

**LONDON CULTURAL STRATEGY GROUP
MINUTES**

Date: Tuesday, 17 September 2013

Teas and Coffees: 2.30pm

Meeting: 3.00pm

Venue: William Morris Gallery, Walthamstow Forest

ATTENDEES:

Chair: Iwona Blazwick, OBE, Director, Whitechapel Art Gallery

Vice Chair: Charlotte Jones, Chief Executive, Independent Theatre Council

Members

Nigel Barker, Head of Regional Partnerships, English Heritage- London Region

Alan Bishop, CEO, South Bank Centre

Sue Bowers, Head of Heritage Lottery Fund London, Heritage Lottery Fund

Professor Anthony Bowne, Principal, Trinity Laban Conservatoire of Music and Dance

Tracy Cooper, Director, artsdepot

Manick Govinda, Head of Artists' Advisory Services, Artsadmin

Tabitha Jackson, Commissioning Editor, Arts, Channel 4

Cllr Guy Nicholson, London Councils

Vicky Richardson, Director of Architecture, Design and Fashion, British Council

Nii Sackey, CEO, Bigga Fish

Sarah Weir, CEO, The Legacy List

Joyce Wilson, Area Director, London, Arts Council England

Adrian Wootton, CEO, Film London

Observers:

Dianna Neale, Head - economy, tourism and culture, London Councils

GLA:

Justine Simons, Head of Culture, GLA

Amanda Neal, Culture Strategy Coordinator, GLA

Apologies:

Nick Allott, Managing Director, Cameron Mackintosh Ltd.

Sharon Ament, Director, Museum of London Group

Geoffrey Bond, OBE, DL, FSA, Lawyer, Businessman and Broadcaster

Ben Evans, Director, London Design Festival

Gordon Innes, Chief Executive, London and Partners

Sir Nicholas Kenyon, Managing Director, Barbican Centre

Munira Mirza, Deputy Mayor for Education and Culture, Mayor's Office

Caroline Rush, CEO, British Fashion Council

Guest Presenters

Jenny Waldman, Director, WWI Centenary Cultural Programme

Lorna Lee, Director, William Morris Gallery

Chris Macmeikan, Director of Music, Continental Drift

Agenda item/time	Notes	Actions
10am Welcome Iwona Blazwick Chair	<p>The Chair welcomed members to the meeting and introduced the guest presenters for the day.</p> <p>Apologies were noted.</p> <p>Minutes and actions from the last meeting were reviewed.</p> <p>The Group ratified the minutes of the June 25 2013 meeting.</p>	<p>Action: GLA to share the details of the London visa proposal with the Group.</p> <p>Action: GLA to reopen the Cultural Legacy survey for the month of October.</p>
10.20am Culture Update Justine Simons Head of Culture Mayor's Office	<p>Justine Simons provided an overview of the cultural projects and policy activity undertaken by the Mayor's Office since the last meeting.</p> <p>Justine informed the Group that Jackie McNerney has been appointed as the new Culture Strategy Manager.</p> <p>Highlights include:</p> <ul style="list-style-type: none"> • On July 25 the Mayor unveiled Hahn/Cock by artist Katharina Fritsch as the 9th Commission of the Fourth Plinth Programme in Trafalgar Square. • The Culture Team is working with the GLA Land Team on the regeneration of Crystal Palace with arts and culture set to play an integral role in the redevelopment of this priority area. • From 20 July until 10 August, Gigs 2013: The Mayor's Big Busking Competition saw 250 acts play over 1,000 hours of live music across the capital. On September 8, Westfield's London hosted the live final where a panel of expert judges from the music industry named the winners of Gigs 2013 as Stella Star – a jazz/blues trio- who were also the 'Groups' Category winner. • The Culture on the High Street guide was launched on 17 July at the Lyric Hammersmith. The guide aims to help local authorities, town centre managers and Business Improvement Districts (BIDs) to improve the quality and ambition of culture on the capitals high streets. • The Creative Industries Season was during September and October and included the London Design Festival, London Fashion Week and London Film Festival. • Following the phase 1 re-launch of The Culture Diary as an online digital tool for England's culture sector, the Mayor's Culture team are currently in discussions with the British Council and the wider GREAT campaign partners to develop an international focus to the Diary. 	

<p>10.30am Culture and London in 2012 The London's Children Festival proposal, Jenny Waldman, Director, WWI Centenary Cultural Programme</p>	<p>Jenny Waldman, Director of the WWI Centenary Cultural Programme, presented the London Children Festival proposal to the Group. London in the summer of 2012 had a festival feel with pop-up events, local outdoor festivals, art in unusual places and spectacular shows all contributed to a city that looked and felt confident and attractive. The Mayor of London commissioned free, family-friendly outdoor cultural events as part of the 'Mayor of London presents' programme bringing artistic activity to over half a million Londoners' and visitors.</p> <p>Following this success there is a strong case to be made for a new major cultural initiative for young people in London to ensure the legacy of the Games. Jenny undertook a scoping exercise to determine sector appetite, market appeal and to identify the key components of delivering a successful child friendly festival.</p> <p>Economically speaking, a family friendly festival in the capital would attract tourism trade to London. International and domestic tourism includes high levels of spend from key markets such as USA (£2.3m), China and Saudi Arabia. 4.5% tourists in 2011 were 0-15 years of age with most visits occurring between June and September.</p> <p>Research found that there are year-round activities and events for children in most major arts and cultural venues in the capital - predominantly on weekends and school holidays, with activity advertised on each organisation's website. However, there was unanimous response from interviewees that a coordinated child/family festival would be welcome.</p> <p>Audience research suggested a 'free' festival would draw the most participation from families, and the best way to communicate the offer was through digital platforms. Content would benefit from addressing all age ranges from toddler to teenagers and entire family units including grandparents. August was identified as the preferred month for most families.</p> <p>As for the delivery of a London Children's Festival the report identified the following key components. The festival should not merely be an umbrella campaign - but should have strong strategic direction and employ an artistic director or expert curatorial advisory group to commission centrepiece projects. The festival programme should also be structured on a three year plan in order to build profile and meet potential and therefore financing options should reflect this forward planning.</p> <p>The research noted that the Family Arts Festival, funded by the Arts Council and delivered by ABO, SOLT/TMA, ITC, VAGA and Dance UK will be launched in October 2013. The Family Friendly Festival consortium are keen to collaborate and feel a London Children's Festival would complement their work - as it</p>	<p>Action: Culture Team to continue planning for a London Children's Festival.</p>
--	---	---

	<p>would be focussed on the capital and would be in the August holidays.</p> <p><u>Member contributions</u></p> <ul style="list-style-type: none"> • Members agreed that the overall proposal was worth pursuing and the Mayor’s Office should continue developing a London Children’s Festival subject to identifying resources. • Members preferred a month long format with high quality centrepiece commissions to unify activity, rather than the 10 day long, strictly umbrella campaign option. • Members also agreed that the programme should be led by the Mayor’s Office and should start with a minimum 3 years commitment in order to build both impact and audiences. • Members also debated free versus ticketed events – some evidence suggested that charging in some cases supported attendance and quality of event. • Members suggested that the project team define the target audience in clearer terms, i.e. both families and children, just children, young people - as this will determine the content and scale of festival. • Members stated that it would be paramount that young people are drivers of content. • Members suggested more scoping to be done distinguish how Londoners, domestic tourists and international visitors can be attracted to the festival without diluting messaging. • Members similarly felt that there needed to be more clarity on how the festival would address inner and outer London communities. • Members recognised that the Family Art Festival is aware of this proposal and welcomes the opportunity to work together to ensure programme activity is complementary. 	
<p>11.05am, Playing Out Project, Kathryn Simpson, Strategic Relations Manager, Whitechapel Gallery</p>	<p>The Playing Out vision is that children across the UK are able to play safely on the streets where they live. The project originated from Bristol neighbours Alice Ferguson and Amy Rose. A residential road is closed to through traffic, with volunteer stewards at each road closure point to redirect through traffic and escort residents' cars in and out safely. Parents and carers are responsible for their own children.</p> <p>The Bristol city council has backed the initiative and lifted restrictions on licensing procedures by allowing frequent road closures for short periods after school when applied for by groups of neighbours and communities. Previously residents could only apply for three formal road closures a year for street parties or other community activities. Now only one annual application is required as long as all the neighbours are consulted.</p>	

<p>11.10am, Widening the reach</p> <p>The William Morris Gallery Lorna Lee, Director, William Morris Gallery</p> <p>Outer London arts organisations and local authorities, Chris Macmeikan, Director of Music, Continental Drifts</p>	<p>Lorna Lee outlined the journey of the William Morris Gallery since its near closure in 2007. The gallery acted independently of Waltham Forest Council with the majority of visitors from outside the borough. In 2006, with savings to achieve, there was a fundamental review of the running model of the gallery – and the council considered closing the gallery. There was strong opposition from the local community –inspiring staff to revalue the galleries strong collection and committed local audience. The gallery made simple but effective changes such as extended weekend hours and highlighted the historical significance of the building in their strategic plan.</p> <p>The ambition to reinvest in the galleries future was helped by the planning underway for the surrounding parkland - a priority of the local council. Funding bodies for the regeneration of the park insisted that the gallery remain. Another helpful change was the move from a joint to a single administration at the local authority which allowed for quicker decision making.</p> <p>The transformation of the gallery has had a huge impact on the surrounding community in terms of local pride and engaging new audiences. To this end, the William Morris Gallery was named the Museum of the Year in 2013, receiving the £100,000 Art Fund award. The gallery is now working on a number of strands to ensure a sustainable future. For example, the gallery is investigating access to other resources within the council, especially through regeneration and planning programmes to deliver arts projects. They are also convening a group of local experts and practitioners to consult on the local authorities’ art strategy.</p> <p>Chris is the Director of Music at Continental Drifts, a production company developing and delivering some of the most exciting and creative performance, music and live events internationally. For the past 16 years Continental Drifts has worked extensively across all the London boroughs on live arts and cultural events.</p> <p>In his experience, Chris witnessed a disconnect between local arts organisations and local authorities – with neither really understanding the other nor what they did. Existing on very small amounts of funding, local arts organisations are often not recognised in terms of the value they bring to their communities – particularly in terms of regeneration. With rents and travel costs rising, many artists and practitioners are residing in outer London boroughs. Ironically local authorities often outsource artistic content for cultural events despite this local talent pool. A further issue for arts organisations in boroughs is the real struggle to connect with the responsible officer at the local authority which is set to be further frustrated as many arts/culture departments are being cut in response to budget reviews.</p> <p>Chris shared the top three things that local authorities could do in his view, to better support local artists:</p> <ul style="list-style-type: none"> • improve marketing strategies 	<p>Action: GLA Culture Team to investigate possible interventions that would support local administrations and arts organisations to work together to build and strengthen arts and cultural offer at the community level.</p>
--	--	---

	<ul style="list-style-type: none"> • improve interface between arts organisations and local authorities • share databases or send out information on behalf of arts and cultural events to help in marketing to a wider community base. <p><u>Member contributions</u></p> <ul style="list-style-type: none"> • Members noted that it is difficult to find a solution that addresses every arts and cultural organisation since the political administration of each local authority is different. • Members discussed a new model of cultural hubs that would induce collaboration between practitioners, communities, cultural organisations and local government. Members noted that a light touch approach should be taken by local authorities in permitting local arts organisations to ‘get on’ with programming in the local area - i.e. limit concerns to issues of health and safety and planning. • Members suggested more advocacy work needed to be done to persuade local authorities that they have a responsibility to work with local arts organisations and provide residents with a cultural offer. • Members also noted that the silo approach both local organisations and arts organisations take is not conducive and opening lines of communication and cultivating a spirit of collaboration would go far in support cultural fare for local residents. 	
11.50am, AOB	<p>The next meeting will focus on London’s theatre sector. This meeting will in part be to confirm the Groups feedback on the London Assembly’s small theatre report, Centre Stage.</p> <p>The Group voted 10 to 4 in favour of signing the petition in support of Lord Clement Jones Draft Private Members’ Bill for the deregulation of leafleting.</p>	Action: The London Cultural Strategy Group will cite itself as a supporter of the deregulation bill
12.00pm Close Iwona Blazwick, Chair	The Chair thanked members for attending and drew their attention to the meeting dates for 2014.	