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Creative tensions

Optimising the benefits of culture through regeneration

Regeneration Committee

March 2017

Holding the Mayor to account and investigating issues that matter to Londoners

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The Regeneration Committee reviews the Mayor's regeneration functions and spending decisions, including oversight of the Mayor's Development Corporations.

Front cover photo by Mark Rigney of Ronzo *All Good in the Wood* for Wood Street Walls.

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Navin Shah AM

Chair of the Regeneration Committee

London is a city of diverse culture and this unique degree of diversity makes our cultural scene world-leading. Culture in London is truly everywhere. Londoners and visitors alike can enjoy a West End musical, a concert at the South Bank or an exhibition at Tate Modern.

But our cultural offer uniquely also truly spans our capital – from grassroots music venues in Tottenham to small theatres in Richmond. London's diverse cultural groups and voluntary organisations provide a rich and unique variety of local cultural and artistic talent right across London. The city is home to thousands of artists – one in six Londoners work in the creative industries – with Hackney Wick alone hosting the densest concentration of artists' studios in Europe.

Culture has London's diverse communities at its heart, and this is the kind of culture we want to see thrive across London. Community participation and direction of culture make our communities stronger and regeneration relevant and responsive to local cultural aspirations, needs and desires.

Culture has the power to regenerate, but it needs encouraging, enhancing and protecting, often from the threat of regeneration itself. Due to rising land values, running costs and reduced public funding under austerity, many cultural venues across the capital are insecure about the future they face. Scores more performance and studio facilities have already closed down.

In the face of this alarming trend, the Mayor has made culture one of his top priorities. Over the last few months, the Regeneration Committee has sought to engage with London's cultural providers to understand what problems artists face and what support they need from regeneration to ensure it does not damage London's artistic and cultural ecology. The response was overwhelming and shows we need to work together urgently to ensure London remains the greatest city of culture and diversity.

Regeneration should be much more than economic development and physical improvements to infrastructure and the public realm. It must be measured against the social benefits of physical change these policies promise.

Our report examines the Mayor's proposals and identifies the current strengths in and challenges to London's cultural field from regeneration, with recommendations as to how his actions can promote social and sustainable culture across London.

Summary

London's cultural and artistic scene is rich in its diversity. Culture is also a major source of economic activity and employment. It is as much part of London's global brand as financial services.

Government – at national, regional and local level - has often sought to promote particular cultural activities to encourage economic enterprise and regeneration. Government intervention is often designed to stimulate associated economic activity – so, for example, the footfall to a venue or event increases. As the media and public view of an area changes, it can bring in new investors.

However, culture-led regeneration has been criticised. It can lead to rapid gentrification and have negative impacts on long-term residents and the very artists, shop keepers and activists whose energies attracted regeneration. It is also seen as a process whereby government 'does to an area' rather than as something organic which better reflects local interests and needs.

The Regeneration Committee believes social impacts must be considered as much a part of the success criteria for regeneration programmes as commercial activity. We therefore welcome the Mayor's commitment to "embed cultural objectives into regeneration interventions in order to improve community participation and bolster social integration".

This report summarises the findings from our wide ranging review into how the Mayor can best achieve this objective. We have particularly sought out the views of local artists, those that run venues and others focused on making London such a unique creative hub. We thank them all for their contributions.

In order to reach his objective successfully the Mayor must:

- Ensure that new policies in the London Plan help provide affordable cultural workspace in every new large development
- Conduct research to better inform our understanding of 'affordability' for the cultural and creative sectors
- Pilot a Creative Enterprise Zone with co-located affordable housing and workspace as soon as possible
- Look to protect grassroots venues as well as the iconic ones
- Re-launch the Civic Crowdfunding Programme with strengthened links to culture
- Use his Culture Infrastructure Plan to support cultural activities in both Inner and Outer London
- Ensure that the new London Borough of Culture Award aligns with the principles of sustainable culture-led regeneration that we have identified

Recommendations

Recommendation 1

As part of his Cultural Infrastructure Plan, the Mayor should commit to collecting and publishing data at borough level on existing spaces and venues in London, average rents for artists' spaces and levels of cultural participation.

The Mayor should also encourage local authorities and developers to monitor this information over the course of regeneration projects to assess their economic, social and cultural impacts.

Recommendation 2

The Mayor should publish his plans for Creative Enterprise Zones as soon as possible. The plans should include proposals to provide affordable workspace in the long term.

The committee heard grassroots support for an area such as Hackney Wick, which has the biggest concentration of artists in Europe, to be a pilot of Creative Enterprise Zones, and the Mayor may wish to consider the location for this policy initiative. The committee also heard from that community that the viability of the area is threatened by LLDC proposals and it urges the Mayor to urgently review the plans for the 'H16' bridge and work with the LLDC, Transport for London, the London Borough of Tower Hamlets and the local creative community to explore alternatives and mitigate potential negative impacts of the demolition of Vittoria Wharf on Hackney Wick and Fish Island's cultural infrastructure.

Recommendation 3

The Mayor should ensure that new policies in the London Plan help provide suitable workspace in the capital. The Mayor should review the live-work policy that has proved to be ineffective in its current form and commission further research into 'affordability' for cultural enterprises.

The Mayor should assess the value of the practice of the London Borough of Wandsworth, where any scheme providing over 100 dwellings has to enhance the range of arts and cultural opportunities in the area by creating a robust Culture Action Plan.

Recommendation 4

The committee welcomes the Mayor's commitment to protecting cultural venues across London and supports the Mayor's idea to implement an Agent of Change rule within the London Plan.

Protection measures should apply to a wide range of venues, including grassroots and smaller venues across the capital. In his Cultural Infrastructure Plan, the Mayor should identify venues that have local significance.

The Mayor should make explicit in his next review of the London Plan that local authorities should consult the list of identified venues before assessing the likely impact of new planning applications on these venues.

Recommendation 5

The Mayor should make the Civic Crowdfunding Programme a permanent regeneration programme and develop the GLA's own crowdfunding platform or use a platform that would be cost-free for projects seeking support.

Recommendation 6

In his Cultural Infrastructure Plan, the Mayor should propose a strategy that recognises the cultural offer of Outer London and secures it in capital regeneration processes. The Mayor should make explicit the opportunities that suburban cultural facilities can offer London as a whole.

Recommendation 7

The Mayor should award the new London Borough of Culture to the borough that best promotes a sustainable vision of culture.

The Mayor should appoint an independent panel of experts from London's cultural and creative scene to award the London Borough of Culture every two years to give more time to boroughs to develop their bids and learn from previous events.

The bids should be evaluated against the following criteria:

- Success and evaluation of past cultural programmes
- Protection of existing cultural heritage and facilities
- Promotion of local artistic production
- Protection and creation of affordable artistic workspace
- Community engagement and sustainable capacity-building
- Long-term vision for an inclusive cultural strategy

1. London’s cultural offer

Key findings

- London’s cultural and artistic scene is rich in its diversity. It is home to 857 art galleries, 215 museums, 320 live music venues and 241 theatres, as well as artists’ studios, workshops and countless choirs, dance groups, community groups and festivals.
- Culture is a driver of London’s economy. Culture accounts for one in six jobs in London. 80 per cent of visitors to the capital say ‘culture & heritage’ are the reason for their visit and 90 per cent of overseas visitors are satisfied after visiting its cultural attractions.
- The Mayor of London has made the promotion of London’s cultural offer one of the top priorities of his administration. However, there is a lack of detail as to how the Mayor is going to make his intentions work.
- The Mayor needs to put forward an ambitious programme to create and promote sustainable and community-based culture across the capital.

The regeneration effect

1.1 The Mayor said that he is going to "embed cultural objectives into regeneration interventions in order to improve community participation and bolster social integration".[1]

1.2 London has seen many impressive examples of areas that have been turned around by regeneration. There are examples of regeneration with culture at their heart across London: from the big cultural developments of the Knowledge Quarter in King's Cross to the celebration of creative financial technologies in Shoreditch; and from independent shops and art galleries in Dalston to concert and music venues in Brixton. Many projects, both large and small, famous and less well-known, have breathed new life into communities across the capital.

1.3 Culture is no longer funded for its own end.[2] For Stephen Tate, Director of District Centres and Regeneration at the London Borough of Croydon, investing in culture "is absolutely essential in terms of the economy of a place. It is absolutely essential in terms of communities within those places. It is the bit that makes a whole borough thriving."[3]

1.4 However, the actual process of regeneration may in itself bring about many different threats and risks to existing cultural practices, with rising property prices and changing neighbourhoods displacing long-standing local residents and the very people who initiated revitalisation. This is not only to their detriment, but a loss of vitality to London as a whole.

1.5 This report reflects on the lessons learned from previous regeneration initiatives (at both national and local levels) and, by drawing on a wide range of views from local artists and community activists, sets out a number of recommendations which should help the Mayor to better achieve his objective.

London and its uniquely diverse cultural offer

1.6 London would not be the world city it is today without the huge contribution of its rich arts, culture and heritage offer. London's iconic cultural institutions, theatres, galleries and concert halls are famous worldwide. 80 per cent of visitors to the capital say "culture & heritage" are the reasons for their visit and 90 per cent of overseas visitors are satisfied after visiting its cultural attractions.[4]

1.7 Culture is not limited to central London and the West End, nor is its sole purpose tourism promotion. The capital's diversity makes its cultural scene unique. It is home to 857 art galleries, 215 museums, 320 live music venues

and 241 theatres, as well as artists' studios, workshops and countless choirs, dance groups, community groups and festivals.[5]

1.8 Culture is a strong driver of the capital's economic vitality. According to the Greater London Authority (GLA), cultural activities account for one in six jobs in London (16.2 per cent), with almost a third (30.3 per cent) of the UK's creative industries jobs based in London.[6] The culture sector is as important a part of London's global branding as its financial sector and it has an international reputation that is second to none. It will have a major role to play in meeting the ambition to make London a truly 24-hour city with a vibrant night time economy.

Culture: a priority for the Mayor

1.9 The Mayor has made culture one of the top priorities of his administration. He intends to:

- Design Creative Enterprise Zones (CEZ) where creative workers can find affordable places to live and work
- Protect existing creative workspace, heritage and the night-time economy
- Identify new workspace in new developments[7]
- Produce a Cultural Infrastructure Plan (CIP) to inform the London Plan and the Transport Strategy
- Annually, designate a London Borough of Culture, which would celebrate local culture in one particular local authority

1.10 But these are early days. The Mayor is yet to release details on how he will achieve his objectives. Our recommendations, drawing on the views of more than a hundred artists and community activists, seek to ensure that the Mayor uses his economic, transport and planning policies to create sustainable and community-based regeneration rather than instigate a top-down process where regeneration is something 'done to' communities in neglected places.

2. Culture and regeneration

Key findings

- Supporting culture can bring many advantages for regeneration programmes such as the creation of a stronger profile for an area.
- But regeneration also carries many threats to local culture and communities, such as rising rents, displacing priced-out artists and residents.
- This process, often referred to as ‘gentrification’, needs to be managed and its effects controlled, so that regeneration benefits all.
- The need is for an inclusive and sustainable approach that puts culture and people at the heart of change.

Culture and regeneration

2.1 Government - national, regional and local - has often sought to promote particular cultural activities to encourage enterprise and help catalyse regeneration.

2.2 Since the 1980s, urban redevelopment has often been led through public-private partnerships and driven largely by economic interests. Transport-led[8] and stadium-led[9] regeneration projects across the UK, such as King's Cross and the Arsenal FC's Emirates Stadium, are examples of partnership between the public and private sectors.

2.3 Culture contributes in different ways to regeneration projects: it can be reduced to an 'ornament' on top of a scheme or it can be at the heart of projects.[10] However, regeneration can also threaten the local cultural activity that first attracted public and private investment and there are many examples in London of artists being priced out, in places such as Hoxton, or small grassroots venues (such as the Grosvenor pub in Stockwell) being shut down by developers in the course of seeking approval for luxury developments.

2.4 The committee advocates an approach where regeneration projects help protect, deliver and enhance cultural activities across London. The changes brought about by these projects need to support and stimulate local cultural activity to the benefit, and not detriment, of the local communities themselves.

Top-down regeneration

2.5 Governments have actively promoted culture as a means of regenerating towns and cities since the 1970s.[11] Often initiated by the public sector, large capital investments, such as the hosting of high profile events or the construction of new venues, were planned in the hope of kick-starting regeneration. Examples of this approach included the International Garden Festival in Liverpool in 1984, the Royal Concert Hall in Glasgow in 1990 and, more recently, the Tate Modern in Southwark in 2000 and the Turner contemporary art gallery in Margate in 2012.

2.6 These approaches have had a mixed track record. Some, and most notably those based in city centre locations, have led to significant benefits. But others have been criticised for focusing too much on attracting external footfall as a short-term commercial objective. Some did not lead to many longer term benefits. Big, high profile projects can also absorb significant amounts of funding at the expense of other, more local projects.[12]

The promotion of the creative industries

2.7 In response to some of these drawbacks, political thinking evolved to focus more on the promotion of smaller scale culture and the arts –arguably a more 'bottom-up' policy.[13] Successive governments placed greater emphasis on the economic role of commercial 'creative industries' as a post-industrial

employment strategy, while retaining and raising subsidies for the arts.[14] Promotion of these sectors – rather than concentrating investment primarily in high profile venues or events – was seen as the way to make places more distinctive and attractive.[15]

2.8 However, this type of regeneration, that reduced culture to economics, also created many threats and challenges. Some regeneration processes have clearly been working at the expense of the preservation of heritage, the needs of local communities, and their access to social and cultural resources.[16] As the organisers of a literary festival in London told us, such approaches lead to the 'corporatisation of culture' and 'farming out [culture] to PR agencies'.[17]

2.9 For a group of producers that responded to our call for evidence:

> "The biggest problems occur when purely business criteria are applied to artistic projects and innovation – people are speaking different languages, have different criteria and expectations. (…) In the UK, there seems a prevailing view that unless art has a clear remunerative return it is an indulgence."[18]

The benefits of culture…

2.10 The transformation of King's Cross began with public investment in transport infrastructure (starting with the arrival of HS1 and later Eurostar) and the establishment of the British Library. Regeneration has gathered pace following the branding of the area as the Knowledge Quarter. There are now 73 academic, cultural, research, scientific and media organisations around King's Cross[19] and it has become a destination for tourists and visitors in its own right. But this process has not always sat easily with local communities who have felt threatened by the pace of change[20] and protested against the loss of planned affordable housing (from 40 per cent to 33 per cent of the 1,946 homes).[21]

2.11 As the experience of King's Cross shows, culture has many benefits. Investment in culture helps create 'healthier, happier, more cohesive and more prosperous communities'.[22] A review by the Arts Council England, found that culture is funded for its positive impacts on:

- Local economies, by revitalising places, drawing in visitors, attracting and retaining businesses, creating jobs, and developing skills and talent
- Health, by improving wellbeing and reducing loneliness
- Civic society, by increasing volunteering and community cohesion and reducing social exclusion[23]

2.12 Culture also instils a sense of community ownership, civic pride and 'loyalty to local venues'.[24] For Caroline Bray, freelance arts education consultant:

> "Culture provides a focus for communities to come together and get involved as creators and audiences. Small, local cultural

> venues provide the training ground for young people wanting to gain practical experience as performers, designers, artists and in technical and arts administration. They provide a source of local pride. Areas with many creative people allow them to feed off of each other and make 'art' something your neighbours do instead of a separate entity in grand buildings."[25]

…and the threats and challenges of regeneration

2.13 However, culture and regeneration are intrinsically linked to rising property prices, displacing those already living in the community.[26]

2.14 Cass Lowe, songwriter and music producer, highlights the role of artists in the process and the threats they face:

> "Look at Hackney and Shoreditch. Originally a rundown rough area of warehouses, in the late 1990s artists moved in in droves […] taking advantage of cheap warehouse space. Art and youth culture has COMPLETELY rejuvenated Hackney. […] The standard of life is amazing there now. Small community business is thriving. Crime has fallen dramatically; house prices are insane […]. It is important to recognise that this is largely due to young artistic communities. However, the young are all now priced out from Hackney and can't afford to live there now. And where are they going now? Margate."[27]

2.15 The arrival of artists can improve a place's desirability and lead to higher housing costs. The geographer Neil Smith believed this spiral occurred where a 'rent-gap' opened up - a significant difference between the rent a property earns currently and the perception of potential rents if re-marketed or redeveloped for new inhabitants. When the gap is big enough investors are attracted by the financial potential and restructuring follows.[28] This process drives 'gentrification', pricing local people out, including often productive industries and micro-businesses, in favour of new development.[29]

2.16 Our investigation shows that regeneration brings many threats to existing communities and culture. The risks have an impact on sustainability:

- Tensions between 'old' and 'new' residents and communities.[30] Some of our respondents felt that new spaces are only built, for example, for "trendy" young professionals.[31] At the same time, many of our respondents explained that luxury developments "in which no one lives"[32] are often actively favoured by councils[33]. Old residents and communities, artists, studios and creative units[34] are being "priced out"[35] because of rising rents and "rocketing property costs",[36] and selling off or destruction of arts spaces for new developments.
- The marginalisation of certain groups from both areas and some forms of art, leading to homogenisation of the type of residents in

an area and the culture on offer: “a homogeneous culture of chain stores and restaurants”.[37] For an independent artist that responded to our call, the problem is that “middle-class programmers and directors […] decide the content. At present it's Shakespeare all the way.”[38]

- Industrial land release, mainly for housing developments. The most recent GLA data indicates that the release of industrial land is more than twice the London Plan benchmark of 41 hectares annually.[39] Developers may include live-work space in new developments. As we have seen, these often languish empty if they are priced beyond what local people can pay and may eventually be converted to flats. More importantly, these spaces are often not suitably designed for artistic activities.[40]

Case study: The ‘Shoreditchification’ of London

Under former Mayor Johnson and with support from central Government, the creative industries were actively promoted in places such as Old Street in London. The area had a unique geography on the fringe of the financial sector, close to advertising and media clusters, with a long established creative community which was beginning to work with new technologies and media. For its part, the Government implemented an ’Exceptional Talent Visa for Digital Technology’ scheme and offered tax incentives for tech companies and investors.[41] The area has grown since 2009 as a web and technology start-up cluster, showing how the definition of culture has expanded to the more encompassing ‘creative industries’.

The arrival of the creative class has made an area such as Shoreditch highly desirable. Extensive property investments have followed and a process of ‘gentrification’ has started. Developers have been using the positive image that culture has given to London’s ‘edgiest’ district. New developments have flourished in recent years. Property prices around Old Street have risen by 43 per cent between 2012 and 2015.[42] Some technology firms are now being forced to consider relocating outside of London by the spiralling costs of renting office space in this area.[43]

Many areas in London, such as Dalston or Peckham, are following the same process of what has since been dubbed the ‘Shoreditchification’ of London.[44]

Managing the effects of gentrification

2.17 ‘Gentrification’ holds a generally negative image:

> “The term itself is a vague one, but is generally used to signal wealthy newcomers displacing existing residents in up and coming neighbourhoods – with unhappy connotations of spiralling house prices, and poor residents being shunted out to make way for wealthy tech workers, expensive burger joints and cereal cafes.”[45]

2.18 However, gentrification can raise prosperity, wages, and even the quality of schools and public places in a city. [46] The main problem, according to Edward Clarke of the Centre for Cities, is one of 'poor city management'[47] which fails to secure suitable gains or spread the benefits of growth more fairly.

2.19 Regeneration programmes should therefore aim at managing and controlling the effects of gentrification. As Stephen Tate stresses, gentrification 'is the real conundrum that anybody who works in regeneration deals with because what you are trying to do is deliver growth for all and you are trying to make sure everyone is touched by that growth.'.[48]

2.20 London is rich in its vibrant and diverse communities and future regeneration should avoid 'short-termism', as one of our respondents puts it,[49] by ensuring that existing communities are consulted and their needs addressed over the long term.

2.21 The 2012 Olympics gave East London a unique opportunity for regeneration. Regeneration was initially focused on commercial and residential development which used the permanent legacy venues to define its branding[50] but the Olympic bid also put a strong emphasis on culture. In and around the Queen Elizabeth Olympic Park, there are signs that this aspect of the legacy is struggling to engage local communities and that past mistakes are being repeated.

Case Study: The Queen Elizabeth Olympic Park

The London Legacy Development Corporation (LLDC) was launched in April 2012 as a Mayoral Development Corporation. It has taken charge of the promotion and delivery of a physical, social, economic and environmental regeneration in the Queen Elizabeth Olympic Park and the surrounding area.

In 2014, the Chancellor allocated £141 million for a new cultural and educational quarter within the Olympic Park. The project, formerly known as Olympicopolis, has been renamed the 'Cultural and Education District' (CED) by the current Mayor. The aim is to deliver 3,000 jobs, and 1.5 million additional visitors and £2.8bn of economic value.[51]

The organisations and institutions that will be based in the CED plan to engage with the community. Studio Wayne McGregor will embark on a programme called 'Free Space', through which the organisation will provide access to studios for artists in return for their time and skills working within the local community. UCL East students will offer to volunteer in the community.[52]

However, groups such as *Save Hackney Wick* have claimed that they are being priced out by regeneration and subsequent rising land values around the Olympic Park.[53]

In August 2016, the LLDC gave notice to artists at Vittoria Wharf in Fish Island that the studios in the converted warehouse were to be demolished to make way for a new pedestrian bridge (H16). The bridge would be needed to enhance connectivity between the Park and surrounding neighbourhoods.

Planning permission for the bridge was granted in 2012 after consultation with the public. The LLDC has said that Vittoria Wharf was always meant to be a temporary solution and gave tenants one month's extra notice to move out and provided support to help relocate them, despite having no legal obligation to do so.[54]

Save Hackney Wick campaigners continue to maintain that long-term regeneration will be better served by retaining Vittoria Wharf than by building a new bridge.[55] Tower Hamlets Mayor John Biggs is also of this opinion. The committee recommends that the Mayor takes urgent action to resolve the issue concerning the demolition of Vittoria Wharf.

In spite of many positive commercial outcomes, there have been undesirable and negative effects of regeneration in and around the Olympic Park. Some of the local residents and artists claim that they are being priced out by rising land values and feel unable to shape the changes in the fabric of the area. Increased partnership working and consultation with all stakeholders is needed to make sure that regeneration works for all and that existing cultural activity is protected.

A focus on local communities

2.22 Artists, communities, businesses, and local government can address the threats of gentrification if they support each other in long-term partnerships and set out clear social and cultural goals. Culture cannot merely be a tool for commercial-led regeneration and regeneration projects must have at their centre a 'cultural ecology'.[56]

2.23 Creative Barking and Dagenham (CBD) is an example of such approach in London. Funded by the Arts Council England and the London Borough of Barking and Dagenham, CBD has focused on working in partnership to develop the community's interest in the arts and creativity. Its partners include business, such as the Barking Enterprise Centre, artists such as Studio3 Arts, volunteers, local government and the community.

2.24 The participation of all is positive in itself and can deliver better regenerative benefits, including greater social cohesion or the development of new creative industries.[57]

2.25 We support a vision of regeneration in which people are at the heart of change in their communities.[58] For the committee, culture can and should act as a driver and catalyst in the regenerative process. It should focus on communities to bring "sustainable, long term improvements to local quality of life, including economic, social and environmental needs".[59]

3. Sustainable creative communities

Key findings

- More data on culture is needed for developing strong evidence-based policies and spending.
- There is an urgent need for long-term solutions to provide affordable workspace for local artists across London.
- Grassroots venues that have local significance as well as the iconic ones across London need better protection.
- Regeneration can be sustainable only if it focuses on community ownership and capacity building.
- Crowdfunding can democratise civic change by allowing more people to support projects they want to see happen. Culture helps boost communities. It needs to thrive in all its various forms, in central London but also in outer boroughs.

Measuring and valuing social impacts

3.1 The committee has long been pressing for social impacts to be as much a part of the success criteria for Mayoral intervention as economic activity. We urged the previous Mayor to adopt a new approach to measuring and valuing impact, as seen in our Stadium-led Regeneration and Transport-led Regeneration reports.[60] We support regeneration projects which seek to address the needs of local communities rather than just create profits for commercial operators and developers.

3.2 The Mayor has a number of policy tools and access to significant resources to drive forward regeneration by:

- Developing better quality data on culture in London to ensure regeneration projects benefit local communities
- Supporting the delivery of affordable workspace
- Protecting cultural assets
- Acting as a facilitator and promoter of cultural activities in outer London boroughs

Better quality data on culture in London

3.3 A strategic approach to culture and regeneration requires a strong evidence base to justify policies and spending.

3.4 The GLA has done much work on culture-related issues. In 2012, the GLA worked with music venues to identify the number of small venues in the city and to identify the problems they were facing.[61] In 2013, the London Assembly's Economy Committee analysed the threats that 32,000 'smaller' theatre venues face,[62] and more recent work has made an assessment of the loss of artists' spaces in London.[63]

3.5 However, data on the culture sector in London is out-of-date. There has not been any comprehensive statistical recording since the London Culture Map in 2010. The map was the last major attempt to understand the extent of cultural participation and venues in London. It looked at audiences' postcodes and showed the links between where people live and their cultural habits and rates of participation.

3.6 Existing data is not sufficiently granular to support effective policy making. The Department for Culture Media and Sports (DCMS) Taking Part survey shows levels of participation in sports and cultural activities. It offers data at UK national and regional levels but only covers London as a whole.[64]

3.7 This lack of data means that there is currently a limited understanding of London's arts spaces and venues. The Mayor should develop better quality data establishing the location of venues, artistic groups and cultural events.

Recommendation 1

As part of his Cultural Infrastructure Plan, the Mayor should commit to collecting and publishing data at borough level on existing spaces and venues in London, average rents for artists' spaces and levels of cultural participation.

The Mayor should also encourage local authorities and developers to monitor this information over the course of regeneration projects to assess their economic, social and cultural impacts.

The need for affordable workspace

3.8 The issue of affordable workspace for London's artists is crucial. More than half of respondents to our investigation mentioned rising rental or property costs as a significant issue. For ArtWest, a collective of artists and makers in North West London, there is "less and less space available for artists and makers to work in at suitable rent levels and with suitable spaces, that are in areas that allow us to stay in contact with clients, the active London arts scene, and our colleagues".[65]

3.9 The lack of affordable workspace has a negative impact on London's ability to attract and retain talent. Some 3,500 artists are likely to lose their places of work by 2019 – equal to 30 per cent of the current provision, partly as a result of rising rents.[66] Spare Tyre Theatre Company explained that the rising cost of living was forcing "facilitators and artists to move out of London, resulting in talent drain and higher travel, and therefore project, costs".[67]

3.10 The Mayor has already announced tentative plans for tackling this issue. However, we have identified a variety of ways of providing much needed affordable workspace that could help shape the Mayor's ideas of Creative Enterprise Zones and Creative Land Trust.

Different models for securing affordable space in perpetuity

3.11 As shown in the 2014 *Artists' Workspace Study*, the involvement of the public sector is needed to address the lack of affordable workspace:

> "It is clear that the market will not by itself address sustained provision, thus jeopardising this key component of London's cultural and social vibrancy."[68]

3.12 In *A City for All Londoners*, the Mayor sets out a plan for 'Creative Enterprise Zones' (CEZ). They will be "designed specifically to assist the artists and creative workers who may otherwise struggle to work in London".[69] In his election manifesto, the Mayor promised that the CEZ would provide "dedicated small workspace with live-in space".[70]

3.13 In October 2016, the Mayor announced that he was working with Studiomakers, a consortium of entrepreneurs and philanthropists, on plans

for a Creative Land Trust (CLT) to secure affordable creative workspace across the capital. The CLT would provide faster financing for studio providers looking to buy their buildings. It also would be able to hold property for use as permanent affordable workspace for artists.

3.14 Plans for the CEZ and the CLT are still under development. In December 2016, the Mayor announced plans to create a Workspace Provider Board made up of entrepreneurs and business leaders to advise on securing workspace. The Mayor also said he would be writing to all of London's boroughs asking them to support and help create affordable workspace in their local areas.[71]

3.15 For one of the artists the committee met:

> "Creative Enterprise Zones are a step in the right direction. However this alone does not specifically protect or account for other creatives outside the CEZs […]. Whilst CEZ would be a lever to entice new residents and workers to the borough(s), it should not have a negative effect on the original 'organic' creative areas, forcing the concentration of creatives in just one area."[72]

3.16 The key for the Mayor is to make sure that his plans address current issues across London and provide affordable space in perpetuity. There are a number of models to do this:

- Charitable bodies supporting the arts can offer subsidised workspaces. For example, Bow Arts in Barking provides studios at Ice House Court at 30 to 50 per cent of local market rents.[73]
- Local authorities can also use planning policy to provide suitable space in new development (with support from London Plan policy). For example, the London Borough of Wandsworth has introduced a provision in its Planning Obligations Supplementary Planning Document stating that any scheme providing over 100 dwellings has "to enhance the range of arts and cultural opportunities in the area by creating a robust Culture Action Plan".[74]
- Housing Associations have built into schemes creative spaces to be rented at sub-market prices as part of their 'social investment' work. For example, in lieu of s106 contributions, Catalyst Housing has included in new housing developments a number of studio spaces which are available to local artists to rent at affordable rates.[75]

3.17 Other policy approaches have included:

- Changes to planning obligations. The Community Infrastructure Levy (CIL) offers a source of funding for new arts and culture spaces in London. The Government's regulation 123, which set out the forms of infrastructure that CIL funding can be spent on, should be expanded to include 'culture' as a form of infrastructure.[76]

- New ways to lower rents and business rates. For example, if artists are not already subject to business rates relief, temporary spaces could be subject to reduced rates to reflect the short amount of time artists will be able to use them for.[77] Local authorities could offer discretionary business rate relief for non-profit arts organisations, on top of the 80 per cent mandatory relief.[78]
- Use of GLA-owned spaces. The London Land Commission register lists numerous non-operational sites, within existing buildings. Some of them could be used for low cost workspace.[79]

Affordable live-work spaces

3.18 Artists have to deal with various income routes and irregular payments. Most are among the lowest earners, making under £10,000 per year from their work.[80] Therefore affordable housing is needed alongside workspace, as explained by respondents from the Creative Industries Federation or London South Bank University.[81]

3.19 Artists also told us that they need more live-work spaces since they often cannot afford to pay two rents.[82] However, in Hackney for example, live-work worked so well that developers then hijacked the whole process:

> "Instead of live-work facilitating the conversion of redundant factories and warehouse to provide highly flexible space, live-work offered a formula for developers to build space conditioned as live-work, but in reality occupied more often than not as pure residential."[83]

3.20 One way to address the issue is already being explored by Justine Simons, Deputy Mayor for Culture. She suggested that assistance could be given to artists who want to buy their own studios.[84] Another option could be buying up studio space to keep residential developers from taking over the area.[85]

3.21 Evidence suggests that the Mayor must think very carefully about how he takes forward a CEZ and puts forward a long-term vision for sustainable zones where affordable workspace is created in perpetuity alongside the significant amounts of affordable housing London needs.[86]

3.22 We heard grassroots support for Hackney Wick to be the first Mayor's CEZ.[87] While there would inevitably be some tensions between a Mayoral Development Corporation and the CEZ, the CEZ could provide additional protection for artists as the LLDC seeks to deliver on its own objectives. But clearly, further work is needed.

Recommendation 2

The Mayor should publish his plans for Creative Enterprise Zones as soon as possible. The plans should include proposals to provide affordable workspace in the long term.

The committee heard grassroots support for an area such as Hackney Wick, which has the biggest concentration of artists in Europe, to be a pilot of Creative Enterprise Zones, and the Mayor may wish to consider the location for this policy initiative. The committee also heard from that community that the viability of the area is threatened by LLDC proposals and it urges the Mayor to urgently review the plans for the 'H16' bridge and work with the LLDC, Transport for London, the London Borough of Tower Hamlets and the local creative community to explore alternatives and mitigate potential negative impacts of the demolition of Vittoria Wharf on Hackney Wick and Fish Island's cultural infrastructure.

Recommendation 3

The Mayor should ensure that new policies in the London Plan help provide suitable workspace in the capital. The Mayor should review the live-work policy that has proved to be ineffective in its current form and commission further research into 'affordability' for cultural enterprises.

The Mayor should assess the value of the practice of the London Borough of Wandsworth where any scheme providing over 100 dwellings has to enhance the range of arts and cultural opportunities in the area by creating a robust Culture Action Plan.

Protecting London's creative heritage

3.23 The importance of protecting and nurturing existing arts and culture was highlighted by many of the people we heard from. For Historic England, celebrating local heritage should be an important part of the success of regeneration projects, and there are projects that have recognised the success of heritage buildings, enhancing their existing use or facilitating new uses.[88]

3.24 Many of London's special areas of culture and character are facing challenges from redevelopment under huge pressures for new housing and commercial opportunities. These areas include music and other leisure destinations (Soho and Brick Lane), specialised shopping areas (Denmark Street and Portobello Road), and professional and service centres (Savile Row and Jermyn Street).

3.25 In central London, the campaign to 'Save our Soho' has been fighting against the permanent loss of historic venues, such as the Astoria in Soho, to make way for transport infrastructure, such as Crossrail.[89]

3.26 The planning system can be used to protect areas of cultural value. For example, Westminster City Council has been successful in establishing Special Policy Areas to protect certain clusters of land use. Five historically and culturally significant parts of London - Savile Row, Mayfair, Harley Street, St James' and Portland Street - have received tailored planning rules to safeguard their character.[90]

3.27 The Mayor should, when establishing any future CEZ, adopt a pro-active approach to protecting cultural and creative uses through the planning system. The City of Westminster has demonstrated that it is possible to protect and encourage specialist uses in defined policy areas.[91] Westminster, as well as most other London boroughs, also uses Article 4 directions successfully to remove permitted development rights for changes of use to protect specific land uses.[92] Both approaches could be adopted by the Mayor in order to establish a thriving CEZ.

Protecting grassroots and smaller spaces

3.28 However, we cannot just accept a fixed definition of what is 'culture' or what constitutes the creative industries. It is not just the 'iconic' venues that are in need of protection in the face of new developments; small theatres,[93] dance studios, basement spaces, practice and rehearsals spaces are all needed to nurture future talent.

3.29 These spaces are often neglected and excluded from protection by the current planning system. For SPACE Studios, one of our contributors, the need is to "value and protect what has already been achieved, which is often fragile and at risk, particularly smaller projects and organisations".[94] London Councils refers to art and culture taking place in community venues and wants such informal culture to also be taken into account during regeneration.[95] Caroline Bray, consultant, says that such local venues are vital as they provide practical artistic experience for young people.[96]

3.30 Evidence shows that the many threats that grassroots music venues across London are facing are not direct but can come from neighbouring development. For example, a theatre company told us about residents in new buildings who "wish to be undisturbed with their windows open" even though it is the cultural offer that has attracted them to the area.[97]

3.31 The Mayor has promised to use the London Plan to strengthen protection for small creative spaces and pubs. Live music venues, clubs and pubs are to be protected by a new 'Agent of Change' rule so new developments next to existing venues meet soundproofing costs. An Agent of Change rule holds that the person or business responsible for the change should be responsible for managing the impact of that change.

Recommendation 4

The committee welcomes the Mayor's commitment to protecting cultural venues across London and supports the Mayor's idea to implement an Agent of Change rule within the London Plan.

Protection measures should apply to a wide range of venues, including grassroots and smaller venues across the capital. In his Cultural Infrastructure Plan, the Mayor should identify such venues that have local significance.

The Mayor should make explicit in his next review of the London Plan that local authorities should consult the list of identified venues before assessing the likely impact of new planning applications on these venues.

Community involvement and facilitation

3.32 Community involvement is key to ensure local ownership of changes in the fabric of an area. This is true for all types of regeneration.

3.33 One way to involve community is open consultation. For Euclid Films, "not being heard is the biggest barrier."[98] For one of the boroughs that responded to our call for evidence, "a lack of consultation can cause cultural projects to fail or achieve lower results."[99] One of our respondents explained how:

> "In Tooting Market, money was awarded by the Mayor to host events (including late night music ones) without any real consultation with local residents. As a result, as soon as they started, the neighbours complained and the events had to stop. A proper and complete consideration of how money is awarded and what it's used for is required, otherwise it's a waste."[100]

3.34 In the words of one of our respondents, the need is to connect with the community in "meaningful ways" to genuinely shape outcomes instead of "ticking the community engagement box".[101] As The Proud Archivist, a gallery and events space in Haggerston, puts it, the need is to "Talk. Listen. Respond."[102]

3.35 Two main barriers to community involvement were given by respondents. These are:

- A lack of capacity and/or resources in local authorities, artistic organisations or community groups either to effectively manage a network of people as part of a regeneration project, or to interact with existing networks.[103]
- An absence of 'bridge' organisations or facilitators.[104] An intermediary organisation can help translate different language between groups and can support the partnership.[105]

3.36 For one of the production companies that responded to our call for evidence, facilitation means providing funding, keeping an effective balance of power and responsibilities between the public and private sector, and ensuring that regeneration "schemes are building on a local knowledge base".[106]

3.37 The Mayor should also work with boroughs to encourage local communities to use Neighbourhood Planning to decide where and what type of cultural development they want to see happen in their area. The Localism Act 2011 introduced statutory neighbourhood planning to give communities direct power to develop a shared vision for their neighbourhood and shape its development and growth through their own Neighbourhood Plan. Decisions on planning applications then have to be made using both the Local Plan and the Neighbourhood Plan. Take-up has been slow[107] but the new Neighbourhood Planning Bill designed to make the process more efficient and flexible could give it a boost.

3.38 There are other approaches that increase community involvement. The *Cultural Connectors* programme in Barking and Dagenham is a powerful example of how communities can be involved in cultural regeneration. The programme has developed local confidence in arts and culture and instilled a sense of community involvement.

Case Study: Creative Barking & Dagenham

The London Borough of Barking and Dagenham is currently regenerating Barking town centre through plans for an Artist Enterprise Zone. It is funded by £250,000 from the London Regeneration Fund.[108] The zone will include new artists' studios, a creative arts hub, performance spaces and the redeveloped Broadway Theatre.[109]

The borough set up Creative Barking & Dagenham (CBD) to support this work. The project aims to brand Barking and Dagenham as a place to make and enjoy art in all its forms. CBD is part of the Arts Council England's Creative People and Places Programme. It is working with businesses, artists, volunteers, local government and the community.[110]

CBD has appointed 'Cultural Connectors' to put "local people right at the heart of decision-making".[111] The network of 120 unpaid local adult residents has a remit to build enthusiasm for arts at a local level. They sit in *Landmarks Commissions*, site-specific events with an aim to "showcase the borough as a place where great art happens", and *Neighbourhood Commissions*, six-month artist residencies aimed at encouraging creativity and ambition in local communities.

Collectively, CBD has helped run 300 creative events with 8,000 participants at 25 venues across the borough.[112] It has supported local arts projects with £350,000 in funding and acted as a catalyst for £280,000 funding for additional creative projects in the borough.

CBD is building enthusiasm for the arts in Barking. The developing area's cultural base provides people with a greater sense of civic pride and community: "people feel more connected to each other and to the area and they enjoy living there more." [113]

The process appears to have done as much for community development and capacity building as it has contributed to cultural regeneration. The process however takes a long time and needs to be supported carefully.[114]

The potential of crowdfunding

3.39 Community sponsorship can strengthen local involvement in successful regeneration. Our assessment of the Mayor's Civic Crowdfunding Programme (CCP) shows how it has produced impacts in relation to community involvement and ownership of regeneration projects – many of which have a cultural dimension.

3.40 The Mayor's CCP is an initiative offering local groups the opportunity to propose and crowdfund for projects with support and pledges of up to £20,000 from the Mayor. These projects must "improve their neighbourhood for the benefit of the wider community".

3.41 Crowdfunding has the potential to engage communities in regeneration projects. This approach can democratise civic change by allowing more people to fund projects they want to see happen. It can also stimulate new local partnerships and connections, with groups coming together to develop skills and resources through the realisation of shared ideas and experiences.

3.42 The Mayor's CCP is due to end its round of funding in 2017. Fifty-seven different projects have been funded so far, and many had culture at their heart, such as Wood Street Walls in Walthamstow.

Case Study: The Wood Street Walls community art initiative

The Wood Street Walls (WSW) community art initiative has used the Mayor's CCP to revive a disused public building in Walthamstow. The aim is to give local arts a permanent home in Wood Street and to create a studio and community space for local artists and residents to enjoy, and to improve the public realm more broadly. The studio is set to open in 2017.

In October 2015, the project reached its funding target. £39,041 was collected through 169 different pledges. The pledges ranged from an anonymous £3 to £2,500, £4,000 and £6,000, supplemented by £18,000 from the Mayor.

WSW creates accessible public art for the community. In 2016, the collective and its partners launched a one-month event called 'Paint Your London', gaining London-wide TV coverage with the help of the GLA press office.[115] Bringing together local and international street artists, walls and shutters in Walthamstow, Leytonstone and Leyton were transformed into colourful works of art to promote the need of affordable and accessible workspace for artists.

WSW used crowdfunding and various social media campaigns to involve the local community. Consultation gave the community a sense of ownership of the regeneration and the streets they live in.

This form of public engagement is at the heart of the project, using street art to improve the aesthetics of the local community. In June 2016, local residents were asked to vote on a mural of William Morris to be painted in Bedford Road.[116] Approximately 1,200 voters chose between six patterns to sit behind a portrait of the textile designer and social activist.

The studio will provide free monthly workshops for the local community. These will be run by selected artists among the studios residents. Local residents were consulted through the local press to see what kind of skills they would like to learn in such workshops.[117]

As this example shows, culture and regeneration outside central London make outer London boroughs more attractive and increase social integration. Facilitating new projects in Outer London could have positive regenerative effects, as shown by the example of Creative Barking & Dagenham or Wood Street Walls in Walthamstow.

Recommendation 5

The Mayor should make the Civic Crowdfunding Programme a permanent regeneration programme and develop the GLA's own crowdfunding platform or use a platform that would be cost-free for projects seeking support.

Recommendation 6

In his Cultural Infrastructure Plan, the Mayor should propose a strategy that recognises the cultural offer of Outer London and secures it in capital regeneration processes. The Mayor should make explicit the opportunities that suburban cultural facilities can offer London as a whole.

The London Borough of Culture

3.43 In *A City for All Londoners*, the Mayor reiterated the proposal he made in his manifesto for the annual award of a London Borough of Culture (LBC):

> "Each year I want to focus attention and investment on one particular local authority to catalyse and celebrate local culture and communities. And I will encourage London's major institutions to support the initiative, spreading their amazing work into all corners of the city."[118]

Designating a London Borough of Culture is a one very positive way in which the Mayor could help support artistic activities in outer London boroughs.

European capitals and UK cities of culture

3.44 The Mayor's idea draws on the European Capital of Culture, through which a leading city hosts a year of cultural activity. In Glasgow in 1990 and Liverpool in 2008, the programme improved the cities' local, national and international image and raised local levels of confidence.[119]

3.45 The idea of a UK City of Culture was first suggested in 2009 by the then Culture Secretary, Andy Burnham MP. The aim was to build on the success of the European Capital Culture programme. In 2013, Derry/Londonderry was made the first UK City of Culture. The city attracted 1 million visitors and £166m in capital investment.[120]

3.46 Hull is the 2017 UK City of Culture. The Hull 2017 Creative Communities Programme was created to fund projects that inspire individuals and groups to produce new work and events for 2017. Aimed at the local community, the programme has offered grants of between £300 and £10,000 to fund activity during the year.

3.47 Bidding for the title has re-energised strategic cultural planning within cities, even for unsuccessful bids, such as Sheffield or Birmingham. The bidding process helped raise awareness about the value of the existing local culture and create a collaborative strategy for social change.[121]

Criteria for a sustainable London Borough of Culture

3.48 The LBC may provide a very good opportunity to promote the benefits of culture, sustainable regeneration and community development by offering incentives for all boroughs to tailor their bids to a standard set of principles.

3.49 But the criteria that the Mayor will use to award the LBC to a borough remain unclear. It is also not yet known how far the award will encourage long-term regeneration projects and if so how they will be funded.

3.50 There is much to learn from the responses to our call for evidence, which provided insights and views from a wide community of local artists, practitioners and experts. Each bid should, therefore, demonstrate how the borough aims to meet the following criteria:

- Successful evaluation of past cultural programmes
- Protection of existing cultural heritage and facilities
- Promotion of local artistic production
- Protection, enhancement and creation of affordable artistic workspace
- Community engagement and capacity-building
- Long-term vision for an inclusive cultural strategy

3.51 The Mayor should appoint an independent panel of experts from London's cultural and creative scene that would evaluate bids.

3.52 Even for the unsuccessful boroughs, developing their bids might encourage a more sustainable approach to culture and regeneration. The bidding process

could create momentum towards a new collaborative process of culture and regeneration in the boroughs.

3.53 While the Mayor has stated that the London Borough of Culture will be awarded annually, a biannual award would give more time to boroughs to develop their bids and to learn from previous events.

Recommendation 7

The Mayor should award the new London Borough of Culture to the borough that best promotes a sustainable vision of culture.

The Mayor should appoint an independent panel of experts from London's cultural and creative scene to award the London Borough of Culture every two years so to give more time to boroughs to develop their bids and to learn from previous events.

The bids should be evaluated against the following criteria:

- Success and evaluation of past cultural programmes
- Protection of existing cultural heritage and facilities
- Promotion of local artistic production
- Protection and creation of affordable artistic workspace
- Community engagement and sustainable capacity-building
- Long-term vision for an inclusive cultural strategy

Our approach

The Regeneration Committee agreed the following terms and conditions for this investigation:

- To review how the GLA works to help shape regeneration programmes that include a cultural dimension
- To establish what further work the GLA could do to encourage creative place-making particularly in Outer London
- To assess the Mayor's plans to designate certain areas as Creative Enterprise Zones and to introduce the London Borough of Culture scheme

At its public evidence sessions, the committee took oral evidence from the following guests:

- Justine Simons OBE, Deputy Mayor for Culture and Creative Industries, GLA
- Debbie Jackson, Assistant Director for Regeneration, GLA
- Miriam Nelken, Programme Director, Creative Barking and Dagenham
- Stephen Tate, Director of District Centres & Regeneration, London Borough of Croydon
- Professor Graeme Evans, Professor in Design and Cultures, Middlesex University London

At two informal meetings at City Hall, the committee took oral evidence from the following guests:

- Polly Cziok, Head of Communications, London Borough of Hackney
- Susie Gray, Cultural Development for Nine Elms Vauxhall Partnership & Wandsworth Arts Team, London Borough of Wandsworth
- Serena Horgan, Regeneration Manager, Catalyst Housing
- Lorna Lee, Head of Culture and Heritage, London Borough of Waltham Forest
- Anne Mullins, Curator Arts and Culture, Nine Elms Vauxhall Partnership
- Richard Meier, Partner, Argent LLP

In addition, the committee undertook visits to Barking and Dagenham in September 2016 and to the Queen Elizabeth Olympic Park and surrounding areas in November 2016 and January 2017. The committee took oral evidence from the following:

- Iain Aitch, writer, creative consultant and artist
- Saima Ashraf , Deputy Leader, London Borough of Barking and Dagenham, and Cabinet Member for Community Leadership & Engagement
- Helen Ball, Engagement Director, Creative Barking & Dagenham
- Yves Blais, Outset
- Paul Brickell, London Legacy Development Corporation Executive Director of Regeneration and Community partnerships
- Mark Camley, London Legacy Development Corporation Executive Director of Park Operations and Venues
- Juliet Can, Stour Space
- Nicolette Cavaleros, Outset
- William Chamberlain, Creative Wick
- Mark Clack, Wood Street Walls
- Michael Cubey, Executive Director, Bow Arts
- Ben Fletcher, London Legacy Development Corporation Director of communications
- Cameron Geddes, Cabinet Member for Economic & Social Development, London Borough of Barking and Dagenham
- Candida Gertler, Outset
- David Goldstone, London Legacy Development Corporation Chief Executive
- Paul Hogan, Commissioning Director of Culture and Recreation, London Borough of Barking and Dagenham
- Polly Hunt, Director of Development and Communications, Studio Wayne McGregor
- Tom Jackson, Wood Street Walls
- Verity-Jane Keefe, Visual Artist, the Mobile Museum
- Neil McDonald, Stour Space
- Ashton Mullins, Hackney Wicked
- Lindsey Pugh, Creative Barking & Dagenham
- Rebecca Marshall, Executive Director of Studio Wayne McGregor
- Darren Rodwell, Leader, London Borough of Barking and Dagenham
- Lucinda Rogers
- Andrea Stark, Director of the Foundation for Future London
- Nima Tehranchi, Save Hackney Wick
- Peter Tudor, London Legacy Development Corporation Director of Visitor Studies
- Nimrod Vardi, Arebyte Gallery
- Martin Walsh, Commercial Director, UCL East

- Ralph Ward, London Urban Visits
- Aida Wilde, Aida Print
- Jasmine Wilson, Director of learning and engagement, Studio Wayne McGregor

During the investigation, the committee also received written submissions from the following organisations and individuals:

- Alan Cristea Gallery
- Alexandra Short
- Andy Thornley
- Arcola Theatre
- Argent LLP
- ArtWest
- Bangla Noboborsho Udjapan Parishad
- Beautiful Confusion Collective
- Ben Bartlett Studio
- Berkeley Group
- BKG insurance
- Blue Yonder
- Board Management
- Break Communications
- Brent Council
- Battersea Arts Centre
- Bow Arts
- Caroline Bray
- Cass Lowe
- Charles Dickens Museum
- Christopher D Ashley
- Clockwork Soldier
- Congo Music
- Create London
- Creative Industries Federation
- Creative Wick
- Crimson Noise
- Cultivaters
- Daisy Johnson
- Dalston Studios
- Damnably
- David E. Sugar
- Departure Lounge
- Danger Money Records
- Drew Wylie Projects
- Ealing Club Community Interest Company
- Empowerment House
- Euclid Films

- Giant Anteater Productions
- Greenwich Pensioners Forum
- Hackney Disability BackUp
- Hackney Tours
- Half Moon Theatre
- Hilda Paredes
- Historic England
- Hornsey Town Hall Arts Centre
- Ian Ballantine
- ILAMS – The Iberian and Latin American Music Society
- Jacksons Lane
- Joyzine
- Kabir Sheikh
- Kirigram
- Knowledge Quarter
- Leviathan Entertainment
- Little Chick
- London Borough of Ealing
- London Borough of Hackney
- London Councils
- London South Bank University
- Make Associates
- MI Pro
- Mindful Music
- Monchoshoilee
- Moulik Arts
- Nick Dawes
- Nick Williams Productions
- Noel Light-Hilary
- One Yoga London
- Open To Create...
- Outset Contemporary Art Fund
- Oxford House in Bethnal Green
- Paul Burnell
- Paul Cowell Music
- Paul Simm
- Peter Sullivan
- Poplar HARCA
- Positive Action Through Creativity
- Public Service Broadcasting
- Queer Spaces Network
- Restless Communications
- Rocklands ArtBeat
- Rosetta Art Centre
- Royal Borough of Kensington and Chelsea

- Royal Borough of Kingston upon Thames
- Royal Court Theatre
- Sean Gillen
- South Kilburn Trust / South Kilburn Studios
- Southwark Council
- SPACE (Art Services Grants Ltd)
- Spare Tyre
- Spoon Guru Limited
- Stephanie Mair
- Stoke Newington Literary Festival
- Stour Space
- Susannah Fields Photography
- Suzie Zabrowska
- Swadhinata Trust
- Swing Patrol
- The Cynthia Corbett Gallery
- The Gary O'Toole School of Music
- The Good Ship
- The Magical Opera Co Ltd
- The Proud Archivist
- The Vaults
- Theatro Technis
- Things Made Public
- Tomorrow's Warriors
- Tulett design
- UK Green Film Festival
- Unlimited Productions/UCL
- Vortex Foundation
- W3Detour
- Windmill Brixton
- Wood Street Walls

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[4] *Take a Closer Look. A Cultural Tourism Vision for London*, GLA, January 2015.

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[33] Written submissions CE-R21, Tulett design; CE-R36, MAKE.

[34] Written submissions CE-R37, Queer Spaces Network; CE- R73, Moulik Arts; CE-R34, Katherine – an artist in Acme Studios; CE-R66, Suzie Zabrowska; CE-R117, Things Made Public.

[35] Justine Simons, Deputy Mayor - Culture and Creative Industries, speaking to the Regeneration Committee, 12 July 2016; written submissions CE-R10, The Cynthia Corbett Gallery; CE-R35, Nick Dawes; CE-R40, Nick Williams Productions; CE-R44, ArtWest; CE-R58, Paul Simm; CE- R72, Stoke Newington Literary Festival; CE- R103, Empowerment House.

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[71] Mayor announces plans to help secure London's affordable workspace, press release, GLA, 2 December 2016.

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[74] Written submission CE- R118, London Councils

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[76] Written submission CE- R118, London Councils. Regulation 123 is the requirement for a published list of infrastructure projects or types of infrastructure that the Charging Authority intends will be, or may be, wholly or partly funded by CIL, those infrastructure projects or types of infrastructure. Definition by the Planning Advisory Service.

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[78] Written submission CE- R118, London Councils.

[79] See the map of the London Land Commission Register.

[80] National median wage for artists in 2010 according to the *Artist Salary Research*, Design and Artists Copyright Society, quoted in *Artists' Workspace Study*, GLA, September 2014, p 7.

[81] Written submissions CE-R3, Marcel Baettig; CE- R112, Creative Industries Federation; CE- R113, London Southbank University.

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[99] Written submission CE-R122, LB Southwark.

[100] Written submission CE-R55, Public Service Broadcasting.

[101] Written submission CE-R33, Battersea Arts Centre.

[102] Written submission CE-R4, The Proud Archivist.

[103] Written submissions CE-R12, Rosetta Art Centre; CE-R26, Beautiful Confusion Collective; CE-36, MAKE; CE-R37, Queer Spaces Network; CE-R38, Drew Wylie Projects; CE- R118, London Councils.

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Hindi

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درکار ہو تو، براہ کرم نمبر پر فون کریں
یا مذکورہ بالا ڈاک کے پتے یا ای میل
پتے پر ہم سے رابطہ کریں۔

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જો તમારે આ દસ્તાવેજનો સાર તમારી ભાષામાં
જોઈતો હોય તો ઉપર આપેલ નંબર પર ફોન કરો
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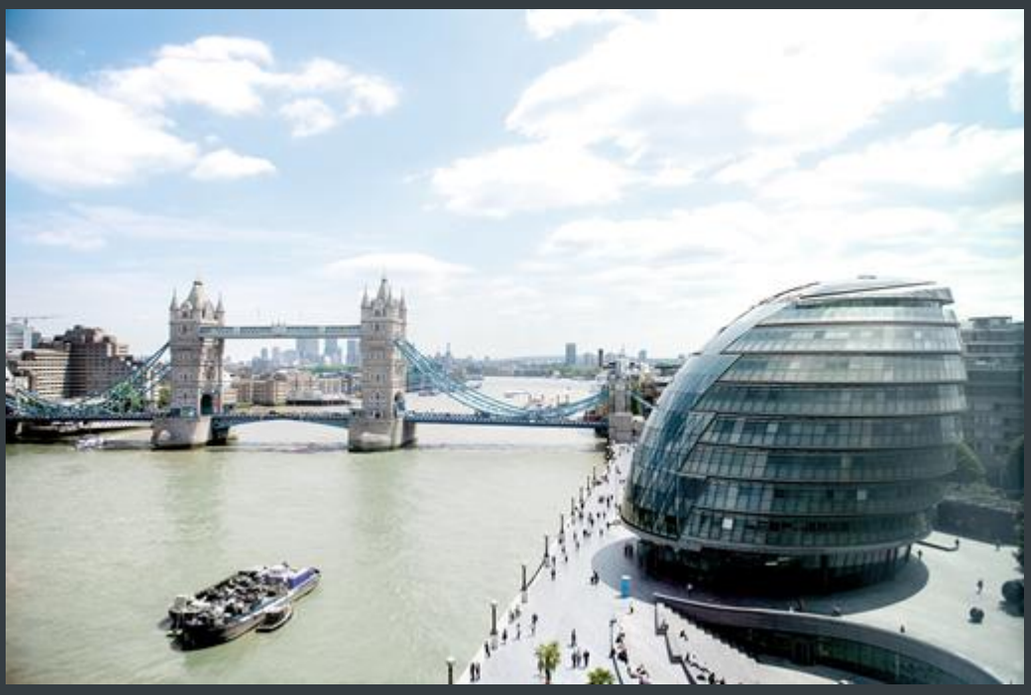

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