



City Hall
The Queen's Walk
London SE1 2AA
Switchboard: 020 7983 4000
Minicom: 020 7983 4458
Web: www.london.gov.uk

Caroline Russell AM
Economy Committee Member

19 June 2018

(Sent by email)

Dear Mayor Khan,

Economy Committee response to the Mayor's draft Culture Strategy

I take pleasure in enclosing the Economy Committee's response to the draft Culture Strategy published in March 2018.

The Committee undertook a considerable body of culture-related work during 2017 – 18 including a number of site visits, not least to Hull, recipients of the City of Culture 2017 award. The Committee investigation on the Night Time Economy and meeting on 26 March to discuss the draft Strategy with stakeholders proved incredibly useful and have informed our response.

We hope that you will not only find the Committee's comments constructive, but also a helpful base from which to further develop and refine the final Strategy.

Yours sincerely,

A handwritten signature in black ink that reads "Caroline Russell". The signature is written in a cursive, flowing style.

Caroline Russell AM
former Chair of the Economy Committee

cc:

Susan Hall, Chair of the Economy Committee

Justine Simons OBE, Deputy Mayor for Culture and the Creative Industries

Economy Committee Draft Culture Strategy Response

The Committee welcomes the publication of the Mayor's draft Culture Strategy for London and the Integrated Impact Assessment on 23 March 2018. The Committee notes that the sports section of the draft Culture Strategy will be published later this year, and we will consider producing a formal response to this element of the draft Strategy on behalf of the London Assembly at the appropriate time.

As the Strategy rightly recognises, culture is a major source of economic activity and employment in the capital. The creative industries account for £42 billion, around 11 per cent of London's economic output, and just under half of the UK total for the sector.¹ The sector also accounts for one in six jobs in London. Data show that around 80 per cent of visitors are drawn to the capital each year by virtue of its rich culture and heritage.²

According to the BBC, "Britain's film and TV industries have been booming of late, thanks largely to Hollywood studios choosing the UK to film blockbusters like Solo: A Star Wars Story, Mission: Impossible - Fallout and Jurassic World: Fallen Kingdom. Foreign studios spent £1.7 billion in the UK in 2017 - almost double the amount spent four years previously."

The investment from America, according to the BBC was "encouraged by the fall in the value of the pound after the UK voted to leave the EU, which makes it more attractive for US studios to film in the UK. If, as Brexiteers hope, a wide-ranging free trade deal is struck with the US, the trend could well continue." While senior figures from both countries have expressed optimism that a successful deal can be negotiated quickly,³ organisations such as the British Chambers of Commerce are concerned that Britain will find it challenging to secure a good deal with the USA and it is not businesses' top priority.⁴

The Committee notes the challenges Brexit will pose for the sector in London. The Deputy Mayor for Culture and the Creative Industries told us that the creative industries rely heavily on EU trade, and employ a large contingent of EU workers. Over 40 per cent of creative industry trade in London happens with the EU bloc and one third of creative jobs are filled by international talent.⁵ The sector has raised concerns over the risk of loss of creative businesses, a reduced talent pool, and the potential loss of European funding if the UK leaves the EU. These concerns are not unique to the sector, and were echoed by others the Committee heard from during its investigation in 2016/17 to consider the likely impacts of

¹ [London's creative industries](#) GLA Economics, July 2017

² [Creative Tensions: optimising the benefits of culture through regeneration](#), London Assembly, March 2017

³ [BBC News, January 2018](#), [Guardian 8 July 2017](#)

⁴ [Guardian, 23 July 2017](#)

⁵ [Transcript of the Economy Committee](#) dated 26 March 2017

an EU exit on the London and UK economies.⁶ The Committee heard from the hospitality,⁷ construction, pharmaceutical, technology,⁸ financial⁹ and business sectors.¹⁰

Guests were clear that alongside the economic impacts of Brexit, run the potential very human and personal impacts which should not be ignored, or underestimated, particularly when talking about access to talent. Sharon Ament highlighted that over 60 of the 250 employees at Museum of London are not from the UK. She said: “We have 250 people at the Museum and 25 per cent of my employees are from outside of the UK. Councillor Coghil also told the Committee: “This part of Brexit is not just an economic risk but is a human and personal tragedy...Those cross-cultural conversations are what make me very proud to be here and to be a Londoner... we [must] continue to redouble our efforts to bring communities together. The human cost and human impact of Brexit cannot be underestimated. We have to do everything that we can to minimise that risk.”¹¹

The Committee notes the Government’s clarification on the status of EU citizens, following its agreement with the EU on citizens’ rights¹² and notes the Mayor’s proposal to introduce an online portal for EU citizens in London, which will ensure that information is presented in a clear manner and signposts to support agencies.¹³

We recognise that in response to Brexit there will be an even greater need to tap into home-grown talent which will take time. Also, there is a particular need to embed effective training strategies and practices that will help individuals, irrespective of their backgrounds, to pursue their chosen career path across the culture sector. As the Deputy Mayor told the Committee, “The doors are open to everyone, really.”¹⁴

Our response considers the various aspects of the draft Strategy, in line with the structure set out in the draft document, starting with the vision, overall approach and delivery components.

⁶ The Committee published a series of short reports during October 2016 to February 2017 which looked at the opportunities and challenges of an EU exit across a range of sectors.

⁷ [EU migration](#), February 2017

⁸ [EU exit and London Businesses](#), April 2017

⁹ [EU exit and financial services](#), November 2016

¹⁰ [EU exit and London Businesses](#), April 2017

¹¹ [Transcript of the Economy Committee](#) dated 26 March 2017

¹² For more information see the [joint report](#) about the agreement reached between the UK and EU, and the updated [Government Guidance](#) on the status of EU citizens in the UK

¹³ GLA, [Mayor to create new online portal for EU citizens](#), 1 March 2018

¹⁴ [Transcript of the Economy Committee](#) dated 26 March 2017

Strategic overview and vision

This section covers chapters one and two of the draft Strategy.

Inclusive approach: The Committee welcomes the emphasis on inclusion and access, and on good growth. These themes are also central to the Mayor's draft Economic Development Strategy. It is important that there is a close correlation between the two strategies. Culture is as much part of London's global brand as is financial services. It is therefore crucial that the Mayor's final Culture Strategy seeks to embrace the rich cultural diversity London already offers, and enhance opportunities for Londoners across the city to engage with culture. As noted in the Assembly's report, *Creative Tensions*, (March 2017), social impacts should be as much a part of any success criteria as commercial impacts. We are particularly heartened by the inclusive approach and focus on broadening access to culture for consumers and artists alike.

Defining culture: The Committee agrees that the final Strategy should adopt a broad definition of arts and culture in recognition of the range and diversity of activities, that culture encompasses. In addition to this, a broad outlook will enable the Mayor to more fully incorporate and reflect the diverse cultural backgrounds represented across London's communities, and further embed the inclusive approach that is intended to run through the policies and actions to deliver the Strategy. This will be fundamental to addressing the concerns expressed among Black Asian and Minority Ethnic (BAME) communities and people on low incomes, about feeling uncomfortable or out of place, or reluctant to engage in culture and the arts.¹⁵

A broad definition of culture gives scope to create a sense of ownership and civic pride across a wide cross-section of people. This was demonstrated in Councillor Clare Coghill's account of her experience in Waltham Forest, during the journey to achieve the Borough of Culture 2019 award. She told the Committee: "I have seen in my experience as a councillor...people who are absolutely the people we want to be attracting into spaces, whether they are libraries or museums, walking past the front door because they do not feel as though it is for them. They do not feel a sense of entitlement in the way other groups would. It is celebrating events...showcasing incredible international talent in the borough and...really gelling the community together."

Delivery: The Committee acknowledges the challenges the Mayor will face to deliver his vision for culture in the capital. The creative sector is vast, complex, and subject to a range of funding streams. There is no single delivery agency for culture in London, and many areas sit outside of the Mayor's direct control. The Mayor will be reliant on effective partnership working to deliver the final Strategy. It is therefore crucial that the final Strategy sets a

¹⁵ [Equality and diversity within the arts and cultural sector in England](#), Arts Council England, December 2013

strong framework for delivery and provides stakeholders with a clear picture of what will be delivered and how success will be determined.

The final Strategy should set a strong framework for delivery to underpin the many policies and commitments it signs up to, clearly stating what are the deliverables, when they will be delivered, and what the measures for success will be.

Clarity on prioritisation, timescales and measurement

Over 60 commitments, stemming from 19 Mayoral policies, are identified in the draft Strategy. The Committee considers this to be a significant undertaking. The final Strategy would benefit from greater clarity, on how the commitments will be prioritised, and the timescales for their delivery.

Around one third of the 60 or so commitments identified in the draft Strategy, relate to workstreams already underway, or which have on the face of it, concluded, prior to the document being published. For example, the commitment under Policy 1, to fund six cultural impact awards for exemplary projects in boroughs.¹⁶ It might be worth considering removing some of these commitments which have already been achieved to create a new section of achievements to date.

The final Strategy should clearly set out which of the commitments are to be considered short, medium or long-term objectives for the Mayor.¹⁷

The final Strategy should clearly set out what further work is needed to deliver the commitments listed, what monitoring will be undertaken, and the criteria for determining success.

Transparency on the programmes and funding that underpin the Mayoral commitments

The Committee would welcome greater transparency on the specific detail of programmes and funding that underpin the commitments set out in the draft Culture Strategy. The Deputy Mayor confirmed to the Committee that she is: “confident all the things we have set out that we will deliver will be achieved. They all have their own budgets and targets.”¹⁸

More information should be publicly available, which clearly establishes who will have lead responsibility, and is to be held accountable for delivery of the programmes that lie beneath the commitments outlined in the draft Strategy; what will be the criteria for judging success; and how these will sit with delivery of commitments for other strategies, such as the Economic Development Strategy. For example, under Policy 7 of the draft Culture Strategy,

¹⁶ Pages 48 – 50, draft Culture Strategy

¹⁷ Pages 163 - 167, draft Culture Strategy

¹⁸ [Transcript of the Economy Committee](#) dated 26 March 2018

the Mayor says he will “help to develop the new East London Fashion District.”¹⁹ The draft Strategy states that in practice, this will mean: “new commercial studios, fashion business spaces, manufacturing units, photography and video production facilities, technology accelerators, cafes and event spaces.”²⁰ But it gives no indication of what targets have or are to be set. Delivery of manufacturing units, technology accelerators, fashion business space, etc. will presumably also sit within the remit of the Economic Development Strategy.

A comprehensive schedule of programmes, should be published alongside the final Strategy and include information on agreed and proposed funding allocations. This document should clearly state the key performance indicators for each programme and who will be accountable for their delivery.

Availability of data and performance monitoring information

This links to the Committee’s earlier point on transparency. More generally, the Committee considers that performance monitoring data should be made public and clearly signposted. We were told by officers at the Committee meeting that a ‘culture performance monitoring process’ is now in place, and that the Assembly will receive quarterly updates.²¹ Confirmation on when the updates will start, and how the Mayor will seek to ensure that the wider public is also kept informed would be helpful. The Committee recommends publishing the quarterly updates on the GLA website.

The Mayor should also confirm whether the Culture Infrastructure Plan due to be published later this year will be included in the performance monitoring process.

The Mayor should commence publishing quarterly cultural performance monitoring data as soon as possible.

Love London

Broadening participation in arts and culture: The Committee notes the disappointing statistic that only one third of Londoners feel able to fully engage with cultural entertainment and activities currently on offer.²² The two pilots (with the Zip Oyster Card and volunteer rewards scheme) to be launched by the Mayor later this year, aimed at increasing cultural engagement across different audiences, are to be welcomed. The costs of travel and ticket admission prices can be prohibitive.

¹⁹ Policy 7 states that the Mayor will integrate culture into major infrastructure projects. See pages 100 and 163

²⁰ Page 85, draft Culture Strategy

²¹ [Transcript of the Economy Committee](#) dated 26 March 2018

²² [Transcript of the Economy Committee](#) dated 26 March 2018

However, tackling perceptions or feelings of non-entitlement will be equally as important as addressing the more readily visible transport and affordability barriers that can discourage some groups from participating in cultural activities. This will require a mix of things. For example, support for cultural activities and initiatives in outer London boroughs will need to be part of the overall picture.

We are pleased to learn in response to the Committee's report *Rewrite the night*, (February 2018),²³ that London & Partners are delivering a number of initiatives to promote events in outer London. But would argue that there is scope to incorporate a more diverse range of events and activities, than is currently offered.²⁴ Examples highlighted in the Mayor's response focus on the promotion of theatre and performance events. However, as heard by Economy Committee Members during a site visit to the London Borough of Croydon, smaller independent music venues, much like the Oval Tavern would benefit from such promotion.²⁵ Also these events could be featured and promoted in major listings and on social media. This recommendation could equally apply to broadening the appeal and opportunity to engage in culture. The Committee's small theatres report, *Centre Stage*, (July 2013), also highlighted the need for more inclusive marketing and promotion.²⁶ We encourage the Culture Team to look again at the recommendations from that report under this new Mayoralty and seek to implement them.

Broadening participation through volunteering: The importance of volunteering should not be understated. Volunteering has an important role to play in developing a sense of ownership and civic pride in arts and cultural activity. Jenny Waldman, CBE, Director of the UK-wide arts commissioning programme for the First World War Centenary, told the Committee of the seismic impact of this particular programme on public engagement with the arts. Two million people saw the project live, 2,000 volunteers participated, and 63 per cent of the UK population were aware of it. She said: "I would say, as a UK-wide programme, our programme and pretty well all other UK-wide programme depend a great deal on the vibrancy of the cultural sector in London and the leadership that London arts organisations, community organisations, heritage organisations and museums play within the sector."

²³ [Rewrite the night: the future of London's night time economy](#), February 2018

²⁴ Mayor's response to the Economy Committee's report on the night time economy, dated 9 May 2018

²⁵ The Economy Committee visited the borough of Croydon, as part of its investigation into the London night time economy. The Committee received a [summary note](#) of visit at its meeting on 7 November 2017.

²⁶ [Centre Stage: Supporting Small Theatres in the Capital](#), 2013

Other examples and learning can be taken from the Olympics and community-based projects developed as part of the Hull UK City of Culture “Made in Hull” celebrations.²⁷

Mass participation cultural events, as noted in the Committee’s visit to Hull City of Culture and evidence from Jenny Waldman (1914-18 Now) First World War Commemoration and also volunteering in the 2012 Olympics, not only encourage people to be involved in culture and volunteer, they also provide additional benefits for the city. Participating in events like these helps grow people’s sense of ownership of culture and pride in their city, and provides people with experience and skills that enhance their work-readiness.

There is an opportunity here for London to lead the way. The final Strategy should emphasise the importance of participation through volunteering. In addition, we would like to see Team London ensure that volunteering is open to Londoners from all backgrounds and to help, particularly young Londoners, document this experience to use in job applications.

The final Strategy should include a section in the ‘Love London’ chapter setting out what steps the Mayor will take at a pan-London level, to tackle feelings of exclusion and non-entitlement among BAME communities and those on low incomes. Steps could include: support for volunteering and mass participation in cultural events; and, seeking best practice examples.

The Mayor should look for opportunities to engage Londoners in mass participation cultural events.

London Borough of Culture

The value added of the London Borough of Culture (LBC) initiative and Cultural Impact Awards must be captured, to help ensure the longer-term viability of such initiatives. This will be vital if culture is to become more inclusive. The Committee welcomes the four-year evaluation programme that will run alongside the LBC, and looks forward to seeing the detail, and receiving regular updates on its progress. The Mayor could usefully clarify whether evaluation of the awards, Creative Entrepreneurs Programme, and Culture Seeds micro-grants programme will be included in the evaluation, and if not, what alternative arrangements will be put in place. The Committee would be particularly interested to see evaluation of the impact of programmes such as the Creative Entrepreneurs Programme, in supporting young BAME creatives to build their creative businesses.

²⁷ Jenny Waldman, CBE was Creative Producer of the London 2012 Festival, the finale of the Cultural Olympiad for the London 2012 Olympic and Paralympic Games. The Committee visited the city of Hull in October 2017.

The Mayor should provide more information on the evaluation programme that will run alongside the London Borough of Culture, including when the evaluation will start, what will be included, and when the Assembly and other stakeholders can expect to receive updates on progress.

Supporting London's museums

The Committee welcomes the Mayor's support for London's small museums, many of which are in outer London. The draft Strategy states that the Mayor will publish a public map of the city's museums and heritage infrastructure across all boroughs and boost their volunteer infrastructure. This statement is currently excluded from the summary of policies and commitments set out in the draft Strategy. This may well be an oversight, and should be included as a formal commitment in the final Strategy.²⁸ We would wish the Mayor to go further, and as recommended in the Committee's report *Rewrite the night*, commit to supporting museums and galleries, particularly in outer London to start or extend after-hours programming.²⁹

The final Strategy should incorporate the statement that "the Mayor will publish a public map of the city's museum and heritage infrastructure across all boroughs, and ...boost their volunteer infrastructure" as a formal commitment under 'Policy 3: The Mayor will support his family of museums'.

The final Strategy should also include a commitment under Policy 3, to support museums, particularly in outer London to start or extend after-hours programming.

Engaging smaller grass roots organisations

The Committee recognises the value of dedicated programmes such as the Culture Seeds micro-grant programme to engage smaller grass roots organisations. However, sustaining access to support and funding over the longer-term is as much a challenge to these organisations, as is the initial access. We would also wish the final Strategy to set out how the Mayor envisages the programme will address the longer-term support and funding needs of these organisations, and clarify how the value added of the support and funding given will be assessed.

The final Strategy should set out how organisations benefitting from the Culture Seeds micro-grant programme will be supported over the longer term.

The Mayor should clarify how the value added of the support and funding given will be assessed.

²⁸ See pages 59, 65 and 162 of the draft Culture Strategy

²⁹ [Rewrite the night: the future of London's night time economy](#), February 2018

Culture and Good Growth

Protecting spaces: The Committee supports the focus on creating and protecting workspace and cultural places and spaces in the draft Strategy. We would like to see the Mayor emphasise this in the final Strategy. Much of these places and spaces will be used by London's small and medium-sized businesses. Our report, *Helping SMEs to thrive* (November 2017) highlights an example of where planning policy being actively used to support the creation of spaces to support the arts and culture. 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".³⁰

Creative Enterprise Zones: We are pleased to see the draft Strategy's focus on developing Creative Enterprise Zones. London boroughs and local business groups, such as Business Improvement Districts will have a role to play in promoting local cultural venues, particularly to local residents. The Committee's report *Centre Stage* which looked at ways in which small theatres can be better supported, recommended a review of how local cultural venues are promoted and that marketing campaigns based on a 'cultural quarter' approach be considered.³¹

The Committee notes that several boroughs have already received grants to kick-start their development.³² However, there is some degree of uncertainty over their future, given that they are part funded by the European Social Fund (ESF), and this should be reflected in the final Strategy.

Creative Land Trust: Similarly, the final Strategy could helpfully set out more detail on the Creative Land Trust (CLT), including how affordable workspace will be defined; whether a minimum target will be applied to what number of spaces should be created; and the future prospects for the CLT. It too, is reliant on ESF funding, and discussions on the delivery model are ongoing.³³

The final Strategy should set out more detail on the Creative Land Trust.

The final Strategy should reflect the challenges withdrawal of funding from the European Social Fund will pose, to the longer-term prospects for Creative Enterprise Zones and the Creative Land Trust.

³⁰ [Helping SMEs to Thrive](#), London Assembly, November 2017

³¹ [Centre Stage: Supporting Small Theatres in the Capital](#), 2013

³² [Transcript of the Economy Committee](#) dated 26 March 2018

³³ [GLA Key Performance Indicators](#), March 2018

Creative Londoners

Good Work Standard: The Committee is concerned to hear that “pockets of bad practice among creative employers” exist across the capital.³⁴ The Committee has continued to promote the need to embed exemplary working practices to support career progression and help lift workers out of low pay. In our report, *The Hourglass Economy* (February 2016), we highlight the stark pay inequalities that exist in London, and the rise in in-work poverty, and urge the Mayor to look at how he can further the positive impact of the London Living Wage.³⁵ The Mayor’s commitment to ensure that all internships undertaken in the sector will be paid and advertised, will help to create a level playing field for applicants, and is welcomed. Moreover, the commitment to exclude any employer who fails to meet these conditions from the Good Work Standard is a positive development.

However, the final Strategy would benefit from further detail on how the Mayor intends to address the challenge to fulfil his commitment under Policy 13, to support creative businesses to take up the Good Work Standard. We would also urge the Mayor to work with the sector to ensure that its employees are paid the London Living Wage.

The final Strategy should set out what actions the Mayor will take to support creative businesses to take up the Good Work Standard.

World City

London’s night time economy will be a critical piece of the jigsaw to deliver the Mayor’s overall vision for culture. Our report *Rewrite the Night*, set out the need for clarity on the longer-term prospects of the Night Time Commission which will be instrumental in taking the Mayor’s vision for the night time economy forward.³⁶ We are pleased to see that a new Chair has been appointed to the Commission, following the resignation of Philip Kolvin, and look forward to further updates on progress of the Commission’s work.

The Committee’s report on the future of London’s night time economy recommended that the Culture and Night Time Supplementary Planning Guidance include a requirement for boroughs to consider the need for a dedicated space to act as an ‘anchor venue’ to showcase the work of emerging and established artists and musicians, and that this amendment be considered as part of the revision process for the London Plan.

We note that in response to our *Rewrite the Night* report the Mayor told us that the draft London Plan now states that: "boroughs should ... identify and promote new, or enhance

³⁴ Page 119, draft Culture Strategy

³⁵ [The HourGlass Economy, An analysis of London’s labour market](#), February 2016

³⁶ [Rewrite the night: the future of London’s night time economy](#), February 2018

existing, locally-distinct clusters of cultural facilities, venues and related uses defined as Cultural Quarters, especially where they can provide an anchor for local regeneration and town centre renewal.” But we do not think this wording is strong enough. We would urge that the final Strategy reference this recommendation, and consider its inclusion in the suite of commitments to support the night time economy through leadership initiatives and guidance, under Policy 18.

The final Strategy should include a commitment under Policy 18 to revise the Culture and Night Time Supplementary Planning Guidance. The revision should require all boroughs to consider the need for a dedicated space to act as an ‘anchor venue’ to showcase the work of emerging and established artists and musicians. This amendment should be considered as part of the revision process for the London Plan.