

Scrutiny of the Mayor's draft Culture Strategy

Response by the London Assembly's Culture, Sport and Tourism Committee

April 2003

Culture, Sport and Tourism

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Chair's Foreword



Anyone attending the launch of the Mayor's draft Culture Strategy to the Assembly would have been impressed by the level of interest in a culture strategy for London.

The draft strategy we've commented on has been a long time coming; no doubt it will change further following our comments and public consultation over Summer.

In our view, it's an ambitious and wide-ranging document with all of the benefits and pitfalls that entails.

We all have an interest in working to make sure that London's cultural life is as rich and robust as possible. Culture, in its broadest sense, is one of the reasons living in London is so enjoyable. I believe our examination of the Mayor's draft Strategy has yielded some constructive views on how to strengthen elements of the Strategy as well as suggesting where further work or clarification is needed. We highlight sport as an area which we would like to see addressed more explicitly in the strategy.

As a committee we shall be looking closely at the objectives of Mayoral initiatives, such as the special offer on theatre tickets, and assessing whether these have delivered and been good value for money.

We commend the work of Professor Lola Young and her team on the draft Strategy. We have been particularly impressed by the wealth of facts and figures amassed to demonstrate the breadth and depth of London's rich cultural life.

Over the next six months, the Culture Committee will be examining several areas which are directly relevant to the Strategy. For example, we are currently looking at the issues facing London's football clubs when they look to relocate or redevelop their stadiums. We will shortly be looking at initiatives which encourage young people's participation in sport in London and, in the Summer, will commence an examination of the Mayor's major events programme. We believe that London should be a festival city and want to see this on a proper footing financially as well as linking effectively with other strategies such as tourism.

This strategy is just the start – the challenge now lies in bringing London partners together to deliver results.

A handwritten signature in blue ink that reads "Meg Hillier". The signature is written in a cursive, flowing style.

Meg Hillier, Chair of the Committee

The Culture, Sport and Tourism Committee

The London Assembly established the Culture, Sport and Tourism Committee on 10 April 2002. It is one of eight committees that, between them, cover the range of policy areas relevant to London government.

The members of the Committee are:

Meg Hillier (Chair)	Labour
Angie Bray (Deputy Chair)	Conservative
Mike Tuffrey	Liberal Democrat
Brian Coleman	Conservative
Len Duvall	Labour
Victor Anderson	Green

The terms of reference of the Committee are:

To examine and report from time to time on-

- the strategies, policies and actions of the Mayor and the Functional Bodies
- matters of importance to Greater London

as they relate to culture, sport and tourism in London.

To examine and report to the Assembly from time to time on the Mayor's Culture Strategy, in particular its implementation and revision.

To take into deliberations the cross cutting themes of: the health of persons in Greater London; the achievement of sustainable development in the United Kingdom; and the promotion of opportunity account in its

To respond on behalf of the Assembly to consultations and similar processes when within its terms of reference."

Details of the Committee's work programme, reports, meeting agendas and minutes are available at www.london.gov.uk/assembly

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Executive Summary

Londoners have waited nearly three years to see the Mayor's vision for culture in London. This report, representing the London Assembly's formal response to the draft Culture Strategy, discusses whether it was worth the wait.

In the short time we have had to examine this draft Strategy, we believe that it is a reasonable place to start. The draft Strategy's primary objective, to address the under-funding and under-representation of black and minority ethnic groups in London's cultural life, deserves support. We stress that his approach should support inclusivity – that is, it should use culture to encourage links between communities not just within them.

The draft Strategy's ambitious reach – encompassing, for example, cultural identity, arts, sport, parks, architecture, film, heritage, cultural grants, tourism and the creative industries – is welcome. Some Londoners, and certainly many cultural organisations, will wish to see more detail and clearer links to other strategies during the public consultation process. In key areas like sport, the Strategy does not provide a clear enough picture overall of how, for example, the Mayor will address the lack of sporting facilities in London or participation by particular groups.

Our report suggests areas where the Mayor can strengthen his proposals through links to existing strategies and smaller initiatives. We have made clear our view on key elements of the draft Strategy. We would like the Mayor's Culture Strategy to:

- facilitate development frameworks for the South Bank area and promote efforts to ensure that local residents benefit from this redevelopment;
- support London as a festival city and expand Mayoral support for smaller festivals and events, particularly in outer London;
- reconsider the current strategy for managing London's late night economy in light of opposition to Entertainment Management Zones and imminent licensing legislation;
- completely re-evaluate the purpose of the Mayor's Theatre Tickets promotion before proceeding any further;
- support local cinemas through links to the draft London Plan;
- include firm action to address problems with accessing culture for Londoners (including addressing transport problems and funding).

At present, a modest consensus exists around the themes of the Strategy. Of course, the real test will be during, and after, the public consultation process when cultural organisations, central and local government, funding bodies and the private sector will need to commit resources to the Mayor's vision.

Our report suggests that the Mayor will have to use all of his influence if he is to implement his Strategy. Many London boroughs are already guided by their own local cultural strategies and our report finds widely diverging views about how the Mayor's main means of influencing action and cooperation between cultural agencies in London, the London Cultural Consortium, will operate.

1 Introduction

- 1.1 As Londoners, we spend almost 30 per cent per week more than the UK average on leisure goods and services,¹ and over a quarter of us believe that our city's range of cultural facilities (for example museums, galleries and nightclubs) is the best thing about living in London.
- 1.2 Both within the UK and internationally, London enjoys a reputation as one of the world cities of culture and is home to many working in the cultural field - artists, designers, architects, writers, musicians and so on. Our creative industries generate £21 billion a year for London's economy and employ 525,000 people² and culture remains one of the biggest draws for overseas visitors.
- 1.3 This report represents the first formal step in scrutinising how the Mayor of London plans to coordinate support and promote London's diverse cultural life. A new draft Culture Strategy, revised to take into account this report and others, is expected to be available for public consultation in May 2003. We urge all Londoners to involve themselves in this public process and take their opportunity to comment on an issue which is central to our enjoyment of London, our health, our economic well-being and the broader strength of the arts, sport and tourism in the UK.

What can the Mayor offer to strengthen culture in London?

- 1.4 In scrutinising this draft Strategy, we have sought to determine what the Mayor can offer to London's already rich cultural mix. What is it that he can do to ensure that London's cultural facilities and opportunities for Londoners match our city's international reputation?
- 1.5 As the draft Strategy acknowledges, the Mayor's direct powers and resources are limited. Although his spending on culture is not insubstantial (estimated £1.5 million in 2002/03, including funding from sponsorship)³, it pales in comparison next to the over one billion pounds of funding delivered annually from public and private sources.⁴
- 1.6 Nevertheless, the Strategy notes, the Mayor is in a 'unique position from which to influence the cultural agenda' (10)⁵ and lend weight where it can make a difference. He is responsible for producing a strategy for culture and for encouraging tourism in London and has influence over the London Development Agency (LDA) whose spending on culture is significantly higher. Next year, for example, the LDA has budgeted £6.5 million to support the tourism, hospitality & leisure sector, £6.2 million for the creative industries sector and £1.9 million for supporting tourism in London.

¹ £82.50 per week compared to the UK average of £64.20 per week. *Family Spending 2000-01*, Office of National Statistics, 2002.

² *Creativity: London's core business*, GLA, May 2002. p.4

³ GLA Budget and Performance Monitoring Report 1 April 2002 to 30 September 2002, Budget Committee, 19 November 2002. p.5

⁴ *Cultural funding in London*, John Sharples for GLA, unpublished, October 2002

⁵ References in brackets relate to page numbers in *London: Cultural Capital, Mayor's draft Culture Strategy*, GLA, February 2003.

- 1.7 Early discussions with cultural stakeholders showed that there was a crucial role for the GLA in making the links between culture and health, economic development, transport and regeneration. They also highlighted that the Mayor should be testing and exploring new models of creative interaction and attracting new funding for the sector.⁶

Development of the draft Culture Strategy

- 1.8 However, Londoners have had to wait a long time to see the Mayor's vision. Despite being promised in February 2002⁷, the Strategy appears to have been delayed by a lack of prioritisation by the Mayor's office, staffing problems and an over-optimistic deadline (even local cultural strategies are anticipated to take 18 months to develop).
- 1.9 The scope and emphasis of the draft Culture Strategy has been largely formed around the key themes in the Mayor's election manifesto,⁸ which aimed to make the arts more accessible to all Londoners, to expand funding for culture in London and to celebrate cultural diversity.⁹ As required by the GLA Act, a Cultural Strategy Group for London¹⁰ was established to flesh out these proposals in consultation with the Mayor's Office and key stakeholders (most notably Cultural Partners for London Group).
- 1.10 The delay in the production of the draft Strategy has allowed more opportunity for obtaining a general consensus from stakeholders around the Strategy's themes as well as gathering facts, figures and research on London's diverse cultural life.¹¹ GLA officers are to be congratulated for presenting this wealth of information in a readable and comprehensible fashion.

Our examination of the Mayor's draft Strategy

- 1.11 The delay has also affected the pace of the consultation process. Since the Mayor was anxious to proceed with public consultation on the Strategy as soon as possible, we agreed to shorten the usual period in which we consider mayoral strategies and constrained our usual practice of seeking comment from a wide range of individuals and arts organisations.
- 1.12 In our view, this formal response is only the first stage of a longer process of scrutiny. In the coming months, the Committee will be looking in depth at football stadiums in London, at the provision of sporting opportunities for young people, at tourism and the Mayor's major events. The findings from these investigations should help to inform elements of the Mayor's Strategy or suggest new approaches to existing problems.

⁶ *Annual Report 2001*, GLA, 2001.

⁷ *Annual Report 2001*, GLA, p.38

⁸ Minutes of Evidence, 18 February 2003

⁹ *Ken Livingstone's Manifesto for London*, 1999. pp.19-20

¹⁰ See *Greater London Authority Act 1999*, ss375-76. See www.london.gov.uk/mayor/csg/index.jsp for more detail on role and membership of Group.

¹¹ For more information, see Appendix 6, 'Developing the Strategy' of material supplied to Culture Committee by GLA.

- 1.13 Our three hearings on the Strategy focussed on:
- development of the Strategy, choice of themes and role of the Mayor's Cultural Strategy Group for London;
 - what the draft Strategy will deliver to supporting culture in outer London; and
 - the particular implications of the draft Strategy for one of London's major arts venues, the South Bank area.
- 1.14 These hearings helped shape our general comments on the themes and structure of the Strategy and suggested areas where the Mayor's policies could be refined (see Chapter 2).
- 1.15 Our examination also highlighted some specific areas of concern where we think more thought needs to be given before launching a final Culture Strategy. These specific areas, outlined in Chapter 3, are:
- South Bank Centre;
 - Festivals in London;
 - Evening, late night and weekend economy;
 - Mayor's Theatre Ticket's initiative;
 - Supporting local cinemas ; and
 - Culture in outer London.

2. An overview of the draft Culture Strategy

- 2.1 The GLA Act, like the Government's guidelines on local cultural strategies, suggests a wide range of issues for inclusion in the Mayor's Culture Strategy – for example, arts, tourism, sport, library services, archives, antiquities and media¹². The Mayor's ten-year Strategy takes this expansive definition and attempts to cover most of these areas. This ambition is commendable but, as we discuss below, results in a document with a broad perspective but a lack of detail in crucial areas.
- 2.2 The Strategy aims to secure London's reputation as a culturally vibrant city and to promote the role that culture plays for London's economy and regeneration as well as Londoners' health and well-being. Clearly, there are many ways in which one can emphasise the importance of culture in London – its contribution to regenerating areas of London, its importance to London's economy (through tourism and hospitality sectors and creative industries), its role in enhancing local pride and understanding of London, and its effect on Londoner's physical and mental health.
- 2.3 The Strategy contains elements of all these objectives but its most prominent theme is a desire to use culture to 'promote London's diverse communities and engage them in the cultural life of the city'(8). For example, the draft Strategy commits the Mayor to ensuring that 'lottery funding in London has the greatest impact on meeting the needs of London's black, Asian and minority and ethnic communities.'(105) He will support cultural developments that 'meet the needs of London's diverse communities' (72) and work to secure representative management on boards of key cultural organisations (98). The draft Strategy also proposes a GLA report on black cultural infrastructure in London and a Black and Asian Heritage Commission which will initially focus on the barriers that prevent engagement with the history/heritage of people of African, South Asian and Chinese descent.
- 2.4 Since the Strategy seeks to 'set priorities through which other agencies can contribute to the development of culture in London'(8), it will assist the Mayor that recent reviews of funding priorities by grants bodies (for example, ALG and Arts Council England) have emphasised the importance of supporting diversity.
- 2.5 Traditionally, black and minority ethnic communities have not received proportionate levels of funding from cultural bodies. For example, of the total Arts Council funding for the UK last year, only 6.5 per cent went to Black, Asian and minority ethnic groups in London (who make up nearly 30 per cent of London's population).¹³ It is appropriate that the Mayor seeks to increase funding for these groups and to improve their representation on cultural bodies in London.
- 2.6 However, the Mayor should keep this programme under review to ensure it continues to benefit the whole of London and distributes funding in a fair and transparent manner. We stress that his Strategy should support inclusivity – that is, it should use culture to encourage links between communities not just within

¹² Section 376(5) of the Act

¹³ Figures taken from *London: Cultural Capital*, GLA, February 2003. p.97

them. This will also support the Strategy's aims of advancing cultural dialogue and ensuring access to culture for all Londoners.

- 2.7 We would also like to see greater clarity in the objectives of cultural funding. As we highlight in our discussion of the Mayor's theatre tickets initiative later in this report, it is often not clear which is the key driver for funding – economic or cultural benefit. While we acknowledge that both can be achieved we would like to be sure that, when the Mayor allocates funding for particular aims, he is clear about the desired outcome.

Recommendation 1

We support the Mayor's efforts to address the historical under-funding of black and minority ethnic cultural organisations. His priority should be to ensure that this programme, as a whole, benefits London and supports access to culture for all Londoners. The Mayor must also ensure that this programme is transparent and kept under regular review.

Structure

- 2.8 We heard that a decision was taken to adopt a thematic approach to culture, rather than create individual strategies, in order to achieve a document which was manageable and not too long.¹⁴
- 2.9 The draft Strategy is divided into four key themes:
- Excellence: to enhance London's status as a world-class city of culture
 - Creativity: to promote creativity as central to the success of London
 - Access: to ensure that all Londoners have access to culture in the city
 - Value: to ensure that London gets the best value out of its cultural resources
- 2.10 This holistic approach allows the Strategy to cover many areas of cultural activity and address similar issues across the cultural spectrum (for example, issues of funding for the arts and sports). It also avoids the reiteration and duplication that might occur under a topic-specific approach – for example, a chapter on a strategy for the arts, a chapter on a strategy for media and so on. Finally, it does avoid creating an unwieldy and intimidating document.
- 2.11 However, from the Committee's perspective, this approach tends to leave several questions unanswered and links to other strategies unmade. The key value of the Mayor's strategies should be to provide a strategic view of how disparate policies for London (for example, noise, biodiversity, transport, culture) should interact and be coordinated. In our view, the draft Strategy's chapter on this aspect, 'Delivery in context' (106) does not go far enough.
- 2.12 For example, while the Strategy includes proposals to 'brand and promote itself as a world cultural city and tourism destination' (125), it is not clear how these will integrate with the Mayor's Plan for Tourism, *Visit London*, which was released in September 2002. Equally, the Strategy should expand on cultural issues raised in

¹⁴ Rosie Greenlees, Minutes of Evidence, 18 February 2003

the Mayor's Biodiversity Strategy and the questions it poses about how the use of green spaces and open spaces should be balanced with conservation¹⁵ and the treatment of London's parks and gardens as cultural creations and assets in their own right.

- 2.13 The GLA Culture Team told us that they are contemplating 'a matrix [for the public consultation draft] which specifically relates some of the more general proposals to particular sectors' so that the connections between general themes of the Culture Strategy and specific strategies are clearer.¹⁶ We believe this would greatly assist those groups who, during the public consultation process, might wish to comment on individual elements of the Strategy - for example, what the report has to say about the Mayor's approach to heritage issues.

Recommendation 2

We recommend that a matrix be made available as part of the public consultation on the draft Culture Strategy which indicates where connections to other mayoral strategies are assumed.

Sport

- 2.14 Approximately 45 per cent of Londoners take part in sport (excluding walking) at least once a month.¹⁷ Many more are spectators at sporting activities within the Capital. By way of comparison, 20 per cent of Londoners attend an arts event at least once every three months.¹⁸ Yet sport in London receives a much lower level of public funding (£92 million per annum) than the arts (£307 million) or museums (£209 million).¹⁹
- 2.15 Sport is included within the draft Culture Strategy and it is right that an issue of such importance to Londoners should be addressed. Yet this issue has received insufficient attention within the draft Strategy compared to other areas.²⁰ In our view, despite a few references in the introduction, it will not be clear to most Londoners that sport falls within the ambit of the Mayor's Culture Strategy. When the draft Strategy is launched for public consultation, sport's inclusion should be highlighted both within the document and in the accompanying publicity.
- 2.16 In addition, the structure of the Strategy means that a comprehensive, well thought out approach to sport in London is very difficult to locate. It was only through repeated questioning that we could obtain any kind of overall picture about the Mayor's approach and his proposals - for example, the Mayor's support for the 2012 Olympic Games, support for sports infrastructure (national stadium

¹⁵ See *The Mayor's Biodiversity Strategy*, GLA, July 2002. pp.38-9

¹⁶ Minutes of Evidence, 18 February 2003

¹⁷ *Participation in Sport: London*, Sport England, 2001.

¹⁸ On average. See *The Case for London*, London Arts, 2001, p.6

¹⁹ *Cultural Spending in London*, research report by J Sharples commissioned by GLA, June 2001 & further research summary, October 2002

²⁰ By our count, only 25 of the 140 proposals within the Strategy relate specifically to sport.

at Wembley, upgrading of Crystal Palace), development of a sports week and support of a Street Football League in London.²¹

Recommendation 3

Sport's inclusion within the context of the Culture Strategy should be highlighted as part of the public consultation process.

Sport should be given greater consideration in the Strategy. If the proposals are part of a larger strategy devised in partnership with Sport England or other bodies, then this should be made clear (see Recommendation 2).

Strengthening the Mayor's proposals

- 2.17 The following chapter addresses areas where we believe considerable more work or thought needs to be given to proposals within the Strategy.
- 2.18 However, in the course of our hearings, we also identified several areas where small improvements, stronger links to proposals in other mayoral strategies or other initiatives could help achieve the Mayor's objectives. We recommend that the Mayor consider these suggestions before the public consultation. Full details of suggestions and their rationale are outline at Annex A. Briefly, they include:
- supporting matinee performances as a means of encouraging access to culture for families and those with disabilities;
 - including parks, and not just royal parks, within the scope of the Strategy's action plan;
 - encouraging better monitoring of diversity within cultural organisations (for example, arts and sports organisations listing biographical details of executive directors in annual reports);
 - promoting the availability of smoke-free spaces for dancing;
 - stressing the importance of including understanding science within the context of culture as part of Exhibition Road redevelopment;
 - linking proposals within the London Plan to protect buildings for cultural uses.
- 2.19 Sections of the report dealing with London's Olympic Games bid and creative industries will need to be substantially re-written once decisions have been made, reviews completed and legislation passed.
- 2.20 The British Olympic Association needs to inform the International Olympic Committee of London's decision to bid for the 2012 Olympic Games by 15 July 2003.²² Although the war in Iraq has understandably delayed the Government's decision on whether to support the bid, this decision will need to be made soon – we suggest by at least mid-May. The Committee's earlier report on the bid, *London's Bid for the 2012 Olympic Games*, emphasised our support for the bid

²¹ See for example, Minutes of Evidence, 18 February 2003 and Jennette Arnold's letter to London Assembly Members, 27 February 2003

²² *London Olympics 201: Summary*, ARUP, November 2002. p.10

and set out the issues we would like to see addressed in order to make an Olympics in London a reality.

Recommendation 4

The Committee believes London could and should host the 2012 Olympic Games and we welcome the Mayor's support for the bid. Should the Government be supportive of the Olympic bid, the Strategy's section on the Olympic Games should be expanded to include what agreement the Mayor has reached on funding for the Games and clearer links to the Transport Strategy.

- 2.21 The Mayor's Commission on the Creative Industries was launched in December 2002 to determine how to maximise the creative sector's contribution to London's economy. The Commission is due to publish its final report in July 2003. The London Assembly is also considering examining the creative industries in London. Clearly some elements of this sector - for example, advertising - do not require support in the way that performing arts might. The issue of where public funded support is most appropriately directed will be looked as part of our future examination.

Recommendation 5

The London Assembly will consider conducting an examination of London's creative industries in Autumn 2003. We would like to see this section of the report updated in the final Culture Strategy to reflect the findings of the Mayor's Commission, the Assembly recommendations and the results of the public consultation.

3 Digging into the detail

- 3.1 As discussed, the shorter than normal scrutiny process has meant that the Committee has focused its attention on a few key aspects of the draft Strategy. Below, the Committee has delved deeper into five issues which the Mayor will need to grapple with if he is to implement his Strategy.

South Bank Centre (policy 1)

- 3.2 Taken together, the South Bank Centre (SBC)²³ and the independently managed IMAX cinema, National Film Theatre and Royal National Theatre represent one of the largest concentrations of cultural facilities anywhere in the world, attracting 6 million visitors a year (a third of whom live outside of London). Yet, the model for many arts centres around the world now languishes in a poor physical state and there has been no major investment in its arts buildings for nearly 40 years.²⁴ We believe that the Mayor could be doing more to remedy this situation.
- 3.3 The Mayor has no direct control over the South Bank Centre or the surrounding area. His power over the redevelopment and refurbishment of the South Bank area is largely limited to consideration and, if appropriate, direction to refuse planning permission in the area.²⁵
- 3.4 However, through his profile, his strategic responsibility for London issues and particularly through the GLA's functional bodies, the London Development Agency (which provides £19 million through its SRB programme to the Waterloo area) and Transport for London, he can influence improvements to the South Bank Centre and environs. As one witness put it, the Mayor is probably the only person who has a remit that covers all the issues to do with redeveloping the South Bank area and who can therefore promote partnerships and a joined up approach.²⁶
- 3.5 In line with the current masterplan (the Rick Mather Masterplan), it is anticipated that SBC will be completed in five phases over a ten year period:²⁷
1. Refurbishment of Royal Festival Hall (2003-2006)
 2. Jubilee Gardens (2003-2007)
 3. Public realm around SBC's estate (2003-06)
 4. New cultural development on Hungerford Car Park (2007-2010)²⁸
 5. Refurbished and/or new cultural and commercial development on the Waterloo site.

²³ The South Bank Centre includes the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, the Hayward Gallery and the Hungerford Carpark.

²⁴ Memorandum from South Bank Centre to Culture Committee, 28 February 2003. p.1

²⁵ The Mayor has considered whether to direct Lambeth Council to refuse planning permission in the South Bank area in relation to the refurbishment of RFH foyers and Liner Building, the permanent retention of the London Eye and redevelopment of the Shell Centre.

²⁶ Minutes of Evidence, 5 March 2003.

²⁷ Memorandum from South Bank Centre to Culture Committee, 28 February 2003. p.5

²⁸ A decision on whether to refurbish or relocate the Queen Elizabeth Hall, Purcell Room and Hayward Galley will be made under phases 4 & 5.

- 3.6 Planning permission has already been granted for the renovation of the Royal Festival Hall foyers and for the extension building alongside Hungerford Bridge. In January 2003, agreement was also reached to proceed with a trust to manage the redevelopment of Jubilee Gardens independently of the future of the adjoining Hungerford Car Park site.
- 3.7 The South Bank Centre noted that they were 'very pleased to see the recognition that the Culture Strategy has given [SBC]'. Through GLA representation on the SBC Board, meetings with GLA officers and specific discussions on content on the Strategy, they were satisfied that they are 'singing from the same hymn sheet' and didn't disagree with the Mayor's five key objectives for the SBC (16).
- 3.8 However, SBC pointed out that the Mayor could be taking a 'more proactive role with Lambeth and Southwark in looking at development frameworks.'²⁹ We heard from GLA officers that money for these development frameworks has been allocated and they are 'high on the agenda'.³⁰ Including a commitment to these development frameworks within the Strategy would ensure that they are recognised as a priority by the Mayor.
- 3.9 Waterloo Community Development Group felt that the Mayor's objectives should place equal emphasis on physical redevelopment and community regeneration. We recognise that, under the new Chief Executive, relations with the local community have improved and the Mayor should do more to encourage this interaction. The Mayor has collaborated with the SBC on hosting the St Patrick's Day Festival 2003 and will work on the Thames Festival. Given that the redevelopment will take ten years, these kind of events should be encouraged to make South Bank more approachable in the short-term.

Recommendation 6

The Strategy should include a commitment to achieve development frameworks in Lambeth and Southwark

We would like the Mayor to give further consideration to how he can encourage physical redevelopment to be accompanied by benefit to the local community. We would also encourage greater use of public space around South Bank in short term through partnerships with South Bank Centre and other stakeholders.

Festivals in London (Policy 2)

- 3.10 London already hosts the Notting Hill Carnival, Europe's biggest street carnival, as well as a range of public festivals. Since coming to office, the greatest proportion of the Mayor's cultural initiatives budget has gone to promote outdoor festivals and major cultural events which promote diversity. For example, in 2002/03, the Mayor's spending included:³¹
- Respect Festival (£250,000 towards £465,000 event)

²⁹ Minutes of Evidence, 5 March 2003.

³⁰ Minutes of Evidence, 5 March 2003.

³¹ *Cultural Events Programme 2002/03*, Appendix 3 of material supplied to Culture Committee by GLA.

- St Patrick's Day (£112,000 towards £350,000 event)
- Notting Hill Carnival (£210,000 toward stewarding costs and review of safety)
- Summer Programme in Trafalgar Square (£170,000)
- Chinese New Year (£15,000 towards £150,000 event)
- Greenwich Mela (£3,000 towards £60,000 event)
- Diwali event (£7,000)

3.11 We are pleased to see that the Strategy contains proposals to increase the number of major cultural events in London. As a Committee, we have pushed the Mayor to do more to make London a festival city. In particular, we have criticised the Mayor for failing to organise New Year's Eve events in London for the last two years. We are pleased that our recommendation that annual celebrations marking this event have been included in the draft Strategy.

3.12 We would also like to see celebrations of London's diversity continued on a more modest level, for example through fairs, smaller festivals or other events. There may be an opportunity for the Mayor to work further with groups to organise a series of events in a themed and co-ordinated way as occurs with the popular Open House weekend.

3.13 We support the Mayor's programme of events (described above) to date. Naturally, we are also keen to see that these celebrations are subject to appropriate scrutiny. As a Committee, we will be holding an inquiry into the Mayor's strategy for major events in Summer 2003. This inquiry will consider the selection of festivals to fund, the opportunities for sponsorship, the management of the event and coordination between organisers, local authorities and safety authorities. It will also consider what further opportunities there are for the Mayor to initiate or sponsor other events.

Recommendation 7

We strongly support the idea of London as a festival city and welcome the Mayor's programme of events to date. We have criticised the Mayor in the past for failing to deliver world class events worthy of London and therefore pleased to see that the draft Strategy's aims to increase the number of major cultural events in London. We particularly welcome his support for annual New Year's Eve celebrations which we recommended last year. We would also like to see more support given to local events.

We will be conducting an examination of the Mayor's support for major events in London to date and the scope for further sponsorship in Summer 2003.

Evening, late night and week-end economy (policy 4)

3.14 Accompanying the release of the draft Culture Strategy was an announcement that the GLA would be working with Camden Council to pilot an Entertainment

Management Zone (EMZ) to manage night-time entertainment.³² We heard that this is not correct.

- 3.15 Camden Council has made it very clear that it does not support the concept of an EMZ as set out in the draft London Plan and that any reference to EMZs should be removed from Mayoral strategies.³³ Sensitivity surrounds the inclusion of 'entertainment' in the description of an EMZ. Simply renaming this concept, however, will not resolve this issue. Much more consideration needs to be given both in the Strategy and the London Plan to late-night entertainment in London can be managed effectively. The Examination in Public of the draft London Plan, currently in progress, will consider how to support the night-time economy (including the use of EMZs). Discussions between GLA officers and Camden Council about researching best practice for managing night-time hot-spots are welcome. The Culture Strategy should take account of the results of this work.
- 3.16 The Strategy needs to reflect that debate on licensing reform has moved on since the Government's White Paper. The Licensing Bill, currently before Parliament, raises complex issues about licensing and management of late-night entertainment areas. Some of these issues are highlighted in our Committee's report on licensing reform and the 24 hour economy.³⁴ The Strategy should be informed by the meetings between GLA officers, London boroughs and the Association of London Government on the interaction between licensing and night-economy (to be held in April 2003).
- 3.17 We welcome the proposal to support late-night opening by cultural institutions. As we noted in our report on licensing reform, if more liberal licensing laws are to contribute to London's night-life, they should be accompanied by a diversification of late night activity – people should have options other than drinking.
- 3.18 Transport is key to facilitating the late night economy. We don't believe the Strategy goes far enough in this regard. The Technical Report for the London Plan on the late-night economy recommended improvements to late night economy – specifically on the Tube.³⁵ The draft Strategy makes no mention of this issue. All of the proposals within the draft Culture Strategy for improving late night transport in the Strategy are existing initiatives – for example, more night buses, registering minicabs, standardising day and night fares.

Recommendation 8

We support effective and sensitive management of evening and late-night activity but believe that the Mayor should examine whether Entertainment Management Zones, as set out in the London Plan, are the most effective way of achieving this objective.

If more diverse late night activities are to be encouraged, transport options need to be improved – this should include consideration of the

³²'The Mayor promotes culture as central to London's economic and social wealth', GLA Press Release, 4 February 2003

³³ *Draft London Plan Examination in Public: sub-matter 6b – Specific Sectors of the Economy*, London Borough of Camden's written submission, February 2003. p.2

³⁴ *Whatever gets you through the night: 24-hour licensing in London*, GLA, December 2002

³⁵ *Late-Night London: Planning and managing the Late-night Economy*, GLA, June 2002. p.45

extending the running of the Underground as well as more creative approaches to delivering safe and accessible routes home.

Mayor's Theatre Tickets Initiative (Policy 5)

- 3.19 The Mayor's theatre tickets promotion is often cited as an example where a small contribution from the Mayor can make a significant contribution to Londoners' access to the arts, to tourism and to London's cultural economy. The draft Strategy proposes to 'consolidate and build on the Mayor's theatre ticket promotion.' (37) We do not believe this is appropriate without serious re-evaluation of the objectives of this scheme.
- 3.20 The Mayor launched his first theatre tickets initiative, 'The Greatest Show on Earth' in December 2001 following an approach by the Society of London Theatres (SOLT).³⁶ This initiative was part of a larger £4 million package to support the theatre, tourism and hospitality industry after the events of September 11 'to encourage Londoners and tourists back to the West End.'³⁷ The LDA provided £250,000 towards the tickets promotion, TfL provided free bus travel with every ticket and free tickets were given to targeted groups. 47,000 tickets were sold.³⁸ We heard that, due to the urgency of the situation, no rigorous evaluation of the initiative was conducted.
- 3.21 Nonetheless, a second promotion, 'Get Into London Theatre', was launched this year aimed at 'encouraging new and younger audiences to start visiting the theatre'. This time, the LDA provided £350,000 for the campaign (which was matched by London theatre industry). Approximately 70 shows were initially included in the offer and 79,000 tickets were sold.
- 3.22 Despite claims by the Mayor that the initiative had been a 'runaway success', evaluation to date shows mixed results. While the scheme did attract a younger audience to the theatre, only 2 per cent of those who purchased tickets were attending the theatre for the first time. Almost 90 per cent of purchasers had been to the theatre at least once in the last year – half had attended the theatre at least once in the last month.³⁹ Nor did the promotion attract a markedly diverse audience - 82 per cent of purchasers were white; only 16 per cent were from black or minority ethnic backgrounds.
- 3.23 The Head of Culture at the Greater London Authority, Professor Lola Young, noted that these figures were an initial snapshot and she hoped that 'a much higher percentage of first-time buyers' would be revealed when the initiative was more comprehensively audited. We endorse her suggestion that individuals be 'tracked' to see if the initiative influences their theatre attendance in the longer-term.
- 3.24 However, if the theatre initiative is to be extended as proposed, it requires a more fundamental re-examination of its objectives. Emma St Giles, the Mayor's adviser

³⁶ Minutes of Evidence, 5 March 2003.

³⁷ 'Ken and West End cast launch 'The Greatest Show on Earth' to boost London tourism', GLA Press Release, 3 December 2003.

³⁸ 'Mayor's West End ticket offer is a hit!', GLA Press Release, 4 February 2002.

³⁹ SOLT survey of 7,000 purchasers, unpublished. 88% attended the theatre yearly or more frequently, 48% attended the theatre monthly or more frequently.

on culture and tourism, suggested that future promotions would continue the role of providing an economic benefit specifically to the West End's theatres, restaurants and hotels.⁴⁰ On the other hand, Professor Lola Young suggested its future lay in supporting a more diverse range of shows in theatre across London.⁴¹ While these objectives are not mutually exclusive, there are clear tensions and there does need to be greater clarity about the scheme's primary objective— is it to support the West End economy or to strengthen theatre across London?

- 3.25 Certainly, a major criticism of the Scheme has been the focus on West End theatres. Nigel Pittman, Arts Council England (London) told the Committee that he felt that 'the range of shows offered [under the Mayor's initiative] was much too narrow'.⁴² He would like to see the theatre tickets initiative expanded to a wider range of venues and people.
- 3.26 The location of theatres and timing of shows is also an issue. Maria Bartha, who manages an arts centre in Barnet, told us that the disabled and older people she works with find access to West End theatres difficult and costly. The finishing times of shows also means that those with disabilities and their carers have difficulty getting home; matinee performances were far more preferable.⁴³
- 3.27 The GLA Culture Team are holding talks with the Independent Theatre Council to include a wider variety of theatres across London in future promotions. If the Mayor wishes to reach out to new audiences with cheaper tickets, he should also talk to organisations like the South Bank Centre, the Hackney Empire, Sadlers Wells and, recently, the National Theatre which regularly promote affordable events to attract broader audiences. The Mayor can also draw lessons from the experience of the Government's New Audiences Fund which aimed to attract new audiences to arts events.
- 3.28 We are not against the concept of a small intervention such as the theatre tickets promotion. Handled as part of the promotion of a broader cultural programme in London, initiatives which generate new audiences and benefit London's theatres are to be welcomed.
- 3.29 Our concern is that the Mayor's theatre tickets promotion is, as GLA officers admit, a historical response to a specific problem. For the last two years, it has been marked by woolly objectives, an absence of rigorous evaluation and questionable claims of success. A fundamental re-examination of the promotion, is essential if it is to avoid becoming a 'feelgood' event which subsidises existing theatre-goers without contributing substantially to generating new audiences or supporting culture in other parts of London.

Recommendation 9

On the evaluation available to the Committee, the Mayor is wrong when he claims that this year's theatre initiative has successfully met its aims.

We believe it is premature to propose extending the scheme in future years without a thorough re-examination of its objectives.

⁴⁰ Memorandum to Committee from Emma St Giles, 20 March 2003

⁴¹ Minutes of Evidence, 5 March 2003.

⁴² Minutes of Evidence, 27 February 2003.

⁴³ Minutes of Evidence, 27 February 2003.

Supporting local cinemas (policy 6)

- 3.30 The Strategy suggests that ‘Boroughs need to prioritise growth in their town centres and support the development of local cinemas’ and that the Mayor intends to support further capacity building for world cinema and film festivals.(49)
- 3.31 There are just under 100 cinemas in London, ranging from the tiny clock tower in Croydon with 68 seats to the massive Newham multiplex with 3876 seats and 14 screens. The dramatic growth in multiplexes has contributed to the decline of smaller, local cinemas⁴⁴ - for example, the Catford ABC, Greenwich High Street and Kingston ABC cinemas all closed over the last year. Consequently, ‘despite the huge growth in the number of cinemas and screens in the UK, audience choice has not increased’ – indeed, there are fewer titles in wide distribution.⁴⁵
- 3.32 Local cinemas play an important part in promoting choice in London’s cinematic offerings (for example, through hosting film festivals or screening independent films) as well as contributing to the economic and social vitality of local high streets and town centres. Local cinemas also provide access to the films for many people who might otherwise find it difficult to reach alternative venues. Further steps could be taken to promote a range of cinema venues across the capital in both inner and outer London, to ensure local choice and access for all. This is a strong theme in a diverse and cosmopolitan city like London.
- 3.33 The Strategy should make clear how the Mayor will encourage boroughs to include local cinemas in the development of town centres. The draft London Plan⁴⁶ talks about promoting arts and cultural facilities generally and also makes reference to supporting entertainment facilities but makes no specific mention of cinemas. We would like to see further detail in the Culture Strategy about how this will be achieved.

Recommendation 10

We endorse the Mayor’s emphasis on encouraging a wide range of options for London’s cinema-goers and his support of local cinemas as important elements of achieving this aim.

If the Mayor is serious about supporting local cinemas as outlined, a stronger link should be made to policy 3D.4 (development and promotion of arts and culture) in draft London Plan and more detail provided about how the Mayor intends to deliver this objective.

Culture in outer London (policies 8, 9 & 10)

- 3.34 Approximately 60% of Londoners live in outer London.⁴⁷ Yet, as one witness from Barnet remarked ‘there isn’t really a lot in [the Strategy] for outer London

⁴⁴ For example, in 1988, multiplex venues accounted for only 10% of the UK’s cinema screens. This figure rose to 57% by 1999. Over three-quarters of multiplex screens are owned by just five companies and over 50% are owned by just three. See *The Media Pocket Book 2000*, p. 126

⁴⁵ Letter from John Woodward, Chief Executive Officer of the Film Council, 2 July 2002.

⁴⁶ *Draft London Plan*, GLA, July 2002, p.206

⁴⁷ Data sourced from www.statistics.gov.uk/census2001/pop2001/london.asp.

boroughs. It is more about central London.’ We believe that the Strategy needs to make clearer what the Mayor will do to support culture in Outer London.

- 3.35 The Strategy commits the Mayor to:
- work with borough and agencies to develop the cultural infrastructure in outer London (5)
 - encourage inter-regional partnership to ensure London cultural facilities are maximised (92)
 - promote the cultural potential of London’s green spaces and waterways (82)
 - encourage placement of sculptures and public artworks in outer London (84)
- 3.36 We heard that there is an ‘imbalance in terms of access and provision of cultural services and facilities in outer London’ and the draft Strategy notes that ‘current distribution of [cultural] subsidy is not satisfactory and the underlying causes require attention’ (95). Even the Strategy’s assertion that outer London fares better in the case of sporting facilities (67) does not appear to be borne out by local authority figures.⁴⁸
- 3.37 Funding and the capacity for organisations in outer London to bid for additional cultural resources is one aspect that the Strategy should address. As our discussions highlighted, some sporting and arts organisations in outer London lack the resources to bid for grants or the knowledge of what sources of funding are available. Some also suffer from being located in a deprived ward of an otherwise ‘wealthy’ borough or from funding programmes which seek to promote new initiatives rather than support existing programmes.
- 3.38 Of course, this needs to be addressed intelligently - we are not advocating uniform allocation of funding and recognise that the needs and demands between inner and outer London are quite different. As one arts organisation operating in several outer London boroughs noted, ‘funding goes much further in outer London’ and you can draw communities in more cheaply. We also note that some funding bodies are seeking to address this problem – for example, the ALG has established a small Outer London Cultural Development Fund of £200,000 for organisations providing cultural services in outer London. We also note that the Arts Council England has increased its funding to outer London from £2 million per year in 1998 to about £5 million in 2003.⁴⁹
- 3.39 More broadly, we believe the Strategy should include more proposals about how it will improve access to culture for people in outer London. This should include a commitment to seek additional resources to expand programmes and facilities in outer London. However, it should also involve, for example, a commitment to improve transport links to central London’s cultural institutions or an undertaking to influence pan-London cultural organisations to give more consideration to providing their services or staging performances and exhibitions in outer London.

⁴⁸ See for example, *Leisure and Recreation Statistics: 2002-03 Estimates*, CIPFA & IPF, 2002. pp.22-25

⁴⁹ Minutes of Evidence, 27 February 2003.

Recommendation 11

We want all Londoners to have access to a range of diverse cultural activities wherever they live. It is clear that those in outer London find it more difficult to enjoy the full cultural benefits of London. We would like to see more in the Strategy which not only addresses resourcing issues but also seeks to use the Mayor's influence and, for example, his powers over transport to increase opportunities for outer Londoners.

We also urge the Mayor to monitor the outcomes for outer London as he implements the strategy.

4. Can the Mayor deliver his vision?

- 4.1 It is a common criticism of strategic documents that they promise a lot yet lack the means to deliver. The breadth of this document and the paucity of direct Mayoral resources or powers in this area (and consequent reliance on influence) mean that this is a real risk with the Culture Strategy.
- 4.2 We remain concerned that the roles outlined in the action plan (eg. advocate, partner, promote, influence etc) give only a vague idea of what resources will be demanded – and sometimes exactly what action will be taken.
- 4.3 That said, the Strategy does have an action plan and there are actions and timetable by which they will be achieved. GLA officers have also cited several examples where the Mayor has successfully used his influence in the past – for example encouraging funding bodies to support black and minority ethnic groups.⁵⁰ As Professor Lola Young pointed out, the Mayor and GLA officers should be judged on whether they deliver these ambitious actions.
- 4.4 As the draft Strategy points out, the most effective means of delivering the Mayor's agenda for culture is through others. If this Strategy is to be meaningful, if it is to contribute anything to London, there will need to be effective mechanisms for partnership and some funding to 'kick start' or promote initiatives which are not a priority for other funding bodies or the Government.

Ways of influencing cultural partners

- 4.5 Clearly, through the public consultation on the draft Strategy and beyond, the Mayor will need to exert all of his influence to obtain consensus on the Strategy as a blueprint for culture in London.
- 4.6 Due to the delay of the Strategy, the opportunity to substantially influence boroughs' local cultural strategies with an overarching vision has been lost. The Strategy proposes that 'the Mayor will encourage boroughs to develop their cultural provision by linking their strategic initiatives to the draft London Plan and draft Culture Strategy.'⁶ However, two-thirds of London's local authorities are expected to have published their strategies by now.⁵¹
- 4.7 Similarly, the Strategy also states that the Mayor will 'build on the sub-regional collaborations between boroughs which are being developed.'¹¹³ The ALG suggested that one way for the Mayor to deliver his Strategy would be to initiate a piece of work which seeks to marry completed local cultural strategies with the Mayor's Culture Strategy to identify common ground. Croydon Council also suggested that the Mayor could offer financial support and secondment opportunities to promote joint working and should support for local cultural strategies for their role in elevating the importance of the cultural sector.⁵²
- 4.8 The key agency for delivering the Strategy, coordinating funding and priorities and influencing cultural bodies is the London Cultural Consortium. The Strategy

⁵⁰ Minutes of Evidence, 18 February 2003. Projects were: Stephen Lawrence Trust, Talawa Theatre Group, Rich Mix and Bernie Grant Centre.

⁵¹ Based on *London's Local Cultural Strategies*, Government Office for London, November 2002.

⁵² Memorandum to Committee from Croydon Council, 24 February 2003.

envisages this consortium being a 'single voice for culture in London' with 'enhanced lobbying and funding powers, and the resources to promote culture's contribution to London.'(104)

- 4.9 It is envisaged that this body would have a status and recognition equivalent to the eight Regional Cultural Consortia in other parts of England which bring together representatives from agencies working in the arts, heritage, museums, tourism, libraries, sport and archives, and from local government, as well as funding bodies and individuals from the creative industries. Within London, the equivalent responsibilities are split between:
- the Cultural Partners for London– which represents the equivalent consortia of regional cultural agencies, government bodies and funders⁵³ but receives no formal recognition from the Government, has no staff and a very limited budget,⁵⁴ and
 - the Mayor's Cultural Strategy Group – which, as required by law, advised on the development of a regional cultural strategy but whose members were chosen to reflect 'London's diversity', not necessarily its cultural agencies.⁵⁵
- 4.10 The Strategy proposes merging these two bodies into a single London Cultural Consortium. In a letter to the Mayor, the Chair of the Cultural Partners for London 'very much welcomed the concept of a single Consortium'⁵⁶ but our discussions revealed that its role and resources are still unclear.
- 4.11 The Chair of the Culture Strategy Group, Jennette Arnold, saw it as an opportunity to avoid problems in the past where re-allocation of funding has not been coordinated and some organisations have lost out. Cllr Raj Chandarana, Chair of the ALG Grants Committee, sees it as a means of networking amongst different groups but also a way of 'reining in different funders to make the best use of limited resources.'⁵⁷ The Arts Council England hopes it will achieve a 'much closer sense of agreed priorities and agreed activities.'
- 4.12 In terms of funding powers, GLA officers acknowledge that members of the consortium are unlikely to channel any grants through the body in the short-term. Arts Council England agreed that this function may be some way off and Cllr Chandarana thought 'boroughs would be very reluctant to release funding they currently have control over.'⁵⁸ Similarly, when we asked whether the Mayor would agree his cultural events programme through the Consortium, we heard that he would only seek to ensure that his programme complemented the work of the Consortium.⁵⁹

⁵³ Members: Association of London Government, Community Fund (London), English Heritage (London Region), Heritage Lottery Fund (London Region), London Archives Regional Council, London Arts, London Film Commission, London Film and Video Development Agency, London International Sport, London Libraries Development Agency, London Museums Agency, London Sports Board/Sport England London Region, London Tourist Board, New Opportunities Fund, Royal Parks Agency.

⁵⁴ Minutes of Evidence, 18 February 2003

⁵⁵ Memorandum to Committee from Emma St Giles, 20 February 2003

⁵⁶ Letter to Ken Livingstone from Chair of CPfL, 20 January 2003.

⁵⁷ Minutes of Evidence, 5 March 2003.

⁵⁸ Minutes of Evidence, 5 March 2003

⁵⁹ Memorandum to Committee from Emma St Giles, 20 February 2003

- 4.13 A small working group is developing the terms of reference, the remit, the structure and the transitional arrangements for the Consortium. If this is to be the key agency to 'co-ordinate both the delivery of culture in London and the Mayor's Culture Strategy', there needs to be a much clearer sense of how it will be able to deliver these objectives.

Recommendation 12

We recommend that the final version of the Strategy should include greater clarity about the role, remit and resources available to the London Cultural Consortium.

We ask that the Mayor keep the Committee informed of the outcomes from the London Cultural Consortium working group.

Funding the Mayor's vision

- 4.14 When asked what the Mayor's Strategy will cost to implement, we were told that 'the cost would be relatively low' for the GLA itself.⁶⁰ That is, the Mayor will be looking to cultural partners in London to deliver the bulk of funding for his Strategy. Clearly, given the number of 'deliverables' outlined in the draft Strategy's action plan and the 10 year period it covers, the costs of implementing the Mayor's vision are likely to be considerable.
- 4.15 We heard that the public consultation on the draft Strategy should provide an opportunity for funding bodies, sponsors and the Government to form a view on whether, collectively, there are the resources and the will to implement this Strategy. We know that the Olympic Games will cost between £2-5 billion to host but what, for example, will be the cost of securing a new home for the National Film Theatre (117) or developing a high-profile youth arts festival (134)? And who will be expected to pay for it?
- 4.16 In our view, it is vital that there is some tallying of the total costs of the Strategy as it stands and a realistic evaluation as to whether there is sufficient funding to achieve this programme or whether additional funding will need to be sought (and if so how much). We would like to see indicative figures against the full cost of achieving the 'deliverables' outlined in the Mayor's Strategy. Without a credible attempt to properly cost the Strategy or a pragmatic assessment of the public and private funds that will be 'brought to the table', the Strategy is simply not credible.
- 4.17 Such an assessment should not preclude the Mayor from seeking to obtain additional funding for culture in London from other sources, including private sponsorship and central Government. This is to be welcomed and would help to offset some of the costs to Londoners of the proposals.
- 4.18 The Mayor has already earmarked initial funding for some Culture Strategy proposals in his 2003-04 Budget⁶¹ including:
- £100,000 (ongoing) – for London Cultural Consortium.

⁶⁰ Minutes of Evidence, 5 March 2003.

⁶¹ *Budget 2003/04*, GLA, February 2003. pp.25 & 65

- £300,000 (ongoing) – for a Culture Strategy officer, a Youth Festival & Events Officer, a senior events officer to work on London Mela events and disability issues and additional resources for events.
- £200,000 (ongoing) – for New Year’s Eve 2003 event

4.19 Where the Mayor anticipates further spending on culture, that funding should be identified early and the purpose of that funding should be made clear. For example, leaving aside our reservations that the public launch of the draft Culture Strategy requires £100,000 for ‘a major spectacular public event with a newly commissioned work’⁶², the Mayor has only agreed funding for this event in the last month. For an event which has been known about, we are amazed that the Mayor has only recently agreed to transfer unspent monies (budgeted for social inclusion and housing programmes) to fund this launch.⁶³ The London Assembly’s Budget Committee will be investigating this particular matter further.

Recommendation 13

We would like to see an indicative assessment of the full cost of implementing the Mayor’s deliverables before the final Culture Strategy is launched. This will provide a helpful ‘reality check’ on whether the ambitious Strategy is deliverable and indicate where any additional funding might need to be sought.

We encourage the Mayor to seek additional cultural funding for London. Where he is seeking to fund cultural activities from within GLA budgets, we would like the amounts and reasons made clear. We are concerned that funding for the public launch of the draft Culture Strategy, an event which has been known about for some time, has only been agreed recently.

⁶² ‘Financial Position for 6 months to 30 September 2002’, report to Budget Committee, 18 March 2003

⁶³ See London Assembly Budget Committee Meeting, 18 March 2003 for more detail.

Annex A: Summary of Recommendations

1. We support the Mayor's efforts to address the historical under-funding of black and minority ethnic cultural organisations. His priority should be to ensure that this programme, as a whole, benefits London and supports access to culture for all Londoners. The Mayor must also ensure that this programme is transparent and kept under regular review.
2. We recommend that a matrix be made available as part of the public consultation on the draft Culture Strategy which indicates where connections to other mayoral strategies are assumed.
3. Sport's inclusion within the context of the Culture Strategy should be highlighted as part of the public consultation process. Sport should be given greater consideration in the Strategy. If the proposals are part of a larger strategy devised in partnership with Sport England or other bodies, than this should be made clear (see Recommendation 2)
4. The Committee believes London could and should host the 2012 Olympic Games and we welcome the Mayor's support for the bid. Should the Government be supportive of the Olympic bid, the Strategy's section on the Olympic Games should be expanded to include what agreement the Mayor has reached on funding for the Games and clearer links to the Transport Strategy.
5. The London Assembly will consider conducting an examination of London's creative industries in Autumn 2003. We would like to see this section of the report updated in the final Culture Strategy to reflect the findings of the Mayor's Commission, the Assembly recommendations and the results of the public consultation.
6. The Strategy should include a commitment to achieve development frameworks in Lambeth and Southwark. We would like the Mayor to give further consideration to how he can encourage physical redevelopment to be accompanied by benefit to the local community. We would also encourage greater use of public space around South Bank in short term through partnerships with South Bank Centre and other stakeholders.
7. We strongly support the idea of London as a festival city and welcome the Mayor's events to date. We have criticised the Mayor in the past for failing to deliver world class events worthy of London and therefore pleased to see that the draft Strategy's aims to increase the number of major cultural events in London. We particularly welcome his support for annual New Year's Eve celebrations which we recommended last year. We would also like to see more support given to local events. We will be conducting an examination of the Mayor's support for major events in London to date and the scope for further sponsorship in Summer 2003.
8. We support effective and sensitive management of evening and late-night activity but believe that the Mayor should examine whether Entertainment Management Zones, as set out in the London Plan, are the most effective way of achieving this objective. If more diverse late night activities are to be encouraged, transport options need to be improved – this should include consideration of the extending the running of the Underground as well as more creative approaches to delivering safe and accessible routes home.

9. On the evaluation available to the Committee, the Mayor is wrong when he claims that this year's theatre initiative has successfully met its aims. We believe it is premature to propose extending the scheme in future years without a thorough re-examination of its objectives.
10. We endorse the Mayor's emphasis on encouraging a wide range of options for London's cinema-goers and his support of local cinemas as important elements of achieving this aim. If the Mayor is serious about supporting local cinemas as outlined, a stronger link should be made to policy 3D.4 (development and promotion of arts and culture) in draft London Plan and more detail provided about how the Mayor intends to deliver this objective.
11. We want all Londoners to have access to a range of diverse cultural activities wherever they live. It is clear that those in outer London find it more difficult to enjoy the full cultural benefits of London. We would like to see more in the Strategy which not only addresses resourcing issues but also seeks to use the Mayor's influence and, for example, his powers over transport to increase opportunities for outer Londoners. We also urge the Mayor to monitor the outcomes for outer London as he implements the strategy.
12. We recommend that the final version of the Strategy should include greater clarity about the role, remit and resources available to the London Cultural Consortium. We ask that the Mayor keep the Committee informed of the outcomes from the London Cultural Consortium working group.
13. We would like to see an indicative assessment of the full cost of implementing the Mayor's deliverables before the final Culture Strategy is launched. This will provide a helpful 'reality check' on whether the ambitious Strategy is deliverable and indicate where any additional funding might need to be sought. We encourage the Mayor to seek additional cultural funding for London. Where he is seeking to fund cultural activities from within GLA budgets, we would like the amounts and reasons made clear. We are concerned that funding for the public launch of the draft Culture Strategy, an event which has been known about for some time, has only been agreed recently.

Suggested improvements to the Mayor's proposals, which also form part of the Assembly's recommendations, are outlined on the following pages.

Proposal	Suggested improvements
Policy 1.1 – Champion the development of London’s major cultural facilities taking account of the broader transport, spatial and economic issues.	The development of Exhibition Road (South Kensington) and the partnerships being developed, not only between Victoria & Albert, Natural History and Science Museums but also other organisations in the area (for example, the Royal College of Art, the Institut Francais, the Ismaili Centre) is welcomed by the Committee. We particularly support the GLA’s plans to place the work of the Science and Natural History Museums within the context of engaging with culture in London.
Proposal 5.2 – Promoting London’s cultural assets in an international context	We heard that London has a ‘fantastic reputation’ for providing innovative cultural activities with a lot less money than other Europe cities. Sixty per cent of overseas visitors say that arts and culture are important or very important to their visit. The Arts Council England suggested that, if the Mayor put culture more centre stage when promoting London, ‘it would be very helpful in helping them to ‘broker specific partnerships.’
Proposal 8.4 – Promote improved access for all Londoners through targeted interventions and partnership	One of the deliverables suggests promoting the best practice of major cultural organisations for disability and access. Several organisations suggested that the Mayor should explore the options for supporting cultural events on weekend afternoons (ie. matinee performances). These are particularly beneficial to families and allow people with disabilities and their carers to avoid problems with late night transport.
Proposal 9.3 – Promote the potential of culture in health and community.	Many indoor cultural activities, for example dancing, are often conducted in environments where smoking and drinking are actively encouraged. This may work against the potential health benefits. The Assembly’s <i>Smoking in Public Spaces</i> report encouraged venues to provide more choice for these activities through a judicious use of no-smoking areas and better ventilation. The Mayor should consider this report when considering how to take forward initiatives in this area.
Proposal 11.1 – Support the development of cultural quarters and promote their role as key contributors to London’s creative capital	We heard that there should be more support for maintaining local facilities for cultural activities. Maria Bartha, who manages an arts centre for those with disabilities in outer London, commented that the stock of available buildings and community halls for cultural purposes is ‘rapidly shrinking’ and cultural life of her area is suffering as a result. We support the proposed further research in this area which should inform the London Plan (Policy 3D.4) which suggests that boroughs should designate and develop cultural quarters which address the needs for affordable workspace for creative industries.

Proposal	Suggested improvements
<p>Policy 12.3 – Encourage public awareness of London’s public art, architecture, and urban design</p>	<p>Heritage interpretation (plaques, information leaflets, interpretation boards, signposting, etc) plays an important part in shaping perceptions of the past, both for tourists and for those who live in London. Important parts of London's past currently can easily be missed, and we believe that the Mayor's Culture Strategy can help to rectify this, by for example promoting as significant sites locations which were important in campaigns by the Chartists, Suffragettes, etc, for democracy; by drawing attention to some unwelcome features of our history (e.g. the origins of the Tate Gallery in the profits from slavery in the sugar trade); and through efforts to present different perspectives on key events (e.g. the execution of Charles I in Whitehall).</p>
<p>Policy 12.4 – Promote the cultural potential of London’s green spaces and waterways</p>	<p>The London Parks and Greenspace Forum should be included in the list of partners for delivering this proposal. The Forum includes the Countryside Agency; Forestry Commission, National Urban Forestry Unit, the Royal Parks, Groundwork; Lee Valley Regional Park; English Heritage; English Nature; the Urban Parks Forum, London Boroughs, the GLA and ALG.</p> <p>We would like to see all parks, not just royal parks, identified as cultural assets for Londoners.</p>
<p>Proposal 14.3 – Ensure that governance of cultural institutions and the distribution of funding reflects the city’s diversity and serves the evolving interests of Londoners</p>	<p>The Arts Council England noted that cultural organisations in London have different frameworks and approaches to monitoring of diversity within their organisation. It would be helpful if the Mayor was to obtain agreement (possibly through the new London Cultural Consortium) to a standard methodology for this monitoring. The Mayor should also consider encouraging London’s major cultural organisations to use their annual reports to publicise the diversity of their organisation (for example, listing the backgrounds of board members and key executives).</p>

Annex B: Evidentiary hearings and written evidence

Evidentiary hearing 1, 18 February 2003

Witnesses:

Jennette Arnold - Chair of Culture Strategy Group for London
Professor Lola Young - Head of Culture, GLA
Rosie Greenlees - Culture Strategy Manager, GLA
Judith Woodward - Cultural Programme Manager, GLA

Evidentiary hearing 2, 27 February 2003

Witnesses:

Nigel Pittman - Regional Executive Director for London, Arts Council England, London
Jenny Edwards - Director of External and Strategic Relations, ACE, London
Maria Bartha - Director, Community Focus
Simon Desorgher - Director, Colourscape Music Festival

Evidentiary hearing 3, 5 March 2003

Witnesses:

Michael Lynch - Chief Executive, South Bank Centre
Mike McCart - Commercial Director, South Bank Centre
Michael Ball - Waterloo Community Development Group
Helen Ridge - Head of Arts, Lambeth Arts
Cllr Raj Chandarana - Chair, Association of London Government (ALG) Grants Committee
Jill Downey - Policy and Grants Manager, ALG
Emma St Giles - Mayor's Adviser, GLA
Professor Lola Young - Head of Culture, GLA
Stewart Murray - Team Leader, Development Proposals, GLA

Written evidence

- Croydon Council
- Chair of the Cultural Strategy Group for London
- Emma St Giles
- GLA Culture Team
- South Bank Centre

Annex C: Orders and Translations

How to Order

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Hadhu adiga, ama qofaad taqamul, uu doonayay inuu ka hele kooxda ah warbixinta oo kooban iyo talooyinka faa'iidada ee waaweyn ama faa'iidada qofka indhaha la'yooga taagaday, ama laagaadasha, suu bahaashu aha, haduu magaalada soo xigtay telefoonka 020 7983 4100 ama email ka cinwaanisu yahay assembly.translations@london.gov.uk

Annex D: Principles of Assembly Scrutiny

The powers of the London Assembly include the power to investigate and report on the decisions and actions of the Mayor, or on matters relating to the principal purposes of the Greater London Authority, and on any other matters which the Assembly considers to be of importance to Londoners. In the conduct of scrutiny and investigation the Assembly abides by a number of principles.

Scrutinies:

- aim to recommend action to achieve improvements;
- are conducted with objectivity and independence;
- examine all aspects of the Mayor's strategies;
- consult widely, having regard to issues of timeliness and cost;
- are conducted in a constructive and positive manner; and
- are conducted with an awareness of the need to spend taxpayers money wisely and well.

More information about the scrutiny work of the London Assembly, including published reports, details of committee meetings and contact information, can be found on the GLA Website at <http://www.london.gov.uk/approot/assembly/index.jsp>

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