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## Peckham Rye Focus Group Meeting 2

Time 18.00 – 20.20  
Date 2 December 2020  
Location Zoom Video Conference

Eileen:

Eileen [inaudible 00:00:00], local resident, I'm very involved with the action group Peckham Vision, which has had a long history with trying to improve things around the station. We run an information service for people in and around Peckham.

Andrew:

Thank you. Thank you very much. And Mickey, would you like to introduce yourself?

Mickey Smith:

Yeah. I'm Mickey Smith from the [inaudible 00:00:23] Foundation, the CLF, I run the CLF art cafe Bussey building and CLF cafe and the CLF art lounge, which is above Peckham Rye Station and Rye Wax. So I've been in Peckham for around 15 years, getting involved in [inaudible 00:00:35] spaces, getting them back into public use, being involved in generally trying to make Peckham a better place.

Andrew:

Marvelous, thank you, Mickey. I'll just go down the list. Charlie?

Charlotte G.:

Hi there, I'm Charlotte [Greenling 00:00:48], local resident, and have lived and worked in the area for 30 years. I work at the Kiln Rooms, which is I would think probably the biggest creative business in Peckham, spread over the levels, Bussey and Bellenden Road.

Andrew:

Thank you, Charlie. And hello, Clyde. Clyde Watson.

Clyde Watson:

Hello. Yes, I am Clyde Watson. Long-term Peckham resident, architect, and on the board of Peckham Vision.

Andrew:

Thanks Clyde. And Simon, good evening.

Simon:

Hello. Good evening everyone. Yeah, I'm a resident in Peckham, and I was quite involved in the station square as a member of the community.

Andrew:

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Marvelous. I can see we have Camilla on the call. Hello, Camilla. I think you're on mute, Camilla.

Male:

Sorry, Andrew, Camilla's from our studio. But she's [crosstalk 00:01:50]. She's listening in. Intermittently between bath time and doing second, so.

Andrew:

Marvelous. Okay. We are pleased to have the presence of Councilor Peter Babudu. Hello, Peter.

Peter Babudu:

Hi there. Hi everybody. So yeah, I'm Peter Babudu. I'm one of the councilors for Rye Lane Ward. I live in the ward as well and grew up in the area. Great to see everyone.

Andrew:

Marvelous.

Female:

Nice to see you, Peter.

Andrew:

Thank you, Peter. And welcome Lucy, Lucy Divine. Hello Lucy.

Lucy Divine:

Hi, I live on Holly Grove, and we have a very chatty WhatsApp group. I have agreed to feed things back and to ask questions of everyone on the street.

Andrew:

That's marvelous. Thank you, Lucy. So without further ado then, if we can proceed, we're going to proceed through a presentation that we've got for you this evening. Would you mind going to the next slide please, Adam? So we've done our introductions. The first thing we need to do is go through the previous meeting notes and actions. I'll do that in a moment. These are the actions that was shared on the website, which I hope you've all looked at. We'll then proceed on to a progress update, where Phil and Adam will take us through what we've been doing on the project and how that's evolving.

Andrew:

Benny Alluni is then going to take us through a bit of station chronologically, to look at some of the history of the station and some of the implications for our future design. Think Adam is going to take us through some initial design observations at the station, and then we're going to talk about risks and then opportunities. Because we just wanted to set everyone's expectations in terms of the risks and opportunities that exist with the station.

Andrew:

Then what I'll do is share with you some initial results of the passenger survey that has been on our webpage now for some weeks, just to give you some feedback that we've had from that survey. Then at

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the end, we'll go on to talk about the public workshop. There'll be our planning on the 13th of January, including some ideas around how we will communicate that and how we will run that session. Then we'll open the line to any questions that people may have that we haven't covered so far.

Andrew:

So without further ado, then, if I can proceed forward. So I'm not expecting you to read all of that, and I'm not going to go through this in great detail, but I just wanted to cover off some of actions that exist. There was the first action on us to conduct the diversity impact assessments. One of the things we were asked to do was to add the equalities and human rights organization to our list, which is what I've done. We also have provided a few paragraphs to Eileen. I believe I did that back on the 11th, and I had a conversation with David Stock on the 14th, following that. So that's that action closed. With regards to number two, with regard to the station forecourt gathering quite a lot of rubbish, I'm pleased to say that GTR are now cleaning the station forecourt daily, and the station team are including that as part of their station cleaning. On top of that, GTR are pressure washing the entire forecourt every four weeks on a four weekly cycle. So that's [crosstalk 00:05:46]-

Mickey Smith:

It is actually much better, it's improved. At first it was a very slow start. For the first couple of weeks, there was no change. In fact it was worse. Then suddenly, it just stopped and it's got much, much cleaner, I have to say.

Andrew:

Good, good. I should also add that I've actually just received the first bill from Southwark Council for the graffiti clearance and inspection. So I know that that's happening and taking place. If, of course you see that these things aren't happening, then please do let me know. I do try and pass by Peckham as often as I can. But if you think that it's not remaining clean, please let me know because we do have these contracts in place now to ensure that we keep it clean.

Mickey Smith:

I do feel like the guy shouldn't be [inaudible 00:06:24] school. But the only thing that drives me a little bit bonkers, I feel really bad saying this, but there's a couple of nice guys, a couple that sleep on the street. They've got mattresses that are kind of piled up just next to the long corridor that leads into Peckham Square. They've been there forever, but they kind of left during lockdown and they're back now. So literally you've got about, I don't know, half a meter to get through when you're walking through into the square. So if they could sleep somewhere else, that would be awesome.

Andrew:

Right. I see. Is that in the approach to Blenheim Grove or Holly Grove?

Mickey Smith:

Yes it is. It's under the arch, directly under the arch.

Andrew:

Right, I see.

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Mickey Smith:

About half a meter from the... I mean, basically you've got cladding, and then as soon as you get through the cladding to go in they're I'd say within about two feet, you've got these mattresses and stuff. Sorry.

Female:

They're kind of residents of the station really, I think.

Mickey Smith:

Yeah, they are. I feel really bad saying it, but after about two or three years, I don't feel so bad anymore because you know, sorry.

Andrew:

Right. Leanne, is there anything we can do to try and help them move somewhere else?

Male:

[crosstalk 00:07:33] better for them.

Leanne:

Yeah. I mean, exactly. We've got some fantastic teams who work really closely with homelessness, and it's a such a large issue, and we are aware of that, but I will liaise with and see what's going on. Because I think the intention was to move them to a safer environment.

Male:

[crosstalk 00:00:07:57].

Eileen:

I have heard that they actually have accommodation but they prefer to sleep there, or to at least accommodate themselves there during the day.

Leanne:

Yeah. So I'll see. I'll liaise with our team and see what the latest is.

Andrew:

Oh, okay. If that's okay with you, I'll take that as an action for yourself, Leanne.

Leanne:

Yeah. Fine.

Andrew:

Do you think you could do that within the next two weeks?

Leanne:

Oh, sorry. My button wasn't working there. Yes I can. Yeah.

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Andrew:

Marvelous. Thank you very much. Okay. So moving on. Back up to my list.

Female:

Andrew, before you leave page one, can I just point out that you've got all of us listed as under apologies and the people who attended the meeting? [crosstalk 00:08:45] I think.

Andrew:

Yes. I'm sorry. I think there is a heading mistake there. Apologies. To use the [inaudible 00:08:53] term. Okay.

Male:

[inaudible 00:08:57].

Andrew:

So number three, in terms of engagement. So the project was asked slightly to affect some neighboring businesses operating on Arch Co leases. We did ask, we have asked Arch Co a number of times if they could attend this focus group. Indeed, I sent the invite to them for this session, but they have I'm afraid declined. They're a commercial business, and I'm afraid they prefer not to get involved. So I've done everything I can, I'm afraid. I did mention it to them when we last met with them, but they declined to attend, which is unfortunate, but I'm afraid there isn't really anything else I can do on that matter.

Andrew:

Number four, the old waiting room. So we discussed last time about whether it could form part of the future station design. We do not believe that we have any need for that space. It does form part of a commercial lease, again that the Arch Co own. I do know that the Arch Co are interested in reopening it as part of the upgrade of the station. So our hope is that we can keep close to that, certainly that we were dealing with Arch Co with regards to the other leases that we may affect around the station.

Andrew:

Number five, with regards to engagement, there was an action to approach Mrs. Price by email to give a briefing on the project. I did email Mrs. Price on Holly Grove, but she didn't respond. So I'm presuming that she didn't really want to get involved. However, we have the presence of Lucy this evening, and Lucy will be speaking and feeding back to the residents on Holly Grove, which is really, really great to have you here, Lucy, so that you can see where that's come from.

Andrew:

Number six, in terms of future workshops, Mickey, you suggested an eye catching leaflet, and we've got some more information on that. We'll come onto that later in terms of what our plans are. We've got an agenda item for that. But yeah, certainly the plan is to put a poster in the station concourse with a QR code on that poster. But also distribute some leaflets. But we'll talk about that later. I did email you, Mickey, to see if there was any opportunities for you to share some of those leaflets for us.

Mickey Smith:

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I'm so bad with emails, but I will follow that up and get them out.

Andrew:

That's all right. We'll talk about it later on, but that might be a good way of getting some of those leaflets out. I hear there is a Pecksmas happening, or some form of Peckham thing happening later on.

Female:

Pecksmas.

Andrew:

Yes.

Female:

Pecksmas market. Yeah, it happens every year for [crosstalk 00:11:42]-

Andrew:

Yeah. So there could be an opportunity to do that, to distribute the leaflets at that event. So maybe that's something that we could explore when we talk about that later.

Andrew:

Number seven, if you go to the next slide.

Male:

Andrew, I think I took these off because we thought we wouldn't read them. So can you [crosstalk 00:12:05].

Andrew:

All right, I can talk through it, yes.

Male:

[crosstalk 00:12:08] just a placeholder really.

Andrew:

No, no, no. That's no problem. Number seven was around the website, and there was an action on me to explore the potential for the website to share the agenda minutes, issue log, design options, and a comments box. So we have the website webpage now live, and I've managed to convince my colleagues to share all the presentations, the updated action log, and these minutes on there. When we cut to the point where we have some design options to share, I will hope to share an abridged version of that presentation on our website. Now we weren't able to actually provide a comments box, but what we've done instead is put a survey on that page. I'll talk about that later in terms of some of the feedback. We're hoping to try and push that a bit harder as you'll see, when we start talking about sharing the workshop in January.

Andrew:

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Number eight was around the future workshop. We were asked if we could investigate the possibility of a physical session. I'm afraid as it stands right now, we're going to have to go with a Zoom call. It's just too much risk. I don't think corporately I'd be permitted to hold a workshop face to face in January. So we're going to hold it by Zoom. Maybe in the future, once the pandemic resides, we will be able to convert that to a face-to-face physical workshop. But for now I'm afraid it will have to be by Zoom.

Andrew:

Number nine on our list was around recent improvements, and you asked whether we could explore publicizing the improvements as part of the next station square. Neil, this was an action for... Neil's not on the call is he, Leanne, sorry, but this was an action for Neil to understand whether as part of your communications on the station square, you could perhaps share some of the news on the station development. I don't know if there's been any progress on that at all, Leanne?

Leanne:

I'm not sure, but I can liaise with... We've got a team working on the station square and I can talk with them. So are you wanting to advertise the works that are happening on this work stream?

Andrew:

Just to share some of the news or when we have a workshop upcoming. [crosstalk 00:14:35].

Leanne:

Yeah, that'd be brilliant. Yeah, no, definitely. So I can get in touch with our team Simon and another person called Marcus, who'd be happy to do that.

Andrew:

Marvelous, thank you.

Leanne:

Could you send me some, sorry, send me some milestones, et cetera in the program, and I can share it with them?

Andrew:

Yes, of course. I can show you this presentation. Also the invite, the poster that we're preparing, sorry.

Leanne:

No, that'd be brilliant.

Andrew:

Marvelous. So I was also asked whether we could use the Peckham Peculiar magazine, and Eileen you kindly gave me the contact details. I did email them, but I'm afraid I haven't heard anything back. I think the Peculiar might be a good way of advertising the public workshop in January. I don't know if anybody has any contacts directly with them, maybe nudge them [crosstalk 00:15:30].

Eileen:

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They've recently had a baby, and I think that might be disrupting their service somewhat.

Andrew:

Oh, I see.

Eileen:

But it's worth getting in touch with them again.

Andrew:

Okay. So I'll take a note to email again.

Mickey Smith:

I've got his phone number here if you want it.

Andrew:

If it's okay I'll email to begin with, and then we'll see if that works,

Mickey Smith:

If you struggle just give him a call. [inaudible 00:00:15:54].

Andrew:

Okay. Thank you, Mickey. Number 10 was around bins. So there was an action to consider the provision of bins in the public right of way. I did speak to Neil and Leanne about this, because this was an action for him, but he hadn't made any progress on this. This was still something that he was looking at. Clearly they will be provisioned as part of the new station square, but I wonder whether something could be done beforehand, in the two years beforehand.

Leanne:

This would be temporary bins. Yeah.

Andrew:

Depends on the access passageways which are public realm.

Leanne:

Yeah.

Mickey Smith:

There were four bins there a couple of days ago. I'm not sure why, but there were four kind of rolly bins in the arch [inaudible 00:16:37] Grove.

Leanne:

Yeah. They are ours.



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Mickey Smith:

It's going to be, right?

Leanne:

Yeah. I think they're to stay for the duration because obviously the works have picked up for the square project as you know, so I'll double check, but I think that might've been, this action could be closed out.

Andrew:

Marvelous. Okay. Well that's really great news, if you've managed to get four bins in there. That should help with the collection of rubbish, shouldn't it?

Leanne:

Yep.

Andrew:

They'll be there until the station square arrives, I imagine?

Leanne:

Yeah, I think so. So I'll double check, but yeah, my understanding was that they had put there for the duration of the works.

Andrew:

All right. Well, if you can check for us and let us know.

Leanne:

Yeah, I will.

Andrew:

Marvelous, thank you, Leanne. Moving on to number 11 was around wayfinding. So the group said that the wayfinding inside the station and outside the public realm was seen as deficient. As a result of that, you asked if we could look at a review of existing signage in the station to see if we could make things better or improve it in some way. As it happens, I've had the report back from a company called Transport Science who've done that review, and they've sent that through to us this afternoon. So I've reviewed that.

Andrew:

I think there's a limit to what we can do in the short term prior to the station being upgraded. But we will certainly look to see what we can do to replace some of the damaged signage within the station as an absolute minimum, and add signage where we believe it's necessary. There was another action to look at signage outside the station. Neil did come back to me, but he reported that there were no plans by the council to change the external signage in the public realm in the short term ahead of the station square scheme, which will deliver in 2023, I think it is now, Leanne?

Mickey Smith:

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It's just been added as part of the station square scheme itself, when that's actually done, or we have to wait that long before the signage is in place, you're saying?

Male:

I think the issue, Mickey, just for everyone's benefit, is that the first phase on Blenheim Grove will be finished next summer, or [crosstalk 00:19:10] it's difficult at the moment because of COVID. So it is slowing things up. But we will then move quite quickly into the demolition of the two buildings between the [inaudible 00:19:21] between the [inaudible 00:19:21], and obviously the wayfinding then has to get really particular because you've got to direct people through the dedicated route. So I think in a way it makes sense because the risk is we'll put up new signage to encourage people to come in a particular way, and then we'll need to move it as part of the construction sequence. I think I'm with Neil on that, I think trying to do something right now, then confuse everybody when we change it in six months time is not entirely sensible. That period would involve hoarding off bits of the square and stuff. So I've got to be quite mindful of that.

Andrew:

Okay. Marvelous. Number 12 was around the Arch Company. If you remember, we cleaned all the graffiti off of the walls, and we asked the Arch Company if they would like to come in with us and clean the graffiti and bill posters off their walls as well. But they unfortunately declined. Leanne, there was an action on Neil because he has a regular catch-up with Arch Co over the station square, to understand if he could apply a little bit of pressure to get the Arch Co to move on this. I don't know if there's any updates on that.

Leanne:

There is not. But he has spoken with them and left it with them, and we're waiting for them to come back to us. I'll see where the next meeting is with them, and see if the team on Peckham Rye Station Square could put some pressure on that as well. But as far as we know, they haven't come back.

Andrew:

Right. Okay. Thank you very much for that. Moving on to action number 13, there was an action to speak with Lillian Livingston at Rye Lane Chapel. Thank you, Eileen for her contact details. I did email on the 14th of September, but I'm afraid I didn't hear anything back. I see that you have you asked for us to forward the invitation, or I think you forwarded the invitation for this session to Ms. Livingston. I don't think that she's joined, so I can see that we're trying to do what we can to invite Ms. Livingston along.

Eileen:

Andrew, I did that because she told me by email that she heard from you, did you not have an exchange with her?

Andrew:

I did email her but I never heard back.

Eileen:

Well, that's odd. Because she gave me the impression that she'd been in touch with you. So I don't know what's happened there.

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Andrew:

No, I haven't. I'm afraid I haven't.

Eileen:

Anyway, she's [crosstalk 00:21:49] so she could have come. If you could make sure that she's on the public list for the public meetings that would be the important way to do it.

Andrew:

Public workshop. Yes, of course. I think she's already on the list, so I've made sure that's definitely the case. I'll take that action. And finally, there was an action for Neil to understand whether we should talk to... actually, Adam it was for you, to see if you could talk to Neil about involving people from Pen People. I don't know if you've managed to talk to them to get their involvement in the focus group at all?

Adam:

I did. And I think Neil's view was that that may not be right for the focus group, more for the public workshops. So I can go back and chat with Neil about it, but I did raise it and he said he thought probably the focus group risk is, because we all know the risk is the focus group is getting so big it will lose its focus.

Andrew:

Yeah, I think there is a danger for that, we should be careful.

Adam:

[crosstalk 00:22:43] in the public workshops. Definitely.

Andrew:

Okay. All right. Marvelous. Thank you. Right. That brings to a close the minutes. I will capture more minutes and actions as we go through this evening. I think that takes us to our next slide.

Female:

Andrew, just before we start this next slide, could you just update the group on whether there's anybody been contacted in Blenheim Grove? It's lovely to have Lucy on board now, but there's a big resident community on that street, and traders as well.

Andrew:

So I think you've given me an email address for Madeleine Lewis. I'm afraid I haven't contacted her yet, but I will certainly be in contact and I'll take an action to make sure, formally to make sure that I get in contact with her this week.

Female:

Because they're quite active and they've had a lot of issues to do with the bar trading and stuff like that. So I'm sure somebody would want to be involved from-

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Andrew:

Yes.

Female:

Andrew, did you say that later on in the meeting, we are going to be looking at publicity and distribution of leaflets and things?

Andrew:

We will. Yeah. There's a later agenda item. So we'll come to that then.

Female:

Thank you.

Andrew:

Marvelous. Thanks Charlotte. Right, Phil or Adam? I think this is over to you now to explain progress and where we've been. Yeah.

Phil:

Yeah, no problem at all. So we offered an update last time, I think approximately we're a couple of months on from when we updated you. Always feels like we're talking about surveys. But as I mentioned before, it's such a big site. The surveys are ongoing, and that's for all disciplines really. We mentioned the topographic survey there, which is the laser scan of the building, which is obviously probably our most crucial survey. We've been working with the 3D model of the station in the background, which looks really good. That will inform our design process as we work through, as we get into some of the risks and opportunities section later, Adam and I can touch on that a little bit more. But understanding the station and the levels and everything that comes with it is critical for anything that we look at.

Phil:

So we're going to be leaning on that model, the early parts next year through the evolving process. We have mentioned on here that we've been delayed really to get access to the Arch Co properties, it's something that's been in negotiation for some time. So what we have at the moment is mainly all the station buildings surveyed, but apart from external we don't have any complete knowledge of the other arches in the area. I think it is important, we do need to know the space, we do need to know what services there are. It's important for us to have a full grasp of all the facts and assets in the vicinity of the station.

Phil:

We've been doing some discussions in the background. We do need to look at the power. So for any option that we look at with the station improvements, we probably will need a power upgrade at the station. So it's not something that everybody would see, but it is something that is critical to any operation. That could be as simple as needing to put one extra lift in at the station, we would require a power upgrade. That's sort of how critical that would be for us.

Phil:

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So we've started discussions with the likes of UK power networks and other statutory providers in the background. We've had good consultation with station management staff, which is obviously very important. Talking about the functionality of the station, looking at things like access, deliveries, stock, quite interesting to hear that they do actually keep some stock at the station because it's a very well-connected station in terms of they can move, they can distribute certain things they need to other stations on the network. So it's quite an important site for them. It was really good to actually talk through and understand their passion about the sites, as well as the challenges that we all know are facing us.

Phil:

The back of house accommodation has largely been measured now. I just mentioned that the dependencies have been confirmed. This is all just back of house information that we have to collect to make sure that we've got full grasp of what's required. We had a very good meeting last week with the BEAP panel, which is the built environmental accessibility panel. They were very interested in the project, or the sites. They really appreciated that we'd gone to them at such an early stage. Effectively we didn't really have anything to show them. All we could really do is talk about the challenges at the station and what we were potentially looking to do and our timeline.

Phil:

It was very well received, and we've said that we would go back at the key stages of the project to show them our developments. There were some good points that we can probably touch on a little bit further on in the discussion, more under risk and opportunities that we could bring up.

Eileen:

Phil, could you say what that panel is, who is it?

Phil:

So it's a built environmental accessibility panel. So it's basically accessibility. So it's for-

Andrew:

Do you want me to come in there, Phil?

Phil:

[crosstalk 00:28:43].

Andrew:

Yeah, I've been a few times. So this is a specific panel, Eileen, that the Network Rail runs nationally with a set of experienced accessibility specialists. Some of which have accessible needs themselves. That's a very large panel. We've been there a few times now. Where they will review plans to ensure that our proposals are fully accessible to all members of the public, all members of the community, all users of the station.

Andrew:

So we often get challenged on the detail of our station plans to ensure that lifts are appropriate, signage, all sorts of things. They often complain that we don't approach them early enough to talk to

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them at an early stage about the project so that they can bake in their requirements early on. So in this project we went to see them right at the start of the project to tell them what they're doing on the project, what the objectives were, and some of the things that we're thinking about. So I think it was quite a useful session, wasn't it, Phil? We got quite a lot from it, and we'll be returning to them next year to share with them some of the designs once we've collectively chosen what they are.

Eileen:

That's brilliant. I have to say, yes, getting in right at the beginning is the key to real community engagement.

Andrew:

Yes. They really appreciated the fact that we'd come to them early.

Phil:

Perfect. The last item we have down really is that we have now been working on some really soft sketch options in the background, now that we're starting to understand the needs of the station, and that's really just us optioneering, but it is at a very early stage. What we've just put there in brackets really is we would be hoping that we can share some of these sketch options at the public workshop in January. So we're not quite ready to do that now because they very much are an early stage and under development, but there's a lot of hard work going on in the background, and we don't want to present anything that we know won't be possible. We're building up our sort of understanding of the risks and challenges at the site at the same time. So yeah, we're currently on track as well, as per program, the program at the top hasn't changed. Obviously the key dates that you see there as well, they're all fixed. So thank you. Adam.

Adam:

Andrew, did you want to talk to this slide maybe just to remind him, I think most people have seen it before, but just remind about the sort of longer term.

Andrew:

Yeah. So we've got funding that takes us through to the first red star in September, 2021, which effectively develops options and chooses a single option. We hope to beat September 2021 if we can. At that stage, once we've got a single option, we have to go to government with an updated outlined business case to justify investment in the next stage, which is the design stage. That looks at planning consent. It looks at all the details of the design. Once we've got that detailed design and an even better understanding of the cost of the scheme and the benefits, I then have to approach government with a final business case to get a final investment decision for the majority of the funds to deliver the scheme. My hope is that we could try to deliver this by 2024. The jury is out at the moment. It really is dependent on the scale of the scope, the issues we have with consent, the impact on any other properties around the station. But certainly that's the aspiration.

Charlotte G.:

Can I ask a question, Andrew? In terms of the application for funding for the delivery stage, are we guaranteed that we will get that funding for this project, or is that still up in the air as a question mark?

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Andrew:

There are no guarantees, Charlotte, particularly with regards to the state of public finances. I was going to come onto this later on as a risk. At the end of the day, the reason why the government has introduced this date processes is that we have to prove a case for the scheme to justify it. Even then the project is in competition with all sorts of other schemes across various modes, with the Department of Transport and then the Treasury. So we have to demonstrate a very sound and strong need and local consensus for the scheme. That is quite important. So we have to get through the first gate and then through the second gate. I'll come on to later on some of the things that we just need to be mindful of as we progress through this process.

Charlotte G.:

Thank you very much.

Male:

Right. And I think Ben is now going to give us a whistle stop tour through the chronology of the station, which will be fascinating if nothing else, and actually kind of feeds into a bit of what I'm going to talk about beyond that. So-

PART 1 OF 4 ENDS [00:34:04]

Male:

It kind of feeds into a bit of what I'm going to talk about beyond that. So, Benny, are you all right to give it a go? I think I need to switch myself off for a bit, don't I?

Benny:

Yeah, I'm ready to share the screen.

Male:

Okay.

Benny:

Okay. Let's see. Change that. Let me see. Let me see.

Benny:

Okay. Can everyone see my screen?

Group:

Yeah.

Benny:

All right. Splendid. So yeah, it seemed really important at this stage to introduce a very brief chronology of the Peckham Rye Station. It helps explain the particular challenges that the team is facing now, as the circulation at the station has radically changed since it was built in the mid-1860s. So this slide here shows Peckham in the early 19th century. Can you all see my cursor as I move it?

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Group:

Yeah.

Benny:

The station was built down here, on the corner, obviously of Blenheim Grove and the chapel. It's the Baptist chapel that got moved at this point when they built the station. So we can see that Peckham was a fairly rural scene, or at least a suburb of the metropolis until the 1860s. I think this slide is quite interesting because it shows how dramatically Peckham changes with the introduction of the railway station in the mid Victorian period.

Benny:

It offers Peckham this quite powerful connection to the city of London, to the East, and to the hugely expanding Westminster, particularly Victoria, which was developing massively in the 1860s. So Peckham really metamorphoses from a fairly quiet, genteel suburb into a highly connected and increasingly urbanized place, as the fields all around the station get inexorably developed with quite some momentum in the second half of the 19th century.

Benny:

So this view here shows the station when it was first opened in about 1866. we can see that it had a quite powerful architectural impact on Rye Lane. There was the open forecourt in front, Adam and the team are working towards right now. These early pictures show how the platforms were arranged quite differently on the South side of the station as from where they are now. Intriguingly, you can see that there were three platforms on the South side, a little island platform, very narrow, and then a more generous platform, number two, meeting the now listed station building, and a Southern platform, platform one.

Benny:

We can see that the original architectural character of the station was quite flamboyant. What we call second empire, sort of Renaissance, revival architecture, a curious blend of classical and Gothic detailing with this powerful roof in the French pavilion style, that's akin to the big railway hotels that the South London and South Coast Railway were building at Victoria Station at the same moment. Which I think is a starting point for this. We can also see significantly on the left-hand side, platform two that survived until the 1960s.

Benny:

If we look at the back part of the station, we can see the similar arrangement of platforms tight against the North and South faces of the building. We can see that it presented quite a different elevation in the center. As we'll see with the 30s, the central element was constructed several generations after the station was built. One of the architectural characters of the early station with these great lines of cast iron columns, supporting the underside of these iron and timber platforms. Interestingly, they can still be seen uniquely surviving at Battersea Park Station, if you look at platform one.

Benny:

This evocative view here from the mid-20th century shows these two platforms. On the left-hand side platform two, on the right hand side the Southernmost platform one. We can see the Bussey building



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rising behind. Also note there's a signal box, or there may have been two. Coaling and water structures in the background. This plan here from 1915 shows three platforms on the South side, the two more generous platforms. Then this curious, very narrow island platform creating a busy interchange on what was the London, Brighton and South Coast railway on the South side, meeting the London, Chatham and Dover railway on the North side. So right from the very beginning of the station's history, it was an important junction station.

Benny:

By the 1870s, when this photograph was taken, we can see a splendid, lush, dense platform or stationmaster's garden constructed in the forecourt of the station with lovely Victorian planting. We can also see a quite wonderful cast iron railing meeting Rye Lane. As we've learned over the years, the architect of the station, Charles Henry Driver, was a great expert and promoter of cast iron architecture. That's one of the reasons there's some really interesting cast iron, some surviving here, but better surviving at Denmark Hill and some of Driver's other stations on the line.

Benny:

This Southern elevation here is really key to understanding how the station worked in the initial period. It had these lovely timber and iron staircases. I reckon there was between four and six separate entrances to the station back in the early period. Now of course everyone's funneled through the one stair built in the 1930s, but back in the Victorian period there were many more different ways to get up onto the platforms. Again, at Battersea Park Station you can still see some of the surviving joinery of the sub arch passages surviving well, including these lovely cast iron hand rails around the stair openings that survive wonderfully at Battersea Park. We can also see the cresting that we're hoping one day to put back.

Benny:

Now, this section here, this drawing is an East-west section through the middle of the station. This, when we were doing our work trying to open up the old waiting room, was a key drawing to find, to finally understand how the station circulation worked. If we look at this drawing, you can see that there are two doors on an intermediate level, a gallery that ran around the tall, double height booking hall space. That gallery, which I believe survived until the 1960s, that was essential to the way people filtered up into the station in these diverse, different opportunities. Either coming in off the street, straight up a long flight of stairs to the platform, or coming into the station building, moving up the grand iron staircase that survives on the South side, and then onto this gallery where you could either head for the London, Dover and Chatham railway to the North or the London, Brighton, South Coast railway to the South.

Benny:

So here, this detailed view shows this remarkable gallery in the booking hall, and we can see a stone platform with this wonderful, great scrolly cast iron bracket supporting it. This gallery gave access to these different doors. Then above the gallery, up on what we might describe as the second floor level, we can see this enormous waiting room. So one of the things that's puzzled many of us in the Peckham community about why is this waiting room so huge? A clue might be the fact that the London, Brighton and South Coast Railway who built this station were also heavily involved in the promotion and the funding of the re-erection of the Crystal Palace on the hills in Sydenham. So we think they were expecting people to change trains here. A great funnel of folk from the metropolis would come through

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Peckham Rye Station on their way to see the fabulous Crystal Palace that was being keenly promoted by the London, Brighton and South Coast Railway. I think it's also a significant [inaudible 00:43:40] that Driver, the architect, was involved in building up this new Crystal Palace in Sydenham.

Benny:

Here we can see a plan to the old waiting room, and we can see that it had two wings to the West, a private ladies room with lovely, great thunder boxes meeting the Western elevation. So there was a general communal space for people using the station, changing at the station, but also more intimate, private spaces to the West. And here we can see the doors that led out onto the canopy platforms. Station offices occupying the top level in both the Northeast and the Southeast wings. Here we can see a full section through the old waiting room and the booking hall, called double height space. If you inhabited this room, you would be able to see views out towards Denmark Hill to the West.

Benny:

Here you can see a hint at what the Renaissance revival ceiling looked like in the old waiting room, and these attractive gallery platforms heading out. Here, we can also see that there were numerous staircases that headed up to the platforms. This gallery that went around the first floor explains why there are these blanked off doorways that were bricked up in characteristic post-war flattened bricks, both on the first floor level and on the ground floor level. So these phantom doorways explains a good deal about how the station circulation was very different in the late 19th century.

Benny:

The next part of the narrative of the station was the introduction of a billiard hall by a local billiard table manufacturer, Muncie and Ride. In the huge old waiting room that then became known as the billiard hall. Here we have one tantalizing photograph of what the billiard hall looked like. It's the only interior view we have of that space. We know that floor must've been pretty strong to support these monumental billiard hall tables, which were made by Muncie and Ride, whose factory was in East Dulwich. Not very far away.

Benny:

Here this picture from the 1920s shows this curious iron staircase, or perhaps early steel staircase that traversed the elevation from the first level, where the iron staircase from the Victorian period terminated, and then taking people up to the top. This newspaper picture from the 1980s, this shows that the very end of that staircase, when I think it was removed in about 1985, and some of you all may remember that the newspaper kiosk that was in the forecourt for generations through the mid 20th century. Here another view, in this case I think from the 1950s, showing the last of this great iron canopy, the stair up to the billiard hall, and the newspaper kiosk that was probably introduced in the 1930s.

Benny:

When we first rediscovered that iron staircase, you can see that the windows were blocked up on the ground level. You can also see to the top left a little anteroom, a draft lobby that you would meet just before you went up that external staircase to the formal waiting room. So here we can see a big change happens in 1935, when the forecourt, a single story building on the forecourt was demolished. Quite an elaborate plan was made to redevelop the whole station in its state, in Peckham, in the 1930s. Included the construction of the arcade situated in front of the station. So from this point onward, you really

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couldn't see Peckham Rye Station from Rye Lane. That's one of the exciting things about Adam and Southwark's scheme to open up the station square, is you'll really be able to get this impactful Renaissance revival elevation.

Benny:

So here we can see the 1930s that were built, that effectively shield the station and hide it from our great thoroughfare, Rye Lane. At the same time, on the opposite side of the street, station building, a new, sorry, commercial development was built in the same architectural language with similar detailing. It turns out that it's very much in the character of mid century architecture, particularly by the Southern Railway architects department. Here, you can see Surbiton Station, Richmond Station, all very much from this quite confident, classical art nouveau style. Linking in with our former Marks and Spencer's on Rye Lane, and of course Holdron's. A kind of stronger version on the opposite side of the street.

Benny:

The architect [Jos 00:48:53] was a high-powered Edwardian architect, building some extremely important buildings in the early 20th century. Later in the thirties, at the end of his career, built this listed car park in Brewer Street. So the impact on the station itself was quite profound. We can see a new staircase is constructed, the iron staircase is demolished in the Northeast wing. At this point the billiard hall was working upstairs. We can also see a great big station loos were constructed on the North part of the site, which was accessed from this big booking hall.

Benny:

There was refreshment room to the Northwest. Another refreshment bar that you can see, the Southern elevation, using the little yard behind. And the bookstore was introduced at the front of the station. So this really shapes today's Peckham Rye Station, a considerable reordering of the station and the demolition of a lot of the former access points from the Victorian period. Then on the first floor, we can see the gallery is still intact up until the 1960s, but the old timber routes under the arches were demolished, and new circulation routes were created to the North and to the South. One arch to the West. Those are the ones that we use every day, which have some quite complex level changes that the scheme we're looking at addresses.

Benny:

So here we can see how this new circulation route goes down and then goes up, and then takes you onto the platforms in the way that we're familiar with today. Significantly we can see the heart of this new circulation route is a series of new stairs and passages grafted into the back of the station, concentrating all of the public flows from the trains into this one staircase, which is why it's so crowded today. So the Western elevation of the old waiting room was blocked up at this point.

Benny:

Finally, the final part I wanted to talk about in the station narrative in its chronology was in the sixties, when in 1962, the platforms were completely reconstructed across the entire station and a wall was thrown across the booking hall, creating a separate North wing. So that basically closed off the access to the loos, and they were basically [inaudible 00:51:31] walled from 1962 onwards. So we can see that a whole third is taken from the former, very wide double height booking hall in 1962. Here we can see construction work on those platforms with the other tough steel detailing of the new platform canopies

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in advance of the demolition of the old timber platforms. If you look at the present South elevation, you can see the scars of where the old platforms were in the brick work.

Benny:

These final pictures that I wanted to show you show the curious modernization of the North wing, with a tiled facade, and that this became a bedding shop for the next 20 or 30 years or so. We can see the newsstand looking pretty rough in the front of the station in the 1980s, but still that curious iron staircase on the front facade survives. Here, that amazing chase scene from the film *The Sweeney* comes to a great conclusion in front of the station, with the iron staircase still above.

Benny:

These last slides I wanted to show you are quite atmospheric views, I think documenting the demolition of the old platforms. You can see these fabulous cast iron columns and these pretty decorative valence protecting the platforms. And this wonderful view, looking North on that passage on the top level, showing the Northern Sevenoaks platforms in the distance and the amazing collection of different places you can do and could get to from Peckham Rye Station.

Benny:

Then finally new work has been of course opening up the sanitary courts and the North retail units that we enjoyed so much working on. The creation of a stair up to the old waiting room, the refenestration of the bricked up windows on the ground level, opening up the loos. Most significantly we have to look forward to the work that Adam's leading with the new station square here, the revived and enlarged range on Blenheim Grove. Of course, a view of the new open station square that's going to become a new focal point for the center of Rye Lane. So thanks very much everybody.

Male:

Awesome.

Male:

Great. Thank you, Benny. Really fascinating stuff. Amazing piece of in-depth research, and really helpful. Can everyone hear me okay? And see the picture of the old front of the station now?

Male:

Yes.

Male:

Okay. I was going to cover now, this leads very neatly on from what Benny was talking about, particularly in terms of the way that the station has evolved in its movement patterns. I guess what we're learning is a lot of the things that happened in the early to mid 20th century, are part of why the station is not operating in a way that we'd all like at the moment, particularly around the flows of people and the congestion. So as Andrew mentioned earlier, and Phil, we're beginning to work up some options to look at how we might solve some of these problems. I think we're a few weeks away from able to share those more publicly, because there's quite a lot of stuff to check.

Male:

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Obviously we've got several in effect internal people to bring with us before we go [inaudible 00:21:28], but the mist is beginning to clear, I think. I was just going to go through some of the things that we're learning about the station that go beyond the history that Benny has mentioned and understand a bit better.

Male:

So this was just a reminder of how the station works today. I'm sure you all remember it for the last meeting, or having used it. So it is pretty complex. Everybody, as Benny has mentioned, is funneled up the main staircase that links the booking hall to the intermediate level, which is quite problematic in itself. Then these links through to the platforms which all have to duck under the arches, and in ducking under the arches they're at quite a low level relative to the first full landing.

Male:

So it is quite a convoluted pattern, it involves doing quite awkward, dog legged movements that one wouldn't choose to do I don't think, certainly given the scale of volume moving through the station today. What we've been looking at quite carefully is a piece of work that Network Rail commissioned before this project started in earnest. So this was, I think, December last year. In 2019, where the Network Rail passenger modeling boffins who have some very sophisticated software called Legion, which is a very accurate way of trying to calculate where people are going to move and where the congestion happens, looked at the existing condition. So the drawings are not the easiest to understand, I'm afraid. They're not our drawings, they're specifically from this passenger movement model. The one on the left shows the existing condition. Essentially if it's red, it's bad, and if it's blue, it's quite busy. Blue is good and if it's green or yellow you're kind of in between. So it's a kind of heat map essentially.

Male:

Unsurprisingly, it's showing us that the area around the booking hall, the gate line, the stair, are all extremely busy. But importantly also at the top of the stair on the landing, the model on the right, the drawings on the right show a kind of notional scheme, which doesn't really have much in the way of details here. But the important things are that it introduced a new platform alongside platform one and two, along the inside edge of Dovetail Court. That platform one and two, I'll come on to that in more detail, but we all know having used the station regularly, it is extremely congested and very narrow. That certainly is something we're considering at the moment, because it's probably the only way that you can really resolve long-term the intensity of use on the island platform.

Male:

But equally importantly, that provides different stair links to platforms two and three. So not coming up through the booking hall. It also introduces a more generous connection, or a generous connection between platform two and three, so that people can move between those platforms without having to engage with staircases. Now, the layout in truth, I think is quite an early scheme. We're not so convinced of the exact positioning of these things is the right thing to do, but what's I guess important to see is the fact that that has such a significant impact on the congestion, which really is confined around the gate line, and that's to be expected. Almost every scheme has a degree of density around the gate line simply because you're slowing people up. So even the most generous stations would show that red block around the gate line at street level.

Male:

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So we've been picking at that data in a bit more detail, and I won't bore you with too many numbers, but essentially there's now quite a good set of data. This is obviously pre pandemic. We'll talk a bit about the impact of that in a minute. A couple of things to note. First, for much the busiest platform, or the busiest platforms really are one and two, the morning condition. Platform four is quite lightly loaded, and similarly platform three in the evening is quite lightly loaded, but actually platforms one and two stay busy both morning and evening. Less so in the evening. But the other interesting thing is the interchange data. This is people that are arriving at Peckham and getting on another train rather than leaving to go out or come in.

Male:

There's a very high level of interchange on platform two in the morning, to be expected, I guess. So the London bound train, so people are coming in on one train, getting off, waiting on the platform and catching another. This would flip in the evening. So platform one would become very busy. That number, that 48% in the morning, this is of interchanging passengers, between platform one and two, it is obviously quite significant. That's static flow really, it's people aren't moving, but there's also quite big movements between platforms two and three in the morning. I presume it's one and four in the evening.

Male:

So there's quite a lot of people moving through the station that are not just coming from the street or leaving street-level, they're actually moving between the platforms within the station building. I think that's quite important in terms of understanding how we unpick the knot of circulation around the central area. In total, the interchange is about 30% of total. So 70% are coming in or out from the front door, and 30% are moving between trains. Although quite a high proportion of that 30% are staying on platform one and two, not moving through the station.

Male:

So just to put some of that on some drawings, really, and these are very basic, but I've weighted these arrows to broadly be reflective of the scale of the flow for each of the platforms. This is in the morning. The evening, you can probably understand it flipped. So platform one becomes very busy, platform two less so, and then platform four becomes [inaudible 01:01:22] platform three. This is obvious in many ways, but it's just quite helpful to map it out. So essentially what's happening today is all those platforms are coming in through two doors at the front. They're going through a very narrow gate line, which is three regular gates and a wider gate. There's a side gate, which is open more often than it should be because of the congestion. Then a very short distance between the gate line and the stair. And of course everybody's piling up the stair.

Male:

I think part of the issue in a way is that it's almost impossible, particularly given there's a two way stair, so quite often one side is going up and the other coming down. Particularly we've got an arriving train. It's very difficult for people to position themselves on the staircase and on the way through the gate line to reflect the way they want to go when they get to the top of the stairs. So essentially it's a free for all getting up the stairs, and then when you get to the top, you've got to make the decisions as to which way you turn. Then obviously all of that lot is coming together. So it's really unsurprising when you look at this and the scale of the flows coming through that it is getting very congested. So you've got people

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coming up the stairs and turning left or right, either turning right to go to platform four, or left to go to platforms one and two. Really quite big flows on one and two.

Male:

Mixed in with that, you've got the people that are trying to do a U-turn to go up the stair to get to platform three. Who, depending on where you come out on the stair, you either have to cross those people or pin yourself to the wall. Then overlaid on all of that, you've got the interchange flows of people moving in the morning. In particular between platforms two and three, cutting right across some of those movements. So without doing any more detailed modeling on the future, you can see that that really is quite a major concern. Actually the work that was done in the thirties, and Benny very helpfully made that quite clear, to take what was before a much more perfect station where people could enter from lots of different directions in the days before checking tickets, has been sort of funneled into a very small piece of the building footprint. I think that's something we've really got to try and unpick as we go forwards.

Male:

I'll show a diagram in a minute, but the other useful thing that the modeling team have done, and I think this is again, first of all, bear in mind this is pre-pandemic, and it's also quite aligned along timelines. So this is based on 2038 with a fair amount of growth thrown in. But just by way of comparison, if you go back to our four gates today, and one of those wide aisle gates is very slow, they're suggesting that the front gate line should be seven gates plus two. That's seven normal and two wide aisle. So very significant increase in the size of the gate line. And that also assumes, and it's an assumption, not a statement, that there is also a second gate line leading into Dovetail Court, which provides another four plus two gates.

Male:

They're assuming that if that were to be put in, it would accommodate about 20% of all users, which feels about right. It probably is a bit less than quarter, it covers quarter of the kind of quadrant, a quadrant of the whole, if you like. But the density of housing and work to the South West is slightly lower probably than it is certainly to the North. Blenheim Grove, [inaudible 01:04:42] Grove, Bellenden Road are relatively low density streets. So that's not surprising. That's slightly under the 25% that a quadrant would provide. It's very helpful for us, because although we will probably [crosstalk 01:04:56] it gives us a sense of scale as to what really should be there. Obviously it's very small. I must admit, I spend my life working on stations, and I can't think of a station that's as busy with so few gates as Peckham Rye at the moment, it really is extraordinary in a way that there are so few.

Male:

So just thinking about how, this is really what we're wrangling with at the moment, what ideally we want to do is to bring that flow in at street level, first of all, in a broader stream. So we will certainly be looking at opening up the two side windows so that we can create two more doorways into the station, which we think it had originally, Benny. Is that right? Do we think there were five originally? That certainly helps a bit, because people can come in and essentially know which side of the station they want to move through. Then of course the issue is then how do you deal with that with one staircase? It's pretty clear that that is going to be very difficult. So we certainly do want to think about the planning of that space, and the back of the booking hall to see whether there's things we can do to avoid that very hard right hand turn you have to take to get up the staircase if you're coming in.

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Male:

Then the other issue at the upper level is essentially just providing more space. So if we are still assuming that most are coming in through the middle in some way, it would be far more effective if we could essentially find a way of creating three staircases, one facing North, one facing South, and one in the middle. Now how they get configured is something we're looking at quite carefully at the moment.

Male:

I suppose the obvious thing to say is that doing that within the existing footprint of the station is not really possible. So we are certainly in the kind of middle and upper end of the level of investment that we're testing. Providing some space at ground level and potentially at first floor level beyond the existing front of the station, I think is going to be an important part of trying to unpick those flows to a point where, A, the station can cope, and it doesn't have to have people queuing outside, but B, it makes it a place that passengers want to use. That's a big thing for us all, we want to make this a pleasant station rather than one that you have to endure.

Speaker 1:

That's one of our objectives, Adam. [crosstalk 01:07:17].

Male:

It certainly is. I think we would all love it if that was the case. Because I think we're all extremely fond of certainly the Charles Henry Driver building. It's an amazing piece of station architecture. But trying to resolve the way that you move through it, once you get through the booking hall and into the upper levels, I think would be really key. So the other thing I just wanted to raise, and this is all leading into what we'll be sharing in January, of course, is the level issues. Which again, Benny mentioned, and basically what's happened is that the top of the stair is set almost a meter above the level at which you go under the tracks. It's a bit less than a meter, but-

PART 2 OF 4 ENDS [01:08:04]

Male:

... go under the tracks, it's a bit less than a meter, but near as damn it. And the zone within which those ramps happen is very short because they obviously can't happen until you're through the subway. And so again, those of us that use the station a lot, know this, these ramps going down are quite steep, even as an able-bodied person they're quite steep. In fact, the one on the south side has a very awkward cross fall. It has a camber on it. So I'm sure anyone that's slightly unfirm under foot would find that quite tricky.

Male:

And importantly, I guess for us, is that certainly in terms of current best practice and indeed statutory guidance in terms of gradients, these are now too steep. So we would like to look at ways of resolving that. It's quite challenging because the head height below that landing area is currently quite shallow. So at the moment, there's only about 2.7 meters ceiling height between the underside of this first floor and the ground level.

Male:



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And if you think it ... bear that in mind with having to make up almost a meter's level change, if we weren't to try and modify the levels at the lower level as well, at ticket hall level, you'll end up not having enough ceiling height to move through. So there's some quite complex work we're looking at at the moment. And I suspect we'll come down to a balance of trying to drop this level to a point where we can get these ramps to be shallow enough, to be easily negotiable by someone in a wheelchair, so one in 20 kind of gradient. But also looking to see whether we can play some tricks to bring the levels at the back of the building down as well, so that we can get reasonable ceiling heights. They certainly won't be generous.

Male:

There are other things we can do to make the volumes feel better, but physically you've got to be able to get under there with, I would say, something like 2.6/2.7 meters as a minimum really to feel comfortable in a building of this scale.

Male:

The other point to note is, and in a way what I've just mentioned is helpful, if we are to introduce an entrance at the back, and that is, [inaudible 00:02:04], that is an if not a when, there is quite a big level change again between the ticket hall level and Dovedale Court, almost a meter. So one of the benefits of bringing the ticket hall level down, or the ground level down, is it will start to reconcile that level with what's in Dovedale Court. Albeit that it won't solve that problem entirely.

Male:

So there's some really quite detailed thinking we're doing at the moment around how we get falls to work in the areas that we can. And actually, I'll come on to it in a minute, but in installing lifts potentially could make some of those level issues a bit more complicated depending on where they sit.

Male:

So just talking that through, we've been through quite an interesting exercise in looking, I don't know how many people are familiar with this, but Network Rail developed, to a fairly high level of detail really, a scheme to install lifts a couple of years ago. I think it stopped in 2017. It was purely an exercise in installing lifts, so it wasn't considering other improvements at the station. And those of you who were close to the project know it kind of ... it stalled for a number of reasons, largely to do with the funding allocation, which disappeared. But also I think it emerged at a time when the capacity team at Network Rail were really beginning to understand that there was a bigger problem to solve. And I think quite rightly there was a decision to hold fire and work out what the station really needs to deal with its growth, not just dealing with lifts. Primarily to make sure we weren't putting things in the wrong place.

Male:

And essentially what that provided was a very narrow lift on platform four, in the strip of land between the railway and number six Holly Grove, which is very narrow. You can only get a kind of substandard through lift to work. There was the proposal to re-introduce, moving to the south side, the old goods lift on platform one and two, which still looks to us to be a pretty sensible thing to be doing.

Male:

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And then installation of a central lift, pulled out of the building envelope, largely to avoid blocking things at the first floor level. And, of course, Benny was involved in working out some of the detail of this. But I think we're quite keen to hold fire on that as a proposition. Because when you bear in mind what I was saying about providing a bit more space for these flows to diverge and to separate out, that lift is in quite an awkward position, and it would push that circulation crossover much further into Dovedale Court. Or mean that we've got to ham it in within the existing building, which is really very difficult to resolve.

Male:

So, we're putting a marker down to say that that may not be the right way of solving some of the bigger problems in the station. And we may need to look at other ways of dealing with lift access to platform three in particular.

Male:

The other thing that seems a little odd in this scheme in hindsight is that it's introducing a gate line here, but that gate line is only serving passengers using two lifts, which as a proportion of the whole is really very small. And it doesn't provide benefit for anyone else. So if anything, it might actually exacerbate the problem around this gate because it's just taking concourse space away. But that doesn't seem to be ... it's necessary with a scheme like this, but it doesn't seem the best solution in the longer term.

Male:

So we have been looking at lifts in more detail since we last met. A lot actually. We don't entirely understand the conclusions yet. We're mapping out options for that. But just a whistle stop through what we've learned. So we've had another look at the platform four lift, and essentially we've come to the conclusion that no doubt the access [inaudible 01:13:48] guys did, which is that without securing land outside the existing railway footprint, that is really the only place you can put a lift. It has to be a narrow lift. It sits within the curtilage of the rail land, but it is actually very close to the back of number six.

Male:

And if you start to try and install it further towards Rye Lane, essentially these staircases, or particularly the new stair that Andrew's recommissioned, runs underneath the platform here. You end up cutting the stair off in order to provide the lift, which doesn't seem sensible. So we think, certainly in our minimum investment case, that that would be a sensible thing to progress with. Although we are looking at whether there's opportunities to secure additional space to the north in the Hannah Barry block. That obviously involves an existing landowner, it's not part of the railway, so it's a big decision to make. But it certainly would help provide a more generous lift and allow us to create some more capacity around the platform as well. Because it potentially could mean we could remodel these stairs to get the platform widths back to what they should be, they're very narrow here at the moment.

Andrew:

Yeah, I was going to add there Adam, yeah, you presented there how we put a lift on the existing footprint, but it doesn't deal with all the other issues that we've got on the platform. And you mentioned the platform width there, which is really narrow. Ideally we should be doing something better than what you've presented there. Yeah.

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Male:

Yeah, I think so. The platform three lift is a bit of a conundrum, I'm actually, before I talk about that, I'm going to talk about the platform one and two lift because they come together in a way.

Male:

So the platform one and two lift, recommissioning the old lift shaft is possible.

Andrew:

Goods lift.

Male:

There were some issues with the depth of the pit of the lift, but I'm sure they're solvable. The issue is it's quite shallow for the kind of lift you would normally install, but that's just something we've got to work our way through. I think the really important thing to note though, is that at first floor level, I'm sorry, I should have put a drawing in and I didn't, but at first floor level where you have the link coming through the viaduct, we think it's highly unlikely you can get access to that lift because it's very, very close to the foot of the stair. And if you were, for example, waiting with a buggy or in a wheelchair to get into the lift, you will be blocking the flow coming off platform one and two. It's a really very tight space.

Male:

Now in some respects that's not a problem for most people, because if you're coming in from the station at street level, you could make your way through at ground level in some way, and we think that's possible, to the lift and make your way up to the platform. What it does mean is if you're interchanging, you'd have to go to the bottom and then crossover at ground level and come back up. Now, the reason that's so critical is that one of the issues with installing, and if we assume that that's something we can't solve, and we suspect we can't, what it does mean is that the platform three lift, well, essentially what it means is at first floor level, there probably isn't lift access to platform one and two. There could be at four. But if there is an access at platform one and two, in effect there is no step free interchange at that level. So it does make you question whether you need a step free environment for these two lifts where they could just carry straight up to the platform level for platform three.

Male:

And you'll remember, we talked about, you might remember, when we talked about this lift previously, it causes big problems at the first floor level because it starts to interrupt some of the passenger flows. But if it doesn't have an opening at that level, it continues through to the third floor, it's less of a problem. So we still think there may be an option of putting a lift here.

Male:

And then similarly in the north wing, and we may be looking at the central section too. So all of these are up for grabs at the minute. But a lift there, again, that wouldn't have to necessarily exit at first floor level. It could go ground straight up to platform level. And again, that's in some respects helpful because if you make it accessible from first floor level, it makes the ramps even shorter than they are at the moment as you duck under the platforms.

Male:

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So there's some really complex work in all of that, that we're really trying to understand and come to the best solution. And we'll certainly share all of that with you in a few weeks time when we've bottomed it out.

Male:

So just a reminder of what we're trying to do in general terms in terms of our options assessment. We're hoping by the end of this stage of work to have three options. The first, which is essentially primarily about providing step free access. There are some improvements we can make locally to, for example, removing accommodation on platforms to make them a bit less congested. We can look at potentially shuffling around some of the support accommodation to ease flows. But it does mean that you've got, we think now, a substandard lift on platform four and narrow platforms on platform four. And it really won't involve any of the congestion issues on platform one and two.

Male:

However, I think, and Andrew might touch on this later, given the potential state of public finances, we need to keep this alive because none of us really have a clear picture of how easy it's going to be to get significant funding in the future. So that's very much in the mix. And in fact, it's always an important thing to have, in business case terms, to have a do minimum base case. Because then you understand what the value and the cost of going beyond that will be.

Male:

The mid option is in a way the one where we're doing our most head scratching at the moment. So that's assuming that you do a bit more than just provide lifts. So you try and resolve, as best you can, the internal congestion problems within the building mainly. So are there ways of providing more staircases? Is there a way of separating out the flows through the gate line and beyond the gate line?

Male:

But it doesn't involve any new platform structures. And that's actually the most complicated piece, because there are quite a few different ways you could do that. And we will be trying to assess what offers the best solution, but also with a weather eye on costs and implications for tenants and that kind of thing, adjacent properties.

Male:

And then the third option, the main issue that, which we're calling the do max within the team, is essentially more or less the same as the mid option, but potentially with this new platform two sitting alongside the inner face of Dovedale Court. Which means that platform one can occupy the entire island platform width, so it gives that much more capacity. It potentially resolved some issues we've got with the passing spaces around the staircases, which are very narrow. And of course it then gives you an additional platform for platform two services in the place where the platform was historically, albeit it would probably be rather longer going to the west.

Male:

So we're still very much working towards those three. And as I say, most of the head scratching is happening in the middle ground.

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Male:

So, that's just really an update. I'm sure you're all itching to see stuff, but we're just a few weeks away from that. So we will at the next public meeting be ready to do that. And I think we're keen that we share design options with the biggest group really, rather than just keeping it to the focus group. I don't know whether, Andrew, did you want to talk through them-

Andrew:

Yes.

Male:

[inaudible 01:21:10] them all.

Andrew:

Yeah. Yeah. Thanks Adam, that was really interesting. We will share more as we're able to share it. Just wanted to talk through some risks and opportunities with the scheme, so that we're all aware of where we are today.

Andrew:

Now, clearly the pandemic has had a big impact on demand on the railway. We're currently moving about 25% of normal demand. And the picture is evolving and emerging to understand how that will end up. Because hopefully we come out of this pandemic with a vaccine and people will travel, get back on trains, and travel back to work. Although to some extent, the world may have changed. So people working from home for the best part of say nine, 10 months, and people may continue to start working from home. So we are working with governments trying to understand what the future picture for demand looks like moving forward.

Andrew:

So as a result, whereas we were looking at quite a substantial increase in demand to 2038. We're now considering a much smaller level, that's the level that we've agreed, a much smaller level with government. So we just need to be mindful that there is a risk on the horizon with regard to how we present that business case. And I mentioned to Charlotte earlier, how we present that business case to government and how we can justify investment in the scheme and how we can beat off the competition. Because there's only so much money.

Andrew:

And that leads to the second risk really, which is around the state of public finances. You'll remember the chancellor's statement on the severe impact on finances. There was a competitive spending review last week, and that has actually cut investment in rail over the next few years. And they're also prioritizing investment in the north. That said, there's still an issue with Peckham, So we're hopeful that we can still present a case for it.

Andrew:

But we just need to be mindful of the direction of government at the moment and what they're seeing as a priority. They are moving away from capacity schemes and moving towards, what we call, de-carbonization schemes within the railway, so electrification. But also what we call connectivity schemes,

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so schemes that can help economic activity to deprived areas. And they are focused [inaudible 00:15:41].

Mickey Smith:

I'm afraid we've lost him. Andrew.

Male:

Yeah. Can you hear us Andrew. Your Internet's cut out I think. Hello again. There we go.

Andrew:

... the access points. Can you hear me now? Can you hear me now?

Male:

You're back, you're back, yeah.

Andrew:

I'm sorry.

Male:

It's all right, it was only for a second or two.

Mickey Smith:

It was a good freeze frame though, it was a great freeze frame.

Andrew:

So we've also got risk with regards to the lift that we'd like to put on on platform two. Because the access point to get to the lift is along a platform edge, and I think it's two meters or even slightly less, which is non-standard. So we'd need to do something special there either for a derogation or something else on the platform to make that work.

Andrew:

And as Adam's explained, on platform four, trying to get a lift in the existing footprint of railway land is really tricky. And it could have impact on neighbors. And it really doesn't leave us with a solution that we're really happy with. I think that's fair to say, Adam. We'd like to do something a lot better, that provides access for the future, that gives people a lot more space on that platform.

Andrew:

We also need to be aware that as part of the equality's act, we need to make sure that we try to treat all members of society the same. So introducing extended walking distances for those that have to use lifts is something that we need to try and avoid. It may be unavoidable, but we have to try to avoid it if we can.

Andrew:

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Adam, I think this point around heritage related considerations, clearly with Benny's presentation, the fact that we have a grade two star listed building, it's going to severely impact our design, isn't it?

Male:

Yeah. I mean, this appears as a risk and an opportunity I think. I mean, I suppose the point to make is that the rail industry needs to be quite sensitive as to how it's dealing with the site, which is something that Benny and I and others are very passionate about. But I suppose the point is that isn't just about what suits the operation of the railway, we also do need to be mindful of essentially what we can get listed building consent for, but really that means a scheme that responds elegantly to the existing building.

Andrew:

Thank you. And also we need to consider in our design how it will be built. Because it's okay coming out with a fantastic design, but you need to try and design it in a way that it can be built and keep the station open for the people that need to use it. What we can't do is close the station during a working week day, that just really wouldn't be acceptable.

Andrew:

And obviously another risk is the impact. Any impact that we may have on any neighbors to the station, particularly arch co-tenants under the arches or alongside the railway, in terms of how we provide that greater space in the station. Where we provide the sub station, because the station today does not have enough power. And if we're going to put lifts on site, we need to provide more power. We have to think about where that goes. And at the same time, we need to provide all that circulation space for all those people that are inter changing at Peckham Rye.

Male:

Yeah. Andrew, can I just jump in just for everyone's benefit really just to touch on the substation in a little bit more detail. So two things to note really. One is it's quite big. It's about four by five meter in plan piece of accommodation. So it's pretty substantial. It's probably two and a half meters tall. The other really important thing is it does need 24 hour vehicular access. So where we put it is quite restrictive, so it can't just be squirreled under the stairs somewhere. It needs to be somewhere that has access externally. So that's why in particular it may have relevance to the tenancies adjacent to the station. We're thinking that a thing like that, which is very mute on its outside, essentially it's a box, probably is best located in an arch. And it looks increasingly difficult to accommodate that without affecting some tenancies within the existing station curtilage. So I just wanted to make people aware that that becomes particularly relevant if we're trying to do anything about early commissioning of lifts. But that is looking like an almost inevitable part of that.

Andrew:

So we need to put a substation in. That substation also needs to be accessible by road vehicle as well, doesn't it?

Male:

Exactly, exactly. Yeah, which is really quite important because it really affects where we can put it.

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Mickey Smith:

Adam, may I ask a question, are you thinking of adding that along with the other tenants, so it actually becomes part of a working set up if that makes sense?

Male:

Yeah, I mean, I think it'll probably be a bit easier to explain in a few weeks, Mickey, but essentially if we want to provide some space at the back of the station ... Well, Network Rail only have really access to one free arch, if you like, it's full of storage in Dovedale Court. And then there's the one arch closest to the link to Holly Grove, which had the sculptor in it, but is now empty. So the one on the north, the one linked to Holly Grove is potentially available. But the vehicular access there is quite tricky. And also, I think, when you think about the square opening up and what used to be the travel agents, or the shut travel agents, potentially that's got a much more interesting future, I think, because it's an arch that's almost connected to the new square. Whereas at the moment it's very much tucked around the back. So whether that's the right place to put a big bit of kit, I'm not so sure.

Male:

And the arch in Dovedale Court is on the south side, it's the one nearest the station. And if we start to extend the station footprint at all into Dovedale Court, essentially it gets swallowed up within the footprint of the station. So we are beginning to think that probably it will impact tenants.

Male:

And the other thing to note is the power feed is likely to come in from the north, from the Holly Grove side. So it feels to us, I think, as though really the likely outcome will be that we need to have discussions with Tara, the steelwork fabricators, because they actually own the most critical, or own a lease, on the most critical piece of the site.

Male:

It's not lost on any of us, the sensitivities around tenants, but we also are trying to fit a quart into a pint pot. And I think my feeling is that if we move beyond a minimum scheme, inevitably that will have some influence on the tenants at the back. So, don't want to preempt that, but I think it's highly likely. So I think we just need to collectively understand that that may be a necessary step in making the station work better.

Andrew:

I think you were going to say something, yes.

Charlotte:

Sorry. Can I ask ... were you saying to me, Andrew?

Andrew:

Yes I was, Charlotte. Yeah.

Charlotte:



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I was just going to say, it might be a bit of a naive question, but who owns what I would call the north wing that houses The loos and the Coal Rooms. Unfortunately, Guy's not here, I'd rather ask that question when he's here.

Male:

As with everything it's complicated, Charlotte.

Andrew:

Yeah. It is a complicated patchwork of ownership. So Network Rail owns the freehold, it's part of the commercial estate that was sold to The Arch Company who own the leasehold. And their occupational tenant is the Coal Rooms.

Charlotte:

Yes. I know that. I mean, I'm trying to separate out psychologically my feelings about Guy and his business, but it seems to me that that piece of land intrinsically is an essential part of the station building and should never have been apportioned off. And that's one of the issues that the constraints of finding space is so limited. I mean, okay, we're talking about the Victorian times where needs were different, but it's just such a shame that that is no longer part of the package.

Andrew:

I don't know what your views are, Adam, but the more I look at it. I'm not sure I agree.

Male:

I mean, I suppose there is truth in that, there's this enormous bank of loos for example, which Benny's lovingly restored. But actually are really much bigger than the restaurant needs. But I think at the moment, Charlotte, we're not so convinced that the Coal Rooms is critical. The room at the back, possibly, depending on where we put lifts. But the more critical piece in a way is the arch or two immediately beyond the station frontage into Dovedale Court. So on the south side, you've got one arch that's owned by Network Rail, and the next one is the Brick Brewery. And then on the north side, three and a half arches are owned by the steelworkers. And of course, they've got quite a lot of yardage out the front as well.

Male:

So we don't really know just yet, but just to be very open, my gut feeling at the moment is if we could secure the Tara tenancy, it would have quite a lot of benefit because one of the things it would allow us to do is to relocate the bike hub whilst we're building. And that would allow people to get around the side of the existing station during the construction program, which could be very helpful. It also means we've then, because they own several arches, we've got an opportunity if necessary to move other tenants around. So for example, if we find we have to move Brick, we don't know that we will, they could potentially occupy one of the arches on the opposite side of Dovedale Court. So, I'm being very open, none of this has been agreed yet. But that feels to me as though it's the right way to go.

Male:

And I think that the other point just to add to that is that if we conclude between everybody that an entrance into Dovedale Court is a benefit, and I do think there's a conflict between the Tara vehicle

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movements and a new station entrance, because they've all got to come in through the same roadway arch. The other businesses tend to trade outside busier periods, but Tara absolutely flat out at eight in the morning, which is when everybody's commuting. And they're big trucks.

Charlotte:

Yeah. And Hannah Barry's site, is that part of the station footprint or could it be a useful part of the footprint?

Male:

Very interesting question. So it's within Network Rail's freehold, same situation actually, jump in, Andrew, if I get this wrong, but it's Network Rail's freehold, but it has a lease to Bywater Properties who then sublease the building to Hannah. And they also actually own the, what's now One Below, what used to be Iceland. There's definitely some real benefit in securing part of the land that Hannah's gallery's on at the moment. And I think there will be discussions around that. There already are discussions within Network Rail and Arch Co about that.

Male:

Just, again, by way of information really, the leaseholders are not entirely clear what the position is. They know that it's something we're thinking about. And we are quite keen to get a decision on that failure early because for Bywaters in particular, I think they are quite keen to know what the railway needs. But all of that is exactly the kind of thing that we're really trying to hammer out at the moment to see what the impacts are.

Eileen:

I have a question about the public toilets, which are in the planning application that went in for the square, between the Hannah Barry gallery back and the toilets in the Coal Rooms. I'm sorry, forgive me if I missed it, but have you mentioned that space?

Male:

No, you're right. I should have mentioned that. So actually they are planned to go in the arch closest to the Holly Grove link. That's where we were going to locate those.

Eileen:

So, everything you've been saying doesn't affect that, that space is still open for the public toilets.

Male:

No. Correct.

Eileen:

And this is not to do with the Network Rail bit, but could you just say, when are we going to see the detailed ideas about how that would happen? And is that part of the third phase of the square? Is that where that's going to be done?

Male:

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Yeah, well, they are included in the planning consent for the square. So there are layouts showing the arrangement of those.

Eileen:

But it's still in that phasing, is it, it's still in the third phase?

Male:

It will be in the third phase. Yes, Eileen, that's right.

Eileen:

Okay. And when is that likely to start getting going?

Male:

Well, just to talk that through.

Eileen:

Not the detail, Adam, just very, very roughly.

Male:

Yeah, so we should finish phase one by next summer. Then the plan is to remove the southern arcade building. That's probably towards back end of next year. And then we begin on phase three, which is taking down the bank building, and very importantly propping up the platforms. So that's likely to be into mid part of 2023.

Eileen:

And at the same time you'll be doing something where the public toilets will be?

Male:

Yes. Correct.

Eileen:

Okay. All right. Thanks. That's all. I don't want to take any more time.

Male:

Okay. I'm just going to push on, just I'm mindful of time. So we've talked about risks, but there are some great opportunities here too actually we think. And these are things that are beyond our primary objectives if you like. So we're taking those as read.

Male:

We've talked a lot about whether we can bring the lifts, or some of the lifts at least, forward in the delivery program. And that voice is very loud and clear from not only this group, but from the public workshop. So, that is something we're very interested in trying to expedite. But with the comment that we now know that that has to come with a substation. But that doesn't change our view on it, but it's

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just linking those two things together is critical. The station hasn't power for even one additional lift without that.

Male:

We also are looking at whether we can do something to relocate WCs on platforms three and four, primarily to give some more width up there, because they are extremely narrow. And in talking with the management team at the station, I think their feeling is that if we could find a location for those loos on the intermediate level, on first floor level, that actually in a way works rather better because it caters for a greater number of users.

Andrew:

Or even better on the ground floor.

Male:

Yes, possibly a bit of both. I mean, that's what we're trying to do.

Andrew:

And also as part of that change to introduce accessible toilets and a baby change as well.

Male:

Yeah. And these are station toilets, so you're through a gate line, which is different to what was Eileen was discussing.

Andrew:

Yes, it's paid side.

Mickey Smith:

Could I just ask a question.

Male:

Yeah, go on, Mickey.

Mickey Smith:

It's probably for Benny, where the Coal Rooms, that location actually link to the actual booking room, was there a door between the two?

Benny:

It was originally a part of ... the booking hall was bigger. They just basically built a wall sailing across the booking hall to create that separate letting that's now the Coal Rooms.

Mickey Smith:

Right. Okay. Got it. Because I mean obviously-

Male:

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It's a shame.

Mickey Smith:

It doesn't make sense that the booking hall doesn't connect into that actual place. And that that could actually be somewhere that people could sit down and wait for their trains or whatever, or go to use the toilets. It doesn't really make sense to have a solid wall there at all.

Benny:

That could be done quite easily.

Mickey Smith:

Because that makes sense to me, just in terms of when you go to certain stations, having a room that you can just walk through a door, sit down and have a coffee, have a tea, use the toilets, and then go back into the station. It would also help a little bit with the amount of traffic in the actual booking hall at one time.

Male:

Yeah, very good point, Mickey. You need to make sure it's on the right side of the gates, otherwise you get a kind of leaky backdoor. But certainly something we'll look at.

Mickey Smith:

Sure. Just an idea, just off the top of my-

Male:

Yeah, definitely. Definitely. A few other things we've been discussing within the project. There's that very beautiful canopy out of the front of the station, which was removed in the sixties. And I think we feel collectively, I think, and this is shared I think with GTR, a canopy out the front would be a really good thing. It does mean that people can get their umbrellas out and put their hoods up without stopping right outside the door of the station. And in my mind that would be a really wonderful restoration project. So that rather than doing something shiny and new, we actually reinstate the original form of the canopy, it would be a lovely thing to do.

Andrew:

What I'd also say, Adam, it could also help us, couldn't it, in terms of if we have to go down in the station to get under that first floor.

Male:

Absolutely. Yeah. Yeah. And then I think the other thing that I'm very mindful of having spent a few weeks really scratching my head about this, one of the things that I question around what happened in the 1930s, is the thirties extension at the back of the building has smothered it really. And there's no real sense of what the original building form was. And all the corridors are lined and packed out. And it's made it quite an architecturally confusing place. And so one of the things we could do as part of thinking about providing a bit more space in Dovedale Court is making that legibility much better. And remodeling that thirties piece to give the original driver building a bit more breathing space and visual breathing space I mean. I think could be a really nice thing. So, that's something that I think is a great

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opportunity. We could make it have much more integrity as a historic building without this kind of lined out box on the back.

Male:

We're all very interested in a sustainable solution. Andrew's mentioned that government funding is moving very much in that direction at the moment. So the more we can do to make ourselves less reliant on power and generate our own power will be a very good thing. Obviously, as Andrew mentioned, the historic building is quite limited in where we can put, for example, things like photovoltaics. But new pieces of building, new canopies, that kind of thing. Absolutely, we should be doing that. And the technology is moving on very quick, which is great.

Male:

And then I touched on this earlier, but one of the, this is a risk and a benefit, that there is potential to move the tenancies around immediately at the back of the station to rather better support the station environment ...

PART 3 OF 4 ENDS [01:42:04]

Male:

... to lead it back to the station to rather better support the station environment. So I've talked about the steel fabricators, who I'm very fond of in lots of ways, but the kind of things they do and the kind of vehicles they use don't really work very well with a place that's increasingly about public footfall. And so there may be an opportunity to actually get the mix of talents in the back to work all the better in terms of what the station needs to do. But goes without saying, I think we are very keen to protect as many local businesses as we can. So it's not something we're sort of crashing around on, but there is a potential to kind of make it work a little better, I think.

Mickey Smith:

So, unfortunately it's a difficult reality, which is, I mean, I kind of hate the idea of it as well, even the nice people at tire fabrics. But when you actually think about even a 21st century station, having a huge kind of metal cutting scaffolding yard, literally taking up all the main arches next to the station that is already suffering and struggling with, and almost drowning in it, it's kind of need to sort of serve an industry. There are better uses. To be frank.

Adam:

Well, I think that's kind of where I'm getting to my thinking [inaudible 00:01:07]. That's not around them, it's just the fact that without use of that space to help ease the station's footprint, it's really very difficult to make something work.

Andrew:

And, Adam, in the interest of time, we probably need to push on, don't we?

Adam:

Yep, definitely.

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Andrew:

Sorry.

Adam:

Okay. Andrew, yes we do, sorry.

Andrew:

Sorry. Yeah, I'm just mindful we've got only 10 minutes left. I just wanted to give you some very quick first results from Peckham Rye public survey. Adam, if you can flick through for me quickly?

Adam:

I will do.

Andrew:

So in terms of all the responses we've received so far, roughly almost half of the people are using the station daily and there's quite a lot of weekly usage. Next slide, please.

Andrew:

We asked people what their current perception of the station was. And there were three key things which came out. The abundant thing was that people thought it was really run down, a really run down the station and that it wasn't accessible. So it obviously doesn't have those lifts to get people that can't use stairs to the platforms. And the station seems very overcrowded, both in terms of the gate line, but also the access to the platforms and on the platforms themselves. So those are the three key things that came through. And there were other things that you can see there in terms of it feeling a bit unsafe. It's a bit scary outside the front and it seems to have lost its grandeur. So those are the three key things.

Andrew:

Now, clearly our project will try to deal with all of those things, as much as we can. Certainly providing a station which the people love using, that is a centerpiece at the square, that provides those lifts and provides enough space for people to move around. I am seeing what I can try to do in the short term with GTR to try and push... I am making a nuisance of myself to try and push the government and GTR to find some money, to try and do some work inside the station; to paint a bit, or maybe provide better signage, to see if we can improve the light inside the station. So I am doing my best and I hope to have a bit more info... Hopefully I'll have some good news soon, if I can make you a bit of headway. The next-

Mickey Smith:

Andrew, if you don't mind me saying, the last time we had a meeting, we talked about the idea of trying to get an interim smaller budget, where we could almost get local artists to go in and actually do up the station, around the station area itself. I believe there's enough people in Peckham that could really grab that bull by the horns, without it being a really major, major project in terms of investment.

Mickey Smith:

But the amount of graffiti there that I know [Archco 01:45:43] are saying, "We won't touch this, we won't touch that." And, for example, my building, the day we closed, we had purple graffiti over the

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door. Somebody actually put a silver spray over my logo. I mean, it's just a bit out of control. It would just be nice to actually get it looking like as this, the three parts, not looking like a rundown crap hole. Sorry to say that, but that's how it feels. And it wouldn't be that expensive.

Andrew:

No, I know. I'm focused on trying to get the interior of the station cleaned up, if I can. We've done quite a lot of work in the arches and on the front of the station, we're keeping that clean now. My focus really is to try and see if we can do something. I mean, when you turn up at the station, you can see the stairs they look so battered. If there's something that we can do there at the very least it will help the perception of the station.

Andrew:

So the problem is I know Paul Best is on the call, but he can't, or we can't hear him. But if we could, he would say that with the current state of the rail industry, GTL can't spend any money without government approval. That's the deal with government at the moment. It's the same for all the train operators. So we have to deal with the train operator and we have to deal with the government as well, to try and secure some money, to try and do something in the short term, in couple of months time. So it's something that I'm pushing.

Mickey Smith:

Can I just ask if a commercial partner might be not a suggestion that I could possibly look at? I mean, I'm sure that a commercial partner would go in in a second to help clean up the station if, for example, if art was done with their logo in the corner, they'd probably say, "That would do. We get enough footfall, we'll pay for it." Would that be an option?

Andrew:

Can have a look at it. I know if Paul could hear, he could probably give us a view on that. But I'd need to take that away Mickey.

Mickey Smith:

All right. look-

Eileen:

Andrew, can I just ask if you know how many people actually reply to the survey, total numbers?

Andrew:

I've got some more information on that later, Eileen.

Eileen:

Okay.

Andrew:

It's not high at the moment, but we're hoping to push it.



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Eileen:

Well, I was going to say, if you want it to be pushed, because I haven't been pushing that. So you want that, I'd be very happy to do that.

Andrew:

Well, we should come onto that in a minute, yes.

Eileen:

Okay.

Andrew:

Adam, next slide. I've taken that as an action, Mickey.

Mickey Smith:

Okay.

Andrew:

The next slide talks about what people would like to see at the station. And clearly the two things they really want are access for all, so the lifts. So if there's anything we must do, we've always known this, we need to provide lifts. But we need to try and do something with that guideline, because it's such a constraint at the moment. And there are some other things on that list, so better access, maybe look at more entrances, with an entrance on the back, and improving the public realm. Although to some extent the station square will do that. We will try to share this presentation later, once we've got more responses on our website. If you can go to the next slide, please?

Andrew:

So how should it integrate with the surrounding area? Well, a lot of people wanted to see a wider public space. So clearly how the station works with the future station square is important. We mentioned about the potential for a little canopy out the front of the station. But also how that station works potentially with their core as well is interesting. But also how the station integrates with other modes of transport bus services, taxis, for example. So those are the key things that came out there. Next slide, Adam.

Andrew:

Just in terms of the number of people that responded. So we had 16 people respond so far, Eileen to answer your question. But we are hoping to push the survey a bit harder. I'm certainly going to get the organizations that represent protected groups to use the survey, to give us their views.

Eileen:

Can you link me into anything that I can put out on Twitter, and Facebook, and so on?

Andrew:

We're coming to that, yes.

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Eileen:

Okay.

Andrew:

Great. Next slide please. Just a few comments that came through. "Eliminate the free side gate." And I know there's something that GTR are looking at, to out a validator on that gate. "I'd use it more if I was safer." There's a homelessness problem, so Mickey, you mentioned that earlier that came up in the survey. "Try and speed up delivery." So if we can deliver something earlier. "Provide some toilets that are open," hopefully on the ground floor. We need to clean it up, make it less dirty. And put lifts in, obviously that's the key thing. So these are some of the comments that came through in that survey. Adam, next slide.

Andrew:

So we come to the point now where we'd like to talk about the next public workshop on the 13th of January from 6-8 PM. Which will be held online by Zoom. What you can see on your left is a poster that we've started to mock up. This isn't the finished article, because we need to take you through our branding. But effectively what we would like to do is design a poster that we can put on the outside of the station, in the station at notice board, that's right outside that we've now requisitioned for the project.

Andrew:

And we'd also like to produce a whole series of leaflets that we'd like to... Eileen, you suggested putting them through local people's letterboxes. So we'd certainly want to do that, but also to leave them in the station and find other ways of distributing them. Maybe get [inaudible 01:51:04], or I think someone mentioned also if we can share them, I think Mickey, if you have any opportunity to share the leaflets as well.

Andrew:

The key things we're asking for here in the workshop is to get people to go to the website so they can refresh themselves with what we're doing. To get them to complete the feedback survey, so get those numbers up, to get more people to give us their views. And to attend that workshop on the 13th of January.

Andrew:

As Adam has said, what we hope to do then is share our initial options for the do-min, the do-mid and the do-max. And like I've said earlier, the reason we've got the do-min in there, it's just to protect the scheme should we find it hard to get funding. Because we need to provide lifts and we need to sort that gateline out as part of any scheme that we deliver.

Andrew:

So I kind of open it to the floor, really. What do you think in terms of how we can communicate the workshop to local people, to maximize attendance?

Eileen:

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I'd like to say my point about the leaflets in the streets was focused on Blenheim Grove, Holly Grove and Elm Grove, that are the residential areas that are mostly effected by the station. I think they need and deserve more attention, to get the people there to really make sure that they know what's going on in terms of this project. Which certainly includes a leaflet drop through all their letterboxes. But more than that. And I think, I don't know, is it Lucy? I can't see everybody's name on the screen.

Lucy:

Yeah, Lucy.

Eileen:

Yeah. I mean, Lucy who lives in Holly Grove, I think that we need to do something special for the streets that are immediately around the station. As I say, those three Blenheim Grove, Holly Grove and Elm Grove. Possibly one of the two that are more adjacent to it, like Choumert Grove. But it's just something special needs to be done there.

Eileen:

As far as social media is concerned, it's very unfortunate that we're just starting now because we'll lose two to three weeks over the Christmas period. So really we've only got about two and a half weeks to alert people to the fact that there is this workshop coming up. So we really need to start as quickly as possible. I'm actually working right now this minute on a tweet that I want to put out about the focus group tonight. And this is one of the things I really be alerting people to, there's a workshop coming up on the 13th of January. We need to get this message out as urgently as possible. To all intents and purposes we need some good information that's easily replicable.

Eileen:

So they're my two main things. One is very wide through social media and the other is very focused on the people who are just... Unforgivable, if we don't get the message across to every single person who lives in Blenheim Grove and Holly Grove and Elm Grove, this project is going on and they can make a personal choice as to whether or not to get involved.

Andrew:

Yes. So we will produce a poster and we will produce leaflets, and we will distribute them to the local streets. That's certainly my commitment.

Charlotte:

Andrew, may I just chip in briefly? Just to flag up that it's nine days until the first weekend of Pexmas, which is in the Copeland Gallery. And then the following weekend there's another week of it. It's much smaller, but last year we would have had, I think, 7,000 visitors to it. This year it's much smaller because of the current climate, but it's soon.

Andrew:

I can get the poster in once... We're hoping to finalize the poster and the leaflets this week and get them printed.

Male:

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So is it Charlotte? Can I just pick up on that, because we discussed this earlier today. What's the best way of agreeing with somebody where we can put a poster up and leave some leaflets around? Do we just turn up with an A board, or do we... Who's in charge of logistics? Does anyone know?

Charlotte:

In terms of Pexmas?

Male:

Yeah.

Charlotte:

It was Nikki and Guy, and it's now I know her name... Someone like Sarah, Sarah Ford or something like that? I can send you a link to her.

Male:

That would be enormously helpful. Because we were talking about exactly that earlier today. So we really want to try and get something up on a wall somewhere that's quite visible. And some tables with leaflets on. So if you could do that, Charlotte, that'd be really good. And then we can just pick up with that.

Charlotte:

And the other thing that we find very effective with... Mickey will back us on this, I'm sure. With the Kiln Rooms is when we do leaflets, we leave them in all the cafes, in the bars and they get picked up really quickly through that channel. But of course, things are a bit quieter on the hospitality front. But most people will accept leaflets if they're nice leaflets.

Mickey Smith:

The thing that I'm-

Lucy:

Everyone, I'm really sorry. I've got to go now. Andrew, can we be in touch about what I can actually usefully be asking the street? Or is it just going to be about making sure people come along to this meeting?

Andrew:

I think it's encouraging everyone to come along... To have a look at the website, to get some information, fill in the survey and come to the meeting.

Lucy:

All right. Thank you so much for welcoming me.

Adam:

Lucy, just a second.

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Lucy:

Yeah?

Adam:

Do you know Sally who lives in your street?

Lucy:

So, there's two Sally's, and I'm thinking-

Adam:

It's the Sally that works in the market. But her husband sells fish there, and I can't think-

Lucy:

William.

Adam:

William, is it?

Lucy:

William, who you're talking about. Okay, yep?

Adam:

Slightly embarrassing, because I asked James her husband, whether they wanted to join the focus group, he said no. And Sally's just found out about it and said, "Why am I not involved?" But anyway, she's very keen, I think, to get involved. So if you want someone to help share the load, please, I'm sure she'd help.

Lucy:

All right.

Eileen:

And can we find a Lucy in Blenheim Grove or was that the contract that you said, Charlie, earlier? Madeline?

Charlotte:

Well, at least Madeline will... She's head of the resident's association, so she would be helpful to disseminate any PDFs or flyers and stuff like that to residents-

Andrew:

Yeah, I'll contact her.

Eileen:

I know somebody in Elm Grove, Chris [inaudible 00:15:19], who is also very keen on the station issue. So maybe we could talk to him as well about being perhaps a contact for Elm Grove.

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Andrew:

That'd be really kind, Eileen.

Male:

Can I raise an issue about the graphics, which may be necessary?

Andrew:

Thank god.

Male:

I mean, Adam has done an extremely able task in conveying a complexity of the situation. The majority of people are not usually as graphic cases as necessary, I suggest to fully comprehend the details of what you're proposing or what will have to be proposed. Can I suggest you use three week five throughs or is that your... How do you intend to convey?

Andrew:

Yeah. I think we'll probably do this in stages. So I suspect for the next meeting, we'll try and keep it quite simple almost as cartoons and using sort of 3D diagrams because it is very complex. And I think at some point we will be producing much more representative images. But I don't want to go too early in making decisions on materials and textures, and that kind of thing. It's always where it's just not true, you're making stuff up too early.

Andrew:

And I certainly think for the next workshop, it's mainly about people understanding the way in which we can modify the station at quite a high, kind of in principle level. I'm sure as we move through, we will be using some more representative imagery, we'll start to produce perspective sketches, that kind of thing.

Male:

Okay, that's fine.

Mickey Smith:

So the one thing that I forgot... I know that poster's going to get done, or re-done of this. But I think that the one thing that's going to drive public engagement is the simplification of a message and actually just some art direction and typography. That's going to help ask people for their assistance to actually help, be involved in this. I mean, whatever copy you choose to use, just something that's a little bit more engaging and also a little eye-catching as well. The end of the-

Andrew:

Mickey, if I can come in on that. This is just our first starter for 10.

Mickey Smith:

Sure, no, that's whatever you end up doing-

Andrew:

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I've actually got our brand people working on this and they've done something that's a lot better that we're hoping to finalize it this week.

Mickey Smith:

Great. I mean, to be honest, it's not so much the design, it's just the actual core message. For example, headlines, strapline, information, just making sure that the most important thing is what we're asking of people to do. And if it is just drive people towards this meeting, for them to actually be very clear that we need their involvement, we want them to actually see and be a part of the changes. And also it's like, for me, this is a really great opportunity, like we said before, for you guys to show just how much you are listening and actually making the changes that are needed for the area that people live in. I think it's a really good opportunity.

Adam:

Thanks, Mickey. And I think for you guys on the phone, there's really only two messages. One is check the website. Second is join the workshop.

Mickey Smith:

Yeah.

Charlotte:

Well maybe the priority is join the workshop and then you'll get a flyer about how to get more information off the website. I mean, I think people get a bit bogged down with having to do everything, like go through... I mean, I looked through the last meeting slides, so I've seen quite a lot of what you've presented. But in it's spoken and supported by a presentation it's quite hard to wade your way through it.

Adam:

I think it is quite hard to, you're right.

Charlotte:

So maybe that might put them off. I think it's better to get them to the meeting.

Adam:

Absolutely. Take your view on that. Yeah, join the workshop.

Charlotte:

Yeah.

Andrew:

Okay. So maybe we refocus the poster and the leaflets to join the workshop then?

Charlotte:

Yes.

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Mickey Smith:

I mean, to be honest, even if I was to look at this back at the ad agency, the working title would be Help Us Redesign Peckham Rye Train Station.

Charlotte:

Exactly.

Mickey Smith:

Something that just says that they want you to help. The whole point is if you're going through social media, it has to be a question, it has to be something that draws you in. Has to be Asking you to get involved with it. And if it's not done and written in that way, that the messages are communicated in that way, you can find that a lot of people just breeze past it, whether it drops in a letterbox, or it's given in your hand or not. Does that make sense?

Andrew:

Yes.

Adam:

Okay.

Andrew:

I've got that. Improve the design and the core message.

Mickey Smith:

Yes, thank you.

Charlotte:

Well, I think Mickey's wording is exactly right. You've got to ask them, to say, "Help. Come and help get it right." Rather than-

Adam:

Yes, rather than us telling you what we're going to do.

Charlotte:

Yeah, exactly.

Mickey Smith:

Community is the thing, the point I'm trying to get at, that we ask them to be involved in it. And actually when they do turn up, they are involved in it. And that's the building blocks of how a project should happen.

Adam:

Yeah.



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Andrew:

Yeah, okay. Good. All right. Well, like I say, we'll take those comments and those suggestions with regards to the poster and the leaflets, and we'll hope to get that concluded really soon. We can get the leaflets printed pretty quickly, or I can also get them into resident's letter boxes. I think you've indicated Sarah Ford will be the ideal contact for the Pexmas at Copeland Gallery?

Charlotte:

I'm not sure, I'm going to check with Nicky and Guy. I've forgotten what her name is, but I will email you within 24 hours. I'll get back to you.

Andrew:

Thank you.

Adam:

Thank you.

Andrew:

That's really-

Mickey Smith:

If you don't mind me saying, that image of Peckham... I know it's not exactly what we're talking about, but it is part of the future, which is the new covered Blenheim Grove with the glass roof, the nice angles opposite Market Peckham. That view is something that I don't think enough people have seen. And I just think it's quite inspiring when you see that, when you actually get a feeling of the square.

Mickey Smith:

So again, flyers is what we do, obviously cell phone to cell phone, all these events, we must give out half a million flyers a year. So, catching images as well is really quite important. And I think it's important to share those kinds of images to inspire people, to want to be involved and say, "Right, that's..." I mean, because you're answering a lot of questions without even having them asked just by one image saying, "This is why we're going." You know what I mean?

Andrew:

Yeah. Okay. So let's have a think about that.

Eileen:

Minimize the amount of text as well, just get the message-

Andrew:

Don't, please, that's just the text that we want to use.

Eileen:

I know, Andrew. Just trying to be helpful.

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Mickey Smith:

Yeah, but Andrew, we've seen it before, I've had one through the letterbox. That's the trouble.

Andrew:

Yeah. No, the brand people have completely changed it, to be honest. But we can work with them to... And I hear what you say about... I'm not sure Adam, what picture we would use for the station itself.

Adam:

I think that's the thing. It's a good idea, but the trouble is it's not what we're talking about.

Mickey Smith:

No, I know it's not. But at the end of the day, it's just getting the right thing out-

Adam:

But I hope in a month's time we will have some great imagery of what we're doing.

Mickey Smith:

Sure.

Adam:

But I think it would also be a bit unfair to try and push that at people yet, when actually first of all we're not quite sure. And second, we want people to be involved in it. It's a tricky one, isn't it? Because I agree a good visual is really engaging, but it makes people think you've already made your mind up. And that's exactly what we're not trying to do.

Mickey Smith:

It is and it isn't. But I mean, the thing is, if you treat it more like a campaign than, rather than a single sort of like announcement. Therefore you're talking about a whole package going forward, you're talking about the stage one being knocking this building down, putting this up X, Y, B. Then you're moving on to fixing the elevators, blah, blah, blah.

Mickey Smith:

Four years is a lot of time to ask people to sit around, waiting to be inspired. Or two years even. And I'm just saying that some things, even if it's very clear, the artist's impression, I would never go with anything that's 2-3D realistic. More sketches and different ideas that show almost the idea that things are developing and that this is not-

Adam:

We will definitely do that. I'm just not sure it's quite right to do for this first session.

Mickey Smith:

Sure.

Adam:

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But I absolutely agree, I get exactly what you're saying. A good visual would lock people in, make them interested. I think kind of in a way we need to share the direction of travel before we start drawing anything, even in a typeface-

Charlotte:

It might even be a photograph from Forza wines balcony, just to capture the whole rail thing going on. And it doesn't have to be of the front of the station, or of the forecourt, it just has to-

Mickey Smith:

Or it could be even a beautiful Victorian picture with the square in front of it reimagined or whatever, just given to a different graphic designer to make it look a bit 21st century, whatever. But there's loads of options.

Adam:

Okay. We'll have a think.

Mickey Smith:

Cool.

Andrew:

Okay. Thank you. Marvelous. Okay, well that takes us to the end of our session-

Eileen:

Andrew. Can I just ask you, because I want to put something out very quickly. What's the best way for people to link in? Is it on your web link page? If they go on there and email you or something there? I haven't got it up at the moment, so I'm not quite sure what it says.

Charlotte:

Yeah. I've got it. I'll send it to you, Eileen. I know the link. Hold on.

Andrew:

It's [networkrail.co.uk.peckhamrye](http://networkrail.co.uk.peckhamrye).

Eileen:

Yes. No, I know that. I just haven't got it up on my screen. So I wasn't sure what to try. But that's the one, is it?

Adam:

That's right, yes. That's the web page that you should push everyone towards. Get them to fill the survey in. The public workshop is mentioned on there, but the link isn't provided. We need to think, Adam, don't we, whether we can actually provide a link publicly because we could get all sorts of people turning up. So we just need to think carefully about that.

Eileen:

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Well, it's more about the moment, how do people get onto your mailing list so that when you've got all the details sorted for the workshop. So what-

Adam:

Sorry, I should explain. So what you need to do, get them to go to the website, the web page. Complete the survey and in the survey they are asked if they would like to take part in the workshop by leaving their email address.

Eileen:

Okay. Well, that's very complicated. No, I don't mean for me, it's complicated. It's a very complicated message to the [crosstalk 02:07:26]. You should have a link so that people can register for the mailing list immediately. Not just-

Adam:

No. They go to the web page and fill in the survey, that's it. And the survey has a question in there which asks you to give your email address.

Eileen:

Mm-hmm (affirmative), yep.

Charlotte:

I hear Eileen's mm-hmm (affirmative). I'm with you on that Eileen. "Put your email address in, and we'll keep you posted."

Eileen:

I'm at this moment, I'm drafting my tweet, and that's just complicated.

Mickey Smith:

And sorry, last little side note from me was what would be ideal, would be really nice is to get... For this entire project and to get more people involved with, especially young people, would be to give a classic image of the new Peckham square to loads of young artists, or different creative artists from Peckham to actually do artists impressions of that building. Just as something to actually start drawing people into the idea of Peckham and the restoring.

Charlotte:

Mickey, like the project Mark Pearson and Benny... Benny are you still with us? Benny are you here? There's lots of people who've done drawings, come and draw Peckham Rye station. So there's already loads of that in... Or have been done.

Mickey Smith:

I was thinking more graphic design kind of style. You know what I mean? Almost like a poster of the station. So just to get young people who are really creative to give us the designs that we need to actually get interest in and show some interest in an absolutely amazing building. Which could also be

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tagged in by whoever needs to tag it in to actually draw these people into these kind of meetings and the actual whole project itself. Just generate interest really. That's all. Anyway, I be done.

Adam:

Is Andrew still with us?

Andrew:

I'm here.

Adam:

Yeah.

Andrew:

So yeah, Eileen really just point them towards the website and complete the survey.

Eileen:

I will Andrew, and I'm doing it right now. But you see, you've got this thing right at the end of your page. So we've got to do something in the tweet to make sure that people go all the way down to the bottom of the page. I'm just saying, just remember this, I take the point that Mickey was saying completely, if you really want to get people's attention on social media, it's got to be fast. And it's complicated. I have to say you'll miss people because it's too complicated to get to the survey. That's just some feedback. Just giving you some feedback. I'll do it. Of course, I'll do it.

Andrew:

Mm-hmm (affirmative). Maybe there's some way you can share the link to the survey?

Eileen:

Well, I'm just doing that actually. I've actually just done that. I've just clicked on it myself and I've got the link.

Adam:

Oh, okay. Good. Okay, marvelous.

Mickey Smith:

Got it. Well, I might bash something out for our... To be honest, I'll probably do something myself in my style, that I'll share on social media. That's just a little bit more accessible to them. And I'll get it out there as well.

Eileen:

Mickey, can you tag out Peckham visionary, and I'll retweet yours as well.

Mickey Smith:

Of course. Yeah, I'll do something.

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Eileen:

On Facebook.

Mickey Smith:

Cool.

Andrew:

What we will do is once we've got this poster and the leaflet resolved, we'll share that with you. So you can use that as the single version.

Eileen:

Most [crosstalk 00:28:34], thank you.

Mickey Smith:

Right.

Andrew:

Marvelous.

Charlotte:

Mickey, can you see my screenshot I've added?

Mickey Smith:

I can't. Let's have a look. Where will it be? In the chat, won't it?

Charlotte:

In the chat.

Mickey Smith:

[inaudible 02:10:49] Charlie. It's coming.

Charlotte:

It's coming.

Mickey Smith:

It's smashing, super, terrific. That's what we're talking about.

Charlotte:

Yeah?

Mickey Smith:

Yeah. And I just like the idea of-

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Charlotte:

[inaudible 00:02:11:00]. We just had an exhibition locally.

Mickey Smith:

I just think it'd be really good opportunity to actually just... But the thing about this whole thing that's happening is there's so much happening over so many years. I just think it'd be nice to actually consolidate into some sort of campaign that people can actually recognize, that it's various steps on one journey. To draw more people in and keep them engaged for a longer period of time. That's all I'm saying.

Andrew:

I've actually put a shortened version of the webpage up there for you, everyone.  
[Networkrail.co.uk/peckhamrye](http://Networkrail.co.uk/peckhamrye).

Charlotte:

Where did you put that, Andrew?

Mickey Smith:

Can you see that?

Charlotte:

Where is it?

Andrew:

Sorry. It hasn't come up. Let me do it again. Gosh.

Charlotte:

I might have shared the wrong link, but that's the link Adam gave me to go to see all the-

Andrew:

Yeah. You can actually share a much shorter link and it works, which I'm just going to share now. Here we go. Can you see that?

Charlotte:

Yeah.

Andrew:

That goes to the web page for the project, which contains the survey.

Charlotte:

Okay. Do you think people love surveys though, Andrew?

Andrew:

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That's our experience.

Charlotte:

Love them. Yeah, but what kind of person loves a survey? I hate a survey.

Adam:

Some people do though, some people do.

Andrew:

Well, that's our experience, working on these projects.

Mickey Smith:

People that love trains and spot them with glasses on.

Charlotte:

Yeah. Sorry to be devil's advocate, but you know.

Adam:

I absolutely get the point. We will maybe have a think about that.

Charlotte:

You got to have a kind of way of catching people's-

Andrew:

Yes.

Adam:

You want to go to the workshop, but you really font want to do the survey.

Charlotte:

I know you do know that, Andrew. And I know you and Adam both know that, so I'm just being... I'm hangry now.

Andrew:

Yeah.

Adam:

Watch out-

Charlotte:

I start to get a bit mischievous when I haven't eaten.

Andrew:



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Is that a good point to call the session to a close?

Mickey Smith:

Yes.

Adam:

Yes, I would agree.

Andrew:

I really wanted to thank you all for joining us this evening, and listening to what we've had to say and contributing. And I've tried to make a note of everything that we've said today, I've been furiously typing out. And I will issue these minutes to all of you, so you can check it over and make sure I haven't missed anything important. And then we'll get that put on the webpage as well, so it's public. All right?

Andrew:

And in the meantime, we'll get on with this leaflet and poster. Try to design that in a way that's really eye-catching. And I shall be trying to get that finished this week. So that we can get that out.

Adam:

Andrew, can I just jump in? So this presentation will go up too. If there's a slight delay, we have to do an accessibility check. So those that can't see can do the sort of self-read thing, which we haven't done yet. So if it's not up for a few days, that's why, because we got to go through it and add extra captions and stuff.

Mickey Smith:

That's important to me as well. Just a couple of bleeps for Mickey.

Adam:

You're on record, Mickey, you know that, don't you?

Mickey Smith:

I've done well today. I haven't sworn once. Honestly, not even once.

Adam:

You've been a good boy.

Mickey Smith:

Thank you.

Eileen:

Andrew, thank you for your enthusiasm.

Andrew:

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Thank you. No, I'm trying to keep it going. And I am trying to get stuff done in the short term as well. So we're trying to sort the leak out in the station hopefully before Christmas. So fingers crossed.

Mickey Smith:

Awesome. Brilliant.

Andrew:

Great.

Eileen:

Okay. Bye everybody.

Mickey Smith:

Thanks guys.

Andrew:

Thank you.

Adam:

Thanks everyone. [inaudible 02:14:28] I'll see you all.

Mickey Smith:

Take care.

Andrew:

Bye-bye.

Adam:

Bye.

Charlotte:

Thank you, bye.

Mickey Smith:

Bye.

Andrew:

Thank you.

Mickey Smith:

Cheers.

Charlotte:

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Thanks, Benny, for a fantastic presentation.

Benny:

My pleasure. Great to see you, Charlotte.

Charlotte:

Loved it.

Eileen:

Bye, Benny.

Benny:

See ya.

Charlotte:

Bye.

PART 4 OF 4 ENDS [02:14:48]