

## Transcript of Agenda Item 4

### Question and Answer Session – The Cultural Metropolis

**Roger Evans AM (Chairman):** Can I welcome Munira Mirza, Deputy Mayor for Education and Culture?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Good morning, and thank you for giving me the chance to talk about our updated Cultural Strategy. The last time I appeared in front of this Assembly to talk about the Cultural Strategy was just after its launch in 2011 and therefore it is great that I can tell you now about all the things that we have achieved in the last three years and the things that we will continue to do. A lot has changed since 2011, certainly in the wide landscape of the arts in the country, a number of Government agencies have changed or been abolished or been merged. There has been a dramatic change in funding for the arts from national government, local government and so on.

We have also had some great successes in London in particular, the Cultural Olympiad, the Olympic and Paralympic Games, the Diamond Jubilee, all of which the Greater London Authority (GLA) played a very large part in. In particular, we played a big part in organising the main events, the big events in the city, and those included the Diamond Jubilee pageant, the big cultural set pieces during the Cultural Olympiad, like Piccadilly Circus and the Elizabeth Streb Dancers. We also played a big role in supporting the cultural events in the boroughs across London, the smaller-scale grassroots festivals, which I am sure many of you will have seen. We had a really successful Olympic and Paralympic Games.

I think it is fair to say that, although the cultural sector has experienced cuts and challenges, we are also going through a period of growth in many areas, including the creative industries and festivals that the GLA supports. London Fashion Week, for example, now has its highest ever number of sales. It continues to rock the media in the fashion world and get lots of publicity. Film production has increased in London in the last decade by 75% and that is largely due to the tax relief, but also to the work of Film London, which just celebrated its 10th birthday, which of course we fund in large parts. We are also seeing a record number of attendances at London museums, galleries and theatres, which experienced a particular bounce after the Olympic Games. It is fair to say that there is a degree of optimism about the way in which London is perceived around the world and a recognition that London has done extremely well considering the economic climate.

The GLA's projects go from strength to strength; we just had Big Dance, which was started under the previous Mayor and has continued under this one, and that now attracts over 1.5 million participants, not just audience members, but participants around London and the country, and indeed internationally. Our Fourth Plinth project continues to attract lots of media and we are pleased that we were able to announce the next two commissions on the Plinth. We have funded a number of capital projects, which will soon be opening: the Lyric Hammersmith

Theatre; the Black Cultural Archives; the Tate Modern extension; and of course we fund the Museum of London, which has attracted its record number of visitors. There is a huge amount of good work going on and positive stories.

In terms of our policy focus, as was in the original strategy, we will continue to focus on outer London. We have done a huge amount on regeneration support in outer London and ensuring that culture is part of that. Wearing my education hat as well, we have done a lot to support young people's access to culture and cultural engagement through schools. Some of the larger regeneration projects that are taking place around the city will have culture at the very heart, for example, the Olympic Park and the Olympicopolis project, which the Mayor is leading on, has a very large cultural development at the heart of that planning.

We are also doing a number of things to try to support the regeneration of the river and the promotion of the river to more Londoners, and culture again is part of that. We are looking at how we can light the bridges better, how we can support and celebrate the river through the Totally Thames festival, which will take place this year. There are also projects like the Garden Bridge and others, which the Mayor has said that he is supportive of.

Finally, our international work: we launched the World Cultural Cities Forum in 2012, that continues; and we are developing a programme on cultural tourism with London & Partners, all of which I am happy to answer questions on.

## **2014/2582 - Progress and Future Goals**

[Stephen Knight](#)

*The provision of cultural opportunities in London's outer boroughs and the improvement of the accessibility to London's cultural workforce were two priorities in the Mayor's 2010 Cultural Strategy. What progress have you made since then, and what are the future goals, for both priorities?*

### **Stephen Knight AM:**

Culture in outer London was a big focus in the 2010 strategy. It appears there is far less in the update this year on outer London, can you tell us why that is? Indeed, in 2010 there was an Outer London Borough Cultural Group set up, which only lasted a year. What is going to be done now to engender more cultural activity and more cultural spending in outer London?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** There is not less of a focus on outer London; it is still a big issue, it comes up at the London Cultural Strategy Group, which is chaired by Iwona Blazwick [OBE, Director of Whitechapel Gallery], and a number of things have happened as a result of the strategy. Primarily, the Mayor's regeneration funding through the Outer London Fund has kick-started a number of cultural projects; about 10% of that funding has gone towards projects that have a large cultural element. That is to use culture to enliven high streets, town centres, in outer London. I think as well as funding individual projects, it is about trying to create a culture within boroughs of appreciation of the role that culture can play in the work that they do.

**Stephen Knight AM:** We know the outer London boroughs spend a lot less on culture than inner London boroughs and we also know that the engagement of particularly young Londoners in outer London with cultural activity is far less than in inner London. Do you see that changing as a result of this strategy?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I think we have to be realistic. Some boroughs will prioritise culture, partly because of the organisations in the borough. It is noticeable that there are never any applications from certain boroughs to the Arts Council, for instance. Both Bromley and Bexley, I believe, this year did not have any applications. It is partly a result of the fact that there are not as many cultural organisations in those areas.

**Stephen Knight AM:** Partly, some of the cultural organisations in those areas have lost their Arts Council funding in recent years. Places like the Orange Tree Theatre; it is just about to lose its Arts Council funding, for example.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** There are certain areas in London that have a higher number of cultural organisations and certain boroughs will prioritise culture and will give it more funding. Although we can advocate and argue that culture plays an important role, I think we have to just recognise that. I think we are making a difference.

**Stephen Knight AM:** Therefore you think there is no way of addressing it?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** As I mentioned, the Outer London Fund is about trying to influence boroughs to recognise the importance that culture plays in their regeneration and their planning. It has made a difference in that respect. We have also worked with some of the theatres in outer London to create a touring network called Circulate [an outdoor arts touring project], which was created as a result of the Olympics and Paralympic Games, to encourage better sharing and better collaboration for those theatres and organisations. It has made a big difference to how those organisations operate and the confidence and ability they have to attract audiences.

Through the Olympic and Paralympic Games, we co-ordinated and funded the largest ever arts festival around London and t outer London, called Showtime, which worked in all 33 boroughs and attracted large audiences, half of whom had never really experienced outdoor art before.

**Stephen Knight AM:** We know that in the culture and arts sector we have a workforce that is very white and very male-dominated. The data we have on this, is four years out of date, and I hope you will commit to updating the workforce survey that was done four years ago. I do not, however, think we have seen any evidence that it has improved dramatically in the last four years. We also know that one way of improving access to the workforce would be to drive apprenticeships. Apprenticeships in the cultural sector are very low, however, and have been falling in the last two years. What can you say about the way this strategy can drive more apprenticeships into the cultural sector in London?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We work with the key agencies who are trying to promote apprenticeships in the cultural sector and it is challenging because of the nature of the sector. It is composed of a large number of small and medium enterprises (SME) who we know traditionally have not been very good at promoting apprenticeships; it is much harder for them. Therefore, Creative & Cultural Skills and the national apprenticeship organisations are working with the cultural sector to do that and we have supported them. We have a subgroup from the Cultural Strategy Group in London to work on that. It is chaired by Pauline Tambling [Chief Executive Officer, Creative & Cultural Skills].

During the Olympics, we ran a flagship apprenticeship scheme called Culture Squad 2012, which brought together a very small number of apprentices in cultural organisations as part of the Olympic Cultural Festival. The idea was to promote the idea of apprenticeships to a wider audience, therefore there are things that we can do to influence and advocate. We are not in a position to be able to fund apprenticeships ourselves, however there is funding available from national Government and we encourage organisations to take that up. We have also worked with the museum sector --

**Stephen Knight AM:** Can I turn to how much we encourage, because obviously as a major funder, in some cases we must have some levers to pull in terms of ensuring that people do take on apprenticeships in their organisations?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We are a funder of certain organisations like the British Fashion Council, which had been running, as a result of our funding, a programme on apprenticeships. Where we do provide funding, we do encourage organisations to take on apprenticeships as part of their programme. Film London also have an extensive training and apprenticeships programme.

**Stephen Knight AM:** We have an input into the Arts Council programme and decisions as well. Are we using our influence there to ensure that arts organisations drive apprenticeships?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes.

**Stephen Knight AM:** I do not know whether you can give me a commitment that the data, the survey that was done four years ago, will be updated to give us an idea of progress in this area?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am sorry, I do not know which survey you are referring to.

**Stephen Knight AM:** I am referring to the survey, which has the London's Creative Workforce, which was a February 2010 survey, which showed the representation of women and black, Asian and minority ethnic (BAME) employees.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** A GLA Economics survey?

**Stephen Knight AM:** Yes, that is right, GLA Economics. Can you commission an update of that?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I can talk to GLA Economics about doing that.

**Stephen Knight AM:** I think that would be very helpful.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We are commissioning with the GLA Economics team a survey on the general economic picture of the creative industries and the value added by this sector and I will check if workforce is included in that.

**Dr Onkar Sahota AM:** Arguably, compared to inner London, outer London has assets of equal cultural value in their own right. What can the GLA do to encourage tourists and Londoners to look outside central London and engage in the diverse cultural experiences offered by this capital city?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** As we have outlined in our strategy, there are a number of things that we do. We are working with London & Partners to ensure that, as far as possible, they promote the wider offer of London. That is why we are developing a cultural tourism strategy, which will be launched in the late autumn. The idea of that strategy is to show the diversity that London has to offer; not just the zone one, big well-known cultural attractions like the Tower of London and the British Museum, but also some of the smaller, more independent organisations, activities and events that happen. We are working closely with London & Partners on developing that plan and talking with our London Cultural Strategy Group and the wider sector about how we promote the attractions.

The GLA runs the largest events programme in the country, which is now attended by around 3 million people so we can use our funding, in some cases, to support events in outer London. We fund the London Mela, we fund events in east London in the Olympic Park and so on.

We also support and promote festivals and events that are happening around the rest of the city through social media and marketing. We also encourage festivals that we fund to do more work in outer London. For three years we funded the London Jazz Festival to work specifically with venues in outer London, because we knew that they would struggle to do the programming by themselves. As much as possible, therefore, we are trying to use our influence and our leverage to promote what happens in outer London.

One of the areas where outer London is very strong is heritage and we have a very good relationship with the Heritage Lottery Fund. We make the case for outer London to them on a regular basis and I think that they have been exemplary in supporting activities there.

**2014/2583 - Cultural Metropolis revisions**

[Fiona Twycross](#)

*Why did you choose to update rather than replace or revise Cultural Metropolis? Can we expect further policy developments before the Mayoral election in 2016?*

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The update is not to replace the Cultural Metropolis, it is an update, it is a narrative explaining what has been achieved so far and what further actions we will take. The policies set out in the Cultural Metropolis, which was published in 2010, are still the same policies. We have not changed those. There is a technical legal point I could make about the Cultural Strategy, which is distinct from the other Mayoral strategies, in that we are not obliged to revise the strategy if the policies remain the same, whereas with the other strategies I believe that is different. The legal advice, however, was that we not have to spend the money and take two years to do an extensive consultation if our policies remain the same. I was very keen that we primarily update the cultural section on all the things that we had said that we would do and that we have done, and this was the best way of doing that.

**Fiona Twycross AM:** I think there is the further issue around why you did not consult the Assembly on the new actions in the strategy, because, although it is an update, there are some new actions in there. Was there any particular reason that you chose not to involve the Assembly at all in the updating of the strategy?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We chose not to do the formal full public consultation because we were not revising the strategy. It was not a deliberate choice to exclude the Assembly; we decided not to do a full public consultation because we did not want to revise the whole strategy.

**Fiona Twycross AM:** There was therefore very limited consultation around the changes then?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We were not required to do any consultation; however we talked to the cultural sector through our group, through meetings. We have regular meetings and round tables with different parts of the cultural sector all the time. We made them aware that we were doing this work and that we were planning to publish an account of the things that we had done so far.

**Fiona Twycross AM:** What is the continuing role of the London Cultural Strategy Group?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It remains a statutory group. It has been chaired by Iwona Blazwick since 2008. They continue to advise us on the shaping of the strategy, the delivery. They read a draft of this report before it was published and fed back comments on it.

**Fiona Twycross AM:** Is it correct that the London Cultural Strategy Group has not met since late last year?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** No, it met about a month ago.

**Fiona Twycross AM:** OK, I think the minutes are not publicly available yet. Will the update to the Cultural Metropolis feed in to other strategies in the future, such as tourism?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. We mention in this report that we will be publishing a plan in the late autumn on what we can do to support the role of culture in promoting tourism.

**Fiona Twycross AM:** One of the things that struck me in Cultural Metropolis, were the figures from the Taking Part survey, which I think were alluded to earlier, showing the difference in cultural participation in different London boroughs. The most striking was in Kensington and Chelsea where the percentage of over-16s who had engaged in the arts three times or more over a 12-month period is up to 66.2%, but in Newham, it was just 28.8%. That is despite Newham being one of the Olympic boroughs, and you indicated that the Olympics were a big driving force behind increased cultural activity. This is the biggest disparity anywhere in the country. What does the strategy do to tackle the drivers of unequal access?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** A large priority in the strategy is about culture in education, promoting access to culture through schools, where we know that most young people who do not have a traditional exposure to culture in their homes are able to at least experience it at school. We have launched a number of initiatives through our education programme and it works very closely with the cultural team here at the GLA to try to support better teaching in cultural subjects. Through our London Schools Excellence Fund we have supported two very large projects across London to support music education, alongside all the other things that we do on music education, which I am sure you are aware of.

We have also initiated a project called the London Curriculum, which was launched last week at the Museum of London. The London Curriculum is primarily designed to help teachers to teach their subjects by using London as their inspiration. Through those teaching resources, we have provided information about cultural institutions, websites and materials that they can access, for example, the Museum of London, which has been involved in the project. We think that through those kinds of initiatives we can do a lot to reach young people who would not ordinarily have access to what is going on.

In general, there has been a considerable move from arts organisations to move in and reach out to those areas. The Olympic Park is a very good example where the Legacy List, which is the charity of the Olympic Park, is doing a lot with local schools to bring them into the Park and show them the public artworks that are on display. We have the Fourth Plinth School Awards. A lot is being done, however, we have to be realistic that these things take time. Kensington and Chelsea is a much richer borough where children are more likely to grow up in a household where there will be books and chances to visit art galleries with their parents. Therefore there is a natural disparity, which we have to try to overcome.

**Fiona Twycross AM:** Since the strategy was initially launched in 2010, a number of organisations that fed into this area are no longer in existence, including: Business Link; the London Development Agency (LDA); and the London Skills and Employment Board. What is

your assessment that the loss of these organisations and further cuts from the Arts Council will have on the sector?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** In some cases, the changes have been very good and I would argue that the transition from the LDA to the London Enterprise Panel has been a positive thing. It is now able to direct funding in a way that is targeted at areas of need. The GLA has taken on a number of the cultural programmes that were originally funded through the LDA and we now directly fund the British Fashion Council, Film London, etc. We therefore have a closer working relationship with those organisations. I think that the sector has recovered from the various changes and the speed at which they are taking place and therefore we are in a reasonable position.

In terms of funding cuts, in the last investment round that the Arts Council announced on 1 July 2014, there have been some casualties, undoubtedly there have been a number of organisations that have had their funding cut. The large majority, however, have seen a standstill in their funding and I do think that is something of an achievement considering the climate, and the Arts Council have worked very hard to try, as much as possible, to create some stability in the arts sector, certainly for the organisations that it funds. It is a different story at local authority level. Local authorities, sadly, are making choices and some of them are cutting their arts projects.

**Jennette Arnold OBE AM (Deputy Chair):** The 2010 Cultural Metropolis particularly identified the threat of the displacement of artists associated with the Olympic Games. Can you tell us about the monitoring that you or others have undertaken of this threat? As I represent Hackney, I would also add in there the threat that there was to the loss of creative space, because there was great movement of whole sectors of creatives to enable the Games to happen. Have you been following this, given that it was identified as a threat in 2010?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. Just to take the Olympic Park first, the London Legacy Development Corporation (LLDC) has commissioned a piece of research looking at the need for studio space in the area. As you know, Hackney Wick has a really remarkable concentration of artists' studios, it is probably the largest number of artists in any one area in the whole of Europe, and therefore it is very important for the cultural ecology of the city. The LLDC has commissioned this research and I think it intends to publish in the late summer/early autumn. It is already looking at a number of the initial recommendations, for example, ensuring that there is artist studio space in the masterplanning for the surrounding area. One of the organisations on the Park, Here East, which is in the former International Broadcast Centre, has some provision for creative workspace, which will I think be quite an important catalyst for the wider Park in general. That is the Olympic Park, and the LLDC are very mindful of how the regeneration has an impact on artists and has displaced them.

Across London more generally, we have also commissioned a piece of work looking at the need for studio provision. We know that there is a very long waiting list to access studios. A number of artists just cannot find affordable workspace and a number of the studio spaces are being closed down, either because they are being taken over by developers and therefore being



redeveloped into residential, or for a number of other reasons. We are therefore looking at areas where we could work with local boroughs to encourage provision and then try to encourage artists to take up that provision. It is not that there is not space in London, however it is not in areas where artists are at the moment living, and there has to be an encouragement that artists might be willing to move and, where they are not willing to move, to try and preserve space in certain areas where we think it is really vital to local ecology.

We cannot stop London from developing, I have always said this, we cannot insist on preserving parts of the city in aspic for the sake of one group. Nevertheless, we can be intelligent about working with developers and boroughs, to say, "If you have a very strong artist sector here, it is worth holding on to, they bring a huge amount to an area". In some cases, for example, developers have worked quite actively with studio providers to integrate studio planning into their bigger developments, and groups like Cathedral Group and Grosvenor Estates are talking to us about how they can do more of that.

**Jennette Arnold OBE AM (Deputy Chair):** You talk about there being space, but not where artists are. You know absolutely that it is about a hub and that artists like to work together, particularly around fashion or their own speciality. Am I to understand then, that you are going to continue to have conversations with boroughs and businesses outside developers, with the sector itself, to ensure that whatever plans or strategies come on-stream, that their needs are going to be featured?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes.

**Jennette Arnold OBE AM (Deputy Chair):** The feasibility study that the Mayor promised, are you saying that the LLDC work that is ongoing now --

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** There are two studies. The LLDC is about to publish one, but we have commissioned another --

**Jennette Arnold OBE AM (Deputy Chair):** The feasibility study that was promised in 2010, which I have looked for and cannot find, is that the one you have just commissioned?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes, we held off from commissioning it earlier because the LLDC was doing its work, and we wanted to see how the consultants and the research went, and then we decided to develop our own brief for the wider city. It made sense to wait and see how theirs had gone so that we could learn the lessons from it in order to then do our own study.

We have not stood still, however, we have been talking to developers and we have had events, we and meetings with artist studio groups; we are still actively working with that constituency.

**Andrew Dismore AM:** In the new document, I am rather surprised that there is no mention of the British Library, which is a resource for all parts of the country and around the world, and in particular your document, at pages 45-55, refers to the importance of the creative industries in London. Nevertheless, there is no reference to the British Library, which is one of the richest and probably the most important resource for creative practitioners in London, if not the

country as a whole. 20,000 creative users of the reading rooms; authors, writers, film-makers, artists, designers, theatre and performing arts, and the library has an unparalleled collection of literature, journalism, art, sound, music, all the rest of it, and gives proper practical support through the Business and Intellectual Property (IP) Centre. If you had consulted before you produced this document that is the sort of thing that could have been fed in. My concern is, just by doing it off your own back, you have potentially missed a lot of important sources of information that could have enriched the new document and drawn attention to some of the facilities that are available around London for people like those in the creative industries.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We did consult for the Cultural Strategy. The Cultural Strategy was published in 2010. This is an update to the Cultural Strategy.

**Andrew Dismore AM:** I am talking about this update.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We did a large consultation --

**Andrew Dismore AM:** You keep referring back to the 2010 document and really that has become an excuse for not consulting on the new 2014 document. The 2014 document you say is an update, fair enough, however I am talking about the 2014 document and there is no reference in there to the British Library. Although you refer to the creative industries, and quite rightly you do so, you do not talk, for example, about the facilities available at the British Library, which would be an important flag-up for people in that particular line of business.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** There are probably a number of cultural organisations we were not able to mention. It does not mean that they are not important or we do not talk to them or we are not aware of them. I know the British Library well. I spent hours of my life working there. It is not because we do not recognise or know that they exist. The public consultation for the 2010 document was extensive and all the cultural organisations were invited to respond to the consultation.

**Andrew Dismore AM:** I am not talking about 2010; I am talking about 2014 and the update, and there is no reference in the update, is there, to the British Library? That is a fact.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** No, there is no reference to the British Library in the update.

**Andrew Dismore AM:** No, and I think that is a mistake. The other thing you could have referred to about the British Library, for example, pages 75-78 you talk about involvement with London schools, the British Library have an important schools project. This spring they have the scientific discovery day with, for example, a school for deaf children in St Pancras, they recently ran the after-school book clubs for kids from secondary schools, led by famous authors. They launched their 2014 reading challenge. If you are talking about working with schools, again, you are ignoring, in the new document, the very important work, that institutions like the British Library, a national flagship institution, is doing, are you not?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** All I can say is it would have been a very long document if I had put down all the good work of all the cultural organisations of significance in London and we did not do that, this is not an encyclopaedia of everything great that is happening in London in the cultural sector. It is primarily an update on what the Mayor intends to do, and it does talk about cultural organisations, however as examples.

**Andrew Dismore AM:** The Mayor seems to be ignoring a lot of very important institutions in this document. Of course you cannot put down every single project; however some of the big national flagship things that go on in London are omitted.

I think it is important that national institutions are of great significance nationally and internationally.

Archaeology is one of the important issues in London for tourism, and lay and indeed professional and commercial activity. The word "archaeology" does not appear once in the document, does it?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It is in the Cultural Strategy of 2010.

**Andrew Dismore AM:** I am talking about the new document. It is not referred to at all, is it?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It is not.

**Andrew Dismore AM:** No. Why?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** That is because it is in the Cultural Strategy of 2010. This is an update on the work we have done and the work we will continue to do.

**Andrew Dismore AM:** Therefore you have done nothing on archaeology since 2010 then?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We fund the Museum of London, which has an extensive archaeology service for developers --

**Andrew Dismore AM:** The document refers to the Museum of London. It does not talk about its archaeological work; it talks about its work with school kids.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** No, it probably does not talk about its archaeology work, you are right, however it talks about the Museum of London extensively. I am afraid this document does not cover, as I said, every single good thing that happens. It does not even mention every single national organisation that is based in London because --

**Andrew Dismore AM:** No, it does not, does it?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** -- then it really would be a very long document if it did.

**Andrew Dismore AM:** Not necessarily. For example, archaeology is important to a lot of people who are engaged in it on a lay basis, as a recreational activity.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We have met with archaeologists.

**Andrew Dismore AM:** There is no reference in here to community archaeology or the Thames Discovery Programme, for example, is there?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Quite honestly, we have not done a huge amount in that area and we have not prioritised it as an area.

**Andrew Dismore AM:** Exactly, you have not done, and maybe you should have done.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am very open to discussing that with you, or with anyone else who wants to come forward, if they think that the Mayor can genuinely add value. Of course there is a limit to the particular programmes that we can support just financially and resource wise.

**Andrew Dismore AM:** Well the Thames Discovery Programme is an important one, working on the Thames foreshore, looking at what is available. It is not just mudlarks, it is a great activity for kids, there are also people doing serious archaeology there as well. That archaeology is under threat from the river itself and it could be supported by the Mayor, could it not?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** In our public consultation for the 2010 document, we did put archaeology in there for that reason.

**Andrew Dismore AM:** However you did not in 2014; that is the point, and as you said you have done nothing on that project. Why is there no mention of the role that churches play in promoting music, art and architecture in the new document? Do you not think our historic churches are important? Not mentioned at all.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We did not mention synagogues or mosques either, so we probably did not mention all of the cultural organisations that we could have done.

**Andrew Dismore AM:** That is not the point. We have the Wren churches, for example, in the City. We have the historic Victorian churches. We have the places like St John Smith's Square or St Martin-in-the-Fields, major contributions to musical culture in the country and in London.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We did talk about music being --

**Andrew Dismore AM:** These facilities are not mentioned at all, are they?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** No.

**Andrew Dismore AM:** No. If you had consulted on the 2014 document, you might have put them in.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** This document does not set out a fixed plan that cannot be changed, if in the next month somebody approaches me and asks us to work on a project or a programme for a particular group in London, there is nothing in the strategy that means that we cannot do that. As you know --

**Andrew Dismore AM:** However you are not promoting it.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** As you know, if you know the work of the Mayor's Office, we are very reactive to --

**Andrew Dismore AM:** One of the important contributions to London's economy is tourism.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** If I could finish, I could just explain.

**Andrew Dismore AM:** All these things are important to tourism, however, you do not recognise how important the churches are in the music and arts and architecture they contribute to tourism, you do not mention the national organisations, their contribution to tourism, do you?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** As I said, our doors are not closed to organisations who wish to work with us. We have supported and advocated for projects in a number of areas, including archaeology and churches. Our Fourth Plinth exhibition of marquettes is in St Martin-in-the-Fields, it is a church, we maybe have not highlighted that in the strategy, because it is intended to be a short document. We certainly have not excluded them, however, and I think that we are a very responsive organisation. If organisations want to ask us to work on things together, generally we do that, we have a reputation for doing that.

**James Cleverly AM:** If it helps, and I do not want to put words in another Member's mouth, however I think what Assembly Member Dismore is trying to ask is, why have you not prioritised everything?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am delighted to have an opportunity to be talking about culture in front of this group, because I have not done so for a number of years, and if the way this document was published has caused enough irritation from

people to think that it is worth spending an hour and a half talking about culture, I am delighted.

## **2014/2584 - Olympic Cultural Legacy**

Tony Arbour

*What has been the cultural legacy of the Olympics and what efforts has the GLA made to help build a cultural legacy since the Olympics?*

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The legacy of the Olympics and Paralympics for culture was phenomenal, however the role that culture played in the Olympics and Paralympics was also phenomenal, and there is a relationship between the two. Certainly the Olympics was a fantastic advert for London and we saw that there was a tourism bounce straight after the Olympic Games, there was a slight dip before, as everyone anticipated, because of the so-called tourism displacement as it was known. Then immediately after the Olympic Games in 2013 there was a bounce of about 20% and that has been a real success for London.

A large part of that was the images that people from around the world saw, of London during the Olympic Games. They saw that it was a vibrant, welcoming, colourful, culturally-interesting city, and a place that people wanted to go to. If they had been 20 years ago, they wanted to go back and rediscover it. Culture was a big part of that material economic legacy that the Olympics has already left, which is in terms of visitor numbers. It has also added to the promotion of London as a brand, as a place that people feel is modern, open, good for business, diverse and welcoming to people from different countries, therefore there is a good news story about the role that culture has played.

In terms of the legacy for the cultural sector in London, what we have experienced when we were working with the various agencies and organisations during 2012 is a real ambition to do large events and to do events across the whole of the city. For the first time, all the major agencies worked together on a joint festival, the Showtime festival, which was in every single borough, hundreds and hundreds of events. Over a million people experienced that, and it brought great quality outdoor art to parts of the city it had never been in before, therefore we are really positive about that kind of joint working. As much as possible we are trying to continue that and I will say a bit more about that in a second.

Culture played a big part in that the way that London was perceived, and on the impact on the cultural sector in terms of visitor numbers, people going to the theatre and so on. Before the Olympic Games a lot of people in the theatre sector were worried that they would lose their audiences, the theatres would go dark during the summer. In fact that was not the case at all. Theatres have done very well in the long term. Even Andrew Lloyd Webber admitted that he had not suffered as he had thought he would. The ambition and the appetite to do more events on a larger scale across the whole city has increased.

Of course, after the Olympic Games are over, funding is difficult. It is hard to keep up that kind of momentum when you do not have a deadline. We are trying, however, through some of the projects we are working on, like the Totally Thames festival, which will be celebrating the river this September, the River Lido, which we are currently exploring, and through projects and events taking place in the Olympic Park. We are trying as much as possible to keep that sense of collaboration and ambition in London. Of course one of the biggest legacies of the Olympic Games will be in the Olympic Park with the Olympicopolis development, where the Victoria and Albert Museum (V&A), University College London (UCL), other organisations like Sadler's Wells Theatre, will be at the centre of the regeneration there and will have a new home.

**Tony Arbour AM:** Something that you have not mentioned, and is not in the report, a most impressive cultural spin-off of an Olympic event, and I am referring to the cycle race through Surrey. Much of my constituency is marooned during the cycle race, you cannot get anywhere, you cannot cross the river, you cannot leave the house. In one particular part of my constituency, Hampton Wick, where they speak of little else but the brilliance of the Mayor and of the Olympic legacy, they have taken advantage of the fact that the place is entirely shut down because of the cycle race and they hold a festival with all kinds of cultural activities while the race is on. When you revise the strategy, when you include all the stuff that Assembly Member Dismore wanted in there, I very much look forward to you specifically mentioning Hampton Wick,. The important point of what I am saying is that you could not possibly have anticipated that this effect would be created by the Olympic Games itself.

One specific matter I want to raise with you is the ArcelorMittal Orbit. You describe it as being a future major visitor attraction and it is supposed to have a cultural impact. I wonder if you could sort of spell out for me what is the cultural impact of the ArcelorMittal Orbit, and how it is having an effect on London?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It is a visitor attraction; it does attract visitors in a significant number. It was in every single television shot of the stadium during the Olympic Games, therefore it certainly helped to create an identity for the Olympic Park. There are mixed reviews about it. Some art critics absolutely love it and some do not like it. Like the Eiffel Tower, time will tell if its critics will win out in the end or not. I do not know if you had a chance to watch the BBC documentary about the making of the ArcelorMittal Orbit, which was broadcast just before the Olympic Games. I remember watching the interviews with the local people of East London and a number of them said, "It is incredible that an artist of this stature, Anish Kapoor, has built something of this scale, of this beauty, in our area", and they were proud of it. I think that stands for something.

**Tony Arbour AM:** I am pleased to hear you think that.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I do, however, accept that art is subjective.

**Tony Arbour AM:** Of course beauty is in the eye of the beholder and all of that kind of thing. I want to draw your attention to other spin-offs, which I suspect were not predicted at the time of the Olympics and the cultural programme, which relate to the arts and culture as a career.

We have already heard reference this morning to apprenticeships. I would like to draw your attention again, because I live in a particularly cultured area of town, to a joint enterprise, which is being carried out by the Museum of Rugby at Twickenham, which is part of the Rugby Football Union (RFU), and the local authority's Orleans Art Gallery, where they are offering joint apprenticeships to show that culture is seamless between the oval ball - if I can put it that way - and the great art that exists in a traditional art gallery. Would you agree with me, that this coming together of sport as a cultural thing and ordinary orthodox culture, the fine arts and things of that kind, is in itself a spin-off from the Olympics?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes, I think Rachel Tranter [Head of Arts, London Borough of Richmond] is fantastic and she is very imaginative and quite a lot of galleries and museums saw the Olympics as a way of attracting an audience they would not ordinarily get. The Museum of London in fact is opening its exhibition of the Olympic Cauldron, designed by Thomas Heatherwick, this week.. It is the home of a replica model of the Cauldron, so that everybody who was excited enough to see the Cauldron unfolding when it was on television will now have a chance to see a real model version of it. The museum sees that as a fantastic draw for an audience that perhaps it would not capture ordinarily. I think that are lots of museums, galleries and theatres that have taken the opportunity given by the Olympics to reach out to a new type of visitor.

**Tony Arbour AM:** In relation to great draws of the public, and I have no doubt that the Cauldron is going to be a major draw, do you think it will be a good thing if the Gloriana [British royal barge commissioned for Queen Elizabeth II's Diamond Jubilee] were to stay in London?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. As you know, the Mayor's Office initiated the Diamond Jubilee River Pageant, of which the Gloriana was a star piece, and I was involved in the early discussions about it. People I think, when they see it, think it is a remarkable work of craftsmanship, and it is quite unusual to have something of that quality being built in the present day. It is not something that is commonly seen, therefore I think there is an affection for it. There are issues about maintenance, where it would be based, how it would be used, all of that is to be worked out, however I know the people who are in charge of the project are working very actively with Richmond to find a home.

**Tony Arbour AM:** Given your enthusiasm for it, and the Mayor's enthusiasm for it, is it likely that a contribution will come from the GLA to ensuring that it remains in London, on the Thames?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We have already said that times are difficult, funding is difficult. We have talked to them about it, however I think they are looking at different solutions.

**Tony Arbour AM:** Your prediction was that 10,000 jobs will be created on the Olympic Park. You have said that you are going to create lots of studios and work spaces on the Olympic Park. Are you able to quantify the progress that has been made on that?



**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I would struggle to do that right now without the figures in front of me. I know that the former International Broadcast Centre, which is a hub of creative businesses now run by Here East, will generate about 7,500 jobs, therefore in itself that will play a big role in that. Then of course there will be other businesses on the Olympic Park, there will be retail, the Olympicopolis will have a number of jobs, and I am fairly confident that they will reach the target. I am happy to write to the Committee with more detail.

**Richard Tracey AM:** The point has been made a few times, and indeed I think this morning already, that although a lot of the Olympic legacy and all the rest of it to do with the Olympics, did really take place in Stratford and in the East End, other parts of the Olympics did take place elsewhere. Can I press you on, for example, Wimbledon, where the Olympic tennis took place. My constituency in the borough of Merton, in which Wimbledon is, have been trying, for example, to develop an Olympic and tennis heritage trail through Wimbledon to the All England Courts. Is there any help you can give them to facilitate that, and indeed to improve the Olympic tennis legacy?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Our team talk with all the boroughs, in fact we have initiated a group of all the heads of the arts and heritage services in the boroughs who meet regularly. My team go to those meetings and offer support and advice. If we are already talking about this project, we are very happy to talk to them about how we can help.

**Richard Tracey AM:** Good. In your opening statement you mentioned the very good idea, which I very much support, of lighting up the bridges. Can I encourage you to go further upstream, because, as I understand it, we are talking about central London bridges and obviously Tower Bridge. There are, however, the very beautiful bridges, Chelsea and Albert Bridge, which I would have thought would benefit and indeed would enhance the overall presentation. Also, of course, lighting up the bank sides as well, which I am sure you are very well aware that Lord Sterling [life president of P&O Cruises] has been pressing for this for a good many years. What about that?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We would love the scheme to encompass as much of the river as possible. We have to raise the money. We have to make sure that all the boroughs are onboard. It is a process of piecing together all the different component parts. We will certainly look at the scale of it.

**Richard Tracey AM:** I mean certainly I think upstream we are probably missing a trick if we do not light up Chelsea and Albert Bridges.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Part of the rationale for doing it, is that you have much more energy-efficient lighting. It is very expensive to light the bridges and by doing this, there is an initial capital outlay, however you get a return over time. There is an argument, if we can persuade the riparian borough that is --

**Richard Tracey AM:** Also of course the developers. There are a good many of them making a lot of money upstream on both sides of the river.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We will certainly look at it.

## 2014/2585 - Music Venues

[Darren Johnson](#)

*What are you doing to help safeguard the future of live music venues, of varying sizes, in the capital?*

**Darren Johnson AM:** While, I completely agree with you that the Cultural Strategy should not cover everything that is already working extremely well, it does need to prioritise those things where public intervention is required. I do think this is one of those areas.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We know that in the last few years there have been lots of news stories about music venues of different sizes; from small-scale traditional pub venues being closed down because landlords have decided to sell up, or large-scale nightclubs that they run into difficulties in central London because developers are coming in, Crossrail, etc. The city is changing, and developing and inevitably there are some victims of that, some vulnerable casualties. What we can do is primarily use our planning influence, and the London Plan states quite carefully that cultural attractions, cultural venues, should be protected as much as possible.

That is guidance to local boroughs, however, and in many cases the local borough is the one with the real power. Where possible we have intervened, where it is appropriate, and we have tried to encourage developers and the music venues to work together. The Ministry of Sound case earlier this year, where a development in Southwark was called in by the Mayor, who insisted that the developer and the Ministry of Sound come to some arrangement to ensure that the Ministry of Sound would not be undermined by having a residential development on its doorstep is an example where we have intervened. There have been others, for example, the Hundred Club, the Mayor gave his support to that continuing and it has now found a sponsor. Where we can, we try to influence.

It is partly about advocacy and recognising that music venues are both important to the night-time economy a healthy way of attracting people into an area, because they attract an audience. They are not the same as a pub, where it is purely fuelled by alcohol. There is therefore an attraction for boroughs. It is also about trying to minimise the regulation and the rules that can sometimes burden music venues. We know that the Licensing Act 2003, which has now been revised by the Government, we championed and supported that in London.

**Darren Johnson AM:** That has been very helpful. I agree; it is varying sizes of venues, from the very, very largest like Earls Court, to the smallest pub. They fall into three distinct categories: those that are hit by rising rents and so on because of the issues around property prices; those that are lost through major redevelopment projects; and then those whose viability

are threatened because a neighbouring development threatens its future as a live music venue. Given the ongoing problems across all types of venues falling into that category, is there need for more specific policy in the Cultural Strategy on how to protect these?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I can find the exact policy in the document, however as it was set out in 2010, the policy was to try to protect those organisations that might be vulnerable to developments and ensure that London maintains its status as a capital for culture, including music.

**Darren Johnson AM:** On the issue of small theatres, for example, I know Tom Copley [AM] did an excellent piece of work on that and I think some of the recommendations have found their way into the updated Strategy. You do have a specific programme now for small theatres. Is there a need for a specific programme to be set up to protect live music venues in the same way that you have now introduced a programme on small theatres?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The programme on small theatres is a collection of things, some things that we were already doing, or were in train.

**Darren Johnson AM:** Can I ask you to go away and think about putting a programme together on this, because the threats are coming up time and time and time again. It is not just a one-off thing that has gone away.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I completely agree with that. We have had a roundtable with a number of the live music venues. I think the feeling at the time was that it was not really required for us to have a taskforce or to do a big announcement, but rather just to work with them on specific issues as and when they came up, because they recognise the Mayor's powers are limited.

**Darren Johnson AM:** The Mayor's powers are limited but I think the Mayor is an extremely powerful advocate for things like this on culture and I think could be playing a real leadership role here, rather than waiting for problems to come up as they arise. We know that more and more will arise. Can I ask you to go away and think about putting a specific programme together on this?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Happy to.

**Tom Copley AM:** Thank you, Chair. Funnily enough, I would like to ask a few questions about small theatres and progress on some of the recommendations from the Centre Stage report, which was published a year ago. Can I start first of all by asking about progress on a capital fund for small theatres which I believe is something your team were working on? What will the size of the proposed fund be and what progress has been made towards delivering it?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We have been talking to The Theatres Trust about a capital fund they want to initiate and that is probably going to be launched in the autumn. I do not have a date yet. I cannot tell you exactly how much it is but it is targeted at small theatres, therefore, it will address that problem you raised in your report.

The Arts Council, in response to the report you published, has indicated it would be willing to look at applications from small theatres for capital funding up to £100,000. There is some funding available for capital developments.

**Tom Copley AM:** Can I press you a bit more on the specific nature of the proposed fund? Presumably part of the funding will be from The Theatres Trust. Will the GLA be providing any funding and is the idea that it is to attract philanthropic funding which then will be spent on small theatres?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. I cannot say much about it right now because the details are being worked out. I think the intention is that The Theatres Trust will provide funding and then it will try to encourage philanthropic funding as well. We will not be putting funding into that but we will be helping with trying to encourage philanthropic funding.

**Tom Copley AM:** This is something you will be publishing details of in the autumn.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The Theatre Trust will.

**Tom Copley AM:** One of the other recommendations we made was for the GLA to establish a database of empty shops which would help, amongst other things, theatre groups looking for potential rehearsal space. This also ties in with some of the work the Economy Committee has done on bringing empty shops into use and some of the work on High Streets. I think the Mayor was investigating the possibility of that in his response. Do you have an update on that and whether that is something that might be specific to your team that the Mayor is interested in pursuing?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** A database of empty space is quite a difficult thing to manage, just because things are changing so much in London; it is quite a resource intensive project. There is an existing searchable database which is run by Meanwhile Space, which we often refer organisations to because that is probably the closest thing to that. Rather than replicating it or trying to invent something similar, it just makes sense to encourage people to go to that resource. We can look at it further if there is anything additional we can do but my feeling is there is already something out there.

**Tom Copley AM:** OK, thank you.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Obviously when we know of empty spaces, buildings, which we often do, then we use our own intelligence to put organisations in touch with those.

**Tom Copley AM:** You mentioned about the funding for the Lyric Hammersmith, the £1 million which the Mayor authorised to be given to them which, of course, I welcome. Can I ask why the decision was made to give the money to the Lyric and what criteria this was assessed against?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** A number of things. The Lyric's capital project is about expanding the facilities for young people in that part of West London. The Lyric now reaches out to about seven boroughs in West London, so the young people come from quite a wide part of the city. Our funding is primarily to help them to do that type of work.

**Tom Copley AM:** It is outreach?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It is outreach but it is also a very effective hub. There are a number of other hubs that are now emerging across the city. The Roundhouse in North London is also a very good hub for young people in a number of different art forms. It was in conversation with the Arts Council that we realised this kind of facility and provision was really important. That area of London was, at that point, underserved, therefore, we decided it made sense for us to join in with capital funding and we knew they would be grateful for the money.

**Tom Copley AM:** Can we expect more funding like this?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The days of easy capital funding, capital money from the GLA are--

**Tom Copley AM:** I appreciate that. £1 million is obviously quite a large amount of money and I am just interested to know if any more will be available in the future.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We do not have plans for a capital funds programme dedicated only to culture from the GLA, but there is a regeneration funding pot of about £9 million, which will be lodged soon and which we will encourage culture organisations to bid as part of a wider consortium. It is a bit like the Outer London Fund, where we encourage boroughs to bring in cultural organisations as part of their bid. We will do the same but we are not in a position; we just simply do not have the funding to fund cultural organisations on their own in that way as we did maybe five years ago.

**Fiona Twycross AM:** The Mayor has voiced support for the London Living Wage and has sent a number of letters to employers encouraging take-up of the London Living Wage. Are you aware if this includes cultural organisations and what success this has had?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. We have just sent a number of letters to cultural organisations encouraging them to take it up.

**Fiona Twycross AM:** Have you had any response from that yet?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It was only sent about two or three weeks ago, so I will check.

**Fiona Twycross AM:** It would be very interesting to hear what the response is when that comes back. Do you know if the Mayor is going to follow that up with direct contact with the organisations?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I know a large number of letters were sent. I would have to check what the process is.

**Fiona Twycross AM:** There is the example of PictureHouse cinemas, which has an ongoing dispute that we are waiting for the Mayor to intervene in.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We are looking forward to that.

**Fiona Twycross AM:** In relation particularly to music, the Musicians' Union has highlighted issues around musicians being expected to work for free on occasions and that has an impact on whether they can afford to continue as musicians and therefore, it does have an impact on live music in the capital. There was a notable café chain that was allowing people to come along and play but basically saying, "You can come along and play but you will not be paid". The idea was that they should be so honoured to get the option of performing that they then would not get paid. The knock-on effect of this would be that people would then not be able to afford to play, therefore, it is not even an issue of people always getting a living wage; it is a matter for them getting paid in the first place. Does the Mayor have a view on this?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes. We work very closely with the Musicians' Union. I think it is reasonable if artists are going to perform that they should get paid. In certain situations, however, if it is part of a programme or a scheme, for instance, to encourage or to give opportunities to, for example, young musicians who want to perform who have not had a chance to before, then it is about working out what the benefits are to that musician and whether they are being given an opportunity that somebody else would not be able to take up. Is it impacting on somebody else who could be being paid to do that job?

We have done a lot of work on busking in London and we know busking is a really important source of income for a lot of musicians. There are regulations in parts of London which are becoming quite restrictive, and therefore we have worked with the Musicians' Union to try to allow more opportunities for buskers to earn their wage. I think this is a really great thing for London generally, never mind the musicians. It is good to animate our streets with music. We are looking at some of these issues with the Musicians' Union.

**Fiona Twycross AM:** Yes and the other thing they have highlighted has been the issue of the Warhorse band and the fact that theatres are trying to cut back on costs, therefore, cutting live music within theatre productions which are not strictly music performances but have an element of music in them. Has the Mayor taken a view on encouraging the National Theatre to continue having the Warhorse band, which is a key feature of one of the major theatre productions in London? If you start getting a situation in which theatre productions start going over to recorded music, you lose some of that live music in London.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We have not looked into that issue, we have not been asked to. We can certainly look at it and we have a relationship with the National Theatre. We do not tend to intervene on specific individual productions --

**Fiona Twycross AM:** No but it is around the general trend. If it is part of a general trend, then that is of concern because it not only has an impact on that particular production, but on productions more generally if people start thinking that is a way to cut costs in an economically difficult environment.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am happy to talk to somebody about that.

**Fiona Twycross AM:** What do you think the GLA can do to assist the development and survival of smaller scale arts' organisations moving away from the National Theatre, which can play a vital role in providing cultural opportunities for creative employment including music and the development of emerging talent?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** One of the big things we have tried very hard to do is ensure there is still arts' funding in London of a sufficient scale that would enable those organisations to flourish. As you will be aware, there has been a lot of media debate recently about whether London gets too much funding. We have always made the point to National Government, to the Arts Council, that London is not a uniformly rich city, not all organisations are like the National Theatre, small organisations struggle, particularly if they find it hard to fundraise if they are in the less salubrious parts of the city.

One of the big things we have tried to do is ensure the proportion of funding in London remains the same. For those organisations, the grants for the arts stream from the Arts Council, the Lottery funding, is crucial because that is not directed at institutions; that is directed at individual artists, small scale activity. The proportion of that is still very good for London. It will shift gradually over time because there is a political impulse to try to get more money out in the regions. I think we have made a really strong case for that in London. I think that is the most important thing we have done; we have made the case.

Then there are lots of ways in which we work with smaller organisations through the Olympics and the events programme we run. We fund and work with a lot of arts' producers as part of our programmes and we are also a commissioner of these organisations. We try to encourage boroughs to work with the organisations in their area as much as possible.

**Jennette Arnold OBE AM:** Munira, are you aware of the use of Form 696 [Metropolitan Police Service Promotion and Event Risk Assessment Form]?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Yes.

**Jennette Arnold OBE AM:** Have you had any discussions with promoters, especially of urban music, about the impact on the use of Form 696?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We had a few meetings about a year ago, maybe slightly longer. Initially, we had quite a large roundtable discussion, I suppose a seminar really, for music promoters and the police and we brought them together to talk about the issues. We also convened a meeting with UK Music which was lobbying quite hard about 696. We brought them into a meeting with the relevant people in the Metropolitan Police Service (MPS). I think there were some misperceptions about how the rules are enforced and about how venues use them. In some cases, venues actively seek police involvement in the events they host, which was something of a surprise, I would say, to the music people in the room.

I can report back more fully on conversations. I was talking to colleagues about how we should have an update on where discussions led to. I know UK Music found the meeting very useful and they had agreed to go away with the relevant people from the MPS to talk about individual instances as they come up, and how they can be resolved. At the end of that meeting, there was not a clear directive to us that the system needs to change and the police have already amended the forms in response to some of the initial reaction, which they felt was quite prejudiced.

**Jennette Arnold OBE AM:** Yes. I was part of that work and indeed, in 2008 and 2009, the Metropolitan Police Authority (MPA) scrutiny of this made this change possible in terms of moving the MPS away from this form that was then agreed to be racist, in that it was disadvantaging urban music. They had named music like rap and garage which is particularly popular with black and Asian fans.

There was then agreement for a scrutiny panel; I do not know if that is the roundtables you are talking about. I also know that Feargal Sharkey, former Chief Executive of UK Music, has not moved from his position about Form 696, which shows it should be scrapped because it is unnecessary. It is an unnecessary level of bureaucracy and, in a sense, it has had a negative impact. For instance, in terms of urban music, it is my understanding there are only two promoters left because of the impact of the use of this form. Would you be willing to meet up with representatives of this particular genre to hear what they have to say? It is useless; on one hand the Mayor is offering funds to get young people, 14 to 18, engaged and then their music, when they do showcases, are then being stopped or cancelled. I have examples where this has happened over the last year at places like the Barbican, Camden and across London.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am very happy to meet with people. It might be helpful to convene a meeting with them and UK Music and the MPS to talk through the incidents you have mentioned.

**Jennette Arnold OBE AM:** I think it is timely in that we can understand you cannot be on one hand funding projects that young people get involved in, and then the promoters and organisations finding themselves having to cancel it on the night where the MPS come along because the brother of one of the people involved is going to be present. This was a case, they cancelled it. If they took that view about football matches, we would never get football games, but they do not. They go in and they take out the perpetrator or the individual identified and



the football continues. I see no reason why they should not take that sort of approach to live music.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** I am very happy to and the same with the busking in that we know there have been a number of incidents which also involved the MPS and other authorities. We think there is a way of dealing with these problems and resolving them without creating conflict.

**Jennette Arnold OBE AM:** Yes. Thanks for the agreement and I am happy to work with your office to pull that meeting together.

**Kit Malthouse AM:** On Form 696, as we are on that subject, do you think there is a role for the city in whatever form to monitor and discourage any art form that preaches hate in any form, whether that is misogyny, racism, homophobia, violence?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** My instincts are broad libertarian; this is my personal view and I think the Mayor shares a general belief that cultural organisations should be free to produce the artwork they choose unless there is an incitement to violence. I would define that quite carefully: events where we know that certain types of activity might happen that might encourage people to go out and do something violent afterwards. I think we should be careful how we define that, but there is probably some responsibility on the part of the MPS there.

In general, I think living in a city like London, which is diverse, which has lots of different groups, we do have to recognise that not everybody has the same taste, not everybody has the same view of what is acceptable or not. I would hold back from the state or the MPS policing what can and cannot be said, unless there is a direct consequence in terms of violence.

**Kit Malthouse AM:** It is obviously a crime to say certain things in public whether that is in sung or spoken form to incite racial hatred, for instance.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** It is the inciting of the hatred<sup>1</sup> that is the crime. It is not the opinion that is the crime. I hope that answers your question.

**Kit Malthouse AM:** On the protection of venues, small theatres and also music venues, particularly in relation to the pubs, I wondered if you had had any engagement on the further alterations to the London Plan and what the general policy was. There is a policy around the preservation of pubs but where a pub might also be a music venue; The Bull in Kentish Town is currently going through a period of uncertainty around whether it will remain to be a music venue. Have you engaged with the planners around strengthening or otherwise the provisions that will protect those kinds of venues.

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<sup>1</sup> Following the meeting, Munira Mirza Deputy Mayor for Education and Culture, GLA provided clarification that it is the inciting of the violence that is the crime.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** The London Plan has just gone through a series of amendments, therefore, there really is no opportunity now for a long time to change the wording.

**Kit Malthouse AM:** No. We are in the middle of a consultation on alterations to the London Plan.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** My understanding was that there was a limit to how much change. Either we have done that already or we have --

**Kit Malthouse AM:** If you have not, I would avail yourself of the opportunity. I believe there is still an opportunity, not least because I am lobbying on basement developments and they seem to be accepting some of those things from me.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** OK. If you are still lobbying, then I will.

**Kit Malthouse AM:** I would urge you, therefore.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** We do speak a lot to the planning team and they have been very helpful in issuing supplementary guidance which is often where the detail of it becomes clearer. In some cases - I have mentioned the Ministry of Sound - we have intervened. There are other areas, not just live music venues but other cultural venues or venues of historical importance where the Mayor has intervened and made it quite explicit. He has used his position to make a statement about the importance of certain things in London. I am happy to talk further to the planners about the London Plan.

**Roger Evans AM (Chairman):** That concludes our question and answer session. Can I thank you, Munira, for attending this morning?

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Thank you.

**Roger Evans AM (Chairman):** We note you were pleased to be here and you may well be invited back sooner in the future rather than there being the big gap of time that there has been.

**Munira Mirza (Deputy Mayor for Education and Culture, GLA):** Thank you.