

Brighton Dome Heritage Window Trail

The Opening of the Dome Concert Hall and Classical Music

5th June 1867



In 1850, Queen Victoria sold the Royal Pavilion Estate to Brighton Corporation for £53,000. The architect Philip Lockwood was commissioned to convert the former royal stables into a concert hall and assembly rooms. His Moorish interior design

included richly coloured paintings, stained glass windows, and a large gas-powered chandelier.

The cost of the transformation and décor was approximately £10,000 including £1,950 allocated to the cost of a grand organ, built by master organ makers Willis and Co of London. 'Father' Henry Willis (1821 -1901) was regarded as the greatest organ builder of the Victorian era. He famously constructed the largest organ on display at the Great Exhibition of 1851, which led to commissions from the Royal Albert Hall, Alexandra Palace, St Paul's Cathedral and the organ at St George's Hall, Windsor Castle which was sadly destroyed by fire in 1992. The seating capacity of the hall was 3,000 (with 1250 in the centre 'stalls') and the audience would have sat on either uncomfortable cane chairs or hard benches.

The new Dome Concert Hall opened on 5th June 1867 with a grand opening concert of 'English ballads and glees' organised by Wilhelm Kuhe, a German pianist and composer. A prominent figure at this time, Kuhe was a well-known composer, pianoforte teacher and promoter of concerts. He was able to attract acclaimed composers and musicians to Brighton. He created the forerunner of the Brighton Festival with his Musical Festivals which ran annually between 1871 and 1882. The festival in 1877 included Verdi's Requiem, Mendelssohn's Midsummer Night's Dream, Schubert's Symphony in B and Haydn's Creation, as well as the popular songs and ballads of the day.

Ballad concerts were very popular. The mixed programme appealed to all classes. The songs and ballads were the pop songs of their day. Ballads were

songs that told a story and could be dramatic or funny or romantic. You could buy sheet music of the popular songs and ballads.

Rollerskating at the Brighton Dome Corn Exchange

1874 -1910

The Brighton Dome hasn't just been used for performances: it has also staged sporting spectacles such as boxing matches, wrestling, table tennis, and roller skating!

In 1863, James Plimpton created a new four wheeled roller skate which enabled the wearer to change direction simply by leaning, rather than stopping and restarting. Skaters could now go in a circle, making the whole experience much easier and a lot more fun. By the 1870s, there was a national craze for indoor roller skating- called 'rinkomania'. The Corn Exchange roller rink started in 1874 and was a huge success, with hundreds of people visiting each week, until it closed in 1910.

An article published in *The Field* in February 1874 captured the atmosphere of the brand new Corn Exchange Roller Rink: *'Skating is carried on every day in the week except Thursday, which is reserved for the business of the Corn Exchange.*



The room is a large one....the floor is rough, and the boards are laid across the room, this causing the friction to be greater than it would be if the boards were laid lengthways. Although probably two-thirds of the Brighton people are unaware of the existence of the rink, yet the room is densely crowded with learners. Very few have attained the 'outside edge' but all seem to fully appreciate the merits of

these new, wonderful skates, and to thoroughly enjoy the exercise. Here, as in America, the ladies take to the new substitute for ice as much as the gentlemen; and even with the short practice they have had many ladies may be seen gracefully gliding around the rink on the outside roll....As the learners develop into accomplished skaters clubs will doubtless be formed and suitable places found for carrying out this new health giving and delightful exercise."

The Dome was the scene of many Suffragette protests in the early 1900s. Most famously, in 1910, two suffragettes called Mary Leigh and Eva Bourne hid themselves in the Dome organ in order to jump out and disrupt a speech being given by the then Prime Minister, Herbert Asquith. The story goes that the two women had bought tickets to the roller rink but managed to steal away into the Concert Hall where they stayed overnight. Their hiding place was discovered when one of the women let out a sneeze in the organ, which was very dusty inside. They were immediately arrested, with one remarking to a policeman "We are thinking of bringing a counter -charge about the horribly dusty condition of the organ!".

Adelina Patti and Opera

23rd November 1901

Adelina Patti, along with her near contemporary Jenny Lind, is one of the most famous opera singers of all time. The purity and beauty of her lyrical voice, and the unmatched quality of her *bel canto* technique, made her a huge celebrity in the late nineteenth and early twentieth centuries. The composer Giuseppe Verdi, writing in 1877, described her as being 'perhaps the finest singer who had ever lived'.

Born to an Italian family of opera singers, Patti sang professionally from childhood and developed into a coloratura soprano.⁴⁴In 1861, at the age of 18, she received her first invite to perform at Covent Garden. Her remarkable success in London enabled her to tour to Europe, where she triumphed in her role as Amina in Bellini's 'La Sonnambula'. She remained on tour almost continuously for twenty years, including visits to South America and the West Indies, becoming an international superstar. Her fame even led to mentions in contemporary literature such as Tolstoy's 'Anna Karenina' (1878) and Oscar Wilde's 'The Picture of Dorian Gray' (1890).



Patti was also gaining a reputation for being a fearless businesswoman, demanding to be paid \$5000 a night, in gold, before her performances. Her contracts stipulated that her name was on the top of the bill and printed larger than any other name in the cast. Her contracts also insisted that while she was "free to attend all rehearsals, she was not obligated to attend any". In his memoirs, the famous promoter James Henry Mapleson recalled that Patti had trained her pet parrot to shriek 'CASH CASH!' whenever he walked into her dressing room. Patti's private life (she was married three times), her close friendships with members of European royalty, and her legendary jewellery collection made her the talk of society.

Patti performed in Brighton on numerous occasions throughout the latter half of the nineteenth century. She became such a sensation that late trains to Worthing and Haywards Heath had to be especially arranged for audience members to get home.

One notable concert, held at the Dome in November 1901, was an enormous success. A reviewer for the Brighton Gazette stated "There is only one Patti. One was more than ever convinced of this fact on Saturday afternoon when the diva appeared before a packed audience at the Dome. She had a magnificent reception, and her last appearance was the signal for an outburst of cheering which only the Queen of Song can evoke".

Adelina Patti finally retired from performing at the age of 63 and made her formal farewell appearance at the Royal Albert Hall in 1906. Although she made the occasional concert appearance after this, she spent most of her time at her impressive residence Craig-y-nos Castle in Wales until she died in 1919.

Anna Pavlova and Ballet

4th January 1912

Anna Pavlova was one of the most famous ballerinas of all time. She danced for audiences who had never previously heard of ballet and inspired a generation of children to take up dancing. She was so famous she had a dessert named after her!



Born in St Petersburg, Pavlova was inspired to become a ballerina after seeing a performance of 'The Sleeping Beauty'. She trained at the city's Imperial Theatre School, and by 1909, was part of Sergei Diaghilev's Ballet Russes company in Paris.

From 1912, with her own company, Pavlova became the first ballerina to tour around the world. She travelled to countries who had hardly heard of ballet, to small towns and major cities, captivating audiences with her artistry.

Pavlova was also interested in local and national dances and went on to create works based on Indian, Japanese and Mexican traditions.

She was best known for her creation of the role of the 'Dying Swan', choreographed by Mikhail Fokine, and performed it over 4,000 times. The four-minute dance, accompanied by a single cello, follows the last moments in the life of a swan. The dance became synonymous with Pavlova and it was described by critics as "the most exquisite specimen" of her art.

On Thursday 4th January 1912, Pavlova performed on the Dome Concert Hall stage to great acclaim. A reviewer in the Pall Mall Gazette noted that 'The dome was crammed on Thursday night, when she made her first appearance. The large audience gave her a splendid reception, and almost buried the dancer in bouquets'.

Pavlova died in 1931, at the height of her fame, aged just 51. According to legend, her last words were "Get my swan costume ready".

Each year, the Brighton Dome presents internationally renowned dance companies on its stages. Modern dance companies visiting the Dome have included such luminaries as the Alvin Ailey Dance Theater, Merce Cunningham Dance, and Hofesh Schechter Company as well as companies specialising in traditional ballets such as The Nutcracker and Sleeping Beauty, regularly performed for our audiences at Christmas.



Les Ballets Trockadero de Monte Carlo are regular visitors to the Brighton Dome. The company is an all- male drag ballet troupe that parodies the conventions of romantic and classical ballet. The dancers portray both male and female roles in a humorous style, with male dancers performing in roles usually reserved for females, while

wearing tutus and dancing en pointe. They even have their own version of Pavlova's Dying Swan.

The Southern Syncopated Orchestra and Jazz

August 1921

The first black musicians to play at the Dome arrived in August 1921 and stayed for a month. The hugely popular Southern Syncopated Orchestra were the first jazz band to visit the UK and Ireland, touring from 1919 to 1921. They introduced us to jazz years before the music saw its heyday and even played at Buckingham Palace for George V.

The Southern Syncopated Orchestra started life in 1918 as the New York Syncopated Orchestra. Formed by African American composer and violinist Will Marion Cook, the band was made up of 27 black musicians and 19 singers, including Sidney Bechet on clarinet. Although a few photos survive, the Southern Syncopated Orchestra were never recorded, and their legacy is now largely forgotten.

The orchestra performed a diverse repertoire of light classics, popular songs, ragtime, spirituals, and waltzes and sought to preserve African American culture, and to help obliterate racial discrimination by modelling democratic ideals through personnel and programming.

Near the end of the tour, tragedy struck. The band were sailing from Scotland to Dublin to play at La Scala Theatre when their ship collided with two others. Eight musicians died. It was October 1921 – just one month after their last performance at the Dome. The survivors returned to Glasgow, where theatres staged benefit concerts in aid of the surviving members and to help replace their musical instruments, all of which had been lost.



- Pathe Newsreel of the survivors of the SS Rowan
<https://www.youtube.com/watch?v=RWWrNPkhBgc>
- The life of Will Marion Cook, the founder of the Southern Syncopated Orchestra <https://www.youtube.com/watch?v=c1cMQRaPIRA&t=168s>

Sir Harry Preston and Boxing at the Brighton Dome 1920s – 1930s

Did you know that world boxing champions have competed on numerous occasions in the Brighton Dome? Organised by local favourite Sir Harry Preston, national and world champions descended on Brighton annually throughout the 1920s and 1930s to participate in charity tournaments. All the proceeds went towards the Royal Sussex County Hospital and Royal Alexandra Hospital for Children.



"One great and gallant old sportsman" were the words in which Lord Dunsley referred to one of the most ardent spectators of the day at the dinner given in his honor at the Grosvenor Hotel last week. The silver medals presented to Harry Preston had the signatures of almost all the celebrities in the land, and in the centre was that of T. G. H. the Prince of Wales.

The event became such a success and so popular it was deemed by the Daily Mail as one of the "chief sporting fixtures of the country". With the Prince of Wales as patron and a star-studded line up, Harry Preston was able to fill the Dome and raise up to £6000 per event for the hospitals, which was a considerable amount of money at the time.

For the first few decades of the 1900s Harry Preston had set about changing Brighton's fortunes from a struggling fisherman's town to a sought-after destination for London's elite. Having moved to Brighton in 1901, he took over the dilapidated Royal York Hotel in the Old Steine, followed by the Royal Albion Hotel in 1906.

He was approached by the Royal Automobile Club (RAC) and asked to arrange a race at Brighton, the club insisted that the race must take place on tarmac. Brighton Corporation was against the proposal initially but finally agreed to lay tarmac along Madeira Drive. The first Brighton speed trials took place during the 'Motor Week' from 19 to 22 July, 1905. Convincing the wealthy to make the trip to Brighton was something Mr. Preston relished, with these sporting events a continuation of this trend.

Perhaps the greatest event he put on was in 1925, when he convinced the then world heavyweight champion of the world, American Jack Dempsey, to fight at the Dome. This was Dempsey's only ever appearance in the UK and he did it completely free of charge through Preston's persuasion. In terms of stature, Dempsey is still considered one of the all-time greats, so as the newspapers at the time commented, this was a truly impressive feat.

Considering the expenses for staging the boxing in the Dome came out of his own pocket, Harry Preston's philanthropy for Brighton was unwavering. On his death in 1936 The Guardian paid tribute to his work writing "His great tournaments for hospitals brought him his knighthood. But those who knew him best will testify that the origin of those spectacular entertainments was his own sensitive sympathy with suffering humanity."

Pink Floyd and Rock Music

20th January 1972



Pink Floyd performed at the Brighton Dome on the 20th January 1972. This gig is particularly important, as it was where they debuted the earliest workings of *The Dark Side of the Moon* album. Unfortunately, due to technical difficulties, they had to stop playing for a short period, and then continued with some older material. They returned on the 28th and 29th June 1972 to play a full set of this new, groundbreaking material.

The concert was a part of their '72 Tour (or *Dark Side of the Moon Tour*) and tickets for this show cost just £1.00. The first leg of the tour began with 14 dates in England, running from 20th January to 19th February, then on to Asia, North America and elsewhere in Europe. They

continued with a second leg, after the release of the album in 1973.

The Dark Side of the Moon, released on 1st March 1973, is generally considered to be one of the greatest albums of all time. *Rolling Stone* lists the album at number

43 on their 500 Greatest Albums List (in 2003 and again in 2012 when the list was revised); *Classic Rock* readers voted it as the greatest album ever made; it is estimated to have sold over 45 million units and holds the record for the longest period on the Billboard 200 list (approximately 958 weeks!).

Pink Floyd performed at the Dome numerous times in the 60s and 70s, including: 2nd December 1967 (supporting Jimi Hendrix and a host of other bands); 24th February 1969; 16th June 1969; 19th January 1970; 20th January 1972; 28th and 29th January 1972.

Tony Stewart's review of the performance '*Electric Chaos, But Just Great*' featured in NME magazine (on 29th January 1972) and his closing statement reads: '*That new piece expressed succinctly in musical terms the innermost feelings of a person, including the strain of being one of this country's top bands. At no time during the performance were Floyd untogether. The musicians go together like salt and vinegar on fish and chips – it is that sort of tasteful relationship. Floyd proved to me that they are the leading explorers of electronic music. Their effects, which are always used economically, create an intriguing interest. And that music: it's so good.*' His full review can be read in full on The Guardian website, <https://www.theguardian.com/music/2013/mar/06/pink-floyd-dark-side-of-the-moon>

David Bowie and Pop Music

23rd May 1973



David Bowie is regarded as one of the most influential musicians of the 20th Century. His career was marked by reinvention and visual presentation, his music and stagecraft inspiring many different artists. Throughout the 1970s, Bowie was a trailblazer of shifting musical trends and fashion. In May 1973, he performed two shows at the Brighton Dome as part of his acclaimed

Ziggy Stardust tour.

Released in June 1972, '*The Rise and Fall of Ziggy Stardust and the Spiders from Mars*' was Bowie's fifth studio album. It was widely considered as his breakthrough album, receiving favourable reviews from critics and this, combined with his legendary Top of the Pops performance of '*Starman*', helped solidify Bowie as a new pop icon. The Ziggy Stardust tour started on the 29th January 1972 and ended on the 3rd July 1973, and comprised of 191 shows across

Europe, North America and Asia, and featured the celebrated line up of Mick Ronson on guitar/vocals, Trevor Bolder on bass and Mick 'Woody' Woodmansey on drums.

The Ziggy Stardust tour had already stopped by the Dome on 14th February 1972. When the tour returned in 1973, the new set list included tracks from 'Aladdin Sane', Bowie's sixth studio album released in April of that year.

Although technically a new Bowie character, Aladdin Sane was essentially a development of Ziggy Stardust in his appearance and persona. Bowie himself described Aladdin Sane as 'Ziggy Goes To America' and most of the tracks on the new album were observations he composed on the road during the US leg of the Ziggy Stardust Tour. The tour was one of the earliest examples of rock n roll combined with extravagant theatricality. The concerts were elaborate affairs, featuring effects such as dry ice, intense spotlights on Bowie's face, and a dance troupe called 'The Astronettes', choreographed by Lindsay Kemp. However, this new approach to rock and roll did not impress everybody, with the shows being described as "too camp" by none other than Elton John.

In his book 'Spiders From Mars: My Life with David Bowie' Woody Woodmansey recalls :

"On 23 May we played a matinee concert at the Brighton Dome. The venue had a huge mirror ball suspended high up above the middle of the hall. As we started 'Space Oddity' a light hit the ball and the effect was magnificent, giving the appearance of thousands of stars circling the whole place, totally integrating with the song. The crowd went crazy. After an evening show that was just as brilliant, however, we were informed that David Bowie had been banned from ever appearing at the Dome again. Apparently overenthusiastic fans had done considerable damage to a section of the seating and this was too much for the Dome's proprietors."

Woodmansey, Woody. Spider from Mars: My Life with Bowie (p. 215). Pan Macmillan.

ABBA and the Eurovision Song Contest

6th April 1974

ABBA are one of the most commercially successful acts in the history of popular music, topping the charts worldwide from 1974 to 1983. ABBA were Sweden's first ever winner of the Eurovision Song Contest, held in 1974 at the Brighton Dome, with the song "Waterloo".



ABBA had already had a degree of success in Sweden before entering the 1974 Eurovision Song Contest. However, they were still convinced that they needed to take part in Eurovision in order to achieve international exposure. The Eurovision Song Contest was to be held at the Brighton Dome on 6th April 1974. This was the second time in three years that the U.K. had hosted the competition without having won the contest in the previous year.

Benny later noted his first impressions of Brighton : "...the relaxation I felt strolling around Brighton, breathing all that beautiful, fresh, spring air was something fantastic. The town had a fascinating look, and is like I always dreamed a British coastal town should look."

Rehearsals were held at the Dome the day before but they did not run smoothly as the backing tape ABBA had provided sounded weak when played through the venue's PA system. At 2pm on the day of the final, the Dome sound engineers announced that they had fixed the problem just in time for their dress rehearsal on stage. The dress rehearsal would also be the first time that ABBA displayed their world famous Waterloo outfits. But what was the reason behind such flamboyant stage costumes? ABBA revealed years later that the band's style was influenced in part by Swedish laws that allowed the cost of outfits to be deducted against tax – so long as the costumes were so outrageous they could not possibly be worn on the street.

'Waterloo' scored 24 points, 6 points clear of the Italian entry , and pushed the Dutch entry - the bookies favourite - into third place. It was the first ever Eurovision win for a Scandinavian country. The U.K. came in fourth and, incidentally, awarded no points to Sweden. After endless press interviews and posing for photos, the Mayor of Brighton beckoned ABBA back to the Dome stage and offered the group a free week's holiday in Brighton.

'Waterloo' was ABBA's first major hit in numerous countries, becoming their first number-one single in nine western and northern European countries, and going on to sell 6 million copies. Singing "Waterloo" in English (instead of their native tongue) gave ABBA the chance to tour Europe and perform on major television

shows. In 2020, 'Waterloo' was voted the best Eurovision song of all time in a BBC poll.

Douglas Byng and Pantomime

11th September 1986

Douglas Coy Byng (1893 -1987) was a cabaret megastar. Aged eight, he stunned his parents by announcing he wanted to go on stage. Aged 27, he was banned from the BBC for his saucy humour.

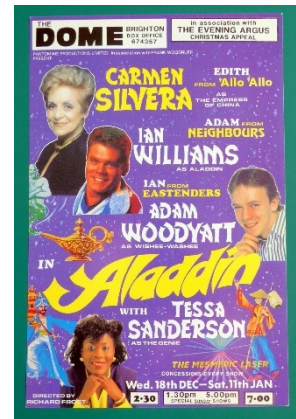


Billed as 'Bawdy but British', Byng was famous for his female impersonations and was a noted pantomime dame, playing the Grand Vizier in Aladdin at the London Palladium in 1921, and in 1924 creating the first of his many pantomime dames as Eliza in Dick Whittington and His Cat at the New Theatre Oxford. In the late 1920s, he opened his own nightclub, The Kinde Dragon, in central London, where he first performed the cabaret drag songs for which he is best remembered. His songs were full of sexual innuendo and double entendres, but, upon closer inspection, his material was never crude. His famous

numbers included: *'Sex Appeal Sarah'*, *'Milly the Messy Old Mermaid'* and *'The Lass who Leaned against the Tower of Pisa'*.

His legendary drag acts cleared the way for female impersonators like Barry Humphries and Paul O'Grady. A Brighton resident in his later years, Dougie trod the boards of Brighton Dome until the age of 93, when, in 1986 he gave his final performance at the Pavilion Theatre (now the Studio Theatre).

Pantomime has its roots in 'Commedia dell'Arte', a 16th-century Italian entertainment which used dance, music, tumbling, acrobatics and featured a cast of mischievous characters. By the late 19th century the most extravagant productions at the largest London theatres could last up to five hours and featured clever stage tricks, stunning costumes and huge casts. It became customary for pantomimes to open on Boxing Day, forever linking this entertainment with Christmas and family. Pantomimes were a popular form of entertainment at the Brighton Dome for many years.



Maya Angelou and Literature

2nd May 1998

'You can't really know where you are going until you know where you have been'.

The Brighton Dome has hosted many of the world's greatest writers and poets. During the Brighton Festival in May, we also hold a special series of literature events for young people and children.



Celebrated poet and Civil Rights activist Maya Angelou celebrated her 70th birthday on stage at the Brighton Dome, as part of the 1998 Brighton Festival.

Maya Angelou (1928 –2014) published seven autobiographies, three books of essays, several books of poetry, and is credited with a list of plays, movies, and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees. Angelou is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of 17 and brought her international recognition and acclaim.

She was active in the Civil Rights Movement and worked with Martin Luther King Jr. and Malcolm X.. In 1993, Angelou recited her poem "On the Pulse of Morning" (1993) at the first inauguration of Bill Clinton, making her the first poet to make an inaugural recitation since Robert Frost at the inauguration of John F. Kennedy in 1961.

When *I Know Why the Caged Bird Sings* was published in 1969, Angelou was hailed as a new kind of memoirist, one of the first African American women who were able to publicly discuss their personal lives. Her autobiographies set a precedent for not only other Black women writers, but also African American autobiography.

Circus at the Brighton Dome

1880s to present day

Circus shows have visited Brighton for over one hundred years. Famed showman P.T. Barnum visited Brighton in the 1840s and was so impressed by the unique architecture of the Royal Pavilion, that he commissioned a mansion of his own to be built in the same style.

In 1888, Ginnett's Circus was held at The Level, Brighton. This circus was advertised in *The Brighton Herald* on 29th December 1888: '*100 Horses, Performing Elephants and a company numbering 50 artists.....far excelling anything that has hitherto been seen in Brighton.*'

In the year 2000, the Chinese State Circus came to Brighton for the Brighton Festival. *The Stage* reported on Thursday 16th March 2000 that '*Its 2000 tour features the Zheng Zou Troupe from Canton, and other attractions include the record-breaking feat of 16 girls all riding one bicycle.*'

In recent years, Circus has been a regular feature at the Brighton Dome. Notable performances include:

'Kin' by Barely Methodical Troupe was performed at the Dome in 2017. They were described by The Guardian as the '*mortifyingly funny new wave British circus*'.

<https://www.youtube.com/watch?v=uzShJ6t5CrU&t=80s>

'HOME' by Pirates of the Carabina, held at the Dome in December 2018.

<https://www.youtube.com/watch?v=Q1-gWiz8550>

<https://www.youtube.com/watch?v=XTFy-dITnaw>

'Super Sunday' by Race Horse Company, performed in December 2019.

<https://www.youtube.com/watch?v=tUvfh5uHHF0>

<https://www.youtube.com/watch?v=KFmACWC8-Rg>



Kae Tempest and Our Place

May 2017

The Guest Director for Brighton Festival 2017 was the acclaimed recording artist Kae Tempest. Described by the Guardian newspaper as '*one of the brightest British talents around,*' Tempest's prolific creative output across multiple disciplines has attracted her considerable acclaim and a unique range of audiences. Having made her live debut as a spoken-word artist at just sixteen, Tempest initially conceived of themselves as a rapper, however they are now equally at home as a poet, novelist, musician and playwright - garnering extraordinary success in each field.

Tempest is interested in what they call the 'Everyday Epic' - art that helps us connect to ourselves and others, explores our individual stories and differences, and encourages audiences to take a walk in someone else's shoes.



Tempest's appointment as Guest Director followed a number of successful appearances at Brighton Dome & Brighton Festival. After their acclaimed play *Wasted* sold out Brighton Festival 2012, Tempest performed *Brand New Ancients* to two full houses in the Corn Exchange as part of

Brighton Dome's spring 2014 programme.

- Kae Tempest performing at the Royal Court Theatre in 2015
<https://www.youtube.com/watch?v=32i5zfcFt8g>
- Kae Tempest performing as part of the 2017 Brighton Festival (full performance)
<https://www.youtube.com/watch?v=2P-QP4sBwDU>

OUR PLACE

In 2017, as Guest Artistic Director of the Brighton Festival, Kae wanted to ensure that the Festival was in the city's communities as well as its stages. The Festival approached Brighton People's Theatre to see if they could help establish a new way of working with communities in the city. Your Place was born, two weekends of arts activities made by, for and with the communities of Hangleton and East Brighton on the outskirts of the city. Kae performed at community centres in both areas.

Our Place is a celebration of creativity, working in partnership with community steering groups to support them to select, programme and produce art projects, performances and events for their communities, taking place in their neighbourhoods. In 2021, we are delighted that Moulsecoomb and Bevendean will be hosting their first *Our Place* festival this year, bringing the community's creative visions to life.