

# CULTURAL

MAYOR OF LONDON

*The Mayor's Cultural Strategy – 2012 and Beyond*

# METROPOLIS

# Cultural Metropolis

The Mayor's Cultural Strategy – 2012 and Beyond

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## Mayor's foreword

When people talk about London and all the things that they most love about living and visiting the city, they invariably find themselves talking about culture.

On any measurement you choose, you will find that London is a cultural powerhouse, justly renowned across the world. It is a city with more museums than Paris, four UNESCO world heritage sites, nearly twice as many bookshops as New York and with more than 30,000 live music performances a year.

It isn't just our national museums, landmark visitor attractions, beautiful buildings and illustrious institutions. Creativity, beauty and history resonate throughout the city and for some, their most valued cultural experiences will not be a treasure in a famous museum, but visiting an art gallery in the East End, watching a band play in Camden or discovering an exemplar of 17th century baroque architecture. For many others of course, culture is not just a leisure activity but also a living – our dynamic, commercial creative industries provide employment for hundreds of thousands of Londoners.

All of this requires continued championing and stewardship. If we don't constantly remind ourselves of the value of our cultural riches, if we don't invest in our infrastructure, if we don't protect our treasures, our buildings and heritage, and if we don't educate and introduce future generations to the pleasures and value of experiencing and producing culture, then much of this will be lost. This strategy comes at a time when there is understandable concern within the arts and cultural sector about the impact of recent announcements about public funding cuts, at the local and national level. This is clearly a challenging period, but I am determined to make the case for



London and to argue strongly for the support it deserves and depends upon.

As Mayor of London, I want us to continue to be the greatest cultural capital of the world, a city that attracts millions of people from overseas and the rest of the country each year, but also, of course, one that Londoners, despite the economic climate, find never-endingly stimulating, provocative and enjoyable.

I want to ensure that we make the most of the once-in-a-lifetime opportunity provided by the 2012 London Olympics to showcase our greatest talents to the rest of the world.

And I want to make sure that at the local level, the spirit of participation and engagement in culture is unlocked, so that all Londoners, wherever they live and whatever their background, can fully enjoy what is on offer.

This strategy will help us to achieve all of this and more. There is no such thing as a single cultural agency for London, and the Greater London Authority is not a major direct investor in arts and culture. Nevertheless, by working closely with strategic funding agencies, local authorities and myriad partners from across the cultural sector, I am confident that we will be able to work towards providing the necessary support and investment, addressing the barriers that exist and put the policies in place that will allow culture in London to flourish.

A handwritten signature in black ink, appearing to read 'Boris Johnson', written in a cursive style.



## Executive summary

### Introduction

London is one of the most significant centres of cultural, artistic and intellectual life, with unrivalled collections of art, historical artefacts and architecture stretching across centuries and continents. At the same time, the city sets cutting-edge trends in contemporary culture, attracting the best and brightest of the world's talent in the arts, fashion, film, design, music and theatre.

*The Mayor's Cultural Strategy* recognises the significance of the cultural and creative sectors in making London a world city, and advocates continued support and investment. It addresses concerns facing the sector at a time of considerable economic uncertainty and rapid change, particularly with regards to government policy and investment, and considers how within this context it can maximise opportunities for the cultural life of London to flourish.

Unlike the Mayor's *Transport* or *Economic Development* strategies, the Mayor does not have a single delivery agency for culture and nor is the GLA a major direct funder of culture. Therefore, throughout the strategy, the Mayor identifies priorities and works in partnership across the cultural sector and London government, providing leadership and coordination.

The development of the strategy was overseen by the London Cultural Strategy Group, chaired by Iwona Blazwick, the Director of Whitechapel Art Gallery. This group was established by the Mayor and is comprised of individuals from key agencies and institutions in the sector. The LCSG has undertaken a wide range of research and consultation activities to develop a close understanding of London's cultural sector and potential actions for the Mayor and partners to implement.

The priorities for the *Cultural Strategy* are summarised on the following pages.

## Maintaining London's position as a world city for culture

London is an acknowledged centre for arts and culture and commercial creative industries, all of which make a vital contribution to London's economy. Not only is the sector a major employer and economic generator, with a turnover of over £18bn, it also plays an important role in terms of boosting the visitor economy and ensuring London's position as a global capital for creativity and commerce.

However, maintaining this position requires sustained investment and support. The recent economic downturn has already had an impact on the sector, particularly in terms of a reduction of private sponsorship and donations and there are widespread concerns around the anticipated reductions in public spending over the next few years.

The Mayor will continue to champion the importance of supporting London's cultural sector, promoting creative businesses and industry support. In addition, the Mayor is working with the sector to tackle other challenges, such as the environment and the impact of excessive regulatory policies and practices that may stifle creativity.

## Widening the reach to excellence

London is renowned for its national and international cultural riches, but it is equally important that the city's inhabitants have access to high quality local cultural services. Cultural provision varies markedly across the capital. This is especially the case with the outer London boroughs where the sector faces particular challenges in terms of resources and recognition, receiving significantly less on average from both local and regional funding bodies.

The Mayor is also working in other ways to improve access and participation in high quality arts and cultural activities, this includes addressing specific transport issues that have been raised as concerns. The Mayor also endorses attempts by regional funding bodies to better engage with the cultural sector in outer London, and for local authorities to strengthen the quality of their cultural services, such as public libraries. The Mayor is championing initiatives that help improve access to culture, including events, and is doing what he can to support free events and festivals that take place across London.



Iris Van Herpen  
London Fashion Week, 2010  
Photo: © Michel Zoeter/Courtesy of Blow PR

Yinka Shonibare MBE, *Wall*, 2010  
Commissioned by the South London  
Gallery, sponsored by Bloomberg  
Photo: Courtesy the artist; Stephen Friedman Gallery,  
London; and James Cohan Gallery, New York  
© Andy Stagg



## Education, skills and careers

Culture can play a major role in making the lives of young Londoners fulfilling and enjoyable. There is a huge amount of excellent and diverse work being done across the city by a range of organisations. However, either because of geography or socio-economic background, there remain a significant section of young people who do not access these cultural opportunities.

Increasing access to cultural education is not just a case of more organisations or establishing another government programme. What is needed is a strategic approach that helps to coordinate existing activities, build links between cultural institutions, schools and local authorities and raise awareness of the high quality provision on offer. In terms of music education, the Mayor is committed to achieving this through his *Making Music Matter: Music Education for London 2010–2012* strategy and annual Rhythm of London event. Building on this we will look to raise the quality of educational provision across all art forms.

The future competitiveness of London's cultural sector will depend heavily on the talents and skills of its workforce. London's many higher education institutions are especially important with specialist academic strengths in culture attracting students from around the world. These students go on to provide London's creative businesses with an unrivalled pool of talent. The Mayor is supporting London's universities in providing a source of innovation and skills for the sector and also efforts to 'open up' their knowledge and expertise to engage more widely with Londoners. In addition, by working on the quality of internships and apprenticeships and encouraging volunteering, pathways into the sector will be improved.

## Infrastructure, environment and the public realm

There is a strong connection between London's physical environment and its cultural offer. It is crucial that the planning and development processes in the city continue to encourage culture to flourish in the capital's venues and public spaces.

The Mayor's *London Plan* – his spatial strategy for the capital – is the main mechanism for achieving this aim. It explicitly addresses the role that culture will play as a strategic part of London's future. The Mayor has also demonstrated his support for good urban design through *London's Great Outdoors* and associated practical documents, *Better Streets* and *Better Green and Water Spaces* that, with accompanying investment, set out a vision for revitalising London's public spaces.

The cultural and creative industries are also valued factors in regeneration. The Mayor is working with partners to maximise the opportunities for culture to generate employment and enterprise in priority areas such as Dalston Junction, Brixton town centre and the Olympic Park. The urban landscape also includes the city's history and traditions, which need to be both protected and celebrated. As recognised in the draft *London Plan*, constant effort is needed to preserve London's built environment – not just its iconic buildings, but also the style and character of London's neighbourhoods that provide so much of its distinctiveness.

In addition, much can be done to enhance the public's engagement with and understanding of London's history. To this end, the Mayor has established the Story of London festival with the support of the cultural and heritage sector. It provides an opportunity for institutions to present their history and collections in a new way and to encourage all

Londoners to celebrate and appreciate the history of their city.

London's spaces can also be brought to life through public art, as well as great events and festivals. The Mayor will continue to be an active supporter of high-quality public art through initiatives like London Underground's 'Art on the Underground' and the Fourth Plinth Commissioning Programme, which in recent years have provided the setting for some of the UK's most high-profile and most discussed works of art.

London is renowned for its festivals, which both animate London's public realm but also attract visitors to the city. The Mayor is working closely with London boroughs and other partners to ensure that both existing and new events, which are culturally significant and promote community development as well as contributing to London's visitor economy, take place across the capital.

## Culture and London in 2012

As well as being the world's biggest sporting event, the London 2012 Games will be a unique celebration of the rich culture and internationalism of London. Expectations are understandably high, and the challenge is to work together across the sector to form partnerships and produce ambitious works that have been inspired by the Olympic values of international friendship, young people and achieving excellence.

In addition to the official Cultural Olympiad projects that the GLA will help to deliver in London, plans are being developed to take place across the capital that will animate spaces and buildings with festivals, productions, exhibitions and cultural activities of every form.

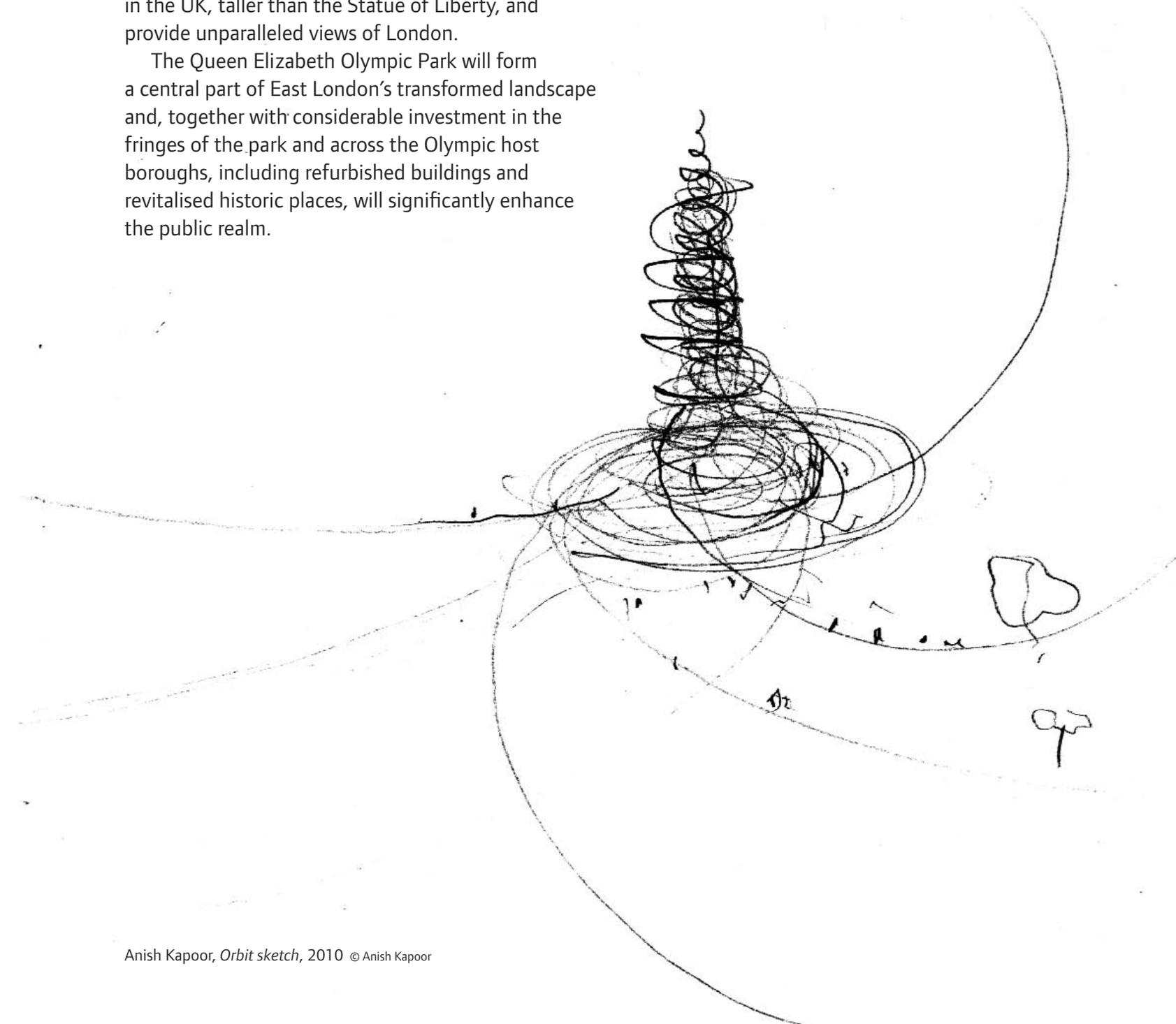
The GLA has a leading role to play in channelling the cultural sector's enthusiasm and project ideas as well as coordinating the city's celebrations. A key focus of this work is ensuring that there will be opportunities for as many as possible to enjoy and participate in the Cultural Olympiad and that there are high-quality skills training, business support and volunteering programmes.

Critical to the success of the 2012 Games will be its physical and socio-economic legacy, particularly in East London, and culture has an important role to play in this. The Queen Elizabeth Olympic Park will be the largest designated parkland to be created in Europe for more than 150 years and artists have been involved from an early stage in its design and planning to make sure it continues to attract visitors long after the 2012 Games have finished.

Central to the legacy for the park will be the ArcelorMittal Orbit – an iconic sculpture and visitor attraction to be built in the heart of the park, largely

funded through private sponsorship. Designed by award winning artist Anish Kapoor, in collaboration with world-renowned structural engineer, Cecil Balmond, it will be the biggest sculpture of its kind in the UK, taller than the Statue of Liberty, and provide unparalleled views of London.

The Queen Elizabeth Olympic Park will form a central part of East London's transformed landscape and, together with considerable investment in the fringes of the park and across the Olympic host boroughs, including refurbished buildings and revitalised historic places, will significantly enhance the public realm.



Anish Kapoor, *Orbit sketch*, 2010 © Anish Kapoor

## Delivering the Cultural Strategy

In order to deliver on the objectives outlined in the strategy and to monitor progress, the GLA is working with a range of organisations and individuals.

The London Cultural Strategy Group is central to this, but equally vital are bodies like London Councils, the borough-led London Cultural Improvement Programme and the London 2012 Cultural Olympiad Board. GLA officers are actively engaged with these groups on a regular basis, mindful that it is through working with existing groups, rather than by establishing new ones, that coordination can be best achieved and duplication avoided. The GLA is also working to provide a robust evidence and policy base in order to inform ongoing support for London's cultural sector.





## Introduction

At the start of the 21st century, London is one of the most significant centres of cultural, artistic and intellectual life. Nearly two millennia old, the city is a rich repository of world culture, with unrivalled collections of art, historical artefacts and architecture stretching across centuries and continents. At the same time, the city continues to set cutting-edge trends in contemporary culture, attracting the best and brightest of the world's talent in the arts, fashion, film, design, music and theatre.

*The Mayor's Cultural Strategy* recognises the significance of culture in making London a world city, and puts forward a case for its continued support and investment. It does so within the context of economic uncertainty and a rapidly changing policy landscape, in which it is more important than ever to be clear about the value of London's cultural and creative sector.

Culture is widely recognised as a major factor in London's success. It is a key reason why people visit – seven out of ten tourists cite culture as a reason for their stay. London is the most visited city on the planet and receives almost as many visitors annually as Paris and New York put together. People move to London because it is one of the most cosmopolitan and welcoming cities on earth, and businesses relocate here because it attracts dynamic professionals from a range of sectors. London's commercial creative industries also generate substantial wealth for the UK economy. The latest official data from GLA Economics, published in 2010, showed that the creative industries in London in 2007 employed 386,000 people, plus 411,000 people who work in creative jobs outside the creative industries,

totalling 797,000. The gross value added (GVA) of the creative industries was £18.545bn.<sup>1</sup>

This strategy also advocates the value of culture for what it brings to human experience and understanding. Throughout history, different cities have been important crucibles of culture, where new ideas, thinkers and artists have gathered: Athens in the 5th and 4th centuries BC, Florence in the 15th century, Paris in the early 20th century; London can lay claim to being such a place today, providing a space for debate, discussion, invention and creativity that can truly shape and enhance our world. For this reason alone, it is important for the GLA to strategically support this remarkably vibrant cultural landscape and help address the challenges and opportunities facing individuals and organisations.

Much has changed since the first *Cultural Strategy for London* was published in 2004. In 2005, London won the honour of hosting the 2012 Olympic and Paralympic Games. That same year, Londoners experienced the tragedy of the 7 July bombings. In the last two years, the UK entered into the worst economic recession since the 1920s. Finally, of course, in 2008 London elected a new Mayor and in May 2010 a new national government was elected. Therefore, whilst this *Cultural Strategy* builds upon the analysis developed in 2004, it necessarily takes all of these into account. It is also important to note

1. Without more up-to-date information, we cannot yet tell how the creative industries are coping in the recession, but their recovery following the previous recession, particularly from 2006 onwards, suggests that when economic conditions improve, the sector will retain its strong position and continue to generate significant employment, export earnings and wealth for London.

that there have been significant changes in the course of producing the strategy, particularly in terms of government policy, making it difficult to develop Londonwide policies that may not themselves be subject to change.

### Key themes

Despite the current economic climate, London's cultural sector appears to be holding up remarkably well. Commercial theatre box office takings are at their highest for 25 years, and visits to museums and galleries reached a record level in the summer of 2009. However, it is clear that corporate sponsorship and public funding are under pressure and substantial decline in these areas could unravel a complex and fragile funding system. To an unusual extent, the subsidised sector and commercial creative industries in London are interdependent. Professionals trained in subsidised theatre and music regularly find work in the commercial film industry; plays and musicals

Whilst pressure on budgets is a major preoccupation for most cultural organisations, it is also heartening that many refuse to stand still

developed 'off West End' often go on to turn a major profit in a commercial theatre. Conversely, commercial sponsorship and private donations ensure London's cultural sector can continually grow and innovate.

The Mayor can play a crucial role, together with the main funding agencies, such as Arts Council England, English Heritage and the Heritage Lottery Fund, in advocating the need for continued investment across the different parts of the cultural sector, to maintain the strong infrastructure that exists in terms of buildings, cultural production and quality of workforce. The Mayor has also committed to investing in cultural and creative projects that deliver lasting economic value for London. These

include major capital projects, such as the extension of Tate Modern in Southwark, the development of the Black Cultural Archives centre in Brixton, the restoration of the Cutty Sark in Greenwich and the ArcelorMittal Orbit in the Queen Elizabeth Olympic Park, which have also attracted significant private funding. In addition, the Mayor supports a range of activities to sustain the growth of the commercial creative sector, such as high profile showcase events like London Fashion Week. The GLA is also working closely with a number of organisations on workforce development in the creative and cultural sectors; in particular, ensuring it attracts from the widest pool of talent and offers internships and apprenticeships.

In the light of the current economic climate, there is a greater focus than in the previous strategy on ways to improve efficiency in the cultural sector. Although cultural organisations have become more lean and entrepreneurial in the last two decades, it is clear that the economic crises is motivating those working in the cultural sector to find even more ways to work together and reduce duplication. The GLA is involved with a number of initiatives, such as the London Cultural Improvement Programme, which are addressing the efficiency of local cultural services, such as libraries, museums and archives. The GLA can begin to play a more useful role to help coordinate intelligence and evidence about the sector, communicating to the public and the sector about the effectiveness of initiatives and programmes. London's cultural sector is also remarkably complex, and there is a confusing myriad of funding schemes, initiatives and government agencies, leading to waste and inefficiency. A more coherent strategic overview will help to address this.

Whilst pressure on budgets is a major preoccupation for most cultural organisations, it is

also heartening that many refuse to stand still. The digital and technological revolution is beginning to make itself felt in cultural institutions, as organisations experiment with new forms of artistic practice, online content, different business models, and address environmental challenges. The role of the GLA and funding agencies like Arts Council England will be important as organisations look for advice and guidance on how to benefit from these changes. We are actively working across the sector to create useful, practical guidance in these areas.

The strategy recognises the significance of the 2012 Olympic and Paralympic Games, and what it will mean for cultural organisations and the public. The GLA and London agencies are working with national partners to deliver an outstanding Cultural Olympiad alongside the sport, using this worldwide event to galvanise a generation of people around culture and creating unforgettable experiences for the UK. London won its bid partly because of its passionate commitment to the cultural programme, and the promise to make a meaningful and long-lasting transformation in East London. Working together with LOCOG, the ODA and the Cultural Olympiad Board, the Mayor is keen to ensure that culture plays a part both in a successful Games and a permanent legacy.

In the run up to 2012, we have a chance to celebrate London's diversity and internationalism. The city regularly welcomes artists from across the globe, and new communities are establishing identities and connections here all the time. The Mayor feels strongly that London's internationalism must be allowed to flourish without unnecessary hindrance, and would welcome a government review of the impact of the new visa points-based system on the cultural sector. Likewise, he wants to ensure



that bureaucracy at a local level does not hinder the interaction between communities. It is widely recognised that the growth of licensing arrangements, health and safety and a generally cautious culture can dampen enthusiasm to organise informal street celebrations and events, or discourage volunteering. For this reason, we are working with boroughs to address these concerns and encourage volunteering, particularly in time for the 2012 Olympic Games and the Diamond Jubilee – a significant national celebration, not least as it is only the second in British history.

One of the most important challenges for the cultural sector is to engage with new audiences and

are working with public and voluntary organisations to strengthen the city's music education provision, and also to support supplementary education. Whilst educational outreach has grown considerably in the last decade, the lack of a strategic framework makes it difficult to assess the level and quality of provision. Also, whilst there are many activities available to young people, we want to ensure high quality support is accessible and affordable to people from all backgrounds. Crucially, we should be willing to challenge young people and give them the best, rather than patronise by underestimating their abilities or interests. A more strategic, partnership approach will mean more can be achieved in the long-term.

## We are working with public and voluntary organisations to strengthen the city's music education provision

artists across the city. Much can be done to improve access to culture across the capital, and in particular, to work better with organisations in outer London. The Mayor is committed to supporting pan-London events beyond the centre such as Big Dance and we are exploring with London Councils the possibility of a Londoners' Card, which will feature a number of strands including culture and enable a wider audience, particularly young people and other social groups, to enjoy the city's offer. Transport remains a key issue for the cultural sector throughout London, and the GLA is working actively with Transport for London to ensure its views are heard.

One of the most important commitments the Mayor has made since the election is to support young people, including giving them better access to high quality cultural and educational experiences. We

I would like to conclude by thanking the members of the London Cultural Strategy Group for its advice and assistance in developing this revised strategy, and particularly the Chair, Iwona Blazwick, who has been extremely helpful and supportive throughout this entire process. I would also like to thank the many hundreds of individuals working in the cultural sector, or interested in its role in London, for giving us their time, thoughts and advice.

**Munira Mirza**  
Mayor's Advisor on Arts and Culture

## The scope of the strategy

London's cultural sector is enormously far ranging, covering national museums and world-famous heritage sites, a large commercial creative sector, voluntary arts organisations, radio and television broadcasters, the Cultural Olympiad programme, thousands of events and festivals and much more besides. No single strategy can ever hope to describe all of these in sufficient detail and for this reason, the document is not structured on the basis of art form or sector, but rather thematically, identifying and addressing the major cross-cutting themes of relevance to the sector as a whole, and which the Mayor can usefully have a role in shaping. As such, the document is structured as follows:

**Section One:** Outlines the size and main features of London's cultural sector, and highlights some of the most pressing issues it currently faces, particularly in the current economic conditions

**Section Two:** Describes the spread of provision across London, the major barriers to participation, and ways to increase access to culture for more Londoners

**Section Three:** Education and skills, and ensuring that there is high-quality and relevant provision for children and young people, but also for students, new entrants to the sector and established professionals

**Section Four:** How London's physical environment, heritage and public realm can be better understood and protected, and provide a setting in which creativity can flourish

**Section Five:** The London 2012 Games and how the cultural sector can contribute to the Cultural Olympiad programme, and the legacy for the Queen Elizabeth Olympic Park and the wider city

**Section Six:** How the strategy will be implemented and delivered through partnerships and initiatives



The Dalston Mill  
Photo: © Eliot Wyman

## **The role of the Cultural Strategy, the GLA and the London Cultural Strategy Group**

The *Cultural Strategy* is the principal means by which the Mayor sets out his vision, objectives and work programme for culture in London. It is a statutory strategy within the Greater London Authority Act 1999, as amended by the GLA Act (2007). These acts set out the general responsibilities of the Mayor and the GLA with regards to culture, and under their terms, the Mayor is required to review and revise all of the statutory strategies in order to ensure they are relevant and best meet the needs of Londoners.

Since the election of the Mayor in 2008, the GLA has already begun to develop a tangible work programme for supporting culture. This strategy therefore outlines the vision and overarching themes of the Mayoral administration, but also describes a number of initiatives, studies and projects that are already in progress. Although the GLA has strategic responsibility for culture, no single agency for culture exists in London, and nor is the GLA a major direct funder of culture. The role of the GLA and the Mayor, therefore, is more to work in partnership in order to set priorities, provide leadership, encourage innovation, pilot projects and deliver long-term improvements. Through such influence and advocacy, the Mayor is able to effect change and coordinate effective investment for the sector.

In line with the GLA Act, the Mayor has established an advisory group in order to inform and oversee the development of the strategy. This group, the London Cultural Strategy Group (LCSG), is comprised of up to 25 individuals drawn from key agencies and institutions in the sector. Chaired by Iwona Blazwick, the Director of Whitechapel Art Gallery, the LCSG meets quarterly and acts as the main body bringing together representatives from the sector to shape the strategy and also to keep it under review.

## **Why revise the Mayor's Cultural Strategy?**

The previous Cultural Strategy, *London Cultural Capital: Realising the Potential of a World-class City*, was published in 2004. This was an important piece of work that, for the first time, outlined a vision and objectives for supporting culture in London, and provided considerable baseline data on the size and characteristics of the sector. As a result of this, along with sustained investment by public and private bodies, the sector has enjoyed a new and higher profile amongst policy makers. Much progress has been made, particularly in terms of initiating a programme of major events that have helped to animate public life in London.

A lot has changed since 2004; the election of a new Mayor with his own ideas and priorities for the sector, particularly around education, working with young people and improving the quality and consistency of cultural provision across the city; the success of London's bid to host the 2012 Olympic and Paralympic Games; an entirely different, and challenging, economic and funding context; and a new national government, elected in 2010, that is bringing significant changes to the policy landscape for culture, economic development and much else. Many such changes are, of course, ongoing and as a consequence it is likely that much of the policy developed in the strategy will need to be revised and updated in due course, as circumstances dictate.

## The process for revising the strategy

The work on revising *The Mayor's Cultural Strategy* formally started at the end of 2008, with the inaugural meeting of the London Cultural Strategy Group and the publication of a Direction of Travel document. Since then, members of the LCSG working alongside GLA officers, have undertaken a wide range of activities in order to develop a closer understanding of London's cultural sector, and working up potential actions that the GLA, working with LCSG members and a range of partnering agencies, can look to champion and implement through the strategy. These activities have included the following:

- A series of working groups, or else one-off 'round table' events, usually chaired by a LCSG member. These have been sessions intended to explore particular issues in more detail, to take evidence from a wide range of stakeholders and develop ideas and recommendations that can then be taken back to the LCSG as a whole. Sessions have covered a range of topics including: pathways for young talent; the heritage sector; artists' studio space; internships and bursaries; arts and culture in the outer London boroughs.
- A process of public consultation. Formal submissions on both the Direction of Travel document and the draft *Cultural Strategy* led to more than 100 documented responses being received by the GLA, providing commentary and discussion on the points and priorities outlined. In many cases, those who submitted a response were contacted for an individual interview, in order to more fully discuss the issues raised.
- The GLA has also hosted, in partnership with other agencies, conferences and events in which sector representatives have been invited to discuss a broad range of issues of shared interest. These have included a GLA/London Councils event for all of London's local authority leisure or arts officers and elected members with a responsibility for culture, and a music education conference for all of London's music services agencies.

- Quantitative research: it was recognised that the strategy needs to be under-pinned by up-to-date and robust data and intelligence. To this end, GLA Economics analysed official national data to calculate the size and main features of London's creative sector, the results of which were published in *London's Creative Workforce: 2010 Update* in February 2010. The GLA Consultation Team also commissioned a telephone survey on attitudes to culture across London.

As well as the above, the Mayor's Advisor for Arts and Culture and GLA officers have undertaken a large number of individual meetings, seminars, site visits, workshops and other activities in which stakeholders have been given the opportunity to discuss the *Cultural Strategy*, and highlight priorities, opportunities and frustrations. Taken together, ahead of the formal consultation, all of this represents a thorough and far-ranging exercise in reaching out to the sector, in which as many views and insights as possible have been sought.

## The changing policy landscape

A number of significant changes in government policy and agencies have been announced during the consultation process for the strategy. These changes have included the abolition or restructuring of national cultural agencies, such as the UK Film Council and Museums Libraries and Archives Council (MLA), and also government arrangements for London. In particular, the London Development Agency will cease to exist by March 2012, with the Mayor proposing that its economic development and regeneration functions be reorganised within the GLA itself, and also with the Homes and Communities Agency, giving the Mayor more direct control and electoral accountability over investment. The *Cultural Strategy* reflects the situation as of autumn 2010, although further announcements over the forthcoming months are likely.

## Integration with other Mayoral strategies

The *Cultural Strategy* is one of twelve Mayoral statutory strategies, and sits alongside the *London Plan*, and strategies for *Transport*, *Economic Development* and others, many of which have been developed over the same period and are going through a similar process of consultation. The *Cultural Strategy* has been informed by the development of these documents, and also in turn informs and supports them. Many issues of critical importance and interest to the cultural sector, for instance planning regulations or specialist support for businesses, may actually be more fully addressed in other strategies rather than the *Cultural Strategy*, and close coordination has taken place to ensure that culture is well represented in these, and that together they provide a coherent framework for supporting culture in London. For those interested in the range of issues discussed in these strategies, you are directed towards: [www.london.gov.uk/shaping-london](http://www.london.gov.uk/shaping-london)



opposite: Installation view of *Linear*, 2010, by Dryden Goodwin at Southwark Tube station, commissioned by Art on the Underground  
Photo: © Daisy Hutchison

## The Mayor's plans for Sport

The Mayor's plans for sport, as outlined in *A Sporting Future for London*, are summarised here and can be downloaded at: [www.london.gov.uk/archive/mayor/publications/2009/docs/sporting-future-2009.pdf](http://www.london.gov.uk/archive/mayor/publications/2009/docs/sporting-future-2009.pdf)

## A Sporting Future for London

A crucial element of London's successful bid to host the 2012 Olympic and Paralympic Games was a commitment to use the Games to transform the country's sporting landscape – driving up participation in sports and engaging with young people to help tackle issues such as obesity, ill health and crime. This is particularly important for London, a city with wide variation in levels of participation in sports, a prevalence of obesity and a number of socio-economic factors that make it difficult to deliver grass roots sport and physical activity.

The Mayor has therefore published a dedicated strategy for sport, *A Sporting Future for London* in April 2009, which complements his statutory strategies. It outlines his plans to help secure a sporting legacy for London, and to ensure that the physical assets resulting from the Olympic and Paralympic Games are complemented by a sustained increase in participation and the tackling of deep-seated social problems. The strategy is based around four main legacy goals, each associated with more detailed deliverables and resource allocation:

- Get more people active
- Transform the sporting infrastructure
- Build capacity and skills
- Maximise the benefit of sport to our society

In order to help deliver these objectives, the Mayor is over-seeing a £15.5 million programme of investment in community sport. This is to be match funded by a number of partners, meaning a total of over £30 million is to be invested in London by 2012.

The bulk of the Mayor's investment is now being distributed through three broad streams:

- **Facilities:** Up to £7m to be invested on a range of facilities. Awards may be used to fill funding gaps in larger projects, or as primary funding for smaller community or estate-based projects. In total around 60 awards will be made.
- **Skills:** Up to £3m to be invested in training for a range of skills in the sport and leisure sector, including coaching, volunteering and club management. We are also engaging in partnership work with organisations that provide holistic training programmes to take NEET Londoners right through to employment.
- **Participation:** Up to £4m to be invested in programmes that increase participation in sport, with a particular focus on targeting inactive people. This fund will also be used to support some innovative programmes that use sport to help tackle wider social issues such as crime, unemployment etc.

In addition to these three streams the Mayor is also operating the Free Sport small grants fund which provides grants of up to £1500 to around 240 clubs and community groups each year, to allow them to provide free sports coaching to Londoners.

Central to the Mayor's approach to community sport is an acknowledgement of the good practice that exists and of the need to work in partnership with the local, sub-regional and national bodies already active in this area. The Mayor will therefore be looking to provide co-ordination and increased collaboration across London, using funds and strategic influence in order to bring a range of partners together to address common aims in the run up to 2012, from across government and the third sector.

The full document and further details on all the Mayor's ongoing sports programmes and funding streams is available at [www.london.gov.uk](http://www.london.gov.uk)



# 1. Maintaining London's position as a world city for culture

## 1.1 London: cultural metropolis of the 21st century

So great are London's cultural assets that it is easy to take them for granted. On a daily basis, Londoners read their newspaper on the bus, not looking up as they pass architectural wonders, world-renowned galleries, museums and famous heritage sites. It should come as no surprise that seven out of ten tourists cite culture as the reason for choosing to visit London, or that almost as many visitors come to London each year as visits to New York and Paris combined<sup>2</sup>. A key factor in London winning the bid to host the 2012 Olympic and Paralympic Games was its outstanding cultural and creative sector.

One of the distinctive features of London's cultural sector is the extent of both its commercial

and publicly subsidised riches. In this regard, London is akin to only a tiny handful of other world cities. Comparisons with other cities generally tend to be flawed, and beset by problems of definitions and measurement. It is still instructive however to compare London alongside the other great world cities in order to get a sense of the size and richness of its cultural life. As the table below shows, on a range of important indicators, London is almost in a class of its own. This has been sustained by considerable investment in the cultural fabric of London over the last 15 years, with the Heritage Lottery Fund investing £238 million in 13 of the top 20 major attractions in London, from Kew Gardens

**Table 1.1**  
Major cultural indicators (Source: Cultural Audit, 2009)

Indicator	London	New York	Paris	Shanghai	Tokyo
Number of public art galleries	92	N/A	59	6	40
Number of specialist arts HE Institutions	12	7	3	15	N/A
Number of national museums	22	16	19	6	8
Number of other museums	162	85	138	100	71
UNESCO world heritage sites	4	1	2	0	0
Number of public libraries	395	255	303	248	369

2. Visit London, [www.visitlondon.com](http://www.visitlondon.com)

opposite: *Nelson's Ship in a Bottle* by Yinka Shonibare MBE, Fourth Plinth, Trafalgar Square Photo: © James O Jenkins

**Table 1.2**  
**Creative Industries Indicators** (Source: Cultural Audit, 2009)

Indicator	London	New York	Paris	Shanghai	Tokyo
Number of music venues	400	151	122	148	132
Music performances per year	32,292	22,204	3,612	11,736	7,419
Theatrical performances per year	17,285	12,045	15,598	3,117	8,281
Number of theatres and concert halls	215	111	158	137	132
Number of cinemas	105	264	88	49	105
Number of bookshops	927	498	1,076	300	N/A
Number of nightclubs, discos etc	306	279	277	N/A	N/A
Number of festivals	200	81	40	22	N/A

to HMS Belfast<sup>3</sup>. At the same time, through the opening of Tate Modern in 2000, Kings Place concert hall in 2008 and the refurbishment of Royal Festival Hall and Whitechapel Art Gallery, London's cultural venues have increased in number, scale and quality to showcase some of the world's greatest artistic talent.

As well as being home to many national treasures, four historic cathedrals and hundreds of famous museums, libraries, galleries, heritage sites and universities, London can also lay claim to being central to global, cutting edge contemporary culture. For many people around the world, London is appealing because of its popular culture and creative industries, and the lively and informal commercial activity which exists, for example, in the live music scene in Camden, the bookshops on Charing Cross Road, the bars and clubs of Shoreditch, or major sports and concert venues like Wembley and the O2. As the table below makes clear, in comparisons with other world cities, London scores equally impressively on this count.

3. Heritage Lottery Fund, www.hlf.org.uk

## London as a national and international hub

Much of London's creative vitality stems from its role as a global hub; it is a key site of exchange for talent, capital, goods and services. This has arguably been London's historic economic role for the last four centuries. Since the advent of international trade, London has always been at the centre, providing brokerage services and bringing together buyers and sellers, investors and entrepreneurs, whether the market was for linen and silk, tea and sugar or manufactured goods. In many ways, London performs the same role for the world's creative economy today. As well as being a source of creative production, the capital is also home to the vital sector intermediaries including publishers, exhibitors, commissioners, distributors, financiers, brokers and agents.

This history of commercial exchange has been accompanied by the coming together of peoples, businesses, visitors and students. Waves of migration, a favourable regulatory environment and a spirit of openness and commercial freedoms are all factors which have helped ensure that London has attracted many of the most talented and entrepreneurial individuals from around the world. London repeatedly scores highly in international benchmarks of competitiveness and as a business location, and this is in large part due to the skills and knowledge of its population. The table below ranks cities around the world on the basis of their 'human capital' – using a number of factors, such as levels of educational qualification, in order to rank cities on the basis of their intellectual capacity.

In the specific context of the cultural and creative industries, much of its competitive advantage stems from the cosmopolitan character of the city. London vies with New York as the most diverse city in the

world, with several hundred languages and more than a hundred ethnic minority communities containing 10,000 people or more. It is this variety of cultures and styles that drives much of the dynamism and innovation in the sector. Whether it is fashion designers incorporating ethnically distinct textiles and motifs into their designs, the emergence of new genres of urban music, or the involvement of thousands of artists from around the world in London's many different arts festivals.

There are many in the cultural sector that are keen to maximise the benefits of this diversity in London, and the GLA works closely with strategic and funding bodies to support this. Through the LDA, it has supported numerous projects that showcase different cultures in the city, such as the recently opened Tabernacle Arts in Notting Hill, and the construction of the new centres for the Black Cultural Archives in Brixton.

**Table 1.3**  
**Indices of human capital** (PWC, Cities of Opportunity, 2007)

City	Ranking	Intellectual Capital Score
London	1	23
Paris	2	22
Tokyo	3	19
New York	4	18
Toronto	5	17
Atlanta	6	15
Los Angeles	7	12
Chicago	8	9
Frankfurt	9	8
Singapore	10	8

The GLA also works closely with partners in the cultural sector to explore how policy can reflect the ongoing debates about diversity. For instance, the Heritage Diversity Task Force which was set up under the previous Mayoral administration has been undertaking seminars and conferences for the last three years, as a result of which the report *Embedding Shared Heritage* was published in 2009. This report explores the complexity of the arguments around identity, ethnic diversity, workforce representation and narrative with regards to heritage, and has already begun to make a valuable contribution to debates in the sector. The GLA must also listen to changing opinion about diversity policies in culture and recognise growing concerns about how these work in practice, ensuring that artists and audiences are not 'pigeon-holed' or restricted by institutions and policy-makers.

**Table 1.4**  
**Top 20 City Destinations 2007** (source: Euromonitor International)

City	Ranking	'000 Tourist arrivals
London	1	15,340
Hong Kong	2	12,057
Bangkok	3	10,844
Singapore	4	10,284
Paris	5	8,762
New York City	6	7,646
Antalya	7	7,292
Toronto	8	6,627
Dubai	9	6,535
Istanbul	10	6,454
Rome	11	6,123
Barcelona	12	5,044
Seoul	13	4,994
Shanghai	14	4,800
Dublin	15	4,627
Kuala Lumpur	16	4,403
Pattaya	17	4,387
Mecca	18	4,200
Moscow	19	4,050
Macau	20	3,953

As well as people coming to live and work in London, the capital also brings overseas visitors in huge numbers. As the figures below show, London is by some margin the most visited city in the world, significantly more than the second-most visited, and receiving twice as many international tourists as it has residents.

London's universities are also successfully attracting students from around the world in what is increasingly becoming a global market. This is important not just in terms of how much revenue it brings into London, estimated to be approximately £1.5bn<sup>4</sup>, but also because it is often the initial experience of studying at a London university that can form the basis for a lifelong connection with the city, long after visiting students have returned to develop careers and businesses in their own countries.

Such is the scale of London's assets, the strength of its creative economy and its international profile, it can sometimes be forgotten that, above and beyond all of this, it is the national capital, and that many of London's greatest cultural institutions belong to everyone in the UK. Certain commentators have recently described their fears of a new 'Edwardian' age for London<sup>5</sup>, in which it would increasingly detach itself from the rest of the country, and become more

and more like its own city-state. While some Londoners might welcome this, delighting in the city's cosmopolitan distinctiveness, this distancing of London from the rest of the UK would be neither to the advantage of London or the country's cultural sector.

Just as London has developed a strong relationship with other world cities such as Beijing and Delhi, so it could also benefit from a closer relationship with other cities and regions in the UK. In 2012, there is a greater opportunity than ever, through new technology, to have simultaneous celebrations in London and around the country for the Diamond Jubilee and the Olympic and Paralympic Games. There is also value in recognising the distinct role London plays in the UK creative economy, by virtue of its highly specialised labour market, closer links to finance and business, and more developed international supply chains. London has therefore established itself as a global creative hub; however, it must also draw on a national pool of skilled labour, creative talent and entrepreneurial energy. For this reason, the Mayor will continue to advocate the importance of sustaining investment in London and its cultural sector, to ensure it can fulfil its role as a national capital.

**Table 1.5**  
**International Students in London** (*Cultural Audit*, LDA 2008)

	London	New York	Paris	Shanghai	Tokyo
Number of international HE students	85,718	64,253	50,158	26,190	40,316
International as % of all HE students	22%	12%	16%	3%	N/A

4. Source: London Higher, [www.londonhigher.ac.uk](http://www.londonhigher.ac.uk)  
5. See Tristram Hunt in *The Observer*, 4 March 2007



## The relationship between creativity and commerce

It is partly a consequence of London's growing pre-eminence as a financial global centre that the cultural and creative industries in the city have grown in scale and status. London's creative industries are both a driver and a consequence of its broader economic success. In recent decades London has acquired a share of 70 per cent of the world's secondary bond market and half the derivatives market. According to *European Cities Monitor*, it remains the top European city for business location, with established strengths in its skilled labour force, access to markets and international transport links. Whilst there may be tensions between culture and commerce, it is hard to deny that economic development is often the driver behind private philanthropy and commercial sponsorship of arts and culture, and that this has been of considerable benefit to London in the last two decades.

Today's great creative capitals of the world – London, New York, Tokyo and others – are also global centres for industry, finance and commercial exchange. It has always been thus. In the Renaissance Italian city-states or Victorian Britain's flowering of public museums and libraries, the world of business was not a barrier to a cultural life, but rather its sustenance. Whether it is through taxation revenues, personal philanthropy (worth £363 million a year to the UK cultural sector<sup>6</sup> in 2009), business sponsorship, capital investment, supply chain activities or simply the large numbers of what the Work Foundation has called 'apex consumers' purchasing new and innovative cultural products, London's business and financial services sector has been critical to the growth of its cultural sector.

The relationship between commerce and culture goes both ways, and just as the latter has benefited from London's economic success, so the subsidised artistic, cultural and heritage offer of a city can bring tremendous benefit to businesses. As manufacturing has declined and London has become increasingly a centre for global professional services, so the role of creativity and culture has taken on a heightened importance. As with cities such as New York and Paris, London's cultural environment has become a significant factor in its competitive advantage. This is something clearly recognised by Londoners themselves – according to the GLA's survey, 87 per cent of respondents agree that the city's 'cultural scene' plays a significant role in ensuring a strong economy.

With labour and capital moving more freely across the globe, and with an increasing number of locations and regulatory regimes to consider basing themselves in, a city's cultural offer can be decisive. Studies show that modern service-led businesses, whether large multinationals or start-ups, locate where they can find the specialist talents and skills they require. The City of London's 2005 study on the competitiveness of global centres identified 'availability of skilled personnel' as the most important factor in determining competitiveness. It is the cultural offer of a city that partly attracts and retains such personnel. In this regard, London's cultural sector is one of its prime assets, and ensuring that there is combination of prestigious, world-class institutions alongside a more informal ecology of smaller venues, festivals, events

6. Source: Arts and Business ([www.artsandbusiness.org.uk](http://www.artsandbusiness.org.uk))

and night-time economy activities is key to both the Mayor's economic and cultural policies for London.

It should also be recognised that London's publicly subsidised cultural organisations have a huge role to play in terms of its commercial creative industries success with 41% of all plays in the West End in 2009 starting life in the subsidised sector<sup>7</sup>. As Dame Judi Dench remarked 'The health of our film industry depends on the health of our theatre'. It has also been pointed out that many of those who enjoyed worldwide acclaim at the Academy Awards in 2009 for *Slumdog Millionaire* started out and learnt their craft in the publicly funded performing arts sector. While the BBC, with its strong tradition of training and professional development, has long been identified as key to the international success of the UK's commercial film and television sector<sup>8</sup>.

Ironically, national government policies for the cultural sector which are fixated on instrumental arguments and measurements risk leading to an

underestimation and misunderstanding of the actual long-term social and economic value of the subsidised cultural sector. Recent work on innovation suggests the importance of the public domain<sup>9</sup> as a space in which creativity can flourish in an atmosphere of trust, openness and mutual tolerance. These 'interpretative spaces', which principally include educational institutions, amateur organisations and the publicly subsidised arts sector, do not naturally emerge in market economies and it is the role of public funding to help create them. Rather than simply providing the kinds of goods and services produced by the creative industries, the role of public funding for culture is closer to that of research and development, providing risk funding and the freedom to experiment that markets find it difficult to maintain. This boldness and freedom needs to be encouraged, unencumbered by over-prescriptive conditions, expectations and targets, if we are to enable creative and commercial success.

## London's creative industries are both a driver and a consequence of its broader economic success

7. Source: Society of London Theatre (SOLT)  
8. *London: An Accidental Success* (Work Foundation, 2006)  
9. Lester, R & Piore M (2004) *Innovation: The Missing Dimension*, Harvard University Press



## Digital technologies and innovation in London's cultural and creative sectors

One of the greatest drivers of change in the cultural and creative sector over the last ten years has been the continued impact of digital technologies, and the radical upheavals in the manner in which creative goods and services are produced, distributed and consumed. This has most obviously been the case with the music industry, in which digital downloads as a proportion of overall sales, have risen from 0.4 per cent to more than 20 per cent in just four years<sup>10</sup>, but many commentators have identified the same factors at work in industries such as film, television and publishing.

In London, the environment for exploiting digital technologies and telecommunications is extremely fertile. London has more digital audio broadcast stations than any other region in the UK, with 84 per cent of households connected to an unbundled local exchange and some 75 per cent of households with potential access to Virgin Media broadband, compared to a UK average of just under 50 per cent<sup>11</sup>. The challenges that exist in other regions of the UK, particularly rural ones, around telecommunications infrastructure do not exist to anything like the same extent in London.

Public policy on digital technologies such as the *Digital Britain* report (2008) still neglects the opportunities for the cultural sector. While broadcasting and the commercial creative industries are addressed in *Digital Britain* there is relatively little discussion about how these technologies have the potential to transform the way in which arts and culture is produced and experienced. As well as driving commercial markets, digital media is creating new art forms and enabling more and more people

to engage with culture in new and exciting ways. London's major cultural institutions such as the National Theatre, Tate Modern and the V&A have already experimented successfully in using digital technologies to bring their collections and productions to new audiences, while projects such as the Crossover Labs, have brought together broadcasters, television makers, games designers, theatre producers and digital media companies in order to develop radically new kinds of interactive entertainment. The development, with LDA support, of the new Ravensbourne College campus in Greenwich, which opened in 2010, will provide a major research resource for digital technology and its application.

Innovation in the sector is increasingly dependent on new forms of collaboration and connectivity. With change taking place so widely and rapidly across the sector, no single cultural organisation, no matter how well resourced, is able to fully understand and exploit the creative opportunities that are arising. It is for this reason that recent years in London have seen a plethora of networks being established, bringing together a wide range of creative professionals with technologists, entrepreneurs and investors. This includes the more informal networks, such as Tuttle, Chinwag and NMK which have both a strong online as well as physical presence, members clubs such as The Hospital and The Hub and also more established cultural institutions such as the Royal Society of

10. International Federation of the Phonographic Industry, [www.ifpi.org](http://www.ifpi.org)  
11. Ofcom, *Nations and Regions*, 2009

Arts (RSA), British Library and the Institute of Contemporary Arts (ICA) which have successfully developed the physical space, technology provision and programmes to enable such professional interactions to flourish. Such networks should be recognised as an important part of London’s cultural infrastructure – more than just social occasions, they are a vital means by which London’s creative sector is able to innovate, initiate partnerships and retain its competitive advantage.

In addition to this, more can be done to unlock the formalised knowledge base residing in London’s cultural institutions. For some years now, ‘knowledge transfer’ between higher education institutions and business has been a preoccupation of policy makers, but work undertaken by the LDA and MLA London<sup>12</sup> has demonstrated the potential to encourage innovation by better opening up the resources of London’s museums, libraries and archives, and developing productive relationships between cultural institutions and commercial enterprises, particularly in the creative sector. Whether it is the fashion and textile collections at the V&A or The Women’s Library at the London Metropolitan University, there are

accumulations of skilfully curated ideas and knowledge stretching back centuries that can inform and inspire today’s creative professionals and entrepreneurs.

Some of the most exciting innovations have occurred as a result of bringing together new technologies with established art forms, institutions and buildings. In Antony Gormley’s Fourth Plinth commission, *One & Other*, for instance, the web cam and digital screen installation within the National Portrait Gallery were integral to the work. Similarly, the performing arts have experimented with incorporating online and mobile technologies into place-based productions. For instance *The Soho Project*, collaboration between Soho Theatre and Unexpected Media, invited participants to enter what was both an online game and real-time drama. This creative use of London’s spaces and buildings has also been explored by organisations such as Shunt, Hide and Seek, the Museum of Everything and Punchdrunk, who are at the forefront of considering how the visual arts, design and theatre production can be re-imagined for contemporary audiences.

digital media is creating new art forms and enabling more and more people to engage with culture



12. MLA London: *Knowledge Transfer Programme Findings* (MLA London, 2008)

## CASE STUDY: Julie's Bicycle

Established by a group of senior figures from the music industry concerned about the impacts of climate change, in just two years Julie's Bicycle has grown into a major force within the creative sector. With high profile and dedicated industry support, a small team of industry, science and energy experts have been working together to develop the policies and actions necessary to reduce energy emissions in their sector.

As an industry-led organisation, Julie's Bicycle is committed to growing the UK's creative economy, and recognises that its future competitiveness will depend in large part on how well it is able to respond to the mounting costs and regulatory pressures associated with carbon emissions. The combination of scientific rigour and in-depth industry intelligence means that it is uniquely well placed to identify where and how energy inefficiencies occur in the sector, and drive forward the collective actions needed to reduce them. For instance, through its analysis of the music industry's supply chains, Julie's Bicycle aims to reduce the sector's carbon emissions by an estimated 90 per cent with an agreement by the major labels to convert CD packaging from plastic to card. Similarly venues and festivals have committed to annual reductions, and signed up to Industry Green, Julie's Bicycle's creative industry certification scheme.

[www.juliesbicycle.com](http://www.juliesbicycle.com)

## Addressing environmental challenges

The Mayor has made tackling climate change a cross-cutting priority, with an ambitious target to reduce carbon emissions by 60 per cent by 2025. All of the Mayor's strategies and initiatives are required to contribute to achieving this goal. Although the cultural and creative sector has less per capita CO<sub>2</sub> emissions than London's more energy intensive industries such as manufacturing, construction or transport, it is one of the capital's largest and most high-profile sectors, and can play a useful role in helping to meet the Mayor's reductions target, as well as spread good practice more widely.

As well as the environmental and political drivers for tackling these issues, there is also an increasingly strong business imperative. The cultural sector, like any other, will need to respond to the financial challenges posed by the potential rising price of fossil fuels, and new government measures to regulate, tax and penalise excessive energy use. The health of the sector and its ability to compete internationally will partly depend on how effectively it can respond to these business challenges.

The Mayor is currently working with organisations across the creative industries, such as Julie's Bicycle, Arts Council England, Tipping Point and Frieze Art Fair and has published the best-practice guides *Green Music*, *Green Screen*, *Green Theatre* and *Green Visual Arts* with work started on a similar guide for the fashion industry. These are already beginning to have a practical impact by inspiring organisations to adopt new working practices that have reduced their energy use and saved them many thousands of pounds. In many cases, these reductions can be dramatic: the National Theatre saved £100,000

by switching to LED lighting, equating to 30 tonnes of CO<sub>2</sub> per year, while Pinewood Studios' scheme to build international streetscapes on site will reduce their emissions by around 77 per cent. In Hackney, the Arcola Theatre is developing plans for its new venue to be the UK's first carbon-neutral theatre and London is now regarded as leading the world in terms of bringing the creative and cultural sector together in order to address the issue.

The advent of 'green tourism' is also something that the cultural sector is responding to. The London Museums Hub is developing a support scheme to enable small museums to be assessed under the Green Tourism Award. Achievement of the award will allow museums to promote themselves as environmentally sustainable attractions.

### Policy Action 1.1

The Mayor is working with regional cultural agencies to improve the sector's understanding of, and responsiveness to, new technological, environmental and economic challenges. This includes producing best-practice green guides relevant to the sector and advocating the competitive advantages of lowering carbon emissions.

## 1.2

### The current economic context

In contrast to the first *London Cultural Strategy* published in 2004, this strategy has emerged in a period of considerable economic uncertainty. The assumptions around the continued high-growth and employment of the creative economy and increasing levels of public investment that helped shape so many previous policies no longer hold. Indeed, so rapid and dramatic have been developments in the wider economy over the last six months, that it has been difficult to make assumptions about the economic context in which the cultural sector will operate over the next few years.

### Impact on London's creative industries

As yet, official figures only go up to 2007, with forthcoming government statistics hopefully providing a more up-to-date picture of how the sector is performing. But data that GLA Economics has produced on the creative industries<sup>13</sup> over the last decade does give an indication of how it has fluctuated in line with London's general economy. This is presented in the graphs below, which provide estimates both for Gross Value Added (GVA) and also employment for the sector.

These graphs, which are broadly in line with one another, chart a history of successive annual growth from the mid 1990s onwards, which peaked in 2001 and then contracted sharply over the next few years before recovering to its former level. As the data goes back no more than 12 years it only captures one economic recession – the fall-out from the 2001 'dot.com' crash in which London's overall economy slipped into a minor recession, shrinking by 0.5 per cent in one year. What the graphs above suggest is that the economic performance of London's creative industries are super-cyclical. The relatively slight contraction across the economy was accompanied by a much larger fall in creative industries turnover and workforce size, which by 2004 was more than ten per cent smaller than it had been in 2001. In terms of both GVA and workforce size, it was not until 2006 that numbers had returned to their 2001 level.

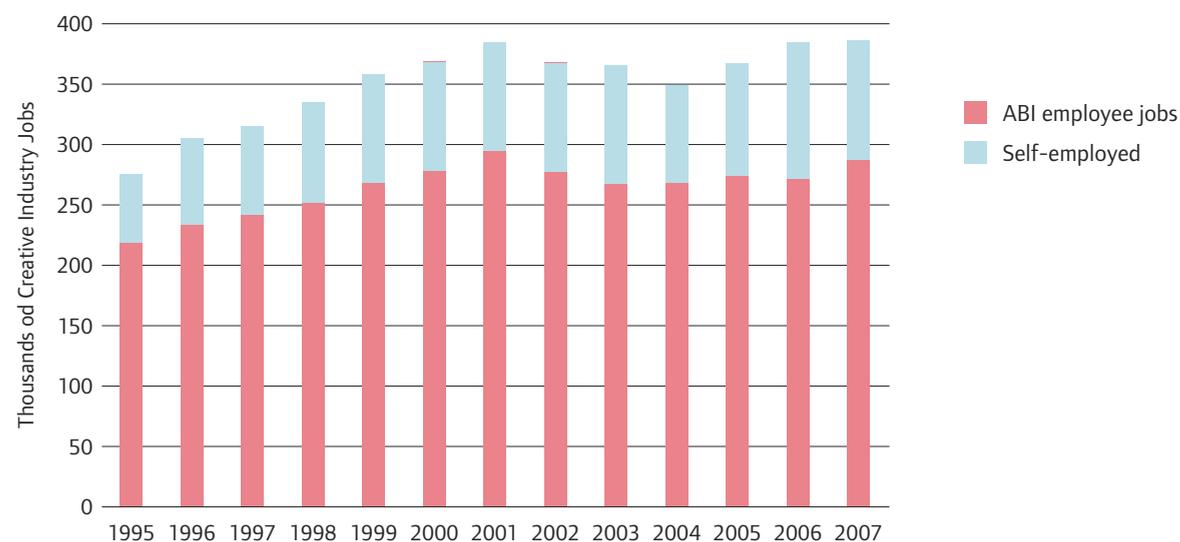
Needless to say, the economic slowdown this time is already far more pronounced and prolonged. And so, without sounding unduly pessimistic, London should therefore prepare itself for what is likely to be a decline in the size of the sector for at least the next two to three years. However, the positive news is that London's creative industries did recover strongly from the previous recession, and it has deep-seated strengths in terms of its educational institutions, a highly skilled labour market, export earnings, and its high concentration of internationally respected businesses, which should enable it to survive the recession and thrive in the years beyond.

13. Definition of Creative Industries in this case is those sectors designed by DCMS according to Standard Industrial Classification codes

**Figure 1.1**  
**Estimated GVA of London's Creative Industries**  
 (source: GLA Economics, 2010)



**Figure 1.2**  
**Creative industry workforce in London**  
 (source: GLA Economics, 2010)



## Continued cultural consumption: attendance, visits and box office income

Despite more general trends, much consumption of culture has withstood the recession relatively well. West End theatres, for instance, have had their best year since their records began 25 years ago. According to the Society of London Theatre (SOLT), which compiles the returns for all of central London's 52 commercial theatres, 2009 saw 5.5 per cent increases in theatre visits on the previous year, which in itself had been a record. Total revenues were also 7.6 per cent higher, taking it above the £500m mark for the first time. Similarly, live music in London continues to thrive, with revenues from live music overtaking recorded music sales for the first time, and the O2 Arena selling two million tickets in 2008 and hosting 140 events, making it the world's most popular music venue. Cinema attendances have also held up well, with national admissions for 2008 up one per cent on the previous year, and box office receipts rising three per cent. Some 527 films were released for a week or more in the UK and Republic of Ireland, a third more than a decade ago, and UK productions, including co-productions, accounted for 31 per cent of this market by value, two per cent up on last year<sup>14</sup>.

Visual art is also performing well, with the UK as a whole now thought to account for 30 per cent of the global art market<sup>15</sup>. Tate Modern attracts almost five million visitors a year, in 2008–09 the National Portrait Gallery enjoyed its highest-ever number of visits, 1.8 million, and attendance at the Whitechapel Art Gallery has doubled since re-opening in April 2009. At the same time, Frieze Art Fair has consolidated its position as one of the world's leading contemporary art shows. In 2009, sixty thousand

visitors attended Frieze over four days, with 126 overseas exhibitors. Over 40 per cent of the registered buyers were from outside the UK and it has been estimated that total visitor spend in London associated with Frieze was in excess of £11m<sup>16</sup>.

London's established institutes and heritage attractions have also demonstrated their resilience and enduring popularity with national museums such as the National Maritime Museum and Natural History Museum experiencing a double digit growth in visitor numbers in 2009. The Tower of London and St Paul's Cathedral reported similar increases, receiving respectively 2.39 and 1.82 million of UK and overseas visitors and generating substantial revenues for the city.

Considerable credit should go to those sector organisations that have responded so quickly and vigorously to the current economic circumstances. It has been vital to prove to the country and the rest of the world that London very much remains 'open for business' and that, whatever the impact of the recession, London's creative industries can be dynamic generators of wealth. The recent fall in value of sterling on the international exchanges, for instance, has meant that London has become much more affordable to overseas visitors and businesses. As a result Film London has worked hard to help secure major film productions in the UK which otherwise would have been made elsewhere.

14. Source: UK Film Council Statistical Yearbook 09  
 15. Globalisation and the Art Market (European Fine Art Foundation, 2009)  
 16. Figures provided by Frieze Art

Similarly, London's major creative industries festivals – Frieze Art Fair, the London Design Festival, London Fashion Week and the London Film Festival have all provided a vivid demonstration of London's cultural vitality, showcasing both established and new creative talent, and attracting buyers, clients, customers and global media attention essential to London's continuing success.

### 1.3 Private and public funding for culture

In addition to concerns about the commercial creative industries, there is anxiety about the impact of the recession on the subsidised or charitable arts and cultural sector, and future levels of private and public funding. In the course of the consultation for the strategy, this clearly emerged as the greatest challenge facing the sector over the next few years, whether from strategic funding agencies, well-established cultural institutes or voluntary and community-based organisations.



## Private sponsorship and support

London's arts and cultural institutions have made great progress in the last 25 years in terms of widening their financial base, matching their public funding with increased private investment, both from individual donors and business. As a consequence, London now differs markedly from the rest of the country, with far higher levels of private finance and support. In total, it is thought that arts organisations in London receive 69 per cent of all private funding in the UK, worth some £449 million in 2008/09<sup>17</sup>. From Traveler's sponsorship of cheap tickets at the Royal Opera House and National Theatre, through to long-standing partnerships such as BP and the National Portrait Gallery, many of the cultural experiences enjoyed by London's residents and visitors has been made possible by the positive relationship between London's business and arts sectors.

In many cases, this support is not simply financial – whether it is mentoring, promotion or lending expertise on boards and management committees, senior figures in London's business community, with the support of Arts Council England, have given their time and expertise to arts and cultural institutions, and have helped to improve levels of administration, management and governance across the sector.

However, there is now a clear danger that London could be exposed as investment from private sponsorship has started to decline. Total private investment in London in the last year has fallen by eight per cent from its previous, and record-high, figure of £477 million. This is a drop that is in line with the UK as a whole, which saw a decrease of seven per cent. Falls were experienced across all

three sources of private sector support – business sponsorship, individual donors and trusts and foundations, although the decline from business is less marked than it was in the previous year. While difficult to predict with any certainty, polling research from Arts and Business suggests that this is a trend that is expected to continue at least until 2010/11 before starting to recover to previous levels<sup>18</sup>.

17. Report on *Private Investment in Culture 2008–09* (Arts and Business, 2010)

18. *ibid*

## Public subsidy: national, regional and local

It is clear that public subsidy for arts and culture will be at a lower level for the next few years. Given the unprecedented levels of debt and continuing demands on front-line public services, all government agencies, from the national to the local, will be operating within the kinds of severe financial constraint that have not been experienced for some time. In the years ahead, it is likely to be more difficult to argue for spending for culture whilst cuts are being made to services such as health or education. At the same time, the Olympics has meant a reallocation of funding priorities, at least until 2011, with National Lottery revenues which would have previously have gone into the sector currently making a major contribution to the Games.

maintain the same levels of support for the sector in the years ahead.

It is important to recognise that private and public funding are not simply interchangeable – rather, they encourage one another with public funds an effective way of leveraging greater private investment. For every pound of public investment, cultural organisations are able to earn or raise considerably more. The institutions which have thrived in recent years are those that have been most adept and entrepreneurial at achieving this mixed economy model – working equally well with corporate donors and government funders, while also widening their financial base through the development of new revenue streams.

## working equally well with corporate donors and government funders

But the real anxiety is for the following financial years. With spending reviews imposed across the public sector, not only are the DCMS and therefore its constituent Non-Departmental Public Bodies facing budgetary reductions, but also the many other public bodies that invest in the sector and deliver cultural services. This is particularly the case with local government. It is not always recognised that London's boroughs are significant funders of culture in London, making a revenue investment in 2008/09 of over £400m<sup>19</sup>. In the face of falling tax revenues, reduced funding from central government and increasing demands on many of their services, many fear that London boroughs will struggle to

19. Source: London Councils



## Making the case for investment and support

Given these challenges, it is important to make the case for sustained investment in culture. London and the rest of the UK has benefited from the considerable public investment that has gone into the cultural sector over the last ten years. It is vital that, with the Olympic and Paralympic Games coming up and the opportunities this presents for showcasing ourselves to the entire world, that this investment is maintained.

It has been reported that a number of businesses, individuals and public agencies feel uncomfortable about funding arts and culture during an economic downturn, wary that it is perceived as frivolous or as spending money on luxuries. However, far from being a luxury, culture in London is an integral part of its success and makes a vital contribution to the quality of Londoners' lives. No wonder then, that GLA survey results show that 71 per cent of respondents feel that it's important that 'taxpayer's money continues to be invested in London's culture during difficult economic times', compared to just 16 per cent who disagree. The Mayor is able to use his public platform to argue on behalf of both London's residents and the cultural sector, and to urge leaders in the public and private sector to maintain their investment and support. The Mayor can also exercise his more direct influence over the regional agencies to maintain investment in culture.

For more than 2,000 years, arguments have been deployed for making the case for the importance of arts and culture – from Aristotle's concept of catharsis, through to contemporary attempts to measure the impacts on economic activity and tackling social exclusion. Public sector agencies across London invest in culture for a variety of

reasons, and should be able to make strong, evidence-based arguments for the outcomes of what they do, and for maintaining high-quality cultural services. The Mayor will continue to lend his weight to this, but will do so with the simple and clear message, that arts and culture is a fundamental hallmark of a civilised society, and that all governments have a responsibility to invest in and support them for the common good of its citizens. While many cultural activities may have an immediate social or economic benefit, there may be many others that do not. It is important that funders recognise the considerable value that culture can bring in its own terms for London and its inhabitants.

The GLA is not a grant-giving organisation itself, but it does have modest funds that can be used for events and campaigns and to raise the profile of culture in London. Along with these, it is working to secure greater levels of sponsorship so as to ensure that these activities lever private finance, become commercially sustainable and less of a cost on London taxpayers. Furthermore, the Mayor provides support for those cultural programmes and projects that address market failure and are proven to meet the objectives of encouraging enterprise support, skills, business promotion, employment and regeneration. Its work will be informed by industry consultation and also the work of GLA Economics, who will continue to provide an evidence base and research resource on London's creative sector.

### Policy Action 1.2

The Mayor will continue to advocate strongly on behalf of London's cultural sector, making the case to both private and public funders alike, and across a range of platforms, on the vital importance of culture to London and the need to maintain investment.



## Capital projects: maintaining ambition in a challenging climate

Recent years have seen substantial capital investment in London's cultural sector. With public and private investment from a range of sources, there has been a plethora of new buildings, renovations, redevelopments and improvements to cultural institutions across London. From the Darwin Centre at the Natural History Museum through to the reopening of the Whitechapel Art Gallery, these projects have helped to re-energise organisations, and given new purpose and ambition to their programming. At a more local level, successful cultural facilities are often a focal point for communities, and can be a driver of night-time economies and can contribute towards place making, helping to attract developers, employers and other agents of economic development. There are also a number of exciting projects currently under construction which have received substantial public and private sector support, such as the extension of Tate Modern, scheduled to open in 2012, the new Photographers' Gallery, which should be fully opened in 2011 or those still yet in development, such as the Aluna clock project which will provide the world's first large-scale lunar clock.

However, it also needs to be acknowledged that a number of projects have faced severe challenges, and there are lessons to be learned. Large-scale capital projects are inherently complex affairs and many of the problems experienced will be specific to particular projects and organisations. This is not the place to explore such cases in any detail, but it does need to be reiterated that for a capital project to succeed there does need to be a long-term revenue model, clarity around its objectives and genuine

market demand. Rather than being led by wider aspirations and political desires, major investments should always be grounded in the realities of a strong business case and demonstrable audience need.

One of the consequences of a high-profile capital project failing or requiring far greater levels of public expenditure than originally anticipated is that it can all too easily inhibit bold thinking and heighten levels of risk aversion, particularly amongst funding bodies. This nervousness, along with reduced levels of public and private funding, means that the investment witnessed in recent years may well decline. At the same time, there remains considerable demand, not just for new buildings but also to refurbish and upgrade existing buildings, from outer London arts centres and local museums to West End theatres. This is particularly the case given the higher standards demanded by modern audiences and the desire to accommodate a greater variety of users and visitors, particularly those with disabilities recognised through the Disability Discrimination Act which mean that many cultural venues are no longer fit for purpose.

Although it is likely that new capital projects and revenue will be harder to find in coming years, it is important that a sense of ambition is not lost altogether. There are numerous organisations across London developing exciting and well-considered plans that could enhance their activities and bring enjoyment to the audiences and communities they serve. Economic development agencies and local authorities should engage closely with them, in order to understand how their objectives align and how their planning, estates management and investment

strategies can best support them. It should be remembered as well that ambitious does not necessarily mean large-scale or hugely expensive. In many cases, through working in partnership and in innovative ways, important and self-sustaining capital projects, such as artists' studio space, can be developed.

At the same time, institutions, London boroughs and other agencies need to work together to see how they can derive more value from existing assets and current projects. For instance, across all of London's library branches, heritage spaces, town halls, church halls, sports and community facilities there may well be capacity and space available, which could be usefully upgraded and refurbished for cultural activities rather than going to the expense of building new dedicated venues. There are also opportunities to ensure that cultural facilities are included as part of new developments, for instance as Pimlico Library has done with the recent rebuilding of the Pimlico Academy.

The GLA will oversee large-scale capital projects that have the potential to become important cultural assets for the city. Through the LDA and the emerging agency that takes on its role, the basis for funding such projects will be primarily on economic, rather than cultural grounds. Such rationales are by no means mutually exclusive, and successful projects can generate significant economic activity as well as meeting cultural objectives. Criteria to be considered include international promotion and enhancing London's position as a visitor destination, contributing towards wider regeneration strategies, or providing business support and skills training facilities. On this basis, in recent years the LDA has committed funding to major ongoing projects such as the extension to Tate Modern, the new Ravensbourne

College campus on Greenwich peninsula, the Black Cultural Archives centre in Brixton, the Lyric Hammersmith in west London and the public realm programme associated with the Queen Elizabeth Olympic Park. The GLA will continue to work with relevant cultural organisations on similarly bold and exciting future projects that are being developed across the capital.

### **Policy Action 1.3**

**Through planning policies, advocacy and direct investment where relevant, the Mayor is supporting well-considered and ambitious capital projects across London that have the potential to significantly contribute to the capital's cultural and economic life.**

## **1.4**

### **The regulatory context**

As well as providing active support for cultural organisations and sufficient investment going into the sector, the Mayor is keen to ensure that regulation is proportionate to risk and unnecessary bureaucracy eliminated to enable an environment where artists and organisations can flourish. Unfortunately, the last ten years has seen a growth in rules and bureaucratic requirements constricting and holding back cultural events and activities. In the case of volunteering in the sector, for instance, GLA survey results show that 47 per cent of respondents cite 'less red tape' as a factor that would encourage them to volunteer more. This is not simply a matter of thoughtlessly designed national or European legislation, but also the manner in which such legislation is understood and applied across government. One of the troubling problems frequently encountered is that not only is the legislation excessive and harmful in itself, but, often as a result of its complexity, it also differs widely across the capital, resulting in greater confusion and frustration.

As a result, a well intentioned but insufficiently thought through recommendation intended to safeguard and assist the sector may have the very opposite effect in terms of crushing the creativity that actually sustains it. While large, well-funded institutions or venues have the resources, finance and economies of scale to navigate licensing, immigration or environmental laws, voluntary societies and clubs are not so fortunate. There are many things that governments would like to see take place – quieter residential streets, better supervised school trips, secure borders, but all interventions to

achieve this have wider consequences, and many of these are unquestionably harming London's cultural sector.

In the course of the strategy, it will be highlighted where and how bureaucracy is hampering both professionals earning a living in the cultural sector, as well as audiences and consumers and the many others who contribute their own time, but are finding it increasingly difficult to participate in and enjoy London's cultural life. The following have all been identified as particular concerns by the sector:

#### *Visa points system*

The new Home Office points system, with its requirements with regards to non-EU artists who wish to perform or exhibit in the UK, have been sufficiently onerous and costly to cause some of London's smaller arts venues to cancel shows and narrow the range of their programming.

#### *2003 Licensing Act*

The DCMS's Licensing Act of 2003 demanded that a licence is now required for all music acts, even acoustic performers of no more than two people, thus bringing to an end the old 'two-in-a-bar' exemption. In doing so, it is feared that much of the vitality and spontaneity of London's bars and pubs has been squashed. The Association of Licensed Multiple Retailers claim that music expenditure has gone down by 19 per cent as a proportion of sales since the introduction of the Act.<sup>20</sup>

20. Culture, Media and Sport Committee, *The Licensing Act 2003*, April 2009, p. 29

### *Criminal Records Bureau checks*

The new checks introduced in 2009 around adults coming into contact with children or vulnerable adults has had a particular impact on the cultural sector. There has been a long tradition of writers, peripatetic music and drama teachers, performers and artists working with children and schools, often on a voluntary basis. Of course child protection is extremely important, but there is a danger that the new delays, administrative burdens and costs associated with the CRB checks will inhibit this, while many leading figures in the sector have described these checks as restrictive.

### *Events and licensing arrangements*

Cultural and community organisations in London are expressing concern that small scale neighbourhood events, including fetes and street parties, are being stifled by over-regulation. The key issues raised relate to the different policies London boroughs operate on road closures and insurance – which can incur prohibitive costs and notice periods – as well as the varying levels of capacity across councils for supporting events, and assisting organisations to navigate these requirements.

Although the Mayor has few direct powers on these matters, he can use his position to resist any excessive regulatory policies or practices, from the local to the EU level, which are unnecessarily inhibiting cultural activities, putting a burden on organisations and reducing London's international standing as a cultural centre. This can be achieved in different ways – through using his public role to speak out and advocate on regulatory issues that are of particular concern, but also through formal consultative processes. On the issue of the visa points

system, for instance, the Mayor has already written to the Home Secretary reflecting the difficulties this is presenting for a range of groups in London, including those in the culture sector.

There have also been concerns that the Metropolitan Police's Promotion Event Risk Assessment Form (also known as Form 696), which requires music venues to provide information on forthcoming events, was too onerous and intrusive, and inhibiting promoters and artists. The GLA has been closely involved in the consultation process with the MPA on the revision of this form, articulating the sector concerns, and helping to ensure that the revised form retains its community safety function, while at the same time is more appropriate for London's live music industry. The Mayor also endorses borough-led initiatives such as the London Events Forum, which aim to support community and cultural organisations in complying with regulations.

### **Policy Action 1.4**

**The Mayor will advocate against regulatory policies which are felt to be stifling the sector, and will work closely with agencies to ensure that a balanced regulatory environment for London's cultural sector is established, which fully takes account of the harmful impact of excessive regulatory burdens.**



## 1.5

### Promotion, tourism, marketing and inward investment

In light of the current economic pressures facing the UK and London, it is more important than ever for the capital to promote itself to investors, businesses and tourists around the world. This is emphasised in the *Mayor's Economic Development Strategy*, which states that, 'The Mayor will work with partners to strengthen the promotion of London as a global leader'. As indicated, London has a strong reputation as a commercial centre, but the current economic crisis means a greater need to promote the capital's attractiveness to foreign businesses and investors. There is also a need to rebalance the perception of London's strengths and emphasise its economic diversity, reminding the world that London excels in many ways, not only in the financial services, but also across a range of sectors – including of course, the creative and cultural industries.

Culture can be a powerful tool to reach out to both established and emerging markets, and help businesses cultivate relations with investors abroad. London's creative sector is already highly internationalised – for instance, two thirds of the ten largest multi-national advertising agencies have their European headquarters in London, while three quarters of those UK design agencies that have overseas clients are based in London<sup>21</sup>. There is considerable potential in harnessing this reputation, both to help London's creative businesses to further develop overseas markets, but also for culture to contribute towards the wider promotion of London.

The 2012 Olympics and Paralympics also presents London with a unique opportunity to reach out to new audiences and sell its attractions to the rest of the UK and abroad – both to visitors and businesses. It has been estimated that approximately one million people will visit the stadium during the Olympic and Paralympic Games, over four billion people will be watching on television, and that many millions of people from around Britain and the world will visit the capital.

21. *The Business of Design* (Design Council, 2005)

### CASE STUDY: Film London Production Finance Market

Taking place in association with the BFI London Film Festival, the Production Finance Market means that the LFF is not only a showcase for the latest films, but also helps to ensure that the film festivals of the future will have a stream of high-quality British and international films to premiere.

Established by Film London in 2007, the Production Finance Market has already become an important fixture in the film industry's calendar. The only event of its kind in the UK, the PFM is dedicated to initiating and fostering new financial relationships, and ensuring that fresh investment can come into the sector. Over two-days, an intensive programme of workshops, events and receptions are hosted to enable networking and face-to-face meetings between film producers and financiers, from the UK and overseas. In 2008, almost 150 film projects were presented, with a total value in excess of one billion US dollars.

Through the development of partnerships with Rome International Film Festival and Melbourne International Film Festival, the PFM is continuing to expand internationally. In 2009 the PFM received investment from MEDIA office in Brussels, allowing it to significantly increase opportunities for European producers and financiers, providing EU film professionals with improved access to film markets. The strategy also aims to increase co-production deals between UK and Europe and strengthen the position of the PFM within the international film calendar as a truly global market.

The independent film financing landscape is constantly changing and the PFM adapts to reflect this. In view of the economic downturn it is even more vital for financiers to have access to quality film product and therefore more important than ever that Film London, through the PFM and its other activities, continues to bring together talented producers and investors, to maintain London's position as a key international marketplace for film production.

[www.filmlondon.org.uk](http://www.filmlondon.org.uk)

## Culture and tourism

There is a strong link between London’s cultural sector and visitor economy. Throughout the world, London is renowned for its cultural institutions, the range and quality of its offer, and its capacity for nurturing new talent and innovation. Since the advent of mass international tourism in the second half of the twentieth century, from the ‘Swinging Sixties’ to Britpop, London has captured the imagination of successive generations around the world. The table below shows in more detail how London compares to other world cities in terms of its visitors, and also suggests, although this would require a further breakdown of the figures, that many of London’s cultural attractions have significant attendance from visitors, either from overseas or the rest of the UK.

As well as international visitors, London’s visitor economy benefits from day visitors, who are thought in particular to be significant consumers of cultural activities. A survey by the LDA estimates that there were 181 million leisure day trips taken to London in 2007, some 96 million of which were by those living elsewhere in the UK, and that their total expenditure was £12.2bn<sup>22</sup>.

It has been long recognised that there is a particularly close relationship between tourism and London’s cultural sector, with London’s museums and galleries attracting millions of international visitors – the British Museum alone, for instance, estimates that it has five million such visitors each year. Nor is it by any means solely the national institutions and subsidised sector that are responsible for this. London’s West End theatre has long been a major

asset in this regard, with international audiences from around the world, especially North America. Similarly, London’s famous live music venues attract audiences, especially young audiences, from across the UK and beyond eager to see both established international artists as well as emerging talent.

Despite the connection, it is not something that London government has always made the most of. For instance, research has shown that one in ten of all decisions around holiday destinations are based in part on film<sup>23</sup>. Yet up until now relatively little has been done to develop the ‘film tourism’ offer in London or to assess in any detail what its potential value might be, despite the abundance of well-known and much loved screen moments set against the backdrop of London’s iconic locations across the entire London region.

**Table 1.6**  
**Visitor Numbers** (*Cultural Audit*, LDA 2008)

Indicator	London	New York	Paris	Shanghai	Tokyo
Total visits to top five museums and galleries (millions per year)	20.4	8.3	20.2	N/A	6.7
Estimated attendance at main carnival/festival (million)	2.0	2.5	N/A	0.5	N/A
International tourists per year (million)	15.6	8.1	9.7	4.3	1.5
Tourists per year as % of population	208%	99%	85%	24%	12%

22. Source: *London Day Visitor* research conducted by Ipsos MORI on behalf of the LDA (2008)

23. *The Economic Impact of the UK Film Industry* (Oxford Economics, 2007)

## The Promote London Council

In order to address some of these opportunities more strategically the Mayor has established the Promote London Council (PLC), which has senior representatives from all of London's promotional agencies as well as industry figures, including those from the creative sector. Chaired by the Mayor himself, and closely linked to the *Mayor's Economic Development Strategy*, the PLC will provide leadership and focus on how the capital can be promoted. Although many of the agencies represented on the PLC allocate funds, its work will be less about more promotional funding so much as funding better and more smartly, so that campaigns are as joined-up, efficient and as impactful as possible.

The PLC is concerned not just with tourism, but also with how London can more broadly position itself in relation to the rest of the world, and develop an over-arching brand and offer that can attract businesses, investors, tourists and students. Any attempt to brand London and develop its economic story must reflect the breadth of the city's talent base and the richness of its offer, and should have London's cultural and creative sector at its heart.

Such positioning of London means taking full advantage of major international showcasing opportunities as and when they arise. For instance, the capital has been presented as a cultural, business and tourist destination at Shanghai Expo 2010. London's interactive exhibition encourages people to consider how sustainable design and development can create an even better city in the future in line with the Expo theme of 'Better City, Better Life'. Visitors have the chance to explore London's history, share in the excitement of the city as it is today and see how key events such as the 2012 Olympic

and Paralympic Games will help shape London in the future.

In addition, working with the PLC and cultural agencies, the Mayor provides, where the economic case can be made, support for London's creative industries events and festivals. Such high-profile international promotion is vital for many of London's creative businesses and, events like London Fashion Week, London Festival of Architecture and London Design Festival bring not only overseas clients and buyers, but also a wider global focus to London. As well as boosting inward investment to London's economy, these events are also an important part of the UK industry calendar and London's cultural life, and recent efforts to make these events more publicly accessible are to be endorsed.

### **Policy Action 1.5**

*Through the Promote London Council and in partnership with public agencies and sector partners, London's cultural sector is being promoted to markets across the world, both for the sector itself, but also in the context of the wider economic benefits that the sector generates for London as a whole.*

## 1.6

### **Creative business support**

Many of the successful creative businesses in the capital are a consequence of their entrepreneurial and managerial expertise as well as creative and technical abilities. Unfortunately, this is not the case for all. All too often a highly talented enterprise lacks the knowledge and expertise in areas such as finance, management and marketing that are necessary for sustained growth. In the case of the creative industries, there are also more specific issues, such as understanding and defending intellectual property, which will be critical to commercial success.

In line with the government's recent 'business support simplification' process, the Mayor is working to ensure that support for London's businesses is of high quality and readily accessible and that the current government support gateway, Business Link, provides a suitable offer for London's creative enterprises. Business Link is available to anyone running a small to medium sized enterprise, or looking to start one up. It provides practical information and guidance at no cost, and also connects businesses to more expert assistance. In specifying, selecting and performance managing the delivery partner for Business Link from 2010 onwards, the support provided to this important part of London's economy must be effective for the sector.

In certain cases, however, generic business support will only be of limited value. For a creative business to get real value from a support agency, then it needs the kind of in-depth support and understanding of the sector it operates in, including the value chain it sits in, market opportunities, and

competitive pressures. More specific service providers and programmes, such as Own-It, the Centre for Fashion Enterprise, and the Film Passport Programme, have therefore provided London's creative businesses with more bespoke and intensive business skills and advice. While there are known to be government concerns around the proliferation of such services and possible confusion in the marketplace, it is important that successful and valuable projects are not lost to the detriment of the sector, and that the quality and relevance of the support offered small creative businesses and start-ups remains.

### **Policy Action 1.6**

*Ensure that support for London's creative businesses and professionals is relevant and high quality. This will include targeted provision where appropriate, but also ensuring that mainstream services, such as Business Link for London, are effective for what is a major sector of London's economy.*



## 2. Widening the reach to excellence

### 2.1 Provision across London

London is renowned for its national and international cultural riches, but it is equally important that the city's inhabitants have access to high quality local cultural services. For many Londoners, it is not the national museums or West End theatres that are their primary source of cultural provision, but rather the venues and services that are on offer locally, often through the support of the local authority. In this regard, there is scope for considerable improvement. It is telling that in a survey undertaken by the GLA, 78 per cent of Londoners think that the quality of London's cultural venues and events is high, and only six per cent regard it as low. However, there is a significant drop off in perceived quality at the local level, with 39 per cent regarding it as high and an almost equal number (36 per cent) believing the quality to be low.

The abundance of cultural institutions, museums and heritage sites is by no means a city-wide phenomenon, and while London is home to 285 of Arts Council England's regularly funded organisations, Westminster, Camden, Tower Hamlets and Islington are home to more than 30 each, while there are several boroughs with either one or none at all. The same is true of other types of cultural provision, including independent cinemas. London has 105 cinemas and more than 500 cinema screens, but two boroughs – Waltham Forest and Lewisham, both with populations in excess of 200,000 and therefore

comparable to many English towns – do not have a single cinema. Similarly, the impressive agglomeration of commercial theatres to be found in the West End is in stark contrast to the rest of London where, notwithstanding a small number of independent and publicly funded theatres, in many boroughs there is little in the way of commercial theatre.

There is a similarly uneven distribution of London's creative businesses and levels of employment. This should not come as a surprise – it has been observed for many years and in many regions that creative businesses tend to agglomerate together in this manner in creative clusters of concentrated economic activity. In the case of London, these clusters would appear to be particularly strong in the West End and inner east areas.

These differences in the level of cultural provision, funding and sector activity are at least partly reflected in terms of audience numbers and cultural engagement. The table below gives the 2009 National Indicator (NI) 11 data for all of the London boroughs. NI 11 attempts to measure the proportion of the adult population who have attended or participated in the arts at least three times in the past 12 months, and has become the standard measure of cultural engagement across the UK.

**Table 2.1**  
**Percentage of over-16s who have engaged in the arts three times or more**  
**over last 12 months** (source: DCMS, Active People Survey 2009)

<b>Barking &amp; Dagenham</b>	<b>33.5</b>	<b>Hounslow</b>	<b>40.8</b>
Barnet	49.8	Islington	60.7
Bexley	42.9	Kensington & Chelsea	66.2
Brent	42.0	Kingston upon Thames	55.3
Bromley	52.4	Lambeth	53.7
Camden	62.6	Lewisham	51.0
Croydon	45.2	Merton	50.4
Ealing	46.2	Newham	28.8
Enfield	44.2	Redbridge	43.2
Greenwich	47.2	Richmond upon Thames	62.8
Hackney	51.7	Southwark	47.4
Hammersmith & Fulham	55.0	Sutton	48.9
Haringey	51.7	Tower Hamlets	41.2
Harrow	43.1	Waltham Forest	41.5
Havering	42.3	Wandsworth	60.5
Hillingdon	42.3	Westminster	54.3

The table above demonstrates the high levels of variation that exist across the capital. In fact, it is worth noting that the biggest disparity in levels of arts engagement in the whole of the country can be found in the capital – between Kensington and Chelsea, which has the highest level of engagement in the United Kingdom at 66 per cent, and Newham, which has the lowest, at 29 per cent.



## Outer London

Of particular concern to the Mayor are the issues and challenges facing those who live and work in the 'outer-London' boroughs<sup>24</sup>. It is recognised that the 'outer-London borough' label is not always a helpful one – outer London does not exist as a sub-regional concept, and many boroughs actually have the kinds of spatial and social characteristics that are normally associated with both outer and inner London. Nevertheless, there do seem to be distinct challenges around recognition, audience development and resources shared by cultural professionals working in the designated outer-London boroughs that are noticeably prevalent, and warrant particular attention.

140 facilities in each inner London borough compared with 100 in each outer London borough.

This disparity is mirrored, to some extent, in the pattern of regional funding. For example, in the financial year 2008/09, Arts Council England's Grants for the Arts programme allocated more than 80 per cent of its funding to individuals and organisations based in the inner London boroughs<sup>26</sup>. Two thirds of Heritage Lottery Funding goes to inner London boroughs. It is important to appreciate that such headline figures hide a complex reality. An organisation may receive funding in one particular borough, but may be involved in community outreach and educational activities throughout other parts of

culture, compared to £54 in the outer London boroughs – a difference of more than 20 per cent. This is significant, for without funding and support at a more localised level for arts organisations it is that much more difficult to attract regional and national support and persuade funders that projects are financially sustainable. However, it should be recognised that outer boroughs invest more in other services, such as outdoor spaces, parks, and local music services, than inner London boroughs<sup>27</sup>. Therefore, the patterns of investment vary and it is important for funding agencies to recognise the efforts local boroughs make to provide cultural services that respond to their particular circumstances.

## public participation in cultural activity in London has grown over the last decade

While public participation in cultural activity in London has grown over the last decade many Londoners, particularly those from outer boroughs, still do not visit or enjoy the city's myriad of cultural venues. The most recent survey<sup>25</sup> showed that 45 per cent of residents in outer London engaged three or more times a year in the arts compared with 54 per cent of those in inner London boroughs. There are many complex reasons for this – the comparative age, income, and mobility of residents in inner and outer London. An important driver of engagement is inevitably the distribution of cultural venues across the city. The map in Section 2.2 shows how densely cultural venues are concentrated in the city centre, as one might expect. There is an average of around

the capital, including outer London. Also, both Arts Council England and the Heritage Lottery Fund have made a strong commitment in recent years to working across London and this is reflected in how they assess funding proposals for their grants. It will take time for such efforts to pay dividends.

At face value, the disparity in funding at the regional level is also matched at the local. On average, inner London councils spend £69 per head on

24. The GLA takes London Councils' definition of Outer London: Barking and Dagenham, Barnet, Bexley, Brent, Bromley, Croydon, Ealing, Enfield, Haringey, Harrow, Havering, Hillingdon, Hounslow, Kingston upon Thames, Merton, Newham, Redbridge, Richmond upon Thames, Sutton and Waltham Forest

25. DCMS, *Active People Survey 2009*

26. *Arts Council England, Area Reporting 2009*

### Policy Action 2.1

The Mayor is working with and encouraging cultural institutions, local authorities and strategic funding bodies in their efforts to ensure that high-quality cultural provision is expanded and enhanced across the entire London region.

27. Chartered Institute of Public Finance and Accountancy ([www.cipfastats.net](http://www.cipfastats.net))

## The importance of transport

Another critical factor in determining how well Londoners can attend and take part in cultural activities is access to public or private transport. London's transport system is hugely impressive – the Underground alone has 270 stations, and 250 miles of track, making it the longest metro system in the world by route length. However, the transport network in outer London boroughs is less well developed than in central London. The effect is that not only are there fewer cultural venues in outer London with good transport links, but it is also more difficult to travel to the centre of town where venues are concentrated.

As outlined in the *Mayor's Transport Strategy*, Transport for London and partners are undertaking a number of measures to improve the transport system across London, thereby providing better access to cultural events. Central to this is a programme for investing in transport infrastructure to provide more capacity and connectivity. This includes major projects such as Crossrail, the upgrade of the Tube network, longer trains on the DLR, and the development and expansion of the London Overground, Thameslink and longer trains on National Rail services. Many bus services are now more frequent, particularly in the evenings and weekends, with new services introduced and service information improvements making journeys easier. In addition, the iconic design for London's new bus, based on the Routemaster but with a distinctively futuristic style, is set to become an emblem of 21st century London and will further improve the attractiveness of travelling by bus to cultural events.

The Mayor is also committed to encouraging an increase in walking and cycling around London, which will improve accessibility at a local level, and the level of enjoyment and physical activity associated with travelling to and from a venue. The Barclays Cycle Hire scheme launched in the summer of 2010 has already generated a million cycle trips in just ten weeks, while the Legible London system offers a more understandable representation of the way to find key locations, including cultural and visitor attractions.

## 2.2 Improving the quality of cultural provision across London

At the beginning of 2009 the Mayor established the 'Outer London Commission', under the Chair of William McKee CBE, to look at ways to realise the full economic, social and cultural potential of the outer-London boroughs. This made a number of recommendations around clustering together cultural attractions and encouraging the development of cultural quarters, which fed into the draft replacement London Plan and its provisions for culture. In support of this, the *Mayor's Transport Strategy* is prioritising the improvement of connectivity to and within metropolitan and town centres.

The Mayor welcomes the work being done by Arts Council England, the Heritage Lottery Fund and other funding bodies who are taking steps to address gaps in support across London, and already the benefits are emerging, with new or refurbished museums in Redbridge, Brent and Havering, and the initial development of a 'touring circuit' between a number of outer-London venues. This does not require instigating an immediate shift in public funding from the centre to outer London, but rather to gradually build up the quality and scale of provision in those areas where it has historically been sparse. A good example is the London Museums Hub that has funded development for smaller museums across the city in a range of areas. By building the managerial capacity, knowledge and skills of those working in these museums, it is hoped that the standards of quality, and levels of investment, in the museums of the outer-London boroughs will improve.

Rather than seeing each other as solely competitive, it is clear that organisations and venues

based in outer London welcome the opportunity to collaborate in order to reduce costs and raise the profile of their programmes. Organisations have also started to develop partnerships with major cultural institutions in the centre of London who have the potential to extend their reach across London with new touring and partnerships schemes. The London Museums Hub's initiative, funded through MLA's Renaissance programme, to facilitate the loan of the British Museum's iconic ancient Egyptian sculpture, the *Gayer-Anderson Cat*, to Brent Museum is an excellent example, which saw visitor numbers in Brent Museum increase by 8,000 in the short period in which it was on display.

Those working in arts and culture in outer London boroughs would also benefit from greater recognition and promotional support for their activities. Cultural institutions in such locations need to work even harder to develop and grow their audiences, but often find themselves with fewer funds to do so. Cultural campaigns funded at the regional level can therefore be of particular value, and it is clear from GLA evaluations and consultation that there is strong support among organisations in outer London for these to continue.

An example of how this can work well is the East festival, developed and run by the GLA since 2007. It emerged from an explicit aim to draw together the cultural organisations in East London and to attract new visits and greater exploration of the area. Since then, East has showcased the work of cultural and creative organisations in East London, created new partnerships and new work in the area, encouraged

visits, greater exploration and perception change and been used as a lens to examine themes pertinent to the area. Another instance is the GLA's support, with Arts Council England, for the London Jazz Festival, which has been partly designed to enable smaller venues in outer London to produce larger-scale events with high quality touring acts. As a result of this, in 2009 the festival held 250 events in more than 50 venues, with hubs of activity in Barnet, Croydon, Richmond, Greenwich, Newham and Kingston-upon-Thames.

Activities such as London Jazz Festival, Big Dance, Story of London and the Thames Discovery Programme, which is the largest community archaeology project in London, or national celebrations such as the Olympic and Paralympic Games and Diamond Jubilee in 2012, can become the starting points for further strategic relationships and sub-regional collaborations. The West London Alliance, for instance, a consortium of West London boroughs have been in discussions with the GLA around developing plans around cross-borough cultural activities and events, and ensuring that culture can play a role in their economic development objectives. Such initiatives are to be welcomed, as ultimately, for culture to flourish across London, and to unlock more regional funding, boroughs need to play a vital supporting role; whether through their planning frameworks, willingness to make sites and buildings available, revenue funding or simply providing advice and guidance.

Technology also has a role to play in expanding cultural provision across the capital. The successful launch of NT Live, the National Theatre's project funded by Arts Council England that broadcasts plays live into cinemas across London and the rest of the world is one example of how technological

infrastructure can widen the enjoyment of high quality cultural events. Other institutions such as the Royal Opera House and Royal Shakespeare Company have embarked on similarly bold projects. Such experiments by the major cultural institutions are to be encouraged, and while some will always feel that there can be no substitute for a live event, as producers become more knowledgeable and skilled at making use of digital tools and delivery platforms, there is the potential to bring world-class arts and culture to many more audiences in London.

### Policy Action 2.2

In partnership with local authorities and sector bodies, the Events Team at the GLA is supporting high-quality festivals, campaigns and cultural events across London, both existing and new, developing and widening audiences and participation in the capital.

### Social barriers to participation

Despite the uneven distribution of funds and provision across London, and between inner and outer London, spatial patterns do not solely account for differences in cultural engagement. To give an obvious example, 63 per cent of residents in the outer London borough of Richmond upon Thames engage with the arts three or more times a year, compared to only 41 per cent of residents in the inner London borough of Tower Hamlets<sup>28</sup>. As well as geography then, it is clear that a number of other factors help to explain variations in engagement.

The GLA's survey research into barriers to participation produced a range of responses, see table below, of which by far the most common were issues of cost and lack of time. However, there are significant variations between groups, with women much more likely to cite costs as a barrier, and also the need to look after the family (11 per cent compared to only four per cent of men), while lack of time is cited by 60 per cent of 18–24 year olds, but only 36 per cent of those aged between 55–64.

**Table 2.2**  
Reasons given for not attending cultural activities and events (source: GLA)

<b>No time/too busy</b>	<b>44</b>
Cost/too expensive	35
Not that interested	9
Not easy to get to/get back from	8
Have to look after the family	8
Don't really want to	5
Health reasons	4
They are not put on in my area	4
There's nothing that's relevant to my interests	3
Other interests/don't like it	3
Not the right age	3
Don't fit in there	2

28. Taking Part: the National Survey of Culture, Leisure and Sport (DCMS, 2009)

Research from a number of organisations and funding bodies has demonstrated different levels of engagement between demographic groups. At a national level, Arts Council England have tracked participation in the arts, and shown that factors such as ethnicity and educational level are likely to be correlated with different levels of engagement, as the table below shows.

Figures from Taking Part, the national survey of culture, leisure and sport have similarly shown variations across the population. Significantly higher rates of participation have been found among female respondents, those without a non-limiting disability, and those from white backgrounds. Other factors are also important, with considerable variations depending on socio-economic group,

religious affiliation, educational level and age, with both the young (16–24 year olds) and elderly (over 65) having significantly lower levels of participation<sup>29</sup>.

These general findings have been echoed within specific cultural sub-sectors and amongst Londoners. For instance, the table below shows responses to the question ‘Have you visited a London museum in the last 12 months?’ broken down by different demographic segmentations. Those from a black minority ethnic (BME) background, a lower social group or with a disability are all significantly less likely to answer in the affirmative, while age groups also seem to vary considerably.

Issues around barriers to participation are myriad and complex, and as such are frequently the source

**Table 2.3**  
Participation in arts activity on the basis of different sub-groups (source: Arts Council England)

	2005/06	2006/07	2007/08
<b>Ethnic group</b>			
White	48.4	47.4	47.6
Black or minority ethnic	42.6	41.7	43.0
<b>Socio-economic group</b>			
Higher socio-economic groups	53.3	52.0	52.0
Lower socio-economic groups	37.9	36.9	37.5
<b>Highest qualification</b>			
Degree	62.5	60.0	59.4
A-levels	54.2	52.9	52.2
Below A-levels	47.2	45.7	44.1
No qualifications	30.8	31.8	32.7

29. *Is London Ready to Take Disabled Visitors?* (LDA, 2010)

**Table 2.4**  
Attendance at London Museums  
(source: MLA London/London Museums Hub)

	Yes	No
<b>SEG</b>		
ABC1	61	30
C2DE	43	57
<b>Ethnicity</b>		
White	59	41
BME	44	56
<b>Disability</b>		
Yes	42	58
No	56	44
<b>Age</b>		
16–24	53	47
25–44	58	42
45–64	48	52
65+	54	46

of much debate and conjecture among academics, sociologists, and cultural policy makers. Developing the evidence base for such policy making in this way is therefore critical, in order to understand in as much detail as possible exactly what the causal factors are and making the appropriate interventions. For instance, the LDA has recently completed research into the needs and expectations of disabled visitors to London,<sup>30</sup> and on the basis of this is planning to implement a support programme for tourism businesses, including cultural attractions, in order to increase understanding of issues and improve the level of service for disabled visitors. By making the effort to develop more sophisticated metrics and research exercises, London’s cultural sector has the

potential to build up useful forms of market intelligence. This can be invaluable for informing programming, undertaking more targeted marketing and other activities intended to reach out to new audiences. The Mayor welcomes the work undertaken by MLA London and the London Museums Hub, Arts Council England and CLOA in this regard.

There are certain limitations on what the GLA can do to increase cultural participation and engagement. As a strategic rather than a delivery or funding body, it is not in a position to address some of the most common barriers, such as cost or lack of interest, by for instance subsidising the price of tickets or reforming the school curriculum. However, there are a number of strategic interventions, which the GLA working in partnership can undertake to address barriers. Many of these are described throughout the *Cultural Strategy*, but they include:

- improving local cultural services, which are an important factor in people’s experience and access to culture
- investing and promoting affordable or free local events through pan-London cultural campaigns and festivals such as Story of London or Big Dance
- improving links between schools, families and cultural institutes to encourage better awareness of the opportunities available, and to give young people from all backgrounds the confidence and ability to understand cultural forms
- undertaking research and policy work to further understanding of barriers and reasons for differing rates of participation, in order to inform GLA and partners’ investments and programmes

30. Source: *Culture & Sport Satisfaction & Engagement* (London Councils, 2009)

Poster for Jeremy Deller's  
*What is the city but the people?*, 2009  
Commissioned by Art on the Underground  
Photo: © Daisy Hutchison



## Finding transport solutions

The Mayor is continuously working to improve London's transport system, and to meet his overarching objectives of ensuring that it can provide London's residents and visitors a safe, flexible, affordable and environmentally sustainable system, which can accommodate a range of choices and travel options across the capital. Through Transport for London, the Mayor is pushing through the biggest programme of investment seen in 50 years. This will include the upgrading of several tube lines, with the introduction of air conditioning on much of the network, an expansion of the Docklands Light Railway by 50 per cent, the continuation of Crossrail, which will increase London's rail capacity by ten per cent and new investment in cycle lanes and energy efficient buses.

These major infrastructure projects are ambitious and long-term in their nature but will deliver enormous benefits for the cultural sector and wider public. Alongside this, there are also more specific issues that affect cultural organisations in particular, such as coach parking. London has a long-standing coach parking problem, especially in relation to non-scheduled, or charter, services. These coaches are a vital means by which many come to the centre of London to visit some of the country's best known cultural attractions – our national museums, national institutions and, of course, West End theatres. Nor is it just tourists – coaches enable school children and the elderly from across London to be taken directly to and from cultural venues. There are currently around 200 parking spaces for coaches in central London but it is estimated that up to 500 charter coaches come into the capital on a daily basis. The difficulties in dropping off and parking

are adding to central London's congestion and also inhibiting coach parties from visiting London.

The GLA is exploring the development of a scheme for London with TfL that would better facilitate the use of bays reserved for tourist coaches and in doing so minimise any negative impacts for residents and benefit the city's cultural and visitor economy. A feasibility study has been initiated and will report back with a costed solution that has the potential to greatly benefit the sector.

### Policy Action 2.3

*In partnership with TfL and sector partners, the Mayor is seeking practical solutions to the specific transport problems facing the cultural sector, and which require leadership and co-ordination to address.*

## 2.3

### Strengthening local cultural services

Arguably, the most important factor in determining the range and quality of cultural services in any part of London is the commitment of the local authority. This is reflected in survey results which show that, when Londoners are asked why they think the quality of cultural activity is low, the overwhelming reason given (67 per cent) is that 'there is not much going on/no interest by the council to invest'. This is despite the fact that, in general, London local authorities deliver a huge variety of services, programmes and events locally with a large number of partners. Collectively, London boroughs are the biggest funders of cultural and activities in London, making a revenue investment of over £400m in 2008/09 amounting to £53.90 per London resident or £1.04 per week. The diagram below gives an indication, in broad terms, of how this is spent.

Local authorities, in London and elsewhere, are currently under unprecedented budgetary pressure and facing difficult decisions over future funding, with non-statutory services, which includes most cultural provision, likely to be particularly vulnerable. Furthermore, while there may be a greater focus on corporate support and philanthropy for culture in the future, this is unlikely to take place to the same extent at the local level. It is London's arts and heritage organisations with a national profile that are likely to most benefit from this type of giving.

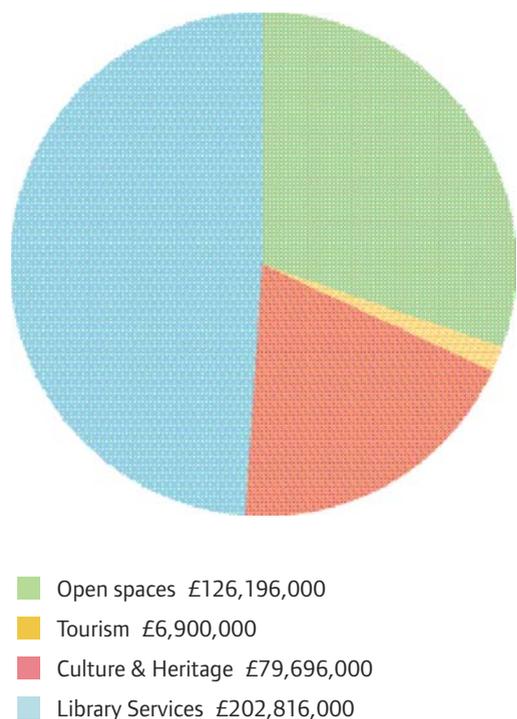
Many cultural services are delivered directly by the boroughs themselves – libraries for instance. But methods of provision vary widely across authorities, and it is now common for certain services such as leisure facilities or parks management to be externalised to commercial operators or trusts. In particular, London boroughs tend to work closely with small third sector organisations and voluntary groups that are embedded in local communities and neighbourhoods, and hence in a good position to provide the kinds of cultural services that are most needed by residents. In this respect, much cultural provision can be thought of as being in line with national government's flagship 'Big Society' policy.

### Policy Action 2.4

*The Mayor is working closely with London Councils and individual local authorities, advocating the importance of cultural services in terms of their offer to residents and the role it plays in contributing to people's quality of life, and where relevant, encouraging greater cross-borough partnerships in order to deliver innovative and high quality services.*

Many cultural services are delivered directly by the boroughs themselves

**Figure 2.1**  
**Breakdown of London Local Authority Spend on Culture 2008–09** (source: London Councils)



London boroughs tend to place a particular emphasis on the contribution that culture makes to the quality of Londoners' lives, and the potential it has to meet wider local government priorities. In so doing, boroughs recognise the broader role that culture can play in improving community life in a number of different ways. This is supported by GLA survey results indicating that 84 per cent of Londoners think that the city's cultural scene is important in ensuring a high quality of life.

Cultural activities can bring communities together and drive social cohesion, they can inspire and motivate people of all ages to actively participate in their community and have a positive impact on all areas of people's lives including promoting lifelong learning, reducing crime and fear of crime, instilling confidence, and encouraging good health and well-being. Many boroughs also support the sector for economic reasons, for instance through the development of creative quarters that can encourage business growth, employment and regeneration, or else through tourism, recognising that cultural assets and services can be an important factor in making areas distinct and attracting visitors. In the course of his regular engagement and work with London boroughs, the Mayor will continue to advocate the importance of investing in culture and emphasise the benefits it brings at a local level.

Of course, not every initiative or service will achieve these objectives, and the success of individual projects will very much depend on local conditions. But a general evidence base is emerging of the correlation between levels of engagement with culture and sport and people's overall satisfaction with a place to live, as measured by National Indicator 5, and in London this correlation has been found to be even stronger. This seems to be the case with all

levels of cultural provision, but is particularly so with local authority run or supported museums, galleries, theatres and concert halls, which have a higher correlation with council performance and resident satisfaction than bus services, refuse collection or doorstep recycling<sup>31</sup>.

The Mayor strongly supports the commitment that London local government has made to work in partnership to deliver and improve cultural services, and thereby improve the cultural lives of Londoners across the entire region. Much of this is being led by the Chief Leisure Officers Association (CLOA) London and the London Cultural Improvement Programme (LCIP), two partnerships comprising the local authorities themselves, as well as London Councils through their Culture, Tourism and 2012 Forum, Arts Council England London, MLA London, Sport England London, English Heritage, Government Office for London. The LCIP is leading the way in terms of driving efficiencies and improvements, and is starting to have a significant impact in terms of building a network of committed professionals across London local government who have been able to learn from one another, share best practice and improve the quality of the cultural services they provide. As a consequence, two of the participating boroughs have already improved their 'star' rating for culture.

This success has been recognised with the awarding of further programme funding from Capital Ambition, London's Regional Improvement and Efficiency Partnership (RIEP), as a result of which there is now scope to further improve cultural services and explore new ways of collaborative partnership working in the key areas of heritage, events, fundraising, tourism and working with children. For instance, it has recently developed a new programme strand, working with Film London to enable boroughs to better attract film

productions. The GLA is engaging closely with LCIP and providing strategic input on priority areas such as tourism and alignment with cultural and children's services. Through the London Events Forum, it is assisting those officers in local government with event responsibilities to help them achieve improvements in their borough, and on cross-borough activities.

Across a range of policy areas, the Mayor has championed the role of local authorities as democratically accountable bodies that should maintain their freedom to provide both the level and types of infrastructure and services that are most wanted by their electorates. Nevertheless, the work of CLOA (London) and LCIP has already shown the benefits of greater collaboration and learning between the boroughs, and London Councils' policy document *Playing their Part: Culture and Sports Contribution to Local Life in the Capital* is therefore welcomed for providing common principles and priorities for culture and sport in London, to which all of the boroughs can endorse.

The GLA is also working with London Councils to explore the feasibility of introducing a 'Londoners' Card' to the capital, to complement local schemes being developed by boroughs. This would harness new technology to create incentives and mechanisms for Londoners to participate in a range of activities and local services, including culture. It is a complex project to realise, and a range of stakeholder workshops and interviews have been held with representatives from TfL, local government, cultural providers and relevant agencies. It is anticipated that the project would be developed in stages, and the first programme of development could begin in 2011.

31. *Supporting Talent into Enterprise* (London Development Agency, 2004)

Matthew Darbyshire, *Birmingham's Children's Hospital (Extraction Duct)*, Steelhouse Lane, Birmingham B4 6NH, 2010

Photo: Damian Griffiths / Courtesy the artist and *Bold Tendencies*



## London's public libraries

Libraries account for approximately 40 per cent of all London local authority spend on culture, and are also one of the few forms of cultural provision to be found in approximately equal numbers across the capital. Since 1964, with the advent of the Public Libraries Act, local authorities have been required to provide a library service free at the point of use. The result is that, according to the government's National Indicator 9, which measures the percentage of adults who have used a public library service in the past 12 months, the performance in outer and inner London boroughs is almost identical – 52 per cent in the former, and 51 per cent in the latter.

Today, London's public libraries are usually portrayed as being in a state of crisis – crumbling buildings, continually vulnerable to budget cuts, and forever being relegated in local authorities' priorities and spending plans. The true picture is very different and also much more complex. While there is no doubt that many libraries have experienced strong financial pressures in the last year, and will undoubtedly face even tougher ones ahead, many London libraries continue to run a service that is highly regarded by its users. According to the latest data from the *Public Library User Survey*, more than 87 per cent of respondents in London described their library service as 'good' or 'very good', and only 1.6 per cent described it as 'poor'. However, there is undoubtedly room for improvement, and the service varies across London on a number of metrics, including loans and visits per resident, and running costs.

Ironically, the funding cuts that threaten London's libraries come at a time when in other ways they are thriving. Initial evidence suggests that, possibly as a result of the recession, people are turning to

public libraries in greater numbers for careers and employment advice. Demand for career development literature, free access to computers and the internet have all been reported. For instance, at the beginning of 2009, Westminster Libraries reported a ten per cent rise in visitor numbers and 33 per cent in membership on the previous year, with particular increases in demand for books on CVs, letter writing and financial advice.

A popular misconception is that libraries are static institutions, providing much the same service as ever. Certainly, the fact that so many of the UK's library buildings were built in the 1960s and 1970s can give that impression, but the truth is that many of London's libraries are constantly evolving, and have successfully pioneered a number of new services, improving the quality and range of their offer. Recent years have seen a steady increase in the number of libraries open in the evenings and weekends across London, greater availability of WiFi internet access, the roll-out of library-based adult learning and literacy programmes which has provided basic skills support for nearly 10,000 residents, and a MLA London pilot investigating how libraries can support local businesses and entrepreneurs. Perhaps most encouraging of all, iconic new library buildings and refurbishments in places such as Pollards Hill, Peckham, Barking, Hillingdon and Shepherd's Bush are not only major new assets for their local communities, but also symbolise the continuing vitality of London's libraries.

## CASE STUDY: Shepherd's Bush Library

The autumn of 2009 saw the opening of London's newest library, Shepherd's Bush, in the heart of Westfield Shopping Centre, one of the largest inner city shopping centres in Europe. Located over two floors, it holds many of the features and services expected of a modern library: books and DVDs of course, educational resources for children and computers for public use, but also a dedicated 'chill out' space for teenagers and young people, with music and games software.

In addition the library is home to a Work Zone facility. Hammersmith & Fulham Council in partnership with Jobcentre Plus and Ealing Hammersmith & West London College provide a recruitment service designed to fit the needs of Westfield's retailers and other local employers. The Work Zone provides advice on job interviews and the kinds of work training, such as food hygiene certification, which are most needed to work in the restaurants and other outlets in the local area that are generating jobs. As a further aid to initially getting employment, the library can help to arrange financial assistance for local residents' childcare costs. Already, the library has proved highly popular with the local community, with almost 1,500 people joining the library in the first month of its opening, compared to just over 200 a month at the old library branch on Uxbridge Road which it replaced.

The library was paid for and built at no cost to the local taxpayer, but rather was funded as a result of the community benefits negotiated under a Section 106 agreement following planning consent. As such it is a vivid demonstration of the vitality and continuing value of London's libraries – both in terms of its capital funding, but also the means by which it delivers a range of services that are as tailored as possible to meet the needs of local residents and businesses.

[www.lbhf.gov.uk](http://www.lbhf.gov.uk)

Innovation can also be applied to reduce costs as well as provide new services, and already library services managers have demonstrated that through working in a smarter and in a more coordinated fashion, it can be possible to make savings without necessarily impacting on the quality of the services. Through better use of digital technologies, jointly procuring and developing software systems, and through a greater willingness to collaborate on a cross-borough basis in terms of back-office arrangements and minimising duplication, administrative and management costs can be kept low while still providing a seamless, high quality service to library users. As well as this, recent technological innovations in the private sector, such as Bloomsbury's Public Library Online, a publisher-led online library supply initiative open to all publishers, point the way to new models and partnerships as a means of delivering new and better services for users.

The Mayor strongly endorses the efforts that library staff, local authorities and others are making to continue to innovate. In recent months, MLA London in conjunction with the London Cultural Improvement Programme has overseen the London Library Change Programme (LLCP) to assist this process and to address many of the strategic and resourcing issues. It is also looking at different governance models, exploring how services can be made more efficient through possible sharing or contracting out, while still preserving local democratic accountability. It is important that the LLCP delivers tangible, long-term outcomes for customers, such as improved stock, more flexible opening hours, improved use of digital technologies and greater convenience. To achieve these, it is clear that the programme will have to also deliver

savings across London's library services in order to allow reinvestment and modernisation. Those working in the sector must be given the support and encouragement needed to make bold and timely decisions, and ensure that libraries can continue to have an important role in the lives of Londoners in the years ahead.



### 3. Education, skills and careers

#### 3.1 Engaging young people in culture

In 2008, the Mayor published *Time for Action*, his vision for a programme of actions to improve youth opportunities and prevent violence. The programme focuses on supporting young people, keeping them in education, developing character and responsibility, expanding sport, music and cultural opportunities, as well as disseminating best practice and addressing the needs of those in custody.

The cultural sector has a major role to play in ensuring that the lives of young Londoners are fulfilling, enjoyable and can prepare them to lead constructive, culturally rich lives. Much government policy in recent years has been narrowly centred around differences in educational attainment, with policies and funding, not to mention monitoring and measurement, focused around learning targets, qualifications and pass rates. As a result, while progress may have been made in improving the number of pupils achieving five GCSEs, the gulf in the ability of different London schools to offer rich, varied and high quality cultural education and experiences remains wide. Many educationalists and parents are, of course, well aware of this and understand that the technical skills, discipline and curiosity that a child can acquire can provide them with the confidence for future educational and professional success, as well as a lifetime of further interest and enjoyment.

Of course, lots of London's state schools, whether primary or secondary, do provide a diverse and high

quality programme of cultural activities both inside and outside of the classroom. But this is by no means always the case, and many children and young people in London are being denied the opportunities that others, through the good fortunes of geography or their parents' income, are able to experience. According to GLA survey results, 33 per cent of respondents consider the provision of cultural education for young people in their local area to be high, but only seven per cent classify it as 'very high' while some 26 per cent think it is low, and a further 19 per cent do not know. However, there is weak baseline data on how many children participate in cultural activities and, crucially, what the quality of this experience is.

A group convened by the LCSG to look in more detail at this identified a number of reasons for patchiness in provision. Financial resources, the enthusiasm of parents and pupils, the passion of teachers, the leadership of head teachers, and the support of local authorities and local groups were all identified as important factors. Also important is the manner in which information about activities is communicated and coordinated – something underlined by the GLA's survey in which 'better information about what's going on' was rated the highest priority for improving cultural opportunities in London, closely followed by reducing the costs of attendance.

## lots of London's state schools, whether primary or secondary, do provide a diverse and high quality programme of cultural activities

Critical to developing a strategy for high-quality cultural education across London is to build upon the excellent work and organisations that already exist rather than creating new ones. Although the school timetable is crowded in terms of space for culture, there have been a number of initiatives to deliver greater cultural experiences to young people. Indeed, the group found that some teachers reported feeling 'bombarded' by the information and opportunities available, with little means of assessing which to take up. The government for instance has committed significant funds to local authorities for its national music schemes, Sing Up and In Harmony. At the same time, there has been a huge increase in the number of non-formal learning providers for the cultural sector – especially in London. A report commissioned by the LDA estimated that there were some 250 such organisations in London, delivering programmes to tens of thousands of children and young people every year<sup>32</sup>. There has been an increasing convergence between the formal and non-formal cultural education sectors at the individual level, and at the borough level, the Working with Children's Services strand of the London Cultural Improvement Programme is promoting better partnerships between cultural and children's services, but more work remains to be done to make this happen across London.

When it comes to cultural education, it is also important to go beyond simply 'engagement' and to maintain a sense of ambition. It is often presumed

that young people will only like art they can immediately relate to, and that cultural activities and education should meet this. This 'rush to relevance' risks patronising young people and limits their horizons. This is not to pick one art form over another, or to denigrate certain types of creative activity, but rather to ensure that all young Londoners, whatever their background, are encouraged to access a full range of cultural provision. The work of many organisations demonstrates that when children and young people from relatively deprived backgrounds are given the opportunity to study, produce and experience classical music, theatre, literature and other art forms usually considered to be challenging or unfamiliar, a genuine appreciation and passion can be developed.

A good example of this is Children's Art Day, a national campaign that the GLA has supported in London, with the active participation of all the capital's galleries, museums and schools. The week-long celebrations in July provide opportunities for thousands of children, families and teachers to encourage an interest and develop expertise and skills in the visual arts.

It is not just the arts and creative industries that can generate enthusiasm among young people. Since 2001, the Heritage Lottery Fund has run the Young Roots funding programme, specifically designed for

young people wishing to explore and enjoy heritage. More than 80 such Young Roots grants have been awarded in London alone – with individual projects such as the award-winning Grove Roots helping young people to understand and document the history of the local communities of Ladbroke Grove and develop intergenerational relationships, in the process learning a range of practical media and professional skills.

London's museums also provide opportunities for young Londoners to experience the very highest quality of cultural education provision. The national museums, as well as being major visitor attractions and institutes for collection, restoration and research, are also educational centres with well-developed programmes for people of all ages. The London Transport Museum, for instance, provides a wide range of learning opportunities including self-guided learning through galleries and library and youth participation projects in which young people bring their perspectives to the production of exhibitions.

### **Policy Action 3.1**

The Mayor will ensure that cultural campaigns and projects supported by the GLA successfully engage with children and young people, and help to foster a spirit of inquiry and aspiration for arts, heritage and culture.

32. *Increasing Higher Education Participation Amongst Disadvantaged Young People and Schools in Poor Communities* (Sutton Trust, 2009)



### Supplementary education

One of the ways in which these aims around cultural education can be achieved is through the support and strategic help of supplementary education for London – that is, out-of-school-hours educational activities intended to give children a more intensive and richer learning and cultural experience. The concept of supplementary education is not a new one, and has its origins in nineteenth century education reform, but it has a new and important relevance to cultural education in contemporary London.

The issue of such extra curricular activity is an important one not just in culture. As is well known, young people from deprived backgrounds are far less likely to do well at school or go onto further and higher education. For instance, only a third of London pupils on free school meals achieve 5 A\*–C grades at GCSE compared with over half of those not on FSM<sup>33</sup>. Long-term studies tracking the performance of students have found that supplementary schooling activities across the country can significantly improve levels of academic success and reduce the achievement gap that exists between children from deprived backgrounds and their better-off peers. The Qualifications and Curriculum Authority recommends that local authorities and schools should now formalise the links with supplementary education providers<sup>34</sup>.

There are already a number of such providers in London. The best organisations engage children in learning through different approaches to teaching and by offering educational activities outside of school. They also offer focused learning in specific subject areas, like music, art, science and maths, which can boost academic attainment and ultimately reduce the barriers faced by disadvantaged groups in reaching their potential.

The GLA has no direct powers over the national curriculum or the ability to provide funding for cultural education. But more can be done to support teachers and parents to better navigate the range of programmes on offer that can help to supplement learning. The GLA wants to work with existing supplementary school networks in London to increase their profile and better communicate what they do to teachers and parents across London. The work already undertaken around music education could provide a starting point for other types of cultural activity.

The GLA is discussing with a range of partners and funding bodies the opportunities that might exist to directly support a number of beacon providers to expand what they do in some of the most deprived communities, but it is also taking more immediate practical steps. For instance, the Mayor has hosted events at City Hall to promote the work of a range

supplementary schooling activities across the country can significantly improve levels of academic success

33. For a full review of evidence, see [www.suttontrust.com](http://www.suttontrust.com)  
34. Source: *Skillset Employment Census 2009*

of organisations offering cultural tuition to children, inviting teachers from state schools to attend and learn what's on offer. The Mayor will host other events for schools, businesses and cultural organisations to meet up and learn about activities taking place in London.

One suggestion for delivering supplementary education across London is to employ students, both undergraduates and postgraduates, as teachers and tutors. This has the advantage of up-skilling these individuals with teaching experience, and improving their ability to move into professional teaching or youth engagement work. There is some evidence that this form of 'near peer' teaching benefits both pupils and teachers, and the model is already being deployed successfully by supplementary schools in London: Generating Genius, a project working in East London which provides science and engineering training, uses the skills of undergraduates in science and technology to support students with hands-on activities. Civitas, which also runs supplementary schools across London, uses undergraduates in maths and English to teach students, and there is considerable scope to expand this into the many thousands of London-based students studying arts, media, design and other creative disciplines.

### **Policy Action 3.2**

The Mayor will develop pilot projects around culture and supplementary education, building up an evidence base to encourage greater activity in this area.

## **Music education**

As well as a wider commitment to supporting greater cultural engagement with young people, the GLA has been working with multiple agencies to develop a strategy for music education in London. This covers many of the general problems within London's cultural and education sector, but focuses specifically on those facing music. This is not, of course, to prioritise one sector or art form over another, but rather identifies the particular issues in localised music education services that can be readily addressed through greater coordination and support by the GLA at the London-wide level.

The music education sector in London is hugely diverse, with some excellent work taking place and a wide range of organisations, both statutory and non-statutory, providing a broad range of opportunities for young people to choose from. According to recent research undertaken by Arts Council England, London, a small sample of 26 music organisations in 2007/08 provided opportunities for over 50,000 young Londoners to engage in music making, ranging from primary school workshops, to live performance opportunities, one-to-one artist development, and recording sessions.

However, despite the range of activity on offer, music education and training across London remains patchy, particularly for instrument teaching. Access to affordable instrumental tuition is not universal, and can often depend on parents' ability to pay. Not all schools benefit from the input of visiting musicians or arts organisations to enhance the curriculum, and not all young people in London have ready access to spaces to make and record their own music. It is striking how the ambition and intensity

of music education can vary so dramatically between schools in London, even those located close distances from one another.

In order to understand what could usefully be done to raise the general level of quality and improve the consistency, a Music Education Summit was held at City Hall in 2009, bringing together over 180 delegates from across the capital's music education sector. Following on from the summit, a period of consultation with key sector partners was held to further inform thinking and possible actions, and Arts Council England seconded a member of staff to help inform the programme.

As a result of this, the Mayor launched *Making Music Matter*, his dedicated music education strategy in March 2010, which aims to achieve regional improvement for music education over the next two years. Central to this is the establishment of the Mayor's music education fund, which will fund partnerships between local authority music services, orchestras and ensembles in the city. The aim is to give young people the experience of working with professional musicians, helping them to raise their musical aspirations.

Another important element of the strategy is Rhythm of London, an annual event showcasing the best of music making for and by young people and intended to make young Londoners and their families aware of the vast range of opportunities available to them to learn and play music. Primary and secondary schools are invited to put on a music activity in or out of school, of whatever size, and involving any member of their school community, while a huge range of the many music opportunities that London has to offer are

## CASE STUDY: LSO DISCOVERY

Established more than a hundred years ago, the London Symphony Orchestra is well known as one of world's most highly regarded performance and recording orchestras. But in more recent years, it has also developed a leading reputation for its innovation and commitment to music education.

LSO Discovery, the education and community department of the London Symphony Orchestra, has built strong relationships with boroughs, working with schools and local authorities from across East London. Such cross-borough and sector partnerships are critical to LSO Discovery, ensuring it has become a long-term programme rather than a series of one-off initiatives, and enabling it to deliver a comprehensive range of activities to growing numbers – more than 30,000 adults and children come into contact with LSO's music and musicians every year, either at its home at LSO St Luke's, the Barbican where the orchestra is based, or a number of schools, community centres and other venues across the sub-region.

These activities include workshops and concerts for the under-fives, Saturday morning concerts and youth and community choirs, all of which have given many thousands of people their first encounter with live music from an early age. Through its Future Partnership programme, young musicians of all abilities are given the chance to learn instruments, and to listen and enjoy a range of music styles. For instance, the LSO's world-class digital production and recording facilities have enabled it to run computer workshops, and to mix both urban and classical music into new kinds of concert presentation. At the other extreme, the LSO Discovery Conducting programme has, for the last six years, been running conductor master classes, led by either the LSO's Principal Conductor or President, and culminating in the opportunity for three selected young conductors to conduct the full orchestra in a public performance. Running parallel with this, its commissioning schemes provide opportunities for emerging composers to create new works for the orchestra.

[www.lso.co.uk](http://www.lso.co.uk)

showcased, including GLA funded projects such as Busking Underground.

This is accompanied by the *Rhythm of London handbook*, which was first published in September 2009 and will be updated regularly. This is a guide to the services, facilities and resources in London that provide music education opportunities for youth people. The handbook has been distributed to schools, youth organisations, libraries, music services and outreach departments, as well as available to download, to encourage as many people as possible to find out more about music and get the information and guidance they need.

As discussed above, although there are specific issues around music education in immediate need of addressing, the GLA is working to strengthen education provision across the cultural sector. Whether it is visual art, drama, literature, film or any other kind of art form, the ambition is to raise aspirations and work to ensure that the links are developed between London's world-renowned cultural institutes and organisations, and the city's schools and other localized points of access.

### Policy Action 3.3

Through the Mayor's music education strategy, the GLA is bringing greater leadership, coordination and support around music education in London. Working with local authorities, strategic agencies and music sector partners it provides advice, advocacy, showcasing opportunities and will develop pilot projects intended to improve the quality, consistency and profile of music education across London.



Henry VIII at Hampton Court, Story of London 2009  
Photo: © James O Jenkins

## 3.2

### Skills, access and workforce development

The competitive edge of London's cultural and creative industries, whether operating in the commercial, subsidised or, as is often the case, mixed economy, largely depends upon the creative, technical and business skills of its workforce. From the latest editing software in the post-production industry to traditional conservation techniques for medieval manuscripts, these skills tend to be of a high level, practical and specific to the sectors themselves. Research shows that 71 per cent of London's creative media workforce have graduate level qualifications, compared with 35 per cent of the overall population of working age that have attained that level<sup>35</sup>. It is vital that the provision of such skills, whether for pre-entrants or existing professionals is of the highest quality and relevance. This can only be achieved if employers and professionals themselves are closely involved in helping to design, inform and deliver skills for industry.

This is something that is not confined to the creative sector alone. The *Leitch Review of 2006* argued for creating a marketplace for skills provision across the public sector, and ensuring that industry leads a demand-led system that responds to the needs of employers and learners to continuously improve skills. Central to this is the role of Sector Skills Councils. There are three main SSCs that are relevant for the sector, Skillset, Creative and Cultural Skills and Lifelong Learning UK, and all have a critical role to play in engaging with employers and ensuring that investment in skills meets their needs.

Almost 30 per cent of those working in London's creative sector are self-employed<sup>36</sup>, with significantly higher levels in certain industries such as film or

music. As a result the workforce is less likely to engage in lifelong learning, as freelancers are much less likely to invest in their own training. At the same time, with the vast majority of companies employing ten people or fewer, it can be difficult for small companies to keep up to date with technology and market developments to capitalise on opportunities.

*Within London*, the strategy for developing and over-seeing skills policy is through the London Skills and Employment Board (LSEB). The Mayor chairs the London Skills and Employment Board (LSEB), which sets the strategic direction for skills investment in London. The board is composed of representatives from across London's major employers, as well as those agencies responsible for funding and providing skills. The LSEB currently has representation from major creative industries employers, and the GLA is working with these and other members in order to ensure that the concerns and needs of the sector are raised and addressed in the LSEB's work. The skills system is expected to be much more demand led over the coming years, with individuals and businesses driving training provision. The creative and culture sector has its own characteristics and needs and the LSEB will need to make sure that the new arrangements deliver the right training for the sector. London will host World Skills 2011 in October 2011 and the Mayor aims to maximise the contribution this event can make to raising aspirations and achieving excellence in vocational skills in the capital.

35. London's Creative Workforce: Update *GLA Economics* (2009)

36. Source: Higher Education Statistics Agency, [www.hesa.ac.uk](http://www.hesa.ac.uk)

Although the creative and cultural sector is always in need of replenishing and updating its skills base, it is fortunate to be in a position where there is a tremendous over-supply of aspirants wishing to enter and progress in the sector. Every summer, 11 per cent of all first degree leavers entering the UK jobs market are graduates in creative arts and design subjects – almost 25,000 in total. Many of these either graduated from London universities, or else move to London with the hope of finding work in the creative sector<sup>37</sup>.

With such an over-supply of talent, it is important young people are given advice and information which is based on accurate, timely and relevant labour market intelligence, as provided by the relevant SSC. Those wishing to enter the sector need to be given a realistic assessment of the opportunities available, without ever dampening enthusiasm and ambition. There is also a responsibility to ensure that they are directed towards employer-approved centres of excellence for education and training, so that they have the best possible chance of entering and prospering in the sector.

#### Policy Action 3.4

Through the LSEB, the Mayor is engaging with employers and public funders to ensure that skills and employment investment is targeted to meet the needs of London's economy, including key sectors such as the creative and cultural industries.

37. Figures from London Higher, [www.londonhigher.ac.uk](http://www.londonhigher.ac.uk)

## Higher education

London's creative and cultural sector is largely under-pinned by the strength of its higher education institutions. Taken together, London's 40-plus institutions constitute a major sector of the economy in their own right, with more than 400,000 students, almost a 100,000 staff and an estimated turnover in excess of ten billion pounds<sup>38</sup>. This includes major universities, with tens of thousands of students, as well as smaller, specialist providers such as the conservatories, drama and arts schools that not only train the practitioners of the future, but also provide a significant element of London's non-commercial performances, productions and exhibitions. The specialist academic strengths in research and teaching in the cultural and creative industries enjoyed by London's universities attract students from around the world, and mean that London's businesses are able to draw upon an unrivaled labour pool. It also goes much further than the cultural and creative sector itself. A study undertaken by NESTA and Central Saint Martins in 2008 tracking the career progress of its alumni over several decades demonstrated the variety of career paths taken by CSM graduates, and the numerous different ways in which those who have studied fine arts have contributed across the economy.

London's universities are centres of excellence for research, study and teaching. All of these are currently at risk as a result of forthcoming public spending cuts, which threaten academic standards, the intensity of the educational experience and the quality of both staff and students. As well as these traditional strengths, it is also important to recognise how dynamic London's universities are, and how quickly the sector is evolving, undertaking a wide range of new and innovative activities and taking on a function

in London's social and economic life quite different from that of a generation ago.

In particular, London's universities have embraced a new role in terms of knowledge transfer, supporting enterprise and helping to nurture and incubate the next generation of creative businesses. Whether it is supporting furniture manufacturers at London Metropolitan University, television production and incubation space at the new Ravensbourne College in Greenwich, Central Saint Martins Innovation Centre, or the Centre for Digital Music at Queen Mary, London's universities are providing an ongoing source of innovation, skills and business support for London's creative sector. Nor should further education be overlooked: Westminster Kingsway's 01Zero-One lab in Soho has been a major resource for the surrounding audio-visual industry.

As well as supporting creative enterprise, many of London's HE institutions are also trying to more broadly widen engagement in culture. LCACE, the London Centre for Arts and Cultural Exchange, has been running an innovative programme of events and knowledge exchange activities. The Mayor is also supportive of plans by King's College to use its new space in Somerset House to open up its scientific and artistic collections and to engage more widely with the public. In addition, the recently announced investment in the Guildhall School's 'Barbican Campus' project, which with the LSO will not only establish one of the world's leading centres for education and training in the performing arts, but also provide exciting opportunities to build new audiences and to create links between young people and artistic professionals.

38. Source: *Internship Survey Findings in Cultural Sector* (MLA London, 2009). Note: this report is yet to be published

## CASE STUDY: The Centre for Fashion Enterprise

Based at the London College of Fashion's Hackney campus, the CFE nurtures designer fashion talent and enables young creative individuals to develop their vision into viable, and in many cases high-growth, businesses. In doing so, it addresses what was for many years considered one of the UK industry's long-standing problems – that although many of the world's most famous fashion designers are trained in London, they invariably base their careers in the other great centres of the fashion industry, such as New York, Milan and Paris.

By providing studio space with bespoke equipment, business advice, marketing support and access to a network of fashion industry professionals and mentors, young fashion designers are given an intensive grounding in the entrepreneurial skills and know-how they'll need to establish and grow their fashion enterprises. It is this kind of specific support environment, provided within the context of the fashion industry itself, which is so valuable.

Although based at the London College of Fashion, its programmes are not exclusively intended for LCF graduates. Rather, all those who have shown entrepreneurial flair and are beginning to create demand and early sales are eligible, and carefully selected in terms of the quality of their design work and commercial ambitions.

In just a few years, the CFE has already incubated an impressive list of designers, including Erdem, Manish Arora and Marios Schwab, Richard Nicoll and Peter Pilotto, who have become fixtures at London Fashion Week and recognised fashion brands. In this way, CFE, with funding support from the LDA, is successfully fulfilling its role as an incubator for the next generation of fashion businesses.

[www.fashion-enterprise.com](http://www.fashion-enterprise.com)

## Access and apprenticeships

Although many young people aspire to have careers in the creative and cultural sector, there is no single, clear direction on how to access jobs. Although the relevant Sector Skills Councils are increasingly doing work around careers advice and guidance, the standard, transparent entry points and channels that are common in other professions and sectors, do not exist in the same way for the cultural sector.

For many young people, whether in formal education or not, it is not always obvious how to begin to get started in the sector, with the result that many rely on their own contacts and advice, which tends to favour those with family support and from certain backgrounds. While information and literature in the form of brochures or websites are of some value, there is a feeling that such advice is too passive. Personal involvement, mentoring and other more direct methods by which young people are made aware of the opportunities for employment in the creative sector, and the routes required to get there, are what is really needed.

This would seem to be particularly the case for those from non-academic backgrounds, and the sector would benefit by widening the pool of talented people interested in working in the cultural creative industries. For those wishing to enter the sector without the educational qualifications then on-the-job learning is a fundamental means of making progress. Work-based learning helps to develop both the technical creative skills, as well as the more professional 'soft skills' that are essential in a sector that is based around collaboration and interpersonal relationships as well as industry specific knowledge.

The new Creative Apprenticeships programme will go some way to formalising and investing in

entry-level work-based learning, and offering an alternative route into the sector. Established by Creative and Cultural Skills, it provides a combination on the job and off the job training where young people have the opportunity to acquire skills and knowledge in the workplace, attaining qualifications from further education providers while doing so. Already a number of London-based cultural institutions have participated in the programme, which should help to build partnerships between employers and further education institutions as well as raising awareness about careers in the creative and cultural industries. However, there are many existing successful apprenticeships in the sector, with varying degrees of formality, and it will be important for these to receive recognition and support and not be swallowed up by this new model.

## CASE STUDY: Joint Audio Media Education Services

For many years now, Joint Audio Media Education Services, better known as JAMES, has been an exemplar of a creative industry taking the lead with regards to its own skills and professional development needs. As the education arm of the Association of Professional Recording Services (APRS), the Music Producers Guild (MPG) and the UK Screen Association, JAMES is entirely managed by experienced audio professionals who are dedicated to the long-term health of their industry, and want to ensure that the skills they have spent so long acquiring are not lost to future generations.

To this end, JAMES undertakes a variety of activities providing the vital link between education and industry. Working with both HE and FE institutions, the sector skills council Skillset and other training providers, JAMES helps to 'wire up' professionals and providers, to ensure that skills supply best meets the demand, from employers and students alike. One of the principal ways they do this is through their well-established accreditation programme. Ensuring that a learning experience is high quality, up-to-date and relevant to the needs of employers and students has always been a challenge, but recent years have seen an explosion of courses and qualifications for the media and audio-visual sector. This growth in choice has presented difficulties: the quality varies hugely, and selecting the wrong course at a university can be a costly mistake, and set a young person's career off on the wrong track. By engaging, supporting and rigorously assessing educational providers, JAMES is able to accredit those courses that best meet the needs of industry. This benchmark of quality and relevance helps to raise standards for providers, while assisting prospective students and their parents to navigate the application process.

More recently, JAMES has worked to pilot the WITS scheme. Intended for either HE or FE graduates from accredited courses, it provides a carefully designed work-based training programme intended to give trainees a thorough grounding in the vocational skills they will need to progress in the sector, while also ensuring that employers benefit as much as possible from the experience. The success of JAMES across these and other activities is testament to how, by taking responsibility for their own educational needs, the music and media industry has been able to ensure that skills provision for their sector remains relevant and of high quality.

[www.jamesonline.org.uk](http://www.jamesonline.org.uk)

## Internships

Given the lack of formalised channels into the sector, one of the most common means by which people enter the creative and cultural sector is through internships.

When they work well, internships mean that talented and determined individuals can build upon, or even bypass entirely, formal education with the vocational experience, know-how and contacts that are necessary to progress and thrive in the sector. Similarly, internships and work experience provide an important means by which people are able to 'try out' the sector before deciding whether they would actually like a career in it. This is something that can be particularly useful for those who have already established careers, but are interested in potentially moving across into arts and culture.

Yet the culture of internships in the sector does pose problems around equality of access and diversity of the workforce. It is hard to ensure that those individuals with talent and determination are best able to enter the sector, as opposed to the fortunate few whose circumstances are such that they have the contacts and personal support to both secure and be able to undertake an unpaid internship. Given the ever-larger numbers of arts and humanities graduates, there is likely to be even greater emphasis on distinguishing those who have had some kind of relevant work experience from those who have not. There are also concerns about the quality of the internships themselves. For employers in both the commercial and publicly funded sector who are understandably eager to minimise costs, it can be tempting to regard internships less as a means of nurturing talent and future employees so much as accessing cheap labour.

In order to better understand the issues around internships in the sector, the GLA in conjunction with MLA London and the London Museums Hub undertook a short research exercise. Although aimed primarily at the museums sector, the research produced some instructive findings that confirmed some of the frequently raised concerns. For instance, only a small fraction of organisations surveyed pay their interns anything more than expenses, with almost a third not even providing this. Methods of recruitment seemed to be informal, with a third of organisations often relying on 'word of mouth' and others not advertising opportunities at all, but instead responding to approaches as and when they are made. Perhaps not surprisingly, a large majority of institutions do not have a formalised internship policy<sup>39</sup>.

As a result of this, in March 2010 the Mayor and London Museums Hub launched its draft best practice guidelines for internships in the museum sector. These guidelines, which are currently out for consultation, aim to set a benchmark in terms of ensuring that the recruitment of interns is as open and transparent as possible, and that the structure and quality of the internship experience is as high as possible.

### **Policy Action 3.5**

**The Mayor, working with cultural partners, is over-seeing a pilot project intended to make internships in the cultural sector more open and valuable for both interns and employers alike, and to help raise the quality of the terms and conditions that should be expected from an internship.**

39. MLA London, [www.mlalondon.org.uk](http://www.mlalondon.org.uk)

## Volunteering in the cultural sector

Almost a century before mainstream public funding for the arts was established, the people of Britain were investing in, supporting and celebrating arts and culture. This was especially true of Victorian London. With little or no government funding, the second half of the 19th century saw an unprecedented flowering of artistic achievement, visionary projects and the establishment of much of the infrastructure that sustains London's cultural life to this day.

We live in a very different world, but it is important to remember that, as with a century ago, London's cultural sector is not simply dependent on its skilled workforce or funding programmes. It also relies on its volunteers – those that generously contribute their time and energies in order to enable the running of cultural institutions, festivals and projects in a myriad number of ways. From sitting on boards and overseeing financial accounts through to driving minibuses and handing out flyers, it is London's army of volunteers that contribute so much to London's cultural provision. This is particularly the case with London's smaller and more localised cultural organisations, for which volunteering is critical to their operations. In many cases, such volunteers are not merely 'amateurs' but highly skilled and contribute their knowledge and expertise to the sector. It is important to recognise their key role, and it has been estimated by the London Museums

Hub that more than two thirds of London's museums would be unable to open if it wasn't for the time freely given by volunteers.

The Mayor is particularly eager to see volunteering flourish in London, and not simply in the cultural sector. Through his strong personal support for London Volunteering Week, and working with the London Voluntary Service Council and through London's network of volunteer centres, it is hoped that the capital will see a renaissance in civic pride, and greater levels of engagement in the life and culture of London. The Mayor has launched an online resource ([www.london.gov.uk/volunteering](http://www.london.gov.uk/volunteering)), as part of the GLA website providing in-depth advice and guidance about volunteering and with a searchable database of volunteering opportunities.

**London's cultural sector is not simply dependent on its skilled workforce or funding programmes. It also relies on its volunteers**

## 4. Infrastructure, environment and the public realm

### 4.1 Planning, the built environment and regeneration

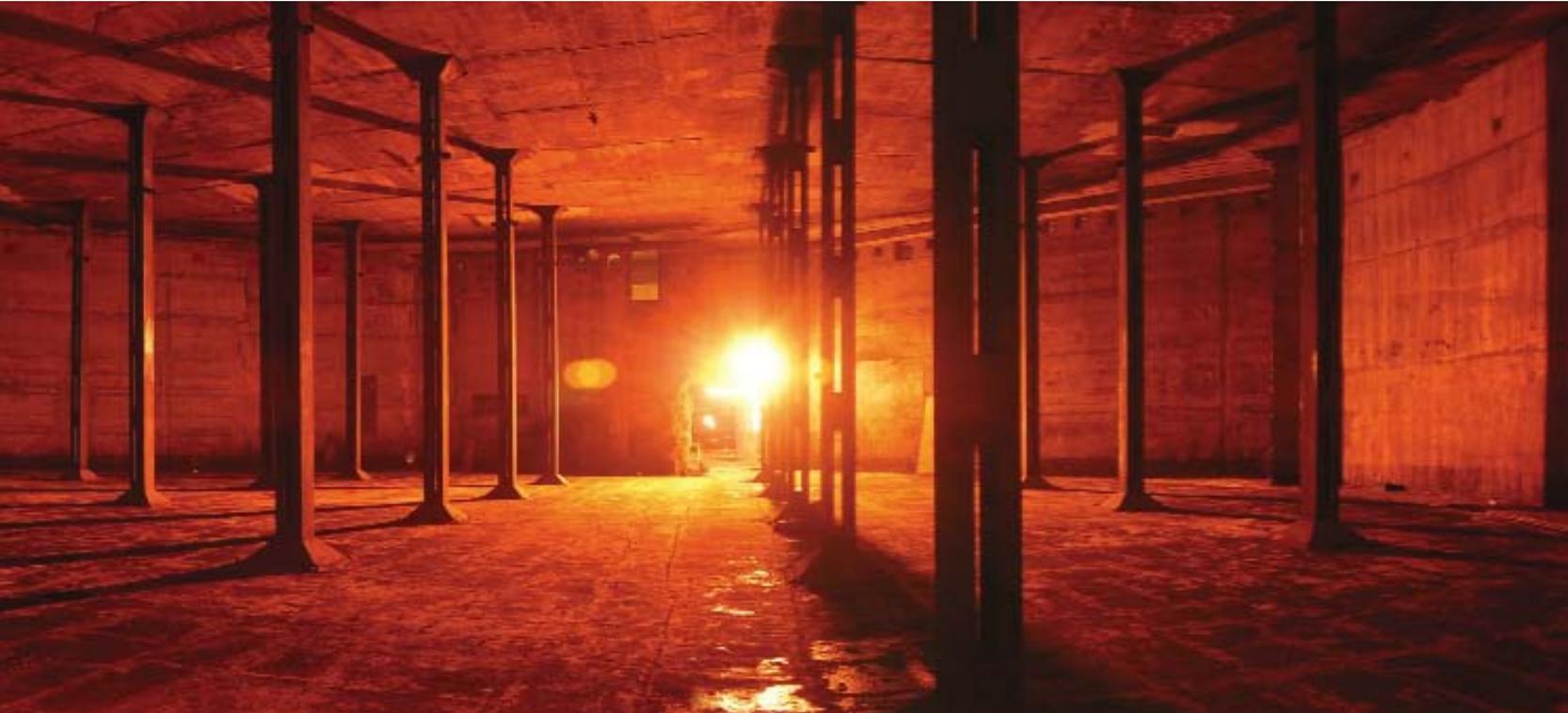
The draft replacement *London Plan* (DRLP), published in October 2009, is the main mechanism for implementing the Mayor's vision for the built environment. As such, it plays a significant role in ensuring that culture plays a strategic part in London's future. It states the importance of creating a 'city that delights the senses and takes care over its buildings and streets, having the best of modern architecture while also making the most of London's built heritage.' It also outlines the many challenges facing London's built environment in future years, including a growing population, an urgent need for both affordable housing and high-quality transport networks, increased competition for global business and the need to address climate change.

There is a strong connection between London's physical environment and its cultural offer. For many visitors, London's great cultural attractions are those with a significant physical presence – the palaces, the national museums in Kensington, Royal Parks and heritage sites. Famous for its cityscape, with iconic buildings and dazzling styles from across the last thousand years, the capital boasts both historic and contemporary buildings, juxtaposing its rich heritage against modern innovations and providing a base for some of the world's leading architectural and design practices. In order to protect and seek to enhance significant clusters of these institutions

and their settings, Strategic Cultural Areas are identified in the DRLP.

But this relationship between culture and the surrounding environment is integral at a more fundamental level – creative performances and exhibitions take place within a spatial and physical context, for example, in music venues, pub theatres, art galleries or street festivals. It is therefore important that the planning and development processes of the city allow such spaces to flourish, according to the needs and wishes of residents. Where possible, opportunities must be encouraged to integrate culture, creativity and good design into the built environment. This can range from the large monuments of central London to the everyday experience of local high streets. The proposed changes in governance over the Royal Parks provide one such opportunity to reshape the relationship between culture and the public realm. The Mayor will be looking to see how a more flexible set of arrangements could allow the parks to be less cut off from the urban fabric surrounding them, collaborate with more partners and better enable cultural activities for Londoners to enjoy.

Many of the debates in planning naturally centre on different priorities, and the need to balance the often-conflicting demands of different sections of society – be it, cultural organisations, residents,



## The GLA group has also committed over £220m of investment in urban realm improvement projects across the city

or road users. There is much good practice that underlies how carefully considered urban design can successfully solve these challenges, and bring benefits to a wide number of different groups. For instance, the recent traffic improvements brought to Exhibition Road by the Royal Borough of Kensington and Chelsea, in partnership with TfL and others, have already resulted in improved conditions for both drivers and pedestrians. The changes have also greatly enhanced the public realm for the more than 11 million who come to visit the area's national museums each year.

In November 2009, the Mayor demonstrated his support for good urban design in his manifesto paper, *London's Great Outdoors* and associated practical documents, *Better Streets* and *Better Green and Water Spaces*. Taken together, these provide both a vision and practical guidance for how the GLA, working with the boroughs, developers and other funders can revitalise London's public spaces, be it parks, squares, waterways or streets. The GLA group has also committed over £220m of investment in urban realm improvement projects across the city to meet these objectives.

The draft replacement *London Plan* and the Great Outdoors initiative should be seen in conjunction with *Shaping Places in London Through Culture*. Published by London Living Places Partnership with support from Arts Council England and the GLA in early 2009, it shows how culture can be more involved within planning and development processes. With a more

coordinated strategic approach, which recognises culture's part not just in animating and populating the physical environment but also in contributing to the physical infrastructure itself, significant benefits can be achieved. This is more than just individual buildings – recent examples across London, from King's Cross to Barking Town Centre, are testament to what a more joined-up approach can bring to an area. The DRLP encourages boroughs to work with a range of partners to designate and develop 'Cultural Quarters' in LDFs and through development briefs to accommodate new arts, cultural and leisure activities, enabling them to contribute more effectively to regeneration.

Transport makes a vital contribution to the public realm. Good transport planning connects communities, enhances streets and encourages sustainable travel. TfL is contributing much to the public realm through its funding of Area Based Schemes that aim to make a holistic change to a local area, resulting in an improved quality of life for local communities and people's movement within and beyond the local area. This funding is allocated to town centres, and the neighbourhood around stations. TfL is also working to protect and enhance the natural environment – minimising the impact of transport services and infrastructure, for instance through the Tree and Design Action Group, and working to enhance features such as tree canopy cover.

Through the work of the London Living Places Partnership, which brings together cultural bodies along with major public investment agencies

concerned with planning, transport, regeneration and housing, there is considerable potential to further embed culture in London's physical infrastructure. At the borough level, it is important for local authorities to work towards greater integration between the local planning authority and cultural services, particularly through the local development framework process. This should ensure that long-term spatial plans incorporate cultural, leisure and sporting facilities within each borough.

An exciting example of this kind of more coordinated approach to culture and planning can be seen in High Street 2012 – an ambitious Mayoral initiative in partnership with London Thames Gateway Development Corporation, TfL, English Heritage and the boroughs of Tower Hamlets and Newham that will use the 2012 Games as a catalyst for major improvements to one of London's great through routes – the A11/A118 corridor that runs out from the City of London to Stratford, through the centre of Tower Hamlets and taking in a series of famous London roads such as Whitechapel High Street and Bow Road. Through better design, signage, public realm improvements, green spaces and pedestrian walkways, the intention is to create a thriving 'high street' that encourages local enterprise, with a sense of heritage, community and identity.

Although planning policy provides the framework, there remains a vital role for private developers to contribute towards London's built environment. Increasingly, developers in London are appreciating the advantages of engaging with the history of sites and reflecting their identity and sense of place in new schemes, as well as integrating artistic considerations into the fabric of their buildings. This has little to do with planning obligations, but rather reflects the direct commercial rewards in producing the kinds of

creative spaces and places that attract individuals and businesses, and enhances the quality of living and working in an area. The DRLP encourages boroughs to ensure cultural objectives are addressed in major development proposals while taking account of strategic priorities for planning obligations. Both cultural agencies and artists and designers themselves should make use of these opportunities to engage with such developers in a way that goes far beyond simply paying for a piece of public art, and articulate the creative and commercial benefits that can emerge from such partnerships.

Architecture and design are, in themselves, important industries for London and the capital is home to a number of practices with considerable international reputations. The Mayor will continue to champion these industries through ongoing support for those events that serve to showcase the work of architecture firms and design agencies in London, and also to contribute to ongoing public debates about the buildings and physical environment in London. He also endorses the popular Open House London scheme, which annually opens up doors to hundreds of London's buildings both public and private, old and new in order to widen the public's engagement with the city's architecture.

### **Policy Action 4.1**

**The Mayor, with a range of public and sector partners, is promoting high-quality urban design and an enhanced public realm in London, recognising that cultural organisations often have a key role to play in shaping strategies, informing planning processes and engaging on individual projects.**

## The evening cultural economy

For many Londoners, some of the most stimulating things about living in the capital are linked to its evening or night-time economy: the range of social, recreational and cultural activities that they can enjoy across the city at anytime of the day or night.

Whilst London's strong night-time economy brings benefits to the city by attracting visitors and creating jobs, a balance must be maintained with the needs of residents and businesses and their concerns about safety, noise and excessive consumption of alcohol. Sustaining the provision of culture in the evening also makes demands on public services, requiring round-the-clock street cleaning and waste disposal difficulties, as well as higher levels of police presence, a greater call on the emergency services and the provision of late night transport. The DRLP encourages boroughs to identify, manage and coordinate local clusters of evening and night-time entertainment activities in their local development frameworks. This must address need, provide public transport, policing and environmental services and minimise impact on other land uses. It must also account for the cumulative effects of night-time uses and saturation levels beyond which there are unacceptable impacts on environmental standards and quality of life for local residents. It specifies an evidence-based approach to managing London's evening economy through an integrated range of measures including planning, licensing, policing, transport and street cleaning. This should take account of local circumstances in determining which activities should be encouraged to develop in a specific zone or else spread more widely. It also broadly aims to expand a diverse range of cultural and leisure venues other than just eating and drinking. This can help to maintain an atmosphere

in which the public realm feels open to everyone and is respected by those who use it. It is particularly important for outer London, where there is a deficiency in access to cultural facilities.

In recent years, London's night-time offer has diversified with late-night openings of the city's many galleries and museums. This has been positively encouraged by initiatives like LATES, which was launched by the GLA in 2007 and coordinated a season of events in cultural institutions offering new ways of animating their spaces and collections, and First Thursdays, coordinated by the Whitechapel Gallery, which encourages more than 100 galleries and museums in East London to open their doors late on the first Thursday of every month. In addition, many of London's library services have made great efforts in recent years to widen their opening hours. The number of libraries that open more than 60 hours a week has steadily grown from 12 in 2002 to 35 in 2008<sup>40</sup>, though this does vary considerably from borough to borough.

Of course, there remain barriers to creating a diverse and safe cultural offer at night in many parts of London. The cost of opening museums, galleries or other heritage sites outside of normal hours can be prohibitive, as can concerns about noise, alcohol and travel safety – something that TfL is addressing through its 'Safer Travel at Night', minicab licensing and taxi marshalling schemes. It is important that local people are involved in discussions about the growth of the evening economy so that they feel a sense of ownership.

40. *Culture at the Heart of Regeneration* (DCMS, 2004)

## CASE STUDY: Light London

Architecture, planning, urban design and public art are all obviously critical in shaping the public realm and built environment. What has not always been appreciated to the same level is the role that lighting can play in transforming the look and feel of a city. Yet for so many cities, including London, it is after sunset that in many ways it comes most alive. Whether it is going out to the theatre or cinema, a concert or simply socialising in bars and clubs, much of London life takes place within artificial lighting.

Light London is a new initiative, developed by Art in the Open with support from the Mayor. Focused on the creative potential of light, it looks at lighting can transform the public realm – enhancing London's public spaces so as to make them more attractive, but also giving them a greater sense of identity, community activity, public safety and animation.

Light London has published a set of key principles outlining its ambitions and approach. Working to these, Light London aims to embed intelligent and high-quality use of lighting across the city. This will range from informing both city-wide and local strategies and planning frameworks across the city, and also engagement and advice in site-specific projects, which have the potential to inspire others and initiate a citywide conversation about lighting. Light London is informed by a working group made up of key public bodies, but also artists, urban designers and lighting professionals. This reflects the multidisciplinary and collaborative approach that Light London will follow, working with a range of professionals and bodies to use light to add meaning to place, and more imaginatively showcase the capital.

[www.artintheopen.org.uk/research/light\\_london.html](http://www.artintheopen.org.uk/research/light_london.html)

## Culture and regeneration

In recent years there has been considerable interest in the links between cultural urban regeneration among policy makers in the UK and abroad. It is recognised that although infrastructure, including improved transport networks and housing make a major contribution to a local area, the provision of cultural facilities and supporting creative enterprise can also improve residents' quality of life as well as provide a spur to economic development and employment opportunities.<sup>41</sup> The DRLP encourages boroughs to promote and develop existing new cultural and visitor attractions especially in outer London and where they can contribute to regeneration and town centre renewal.

Ambitious cultural projects have helped to revitalise parts of London such as Deptford and King's Cross but the experience to date suggests that landmark cultural buildings are more likely to succeed if they also resonate with local communities and provide some continuity with the distinctive character of an area. Fresh thinking can bring new ideas and impetus, but successful projects can just as well evolve from existing cultural provision, rather than the parachuting in of new buildings.

### Ambitious cultural projects have helped to revitalise parts of London such as Deptford and King's Cross

Although large-scale capital projects can often contribute to regeneration, it is also clear that physical infrastructure alone will not sustain this effect. A high-quality and ongoing programme of cultural activity is often key. Lewisham borough's vision for the transformation of Deptford involved a carefully thought-through synthesis of arts, culture, economy, landscape and urban design. The council helped to establish an independent body, now called Creative Process, which responds to a broad range of interests and engages with the local creative community. The continued programme that includes Deptford Design Festival, Deptford X and The Deptford Project Site, has enabled the celebration of local heritage and culture alongside physical regeneration. The combination of local involvement in the project and the sustained, high quality central programme of cultural activity have built on Lewisham's existing identity and contributed to the sense of place and means that local people refer to the cultural offer, local heritage and distinct town centres as things they love about Lewisham<sup>42</sup>.

41. *People, Places, Prosperity: Lewisham Regeneration Strategy, 2007–2020*. LB Lewisham 2007. Cited in *Shaping Places in London through Culture*, GLA 2009

42. *Impact of the London 2012 on Artist Studios within the five Olympic Boroughs* (NFASP, 2008)

## CASE STUDY: The Deptford Project

A historic part of London, closely associated with London's mercantile success in the 17th and 18th centuries, Deptford suffered for much of the 20th century. It was heavily bombed during the second world war, and then subjected to decades of economic decline as the riverside and shipbuilding industries so central to its history collapsed. Much of the modern public housing and buildings of the 1950s and 1960s did little to either maintain Deptford's character or revitalise its economic base.

But the first years of the 21st century have been more hopeful. This is partly the result of the efforts of Deptford's growing cultural and creative sector, many of who have taken a strong interest in the regeneration of the town centre. A recent example of this is the Deptford Project collaboration between the local design company Raw Nerve and property developers Cathedral Group, who are transforming a neglected yard to the rear of Deptford High Street into a vibrant and creative space. Their programme of activities began in dramatic fashion when, in the early hours of 14 February 2008, they presented the people of Deptford with a '35-tonne Valentine's gift' – a 57-seat 1960s train carriage, which had been turned into a community café and bistro.

Award-winning designer Morag Myerscough was commissioned to produce the visual identity for the carriage, and since its inception it has helped attract new visitors to the area has been featured widely in the press and media. More importantly, however, the local community has been welcoming, and are involved with Raw Nerve in ongoing ideas and future plans for the Deptford Project.

[www.thedepfordproject.com](http://www.thedepfordproject.com)

## A high-quality and ongoing programme of cultural activity is often key

The quality of regeneration projects depends on making a long-term commitment, rather than searching for a quick fix. Many initiatives lose momentum and, after the opening ceremonies and celebrations, activity can dry up. Hence, supporting local and grass roots organisations through the provision of space and resources, can help to maintain the energy of regeneration projects and keep the capital projects going.

Leadership and good management, particularly in the borough, are also key factors in developing a thriving culture in an area. The Mayor will continue to support initiatives like the London Living Places Partnership and the London Cultural Improvement Programme to share best practice and help share information about good examples. The Mayor is also working with London Councils to advocate for the importance of culture as part of the strategic planning process for all London boroughs as part of their commitment to creating the best places for Londoners to live and work.

Across London, the Mayor will support regeneration programmes that effectively incorporate culture as part of a wide, multifaceted strategy, and which engage with existing organisations and communities to improve quality of life and provide a basis for economic growth. The construction of a new centre for the Black Cultural Archives in Brixton is one such instance of how a cultural project can fit well with wider regeneration objectives for its local area, supporting the new town square and Brixton's enhanced tourism offer. There are particular

opportunities arising from the development of London's Crossrail stations and other transport nodes, and projects such as the work with the Arcola Theatre as part of the town centre regeneration of Dalston Junction, demonstrate the considerable potential to develop new centres of creative and commercial activity across the region. Arguably, the Olympic Park in East London is the most high-profile regeneration project in the world at present, and culture will play an important part in the creation of a successful and attractive place for people to visit, and also to hold major events for the city.

In all these cases, the Mayor is working with regional agencies to ensure that cultural organisations are involved in the planning process at an early stage, and that they can use an evidence base to persuade authorities of their wider benefits. Of course it is important to recognise the limits of culture in regeneration and not see it as a 'magic bullet' for all social problems. Rather, it is important to understand the role culture can appropriately play in these major projects, as one important part of a wider strategy of change and improvement.

### **Policy Action 4.2**

**The Mayor will ensure that the cultural and creative industries, where relevant, are embedded in regeneration and economic development plans, and with a focus on making tangible improvements to London's neighbourhoods.**



## 4.2

### Creative workspace

An important means by which arts and culture have contributed to urban regeneration is through workspace and artists studios. From Berlin to Brooklyn, creative professionals, especially visual artists, living and working in low-rent spaces have often been at the forefront of re-energising and imagining run-down areas suffering long-term deindustrialisation and economic decline. This is particularly the case in London, where historically artists have contributed to the international reputation of the City Fringe and East End as an artistic centre, transforming formerly derelict buildings and playing a key role in the cultural and social regeneration of neighbourhoods.

London is home to almost two-thirds of all artists' studios in the UK, the majority of which are concentrated in the inner east boroughs of Hackney and Tower Hamlets. Hackney has the highest number of artists' studios and groups, with 58 per cent of all of London's artists' studio buildings and 53 per cent of units, while Tower Hamlets has 28 per cent of buildings and 43 per cent of units<sup>43</sup>. The demand to work in London remains a strong one – artists studio provider, ACME, currently have a waiting list of more than 3,500 artists.

A commonly observed irony is that artists themselves tend to be both the pioneers and the victims of cultural-led regeneration. Time and again, the boutique cafes, bars, retail outlets and other commercial developments that follow the artists tend to raise property prices, attract private developers and price-out the artists themselves. This has often been the case in London, and with the economic activities and investment associated with the Olympic Games

there is an even greater pressure on workspaces meaning that East London's artists and practitioners are slowly being dispersed, and new artists being discouraged from coming to this part of the city. The DRLP encourages boroughs to enhance and protect creative work and performance spaces and related facilities through their local development frameworks.

Research by the National Federation of Artist Studio Providers (NFASP) indicates that artists' studios within the five Olympic boroughs are facing particular challenges. Increasing rents is a constant threat to the sustainability of many groups currently occupying spaces on short-term leases. Those on long-term leases face rental reviews and some long established spaces face redevelopment creating unprecedented uncertainties for the future of artists. At the same time, there is a large and constant demand for artists' studio space.

Given the enormous, growing demands for affordable housing, accommodation for key workers, tackling social deprivation and transport infrastructure, it is inevitably more difficult for government agencies to be able or willing to invest in studio space exclusively for the benefit of artists or creative professionals. More may be achieved by encouraging planning offices at the local and regional level to support and explore new models by which developers, studio providers and local authorities can collaborate on solutions.

43. *Not Forgotten: A Review of London's War Memorials* (London Assembly Planning and Housing Committee, 2006)

### Policy Action 4.3

The Mayor will commission a feasibility study into artist studio provision in London, looking specifically at the impact, key issues and identify a programme of action to help sustain studios in London.

The recent economic situation in London has meant that a number of commercial buildings have become vacant or under-used. According to GLA figures, in late 2009 some 8.5 per cent of London's retail units were vacant, and almost ten per cent of office space in central London, with considerable variation across London as a whole. Site-specific projects or temporary artists' studios or galleries can bring much needed energy to stalled building programmes or empty shops and warehouses. The Art in Empty Spaces initiative from Arts Council England and CLG is a welcome attempt to help artists turn vacant shops into vibrant artistic places, but it is a national programme with limited resources. More localised initiatives have the potential for greater impact on London's high streets, and the DRLP encourages boroughs to 'support the temporary use of vacant buildings for performance and creative work' through their local development frameworks.

boutique cafes, bars, retail outlets and other commercial developments that follow the artists tend to raise property prices



### CASE STUDY: Acme Studios, Leven Road

These artists' studios, which opened in 2009 at Leven Road in Tower Hamlets provide one such instance of what can be achieved through collaboration between commercial developers and public agencies. Designed and built in partnership between the charity Acme Studios and the Swan Housing Group and with part-funding by Arts Council England, the 21 ground floor artists' studios form part of a mixed-use development which also includes more than 60 affordable housing units made available for rent and shared ownership.

All of the partners had different, but over-lapping objectives – Acme wished to provide affordable workspace for London artists, Swan Housing Association needed to meet local planning requirements, while the London Borough of Tower Hamlets had priorities around job creation and economic development. All of these were successfully met by the project. Further such partnerships should be encouraged, and the GLA and other regional agencies, have a role to play in bringing together planners, developers, funders, local authorities and studio providers in this way.

[www.acme.org.uk](http://www.acme.org.uk)

### 4.3

#### The urban landscape, heritage and public art

The cultural life of London is far more than the buildings, artists, institutions or audiences of any single historical moment, but rather, it includes the city's history and traditions, its previous achievements and developments, and the diverse cultural legacy that has evolved over the centuries.

In addition to museum collections and archives, listed buildings and townscapes London's heritage includes sites of industrial, maritime and transport history, natural heritage, historic landscapes, people's memories and experiences, the histories of people, communities, places and events, as well as cultural traditions. London Underground itself owns and

character; indeed, most 'listed buildings', whether in London or elsewhere, are not in themselves iconic, but rather they are exemplars and instances of a particular period, style and character that need to be appreciated, and considered in heritage terms, as a whole. For this reason, there has been close engagement between this strategy and the DRLP, supporting the approach to consider the historic character and local distinctiveness of an area as a guiding strategic principle and to be a requirement of local development frameworks. This will ensure that the rich tapestry of neighbourhoods or 'villages' of London, each with its own characteristic style and

As with any city in the UK, the ambitions of those wanting to develop and build have often run against those wishing to preserve and protect

manages 60 listed stations, which are carefully conserved and reflect its longstanding commitment to good design and craftsmanship. In line with this approach, heritage is embedded across this *Cultural Strategy*, as well as other Mayoral strategic priorities such as economic development, tourism and engaging with youth.

London's built environment is rich with iconic buildings, but is also greater than the sum of its parts. Visitors may admire a number of 'set piece' sites but these are enhanced greatly by their surroundings and spatial context. Part of the strength of London's environment is also its diversity of period, styles and

identity are maintained, if London as a whole is to keep its unique cultural richness.

As English Heritage has demonstrated through its Heritage at Risk programme, constant effort is required to preserve and protect the historic built environment, and across the capital, buildings and monuments have been identified as being under threat. One important instance of this is London's memorials. A recent London Assembly report<sup>44</sup> on the city's 6,000 war memorials highlighted those that

44. *Planning Policy Statement 5: Planning for the Historic Environment* (CLG, 2010)

had been destroyed, stolen and neglected, and identified many more at risk. In many cases, the local planning protection for war memorials is weak, with some boroughs not even aware of the location of the memorials in their local area, and their protection and maintenance is entirely down to the efforts of volunteers and community groups.

As with any city in the UK, the ambitions of those wanting to develop and build have often run against those wishing to preserve and protect, but these tensions have always been acute in London, with its dynamic economy constantly putting pressure on land values – particularly over the last 25 years. However, through skilled urban planning and a greater understanding and appreciation of the historic environment, such tensions can often be imaginatively resolved. This will be all the more achievable if local authorities and others can help to change the perception that the historic environment is an obstacle rather than an asset in creating distinctive and desirable neighbourhoods. At times, regeneration projects attempted in London and the rest of the country have failed to grasp this, and have instead fixated on sweeping away existing infrastructure, redesigning ancient townscapes, commissioning public artists and imposing architectural designs with little consideration of historic context and sense of identity. Rather, by better understanding the cultural and historical legacy of an area, and appreciating the value of heritage quarters and attractions, there are regeneration benefits to be had, with opportunities for genuinely establishing a sense of place and belonging.

In this case, as discussed elsewhere, there is particular potential within the outer London boroughs. Central London's heritage sites such as the Abbey and Palace of Westminster, the Tower of London and Maritime Greenwich are world-famous and deservedly attract millions of tourists every year. But across the capital there are buildings, landscapes, monuments and other sites of historic interest which are unique, valued by their communities and offer visitors authentic and fascinating attractions. The Heritage Lottery Fund and English Heritage have made welcome efforts in recent years to actively seek out these opportunities, and to help to protect and restore a large number of sites and assets. Through coordinated marketing campaigns and the encouragement of 'cluster marketing', for instance the Historic London Villages Tourist Trail or the Bexley 'heritage quarter', there are opportunities to promote these to more of London's visitors, and to Londoners themselves.

As well as conservation and protection, vital as these are, much can be done to enhance the public's engagement with and understanding of London's historic environment. In many cases, heritage can be an important stimulus to changing the way in which we see the world. For this reason, the GLA established the Story of London with the support and encouragement of the cultural and heritage sector. This annual, pan-London festival is a celebration of London's past, present and future and has worked in 30 boroughs and in partnership with more than 100 organisations. It offers an opportunity for heritage and other cultural organisations and institutions to present their history and collections in a new and inspiring way and, at the same time, introduce them to new audiences.

## CASE STUDY: Valentines Mansion

Originally built in the late 17th century, but renovated extensively over the next hundred years, Valentines Mansion is not one of London's grand palaces but rather a mansion house, with fine period rooms of historical interest and great beauty. Acquired by the local council in 1912, the mansion had a variety of municipal uses over the twentieth century before standing empty for 15 years. The mansion was completely restored over 2007 and 2008, with funding from the London Borough of Redbridge and the Heritage Lottery Fund.

Since reopening, it has already established itself as one of the many 'hidden gems' of outer East London – a centre for historical interest, arts and crafts workshops and also exhibitions, with an ongoing programme of installations by contemporary artists. Through its partnership with the V&A, which has provided loans from its collection, it is able to provide an insight into upper class family life in the 18th century, while its reconstructed Victorian kitchen and dairy are the centrepieces in its ongoing educational programme and work with local schools.

Importantly, architectural restoration of the mansion itself was accompanied by extensive relandscaping and improvements to the surrounding gardens and parklands. The result complements the mansion, but is also a beautiful attraction in itself, with walled gardens, ponds and lakes, rococo grottos, and rose garden. It has become a favourite place for relaxation and walks among local residents, and a vivid demonstration of the potential to create important, much-loved cultural and heritage centres across the London region.

[www.valentinesmansion.com](http://www.valentinesmansion.com)

Another instance of the interest and enthusiasm that London's heritage generates can be seen in archaeology. It is increasingly recognised that archaeology makes a direct and significant contribution to the creation of stronger communities, education, the economy and quality of life. Archaeological finds by the public, recorded through the Portable Antiquities Scheme, are transforming the map of London with more than 5,000 finds in London recorded. As a settlement that stretches back to the Romans and before, London is a source of major archaeological interest and the capital's heritage assets are a material consideration in the planning process, as set out in government planning policy.<sup>45</sup>

The property sector is a major contributor to the generation of new knowledge and educational information from archaeological investigations, the majority of which are carried out under planning conditions applied to new developments. In addition to the major professional teams, there are also hundreds of volunteer archaeologists active in London, particularly working on the Thames foreshore and locally through history and archaeology societies. Most of these volunteers are unpaid, and their participation is proof of the power of local history to engage communities in understanding their histories and moulding their futures. Their work is often carried out in conjunction with museums, universities – such as UCL's renowned Institute of Archaeology,

archaeology societies and local authorities. Many of the finds made by London's archaeologists have been of enormous significance and are incorporated in the National Curriculum. They also have great popular appeal and are often covered by the general media as well as in academic literature – for instance, the recent discovery of Shakespeare's first playhouse, whose confirmation made headlines around the world. Archaeology is something that many cultural policy makers seem to overlook – partly because much of their activity is more closely related to policy issues around planning and urban development. However, there is much that cultural policy can do to support archaeology, particularly in terms of raising awareness and celebrating their work. Already, archaeology groups have participated in the Story of London, demonstrating what they do to new audiences and, hopefully, recruiting new volunteers and enthusiasts.

### Policy Action 4.4

The Mayor is championing heritage in London – preserving the historic built environment through the London Plan, but also ensuring through the Story of London and other activities that the capital's heritage is understood, explored and celebrated by as many Londoners as possible.

understanding the cultural and historical legacy  
of an area

45. London, A Cultural Audit (LDA, 2008)



## Public art

One of the most obvious and high profile ways in which arts and the public realm come together is through public art which has the power to add lustre, harmony, intrigue or drama to London's public spaces.

Recent years have seen a new enthusiasm for public art. The number of new public monuments and sculptures erected across the UK rose from 84 in the 1970s through to 185 in the 1980s and 659 in the 1990s. London has been no different. While there are no figures specifically for the region, there is no doubt that statues and sculptures have sprung up across the capital, often in association with, and directly funded from, the numerous residential and commercial building developments and regeneration projects that have taken place.

Such an abundance of artistic commissions is only to be welcomed if the procurement process is thoughtful, the quality of works is maintained, and if there is sufficient public interest and affection for them; otherwise there is a danger that the public realm risks being littered with characterless and poor quality works. In almost all cases, public art should be integrated and embedded into its environment and should not be approached as simply an object placed in a space. It is all too tempting to cite the high-profile successes that have been created in the last decade, but as well as successes like the *Angel of the North*, there are also a number of sculptures that lie unloved, ignored and insufficiently cared for.

The GLA welcomes innovative models for engaging the public in art commissions, and recognises that each commission must consider for itself how to best engage the public in the process. The last great boom in public art took place at the height of the Victorian era when it was commonplace for statues

and sculptures to be funded by public subscription, rather than by developers or regeneration agencies – a mechanism which ensured that, whatever the merits of the art itself, the public was actively involved.

With the huge numbers of public art commissions that have taken place in recent years, lessons have certainly been learnt and a body of good practice has emerged as to how best to oversee what can be an extremely difficult process. Art in the Open was established by Open House in 2007 to draw on such intelligence and expertise to give information and guidance on art in London's public spaces. As such, it is a resource that local authorities, developers and other art commissioners can use in order to help ensure that the quality and vitality of London's public art projects is maintained.

The GLA group champions high quality public art and design through its own channels, the most famous being TfL's Art on the Underground programme. Art is central to London Underground's history and identity. For more than a century, leading artists, designers and architects have been commissioned by London Underground to produce its stations, logo, posters and artworks. Art on the Underground continues this tradition by delivering a programme of contemporary art for the unique environment and audience of the Tube, enhancing millions of journeys daily and reflecting the diversity and international importance of London as a cultural city. The programme presents a range of temporary and permanent art works from the large-scale, such as the station-sized commissions at Gloucester Road station, to the small and contemplative, like the pocket Tube map cover series of artworks, which reaches 15 million customers a year.



Fourth Plinth, Antony Gormley, *One & Other*, 2009  
Photo: © Kois Miah

An example of a recently completed permanent artwork is *Full Circle* at King's Cross Station by Knut Henrik Henriksen.

The GLA also runs the most well known public art project in London – the Fourth Plinth Commissioning Programme – in partnership with Arts Council England and other sponsors. This programme oversees contemporary art commissions from leading national and international artists for the Fourth Plinth in Trafalgar Square, which had lain empty for over 150 years. The Fourth Plinth has provided the setting for some of the UK's most high profile and most discussed art works, including Marc Quinn's renowned sculpture *Alison Lapper Pregnant*, Thomas Schütte's *Model for a Hotel*, Antony Gormley's *One & Other* project which over the summer of 2009 generated world-wide media interest, and Yinka Shonibare's *Nelson's Ship in a Bottle*. Through events, the Fourth Plinth Schools Award for children and public voting systems, every attempt is made to engage as many Londoners as possible in a public debate about the Fourth Plinth and the specific kinds of art work that they would like to see there.

#### **Policy Action 4.5**

Through the Fourth Plinth Commissioning Programme, Art on the Underground and site-specific projects, the Mayor will continue to ensure that high-quality public art enhances the public realm and contributes to the vitality of living in London.

#### **4.4**

##### **Festivals and animating public space**

An increasingly large programme of outdoor cultural events takes place across London every year including over 200 festivals – more than New York, Paris and Shanghai put together<sup>46</sup>. Festivals reflect London's vitality and diversity, enhance its global reputation and create a sense of excitement and occasion for Londoners. They are a means by which people can make connections with other people, and with different cultures and places.

As well as the benefits of such social and community engagement, London's festivals make a considerable contribution to the visitor economy. Large-scale events such as Chinese New Year and Pride London attract upwards of 250,000 and 500,000 respectively. In research undertaken to assess the economic impact of festivals, the Baishaki Mela in Tower Hamlets and the Carnaval del Pueblo in Southwark showed estimated visitor spend per head of between £14.71 and £15.01.

A recent evaluation<sup>47</sup> of public investment in events highlighted a number of events that would not have happened without support from the GLA and LDA, and which generated economic returns to London's economy through additional tourist visits, with increased visitor spend and employment in local businesses. However, the report also highlighted the need for greater clarity over the purpose of events and more coordination with partners in order to ensure that resources can be better harnessed, especially around those with an international focus and economic development objectives.

The GLA began to support an extensive programme of city events in the early 2000s, and the current administration has committed

to continued funding for many of these, such as the Mayor's Thames Festival, Chinese New Year, St Patrick's Day, St George's Day, Pride London, Carnival del Pueblo, London Mela, and Notting Hill Carnival – all of which represent the distinct cultures of London's communities. The GLA is also committed to staging high profile global events like the New Year's Eve fireworks that provide an opportunity for all Londoners, regardless of background, to come together. In order to keep the programme fresh and ensure value for money, the GLA will continually review all its events regularly and seek to create new ones in response to new demands and priorities. In June 2009 a new festival called the Story of London celebrated and explored the capital's history and brought together the heritage and cultural sector around a common theme. The GLA is also exploring with partners the possibility of new events and celebrations, such as the 60th anniversary of the Festival of Britain in 2011, the Queen's Diamond Jubilee in 2012, the Dickens Bicentenary in 2012, and of course the Olympic and Paralympic Games.

The Diamond Jubilee in 2012 will be an occasion of great significance for the nation, with the Queen being only the second monarch to have been on the throne for 60 years, the last such celebration taking place in 1897 for Queen Victoria. The GLA is currently engaging with the Greater London Lieutenancy, London Councils, the Royal Household, London boroughs and other agencies in regard to the coordination of events to mark the Jubilee.

46. Events for London Evaluation (LDA, 2010)



These may include both major and small-scale events, acknowledging that the capital will be focus for national and local celebrations.

Events programmes will change from year to year, and there will always need to be flexibility for the GLA and partners to innovate with new events and projects. The GLA will look to support those events on the following criteria, while at the same time developing tools and metrics to closely assess their economic impacts and value:

- Those that are most likely to increase tourism, build links in key international markets and contribute to London's economy
- Events that are culturally significant and contribute to the social development of communities in London
- Those that are exciting and raise the profile of London as a diverse, welcoming world-class city

The current administration is keen to maintain a balance in the use of Trafalgar Square, between its role as a major civic site for demonstrations and cultural events, and its status as a site of historical importance and key visitor destination. Since 2008 there has been a gradual reduction in the number of events on the square that have been supported or managed by the Events for London team and deemed to have had an environmental impact, with the impact further minimised by overnight build and breakdown of installations. There has also been more rigorous consideration given to the quality and profile of such events, which included the acclaimed London Design Festival chess board installation, *The Tournament*, and *Ghost Forest*, a dramatic new artwork composed

of enormous tree stumps from African rainforests. Fewer events in Trafalgar Square do not, of course, necessarily mean fewer events in London. Rather, the intention is to encourage the spread of such activities across the capital. In years to come, the Queen Elizabeth Olympic Park will offer significant such opportunities both in newly built sporting venues and in the public realm that surrounds them. Work is currently being undertaken to assess options for future use of the Olympic Park, and GLA are contributing to this to ensure that post games, festivals, events, both sporting and non sporting, and installations will continue to animate and excite audiences in and around the park.

Festivals also play a major role in London's economy acting as showcases for London's creative industries. The Mayor will continue to support a range of promotional events on the basis of attracting tourism, inward investment and export sales for London businesses. The Events for London team at the GLA will continue to create and develop indigenous events within London, whilst a team within Visit London bids competitively for independent global sporting and cultural events which will bring significant economic and social benefit to the city. Its high-profile successes included the launch of the Tour de France in 2007, and it is involved in the England FIFA 2018 bid, which could have a major impact on the city, particularly following the 2012 Games.

The increase in festivals and public events, particularly at the local and grassroots level, means more competition for funds and for profile. In the current economic climate it is essential that resources be used effectively. The GLA is committed to working closely with London boroughs, and other partners, to ensure better coordination and management of

## Festivals also play a major role in London's economy acting as showcases for London's creative industries

events, for example, by pooling of resources and by using digital tools and channels instead of traditional means of marketing. Once events have become established, they can be just as large and successful, but at a lower cost. London's Freewheel, now Sky Ride, mass participation bike ride events in 2008 and 2009 were run at a third less cost to the GLA than in 2007, but attracted more people each consecutive year. Another example is St Patrick's Day, which despite an overall reduction in GLA budget in 2009 of 20 per cent from the previous year, was no less successful.

Cultural and community organisations have also expressed concerns that small scale neighbourhood events, including fetes and street parties, are being stifled by over-regulation, and inconsistencies in policies within different boroughs regarding road closures and insurance, which can incur prohibitive costs and notice periods. Given these requirements, there is a need for knowledgeable events officers who can help steer applicants through the process. Unfortunately, boroughs have variable capacity with few dedicated events teams. This means that in many case the applicants themselves have to navigate through the process, which can be a daunting prospect. The GLA is closely involved with the London Events Forum that is working to map events across London's boroughs and recommend actions to improve event management and operations. The GLA will also work to disseminate best practice and improve event governance through the Licensing, Operational, Planning and Safety Group, convened regularly to manage major events

in central London and the City Operations Groups for 2012 which will seek to improve the event planning process across London. The GLA will also seek to use its influence to call for a more sensible and realistic approach to regulations around licensing, road permissions, health and safety, insurance and the myriad other requirements that are being imposed on events organisers.

### **Policy Action 4.6**

*The Mayor will continue to directly support a number of festivals and cultural events in London, working with a wide range of partners, to ensure that both well-established but also new events take place across London, with activities intended to appeal to as many Londoners as possible.*





## 5 Culture and London in 2012

### 5.1 The greatest show on earth

In 2012 all eyes of the world will be focused on London. Approximately one million people will visit the stadium during the Olympic and Paralympic Games, over one billion people will be watching on television, and many millions of people from around Britain and the world will visit the city in this momentous year.

The London 2012 Games will be an incredible display of sporting prowess but also a celebration of the rich culture and internationalism of London in the 21st century. Our city – home to over three hundred languages and a myriad of communities – will welcome visitors from around the world and rejoice in human friendship through a range of cultural activities and events. Beijing gave the world a spectacular display in 2008, and we will have the honour of doing the same in our own unique way.

Of course, there is no such thing as an ordinary year in London. One of the reasons why London won the 2012 Games was because of the incredible breadth of cultural activity that takes place here regularly. This poses a unique challenge for all those intending to programme and produce cultural events during 2012 – how can the range of events in 2012 be even more special? Much hard work and funding has already gone into developing the Cultural Olympiad – the four-year cultural programme that each host city must organise – but there is now

a need to focus on the year itself and the period around the Games and create a world class festival that genuinely raises the bar for cultural practice in London.

The London 2012 Cultural Olympiad Board, chaired by Tony Hall, chief executive of the Royal Opera House, was established in 2009 to provide direction and leadership for the Cultural Olympiad and the LOCOG culture team, and works in partnership with agencies across the UK. It has representatives from key stakeholders, including the GLA, Arts Council England, and the BBC and senior cultural figures.

The board is responsible for the Cultural Olympiad programme across the UK, including its finale, a festival in 2012 from 21 June to 9 September, which will build up to and run alongside the Olympic and Paralympic Games. The festival will have a core of co-commissions with world-class cultural partners and exceptional artists, including the best artists in the UK. Central to the festival will be a series of high profile commissions to artists, many of which will be in partnership with the Mayor's Office. The festival will include all forms of culture, from food to film, from Shakespeare to fashion, from poetry to pop music, and from hip hop to heritage. It aims to offer once-in-a-lifetime cultural experiences, many of them free, involving the best creators in the UK and worldwide. Already announced large-scale projects

## from Shakespeare to fashion, from poetry to pop music, and from hip hop to heritage

include River of Music, a series of free concerts at iconic locations across London and Big Dance, which will become a UK-wide community celebration in 2012, with an estimated five million people set to take part. At the heart of the Cultural Olympiad are opportunities for young people, with educational workshops to develop their creative skills, and a digital programme to include people round the world as well as round the UK. The festival is developing its legacy plan, which will cover cultural, economic, social and digital goals, and which will be published in Autumn 2012.

The Torch Relay, Opening and Closing Ceremonies, Medal Ceremonies and Team Welcome are integral to every Olympic and Paralympic Games and create focal points for celebration and spectacle. These elements will be led by LOCOG, with preparations currently underway and the creative team now in place, headed up by Stephen Daldry with film director Danny Boyle overseeing the Opening Ceremony.

The Mayor is developing a citywide pan-London seven-week long outdoor festival to complement this, ensuring that Londoners and visitors to the city are surprised and entertained during Games time. It will include large-scale moments in some of the city's most iconic places, a touring programme for the city's great outdoors, as well as a hive of artistic creativity in the city centre. Most visitors to the Games will not primarily be here to buy a theatre ticket or visit a gallery – rather, their experience of the city will be through the public realm. So it is London's streets, parks and squares that the GLA is seeking to animate with world-class performance and

spectacle, generating a real festival and celebratory atmosphere for the Games.

'Live Sites' will be installed across the capital as places to watch the action in the stadium and soak up the atmosphere in the city, with cultural activities planned to fit with the sporting schedules. It is thought that some of these sites will attract 50,000 people per day. LOCOG will have two permanent screens, at Woolwich and Walthamstow, and the GLA will be producing at least four temporary live sites across the city.

The new Inspire Mark, initiated by London 2012, allows non-commercial organisations for the first time to deliver projects inspired by the London 2012 Games to receive formal brand recognition. Already, a range of new partnerships and artistic collaborations have begun to blossom as a result of the Games, which will not just make 2012 an extraordinary year, but establish a lasting cultural legacy.

Although the Olympics are a national event that will showcase and involve all of London, it will have a particular resonance in East London and the five 'host boroughs' – Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest. In 2008, the CREATE festival was established to showcase and explore the cultural richness and character of this part of London. Already in a short space of time it has established itself as a major cultural event, with new visual art installations, music performances and participatory artwork commissions.

There is clear enthusiasm in the cultural sector for participating in 2012, but the GLA and other agencies must play a role in helping them to navigate

the complex issues relating to sponsorship, branding rules, logistics, promotion and coordination. In order for organisations and individuals in the cultural sector to better understand the opportunities, the GLA and the London Cultural Strategy Group published *London Culture and 2012* in November 2009, a guide to the projects, events and governing bodies associated with the Games, and the ways to get involved. This document, which will be regularly refreshed, brings together information from a range of agencies, including London 2012 (LOCOG and the ODA), DCMS, London boroughs and the regional cultural agencies.

The GLA, as part of the wider City Operations planning, also has a lead role in planning and coordinating the city's celebrations. This is to ensure that the Cultural Olympiad, and the Olympics themselves, can run as smoothly as possible, with minimum disruption to public services, transport networks, businesses and, of course, Londoners themselves. As part of this coordination, the GLA has developed The Culture Diary to pull together in one place everything cultural organisations and producers are planning for 2012. It is an online tool and will help people plan their programmes effectively, avoid clashes and ultimately feed a comprehensive marketing campaign for the capital's cultural offer in 2012. The Culture Diary will also have a feed into the London Events Coordination Calendar (LECC) which will be monitored by a centralised events planning committee to be set up especially for 2012.

### **Policy Action 5.1**

The Mayor will help to bring coordination and support for London's cultural offer in 2012, working with sector partners but also administrative and governing bodies to help ensure that the Cultural Olympiad transforms the cultural life of Londoners in the run-up to the Olympics and Paralympics and beyond.

## CASE STUDY: Big Dance

The third Big Dance celebrations took place in July 2010 and provided an open invitation in line with Olympic and Paralympic themes of creativity, ambition and participation.

Established by the GLA, this biennial extravaganza has demonstrated the power of dance to inspire and engage people of all ages, cultural backgrounds and abilities, to collaborate with a wide range of partners and agendas, and to unite physical activity, culture and schools. In 2010, more than a million people took part in over 850 activities and events in parks, shops, tube stations, schools, theatres, museums and streets, celebrating the diversity and creativity of London.

As London's Legacy Trust UK programme, with support from Arts Council England, Big Dance will create a lasting legacy of increased participation in culture and physical activity, sustained partnerships, enhanced skills and amazing experiences of extraordinary events in unexpected places. Building on the best of the Big Dance experience from previous years, 2012 will include choreographic commissions and mass participation events of dance in unexpected places. An estimated five million people are expected to take part across the UK. With a focus on widening the aspirations of young people and fostering creativity, there will be exemplar projects, training and professional development, and events in collaboration with partners including local authorities, museums, archives, libraries, leisure centres, schools, sports partnerships, community groups and voluntary agencies.

[www.bigdance2010.com](http://www.bigdance2010.com)

## 5.2 Creating opportunities

It is important that the Olympic and Paralympic Games have a lasting impact beyond six weeks of sport and cultural festivities in 2012. They have already provided a catalyst for new business opportunities and infrastructural development in East London, and they are stirring the ambitions of Londoners, especially those living in the five host boroughs surrounding the Queen Elizabeth Olympic Park. The London 2012 bid promised a transformation in this part of the city, which has experienced successive decades of industrial decline, and the numerous economic, social and health problems associated with it. While one cannot expect culture

as 3 Mills Studios, the Broadcast Media Centre, artists' studios and ongoing audio-visual industry developments in Hackney Wick.

One initiative is the Digital Media Apprenticeship Framework, being developed by the sector skills council, Skillset, with funding from the LDA's Olympic Opportunities programme and launched in April 2010. Inspired by the broadcast media opportunities associated with the 2012 Games, the apprenticeship will be delivered by a number of centres and offer students a grounding in all aspects of the industry, from advances in technology to health and safety, whilst providing the learner with tangible skills. In an

## The Olympic and Paralympic Games are also a major commercial opportunity for London businesses

or the creative industries to be the panacea for all social ills, it can have an important role in helping to raise aspirations, create opportunities for young people, and contribute to making the Olympic Park and five host boroughs an attractive and vibrant place where people want to live, work, visit, and do business.

The Mayor is working with the host boroughs, and cultural partners across London, to optimise training and job opportunities brought forward through the Cultural Olympiad and wider 2012 cultural activities in the run up to, during, and after the Games. This will include regional programmes as well as exploring the potential of more site-specific projects both within and on the fringes of the Olympic Park, such

industry that is predominantly graduate-dominated, this apprenticeship will also offer learners an alternative route into employment and higher education, providing the qualifications, networks and experience needed for work.

Another initiative intended to boost skills and employment opportunities in relation to the Olympics is the 2012 London Cultural Skills Fund. This is £1.2 million of LDA investment, administered by Arts Council England, and helping Londoners participate in the Cultural Olympiad in the run up to the Games by supporting community-based groups and cultural organisations that engage Londoners in cultural activities and provide pathways into skills training and jobs.

The Mayor is also keen to use 2012 to increase volunteering across the city. London 2012 will recruit 70,000 volunteers to help run the Games. From stewarding to language services and first aid care, they will be carrying out a range of essential tasks. It is a testament to the enthusiasm generated by the Olympics that more than 200,000 individuals have already registered their interest as potential volunteers. The Mayor is supporting the Personal Best Programme, delivered in partnership with the Learning and Skills Council (LSC) and JobCentre Plus, and which aims to engage individuals and communities that would not normally access volunteering opportunities, or those who have little or no qualifications, in order to provide a stepping stone into work, further training or volunteering. By mid October 2009, over 9,500 Londoners from a diverse range of backgrounds had engaged with the programme, with 67 per cent of participants from black and minority ethnic communities. London 2012 will guarantee all Personal Best graduates an interview to become a 2012 Games Delivery Volunteer, with up to ten per cent of volunteers coming from the Personal Best Programme. Alongside this, the London Ambassadors Volunteering programme aims to recruit some 8,000 volunteers to welcome and assist visitors to London.

Not everyone who wants to can be a volunteer for the 2012 Games, but their enthusiasm can be channelled usefully elsewhere. The Mayor's Sports Legacy Plan *A Sporting Future for London* sets out a clear commitment to train volunteers within the sports sector, working with key partners such as the London Leisure Academy and the London Voluntary Skills Council. These volunteers will support the growth of club sport in London, on the back of the 2012 Games, as well as ensuring an adequately trained workforce

for the Games themselves. Within the cultural sector, the London Museums Hub is offering training and support to small museums so that they are equipped to offer high quality volunteer placements to people inspired to volunteer by the Games. As part of this, work is being developed with the major cultural quarters in London, with promotional campaigns and out-in-the-open programming with artists and communities.

The Olympic and Paralympic Games are also a major commercial opportunity for London businesses – both to promote themselves nationally and internationally, and also to win business contracts in relation to the Games. In the years up to 2012 there could be as many as 75,000 individual contracts through the entire London 2012 supply chain, in industries ranging from construction to hospitality. A proportion of these contracts are for design, digital media and other creative services and London based organisations are able to bid for them. The LDA, working closely with the London Business Network and London 2012, has set up CompeteFor, a free online service matching buyers and potential suppliers in the 2012 Games supply chain. CompeteFor ensures that diverse businesses across the capital, particularly small and medium-sized enterprises, can find out about these commercial opportunities. For organisations seeking to improve their tendering skills, support is available from the Supply London project.

### **Policy Action 5.2**

**The Mayor is working to ensure the 2012 Olympics provide economic opportunities for Londoners, particularly for small businesses and young people seeking skills and employment.**



### 5.3 Securing the legacy for the park

In less than three years' time, the London Olympics will have finished, and the athletes, administrators and organisers will be turning their attention to the 2016 Games in Rio de Janeiro. But in many ways, it will only be then that the hardest work gets going.

A number of Olympic parks in previous host cities have struggled to develop an identity or purpose once the Games have ended, with local communities unable to develop a sense of ownership of the spaces and facilities that have been left behind. In developing the legacy of the 2012 Games, much can be learned from past Olympics experience, as well as cultural regeneration projects in London and the UK.

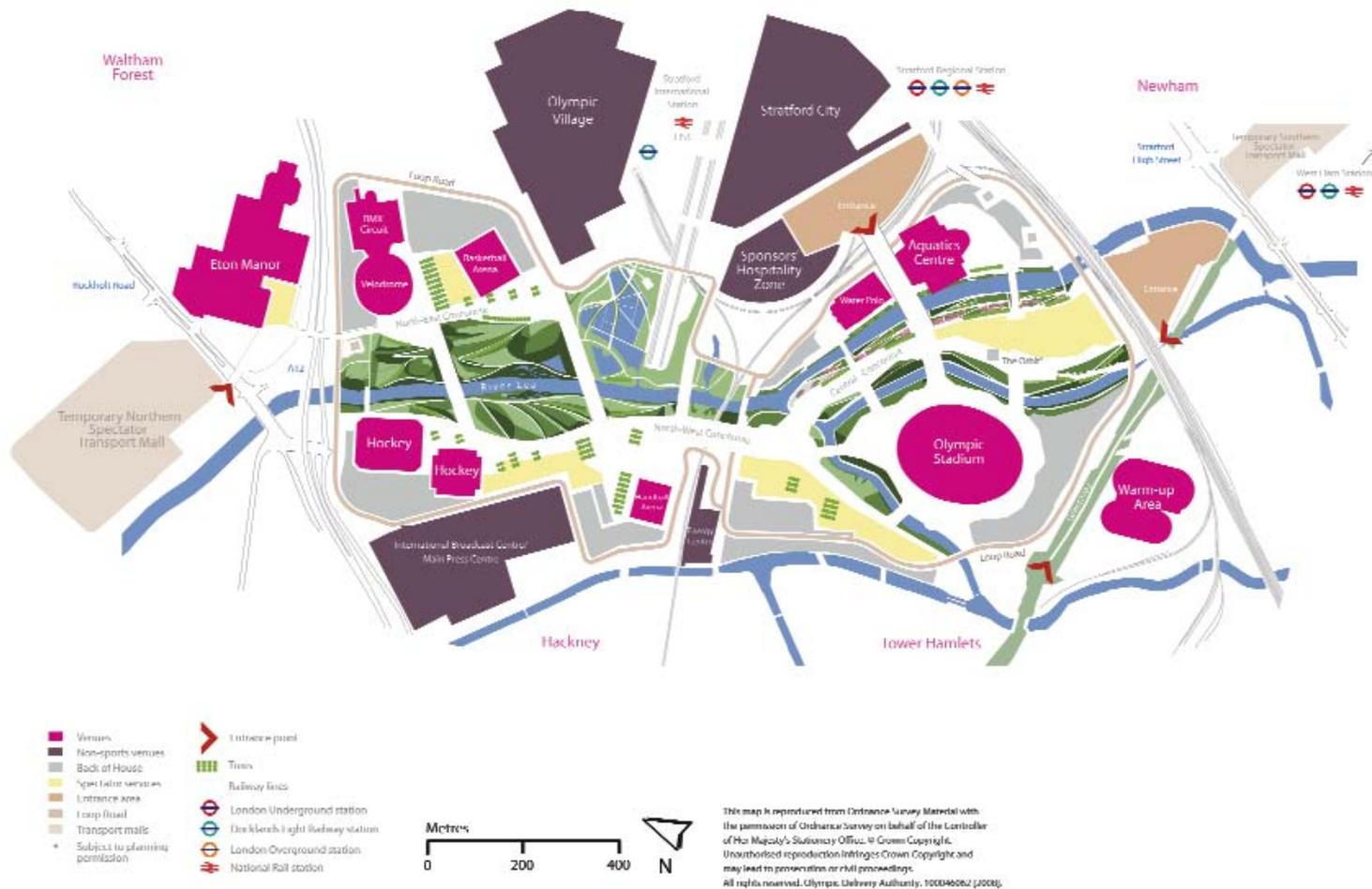
The Queen Elizabeth Olympic Park will be the largest and most significant designated parkland to be created in Europe in more than 150 years. Culture can play a valuable role in making the park an appealing place to visit, work and live, and can help to create a sense of ownership amongst the local population. Since 2008 a small team has been working at the ODA to ensure that arts and culture are integrated into the design of the park. Their over-riding objective is that art is integrated into the plans for the park, and is not simply an 'add on', working through close engagement with developers and planners, and creating opportunities for a series of artistic commissions.

A large number of artists – many of them London-based – have applied for these commissions. More than 250 artists expressed an interest in putting forward their ideas and artwork proposals for the Olympic site's bridges and underpasses. For instance, a young artists' collective is currently working on ideas across the parklands and public realm, through planting, benches and entrances to the greenway, while a security fence around the northern head house not only fulfils its purpose but is an arts commission of great beauty and interest.

In the longer-term, it is important that art and design is integrated into the evolution of the park's spaces and structures, its transport pathways and wayfinding, its lighting and landscape, fountains and waterpieces, sculptures and installations, or for the legacy uses of the Olympic buildings themselves. In every instance, good design and creativity can elevate these public spaces from the utilitarian or mediocre, creating something of lasting value and wonder. This is a 21st century park, within twenty minutes travel of central London, and it should reflect the creative energy of London to visitors.

A key element of this will be the *ArcelorMittal Orbit* – an iconic visitor attraction designed by the renowned artist Anish Kapoor in partnership with the engineering consultancy Arup. It will form a centrepiece for the park, a landmark for London

Indicative map of the Olympic Park at Games-time



it is important to recognise the heritage of the park and consider how this can be integrated into plans for the area

and a lasting artistic legacy for the 2012 Olympics. The steel sculpture, which at a height of 115 metres is believed to be the largest of its kind in the UK, will be positioned in the southern part of the park between the Stadium and Aquatics buildings, and will live on as a permanent attraction, offering visitors unparalleled views of London in the years to come. The ArcelorMittal Orbit has been funded largely by private donation, alongside £3.1m of investment from the LDA, and will be managed in order to ensure that it remains commercially sustainable.

As well as the ambitious and new, it is important to recognise the heritage of the park and consider how this can be integrated into plans for the area. Tapping into people's existing sense of community and feelings about the area can help them to feel positive and confident about the changes taking place. The ODA's recent Memory Marathon project highlights the kind of initiatives that can successfully achieve this. Walking with the artist on a specially designed 26 mile 365 yd marathon route round the outside of the park, through the five Olympic boroughs, 104 local residents each contributed, on their own 400 metre stretch, a personal recollection of a stand-out memory of previous Olympic and Paralympic Games. A film produced of these many and varied stories is to be shown in a wide range of places, as a lasting testament to those living around the park at this period of great change in their local environment.

In addition to physical infrastructure and specific arts commissions, a key factor in securing a legacy for the park will be its ability to attract visitors and major events through a wide range of cultural and recreational activities such as exhibitions, music concerts, carnival, dance, festivals, plus an evening economy of restaurants and bars. The Olympic Park

Legacy Company (OPLC) has been established by the Olympic stakeholders to develop a clear strategy for the use of the park following the Games, including the management of the ArcelorMittal Orbit, and to ensure it is both commercially successful as a major London site, and also fulfils the needs of the local residents.

Although the Queen Elizabeth Olympic Park will be central to East London's transformed landscape, it will not be a stand-alone asset. Considerable investment is being made to improve the public realm on the fringes of the park, working with TfL and London Thames Gateway Development Corporation across the five Olympic host boroughs. Cultural considerations will be an important element of this, and include £850,000 worth of funding for public art projects to complement the commissions in the park itself, enhancements to lighting and public space, and the provision of a dedicated artists' production centre in Hackney Wick.

### **Policy Action 5.3**

**The Mayor will ensure culture plays a full role in securing the legacy of the 2012 Olympics and Paralympics, both in relation to physical infrastructure, design and public art projects but also in terms of engaging with communities and young people, particularly those in East London.**





## 6. Delivering the Cultural Strategy

### 6.1 The role of the Mayor and the GLA

As the strategic authority for London, the GLA has a statutory responsibility to develop and implement a Cultural Strategy for the capital. However, culture is necessarily different from the Mayor's other statutory areas. Unlike his *Transport or Economic Development* strategies, the Mayor does not have the equivalent of Transport for London or the London Development Agency to lead on its implementation. Indeed, no single delivery agency for culture in London exists. Nor is the GLA a major direct funder of the cultural sector in London – there are already many such agencies in London charged with allocating National Lottery revenues and other public funds.

The role of the GLA and the Mayor, therefore, is to work in partnerships across the cultural sector and its myriad organisations, in order to set priorities, provide leadership and deliver long-term improvements. The cultural sector is large, complex and highly interdependent. Therefore this strategic role is crucial in helping to make better use of existing resources, develop innovative solutions, and link culture to other strategic areas of importance in the capital.

A key responsibility of the Mayor is to advocate the importance of culture, ensuring it is supported with appropriate investment, and remains free from unnecessary bureaucracy and interference. Through this influence, the Mayor is able to effect change and unlock resource. In some cases, his advocacy for

non-cultural causes can have a significant impact for the cultural sector itself. For instance, the need to maintain London's pre-eminence as a financial centre is directly linked to ensuring strong corporate and private sponsorship of cultural activities. Likewise, his advocacy for sustained transport investment in London is in the interests of increasing access to cultural and leisure activities for people across the city.

## Mayoral appointments and strategic fit

The review of Mayoral powers in 2007 led to the Mayorality being given the power to make a number of appointments to cultural sector bodies, which enable a stronger alignment to be made between the Mayor and London Cultural Strategy Group's regional priorities, as outlined in the *Cultural Strategy*, and London's leading strategic investment agency for supporting the arts.

The Mayor has the power to appoint the national member of Arts Council England for London, subject to Secretary of State approval. These appointees are independent of the Mayor's Office and have responsibility primarily to the bodies to which they serve.

In addition to the formal appointments, the national Non-Departmental Public Bodies (NDPBs) for culture, such as English Heritage are expected to consult the GLA on their national strategies. Likewise, the *Cultural Strategy* will inform such bodies of the GLA's priorities in these areas, and again help to ensure that strategies are better aligned, with subsequent benefits for the sector.

### Policy Action 6.1

In line with the GLA Act, the Mayor has established the London Cultural Strategy Group to oversee *The Mayor's Cultural Strategy* and to provide ongoing advice.

## The Museum of London

Since April 2008 governance of the Museum of London has been shared equally by the Greater London Authority (GLA) and the City of London Corporation, with the GLA taking over responsibilities previously held by the Department for Culture Media and Sport (DCMS), including funding and the appointment of members to the Board of Governors of the Museum.

The Museum of London includes the original Museum of London at the London Wall site in the City of London, the Museum of London Docklands at West India Quay, Museum of London Archaeology (MOLA) and the London Archaeology Archive and Research Service (LAARC) based in Hackney. The two museums are open to the public seven days a week, with free access to the Museum of London, and free access to the Museum of London Docklands from April 2010. The museums attract around 500,000 visitors a year between them.

Its collections are large, with several million objects, and cover archaeology, social and working history, oral history, fine and decorative arts, costume, photography and printed ephemera. These are formally designated to be of national importance and are arguably collectively the best representation of urban development and concerns in Europe and possibly wider.

The GLA's new role means that the museum is closer to London's government and cultural sector, and should enable, through the *Cultural Strategy*, greater synergies with other policies, particularly those around tourism, promotion and engaging with young people. The museum is also the lead partner in the London Museums Hub, set up by the Museums Libraries and Archives Commission following the

report *Renaissance in the Regions*. Its partners in this are the Geffrye Museum, Horniman Museum and London Transport Museum. Through this, and working closely with the GLA, it leads on a large range of access, educational and collections projects involving many museums across the region.

### Policy Action 6.2

Support the Museum of London to be a world-class city museum through ongoing support, financial investment and encouragement of partnerships.

## 6.2

### Working in partnership

In order to deliver the objectives set in this strategy and monitor progress, the GLA will work in partnership with a range of cultural agencies, particularly through the London Cultural Strategy Group.

The membership of the LCSG was refreshed in 2008 following the creation of the new Mayoral administration and has over-seen the revision of the strategy, with individual members also taking an active role on a number of different work strands. Its work will continue following the publication of the strategy, through providing ongoing advice on policy and implementation.

Aside from the LCSG, there are many such groupings and partnerships which come together on a regular basis to provide strategic support for London. These ensure that strategies and work programmes across a range of different areas are aligned, and that the cultural sector is properly represented in the broader policy developments and investment programmes that are made at a number of different levels in London government. In this regard, the work of the following groups is particularly important:

#### *London Living Places Partnership:*

The regional arm of this national initiative brings together cultural bodies, such as English Heritage and Arts Council England, along with major investment and infrastructure agencies, such as the London Thames Gateway Development Corporation and London Councils, to work together to ensure that culture is embedded in London's development. The London Partnership has a particular focus on the London Thames Gateway area, which is currently an area of major investment, and therefore with important opportunities for culture to both benefit and contribute.

#### *London 2012 Cultural Olympiad Board:*

Established in 2009 to provide direction and leadership over the Cultural Olympiad, and to ensure that the programme of creative events showcases London and provides a lasting legacy beyond the Games. The Mayor's Office is represented on this, and will ensure that London's cultural sector is reflected in the over-all Olympiad programme.

#### *Chief Leisure Officers Association (London):*

London has an active branch of CLOA with senior representation across all 33 local authorities as well as sector bodies. CLOA (London) meets quarterly with a remit to share best practice and drive quality and innovation within cultural services. CLOA (London) works closely with the Cultural Improvement Programme, ensuring there is senior officer buy-in, and provides a key forum for GLA consultations.

#### *London Cultural Improvement Programme:*

The LCIP aims to support improvement in cultural services in London boroughs, and has been signed up to by all but three of London's boroughs. Working across numerous work strands, projects focus on improvement and efficiency through a range of collaborative programmes to maximise the positive impact on cultural services on people's lives. The programme has already received funding and support in kind from Arts Council England London, MLA London, Sport England London, English Heritage, Government Office for London, London Centre of Excellence, the London Museum's Hub and London Councils, and has made tangible progress, with the result that it has recently been awarded further programme funding from Capital Ambition, London Councils' regional and improvement and efficiency partnership.

#### *London Councils:*

The GLA is working closely with London Councils across a range of policy areas, from transport through to climate change. This is no less true of culture, and the GLA is invited to attend sessions of the London Council Culture, Tourism and 2012 Forum, in order to ensure that the ongoing concerns of London borough councillors are fully understood by the Mayor. The policy document, *Playing their part: Culture and sports' contribution to local life in the capital* produced by the forum provides a valuable statement of principles and priorities for culture and sport in London, and is to be endorsed for providing a common framework by which the 33 local authorities, in partnership with GLA and others, can support culture in London.

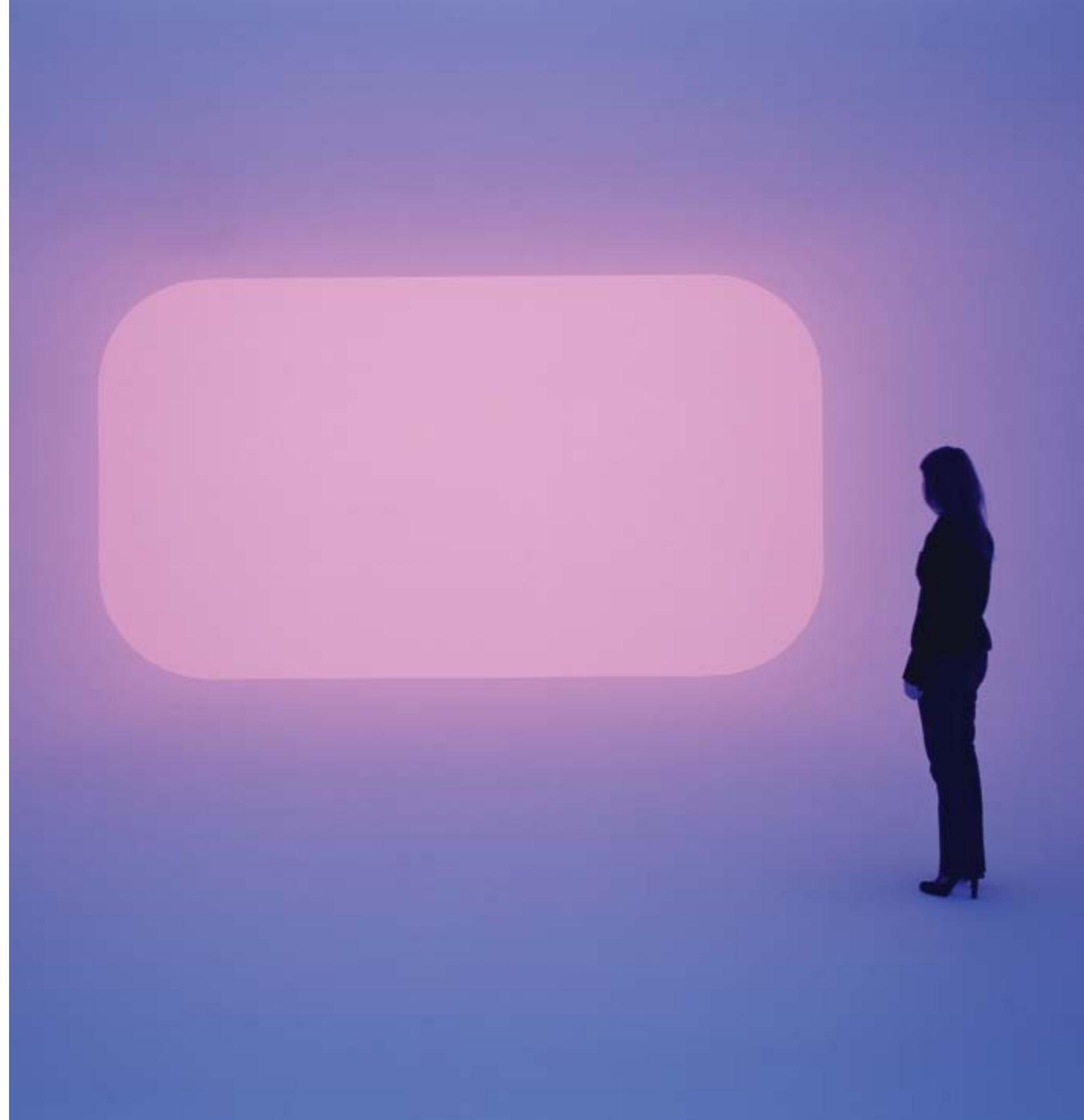
to maximise the positive impact on cultural services on people's lives

## Londoners themselves have the opportunity to shape and influence cultural policy in the city

The Mayor strongly endorses the work of these partnerships and Mayoral representatives, LCSG members and GLA officers are actively engaged with all of these groups on a regular basis. A recurrent concern is the proliferation of organisations and initiatives that have been launched in the cultural sector. This is especially the case at the regional level, which in recent years has seen new organisations, such as MLA regional councils, screen agencies, and regional cultural consortia, created and then re-structured or closed down in a short space of time. Mindful of the frustration and confusion this has caused, the Mayor will not be looking to establish any new agencies or formal representative bodies. Rather, the existing groups such as those listed above, provide a means by which the sector can engage with policy making in London.

Alongside the *Cultural Strategy*, GLA officers have coordinated closely with the development of the Mayor's other statutory strategies, particularly the draft replacement *London Plan*, *Economic Development Strategy* and *Transport Strategy*, all of which have the potential to have a major impact on the cultural life of the city and the cultural sector.

Finally, it is important that people working within the cultural sector and Londoners themselves have the opportunity to shape and influence cultural policy in the city. The Mayor is committed to running a transparent and open administration, which draws on the views of as many Londoners as possible. Once a year, the LCSG holds an open session, to which sector representatives and members of the public are invited. The Mayor also has regular dialogue with borough leaders and politicians who may raise cultural issues of importance to their local area.



### 6.3

#### Ongoing evidence and policy work

As well as receiving sound advice and guidance from the LCSG, it is also valuable for the Mayor to have access to the latest ideas, evidence and research to emerge from academics and policy makers. To achieve this, the Mayor has helped to establish the London Cultural Policy Reference Group. This is intended to provide the GLA and other strategic agencies with guidance on research and policy for London's cultural sector. As such, it provides a forum whereby leading cultural policy figures can discuss and analyse policy issues and the latest research findings, in order to ensure that cultural policy and interventions in London government are as well informed as possible. It also aims to improve the quality and consistency of research around culture and the creative industries in London within a wider strategic context, by encouraging high standards, identifying gaps in our current intelligence and by encouraging new research projects.

In addition to this, the GLA has continued its work in providing high quality data on the size and major features of London's creative industries. This was first undertaken in 2002 in the pioneering publication, *Creativity: London's Core Business*, and has subsequently been updated on three occasions since then, most recently in early 2010. This publication includes revised estimates of the total turnover of the sector, as well as a more detailed breakdown on its geographic distribution across London.

#### **Policy Action 6.3**

**Through the Cultural Policy Reference Group and GLA Economics, the Mayor is providing an ongoing qualitative and quantitative evidence-base to inform the work of the LCSG and cultural policy making in London.**

### 6.4

#### Monitoring progress

The purpose of this strategy is to identify priorities and concerns for the whole of London's cultural sector, to ensure a close fit with the wider policy context and other strategies, and to outline the key interventions the Mayor intends to make in the run up to 2012 and beyond.

The strategy reflects on the changes that have occurred in London and the cultural sector, and sets some guidance on how these can best be addressed. It identifies a number of goals and interventions, such as improving the access of high quality culture across London, tackling barriers to participation, delivering a successful Cultural Olympiad. These are listed in the strategic deliverables table at the end of this document and will be monitored by the GLA and the LCSG. The GLA will also work with regional agencies to track long-term indicators, such as levels of participation in culture, engagement with young people, tourism numbers in relation to culture, and the size of the creative industries.

## Glossary

**Arts Council England** The national body for the arts in England that distributes government grants and lottery funds to artists and arts organisations.

**Art in the Open** Established as part of Open House, to give information and guidance on art in London's public spaces, to local authorities, developers and other art commissioners.

**Art on the Underground** A programme of contemporary art intended to enrich the Underground environment and Londoners' journey experience.

**British Film Institute** The national agency for promotion of greater understanding, appreciation of, and access to film and the moving picture.

**Business Link for London** London's business service, with responsibility for advising and supporting small businesses across the capital. Its contract is currently managed by the LDA.

**Capital Ambition** London's Regional Improvement and Efficiency partnership, which supports local authorities and partners to identify and undergo efficiencies, improvements and innovations in their local delivery of services.

**Chief Leisure Officers Association (CLOA)** Professional association of managers in local authorities or non-profit distributing trusts who are committed to the development of public sector

culture and leisure. The London branch of CLOA has senior representation across all thirty-three local authorities as well as sector bodies.

**Communities and Local Government (CLG)** The government department responsible for local and regional government policies. This includes housing, urban regeneration, and social cohesion.

**Creative Apprenticeships** A government-backed route into creative industries employment for non-graduates, offering a mixture of on the job training and formal qualifications.

**Creative and Cultural Skills (CCS)** This is the sector skills council for advertising, crafts, heritage, design, literature, music, performing and visual arts. It aims to co-ordinate industry, education and government so that education and skills provision best meets the needs of the sector.

**Creative Industries** The DCMS defines the creative industries as those 'industries based on individual creativity, skill and talent' and comprising the following sub-sectors: advertising, architecture, art and antiques markets, computer and video games, crafts, design, designer fashion, film and video, music, performing arts, publishing, software, television and radio.

**Creative Partnerships** National programme run by CCE and designed to work with schools and creative

professionals in order to develop skills and raise aspirations of pupils.

**Creativity, Culture and Education (CCE)** National organisation that runs programmes such as Creative Partnerships intended to encourage creativity and learning amongst children and young people.

**Cultural Olympiad** National programme of cultural celebration, showcasing arts and culture to the rest of the world, and which will culminate in a 12-week festival taking place across the UK in the summer of 2012.

**Department for Culture, Media and Sport (DCMS)** Government department responsible for the cultural sector, including broadcasting, the National Lottery and Olympics.

**Design for London** A unit within the LDA that advises on and promotes a design-led approach to investments and improvements in London's infrastructure, public realm and built environment.

**English Heritage** National government's expert adviser on matters concerning the conservation of England's historic built environment, and distributor of non-lottery funds for historic buildings, ancient monuments, registered parks and gardens, conservation areas, archaeology sites and places of worship.

**Events for London** A partnership between Mayor's Office, LDA and Visit London that aims to make London a leading destination for events, both by running London-grown events and festivals, and also hosting major international events.

**Host boroughs** Those London boroughs in which 2012 Olympic events will be hosted (Hackney, Newham, Tower Hamlets, Waltham Forest and Greenwich).

**Film London** The capital's regional screen agency, which works to support and promote film and filming in London.

**Fourth Plinth** The empty plinth in the north west of Trafalgar Square that has remained unoccupied since the square was laid out more than 160 years ago, and is now the site for a rotating contemporary art programme led by the GLA.

**Greater London Authority (GLA)** The organisation responsible for carrying out the functions of London government, including the Mayor, Assembly and functional bodies: the London Development Agency, Transport for London, the Metropolitan Police Authority and the London Fire and Emergency Planning Authority. Within the GLA, there is a separation of powers between the Mayor who has an executive role, making decisions on behalf of the GLA, and the London Assembly, which has a scrutiny role.

**Heritage Lottery Fund (HLF)** The body established to distribute lottery funding to heritage projects across the UK. There is a dedicated regional team for London.

**Inspire Mark** A brand mark associated with the London 2012 Olympics that non-commercial organisations delivering projects and events, including cultural activities, can apply to LOCOG for and, if successful, use on marketing materials.

**London Councils** The association representing all 32 London boroughs and the Corporation of London.

**London Cultural Improvement Programme (LCIP)** Programme intended to support improvement in cultural services in London boroughs, with a focus on innovation and efficiencies through collaboration and sharing best practice.

**London Cultural Strategy Group (LCSG)** A body of representatives from London's cultural sector, appointed by the Mayor to oversee the *Cultural Strategy* and keep it under review.

**London Events Forum** A network of events officers from local authorities, GLA and Visit London, providing an opportunity for partnership working and the sharing of best practice.

**London Organising Committee of the Olympic Games and Paralympic Games (LOCOG)** The body charged by the government with over-seeing the planning and development of the 2012 Summer Olympic and Paralympic Games. This includes the Cultural Olympiad.

**London Development Agency (LDA)** The regional development agency for London and a functional body of the GLA, it allocates funds in order to further the economic development and regeneration of London. It will cease to operate after March 2012, but it has been proposed that its functions will continue through existing bodies.

**London Higher** The umbrella body representing London's 40 plus publicly funded universities and higher education colleges.

**London Living Places Partnership** The regional arm of a national initiative bringing together cultural bodies with major public investment agencies to ensure that culture is embedded in London's development and regeneration.

**London Museums Hub** Partnership between the Museum of London, London Transport Museum, the Horniman Museum and the Geffrye Museum to deliver the Renaissance programme in London, improving the quality and relevance of the capital's non-national museums.

**London Plan** The Mayor's planning and spatial development strategy for London

**London Skills and Employment Board (LSEB)** Chaired by the Mayor, and comprising representatives from across London's major employers and skills funding agencies, the LSEB aims to provide leadership around improving adult skills and employment in London.

**Museums, Libraries and Archives Council (MLA)** The national body for museums, libraries and archives, with a dedicated London team. It will cease to operate after March 2011.

**National Endowment for Science, Technology and the Arts (NESTA)** A national endowment established with lottery funds to encourage innovation and promote creativity in science, technology and the arts.

**Non-Departmental Public Bodies (NDPBs)** These are government agencies such as Arts Council England or English Heritage not directly accountable

to Ministers, and therefore with a degree of political independence in terms of funding and other decisions.

**Olympic Delivery Authority (ODA)** the body responsible for developing and building the new venues and infrastructure for the Games and their use after 2012.

**Olympic Park Legacy Company (OPLC)** The public sector organisation responsible for the long-term planning, development, management and maintenance of the Olympic Park and its facilities after the London 2012 Games.

**Outer London** Comprises the boroughs of Barking and Dagenham, Barnet, Bexley, Brent, Bromley, Croydon, Ealing, Enfield, Harrow, Havering, Hillingdon, Hounslow, Kingston upon Thames, Merton, Redbridge, Richmond, Sutton and Waltham Forest. The Outer London Commission was established in 2009 to investigate socio-economic issues facing the outer London boroughs, including culture.

**Promote London Council** A forum chaired by the Mayor and composed of representatives from London's promotional and investment agencies, providing leadership and focus on how London can be best promoted as a visitor and business destination.

**Royal Parks Agency** Responsible for conserving and managing London's eight Royal Parks and a number of other open spaces.

**Skills Funding Agency** Established in April 2010, replacing the Learning and Skills Council, with

a remit to fund and regulate further education and skills training.

**Society of London Theatre (SOLT)** The association representing the producers, theatre owners and managers of the 50+ commercial theatres in central London.

**Sport England** Provides the strategic lead for sport in England, and is responsible for allocating National Lottery funds and delivering on the Government's sporting objectives.

**Skillset** The Sector Skills Council supporting skills and training for the creative media industries, including animation, computer games, facilities, film, interactive media, photo imaging, publishing, radio and television.

**Thames Gateway** Area extending from Blackwall Tunnel eastwards along the River Thames into Kent and Essex. The area has been designated a national priority for urban regeneration and housing.

**Theatres Trust** A government appointed body established to protect theatres.

**Transport for London (TfL)** A functional body of the GLA accountable to the Mayor and responsible for London Underground, operation of the buses and other services, as well as regulating taxis and private hire vehicles, and operation of the Transport for London Road Network.

**Visit London** Agency responsible for marketing London as a tourism destination, both overseas and to the rest of the UK.

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
<b>Maintaining London's position</b>				
Policy 1.1 Work together with regional cultural agencies to improve the sector's understanding of, and responsiveness to, new technological, environmental and economic challenges	Publish Green Creative Industries Handbooks, giving practical advice to London businesses on how to address environmental challenges	Regional agencies, including Arts Council England, London, MLA, plus a range of sector bodies	The first of series published in 2009 with Green Visual Arts published in October 2010	Partner
Policy 1.2 Champion and promote London's cultural and creative sectors at local, national and regional levels, making the case for investment in London's cultural sector to government as well as business and individual donors	Mayor will publicly makes the case for investment in culture at a number of high-profile events	Regional and national agencies and organisations, including Arts Council England, London, MLA, Heritage Lottery Fund, English Heritage, London Councils, Arts and Business	Ongoing, with a dedicated event held at V&A in September 2009 and all other other opportunities to make the case used on an ongoing basis	Promote
Policy 1.3 Support capital projects that will contribute to the capital's cultural, social and economic life through planning policies, advocacy and direct investment	Ravensbourne College campus on Greenwich Peninsula, providing knowledge transfer and incubation for digital media	LDA, Greenwich Council, HCA, HEFCE	Ravensbourne College opened at new campus in October 2010	Partner
	Funding for Tate Modern Extension in Southwark, expanding the gallery's display and educational spaces and improving public realm at the south side of the building	LDA, DCMS, Southwark Council, Arts Council England	Due to be completed in 2012	Partner
	Funding for Black Cultural Archives Centre, a new heritage building which forms part of a wider regeneration scheme to redevelop Brixton town centre	LDA, Heritage Lottery Fund, London Borough of Lambeth	Opening in 2011	Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
	Expansion of Lyric Hammersmith theatre, enabling it to establish a dedicated educational centre teaching performing arts the wider community	LDA, Arts Council England, London Borough of Hammersmith and Fulham	Due to be completed in 2011	Partner
Policy 1.4 Mayor will advocate against regulatory policies which are felt to be stifling the sector, and will work closely with agencies to ensure that a balanced regulatory environment for London's cultural sector is established, which fully takes account of the harmful impact of excessive regulatory burdens	Research and prepare evidence in support of the regulatory framework that best supports London's competitiveness as a centre for creative business	Promote London Council, London First	Ongoing	Partner
	Continue to monitor current Immigration Points Based System and impact on London's various industry sectors, including creative.	London Cultural Strategy Group, GLA Immigration and Asylum Team, UK Border Agency	Regular meeting being held with UK Borders Agency on this issue	Partner
	Work with London Events Forum to review licensing arrangements for outdoor events, including street parties and fetes.	London Events Forum, London Councils	Ongoing bi-annual meetings with London Events Forum	
	Work with industry and regulatory bodies to review impact on Licensing Act (2003) on London's venues and music sector	London Cultural Reference Group	Meeting to review impact took place in March 2010	

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 1.5 Through the Promote London Council and in partnership with public agencies and sector partners, London's cultural sector is being promoted to markets across the world, both for the sector itself, but also in the context of the wider economic benefits that the sector generates for London as a whole	Establishment of Promote London Council to provide strategic lead on promoting and investing in London	London agencies, including Think London, Film London, Visit London, Events for London, Study London, London 2012, and national agencies, including Visit Britain, UKTI, UK Film Council	Ongoing	Lead
	Funding for international promotion events for London's creative sector, such as London Fashion Week, BFI London Film Festival and London Design Festival	Promote London Council, Visit London, Think London, Film London, Arts Council	Annual events	Lead
Policy 1.6 Ensure that support for London's creative businesses and professionals is relevant and high-quality. This will include targeted provision where appropriate, but also ensuring that mainstream services, such as Business Link for London, are effective for what is a major sector of London's economy	Mainstream and specific business support programmes, including Business Link, Centre for Fashion Enterprise, Film London	Business Link for London, sector partners	Ongoing	Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
<b>Widening the reach to excellence</b>				
Policy 2.1 The Mayor is working with and encouraging cultural institutions, local authorities and strategic funding bodies in their efforts to ensure that high-quality cultural provision is expanded and enhanced across the entire London region	Outer London Borough Cultural Group meets to discuss issues facing cultural sector in outer London boroughs	Arts Council England, London Councils, HLF, Film London, Outer London Commission, LCSCG	Group established in 2009 and is holding regular meetings	Partner
Policy 2.2 In partnership with local authorities and sector bodies, the Mayor's Events Team at the GLA is supporting high-quality festivals, campaigns and cultural events across London, both existing and new, developing and widening audiences and participation in the capital	London Jazz Festival, London Film Day, Story of London – all with events tailored for outer borough audiences  London Borough Film Fund Challenge, a short film-making scheme for new talent across London	London Boroughs, and agencies including HLF, English Heritage, London Museums Hub, Arts Council England, London, Serious, Film London  Film London, London boroughs	Annual support, with events happening across the year  Annual event, taking place in July	Partner
Policy 2.3 In partnership with TfL, the LDA and sector partners, the Mayor is seeking practical solutions to the transport problems facing the sector, and which require leadership and co-ordination to address	Initiate Coach Parking Voucher Scheme to increase capacity for coach travel in London  Londoners Card, enabling more Londoners to access services and provision, including culture and leisure	TfL, London Boroughs, Cultural representative bodies  London Councils, TfL	Feasibility study for Voucher Scheme completed in summer 2010 and being considered by TfL for implementation  Development of possible pilot scheme in 2010/11	Lead  Lead

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 2.4 The Mayor is working closely with London Councils and individual local authorities, advocating the importance of cultural services in terms of their offer to residents and the role it plays in contributing to people's quality of life, and where relevant, encouraging greater cross-borough partnerships in order to deliver innovative and high quality services	Work closely with the London Cultural Improvement Programme on Mayoral priorities: borough tourism support, greater collaboration between childrens services and cultural services, library change programme	London Councils, London Cultural Improvement Programme Partners	Ongoing, with GLA providing input into regular meetings of London Council Culture, Tourism and 2012 Forum, the London Local Authority Arts Network and other such groups	Promote
<b>Education, skills and careers</b>				
Policy 3.1 The Mayor will ensure that cultural campaigns and projects supported by the GLA successfully engage with children and young people, and help to foster a spirit of inquiry and aspiration for arts, heritage and culture	Children's Art Day – London element of national campaign to encourage young people to experience art  Fourth Plinth Schools Award – art competition for children in London's primary and secondary schools	National Association for Gallery Education  Arts Council England, Fourth Plinth Commissioning Group	Annual event, taking place in July  Ongoing, run in parallel with Fourth Plinth Commission. Next due to be run in September 2010	Lead  Lead
Policy 3.2 The Mayor will advocate for and raise the profile of the supplementary education sector and provide strategic support	Produce an introductory guide to supplementary education in London; host a profile raising event at City Hall and work with the private sector to enable organisations to expand	Private sector sponsors	Pamphlet launched and event held in November 2010. Private sector support over 2010/2012	Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 3.3 Through the Mayor's music education strategy, the GLA is bringing greater leadership, coordination and support around music education in London. Working with local authorities, strategic agencies and music sector partners it provides advice, advocacy, showcasing opportunities and will develop pilot projects intended to improve the quality, consistency and profile of music education across London	Music Education Fund, building partnerships between music education providers and local authorities	London Music Services, Association of British Orchestras	2010–2012	Lead
	Rhythm of London, annual music education event across London showcasing opportunities and activities	London Music Services, schools, arts organisations and community groups	Annual event, takes place in April	Lead
Policy 3.4 Through the LSEB, the Mayor is engaging with employers and public funders to ensure that skills and employment investment is targeted to meet the needs of London's economy, including key sectors such as the creative and cultural industries	LSEB has representation from the creative sector and is engaged with them on a regular basis	LSEB, LDA, Skillset, CCS	Ongoing work of LSEB, which meets every three months	Lead
Policy 3.5 The Mayor, working with cultural partners, is over-seeing a pilot project intended to make internships in the cultural sector more open and valuable for both interns and employers alike, and to help raise the quality of the terms and conditions that should be expected from an internship	Pilot project to test effectiveness of guidelines on internships and bursaries in addressing diversity in cultural institutions. This project will seek to link with other more mainstream employment and skills initiatives, such as those being led by the LDA, in order to lead to wider and long-term improvements in current practices.	London Museums Hub	Draft guidelines launched in April 2010	Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
<b>Infrastructure, Environment and Public Realm</b>	Policy 4.1 The Mayor, with a range of public and sector partners, is promoting high-quality urban design and an enhanced public realm in London, recognising that cultural organisations often have a key role to play in shaping strategies, informing planning processes and engaging on individual projects	LDA, Design for London, London Boroughs, TfL	These projects are active, and focused on the years up to 2012	Lead
		GLA London Plan team	Following consultation, the London Plan is due to be published in 2011	Lead
	Ensure the London Plan provides sufficient scope for London's cultural and creative sector to flourish and be embedded in local development plans, balancing the different needs of London's constituents	Design for London, Art in the Open, Open House	Strategy to be developed in 2010. Major lighting commissions integrated into urban improvement schemes till 2012	Partner
Policy 4.2 The Mayor will ensure that the cultural and creative industries, where relevant, are embedded in regeneration and economic development plans, and with a focus on making tangible improvements to London's neighbourhoods	Funding for Arcola Theatre, feasibility study for new site as part of Dalston town centre development	LDA, Arts Council England, Hackney Council	Feasibility study to be completed in spring 2010	Lead

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 4.3 The Mayor will commission a feasibility study into artist studio provision in London, looking specifically at the impact, key issues and identify a programme of action to help sustain studios in London	Feasibility study to be led by GLA in partnership with sector bodies in order to map provision and capture economic impacts	Sector bodies such as National Federation of Studio Space Providers	Feasibility study to be initiated in 2010–11	Lead
Policy 4.4 The Mayor will be championing heritage in London – preserving the historic built environment through the London Plan, but also ensuring through the Story of London and other activities that the capital's heritage is understood, explored and celebrated by as many Londoners as possible	London Plan development  Story of London, an annual partnership event celebrating the past, present and future of the city	HLF, English Heritage, London Boroughs  London Museums Hub, HLF, English Heritage, London Boroughs, Open House, and a range of cultural organisations	Following consultation, the London Plan is due to be published in 2011  An annual event, taking place every October	Lead  Lead
Policy 4.5 Through the Fourth Plinth Commissioning Programme, Art on the Underground and site-specific projects, the Mayor will continue to ensure that high-quality public art enhances the public realm and contributes to the vitality of living in London	Fourth Plinth Commissioning Programme in Trafalgar Square  Ongoing advice and support to voluntary campaigns seeking to erect new memorials, or to maintain and preserve existing memorials  Ongoing advice and support to voluntary campaigns seeking to erect new public art installations or maintaining existing public art installations  Ongoing support of Art on the Underground programme	Fourth Plinth Commissioning Group, Arts Council England  London Boroughs  Art in the Open, Arts Council England  London Boroughs, Arts Council England, London galleries	Ongoing, with new commission approximately every 24 months  Ongoing  Ongoing	Lead  Partner  Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 4.6 The Mayor will continue to directly support a number of festivals and cultural events in London, working with a wide range of partners, to ensure that both well-established but also new events take place across London, with activities intended to appeal to as many Londoners as possible	GLA Events Programme in outdoor spaces in London, e.g. New Year's Eve, St Patrick's Day, St George's Day, Mayor's Thames Festival, etc  GLA Cultural Campaigns in indoor and outdoor venues across London, e.g. East, Story of London, Rhythm of London, etc	LDA, London Boroughs, a range of cultural, commercial and community organisations  LDA, HLF, Arts Council England, a range of cultural organisations and agencies	Ongoing  Ongoing	Lead  Lead
	Implement and monitor Events for London strategy to win high-profile international sports and cultural events, such as World Pride and FIFA World Cup 2018	Events for London	Ongoing	Lead
	Work in partnership with the OPLC and LDA to develop a strong events programme for the Olympic Park	OPLC, LDA	Run up to 2012 and also post Games	Partner
	Develop network for sharing information, advice and resources across events organisers in London	London Events Forum	Bi-annual meetings, with sub-groups undertaking ongoing work	Partner

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
<b>Culture and London 2012</b>				
Policy 5.1 The Mayor will help to bring coordination and support for London's cultural offer in 2012, working with sector partners but also administrative and governing bodies to help ensure that the Cultural Olympiad transforms the cultural life of Londoners in the run-up to the Olympics and Paralympics and beyond	Facilitating a high-quality London programme of the Cultural Olympiad in 2012, including major projects, Inspire Mark projects, live sits and other events	DCMS, LOCOG, ODA, Visit London, Arts Council England, BBC, MLA, Legacy Trust, Olympic Lottery Distributor, Five Host Borough Unit, and a range of cultural organisations	Focus of Cultural Olympiad programme will be January–September 2012	Partner
	Establishment of the 2012 Cultural Planning Group to coordinate London-based activity	London boroughs, London agencies including Arts Council England, Visit London, and Five Host Boroughs	Established in November 2009	Lead
	2012 The Culture Diary, an online tool to coordinate events as part of the City Operations Group	Visit London, Arts Council England and sector agencies	Launching in July 2010	Lead
	Big Dance, a biennial participatory campaign across the capital to celebrate and promote dance in all its forms to all age groups	Legacy Trust UK, Arts Council England	May–August 2010 and 2012	Partner
	Developing handbooks, events and online resources to advise the cultural and creative sector how to be involved	LOCOG	London Culture and 2012 launched in November 2009, with regular updates due annually	Lead
Policy 5.2 The Mayor is working to ensure the 2012 Olympics provide economic opportunities for Londoners, particularly for small businesses and young people seeking skills and employment	LDA 2012 Cultural Skills Fund, £1.4m grants programme dedicated to train people to take up opportunities relating to the Games	LDA, administered with Arts Council England	Funding committed. Programmes delivered over 2009–12	Lead
	CompeteFor website: online procurement opportunities, including for the cultural and creative sector	LDA	CompeteFor launched in 2008, and promoted to cultural sector in handbook in 2009	Lead

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 5.3 The Mayor will ensure culture plays a full role in securing the legacy of the 2012 Olympics and Paralympics, both in relation to physical infrastructure, design and public art projects but also in terms of engaging with communities and young people, particularly those in East London	Participation on the ODA Public Realm Commissioning Group, leading on art and design projects	ODA, LDA	Commissioning programme completed by 2012	Lead
	The ArcelorMittal Orbit – 115m sculpture that will become a permanent major visitor attraction in the Olympic Park	ODA, LDA	Announced in March 2010 and will be completed ahead of 2012 Games	Lead
	LDA Olympic Park Fringe programme, ensuring public realm design and art commissions are properly integrated into the park's fringe areas, and that local artist communities are engaged in this planning	ODA, LDA	Six public realm projects scheduled for 2010–2012	Lead
<b>Delivering the Cultural Strategy</b>				
Policy 6.1 In line with the GLA Act, the Mayor has established the London Cultural Strategy Group to oversee the Mayor's Cultural Strategy and to provide ongoing advice	The LCSG oversees development of Cultural Strategy and ongoing policy issues	London Cultural Strategy Group	Established in 2008. Ongoing, meets quarterly	Lead
	The GLA makes four appointments plus Chair to the London board of Arts Council England	Arts Council England London	Re-appointment process currently taking place. Appointment made subject to DCMS approval	Lead
Policy 6.2 Support the Museum of London to be a world-class city museum through ongoing support, financial investment and encouragement of partnerships	Ongoing strategic, administrative and financial support for the museum. This includes support for re-opening of Galleries of Modern London, and appointments to the Museum of London's Board of Governor Trustees	Museum of London, City of London	The Galleries of Modern London to be opened in May 2010. Appointments to be made in spring 2010	Lead

Key theme	Actions committed to achieve this	Partner bodies	Date	Mayor's Role
Policy 6.3 Through the Cultural Policy Reference Group and GLA Economics, the Mayor is providing an ongoing qualitative and quantitative evidence-base to inform the work of the LCSG and cultural policy making in London	London's Creative Industries Workforce Update, 2010  Establishment of London Cultural Reference Group, to survey emerging research and findings in policy research and to advise the Mayor on his strategy	GLA Economics  CSG	Published in March 2010  Established in 2009 and meets quarterly	Lead  Lead

## Other formats and languages

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### Chinese

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### Vietnamese

Nếu bạn muốn có bản tóm tắt  
này bằng ngôn ngữ của mình, hãy  
liên hệ theo số điện thoại hoặc địa  
chỉ dưới đây.

### Greek

Αν θέλετε να αποκτήσετε αντίγραφο του παρόντος  
εγγράφου στη δική σας γλώσσα, παρακαλούμε να  
επικοινωνήσετε τηλεφωνικά στον αριθμό ιστό ή ταχυ-  
δρομικά στην παρακάτω διεύθυνση).

### Turkish

Bu belgenin kendi dilinizde  
hazırlanmış bir nüshasını  
edilmek için, lütfen aşağıdaki  
telefon numarasını arayınız  
veya adrese başvurunuz.

### Punjabi

ਜੇ ਤੁਸੀਂ ਇਸ ਦਸਤਾਵੇਜ਼ ਦੀ ਕੋਈ ਹੋਰ ਭਾਸ਼ੀ ਵਿਚ ਵੀ  
'ਸਮਝਣ' ਲਈ, ਜਾਂ ਹੋਰ 'ਸਮਝਣ' ਲਈ ਸਹਾਇਤਾ  
ਲਈ ਸਹਾਇਤਾ ਲਈ ਸਹਾਇਤਾ ਲਈ ਸਹਾਇਤਾ  
ਲਈ ਸਹਾਇਤਾ ਲਈ ਸਹਾਇਤਾ ਲਈ ਸਹਾਇਤਾ

### Hindi

यदि आप इसे अपनी  
भाषा में चाहते हैं, तो कृपया निम्नलिखित  
संख्या पर कॉल करें या हमें  
लिखित पत्र संपन्न करें

### Bengali

এই নথির বাংলা সংস্করণ  
প্রাপ্ত করতে, দয়া করে  
নিচের নাম্বারে ফোন  
করুন অথবা আমাদের  
ঠিকানাতে লিখিত  
পত্র প্রেরণ করুন।

यदि आप इसे अपनी  
भाषा में चाहते हैं, तो कृपया निम्नलिखित  
संख्या पर कॉल करें या हमें  
लिखित पत्र संपन्न करें

### Urdu

اگر آپ اس دستاویز کی کسی  
دیگر زبان میں کاپی  
چاہتے ہیں، تو براہ کرم  
تفصیل دیکھ کر ہمیں  
مرفوعی کریں یا ہمیں  
خط پر رابطہ کریں

### Arabic

إذا أردت نسخة من هذه الوثيقة بلغتك، يرجى  
"واتصلنا مرفقاً لتفصّل أو مراسلة عنواننا"  
أو

### Gujarati

જો તમે આ દસ્તાવેજની  
કોઈ અન્ય ભાષામાં  
કોપી માંગો છો, તો  
કૃપા કરીને નીચેના  
ફોન નંબર પર  
કોલ કરો અથવા  
આ સંબંધે અમને  
લેખિત પત્ર લખો.

