a business in, relocating to, investing and studying in.

But fashions change. Remaining creatively 'cutting edge' is much more about remaining vibrant, distinctive, culturally relevant and fresh, than being a slave to shallow and ephemeral fashions. Constant innovation, a spirit of creative freedom, and community engagement are critical to a vibrant place (cf. plans for the Factory in Manchester, Shed in New York).

Local demand for services that underpin the economic base of a vibrant place – from entertainment and events to food, retail and activities – is critical to ensure a place's vibrant character. (Berlin is a good example of a mix of local residents and artistic communities breathing sustainable life into a previously 'unloved' place.) But, so far, that is not enough to indicate the place is any different from any other modestly vibrant community. Similarly, staging occasional cultural events, while welcome, will add to, but not necessarily define, the place's character.

However, by attracting creative organisations to make Woolwich their home, this lends strong credibility to the claim to be a major creative district of London. (But there is no shortage of new contenders emerging for London's latest creative district – e.g.: Greenwich, Wembley Park, QEII Park Stratford East, Nine Elms, Old Oak, Waltham Forest et al). It also underpins a creative economy base by anchoring some of Britain's most creatively talented cultural and arts organisations in the area. This is also about cultural production – premiering new work and working to develop local skills and talent.

This in itself is likely to have a cluster effect in attracting other businesses, which supply creative organisations (e.g. from set designers and production companies to graphic designers and audio-visual companies et al), to the area. Plans for the new Creative District are the seed, which provides a strong and, hopefully, enduring basis for a creative economy, which, in turn, will drive a vibrant local economy.

4.2 Identity

There is much talk of ‘the new Woolwich’. But this is to ignore the extensive and intriguing heritage of Woolwich and the past generations of people who have made Woolwich what it is today. The Creative District and new housing on the Royal Arsenal, spurred by Crossrail, may kick-start an economic revival for Woolwich. But Woolwich’s intangible heritage in its people and its physical heritage in the Royal Arsenal tell a story of a place that has played a major role in not just London’s but also the nation’s history.

Combining this rich heritage with its new creative character will be essential to a crafting a fresh and compelling narrative for Woolwich. It is not so much about rebranding Woolwich, but more about unearthing its history and combining this with new developments to project a re-polished identity for Woolwich – an identity that makes people sit up and take notice and think “Wow! Woolwich is definitely worth a visit”.

This is not just about putting Woolwich on the map of London’s ‘happening places’. More importantly, it is about creating a sustainable, long-term identity for Woolwich as a vibrant and desirable place to live, work, invest and visit.

4.3 Community Engagement

By bringing London closer and making central London much more commutable, Crossrail will attract new and wealthier residents to live in Woolwich. This is already impacting on house prices. Consequently, there is a risk that Woolwich becomes a tale of two communities: current residents, the majority of whose daily focus is on the immediate neighbourhood, and new, wealthier, more mobile residents, whose ‘turf’ is much wider and focused more on central London, largely because they work there.

This illustrates both the challenge and opportunity for Woolwich’s development, and in particular for the cultural agenda. On the one hand, any new cultural developments will have to be sufficiently innovative and iconic to attract non-residents to visit, while, on the other hand, they also have to appeal to current residents and make them feel they are for them; they should also reflect Woolwich’s sense of place as far as possible.

It is a cliché to say residents are tourists in their own neighbourhood. But they are. They consume local services, culture and entertainment, and spend in the area. So a priority for any new development is to take residents’ needs into account. Residents’ buy-in to the way Woolwich develops will be important. If they are proud of the way the place is changing, they will become ambassadors for Woolwich; but, if new developments don’t speak to them, they will feel alienated from their environment.

The cultural agenda has the opportunity to bring these communities closer together where other initiatives have failed; and it should aim unequivocally to do so. A major challenge is to provide a virtual and psychological ‘bridge’ across the A206 at Beresford Street, between the Royal Arsenal and Woolwich town centre. Watchwords for new cultural developments should be: accessibility, affordability, community involvement and local participation, iconic, artistic excellence, innovation, local pride, sense of place, transformational, and barrier-breaking.

Local creative companies and cultural organisations based in Woolwich will be critical to this. They can embed themselves within the community by developing partnerships with existing cultural organisations, communities and schools. Part of their 'social contract' with the community, which should also be linked to planning approval by the council, should be a commitment to involve people from local communities in their work, whether in the form of participation, instruction, 'taster sessions', internships, work opportunities and other imaginative community engagement initiatives. Importantly, involving children, both via their parents and schools, will be critical to embedding an appreciation for, and opportunity to engage in, culture.

Providing such opportunities to engage with culture as part of everyday community life can help transcend cultural barriers and offer a route for previously disengaged residents to become proud and engaged citizens in the years ahead. It can also inspire people to think beyond their current boundaries, help them develop new skills, and create new employment opportunities.

These are challenging elements to combine in urban and cultural development. But, as the urban environment progresses through these changes, they are fundamental steps towards integrating the various communities in Woolwich and minimising feelings of community segregation and cultural apartheid. They also chime with the Arts Council's 10-year strategic framework 2010-2020 '*Great Art and Culture for Everyone*', which stresses the role of art in changing lives, not least through the involvement of young people and children. There are also lessons Woolwich can learn from areas involved in the Arts Council's '*Creative People and Places*' programme.

Finally, although beyond the scope of this DMP to address, a cautionary note about balance between community cohesion and commercial development is in order here. The story of regeneration in many places is about gentrification led by creative industries, but without taking the communities with them, where local communities have been priced out and therefore pushed out. Woolwich needs to do it differently, not at the expense of its indigenous communities and local character. Woolwich has an opportunity to take a more sensitive and robust approach, whereby there is a commitment to integrated working between the council, developers, cultural organisations, and the community, rather than being purely developer-led. There is already a high degree of cooperation between Berkeley Homes, RBG, and other stakeholders on the development of the Creative District and Crossrail. This presages a more inclusive future for Woolwich, through an enlightened approach to a different model of working. This means moving beyond Section 106¹³ planning obligations to use culture as the driver to connect unique heritage and communities to create economic, social and cultural value, whereby developers become cultural contributors as well as economic drivers.

On a similar note, it will be important that RBG uses any levers at its disposal to retain a balance between the distinctive character of independent retail and food outlets, where they exist and where they serve the existing community, and new businesses. Retaining affordable, independent, and community-specific shops and food outlets is important, not just to ensuring Woolwich remains a place for all residents, but also to retaining the

¹³ 1990 Town & Country Planning Act - Section 106

diverse character of Woolwich. Market forces will make the inadvertent 'social cleansing' that is all too often a consequence of regeneration (through house price increases and higher priced multiples and chainstores that push residents out) difficult to resist. However, in order to minimise this effect, RBG should take the desire to retain this character and existing community into account, when granting licences, planning permission and, possibly, zoning, and when developing planning policy and responding to planning applications. For, as has become all too frequently evident around the UK in the last few decades, once the character of a place is lost, it cannot be restored.

4.4 Pedestrian Management

The advent of Crossrail will bring with it its own challenges in terms of managing commuters at peak times around the Crossrail station, and particularly crossing the busy A206. The Royal Borough of Greenwich estimates a peak flow of commuters using Crossrail in 2018 at 11,000 twice a day (morning and evening).

Of these, c. 7,750 will cross the A206 to reach or leave the new Crossrail station during the morning peak period (of whom c. 2,500 will have arrived on buses from the east). In the evening peak period, fewer will cross the A206 (c. 5,750), as those heading east do not need to cross the A206 to pick up a bus.

4.5 Summary of Weaknesses and Threats

WEAKNESSES	THREATS
<p><u>Image:</u></p> <ul style="list-style-type: none"> • Perceptions of a post-industrial location, mired in decline, dereliction and deprivation; • Perceived as relatively inaccessible (because no tube link). • Personal safety concerns (especially at night) <p><u>Place:</u></p> <ul style="list-style-type: none"> • Virtual and psychological divide, represented by A206 between Royal Arsenal and town centre; • Areas of high social deprivation; • Limited quality or independent retail; • Limited range of food outlets – no iconic/signature restaurant to anchor image; • Limited accommodation capacity/no 4-5 star hotels. 	<ul style="list-style-type: none"> • Plans for 'creative district' fail – because of lack of investment, patience, economic focus or external economic influences; • Critical mass required to create a 'cultural cluster' fails to materialise – because insufficient creative organisations and businesses set up or relocate to Woolwich; • Brexit/recession depress economy and therefore demand for housing; • Energy and commitment of key players to driving the new 'creative district' forward dissipates; • Failure to 'bridge' the divide between the town and the Royal Arsenal and to involve all communities in the re-polished Woolwich narrative; • Failure to develop a programme of cultural events and use performance spaces in a way that contains appeals for all communities; • Failure to find a balance in the cultural programme between entertaining residents and attracting visitors from beyond Woolwich; • The influx of new residents is likely to lead to the 'gentrification' of part of Woolwich and a consequent hike in house prices, making them unaffordable for younger local residents. • New cultural companies suck up limited resources to the detriment of existing cultural companies/cultural ecology

5.1 Vision and Objectives

This DMP focuses on the development of the visitor economy, with specific reference to the contribution that culture and the new Creative District can make to Woolwich, and particularly its transformation.

It recognises leisure visitors, and particularly staying visitors, will be limited over the period of this plan (to 2022). This is because of the limited visitor infrastructure in Woolwich, and most especially limited accommodation capacity, historically low existing market base of visitors, and the time required to change the image of a place in the public consciousness. Consequently, the focus of this DMP is on both the opportunity to attract revenue, largely from day visitors, and on the role that the Creative District can play in the physical regeneration of Woolwich and, consequently, of its image beyond the town's boundaries.

Therefore this plan sets a sense of direction for Woolwich as a destination embarking on a new journey in developing its potential visitor economy. This is very different from an established destination seeking ambitious growth in visitor numbers.

5.1.1 Vision

Woolwich will be recognised as a vibrant place to live, work, and invest, particularly by the creative industries and largely because of the economic, cultural and social regeneration, which has been driven by the Creative District.

Woolwich will become a byword for creativity and cultural innovation, largely thanks to the range of creative organisations, who have chosen to call Woolwich home and to its reputation for staging creatively ground-breaking events and its commitment to community engagement from production to performance.

5.1.2 Objectives

- **Reinvigorate Woolwich's visitor economy**, using the creative district as a major driver of regeneration.
- **Develop a new narrative for Woolwich**, which builds on its tangible and intangible heritage and incorporates opportunities presented by the new creative district.
- **Position Woolwich** as a vibrant, appealing place for both residents and visitors.
- **Double visitor revenue (direct expenditure) by 2022**: from £17.5 million in 2016 to £35.9 million, including direct and indirect impacts (+105%). (See Appendix 5: *Economic Impact Analysis and Projections* for assumptions and estimates. This

includes the target specified in the 'Cultural Destinations' submission to the Arts Council England /Visit England of additional £2.7 million from 15,000 additional visitors p.a. by 2022.).

- **Increase visitor economy-related jobs (direct and indirect) by 134% by 2022:** from 230 in 2016 to 538 jobs. (See Appendix 5: *Economic Impact Analysis and Projections* for assumptions and estimates).

5.1.3 Measurement

Elements of this DMP are funded by the Arts Council England/Visit England Cultural Destinations programme. It is imperative that a baseline is established in year 1 to assess the success of different events and activities. The main focus of measurement should be on attendance, audience satisfaction, event viability and, where possible, economic impact. This will enable adjustments to be made to programming in subsequent years and to inform resource allocation. A start has been made to measuring some of these elements in 2017. Recommendations for more robust measurement are included in *5.5.3 Implications for 2018 and Future Years – Programme Evaluation* below below.

5.2 The Long View

5.2.1 Incremental Growth vs. Dramatic Transformation

The Creative District is in itself a big idea, which should drive incremental growth. In this model, growth will come largely from new residents, who will create a demand for more and different services, particularly in retail, eating out, and entertainment. This in turn will contribute to the regeneration of Woolwich and, gradually, to the revitalisation of Woolwich's image amongst people in the rest of London and beyond. Growth of the visitor economy is likely to be a 'slow burn' process thereafter, as word of these developments travels. The visitor economy will largely be driven by day visitors to cultural events and conferences, over and above the growth created by new residents.

5.2.2 Steps towards Revitalisation

In the short-medium-term lifetime of this DMP (to 2022), the following will be important and realistic areas on which to focus to stimulate growth:

- Attracting arts/cultural organisations and creative industry businesses to locate in Woolwich.
- Building on the existing cultural foundation to develop an exciting cultural programme, which appeals to key audiences (local residents and potential visitors).

Expand the Royal Greenwich Heritage Centre from a locally interpretive museum into a nationally significant centre of education and enquiry, thereby driving visitors and revenue into Woolwich in its own right.

Museums can be more than museums:

“As a consequence of their place in civil society, museums have acquired new roles, responsibilities, and opportunities such as: stimulating the knowledge economy, attracting talent to cities, generating jobs, positioning cities and regions as tourism destinations, raising nearby property values, and elevating civic pride”¹⁴.

RGHC could punch above its local weight with such a civic, national ambition and become a flagship for extending Woolwich’s ‘soft power’ (e.g. by holding nationally significant but Woolwich-related, themed exhibitions and debates on topics and issues such as the role of women in the workforce and their contribution to political change; the role of immigrant communities in building Britain; war and conflict resolution).

Other museums could be called upon to lend theme-relevant or Woolwich-specific elements of their collections to such exhibitions (e.g. Imperial War Museum – paintings, military artefacts and costumes of ordnance workers; British Museum – various items illustrating Britain’s diverse communities as represented in Woolwich; Museum of London – archaeological finds). Combining such roles – of exhibition and debate – would both raise the RGHC’s profile and bring more visitors into Woolwich. RGHC could, for instance, offer itself as a venue for existing, regular high profile debates, such as IQ2, which could add to the overall image of Woolwich as a culturally cutting edge place.

- Facilitative planning policy to permit creative use of performance space, development of cultural events, making unused space available for imaginative purposes, and enabling development of new retail, food, drink and entertainment opportunities (e.g. from shops and restaurants to food trucks, street markets and festivals);
- Linking planning approvals to a commitment to community engagement by creative companies moving to Woolwich.
- Retaining independent and locally iconic retail and food outlets, through whatever planning tactics are available to stem the development of ‘cloned’ streets through an imbalance of multiples and fast food chains et al.
- Attracting small-medium-sized conferences, plus meetings and exhibitions.
- Communicating the Woolwich narrative imaginatively and consistently.
- Establishing themed trails around Woolwich, conveying elements of the Woolwich narrative (e.g. planned military trail, social history, industrial heritage et al.)

¹⁴ Gail Lord, President and Co-Founder, Lord Cultural Resources, *The Soft Power of Museums* in The Soft Power Report 2017 <https://softpower30.com/wp-content/uploads/2017/07/The-Soft-Power-30-Report-2017-Web-1.pdf>

- Scaling up the calendar of existing cultural events e.g. Greenwich+Docklands International Festival and to create site-specific immersive places for them and other companies to respond to (e.g. such as National Theatre Wales, National Theatre Scotland, Punchdrunk, Secret Cinema, You Me Bum Bum Train, Art of Grime live drawing).
- Creating events that enable different communities to display their culture with pride and engage with each other should be a thread that runs through the Woolwich cultural character. Fun and play will be important in this (e.g. Use General Gordon Square for displays and competitions of games from different cultures; international food truck and music days – cf. ‘Off the Grid’ Fort Mason and Presidio, San Francisco; and simple fun that transcends all generational and cultural boundaries – e.g. Guru Dudu Silent Disco and Happy Yoga).
- Creating an iconic, annual event, such as an acoustic music festival, could enable maximum participation by different communities. Acoustic music is relatively accessible for many: it is common to many cultures, expressed in many different forms; it is relatively easy and inexpensive to stage, in terms of kit and sound systems, compared to other popular forms of music (e.g. rock, classical); and it is generally accessible across communities. This could not only create a forum for cross-community participation but also bring in visitors, and therefore revenue, from further afield (cf. Nest Collective Unamplifire).
- Using Woolwich’s wide range of different venues – from small to large, indoor and outdoor – to mount a wide range of events from classical concerts in big spaces to cutting edge performances in intimate venues (e.g. SoFar Sounds).
- Promoting the concept of Woolwich as a ‘virtual stage’, whereby it hosts a succession of events – from music to art, theatre and movement, to performance on a regular basis throughout the summer – or even throughout the year. e.g. ‘Takeover Weekends’, whereby different artists and organisations – local and external – are given a presence in a particular place each weekend during the ‘season’ (cf. National Theatre’s ‘River Stage’).
- Although tidal flows make it hard to consider the river as a stage, the combination of big indoor and outdoor performance spaces and the river give Woolwich a unique flavour for performance. Rather than turning its back on the river, as most of Britain has done for years as a result of many major urban riverfronts being industrial areas (and, later, areas of post-industrial decline), the riverscape should be incorporated, wherever appropriate, as a defining feature of the Woolwich ‘virtual stage’ – perhaps most usefully as a backdrop and scene-setter.
- Attracting a high-profile outdoor entertainment events company, who would not only use Woolwich as a base, but also stage spectacular outdoor events, using the riverscape and thereby reinforcing Woolwich’s image as a distinctive performance stage (e.g. Walk the Plank in Salford).

5.2.3 Big Ideas

Accelerating development of the visitor economy faster than this model of incremental growth outlined above implies would require a big idea, with associated funding, to transform the image of Woolwich overnight. At the moment, this is not seen as either a realistic or viable ambition. However, some 'blue sky' thoughts, which might stimulate ideas for the future, are:

- Develop an existing or new iconic event to be held in Woolwich annually, which Woolwich can claim as its own. Aspirationally, something that might develop the status of the Cheltenham Literature Festival or Edinburgh's Hogmanay fireworks, are models that might inform ambitious thinking. However, the organisational capacity, funding, and infrastructure required to mount such an ambitious event are unlikely to be anywhere near achievable within the lifetime of this DMP.
- Given the vast space available, are there opportunities to attract adrenalin activity facilities, which might both attract families into Woolwich and reinforce its image as a 'physically happening place' to complement its image as a 'creatively happening place' (e.g. Go Ape, riverside zip wire, big wheel)?
- Further, higher standard hotel investment may, in the medium-long-term, be more realistic. Although there is little case to argue for further hotel development at the moment, the situation should be monitored to assess the market potential for additional hotel development. Circumstances likely to accelerate the business case for further hotel investment in Woolwich are: a growth in conferences in Woolwich and subsequent demand for accommodation; the cost of central London hotels, coupled with accessibility by Crossrail, which might make Woolwich an affordable option for business travellers, independent and group leisure visitors to London. Woolwich's improved accessibility via Crossrail, refurbishment of some of the Arsenal's impressive large and medium-sized spaces, and an anticipated improvement in Woolwich's reputation as a result of the Creative District, make the growth in conferences, and associated hotel investment, both likely and worth aiming for within the lifetime of this DMP.

Although partly fanciful, 'blue sky' ideas, these are included here to stimulate thinking about the longer-term future and inspire stakeholders to keep the fires of ambition burning. Things change quickly and even many of the biggest international events started from a humble base.

5.3 Target Markets

Key target markets for Woolwich have been split between short-medium-term (3-5 years) and medium-long-term (5+ years):

5.3.1 Short-Medium-Term (3-5 years)

The short-medium-term market splits broadly into:

- **Current residents**
- **Regular visitors to Greenwich**
- **Potential new residents**
- **Potential visitors**

These have been further segmented by motivation for visit, which, in the short term at least, will most likely be driven by cultural consumption patterns or business need, rather than pure leisure. However, as Woolwich's reputation grows over the years, and with its investment in visitor infrastructure, the motivation for visiting and the type of visitor, may change. This needs to be kept under review as developments occur.

In terms of their potential contribution to the visitor economy, these groups' interests and patterns of cultural consumption can be characterised as identified below. In terms of cultural consumption, three main cultural profiles have been identified for Woolwich in the short-medium-term: *Kaleidoscope Creativity*, *Experience Seekers*, and *Commuterland Culturebuffs*, using the Audience Agency's Spectrum Profiling segmentation model.¹⁵ In the longer-term as Woolwich's reputation travels far and wide, the opportunity to attract higher spending *Metroculturals* from further afield, but still predominantly the London area, increases.

For further analysis of these cultural segments and their distribution throughout London, see Appendix 3: *Woolwich Cultural Destinations: Cultural Audiences and Population Profiling*.

5.3.2 Current Residents – Woolwich and Greenwich

Woolwich is a very mixed community. Current residents comprise a variety of different socio-economic and ethnic groups. These range from long-established communities to recent immigrants, from unemployed and workless to unskilled, semi-skilled and skilled to clerical, managerial and professional people, and of all ages. Newer residents are likely to be younger, with a significant number of upwardly mobile millennials (born between 1985-2001) taking advantage of Crossrail to purchase housing in the newer developments, especially on the Royal Arsenal site.

There is generally a low level of cultural engagement amongst current Woolwich residents. This may in part be explained by the limited number of cultural opportunities and/or low income levels and unemployment. Many Woolwich residents fall into the

¹⁵ Audience Agency (Audience Spectrum Profiling)

cultural segment defined by the Audience Agency as *'Kaleidoscope Creativity'*. The characteristics of this segment are defined as follows:

Kaleidoscope Creativity

'Kaleidoscope Creativity' is a group characterised by low levels of cultural engagement, often living in and around city areas where plenty of opportunities are within easy reach. They are a mix of ages, living circumstances, resources and cultural backgrounds. For many, low incomes and unemployment can present barriers to accessing some cultural provision.

Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream. Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events. However, if you were looking at an activity that Kaleidoscope Creativity might engage with, you may well consider a live music performance, because in terms of actual numbers of people going, more *'Kaleidoscope Creativity'* go to live music events than to culturally specific festivals.

Moreover, if you were trying to find an audience for a culturally specific festival, you almost certainly would target *'Kaleidoscope Creativity'*, because they're more likely to engage than people from almost every other segment.

Partnerships with local community clubs, youth programmes, churches, religious institutions, healthcare providers, local authorities, community support workers, voluntary organisations, shops and services all provide shared touch points with people in *'Kaleidoscope Creativity'* that might have mutually beneficial relationships and common interests in engaging people through them.

(Audience Spectrum profiling – per Audience Agency)

This is borne out by the Audience Spectrum analysis below (See also *Appendix 4B- Cultural Audiences-Woolwich-Greenwich-Specific (SE18 4DX - 30 minute drive time)*):¹⁶

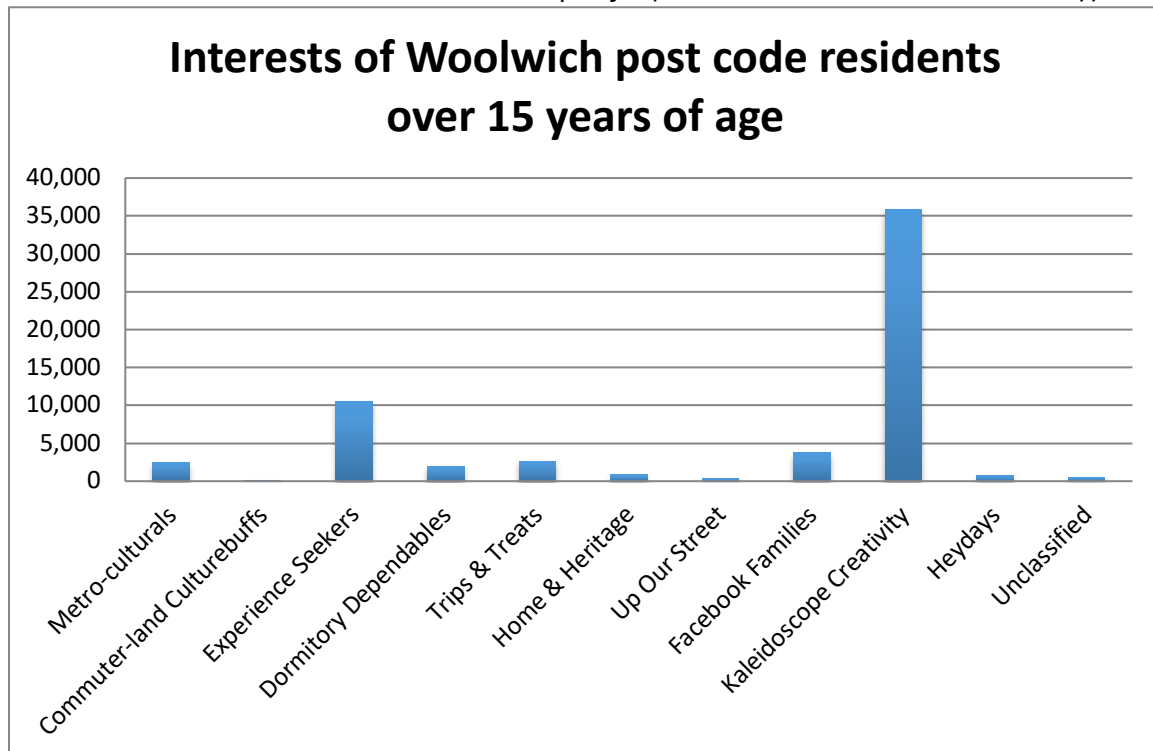


Fig. 4: Interests of Woolwich Residents Over 15 Years of Age

¹⁶ Audience Agency Area Report Profile Plus (SE18 4DX - 30 minute drive time), elaborated by Bonnar-Keenlyside

Greenwich residents are more mixed in terms of socio-economic profile, with more higher-earning residents than Woolwich currently.

This is reflected in their more varied cultural consumption patterns, as indicated by the Audience Spectrum analysis below (See also *Appendix 4B-Cultural Audiences-Woolwich-Greenwich-Specific (SE18 4DX - 30 minute drive time)*)¹⁷.

The ‘*Kaleidoscope Creativity*’ segment is still by far the largest. But ‘*Experience Seekers*’ represent almost half the size of the ‘*Kaleidoscope Creativity*’ segment, with ‘*Metroculturals*’ not far behind.

(See below for cultural segment definitions: “*Experience Seekers*” under 5.3.4 *Potential New Residents* and “*Metroculturals*” under 5.3.6 *Medium-Long-term (5+ years)*.)

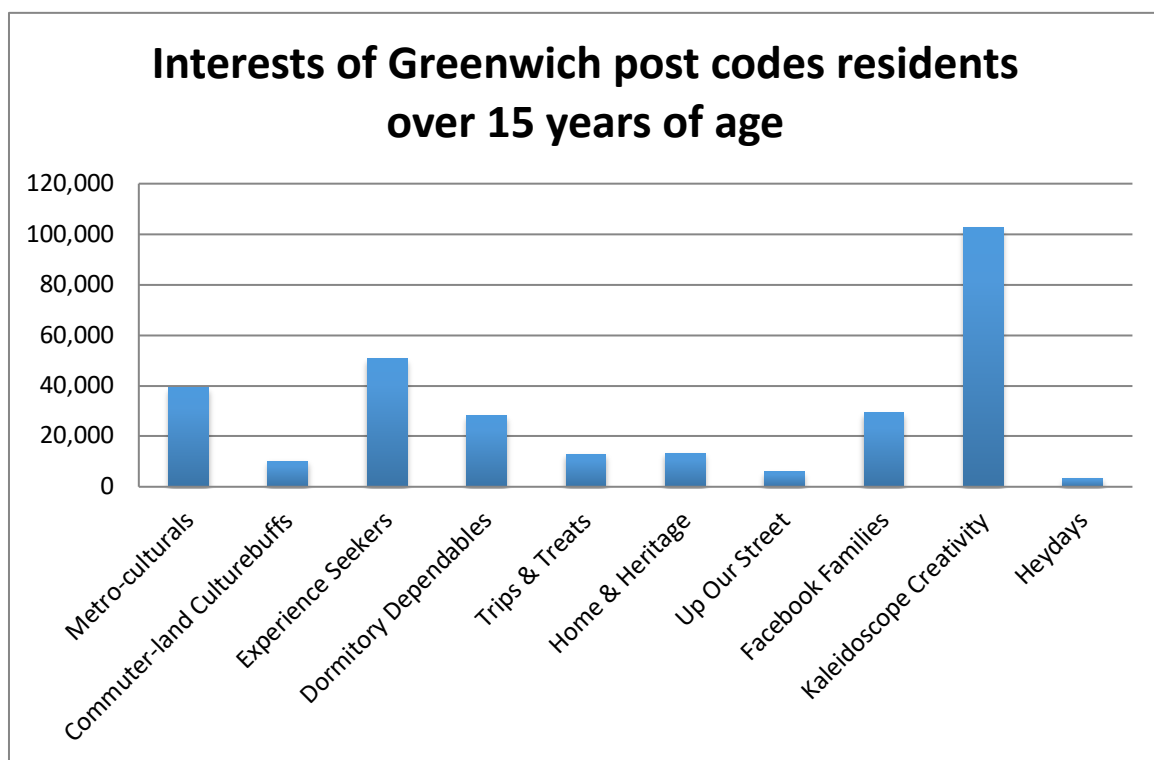


Fig. 5: Interests of Greenwich Residents Over 15 Years of Age

The key aim in relation to current Woolwich residents will be to encourage them to participate in local cultural activities; whereas, for Greenwich residents, it will be to draw their attention to the varied cultural programme in Woolwich and persuade them to visit Woolwich.

¹⁷ Audience Agency Area Report Profile Plus (SE18 4DX - 30 minute drive time), elaborated by Bonnar-Keenlyside

5.3.3 Regular Visitors to Greenwich

Regular visitors to Greenwich offer an opportunity for Woolwich to tempt them beyond Greenwich. Woolwich offers an extension to the Greenwich experience for those who are familiar with the Greenwich experience and might be looking for something new. Their familiarity with Greenwich is also more likely to make them more open to other experiences in the area.

This opens up the opportunity to attract more “*Experience Seekers*” and “*Metroculturals*”.

The key aim in relation to regular visitors to Greenwich, will be to persuade them to consider exploring Woolwich or adding a visit to Woolwich when they visit Greenwich.

5.3.4 Potential New Residents

Potential new residents will be dominated by ‘Crossrail commuters’, who are likely to fall more into the cultural segment defined by the Audience Agency as “*Experience Seekers*”.

The characteristics of this segment are defined as follows:

Experience Seekers

A typically highly engaged group, ‘*Experience Seekers*’ are likely to make up a large proportion of the student and young adult population. They are therefore potentially migrant or only resident for a shorter period of time.

‘*Experience Seekers*’ engage with arts on a regular basis, and are social and ambitious – often students, recent graduates or those in the early stages of their career. Mostly interested in contemporary art forms and culturally diverse offers, they are often in search of new and innovative things to do.

To attract this group the offer should be contemporary, unique and exciting. There is potential for collaboration with the universities in the city or for one-off events based around the art, whilst emphasising the social opportunities.

‘*Experience Seekers*’ are characteristically very digitally savvy; they will share experiences through social media on their smartphones. It would be important to have a strong and well thought-through digital engagement plan – both for marketing and attracting this audience, and also allowing them to actively engage in the work presented.

(Audience Spectrum profiling – per Audience Agency)

The key aim in relation to potential new residents will be to raise their awareness of the cultural vibrancy of Woolwich, and thereby add a lifestyle reason to encourage them to consider moving to Woolwich.

5.3.5 Potential Visitors

Potential Visitors are likely to fall into the following categories:

- Day visitors, attending a cultural event
- Business visitors (day and staying)
- Conference visitors (day and staying)

Business visitors' trips will generally be non-discretionary – i.e. motivated by business needs. Therefore there is little Woolwich can do to stimulate such trips, other than to adopt policies that encourage the growth of local businesses and attract investment in infrastructure, which might drive business trips and meetings.

Discretionary visitors (i.e. those whose trip is open to stimulation by Woolwich, as they have a choice of places to visit) will primarily be day visitors attending a cultural event and, potentially, conference visitors.

Conference visitors offer modest long-term growth potential. As the Royal Arsenal sites are developed, there is an opportunity to create facilities for conferences. Such new conference venues, with state-of-the-art facilities, and great connections to central London, offer significant potential. Initial growth is likely to come from day visitors to conferences. But, as Woolwich's reputation grows and, if facilities can be provided to attract modest-sized conferences, hotel investment should follow and, with it, the opportunity to attract staying visitors to conferences and more conferences.

These markets should be Woolwich's main focus in the short-medium-term.

In terms of cultural consumption, and dependent on the type of cultural activity/events staged, there is also a modest opportunity to attract day visits by "Commuterland Culturebuffs", in addition to "Experience Seekers". The characteristics of this segment are defined as follows:

Commuterland Culturebuffs

'Commuterland Culturebuffs' are highly engaged, confident and frequent attenders across a range of cultural activities. *'Commuterland Culturebuffs'* are wealthy professionals living in leafy suburbs or in greenbelt comfort. Often mature families or retirees they have time to consume culture, with leanings towards heritage and more classical or traditional offerings. They are willing to travel for often premium experiences and are seeking social occasions for self-improvement and sometimes learning opportunities for older children. Their level of engagement also makes them potential donors.

Plays/drama and art exhibitions are the most commonly attended events, along with musicals and live music. They represent the keenest audiences for opera, ballet and classical music, and are audiences for some of the less widely attended art forms such as contemporary dance and jazz.

'Commuterland Culturebuffs' lean slightly more towards visiting heritage sites than museums and galleries, but partake in both these activities in much greater numbers than most other groups. Membership of The National Trust at 34%, is higher than any another other group. Added value opportunities are key to attracting and maintaining their loyalty such as exclusive social events or talks.

(Audience Spectrum profiling – per Audience Agency)

The key aim in relation to potential visitors will be to:

- raise their awareness of Woolwich as a culturally vibrant place;
- inspire the intention of cultural and leisure visitors to visit what has become a 'must visit' destination;
- project the image of Woolwich to conference organisers and delegates as an accessible and 'funky' but professional place to hold small conferences.

5.3.6 Medium-Long-term (5+ years)

It is anticipated that, within five years, awareness of Woolwich's transformation will have reached well beyond the local area, which provides most of the visitors to events at the moment. Its reputation as a 'happening', cultural destination and creative cauldron should have established Woolwich as a destination worth visiting for cultural events amongst people further afield, but mostly still within Greater London and the South East. This provides an opportunity for Woolwich to attract a more diverse audience, still largely for day visits. However, depending on the events programme mounted in Woolwich, as well as establishing an appealing and different food offer (e.g. food trucks, food market), growth might be expected from the following markets, in addition to existing short-medium-term markets identified above:

- 'Metroculturals': largely London-based, attending cultural events and seeking a different eating experience. (See segment description below.)
- 'Curious couples' ranging widely in age, also mostly London-based, who may be culturally motivated or just curious and interested in experiencing a different 'London village'.
- Conference visitors are likely to increase as both new facilities (venues and hotels) come on stream and Woolwich's reputation for hosting conferences grows. While most are still likely to be day visitors, the prospect of attracting staying visitors will increase, if appropriate hotel investment materialises.
- Corporate travellers with business in Canary Wharf or central London might consider staying overnight in Woolwich, subject to new hotels being built in Woolwich offering competitive prices compared to central London.

Metroculturals

Metroculturals are prosperous, liberal, urbanites interested in a very wide cultural spectrum.

They'll often choose a city lifestyle for the broad cultural opportunity it affords and are interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style. Likely to be working in demanding but rewarding professions, including arts professionals, they are highly educated and have a wide variety of other interests. They are confident in their own knowledge and tastes where culture is concerned and expect their needs to be addressed accordingly. Their recommendations may influence less confident or pioneering audiences.

They could be active museum attenders, but tend to be more engaged with the arts and with a high level of frequency ie. many on a weekly basis. While making up a high proportion of audiences for classical work, they are also interested in new and innovative work and represent good prospects for anything experimental.

While their love of arts and museums is clear, Metroculturals are also out and about, taking part in a wide variety of activities from fitness and sport to debates and eating out. They have the highest propensity to visit heritage sites and are avid travellers, taking frequent foreign trips to a wide variety of destinations. Metroculturals are by far the most internet dependent of all the segments, and use web and mobile extensively for leisure and cultural purposes.

5.4 Brand Image, Narrative and Positioning

5.4.1 Brand Image

To put Woolwich back on the map as a vibrant, desirable place to live, work, invest and visit, a strong, revitalised brand image will be critical. This should both reflect Woolwich's current strengths, but it should also be aspirational – a guiding light for Woolwich to aim for.

To be successful, this image will require the buy-in of the community; and it will need to be consistently communicated through the way Woolwich promotes itself, in the way people talk about Woolwich, and in the way Woolwich projects itself through its public realm and future developments.

Following consultation and a workshop with key stakeholders, the following brand characteristics were identified as representing Woolwich's strongest traits:

- **Authentic, 'real'**

This reflects the nature of the community and people – living and past generations. Woolwich is different from much of London in that it is neither a tourist destination nor a commuter dormitory; it is a 'real' community, where people live, and have lived for centuries, because they work and have made their home there. In today's fast-paced, intensely mobile world, this was felt to provide an enduring character to Woolwich, which differentiates it to a degree from many other parts of London. The continuous thread of industrial heritage, symbolised by the Royal Arsenal, anchors this sense of 'real community' in Woolwich.

With the influx of 'Crossrail commuters', the challenge will be to integrate this new wave of residents into the 'real community' of Woolwich.

- **Creative**

This is in part a current characteristic, based on the range of existing festivals and innovative performance events already staged in Woolwich. But it is also highly aspirational, reflecting the future anticipated by a successful Creative District. This will be underpinned by creative organisations in the 'creative supply chain' – from performing arts organisations to service companies – locating in Woolwich and developing a 'creative cluster'.

- **Diverse**

This reflects both the current ethnic and social diversity of Woolwich, as well as a commitment to socially inclusive development, which is fundamental to the Woolwich character. Diversity is not only reflected in the population mix, but also in the range of cultural expression, entertainment, shops, produce, and food on offer to all residents and visitors throughout Woolwich.

Looking forward, cultural diversity will be an important element of future cultural programmes – not just in terms of appealing to different communities, but also in terms of the range and mix of cultural events, art forms, food outlets, and retail.

- **Open**

This reflects the openness and majesty of physical space – both performance spaces and public amenity spaces. It is also reflective of size and grandeur (i.e. not just the antonym of ‘closed’), relating to both indoor and outdoor spaces. It is perhaps physically epitomised by the sense of unconfined space throughout the Royal Arsenal and the riverscape.

It also evokes a sense of openness of thought (linked to creative freedom) and attitudes to people, cultures and ideas. Woolwich has been open to myriad influences from many different nationalities and cultures over the centuries, as they came here to work in different industries. This openness is part of Woolwich’s intangible heritage, in that it has contributed to the character of the place, defined relationships between communities, and helped make Woolwich what it is today.

- **Inclusive**

There is a risk that this is seen as a clichéd, politically correct, empty piece of jargon. However, firstly, it should never be used to describe Woolwich to consumers, visitors, or cultural audiences. It should only be used to guide the way Woolwich is talked about, presents itself, and develops its social and visitor infrastructure. Secondly, it should reflect the current nature of integrated communities in Woolwich – and will only be credible if it truly does. Finally, most importantly, it should stand as an aspiration and constant reminder of the type of place Woolwich aims to be: tolerant, welcoming to all, and a place that celebrates differences in ideas and diversity across a wide range of cultural, ethnic and social groups.

The role of these characteristics, is to guide development and communications ‘behind the scenes’; they should not be used in their ‘raw state’ in consumer communications. They should be used to guide future public realm, infrastructure and new product developments in Woolwich. They should also be conveyed in all communications about Woolwich, including interpretation in the streets of Woolwich. They can be ‘dialled up or down’ as appropriate for different audiences (e.g. It might be more appropriate to stress Woolwich’s ‘open’ and ‘creative’ characteristics when trying to encourage arts organisations to relocate to Woolwich; whereas potential cultural visitors might respond more to images and stories featuring the ‘diverse’ and ‘real’ aspects of Woolwich).

N.B. Although rooted in reality, these attributes are also, in part, aspirational. The range of independent retail and food outlets is not extensive compared to other London boroughs claiming to be diverse and exciting. Therefore planning policies will need to encourage and create facilitative conditions for growth of such premises and experiences. Otherwise, Woolwich risks falling prey to street-cloning and a ‘me too’ indistinctiveness.

5.4.2 Name and Slogan

Embedding a place in people's consciousness is a major challenge. This is even more challenging when that place suffers from 'reputation lag'. 'Reputation lag' occurs when public perception of a place, which may have had a negative reputation (e.g. for decline, deprivation, safety concerns) does not keep pace with the changes that have taken place in terms of that place's regeneration and revitalised infrastructure. For this reason, it is important to communicate both dramatically and simply that the place has changed, or is changing.

So, in keeping with Woolwich's big ambition, and in order to start embedding awareness of the transformational changes that are taking place within Woolwich, it is worth considering giving Woolwich a sobriquet, which is informal but reeks of ambitious change, and a slogan to accompany it.

Development of a slogan should be considered by Woolwich brand partners as part of a wider marketing exercise. At this stage it is only appropriate to include the following guidance within this DMP.

Any slogan should have four communications objectives:

- To convey the essence of Woolwich's character;
- To tell people outside Woolwich that it is changing;
- To inspire confidence amongst residents in the way their home town is changing;
- To set an aspiration for change, to which everyone can sign up.

Slogans can often be trite and meaningless. But, if they truly say something that challenges perceptions, this can be valuable in drawing attention to the fact that Woolwich is changing and has big aspirations for the future. This might call for a short-term and a medium-long-term strategy, in which the messages are different – e.g. initially to wake people up to the changes taking place in Woolwich and, later, to embed an understanding of a transformed Woolwich in the public consciousness.

However this is developed, it is critical that residents are comfortable with the way Woolwich is presented and that they have a say in the development of the core message behind any slogan.

This process should be undertaken by a creative agency, with options tested in key target markets.

5.4.3 Woolwich Narrative

The Woolwich narrative should incorporate:

- Woolwich's **brand characteristics** (authentic/real, creative, diverse, inclusive, open);
- Stories behind Woolwich's **public realm**:
 - its streetscape, architecture and buildings;
 - its riverfront;
 - its landscape between and beyond the buildings;
- Stories elaborating Woolwich's **intangible heritage**:
 - its industrial heritage, especially the Royal Laboratory and ordnance factories;
 - its military heritage, especially the Royal Arsenal and Henry VIII's royal dockyard;
 - its Roman, Celtic, and Iron Age heritage;
 - its trading heritage, not least in wool – hence its name Woolwich;
 - its business heritage (Woolwich Building Society);
 - its religious heritage;
 - its political heritage – roles in birth of cooperative movement and women's suffrage;
 - its sporting heritage (Arsenal FC)
- Stories of the **people** who have come to Woolwich over the centuries:
 - waves of immigration, seeking refuge, seeking work and to serve in the army;
 - different trades over the centuries;
 - mix of different nationalities and cultures who called Woolwich home.

Running through the Woolwich narrative should be a thread characterising Woolwich as a place of constant change and creativity, based on these waves of people coming to Woolwich over the centuries to seek work, serve in the army, and do business, who have influenced the character of Woolwich over the centuries.

In this way, the development of a new creative angle to Woolwich's contemporary identity does not stray from its past: Woolwich has always adapted to changing economic circumstances to take advantage of opportunities; and it has always welcomed people who come to be part of each new era. This is what makes Woolwich what it is today; and it defines how Woolwich will approach its future. Adaptation to change is in Woolwich's DNA. Therefore no-one should be surprised by the steps Woolwich is taking today in pursuing a creative, cultural character. They are in keeping with Woolwich's centuries-old tradition of adapting to change and welcoming new people to help it rise to the challenges of the future.

As well as guiding public realm, infrastructure developments and signage, key elements of the brand narrative should also be included in initiatives such as the new Heritage Trail created by the Royal Borough of Greenwich and Royal Greenwich Heritage Trust, who commissioned local artists to create thirteen illustrated cards providing a glimpse

into the broad heritage of Woolwich and Eltham¹⁸. As well as highlighting the rich heritage of the borough, initiatives such as this trail create opportunities both to engage with and create income-earning opportunities for local talent.

5.4.4 Woolwich Positioning

Woolwich should position itself as an 'urban phoenix' and part of London, which, in keeping with its intriguing history, is rising again to become a European creative cauldron – home to cutting edge cultural and creative organisations – from performing arts to creative services.

As well as a creative incubator, Woolwich is a vibrant, diverse, welcoming, and 'real' place to live, work and visit – a place which is not just setting the tone for tomorrow's creative expression, but is a sustainable haven of creative culture, artistic innovation, openness, and free-thinking, which is deeply rooted in its diverse community and in its rich intangible heritage of past generations of skilled labour, who have made Woolwich what it is today.

Woolwich is not an idea that can be conjured up by planners or marketing agencies; it is the organic growth from seeds planted by generations of different people over the centuries, whose story lives in every brick and blade of grass throughout the town. To really understand Woolwich, you have to look beneath the surface; that is where its real character lies.

5.5 Cultural Events Programme

5.5.1 Overview

An imaginative, diverse programme of events was delivered in Woolwich in 2017. This offered an opportunity to trial different types of events for different audiences and monitor their popularity, their ability to engage new, wider and more diverse audiences, and, by association, their potential to deliver economic benefit to Woolwich.

A major impact of these events, apart from being widely enjoyed by largely local residents, was their contribution to the transformation of Woolwich's image as a culturally vibrant, 'happening' place. Additionally, although not quantified, it is likely that event participants and visitors spent in local restaurants, cafes, bars and shops.

Little 'external' income appears to have been generated from beyond the Borough, as most visitors were from the immediate and wider local area. Nevertheless, although

¹⁸ Thirteen famous people, buildings and sites have been highlighted for the trail, across Woolwich and Eltham. Each card has a unique illustration showing the person, building or site on one side of the card, with the other side carrying the brief history. The card pack comes enclosed in the trail map, with each illustrated card related to a numbered point on the map.

their economic impact might be improved, the location of these events in Woolwich is the most significant factor in terms of their contribution to the sustainable transformation of Woolwich's image and in bringing the community together to participate in events celebrating Woolwich's sense of place as a creative cauldron.

Results from rudimentary feedback in 2017 are outlined below. A more robust analysis is proposed for 2018 to inform future programming and, in particular, seek to increase the economic contribution of events to the Woolwich economy.

5.5.2 2017 Events Programme

The 2017 events programme covered four types of event:

- **All Roads Lead to Woolwich:** a series of pop-up, world class music, dance and street arts performances in the urban environment of Woolwich and unique buildings of the Royal Arsenal, including:
 - **5 Soldiers:** physical theatre in St George's Garrison Church;
 - **Table Manners,** a new outdoor production from Avant Garde Dance Company exploring our cultural relationship with food;
 - **Namlo:** melodies and rhythms inspired by the traditions of Nepal, reflecting the long-standing presence of the Nepalese community in Woolwich;
 - **Aulenko – The Sound Forest:** an orchestral concert performed by the Arensky Chamber Orchestra in Building 41, a former ammunition factory in the Royal Arsenal.
 - **The Colour of Light:** spectacular visual and musical performances in the streets of Woolwich with the finale in General Gordon Square
- **Woolwich Carnival:** a celebration of diverse local culture and community
- **Dance Umbrella – Origami:** a free interactive workshop for all ages, aimed at inspiring people to get creative together.
- **Winter Warmer:** winter-themed community events in the lead-up to Christmas

Analysis of the 2017 programme reveals the following:

Image: Having these events in Woolwich undoubtedly helps contribute towards an image of Woolwich as a place where culturally interesting things are happening. This will be increasingly important symbolically, as the Creative District is realised and Woolwich aims to make its mark as a creative cauldron and brand itself with a cultural soul.

PR coverage achieved for the events was extensive, with reviews and previews in major London, national, cultural and online media, plus some coverage in international (US) media. Origami was featured as one of the 'best photos of the day' in several major online media, as well as in US publications.

Community Engagement: With the majority of event visitors coming from the local area, and largely from within the Borough, the volume of attendance suggests a broad appeal to Woolwich residents, particularly street events such as the *Woolwich Carnival* and *Colour of Light*. The Carnival's engagement with 8 schools and 14 community

groups, and 680 participants, suggests it is embedded within the community and very much 'owned' by the community. However, as the audience profile below indicates, performance events in the *All Roads Lead to Woolwich* programme tend to appeal to a narrower, predominantly white British, audience.

Audience Profile¹⁹: The performances in *All Roads Lead to Woolwich* (*5 Soldiers*, *Table Manners*, *Namlo*, *Aulenko-The Sound Forest*) appear to have attracted a predominantly white British, mixed male/female audience, with some variations:

- Five Soldiers: mixed male/female, predominantly white British;
- Namlo: mixed male/female, predominantly white British;
- Arensky Chamber Orchestra: mixed male/female, predominantly white British, older age profile;
- Table Manners: predominantly female; slightly more mixed ethnic groups;
- The Colour of Light: mixed male/female; predominantly white British; younger-middle-aged audience compared to other events.

Audience Response²⁰: Almost all those interviewed considered the events they had attended to be good-very good.

Economic Impact: As evidenced by most event 'visitors' coming from Woolwich and the wider Borough, and with the events being free, the economic benefits are likely to have been felt primarily by food, drink, and to a lesser extent, retail outlets. Clearly this suggests there is an opportunity to attract visitors from further afield and, if deemed appropriate, to consider increasing revenue by introducing ticket sales for some events. But this needs to be considered in light of the community engagement strategy objectives and priorities for the overall programme.

Comparison with 2014: Interestingly, and perhaps surprisingly, these findings in 2017 are markedly different from those in a study undertaken in 2014 by The Audience Agency on behalf of Greenwich+Docklands International Festival. Key findings from this 2014 research showed GDIF to have a more culturally diverse audience, with 43% born outside the UK. Just over half of respondents were first time attenders and, of the 87% of responders who came from London, 29% were from Greenwich. The top Audience Spectrum groups were *Metroculturals*, *Dormitory Dependables* and *Kaleidoscope Creativity*.

This difference between 2014 and 2017 audiences might be explained by the 2014 research covering festivals throughout the entire Royal Borough of Greenwich, whereas the 2017 feedback relates to events held in Woolwich only. Unsurprisingly this suggests, as is the pattern for leisure tourism visitors, that Greenwich attracts a much wider and more diverse audience for events than Woolwich. However, it also indicates future potential and an audience mix to which Woolwich might aspire in several years' time.

¹⁹ Woolwich GDIF Feedback

²⁰ Ibid

The table below summarises the events programme, its reach and impact:

Event	Month	Entrance Cost	Attendance	Community Engagement
All Roads Lead to Woolwich <ul style="list-style-type: none"> • 5 Soldiers • Table Manners • Namlo • Aulenko A Sound Experience • Colour of Light 	July	Free	7,400	- 5,000 people were drawn on to the streets of Woolwich for the <i>Colour of Light</i> finale in General Gordon Square
Woolwich Carnival	Sept	Free	5,000	<ul style="list-style-type: none"> - 8 local schools - 14 community groups - 680 participants - 7 hours of live programming on the main stage and a variety of food and activity stalls on the main site in General Gordon Square
Dance Umbrella <ul style="list-style-type: none"> • Origami 	Oct	Free	358	
Winter Warmer <ul style="list-style-type: none"> • Museum of the Moon • Lightweight Globe 	Dec	Free	3,180	• Attendance included 440 school children

Fig 3.: Overview of Woolwich 2017 Events Programme

A more comprehensive overview of the different events, including attendance and press coverage, by Greenwich+Docklands International Festival (GDIF) is attached at *Appendix 7: GDIF-Woolwich Cultural Destinations Activity Report 2017*

5.5.3 Implications for 2018 and Future Years

Proposals for building on the success of the 2017 events programme:

- **Image-Symbolism-Aspiration**
A strong, diverse and imaginative events programme should be maintained in Woolwich. This will be critical to helping Woolwich achieve its aspiration of becoming a creative cauldron and spreading this message further afield. Transforming Woolwich’s image and propelling its economic and social regeneration forward depends to some considerable extent on this.
- **Events Strategy**
An events strategy should be developed, in light of different stakeholders’ interests, which addresses:
 - Objectives: Identify and prioritise the main objectives in mounting and funding an events programme in Woolwich e.g.:
 - **Transforming Woolwich’s image** as a creative cauldron

- **Community engagement**
 - **Economic impact** (e.g. supporting local businesses and attracting visitor expenditure from beyond the Borough)
 - Events programme 2018: Once objectives have been prioritised, this will inform the type of events and optimum programming balance for next year.
 - Future events programmes: It is likely that the balance of programming will change as Woolwich's transformation progresses and audiences are attracted from further afield. As this happens Woolwich should:
 - Retain a focus on mounting **events targeting the local community**, thereby bringing communities together to celebrate Woolwich's sense of place, build community confidence, and inspire civic pride in Woolwich's cultural offer and buy into its creative aspiration. This presumes a number of events will need to remain free to visitors.
Market/audience segment: *Kaleidoscope Creativity and Experience Seekers*
 - Extend **engagement with different communities** – through school visits, working with community groups, and providing 'taster' opportunities for people to perform and participate in local events.
Market/audience segment: *Kaleidoscope Creativity and Experience Seekers*
 - **Widen the appeal and reach** of the events programme to potential visitors from further afield. This should be aided by Woolwich's growing reputation as a cultural hub. It also offers an opportunity to increase the economic impact of the events programme, by attracting a wider audience from beyond the Borough, but still largely from the London and South East, and to charge for some events. This means both mounting events as now and attracting other mobile events to Woolwich. Mobile event organisers should be more open to holding their events in Woolwich as Woolwich's reputation grows.
Market/audience segment: *Experience Seekers, Metroculturals and Commuterland Culturebuffs*
- **Programme Evaluation**

Research should be undertaken, which builds on lessons learnt in 2017. This will both inform future programming designed to achieve the agreed objectives and create a baseline against which to measure behavioural trends, cultural consumption, and economic impact. This should explore audience profiles, their cultural consumption patterns and preferences, enjoyment of events, price elasticity, economic impact, and perceptions of Woolwich.

Every effort should be made in the survey/interviews to achieve a mix of local residents and visitors from beyond the Borough, in order to assess the potential for attracting a wider audience from further afield. This should be monitored annually, to determine whether the audience mix is changing and to keep informing the type of programming required to attract the mix of audiences who will fulfil the events strategy's objectives.

A survey should cover the following, plus any other questions required:

- Audience profile:
 - Demographic: age, gender, ethnicity, residence, income, education;
 - Values/Lifestyle: interests, aspirations;
 - Cultural: using Audience Spectrum cultural profiling (See also cultural consumption below);
- Cultural consumption: What kind of events do they normally attend? What other kind of events would they like to attend?
- Audience response: How would they rate the event? Would they recommend it to a friend? What could be improved?
- Price elasticity: Would they be prepared to pay for the event they attended? If so, how much? What sort of events would they be prepared to pay for? How much?
- Economic impact: How much have they spent in Woolwich attending this event? What have they spent it on? (e.g. food, drink, shopping, entertainment, accommodation et al). Where have they spent it? (i.e. in what type of places: restaurants, cafes, bars, food trucks, market, shops et al).
- Perception of Woolwich: What is their perception of Woolwich? (e.g. 1-10 scale rating). What did they like/dislike about Woolwich? What could be improved? 3 words to describe Woolwich. How likely to return/recommend Woolwich to a friend?

At this embryonic stage of the 'Creative District', and because tourism to Woolwich and the tourism infrastructure are limited, most action proposed is at a relatively high level, with some, more detailed proposals at the level of marketing, product and infrastructure development, as well as broad cultural programme guidance.

For similar reasons these proposals are relatively modest and consciously cost-efficient.

Proposed priorities and action are outlined below, along with a risk analysis matrix.

Priority #1: 'Creative district'

Priority #2: Woolwich brand narrative

Priority #3: Cultural and events programme

Priority #4: Product development and skills

Priority #5: Destination marketing

Running through all these priorities is an imperative for community engagement. The risk of Woolwich being a 'tale of two cities', divided by the A206, is ever present, especially as the population mix changes with the advent of 'Crossrail commuters'.

On the one hand, the change this will bring in demand for local services and a wider range of entertainment, food and retail outlets will provide opportunities for Woolwich residents, in terms of new consumption, business and employment opportunities.

On the other hand, it is incumbent on all stakeholders to strive to ensure that new developments – from cultural activities and new products to the way Woolwich is interpreted – speak to the entire community and provide opportunities for them to participate and contribute to the way Woolwich is changing.

[Risk assessments below are colour-coded: **red** = high risk/high impact, **brown** = modest risk/modest impact, **green** = low risk/low impact.]

6.1 Priority #1: Ensure Creative District is Delivered

Main thrust: The Creative District is critical to Woolwich’s regeneration. The current impetus and partnership must be maintained to ensure its success.

Objective	Action	Lead Organisation	Supporting Organisations	Key Performance Indicator
Deliver robust, dynamic basis for Creative District to continue developing organically into the future	<ul style="list-style-type: none"> Maintain enthusiasm of core group to drive proposals for the Creative District forward – through ongoing communication and progress monitoring. 	RBG	Berkeley Homes, GDIF, RGHT, VG	<ul style="list-style-type: none"> Level of commitment maintained amongst core group. Creative District materialises
	<ul style="list-style-type: none"> Identify potential performance space and make it available to cultural/arts organisations wherever possible. Monitor opportunity for any creative enterprise zones 	RBG	Berkeley Homes, GDIF, RGHT, VG	<ul style="list-style-type: none"> Performance space secured and communicated to potential users
	<ul style="list-style-type: none"> Ensure performance needs are well understood and incorporated into planning policy as appropriate. 	RBG	Berkeley Homes, GDIF, RGHT, VG	<ul style="list-style-type: none"> RBG planning policy acknowledges opportunity
	<ul style="list-style-type: none"> Identify potential cultural groups and creative organisations that might be open to relocating to Woolwich. Devise campaign to attract them. 	RBG		<ul style="list-style-type: none"> Potential relocators identified Campaign mounted
	<ul style="list-style-type: none"> Identify businesses in the creative supply chain that might be open to relocating to Woolwich. Devise campaign to attract them. 	RBG		<ul style="list-style-type: none"> Potential relocators identified Campaign mounted
	<ul style="list-style-type: none"> Publicise each new cultural/arts group and creative supply chain organisation that commits to locating in Woolwich. 	RBG	Berkeley Homes, GDIF, RGHT, VG	<ul style="list-style-type: none"> Media coverage achieved

Risk	Outcome	Potential Impact (1 = low, 5 = high)	Likelihood (1 = low, 5 = high)	Risk Rating (Impact x Likelihood)
Core group energy dissipates and commitment drops	Creative district either fails to materialise or insufficient critical mass is achieved to constitute a creative cluster	5	2	10
Failure to attract sufficient creative businesses to underpin a creative cluster	Woolwich’s reputation as a creative hub doesn’t materialise and regeneration is slowed or halted.	5	3	15

6.2 Priority #2: Woolwich Brand Narrative

Main thrust: Woolwich needs a strong brand and narrative, which is agreed, understood, and projected by all major stakeholders in their own activities

Objective	Action	Lead Organisation	Supporting Organisations	Key Performance Indicator
Ensure one single brand for Woolwich and the Creative District	<ul style="list-style-type: none"> Persuade stakeholders to agree to one single brand to cover Woolwich and the Creative District 	RBG	VG, GDIF	<ul style="list-style-type: none"> Woolwich and Creative District speak with one voice in all communications
Secure consensus amongst key stakeholders on the core characteristics of the Woolwich brand narrative; and obtain their commitment to adopt & embed it in their own development and marketing communications	<ul style="list-style-type: none"> Persuade key stakeholders of the potential benefits to Woolwich, and therefore to all stakeholders, of uniting behind a single Woolwich brand. Persuade stakeholders to commit to using key elements of the brand and narrative in their own development activities (e.g. public realm) and marketing communications, wherever appropriate. 	VG	All key Woolwich stakeholders	<ul style="list-style-type: none"> All major stakeholders & 75% of secondary stakeholders agree and commit to using the brand in their own activities.
Maximise brand impact through take-up of the brand and brand narrative by stakeholders	<ul style="list-style-type: none"> Explain the core elements of the Woolwich brand and brand narrative to stakeholders, to ensure they understand it and are confident in applying it in their own activities 	VG	All key Woolwich stakeholders	<ul style="list-style-type: none"> Evidence of take-up by stakeholders
Extend the Woolwich narrative	<ul style="list-style-type: none"> Develop a series of sub-narratives based around themes relating to Woolwich's 'sense of place' (e.g. industrial, military, trading, politico-economic, civic and sporting heritage; people; maritime). Prepare core facts for each sub-narrative/theme and publish in printed leaflet format & online (website). 	VG	All key Woolwich stakeholders	<ul style="list-style-type: none"> Series of sub-narratives developed Leaflet printed Narrative/s published online (website)
Bring the Woolwich narrative to life through live communications	<ul style="list-style-type: none"> Drive the Woolwich brand characteristics through all marketing communications Train 'frontline ambassadors' (e.g. tour guides, tourism operators, DLR and Crossrail staff and other key people who meet visitors) 	VG	All key Woolwich stakeholders	<ul style="list-style-type: none"> Consistent evidence of Woolwich brand characteristics in all Woolwich marketing communications Number and variety of frontline staff trained

Risk	Outcome	Potential Impact (1 = low, 5 = high)	Likelihood (1 = low, 5 = high)	Risk Rating (Impact x Likelihood)
Stakeholders fail to agree and apply brand & narrative in their own activities	Sub-optimal performance of the brand, resulting in: <ul style="list-style-type: none"> - Low market awareness of Woolwich and its metamorphosis; - Slower growth as a cultural hub /visitor destination. 	3	3	9
Failure to develop sub-narratives/themes	Rich texture of Woolwich's character is not communicated, thereby reducing appeal of Woolwich and reasons to visit.	2	4	8

6.3 Priority #3: Cultural and Events Programme

Main thrust: A cultural programme, which appeals to residents and potential visitors, is critical to the image of a revitalised Woolwich.

Objective	Action	Lead Organisation	Supporting Organisations	Key Performance Indicator
Devise a diverse and dynamic cultural programme, which appeals to key audiences (residents and potential visitors) and presents Woolwich as a 'virtual stage'	<ul style="list-style-type: none"> • Develop a cultural & events programme, including range of experimental events, which contains elements that appeal to the following segments: <ul style="list-style-type: none"> - 'Kaleidoscope Creativity' (focus = Woolwich residents) - 'Experience Seekers' and 'Commuterland Culturebuffs' (focus = London and Southeast-based potential cultural visitors to Woolwich) • Develop a series of 'Takeover Weekends', whereby different community groups and artists (local and external) are offered a 'stage' in Greenwich each weekend • Develop an iconic, potentially annual, festival that enables people from all communities (both local and external, national and international) to participate – possibly an acoustic music festival (cf. <i>Unamplifire</i>) • Find ways to use both the river and riverscape for cultural events (cf. <i>Walk the Plank</i>, <i>GDIF</i>, <i>Edinburgh's Hogmanay</i> fireworks, concerts et al) • Monitor audience appeal and economic impact of different types of events, using year 1 to learn what works and to develop a baseline against which to measure future performance. 	RBG, GDIF	VG, RGHT	<ul style="list-style-type: none"> • Cultural programme developed w sufficient appeals for each audience • Series of weekend events under a 'Woolwich stage' umbrella
Develop a series of events aimed at both residents and potential visitors	<ul style="list-style-type: none"> • Develop events programme, including e.g. markets (such as food, arts & craft, flowers, Christmas), food (e.g. pop-up restaurants, street trucks, community feasts), outdoor free (e.g. <i>Tall Ships</i>, circus, dance – such as <i>Dance Moves</i> in Manchester, community-led festivals, music festivals focusing on different genres, cf. <i>Poetry Brothel</i> in New York & Reykjavik, <i>Art of Grime</i> live drawing), family friendly (e.g. carnival, <i>Diwali</i>, museums on tour), ticketed (e.g. likely to be indoor, but not exclusively performance 	GDIF	RBG, VG, RGHT	<ul style="list-style-type: none"> • Events programme developed, which attracts residents & visitors

	<p>based: theatre, dance, music, film, e.g. <i>LIFT</i>), community-led (working in partnership with local existing and new cultural organisations), hosted (e.g. <i>Secret Cinema</i>), touring (visiting companies, could be indoor, e.g. <i>Red Ladder Theatre Company</i>) and outdoor, e.g. <i>Shakespeare's Globe Theatre</i>,), large-scale spectacular site-specific (e.g. <i>You Me Bum Bum Train, Lumiere London, Artichoke</i> commission), themed <i>Weekender</i>, e.g. music, that takes place across the whole of the town et al.</p> <ul style="list-style-type: none"> • Establish opportunities for local communities to display their culture and share it with others (e.g. International games weekends in General Gordon Square, where communities play, explain, and encourage participation in games particular to their culture; international cuisine weekends et al.) 			
<p>Revitalise empty spaces, esp. empty shops</p>	<ul style="list-style-type: none"> • Seek ways to fill empty spaces with content that will engage the community (e.g. pop-up shops, charity displays, events et al.) • Temporary interventions from local cultural organisations working with local residents to showcase cultural activity 	<p>RBG</p>	<p>VG</p>	<ul style="list-style-type: none"> • Empty spaces filled with content that engages community
<p>Consider a creative arts project, which engages young people in the local community and adds to Woolwich's 'sense of place' as a creative cauldron</p>	<ul style="list-style-type: none"> • Develop youth community arts project – whether art, music, theatre, or performance (e.g. : <i>Sea, Sand and Spray</i> festival in Blackpool – urban arts festival with temporary large-scale street art on buildings; <i>Out There</i> festival in Great Yarmouth, outdoor street arts & circus – focus on year round, punctuated by an annual event, rather than a one-off, ensures it gets embedded. Urban arts, can include music, parkour, spoken word, but all need to be generated locally in partnership and could include skills development opportunities. (e.g. <i>The Agency – Contact/Battersea Arts Center & People's Palace Projects</i>) • Identify 'blank street canvas' areas – on appropriate buildings and walls. Invite local street artists to decorate them with their own interpretation of the Woolwich narrative – what it means to them. • This could have a long-term impact on Woolwich's 	<p>RBG</p>	<p>VG</p>	<ul style="list-style-type: none"> • Appropriate street spaces identified as 'blank street canvas' areas for street artists to paint/decorate. • Youth community engaged in decorating these sites.

image (cf. *San Francisco's Mission District*, where a formerly deprived and predominantly Latino community has both been regenerated and begun to attract visitors to see its, largely political, murals.

Risk	Outcome	Potential Impact (1 = low, 5 = high)	Likelihood (1 = low, 5 = high)	Risk Rating (Impact x Likelihood)
Cultural programme fails to engage Woolwich residents	Feeling of exclusion from Woolwich's new direction and Creative District amongst residents	2	3	6
Cultural programme fails to appeal to potential cultural visitors from London and the Southeast	<ul style="list-style-type: none"> • Events lose money • Viability of future events is called into question • Creative District fails to live up to its billing • Re-polished Woolwich brand is tarnished 	3	3	9

6.4 Priority #4: Product Development and Skills

Main thrust: Accessibility and legibility are important to attract, retain, visitors to Woolwich and to encourage them to return.

Objective	Action	Lead Organisation	Supporting Organisations	Key Performance Indicator
Make Woolwich a legible town	<ul style="list-style-type: none"> Communicate key elements of the Woolwich narrative creatively and appealingly at key sites throughout Woolwich, telling the story of each site (e.g. interpretive boards, panels et al.). 	VG/RBG	RGHT, Berkeley Homes	<ul style="list-style-type: none"> Increased legibility through attractive and strategically positioned interpretation facilities at key points (e.g. panels, digital interpretation, map)
	<ul style="list-style-type: none"> Develop themed trails around Woolwich (e.g. industrial, military, trading, politico-economic, civic and sporting heritage; people; maritime). 	VG/RBG		<ul style="list-style-type: none"> Themed trails developed New jobs created and skills developed in local guides
	<ul style="list-style-type: none"> Develop an app based on themed trails. 	VG	RBG	<ul style="list-style-type: none"> App developed
	<ul style="list-style-type: none"> Create section of website devoted to themed trails 	VG	RBG	<ul style="list-style-type: none"> Website section developed
	<ul style="list-style-type: none"> Develop a 'Woolwich Ambassadors' programme. Recruit and train 'ambassadors' (cf. Olympics) 	VG	RBG, other stakeholders	<ul style="list-style-type: none"> Ambassadors recruited & trained
Make Woolwich an accessible town	<ul style="list-style-type: none"> Ensure easy access for all, and especially, differently abled people, both in terms of physical access (e.g. for those who are less mobile) and of access to the Woolwich narrative (e.g. for the hard-of-hearing and visually impaired) to major sites and throughout Woolwich. Increase accessibility by producing apps et al in key languages for residents and target markets. 	RBG		<ul style="list-style-type: none"> Ensure access for all to all major sites of interest, public areas and thoroughfares throughout the town, incl.: access to main sites for less mobile people; interpretation for hard-of-hearing and visually impaired people
	<ul style="list-style-type: none"> Erect directional signage to guide pedestrians to different sites in Woolwich, which communicate the Woolwich narrative. 	RBG	VG and Woolwich stakeholders	<ul style="list-style-type: none"> Directional signage in place for key sites and points of interest
Ensure community engagement with new cultural organisations	<ul style="list-style-type: none"> Include community engagement and participation opportunities, wherever possible, as part of the 'social contract' and condition of planning permission for new cultural organisations moving to Woolwich 	RBG		<ul style="list-style-type: none"> Community engagement programmes, internships, 'taster sessions', performance opportunities et al provided by cultural organisations

Risk	Outcome	Potential Impact (1 = low, 5 = high)	Likelihood (1 = low, 5 = high)	Risk Rating (Impact x Likelihood)
Failure to install sufficiently informative or attractive interpretation facilities	<ul style="list-style-type: none"> Woolwich fails to communicate its diverse appeals, thereby potentially concentrating visitors in a more restricted area and reducing the opportunity to maximise their dwell time in Woolwich and therefore the amount they might spend in the town. Reduced likelihood of repeat visitors, as they may feel they've seen everything there is to see in Woolwich. 	2	3	6
Failure to make Woolwich sufficiently accessible for people with disabilities	<ul style="list-style-type: none"> Reduced appeal of Woolwich amongst disabled people Poor reputation as a welcoming place Potential litigation under the Equality Act 2010, subject to severity of non-compliance 	2	2	4

6.5 Priority #5: Destination Marketing

Main thrust: Cost-efficient marketing will be important to spread the word about a revitalised Woolwich

Objective	Action	Lead Organisation	Supporting Organisations	Key Performance Indicator
Create awareness of Woolwich as a vibrant, revitalised place with a strong, 'cutting edge' cultural focus	<ul style="list-style-type: none"> Undertake a PR campaign targeting key audiences in London and the Southeast 	VG	All Woolwich stakeholders	<ul style="list-style-type: none"> Quality & volume of editorial coverage in media targeting key audiences No. of travel journalists, bloggers, vloggers & Instagrammers hosted
	<ul style="list-style-type: none"> Invite key travel journalists, bloggers, vloggers & Instagrammers to Woolwich 			
	<ul style="list-style-type: none"> Develop a multi-channel social media campaign, targeting millennial 'Experience Seekers', 'Commuterland Culturebuffs' and 'Kaleidoscope Creativity' 	GDIF	All Woolwich stakeholders	<ul style="list-style-type: none"> Level and volume of engagement, user-generated content posts and reposting
	<ul style="list-style-type: none"> Limited poster advertising at key TfL sites (e.g. London Bridge, Waterloo, Victoria, Oxford Circus, Piccadilly Circus) 	VG	All Woolwich stakeholders	<ul style="list-style-type: none"> Awareness of revitalised Woolwich amongst TfL travellers
	<ul style="list-style-type: none"> Create a Woolwich website, linked to VG Greenwich site 	VG	RBG, other stakeholders	<ul style="list-style-type: none"> Website developed
	<ul style="list-style-type: none"> Integrate Woolwich messages in all appropriate VG activities 	VG		<ul style="list-style-type: none"> Greater coverage of Woolwich in VG activities
Create and convey Woolwich brand narrative	<ul style="list-style-type: none"> See under <i>Priority 2 Woolwich Brand Narrative</i> above 	VG	All Woolwich stakeholders	<ul style="list-style-type: none"> See under <i>Priority 2 Woolwich Brand Narrative</i> above
Drive sales to events and cultural organisations in Woolwich	<ul style="list-style-type: none"> Targeted PR, social media and limited advertising campaigns to key audiences for each event Encourage partnership working and joint marketing activity 	GDIF, event organisers	VG, all Woolwich stakeholders	<ul style="list-style-type: none"> Event attendance / sales
Develop & promote Woolwich package for travel trade	<ul style="list-style-type: none"> Seek guidance on their requirements from London-based tour operators Develop Woolwich package/s Promote package/s via: trade PR, social media, fam trips for tour operators, WTM 	VG	All Woolwich stakeholders	<ul style="list-style-type: none"> Package/s development PR coverage Social media engagement No. of fam trips WTM attendance
Develop creative messages and slogan to demonstrate Woolwich is changing	<ul style="list-style-type: none"> Appoint a creative agency to come up with a set of key messages derived from the Woolwich narrative and, if desired, slogan. 	VG	All Woolwich stakeholders	<ul style="list-style-type: none"> Campaign idea and slogan (if desired) created

Risk	Outcome	Potential Impact (1 = low, 5 = high)	Likelihood (1 = low, 5 = high)	Risk Rating (Impact x Likelihood)
Failure to generate awareness of a revitalised Woolwich	<ul style="list-style-type: none"> • Woolwich fails to capture Londoners' imagination as a potential visitor/cultural destination • Woolwich's visitor economy stagnates or grows very slowly • Woolwich's regeneration slows 	3	3	9
Failure to drive attendance at events	<ul style="list-style-type: none"> • Events lose money • Viability of future events is called into question 	3	3	9

7.1 Governance Structure

A 'light touch', action-oriented approach to governance is recommended, within the more formal, existing management structure of Visit Greenwich, as follows:

- Form a Woolwich destination action group (WDAG).
- This should operate as a task-focused group.
- WDAG should have 2 roles:
 - to drive the DMP forward
 - to monitor progress against the DMP
- Membership should comprise no more than 10 people, drawn from key players in the Woolwich visitor economy, including Visit Greenwich, RBG, RGHT, GDIF, and other Woolwich visitor economy stakeholders representing the following: restaurants/cafes/bars, accommodation, tourism operators, visitor attractions, tertiary education, community interest groups, plus anyone whom the group feels can add significant value to the group. Members should be invited on to the group by the existing membership.
- The chair should be elected by the group and rotated every 3 years.
- VG should perform the management and secretarial role for the group.
- The benefits of this 'light touch' approach are:
 - the group can be task-focused and avoid getting bogged down in bureaucracy;
 - as it is not a legally constituted organisation, formal procedures can be kept to a minimum.

7.2 Financial Model and Timescale

Budget

The following is an indicative budget to implement the destination management plan for Woolwich. It is phased according to priorities and logical, sequential development stages over the short (1 year), medium (2-3 years) and long-term (4-5 years).

This reflects the need to develop a basis for activities (e.g. Woolwich narrative, website etc.) in phase 1 (year 1), which will be built on with major implementation taking place in phase 2 (years 2-3) (e.g. interpretive development, directional signage, marketing campaigns) – not least because developments that will be the subject of marketing campaigns are likely to take place in year 1, and it would be premature to market a destination that is not yet ready or does not yet have sufficient critical mass to warrant high profile marketing. Nevertheless, ongoing social media and PR campaigns should be judiciously drip-fed as developments take place from year 1 onwards.

It also reflects the need to undertake a robust evaluation of cultural events in year 1, in order to guide the type of cultural events to put on in subsequent years, which will both appeal to residents and attract visitors from beyond the Borough.

Some costs are either open-ended or unknown, as they will depend on the type and quality of infrastructure or activity desired (e.g. interpretive panels, directional signage et al). It is assumed that some of these activities, where costs are not specifically identified, can be undertaken from within existing budgets and within existing human resource levels, as they are part of ongoing activity by RBG, VG and the private sector (e.g. attracting performing arts organisations and creative businesses to relocate to Woolwich, cultural programme development).

In addition to the activities outlined *in Section 5 Action* above, a modest human resource is proposed to manage liaison between all key stakeholders and propel this action plan forward for Woolwich. This person has been identified as a 'Woolwich tourism officer'. It is proposed she/he is employed by Visit Greenwich and reports to the Woolwich destination action group (WDAG).

Phased Activity Programme with Outline Budgets

Item	Phase 1 (Year 1)	Phase 2 (Years 2-3)	Phase 3 (Years 4-5+)
Priority #1 Creative District	<ul style="list-style-type: none"> • Ongoing project – funded by existing budgets from major stakeholders (RBG, Berkeley Homes, GDIF, RGHT, VG) 		
Priority #2 Woolwich Narrative	<ul style="list-style-type: none"> • Develop narrative and series of themed sub-narratives • Print narrative and sub-narratives & publish online for visitors and residents <p style="text-align: right;">£15,000</p>	<ul style="list-style-type: none"> • Ongoing maintenance and communication of narrative - HR costs only 	<ul style="list-style-type: none"> • Ongoing maintenance and communication of narrative - HR costs only
Priority #3 Cultural and Events Programme	<ul style="list-style-type: none"> • Will vary from year to year and be funded by a range of sources, incl. private sector and RBG • Major costs will be covered by ‘Cultural Destinations’ programme funding (£390,000 over 3 years). • Further public sector costs will be human resource and any subvention/contribution agreed by RBG • Find ways to use both the river and riverscape for cultural events (cf. Walk the Plank, GDIF, Edinburgh’s Hogmanay fireworks, Austria, fireworks, concerts et al) • Experimental programme of events, funded by ‘Cultural Destinations’ programme, (see section 5.3 above for details), incl.: <ul style="list-style-type: none"> • ‘Takeover weekends’ – ‘All Woolwich is a Stage’ • Range of events to appeal to ‘Kaleidoscope Creativity’ (focus = Woolwich residents), ‘Experience Seekers’ and ‘Commuterland Culturebuffs’ (focus = London and Southeast-based potential cultural visitors to Woolwich) • Events to enable different communities to display and engage in each other’s culture (e.g. cultural games, international cuisine weekends, food trucks) • Research to establish audience profile, preferences and economic impact of cultural and events programme • Events programme development and funding of initial, experimental events programme. <p style="text-align: right;">£60,000</p> • Research to establish: <ul style="list-style-type: none"> • Audience profile • Audience preferences – by event type • Economic impact baseline, to measure revenue generation and job creation <p style="text-align: right;">£20,000</p> • Ensure participating cultural organisations evaluate their events and provide data to help Woolwich plan future events. 	<ul style="list-style-type: none"> • Develop new events programme, based on findings from year 1 evaluation. <p style="text-align: right;">£50,000</p> • Research (more modest approach than in yr 1, pending more extensive analysis in yr 4) to gain a snapshot insight to assess: <ul style="list-style-type: none"> - Audience profile - Audience preferences – by event type - Economic impact <p style="text-align: right;">£5,000</p> 	<ul style="list-style-type: none"> • Build on findings from each year’s evaluation to further develop events programme. <p style="text-align: right;">£30,000</p> • Research to compare with year 1: <ul style="list-style-type: none"> • Audience profile • Audience preferences – by event type • Participating cultural organisations • Economic impact baseline, to measure revenue generation and job creation <p style="text-align: right;">£20,000</p>

Item	Phase 1 (Year 1)	Phase 2 • (Years 2-3)	Phase 3 • (Years 4-5+)
Priority #4 Product Development and Skills		<ul style="list-style-type: none"> • Communicate Woolwich narrative at key sites throughout Woolwich (e.g. interpretation panels) • Train 'frontline' ambassadors in Woolwich narrative • Erect directional signage • Develop Woolwich ambassadors programme 	<ul style="list-style-type: none"> • Implement Woolwich ambassadors programme
	<ul style="list-style-type: none"> • Create Woolwich website (on VG site) 	<ul style="list-style-type: none"> • Maintain/develop website 	<ul style="list-style-type: none"> • Maintain/develop website
	£10,000	£35,000	£15,000
Priority #5 Destination Marketing	<ul style="list-style-type: none"> • PR campaign (part of VG activity + stakeholder hosting) • Social media campaign • Launch PR campaign with Crossrail 	<ul style="list-style-type: none"> • PR campaign (part of VG activity + stakeholder hosting) • Social media campaign • Targeted poster ads on TfL etc. 	<ul style="list-style-type: none"> • PR campaign (part of VG activity + stakeholder hosting) • Social media campaign • Targeted poster ads on TfL etc.
	£20,000	£5,000	£5,000
	<ul style="list-style-type: none"> • Develop creative messages and slogan 		
	£15,000	£20,000	£20,000
Human Resource	<ul style="list-style-type: none"> • Woolwich tourism officer 	<ul style="list-style-type: none"> • Woolwich tourism officer 	<ul style="list-style-type: none"> • Woolwich tourism officer
	£30,000	£31,000	£32,000
Total p. year:	Phase 1: £ 170,000	Phase 2: £ 146,000	Phase 1: £ 122,000
TOTAL (3 years)	£438,000		

7.3 Monitoring and Evaluation

7.3.1 Action Plan – Ongoing

Progress against targets should be assessed annually, using the KPIs proposed against each activity in *Section 5. Action* above.

7.3.2 Impact of Cultural Events Programme

The current cultural events programme (2017) offered an opportunity to trial different types of events for different audiences and monitor their popularity, their ability to engage new, wider and more diverse audiences, and, by association, their potential to deliver economic benefit to Woolwich.

A more comprehensive analysis of visitors to Woolwich events should be undertaken in 2018 to inform future programming, which should be designed to achieve the agreed objectives of the events strategy, and to create a baseline against which to measure behavioural trends, cultural consumption, and economic impact. This should explore audience profiles, their cultural consumption patterns and preferences, enjoyment of events, price elasticity, economic impact, and perceptions of Woolwich.

(See 5.5.3 Implications for 2018 and Future Years – Programme Evaluation above)